

SECRETARIAL
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STAR TREK

VOYAGE ONE

"THE MENAGERIE"

Created and Written by
GENE RODDENBERRY

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STAR TREK

VOYAGE ONE

"THE MENAGERIE"

Created and written by:

Gene Roddenberry

Revised: November 20, 1964

NAME CHANGE

CHANGE: Captain James Winter

TO: Captain Christopher Pike

STAR TREK

"The Menagerie"

CAST

(CAPTAIN Robert April)
CAPTAIN JAMES WINTER - *Jeff Hunter*
VINA - *Susan Oliver*
THE KEEPER - *Meg Wylie* (Voice: *Malachi Throne*)
FIRST TALOSIAN - *Georgia Schmidt*
MISTER SPOCK - *Leonard Nimoy*
JOSE TYLER - *Peter Duryea*
NUMBER ONE - *Majel Barrett*
DOCTOR PHILLIP BOYCE - *John Hoyt*
YEOMAN COLT - *Laurel Goodwin*
CPO GARISON - *Adam Roarke*
GEOLOGIST - *Ed Madden*
TRANSPORTER CHIEF
FIRST SURVIVOR
SECOND SURVIVOR
THIRD SURVIVOR
SPACE OFFICER (ON ORION) - *Bob Phillips*
ORION TRADER

SECOND CREWMAN
ENTERPRISE DUTY PERSONNEL
OFF DUTY YOUNG MAN
OFF DUTY YOUNG LADY
TRANSPORTER TECHNICIAN
NEANDERTHAL WARRIOR
TALOSIANS (2)
SHORT TALOSIAN (1)
FEMALE ORION SERVANTS (3)
SHORT ORION FEMALE
MALE ORION SERVANT
ORION MUSICIANS (3)
ANTHROPOID-SPIDER OPERATOR
WINGED HUMANOID

STAR TREK
"The Menagerie"

SETS

EXTERIORS:

OUTER SPACE
TALOS IV RAVINE
TALOS IV ROCKY DEFILE
TALOS IV SURVIVOR ENCAMPMENT
TALOS IV ROCKY KNOLL (CAMOUFLAGED LIFT)
RIGEL FORTRESS
PARKLAND

INTERIORS:

ENTERPRISE BRIDGE
ENTERPRISE PASSAGEWAY
CAPTAIN'S QUARTERS
TRANSPORTER ROOM
MENAGERIE
ENTERPRISE BRIEFING ROOM
HELL-FIRE
ORION COURTYARD
ORION CORRIDOR (AND CAVERN)

STAR TREK

"The Menagerie"

FADE IN:

1 EXT. OUTER SPACE 1

Not our familiar canopy of twinkling pinpoints, but rather the exciting dimensions of size and color in nearby stellar groups, and beyond that the swirls and coagulations of distant galaxies and nebulae. Then, at a speed calculated to astound us, a tiny speck of brilliance grows into a spaceship flashing across our screen, quickly recedes into the distance.

2 MOVING WITH SPACESHIP - VARIOUS ANGLES 2

Obviously not a primitive "rocket ship" but rather a true space vessel, suggesting unique arrangements and exciting capabilities. As CAMERA ZOOMS IN we first see tiny lettering "NCC 1701 - U.S.S. ENTERPRISE". Aiming for the surprise of the ship's actual dimensions, the lettering looms larger and larger until it fills the screen. Then, surpassing even the previous illusion of size, we see a tiny opening above the huge letters and realize this is actually a large observation port. CAMERA CONTINUES IN, MATCH DISSOLVING THROUGH OBSERVATION PORT TO REVEAL the bridge, command station of the U.S.S. Enterprise. And as we see Crewman at the controls inside, the gigantic scale of the vessel is finally apparent.

3 INT. ENTERPRISE BRIDGE 3

The Enterprise command station is unusually spacious, with controls and instrumentation so highly advanced the net effect is simplicity and attractiveness. In foreground, JAMES WINTER, Captain of the U.S.S. Enterprise. Our first and most important impression is that he would not be completely out of place on the bridge of a naval cruiser in our own day. About thirty-four, he is a complex personality with a sensitivity and warmth which the responsibility and loneliness of command often forces him to hide. At the moment, he's showing some evidence of strain and fatigue, as he watches the huge viewing screen which dominates the bridge.

4 INCLUDING VIEWING SCREEN 4

on which we see stellar bodies passing, maintaining our sense of enormous velocity. But the clarity of the viewing screen is marred by occasional electronic static and

(CONTINUED)

4 CONTINUED:

ripples as if there is some force or disturbance out ahead in space. Ship's Science Officer, MISTER SPOCK, nursing a foot injury, limps into scene to stand beside Winter, watching the viewing screen too. We notice Winter has thrown a concerned look toward the injured foot, the Science Officer in turn minimizing the limp as if trying to show there is no reason for concern. The only exception to the familiar types represented by the crew, Mister Spock is of partly alien extraction, his heavy-lidded eyes and slightly-pointed ears give him an almost satanic look. But in complete contrast is his unusual gentle manner and tone. With the almost British accent of one who has learned the language in textbooks, he speaks to Winter:

MISTER SPOCK
Definitely something out there.
Moving this way.

5 EMPHASIZING NAVIGATOR

5

At the navigation position is JOSE TYLER. He's managing his controls and instruments fairly well despite a left forearm bandaged down to his palm. Mid-twenties, sometimes appearing even younger, very much in the process of maturing, both physically and socially. But beneath this exterior is a computer-like mind and strange mathematical brilliance. He has been peering into his hooded screen, now speaks to Winter tersely:

JOSE
Heading for us at the speed of
light. Collision course!

Winter seems almost more concerned with the young Navigator's injury, watching as Jose turns back to his hooded screen, forcing his injured arm to do its full share of work at the complex controls. Then a bridge ALARM BELL begins its intermittant warning signal. Jose looks up again from his instruments.

JOSE
(continuing;
warning)
Meteriod beam has not deflected
it, Captain!

6 EMPHASIZING HELM

6

At the Enterprise controls is ship's Lieutenant NUMBER ONE, female, slim and dark in a Nile Valley way, age uncertain, one of those women who will always look the same between ages twenty and fifty. She has looked toward Winter.

(CONTINUED)

NUMBER ONE

Evasive maneuvers, sir?

WINTER

(shakes head)

Steady as we go, Number One.

Although both Mister Spock and Jose show some surprise and concern at this, there is no reaction from Number One. She turns back to the ship's controls, almost glacier-like in her imperturbability and precision. From time to time we'll wonder just how much female exists under the icy facade. DOLLYING TO EMPHASIZE WINTER again; suspense now as the warning BELL continues, louder and more insistently. We should definitely wonder if Winter's obvious fatigue has not pushed him into an error of judgment here. The electronic ripples on the viewing screen become more and more pronounced. Mister Spock shifts weight uncomfortably waiting. Jose throws another glance at Winter, worried. The SOUND of the warning device has risen to a peak. Then suddenly the ALARM BELL STOPS and the ship's viewing screen clears. At the same moment, at the Communication Station, Bridge Chief Petty Officer, GARISON, gets a reading on his instruments, reacts in surprise, whirling toward the captain:

CPO GARISON

You know what it was, sir? A radio beam! We're passing through an old-fashioned radio wave.

WINTER

(nods to Mister Spock)

The old style distress signal. They were keyed to cause interference and attract attention this way.

Spock whirls, limps hurriedly for his Science Officer's Station, the huge central computer, begins a request for information on the signal being received. Hooked into all ship's systems, decks, laboratories and records, this "library-computer" can quickly furnish almost any information, estimates, or fact necessary to the Enterprise in its missions. Winter has moved to the communications position where CPO Garison now looks up:

CPO GARISON

The signal's from a ship in trouble! Making a forced landing.

(waits)

That's all, sir. No other message.

(CONTINUED)

JOSE

I have a fix. It came from the...
(reads instruments
unbelieving)
... Talos Star Group.

NUMBER ONE

We've no ships or Earth colonies
that far out.

MISTER SPOCK

(from "library")

Their call letters check with
a survey expedition, S.S. Columbia.
Disappeared in that region about
eighteen years ago!

JOSE

That checks out, then. It would
take that long for a radio beam
to travel from there to here.

MISTER SPOCK

(reading "library"
screen)

Our records show the Talos Group
has never been explored. It's
a solar system similar to ours.
Eleven planets. Number Four
seems to be class "M" with an
oxygen atmosphere...

NUMBER ONE

Then they could still be alive!
Even after eighteen years.

WINTER

If they survived the crash.

MISTER SPOCK

We're not going to go there, make
certain?

WINTER

(hesitates; crisply)

Unless we intercept a further
message, some indication of sur-
vivors, we'll continue on to the
Vega colony, take care of our
own sick and injured first.

(to Number One)

You have the helm. Maintain
present course.

(CONTINUED)

6 CONTINUED - (3):

6

Winter turns, crosses to the bridge turbo-elevator and enters it, exiting scene. We HEAR the SOUND of its high speed descent begin, and:

DISSOLVE TO:

7 INT. ENTERPRISE PASSAGEWAY

7

Revealing a small portion of the passageway as Winter enters scene, passes a casually dressed Young Man and Young Lady, intent on each other, obviously headed for a ship's recreation area. Then Winter reaches a hatch marked "Captain", opens it, exiting into the room.

8 INT. CAPTAIN'S QUARTERS

8

Winter revealing his fatigue and troubled thoughts even more here in the privacy of his quarters. Then he touches one of a row of intercom buttons. We hear a BUZZ, cut off when:

INTERCOM VOICE (Boyce)

Boyce here.

WINTER

Drop by my cabin, will you,
Doctor?

He picks up reports from the desk, tries to give his attention to them, has to give it up, tosses them back down. A KNOCK on the door, Winter straightening up as Ship's Doctor PHILIP BOYCE enters carrying his medical pack. A highly unlikely looking space crewman, Boyce is pushing middle age, something of a worldly cynic. He shuts the door, eyes Captain Winter, then opens the medical pack on the desk, begins taking out a bottle of colorless liquid, a beaker and other containers.

WINTER

What's that? I haven't said
anything's wrong with me.

Boyce ignores this, pours some of the colorless liquid into the beaker, searches through several smaller bottles, adds a drop of this and that.

BOYCE

Understand we picked up a dis-
tress signal.

WINTER

And unless we get something more
positive on it, it seems to me
the condition of our own crew
takes precedence.

(MORE)

(CONTINUED)

WINTER (cont'd)

I'll need to log the ship's
doctor's opinion 'too.

BOYCE

(busy with beaker)

I concur with yours. Definitely.

WINTER

Good. We stop first at the Vega
colony, replace everyone who
needs hospitalization or a
leave...

(breaks off)

What the devil are you putting
in there... ice?

BOYCE

(nods)

Who wants a warm martini?

WINTER

What makes you think I need one?

Boyce has set out two small containers, pours, proffers
one to Winter.

BOYCE

I figure sometimes a man will
tell his bartender things he'd
never tell his doctor.

8A

EMPHASIZING WINTER

8A

unable to resist Boyce's wry humor. He takes the con-
tainer, sips appreciatively.

BOYCE

(continuing)

What's been on your mind, Jim?
The fight on Rigel Seven?

WINTER

Shouldn't it be? My own yeoman
and two others killed, seven
injured...

BOYCE

And was there some way you could
have prevented it?

(CONTINUED)

WINTER

I should have smelled trouble when we first saw the medieval type swords and armor. Instead I let myself get trapped in a deserted fortress, jumped by a Kalar warrior...

BOYCE

Jim, you set standards for yourself no one could meet! You treat every person aboard like a human, except yourself. And now, because you're tired...

WINTER

(interrupting)

You bet I am! I'm tired of being responsible for two hundred and three other lives, I'm tired of deciding which mission is too risky and which isn't, and who goes along with the landing party, and who lives...

(quietly)

... and who dies...

(shakes head)

I've had it, Phil.

BOYCE

To the point of finally taking my advice? A rest leave?

WINTER

To the point of... thinking about resigning.

BOYCE

(beat; quietly)

And do what?

WINTER

And do what? For one thing I could go home. A nice little town, fifty miles of parkland around it. Remember I told you how I had a couple of horses and we'd take some food and ride out all day...?

BOYCE

(interrupting;
sarcasm)

Sounds exciting. You'll ride out with a picnic lunch every day?

(CONTINUED)

WINTER

(becoming irritated)

I said that's a place I might go! Or I might go into business on Regulus, or in the Orion Colonies...

BOYCE

An Orion trader? You? Dealing in green animal-women, slaves...

WINTER

(interrupting;
irritated)

The point is this isn't the only life available. There's a whole galaxy of things to choose from.

BOYCE

Not for you.

WINTER

That's a ridiculous statement!

BOYCE

A man either lives life the way it happens to him, meets it head-on and licks it... or he turns his back on it and begins to wither away.

WINTER

And you're beginning to talk like a doctor, bartender.

BOYCE

Take your choice. They both get the same two kinds of customers. Those living... and those dying.

Interrupted by a BUZZING at Winter's desk. Flickering light can be seen at the small hooded viewing screen. Winter crosses, hits a button.

WINTER

Winter here.

As he bends to peer into the screen!

8B INSERT - HOODED VIEWING SCREEN

8B

where we can see Mister Spock seated at his bridge position. Over which we synch part of the following:

(CONTINUED)

8B CONTINUED:

8B

MISTER SPOCK

We're intercepting a follow-up message. There are crash survivors on Talos, sir!

8C PANNING WINTER

8c

as he hears and acknowledges the message, snaps off the viewing screen, exchanges a look with Doctor Boyce, then turns and quickly exits the room.

DISSOLVE TO:

9 INT. ENTERPRISE BRIDGE - AT COMMUNICATOR STATION

9

where First Crewman has switched to a message-printing device which is now CLATTERING. Winter crosses into scene from the turbo-elevator, just as the message stops. CPO Garrison, still holding down the communications station, rolls the message up into view, reads to Winter:

CPO GARRISON

"... eleven survivors from crash. Gravity and oxygen within limits. Food and water obtainable. But unless..."

(looks up)

The message faded at that point, sir.

All eyes on Winter as he turns, CAMERA WITH HIM to his position. Then he touches an intercom control, speaks. Although without visible microphone, his voice can be heard throughout the bridge and ship:

WINTER'S AMPLIFIED VOICE

This is the Captain. Our destination is the Talos Star Group. Time-warp, Factor Seven.

JOSE

Course is computed and on the screen.

NUMBER ONE

(checking instruments)

All decks have acknowledged, sir.

WINTER

Engage.

Number One engages the master control. The WHINE of electronic circuits and the HIGH PITCHED SIGNALS of computers rise enormously in volume. A strange shifting-

(CONTINUED)

9 CONTINUED:

9

color radiance seems to emanate from the inner walls of the vessel. Suddenly every sound is abruptly stilled. Then even more startling, the scene seems to dim and begins to become transparent (EFFECT: double-exposure) and we can see stellar bodies outside which are beginning to accelerate past faster and faster.

10 EXT. OUTER SPACE

10

Even distant stellar groups passing at enormous speed. Then we become aware that a shape of black nothingness is blotting passing stellar groups from view, then CAMERA MOVES IN and we see faint luminescence playing along hull lines and realize this is the U.S.S. Enterprise at light-speeds and in time-warp.

11 INT. ENTERPRISE BRIDGE

11

EFFECT: balanced double-exposure, stellar groups passing at speeds which exceed anything we've seen. The transparent shadow of Captain James Winter moves to the astrogation position, eyes the Navigator's work. The figure of Jose turns, holds up seven fingers; April nods toward Number One who acknowledges, disengages the master control. Slowly the transparent effect gives way to a normal scene, SOUND also slowly returning.

JOSE

On course, sir.

The Captain's Yeoman enters carrying a sheaf of papers. This is J.M. COLT who, except for problems in naval parlance, would be called a Yeo-woman. About twenty, she's pert and shapely, but carries herself with trained precision. She crosses toward Winter who, at the same instant, turns from the navigation position and almost collides with her.

WINTER

Yeoman, I've told you when I'm on the bridge...

COLT

(interrupting
respectfully)

... that I'm to see the Captain gets the deck reports by 0500. It's 0500 now, sir.

Winter takes the reports, scans them. Colt stays at attention, waits. Jose tries to catch her eyes, fails. Then Winter looks up; quietly.

WINTER

I'm sorry, Yeoman. Thank you.

(CONTINUED)

11 CONTINUED:

11

Colt acknowledges, turns and exits. Jose tries to accidentally trip or collide with her but she avoids it, totally ignoring him.

NUMBER ONE

She's replacing your... former Yeoman, sir. Just temporary. As soon as we get some replacements...

WINTER

(nods; checking reports)

She does a good job. I just can't get used to having a woman on the bridge.

Then, aware Number One has looked up strangely, he looks up, corrects himself:

WINTER

No offense, Lieutenant. You're different, of course.

NUMBER ONE

Thank you, sir.

Winter turns a bit uncomfortably back to his position.

DISSOLVE:

12 EXT. OUTER SPACE - ANGLE - TALOS STELLAR SYSTEM 12

rushing toward us. At first just a spatter of light, it looms larger and larger into a dual-sun system which passes as our course centers upon a pinpoint of light in the distance which grows steadily into a violet-orange planet.

13 INT. ENTERPRISE BRIDGE - INCLUDING VIEWING SCREEN 13

Talos IV looming up to dominate the screen. Velocity is slowing, and the ship settles into a steady orbit.

14 EMPHASIZING WINTER 14

watching the o.s. viewing screen. In b.g. the bridge turbo-elevator door snaps open and GEOLOGIST enters, Mister Spock joining him and they cross toward Winter.

MISTER SPOCK

Preliminary lab report ready, sir.

Winter nods, Geologist passes over a report, Winter inspecting it as:

(CONTINUED)

GEOLOGIST

It's an oxygen-nitrogen atmosphere, sir. Heavy with inert elements but well within safety limits. Gravity is zero point nine of Earth...

JOSE

Reflections, sir! From the planet's surface!

Winter moves to where Number One stands, indicating a point on the large bridge screen. Jose works quickly at his instruments.

JOSE

They polarize out as rounded metal bits, could be parts of a space-ship hull.

WINTER

Equip a landing party of six. Ship's doctor, geologist, Chief Garison...

Mister Spock, Jose and Number One wait expectantly as Winter looks in their direction.

MISTER SPOCK

As ship's science officer...

JOSE

And you'll need a second in command, sir...

WINTER

All right. Mister Spock, Mister Tyler. See there's a fresh dressing on your wounds.

Mister Spock and Jose, pleased, acknowledge and exit. Winter hesitates, eyeing Number One who has carefully hidden any reaction.

WINTER

Sorry, Number One. With no information on this planet, I have to leave the most experienced officer here covering us.

Number One, imperturbable as ever, merely nods. Winter moves off toward the turbo-elevator where Spock and Jose have exited.

DISSOLVE TO:

15 INT. TRANSPORTER ROOM

15

where a landing party is forming. These are Mister Spock, Jose, ship's Doctor Boyce, Geologist, and CPO Garison. Doctor and Geologist are carrying their special kits and gear. Added to regular uniforms are jackets to which are attached communications and Laser pistols. CPO Garison is carrying a supplementary survival pack on his back. Completely unlike any other station on the Enterprise, the Transporter Room is heavily shielded, dominated by a device which could be an artist's nightmare-conception of a futuristic x-ray machine. It hovers over glassed-in transporter chamber which the landing is now entering. Winter joins the TRANSPORTER CHIEF at hooded viewing screen, peers into it as:

WINTER

No indication of problems down there. But let's play it safe.

TRANSPORTER CHIEF

Yes, sir. There's sort of a canyon to the left. We can set you down there completely unobserved.

Winter nods, moves to join the others in the Transporter Chamber. Transporter Chief and his n.d. technicians move to adjust their controls. Then CAMERA EMPHASIZES the surprise of seeing Winter and the rest of the landing party disintegrate into nothingness.

16 EXT. TALOS IV RAVINE - LIMITED ANGLE DOWN

16

revealing little or nothing but the ravine floor where we see a sudden eddy of dust as if the surface here is being blasted by an invisible force. Then, Winter and his landing party materialize, CAMERA IS EMPHASIZING Winter, allowing us to share his reaction at this first look at a strange new world. We HOLD an instant while Winter and the landing party look, registering some surprise, then:

17 ANOTHER ANGLE

17

Revealing the weird violet sky, twin suns, around them is multi-hued jagged rocks, here and there orangish vegetation not too dissimilar from Earth desert plants. Suddenly, a MUSICAL FLUTE-LIKE SOUND. The landing party reacts, then Mister Spock moves forward, grins in relief as he points out the source -- a plant with paper-thin rigid leaves which vibrate in the breeze. He blows on it, produces new MUSICAL NOTES. (These wind-plant SOUNDS will identify and set mood for all our scenes on the surface of Talos IV).

WINTER

Flankers out.

(CONTINUED)

17 CONTINUED:

17

Mister Spock and Jose move out at angles ahead, Laser guns drawn. Garison drops back, covering the rear. Then they all move toward the jagged rise ahead.

DISSOLVE TO:

17A EXT. TALOS IV PLATEAU - VARIOUS ANGLES

17A

of the Enterprise landing party trekking toward their destination. This leads them ultimately into a rocky defile.

18 EXT. TALOS IV ROCKY DEFILE

18

as we HEAR movement, then Mister Spock edges into view around the jagged rock. Then he stops, registers almost unbelieving at whatever it is he sees. Turning quickly, he motions. Then Winter enters f.g., looks out in the direction indicated, registers similarly.

19 P.O.V. - SURVIVORS' ENCAMPMENT

19

A rude collection of huts, constructed out of slabs of rock, debris from a spaceship hull, tattered fabric and other salvaged odds and ends. Several fairly old men can be seen, a couple of them bearded, all wearing stained and tattered garments. They're busy at carrying water, cultivating a plot of the orange-colored vegetation, etc.

20 BACK TO SHOT

20

The landing party putting their Laser pistols away, begins to move down toward the survivors' encampment.

21 EXT. TALOS IV SURVIVOR ENCAMPMENT

21

(IMPORTANT: Within and around the encampment are certain highly identifiable terrain features -- a rock pinnacle, an odd-shaped tree, etc. -- by which we could always recognize this particular spot.) We can see indications of the ingenuity and resolute will of these men who have existed two decades on this barren, alien world. Then, one of them happens to look up, freezes, unable to believe his eyes as we see the Enterprise landing party approaching in b.g. The sight of rescue so unexpected and unbelievable it comes on FIRST SURVIVOR almost like a physical blow. Finally he is able to call the name of a companion. SECOND SURVIVOR looks up, registers almost as the first. Then:

2ND SURVIVOR

They're men! Human!

The sound of his voice brings others out of huts and sheds. The youngest is nearly fifty, most of them older

(CONTINUED)

21 CONTINUED:

21

than that. Tanned, hardened, their physique and health looks extraordinarily good. As in all moments of tremendous surprise and emotion it's not a shouting, laughing meeting. To survivor and rescuer alike, the significance of this is almost past being communicated in word and gesture. The two groups approach each other almost with solemnity, stop a few paces apart and look.

22 EMPHASIZING WINTER AND 1ST SURVIVOR

22

as Winter steps out, extends a hand.

WINTER

Captain James Winter, United
Space Ship Enterprise.

1st Survivor has tears on his face as he mutely accepts Winter's hand. Then with an effort:

1ST SURVIVOR

Doctor Theodore Haskins, Amer-
ican Continent Institute.

THIRD SURVIVOR, recovering faster, moves out laughing.

3RD SURVIVOR

They're men! Here to take us
back!

(turning back to
Winter)

You are, aren't you? Is Earth
all right?

WINTER

(smiling, nods)

Same old Earth. You'll see it
before long.

Various of the survivors are beginning to laugh now, animation and visible relief building rapidly.

JOSE

And you won't believe how fast
you can get back. The time
barrier's been broken! Our
new ships can...

Jose stops, mouth still open as he sees:

23 INCLUDING HUT DOORWAY

23

where VINA stands looking toward the rescuers. Although her hair is uncombed and awry, her make-shift dress tattered, she is still a remarkably beautiful young woman.

(CONTINUED)

23 CONTINUED:

23

Supple, tanned, barefooted, she looks more like a woodland nymph than the survivor of a harrowing ordeal. As First Survivor motions her in:

1ST SURVIVOR

This is Vina. Her parents are dead, she was born almost as we crashed.

Vina moves in. Perhaps it's the contrast with the older men, but there's a graceful young animal quality which has Winter and the others almost unable to take their eyes off her.

24 WIDE ANGLE - GROUP (INT. THE MENAGERIE)

24

as Vina moves to the landing party, offers her hand to the first, then the next. Then suddenly CAMERA ZOOMS BACK to reveal we are now watching this on an unusual-shaped viewing screen so scientifically advanced it is simply a paper-thin sheet, no mechanism or controls visible. Around it stand small, slim, pale human-like creatures with large elongated heads, suggesting huge and powerful brains. They wear shimmering metallic garb, stand watching the viewing screen silently.

24A ANGLE - TALOSIANS

24A

Emphasizing one who wears an authoritative-looking jeweled pendant on a short chain around his neck. We will come to know this Talosian as THE KEEPER. He watches the screen intently, then leans in as if seeing something of more than average interest.

24B P.O.V. - THE TALOSIAN SCREEN

24B

CAMERA PANNING into an ANGLE on April as Vina moves down the line, now shakes his hand. Now, CAMERA IN TIGHTER on April and Vina as they (silently) exchange words; Vina seeming particularly pleased and interested in April.

24C EMPHASIZING THE KEEPER

24C

watching intently, very pleased. The other Talosians are reacting similarly, as if this is exactly what they've been seeking. Finally The Keeper turns to FIRST TALOSIAN, motions, gets a nod in response. First Talosian, accompanied by another, quickly exits.

25 EXT. TALOS IV SURVIVOR ENCAMPMENT

25

Considerable activity now -- survivors are preparing to leave, collecting their personal effects, records, etc. from their huts. We can see various Enterprise landing

(CONTINUED)

party members assisting them. Ship's Doctor Boyce is examining the survivors one by one, using a compact electronic instrument device from his kit. Winter, in f.g. with Vina and First Survivor, has contacted the Enterprise on his communicator, stands looking skyward, talking into it. Vina stays close to him, scrutinizing his every move and word so intently that she is making him uncomfortable.

WINTER

(into communicator)

We will begin transporting survivors and their effects up to you in approximately twenty minutes.

NUMBER ONE'S VOICE

(filtered)

Quarters are being prepared. Do we have permission to send out scouting and scientific parties now?

WINTER

(into communicator)

Affirmative on...

VINA

(interrupting)

You appear to be healthy and intelligent, Captain. A prime specimen. .

Delivered with such naive seriousness that Winter has stopped, embarrassed.

NUMBER ONE'S VOICE

(puzzled)

I, uh... didn't get that last message, Captain.

WINTER

(into communicator)

Affirmative on request. Landing party, out.

Winter puts up his communicator. First Survivor has smiled at Vina's interruption, now indicates Vina:

1ST SURVIVOR

You must forgive her choice of words, Captain. She's lived all her life with a collection of aging scientists.

(CONTINUED)

25 CONTINUED - (2):

25

Ship's Doctor Boyce has crossed into scene, hearing some of this, eyeing First Survivor and Vina speculatively. Now he turns to Winter:

BOYCE

If they can spare you, Captain,
I'd like to make my medical
report.

26 EMPHASIZING VINA

26

Vina is intently alert to the serious tone of Boyce's voice. She turns to First Survivor.

VINA

I think it is time we show the
Captain our secret.

Winter is torn between giving attention to Doctor Boyce, and Vina's mention of their "secret".

BOYCE

(to Winter)

Their health is excellent. Al-
most... well, too good...

1ST SURVIVOR

(to Winter)

There's a reason for it, but
we've had some doubt if earth
is ready to learn of it. Let
the girl show you. We'll ac-
cept your judgment.

Vina has indicated a rocky projection about a hundred feet away from the camp. First Survivor has moved off. Curious, despite himself, Doctor Boyce follows. Winter decides to follow the girl.

27 (OMITTED)

27

28 EXT. TALOS IV ROCKY KNOLL - WINTER AND VINA

28

Vina agilely moving ahead over rocks, her movements emphasizing her spectacular figure, and Winter finding it difficult not to notice. She looks over her shoulder:

VINA

You're tired.

(smiles)

Don't worry. You'll feel much
better soon.

Vina reaches the base of the knoll, beckons.

29 EXTREME LONG SHOT - VINA AND WINTER 29

Vina standing at the base of the knoll, pointing at the ground. Winter is moving to join her.

30 EXT. TALOS IV SURVIVOR ENCAMPMENT - EMPHASIZING JOSE, SPOCK AND BOYCE 30

Landing party members busily continuing to assist survivors in breaking up camp.

31 EXT. TALOS IV ROCKY KNOLL - WINTER AND VINA 31

as she again points toward the ground.

VINA

Don't you see it? Here... and here.

Vina is pointing and circling, maneuvering Winter so that his back is to the rocky projection. Winter sees nothing of interest.

WINTER

I don't understand.

VINA

You will. You're a perfect choice.

Winter looks up at Vina's changed tone, finds the girl has stopped pointing and is watching him with a strange look. Then Vina disappears! Not a fading dematerialization but blinking out as if someone has snapped off a light.

32 ANGLE - SURVIVORS' ENCAMPMENT 32

The same instant -- as all survivors and their whole encampment disappears, the Enterprise landing party looking around stunned.

33 ANGLE - APRIL 33

as he HEARS a HISSING SOUND and whirls, his hand reaching for his Laser gun. It happens fast! The two Talosians dispatched by The Keeper are standing in an odd-shaped portal which, perfectly camouflaged as a part of the rock, has noiselessly slid open revealing inside the top of a lift shaft. In the hand of one of the Talosians, a small cylinder is already discharging a white spray of gas at Winter. Before he can lift his weapon from holster, the gas surrounds him and he falls unconscious.

34 ANOTHER ANGLE - LANDING PARTY

34

Emphasizing that terrain is exactly the same but every trace of the survivors and their encampment has vanished! The Enterprise party finds themselves alone on the empty surface of planet Talos IV, separated from each other and momentarily defenseless. Closest is Jose, the first to react positively. He whirls to the direction Winter departed, reacting at what he sees, drawing his Laser gun and breaking into a run.

JOSE

Captain!

Mister Spock turns, reacting, and following on a run, drawing his Laser gun, too. CAMERA PANS to reveal them racing for the rocky knoll where we can see the distant pair of Talosians already dragging Winter's unconscious form into the cleverly concealed opening. Other members of the crew race into view, following.

35 ANGLE - ROCKY KNOLL

35

as the Talosians disappear inside with Winter's form, the rock-camouflaged panel beginning to slide closed. Jose is the first into scene, tries to stop the sliding rock panel with his bare hands. We can see inside where the Talosians, with Winter's unconscious form, begin to descend out of sight and we realize the inside of the opening is a lift surface. It gathers speed into a HISSING WHOOSH of a high speed pneumatic tube which reaches deep under the planet surface. Spock enters scene, grabbing up a jagged splinter of rock, jamming it into the fast-narrowing panel slit. But the rock is crushed into powder by the power of the sliding door. Jose barely yanks his fingers out in time to keep them from being crushed too. The rest of the Enterprise party are arriving in b.g. as Mister Spock and Jose immediately pull back, leveling their Laser pistols at the rock facing which camouflages the sliding panel. The Laser EFFECT is a blinding white thin shaft of light from the barrel of the pistol.

36 INSERT - KNOLL

36

The incredible power of the two narrow Laser beam blasting earth and rock into an explosion of fragments and dust, ripping away a jagged four-foot section of the face of the rocky knoll. Dust and debris settle to reveal a shining metal surface, completely unmarred by the Laser beams.

37 EMPHASIZING MISTER SPOCK AND JOSE

37

Both reacting in surprise at the metal resisting their Lasers. Jose throws himself in close, aims his Laser

(CONTINUED)

37 CONTINUED:

37

pistol point-blank at the metal, shields his eyes and depresses the trigger. Again, no effect, the metal is unmarred. Mister Spock pulls his transistor radio-size Communicator from his jacket pouch, turns a dial, producing an ELECTRONIC SIGNAL which immediately is replaced by:

NUMBER ONE'S VOICE

(filtered)

Landing party, come in.

MISTER SPOCK

There's no survivors encampment,
Number One! It was all some kind
of a trap. And we've lost the
Captain. Do you read?

The lack of an immediate answer indicates those in the Enterprise above are as stunned as the landing party here. During which, we --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 INT. MENAGERIE - INSIDE WINTER'S CAGE 38

Winter lies unconscious, his jacket, communicator and Laser gun missing. He is on a sponge-like plastic shape, apparently some kind of a bed. He stirs into consciousness. Then remembering, he rolls quickly to his feet, reaching for his Laser gun and finds it gone. CAMERA MOVES IN to CLOSER SHOT to catch his full reaction as he takes in his surroundings.

39 WIDER ANGLE - REVEALING CAGE 39

A spotless utilitarian enclosure, containing the odd-shaped "bed", a filmy metallic-cloth blanket folded nearby, a sanitary free-form pool of surging water and small drinking container.

40 ANOTHER ANGLE 40

as Winter turns and reacts to see the fourth wall of the enclosure is transparent paneling and he hurries toward it, finds himself looking out onto a long corridor faced with similar transparent panels which look into other enclosures. But they are offset from us and we can see only small angled portions of the closer ones down the corridor. Suddenly, a WILD SNARL and movement from one of them, catching Winter's eye. He registers hard at what he sees:

41 SHOT - WINTER'S POV - FIRST ENCLOSURE 41

A flat anthropoid-spider thing has seen Winter, rushing hungrily toward him, SNARLING, its ugly fangs CLATTERING against the transparent panel.

42 BACK TO SHOT 42

Winter looking in another direction.

43 WINTER'S POV - SECOND ENCLOSURE 43

We can see a portion of what must be some strange kind of tree. We HEAR a leathery wing flapping and an incredibly thin humanoid-bird creature come into view, peeking frightenedly and curiously toward Winter's enclosure. It sees Winter watching it too, whirls with wings flapping and quickly exits view.

44 BACK TO SHOT

44

Winter takes it all in, amazed and stunned. Then his eye is caught by something else and, as we watch, The Keeper and a group of the other pale Talosian humanoids enter down the corridor to congregate in front of Winter's cage, stand silently watching him. Winter eyes them too, then:

WINTER

Can you hear me? My name is James Winter, Commander of the vessel Enterprise from a stellar group at the other end of this galaxy. Our intentions are peaceful.

45 ANGLE FROM CORRIDOR - EMPHASIZING TALOSIANS

45

The faces on their huge heads reveal no expression. Winter continues, his VOICE with slight FILTER or ECHO-CHAMBER EFFECT out here in the corridor:

WINTER

Can you understand me?

46 ANGLE - TALOSIANS

46

eyeing Winter. We see no lip movement, but hear a reciting tone we'll learn to recognize as coming from the Talosians.

FIRST TALOSIAN'S VOICE

It appears, Magistrate, that the intelligence of the specimen is shockingly limited.

47 CLOSER SHOT - THE KEEPER

47

showing the strong pulsation of the large forehead vein, a characteristic always connected with thought transmission. Then we hear his unemotional and almost pedantic tone which will become familiar to us:

THE KEEPER'S VOICE

This is no surprise since his vessel was baited here so easily with a simulated message. As you can read in its thoughts, it is only now beginning to suspect that the survivors and encampment...

48 ANGLE - WINTER

48

reacting as he hears:

(CONTINUED)

THE KEEPER'S VOICE

(continuing)

... were a simple illusion we placed in their minds.

WINTER

You're not speaking yet, I can hear you...

THE KEEPER'S VOICE

(interrupting;
totally ignoring
Winter)

And you will note the confusion as it reads our thought transmissions.

WINTER

(breaking in)

All right, telepathy. You can read my mind, I can read yours. Now, unless you want my ship to consider capturing me an unfriendly act...

THE KEEPER'S VOICE

(interrupting)

For those who do not recognize the specimen's present emotion, it is the primitive fear-threat syndrome. The specimen is about to boast of his strength, the weaponry of his vessel...

Winter, completely ignored, feeling more and more frustrated, quickly eyes the cage for any helpful tool, finds none, then steps back a pace intending to throw the full weight of his body against the transparent panel. We can hear the voice of the Keeper continuing without interruption:

THE KEEPER'S VOICE

... and so on. Next, frustrated into a need to display physical prowess, the creature will throw himself against the transparency.

Winter, with his act predicted in mid-move, is made to feel so foolish that he stops. He is even angrier at being made to feel like a puppet on a string.

(CONTINUED)

WINTER

If you were here, wouldn't you
test the strength of the walls?

No answer. Winter throws himself hard against the transparent surface. It doesn't give. He's angry, feeling even more foolish now, he turns back to the Talosians, shouts:

WINTER

I'm not an ape beating its chest!
I'm a thinking, rational being!
I warn you, there's a way out of
any cage. If you try to keep me
here...

THE KEEPER'S VOICE

(interrupting)

Despite its frustration, the
creature appears more adaptable
than our specimens from other
planets. We can soon begin the
experiment.

Winter stops, turns at the word "experiment". The Talosians have already turned and are exiting. CAMERA MOVES IN to EMPHASIZE the expression on Winter's face.

DISSOLVE:

A viewing screen inset in a large table. On this screen we will see photographs, sketches, and drawings as the briefing session continues. At present it shows a photograph of the terrain where the survivors' encampment once stood. Seated there are Number One, Jose Tyler, Doctor Boyce, and Geologist. Yeoman Colt stands at Number One's elbow. Mister Spock sits at the "briefing control console". They play toward Number One, making it clear she's the acting commander.

MISTER SPOCK

It appears likely the inhabitants
of this planet live deep under-
ground, probably manufacturing
food and other needs down there.
Our tests show the planet surface,
without considerably more vege-
tation or some animals, is simply
too barren to support life.

(CONTINUED)

GEOLOGIST

(nods)

Which means any spaceship survivors would have starved in a few months, much less eighteen years.

NUMBER ONE

(holding back anger)

You just thought you saw survivors still living there, is that is, Mister Spock?

MISTER SPOCK

(nods)

An illusion, put in our minds by this planet's inhabitants.

GEOLOGIST

(nods to Number One)

Definitely. And once it had served its purpose, the whole encampment, every survivor in it, disappeared like blowing out a match.

NUMBER ONE

(irritated)

Once it served its purpose of maneuvering our landing party like a herd of sheep!

BOYCE

There was no one at fault, Number One.

NUMBER ONE

No one noticed anything wrong? No discrepancies, no flaws in logic?

BOYCE

It was a perfect illusion, they had us seeing just what we wanted to see... humans who survived with bravery, dignity, entirely logical right down to the way the camp was built, the tattered clothing, everything.

(around to others)

Let's be certain we understand the danger of this. The inhabitants of this planet can read our minds, create illusions right out of a person's own thought, experiences and memories.

(MORE)

(CONTINUED)

BOYCE (cont'd)

Even out of a person's own desires.

(hits table)

Illusions as solid and real as this table top. And just as impossible to ignore.

JOSE

And while we put together our theories, they could have the Captain on a table dissecting him... or maybe worse!

It's a thought which makes everyone hesitate. Then to Mister Spock:

NUMBER ONE

Any estimate on what they could have wanted one of us for?

MISTER SPOCK

(indicates Jose)

Jose could be right. They may be using the Captain to see how we tick.

(shrugs)

Or it could be something more.

JOSE

(interrupting)

Then why aren't we doing something? That entry down there may have stood up against hand Lasers, but we can transmit ship's power against it... enough to blast half a continent.

Mister Spock flicks a control, flashing onto the briefing screen a sketch of a Talosian. He indicates:

MISTER SPOCK

Sketched from what we saw. Brains three times the size of ours. If we start buzzing around down there, we may find their mental power is so great it can reach out and swat this ship like it was a fly.

JOSE

(to Number One)

It's Captain Winter they've got. He needs help. And he probably needs it fast!

(CONTINUED)

50 CONTINUED - (3):

50

Number One hesitates, then makes her decision:

NUMBER ONE

Engineering deck will rig to
transmit ship's power. We'll try
blasting through that metal.

DISSOLVE:

51 INT. THE MENAGERIE - ANGLE - WINTER - (NIGHT)

51

pacing his "cage", seeking a way out. All lighting is subdued, giving a "night" effect. CAMERA PULLS BACK TO REVEAL we are again seeing this on the paper thin Talosian viewing screen, The Keeper and other Talosians standing over it.

52 MED. SHOT - THE KEEPER AND FIRST TALOSIAN

52

as the Talosians watch Winter. Then First Talosian turns to The Keeper.

FIRST TALOSIAN'S VOICE

Thousands of us are already probing the creature's thoughts, Magistrate. We find excellent memory capacity.

THE KEEPER'S VOICE

(slow nod; then
veins throbbing)

I read most strongly a recent death struggle in which it fought to protect its life. We will begin with this, giving the specimen something more interesting to protect.

53 ANGLE - INSIDE ENCLOSURE

53

Winter turning in his pacing, MOVING TOWARD CAMERA INTO CLOSE SHOT. Then he stops, startled, reacting:

54 EXT. RIGEL FORTRESS - MATCHING WINTER - (DAY FOR NIGHT)

54

Winter moving BACK FROM CAMERA again, reacting surprised, unbelieving. He's not in his "cage" now but rather standing among rocks and strange vegetation. Then:

VINA'S VOICE

Come. Hurry!

Vina, wearing a feudal-level dress, hair braided and long, beckons pleadingly. Beyond her in b.g. a fortress which, like the garment, suggests a medieval civilization, but carrying strange symbols and odd decor which suggests things quite alien from Earth. Winter has whirled at the sound of the voice, registers even more surprise as she indicates the fortress and:

VINA

It is deserted. There will be weapons, perhaps food.

Winter eyes her, then the fortress again. Finally:

WINTER

This is Rigel 113.
(indicates)
I fought in that fortress just two weeks ago.

VINA

(ignoring his words)
Please hurry! We must hide ourselves.

WINTER

(ignoring her)
I was in a cell, a cage in some kind of zoo. I'm still there.
(gestures; to self)
I just think I see this. They must have reached into my mind, taken the memory of somewhere I've been, something that's happened to me...

Trailing his words as we hear from the distance a strange BELLOWING like a man-beast creature in a rage. Vina reacts startled, looking frightened toward that direction.

VINA

The Kalar!

She turns, runs toward the fortress.

watching her leave, puzzled.

WINTER

It's just as it happened here before.
(calling)
Except for you! Who...?

(CONTINUED)

56 CONTINUED:

56

Then Winter reacts, suddenly remembering her. He hurries after her.

57 FORTRESS GATEWAY - INTO COURTYARD

57

as Winter overtakes Vina, grabs her arm, stopping her, swings her around to examine her.

WINTER

Longer hair, different dress,
but it's you, the one the sur-
vivors called Vina...

Again, and from somewhere nearer now, the BELLOWING rage sound. Vina, obviously desperately frightened, wrenches free from Winter, hurries into the fortress courtyard. Winter follows.

58 ANGLE IN COURTYARD

58

The feeling here is as outside, a feudal-level civilization but with its weapons and architecture somewhat different from Earth. Vina hurries through the courtyard, searching desperately for a weapon amid battered shields, lance staves, a broken catapult, etc. She finds a huge, odd-shaped mace, Winter catching up with her as she tries to lift it, finds it far too heavy.

WINTER

But why you again? I don't
know you, I've never seen you,
dreamed of you...

Vina looks up, angrily interrupting:

VINA

You fool!

WILD BELLOWING from the fortress entry, Vina whirling, registering, pulling back into the shadows. Despite everything, Winter had whirled, reacted similarly.

59 POV - COURTYARD ENTRY

59

where a huge Neanderthal-like figure has entered the fortress. It is humanoid, huge, hairy, with carnivore's fangs, clad in a strangely-shaped armor breastplate and helmet, brandishing shield and a deadly looking mace. It doesn't see Winter and Vina yet, moves in, searching.

60 WINTER AND VINA

60

She's watching the beast, then she turns back to him, quietly but with force:

(CONTINUED)

60 CONTINUED:

60

VINA

It doesn't matter what you call this! You'll feel it, that's what matters. You'll feel every moment of whatever happens!

She turns to watch the armored Neanderthal creature again.

61 NEANDERTHAL CREATURE

61

Searching, then BELLOWING in rage as he finds an enclosure empty, reveals terrible brute strength as it rips the door off.

61A WINTER AND VINA

61A

Vina turning to Winter, terrified, pleading.

VINA

You've been on Rigel. You know what he'll do to us.

Winter eyes her speculatively.

VINA

(continuing)

Please. If you don't care about yourself, then at least...

61B WIDE ANGLE

61B

Vina has moved in to Winter, pleadingly, but her foot strikes a leaning lance shaft and it CLATTERS noisily down onto the courtyard floor. Vina freezes, then registers desperately frightened as:

61C WIDE ANGLE - INCLUDING NEANDERTHAL BEAST

61C

It has stopped its search, moves out, peering toward the shadows which have hidden Winter and Vina. Then it sights something, BELLOWS.

61D EMPHASIZING WINTER AND VINA

61D

Vina clutching at Winter now, trembling, begging:

VINA

Please. I'll feel it happening too. Don't you know what he'll do to me?

Her terror is so real that Winter's eyes are pulled back to her and he eyes her questioningly. But now the huge armored beast is moving on so close that Vina panics,

(CONTINUED)

61D CONTINUED:

61D

whirls and races for a parapet stairway behind them, hurries up it toward the battlement above. The beast sees her, BELLOWS and starts to follow, then sees Winter between it and the stairway.

61E MED. SHOT - ARMORED NEANDERTHAL

61E

measuring Winter, then moving in on him.

61F EMPHASIZING WINTER

61F

backing away, then having to leap back fast as the warrior beast moves in, slashing with surprising speed.

61G AT PARAPET STAIRWAY

61G

Winter forced to retreat up the stairs toward Vina who has found a battered, odd-shaped sword, extends it toward him.

WINTER

Who are you?

VINA

Hurry!

She armed herself with a lance, hands the sword to Winter.

WINTER

Who are you? You act like this is real to you, too.

VINA

(screams)

Carefull!

She pulls him aside and a huge round rock smashes into the rampart wall inches away from Winter, the force of the fragments knocking him down. CAMERA IN ON WINTER EMPHASIZING HIM, feeling the shock of pain, raises his hand to his forehead to find it gashed and bleeding. Then rolling quickly, he avoids another rock.

62 ANOTHER ANGLE

62

INCLUDING the armored Neanderthal who has hurled another huge rock from a stack beside a catapult, is picking up still another. Vina attempts to protect the downed Winter by stepping forward, hurling her lance, but her strength isn't sufficient to reach the war-like creature. Winter retreats with her, finding a battered shield on the way. Then, at the end of the rampart and unable to retreat further, he faces his frighteningly huge and wild opponent. Winter's shield is almost torn from his arm at the first blow from the sword-mace. More agile, Winter avoids the next blow, sees his opportunity and strikes hard. But his sword CLANGS harmlessly on his opponent's armor and Winter is driven to the ground by a flurry of blows, his shield weakening fast.

62A ANGLE - VINA

62A

searching frantically among broken staves for another lance, finds a crossbow. It is cocked, armed with an arrow; Vina recognizes it as a weapon but doesn't quite know how to use it.

63 CLOSER ANGLE

63

Winter loses his sword. Desperate, he drops the shield and tackles the giant but he's flung away. Crashing into the rampart wall, he lies stunned for an instant, bruised and bleeding, and the Neanderthal warrior steps in and raises its huge weapon. But a split-instant before the death blow, a crossbow SOUND, then a crossbow arrow plummets into its back and the giant manlike creature, BELLOWING in pain, turns to find Vina putting another arrow in the crossbow, trying desperately to cock it again. But it's too much for her strength. The huge warrior creature, although staggering from his wound, moves in on her. Winter gets dazedly to his feet, sees her peril, finds no weapon in reach and grabs up his discarded shield. CAMERA CENTERS ON and PANS Winter as he moves forward and Winter swings his shield hard against the creature's back.

64 LONG SHOT

64

The Neanderthal warrior spinning off the rampart edge, plummeting to the floor of the compound below, lying still.

65 CLOSER SHOT - WINTER AND VINA

65

as, sobbing in relief, she throws herself into his arms.

66 INT. THE MENAGERIE - MATCHING WINTER AND VINA

66

They're inside Winter's menagerie enclosure. He's no longer battered and bruised; Vina now wears her own

(CONTINUED)

66 CONTINUED:

66

shorter hair, a simple garment of the metallic Talosian material. It takes Winter a startled moment to realize where he is; Vina understands more quickly, smiles and nestles in closer.

VINA

It's over.

Winter realizes he's being watched from the darkened corridor, turns to see:

66A ANGLE EMPHASIZING CORRIDOR

66A

The Keeper and other Talosians already turning, moving off.

66B BACK TO WINTER AND VINA

66B

as he turns back to her.

WINTER

Why are you here?

Vina's terror is gone; she's composed, coming on a bit seductively. She hesitates just a split-second at the question, then smiles:

VINA

To please you.

WINTER

Are you real?

VINA

As real as you wish.

WINTER

That's no answer.

VINA

Perhaps they've made me up out of dreams you've forgotten.

WINTER

(indicates her garment)

And I dreamed of you in the same metal fabric they wear?

VINA

I must wear something.

(smiles)

Mustn't I?

(MORE)

(CONTINUED)

66B CONTINUED:

66B

VINA (cont'd)
(tries to nestle
close)

Or I can wear anything you wish,
be anything you wish...

WINTER
(interrupting)
To make this "specimen" perform
for them? They watch how I re-
act? Is that it?

VINA
Don't you have a dream, some-
thing you've wanted very badly...?

WINTER
(interrupting)
Do they do more than just "watch"
me? Do they feel with me too?

VINA
(moves in)
You can have any dream you wish.
I can become anything. Any woman
you ever imagined.
(in closer)
You can go any place, do anything
... have any experience from the
whole universe. Let me please you.

Winter has let her move in, eyeing her speculatively,
then nods:

WINTER
You can. Tell me about them.

Vina is startled at this.

WINTER
(continuing)
Is there some way I can keep
them from using my own thoughts
against me?

Vina reacts visibly frightened at this question. We
should have a feeling Winter is maneuvering her.

WINTER
(continuing)
You're frightened. Does that
mean there's a way?

VINA
You're a fool!

(CONTINUED)

66B CONTINUED - (2):

66B

WINTER

(eyes her; then
nods)

And since you insist you're an
illusion, there's not much point
in this conversation is there!

Winter moves to his cage "bed", sits ignoring her. She
stands watching him, obviously uncertain and troubled.

67 EXT. TALOS IV ROCKY KNOLL - WIDE ANGLE - LANDING PARTY 67

Under the direction of Number One, the landing party is
aligning a huge, cylindrical Laser weapon to aim at the
metallic panel previously exposed by the hand guns. Jose
and Boyce assist back at a concave antenna device which
is being aimed up, aligned with the ship in orbit. Both
units are being deeply secured in the earth, indicating
the considerable power expected. An extremely thick,
flexible, multiple-tubing connects the antenna to the
weapon. Number One takes her Communicator from jacket,
tunes in an ELECTRONIC HUM, looks up and waits. Then
the sound is replaced by:

SPOCK'S COMMUNICATOR VOICE

Standing by, Number One.

Jose makes an adjustment on the antenna controls which
produces a high-pitched SOUND. The Bridge Chief Petty
Officer, Garison, moves in to make a similar adjustment
on the Laser weapon controls, producing a second SOUND
out of phase and undulating with the first, an arrange-
ment with such enormous power potential that even the
preliminary hook-up seems to surge with energy.

NUMBER ONE

(into Communicator)

All circuits engaged, Mister Spock.

SPOCK'S COMMUNICATOR VOICE

Take cover! Ten... nine... eight...

As Mister Spock's VOICE counts off the seconds, the land-
ing party is already moving away to pre-assigned cover.
Jose and Boyce join Number One, all slipping thick dark
protector-goggles over their eyes.

68 EMPHASIZING LASER WEAPON

68

"Three... two... one..." Then a SHRIEKING EXPLOSION of
power and EFFECT of blinding light etching the whole
landscape nearly colorless as a blinding-white Laser beam
is concentrated directly onto the metal surface of the
shaft entry. Not the pencil-thin discharge of the hand-
gun, this Laser beam is a foot thick, has the weapon

(CONTINUED)

68 CONTINUED:

68

itself durgung against its mooring, wind whipping dust and earth as if in a hurricane, even the ground seems to be rocking.

69 ANGLE - NUMBER ONE AND OTHERS

69

Even some distance away in cover, the reflected light is blinding, wind whips gravel and dust up around them. Number One risks a quick look.

70 INSERT - LASER BEAM AND METAL

70

The rock around the metal entry heats almost into lava by the force -- but the metal panel is completely unaffected.

71 BACK TO SHOT

71

Number One ducking back into cover, disappointed. She shouts into her communicator:

NUMBER ONE
Increase to full power!

The SHRIEKING SOUND increases even louder. Number One checks the effect.

72 INSERT - LASER BEAM AND METAL

72

The metal glowing red; the SOUND reaches a peak. Although nearby rock is melting, the metal now turning white-hot, there is no penetration or mar on its surface.

73 BACK TO SHOT

73

Number One watches anxiously, waiting, but reflecting her disappointment. Finally:

NUMBER ONE
(into Communicator)
Can you give us any more?

MISTER SPOCK'S
COMMUNICATOR VOICE
(excited)
Negative, negative! Our circuits
are beginning to heat...

NUMBER ONE
(into Communicator)
Cease power! Disengage!

The EXPLOSION OF SOUND is cut off, the wind and dust subsiding, as landing party members hurry to the hook-up, hurriedly switch off all circuits. Then, in the complete

(CONTINUED)

73 CONTINUED:

73

silence which follows, the entire landing party stands awed at the shining unmarred metal which has resisted the force which drives the huge Enterprise through time and space.

73A EMPHASIZING NUMBER ONE, BOYCE AND JOSE

73A

puzzled.

NUMBER ONE

The top of that knoll should have been sheared off in the first second.

BOYCE

Maybe it did.

Jose and Number One throw him a surprised look.

BOYCE

(continuing)

I tried to explain it in the briefing room. Their power of illusion means we can't be sure of anything we do, anything we see.

As the others begin to absorb all the implications of this:

DISSOLVE:

74 INT. MENAGERIE - WINTER AND VINA

74

Some time has elapsed. Winter resting on his cage "bed", continuing to ignore Vina. She is beginning to reveal the anxiety of one who has a task assigned and is failing in it. She watches him, then finally:

VINA

Perhaps... if you asked something I could answer...

WINTER

How far can they control my mind?

He sits up, watching her, waiting. Vina is obviously very frightened, hesitates:

VINA

If I tell you... will you pick some dream you've had, let me live it with you?

Winter seems to consider this, then nods.

(CONTINUED)

VINA

(continuing;
frightened)

They... can't actually make you
do anything you don't want to.

WINTER

They have to try to trick me
with their illusion?

VINA

(nods)

And they can punish you when you're
not cooperative. You'll find out
about that.

WINTER

Did they live on the planet
surface once---

No answer from Vina. She looks frightened.

WINTER

(insistent)

Why did they move underground?

VINA

(nods; hurrying)

Far... thousands of centuries
ago. The ones left on the surface
destroyed themselves and almost
their whole world too.

FINE

(understands)

That's why it's so barren up
there.

VINA

(nods)

The planet is only now becoming
able to support life again.

WINTER

And the Talosians who came under-
ground found life here is limited.
So they concentrated on develop-
ing their mental power?

VINA

(nods; hurrying;
frightened)

But they've found it's a trap.

(nods)

(CONTINUED)

VINA (cont'd)

Like a narcotic. When dreams become more important than reality, you give up travel, building, creating, you even forget how to repair the machines left behind by your ancestors. You just sit living and reliving other lives in the thought records left behind.

PIKE

or they sit probing the minds of zoo specimens like me?

VINA

(nods)

You're better than a theater to them. They create an illusion for you, watch how you react, feel your emotions... They have a whole collection of specimens. Descendants of life they brought back long ago from all over this part of the galaxy...

WINTEN

(suddenly understands)

which means they've had to have more than one of each animal.

Vina is very frightened now.

VINA

BUT IF I can't feel...

~~...I was real....~~ Please...

PIKE

(interrupting)

They'll need a pair of humans too. Where do they intend to get an earth woman?

VINA

~~.....~~ You said if I answered your questions...

WINTEN

but that was a bargain with something that didn't exist. You said you weren't real, remember?

Vina hesitates a split-instant, then asks her decision.

(CONTINUED)

VINA

I'm a woman! As real and human
as you are. We're... like Adam
and Eve. If they can...

Screaming, wild with sudden agony, Vina falls to the floor, writhing. She SCREAMS again and again. Gasping and pleading:

VINA

Please... don't punish me. I'm
trying my best with him... no,
please...

Vina vanishes, the EFFECT so sudden it is over in mid-motion and mid-word. Winter, shaken by her agony, stunned, looks around and suddenly realizes The Keeper has been standing back in a shadow of the corridor outside, watching them. Now, the Talosian turns and exits down the corridor out of sight, leaving Winter standing in the empty cage alone.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

75 INT. MENAGERIE - INSIDE CAGE

75

Winter examining his enclosure for possible ways out. He gives up on the fountain, moves around inspecting the walls. They are so smoothly formed he almost misses something, moves in and examines closely. CAMERA ZOOMS IN TO REVEAL AND EMPHASIZE an extremely thin seam on the wall near the floor. Winter tests it, pushes hard, and a section of wall gives slightly, indicating there could be a hidden panel there. At this moment a CLINK SOUND, and Winter turns to find a small vial of blue liquid is sitting on the floor just inside the transparent wall. Outside, The Keeper stands watching him.

75A MED. SHOT - KEEPER

75A

For the first time, speaking with voice and lip movement. At first the words will seem to come a bit carefully, as if out of practice in communicating this way. As our scene progresses, speech will flow a bit more smoothly.

THE KEEPER

The vial contains a nourishing protein complex.

75B EMPHASIZING WINTER

75B

He has stayed seated near the wall, and is reacting in surprise at the Talosian using vocal language.

WINTER

Is the keeper actually communicating with one of his animals?

THE KEEPER

If the form and color is not appealing, it can appear as any food you wish to visualize.

WINTER

And if I prefer...

THE KEEPER

(interrupting)

To starve? You overlook the unpleasant alternative of punishment.

76 INT. HELL-FIRE - MATCHING WINTER

76

Again, transported instantly in mid-gesture and movement, Winter finds himself writhing in bubbling, sulphurous brimstone, in a dark place obscured with smoke, flame licking at him from all sides. The instant agony is as real as the surprise and a SCREAM of pain is wrenched out before he can suppress it. It lasts only a few seconds.

77 INT. MENAGERIE - MATCHING WINTER

77

Again instantly and in mid-move and gesture Winter finds himself back in his cage, writhing on the floor, gasping from the pain just felt. The Keeper stands outside, still watching him.

THE KEEPER

From a fable you once heard in childhood. You will now consume the nourishment.

WINTER

(gasping in pain)

Why not just put irresistible... hunger in my mind. You can't... do that, can you? You do have limitations, don't you!

THE KEEPER

If you continue to disobey, from deeper in your mind there are things even more unpleasant.

Winter hesitates, gets shakily to his feet, tosses down the liquid. Even now, however, we realize he is analyzing something, planning. Then, suddenly throwing the vial aside, he throws himself at The Keeper. Although he's stopped by the transparent wall, The Keeper has reacted by stepping back.

WINTER

That's very... interesting.

THE KEEPER

Now, to the female.

WINTER

You were startled. Weren't you reading my... mind then?

THE KEEPER

As you have conjectured, an Earth vessel did crash on our planet. But with only a single survivor.

(CONTINUED)

WINTER

Let's stay on the first subject.
All I wanted for that moment was
to get my hands around your neck.

THE KEEPER

We repaired the survivors in-
juries and found the species
interesting.

WINTER

Do primitive emotions put up a
block you can't read through?

THE KEEPER

So it became necessary to attract
a mate.

WINTER

All right, we'll talk about the
girl. You seem to be going out
of your way to make her seem
attractive, to make me feel pro-
tective...

THE KEEPER

This is necessary in order to
perpetuate the species.

WINTER

It seems more important to you
now that I accept her, begin to
like her...

THE KEEPER

(interrupting)

We wish our specimens to be happy
in their new life.

WINTER

Assuming that's a lie, why would
you want me attracted to her?
So I'll feel 'love', a husband-
wife relationship? That would
be necessary only if you needed
to build a family group, or even
a whole human...

THE KEEPER

(interrupting)

With the female now properly
conditioned...

(CONTINUED)

77 CONTINUED:

77

WINTER
(interrupting;
shouting)

You mean 'properly punished!'
I'm the one who's not cooperating.
Why don't you punish me?

THE KEEPER

First an emotion of protectiveness,
now one of sympathy. Excellent.

The Keeper turns, exits, leaving an angry Winter behind.
He turns, frustrated, then is drawn to the thin circular
seam which indicates a possible opening in the 'cage'
wall.

78 ANOTHER ANGLE - WINTER

78

At the seam in the wall, inspecting it. Then he throws the weight of his body against it, fails to budge it. He tries again, and:

79 EXT. PARKLAND - DAY - MATCHING WINTER

79

In the midst of his movement, finding himself striking the base of a tree. He stops in mid-move, realizing what has happened. CAMERA PULLS BACK as Winter stands, looks around. His attire is now the casual garb of Earth in his century. The locale is beautifully planted, rich park and forest land. Immediately to his right is tethered a pair of handsome saddle horses which apparently have just been ridden there. And it's obvious from Winter's expression he recognizes this place.

VINA'S VOICE

Do you want coffee?

80 WIDER ANGLE

80

revealing Vina, also in casual Earth garb, kneeling at a picnic lunch while she is laying out on the grass. She's smiling at Winter, indicates the horses.

VINA

I left the thermos hooked to my saddle.

She goes back to preparing the picnic lunch. Winter takes in the landscape, looking toward the far horizon where we can see a distant skyline of towering buildings with beautifully delicate architecture. Winter looks around, sees the horses, reacts, moves to them. He pats the first on the head:

WINTER

Tango! You old quarter-gaited devil, you!
 (pats the other)
 Hello, Mary Lou.
 (as one of them nuzzles him)
 No, sorry, no sugar this time...

But he has patted his pockets nevertheless, is astonished to find he indeed has the usual two sugar cubes there. He feeds them to the horses, as:

WINTER

It seems we think of everything.

Then he starts to move off.

(CONTINUED)

80 CONTINUED:

80

VINA

Hey! The coffee.

Winter finds a thermos hooked to the saddle, crosses with it to Vina at the picnic spread.

81 CLOSER SHOT - WINTER AND VINA

81

as he sits, eyeing her curiously. She notices, tries to hide nervousness, serves him from the picnic spread. He nods his thanks. They sit, then:

VINA

Is it good to be home?

WINTER

I've been aching to be back here.

(smiles)

They read our minds very well.

VINA

Please!

It's a cry of fear, her face pleading with him to keep silent.

WINTER

Home, anything else I want.

If I cooperate. Is that it?

Vina is trying desperately to play the part the Talosians have given her:

VINA

Have you forgotten my... headaches, darling? The doctor said when you talk strangely like this...

She trails, pleading, so frightened her voice is shaken. Winter is beginning to feel trapped.

WINTER

Look, I'm sorry they punish you. But I can't let them hold that over our heads. They'll own us then.

Vina has turned to lay out the lunch, trying to ignore him.

VINA

My, it turned out a beautiful day, didn't it!

(CONTINUED)

81 CONTINUED:

81

Pike sits quietly, frustrated. Then, half to self:

PIKE

Funny. About twenty four hours ago I was telling the ship's doctor how much I wanted...

(considers it, nods)

... something not so far from what we're being offered here. An escape from reality, a life with no responsibility, no frustrations...

(small smile)

And now that I can have it, I understand the doctor's answer.

Vina has been studiously ignoring him all the way. She finishes laying out the lunch, now turns, falsely bright:

VINA

I hope you're hungry. The white sandwiches are your mother's chicken-tuna recipe.

PIKE

(half to self)

What's happened to the Talosians could be sort of a warning, couldn't it. For us individually or for a whole race. Our electronic tape, our viewing screens, even our books, must never become a substitute for life.

(to Vina)

You either live life, bruises, skinned knees and all... or you turn your back on it and start dying. The Talosians took the second path.

Pike eyes her, the food, then takes a sandwich, tries it.

PIKE

(continues)

The Doc would be happy about part of this at least. Said I needed a rest.

VINA

This is a lovely place to rest.

(CONTINUED)

81 CONTINUED:

81

PIKE

(nods)

I spent my boyhood here. Doesn't compare with the gardens around the big cities, of course.

(indicates skyline)

That's Mojave. I was born there.

VINA

(laughing)

Is that supposed to be news to your wife?

Pike looks up sharply at this; Vina gives him another pleading look.

(CONTINUED)

81 CONTINUED - (2):

VINA

You're home! You can even stay if you want. Wouldn't it be nice showing your children where you once played?

PIKE

These... "headaches", they'll be hereditary you know. Would you wish them on a child... or a whole group of children?

VINA

That's foolish!

PIKE

Is it? Look, first I'm made to protect you, then to feel sympathy for you... and now we have a familiar surrounding, comfortable husband and wife relationship. They don't need all this for just passion. They're after respect, affection, mutual dependence.

VINA

(interrupting)

They say, in the olden days all this was a desert, just blowing sand, cactus...

PIKE

We're not here neither of us. We're in a menagerie, a cage.

VINA

No...

PIKE

Illusions, pleasant hallucinations like this. They'll become a narcotic to us too.

VINA

We have no choice.

PIKE

I can't help either of us if you won't give me a chance! You said once that illusions have become like a narcotic to them... they've even forgotten how to repair the machines left by their ancestors. Is that why we're so important? To build a colony of slaves who can...

(CONTINUED)

81

CONTINUED - (3):

81

VEIA

Stop it! Don't you care what
they'll do to us?

PIKE

(leans in; intent)

Fack in my "cage" a few minutes
ago I had the feeling out "keeper"
couldn't read my thoughts.

(MORE)

(CONTINUED)

WINTER (cont'd)

Do emotions like anger block
off our thought from them?

VINA

(desperate)

Don't you think I've already
tried things like that?!

WINTER

There's some way to beat them.
Together we might find it!

(leans in; intent)

If you keep hate in your mind,
does that block them off, hide
your thoughts?

Vina's anger has turned to tears:

VINA

(crying)

Yes, they can't read... through
primitive emotions. But you
can't... keep it up long enough.
I've tried!

(beginning to sob)

They... keep at you and... at
you, year after year... probing,
looking for a weakness, and
tricking... and punishing and...
they've won. They own me. I
know you hate me for it...

Fear, desperation, loneliness, everything she's under-
gone welling up into misery, deep and genuine. He puts
an arm about her and she huddles in next to him, sobbing.

WINTER

I don't hate you. I can guess
what it was like.

VINA

It's not enough! They want you
to have feelings that would build
a family, protect it, work for
it...

(looks up at him)

Don't you understand? They read
my thoughts, my feelings... my
dreams of what would be a perfect
man. That's why they picked you!
I can't help but love you! And
they expect you to feel the same
way.

82 CLOSER SHOT

82

A long moment, Winter shaken despite himself. Vina is embarrassed by the force of her admission. Then:

WINTER

If they can read my mind, they know I'm attracted to you. From the first day in the survivors' encampment. You were like a wild little animal...

Winter trails his words, as if saying more than he had intended. Vina is looking up at him, intently, wondering. CAMERA PULLS BACK REVEALING we're watching this on the Talosian screen, The Keeper in FOREGROUND, his forehead veins beginning to throb and we can hear:

THE KEEPER

He is attracted and yet he resists. Perhaps our problem is an unsatisfactory female.

The picture on the Talosian viewing screen CUTS TO REVEAL HEAD SHOT OF FIRST TALOSIAN and we hear:

FIRST TALOSIAN

I interrupt to point out the term "wild animal" aroused subliminal thoughts in the specimen.

The picture on the Talosian viewing screen CUTS BACK TO WINTER AND VINA eyeing each other.

83 MED. CLOSE - KEEPER

83

watching the screen, forehead veins throbbing, as if reading deep into the thoughts of the two. Then:

THE KEEPER

A curious species. He has fantasies he hides even from himself.

84 VINA AND WINTER

84

They are seated as before, Vina watching Winter speculatively as he toys with his food.

VINA

You did like me better in the survivors' camp. Because I was like a barbarian?

WINTER

(amused)
Perhaps.

(CONTINUED)

84 CONTINUED:

84

VINA

I'm beginning to see why none of this has really worked on you. You've been home. And fighting, like on Rigel, that's not new to you either. A person's strongest dreams are about things he can't do.

(smiles)

Yes. A ship's captain, always having to be so formal, so decent and honest and proper....

CAMERA PUSHES IN TO CENTER ON PIKE who has looked up a bit startled and suspicious at something in her voice.

VINA

(continuing)

...he must wonder what it would be like to forget all that.

85 EXT. ORION COURTYARD - NIGHT - MATCHING PIKE

85

The transition catching him still seated. He's startled by the SOUND of strange music and wild merriment. He is now on a pillowed floor at a round low table on which a large bowl of fruit and goblets of wine have been placed. His attire is rich silk robes, almost like those of an oriental potentate. And he becomes aware that he is being anxiously attended by a "slave", exotic in her garb and manner. Her skin has a color like Mister Spock.

SPACE OFFICER'S VOICE

Hey Pike .. You used to be Captain of the Enterprise, didn't you?

CAMERA PULLS BACK TO REVEAL the speaker is a uniformed space officer (not from the Enterprise) seated at the table. The other man is an EARTH TRADER, dressed similar to Pike but less luxuriously. Each of these men is being served by a slave woman. Around all this, a scene of barbaric splendor with an almost oriental flavor. The MUSIC comes from a quartet seated near a fountain pool, playing unusual instruments. Here and there in the courtyard are richly exotic plants with unusual shapes.

EARTH TRADER

Matter of fact he was.

SPACE OFFICER

(smiles at Pike)

You'd stop here now and then .. to check things out.

(CONTINUED)

EARTH TRADER

(laughing)

...and then send Earth a blistering report on... "the Orion traders taking shocking advantage of the natives...."

Both men break into a laugh. The slave girls exit the scene.

SPACE OFFICER

(continuing)

Funny how they are on this planet. They actually like being taken advantage of.

EARTH TRADER

Good profit in it too....

During this, two other slave girls appear carrying plates on which there is sliced cold melon.

SPACE OFFICER

(taking in the surroundings)

Nice place you've got here, Mr. Pike.

EARTH TRADER

It's a start.

Good-natured laughter interrupting this.

SPACE OFFICER

(to Pike)

Do any of you have a green one? They're dangerous, I hear. Razor sharp claws, and they attract a man like a sensation of irresistible hunger....

Pike is perceptibly startled by the familiar term: "irresistable hunger". And why had the Space Officer emphasized the words, and why is he giving Pike that searching look? The Earth Trader is also giving Pike a knowing look.

EARTH TRADER

Now and then comes a man who takes one.

The MUSIC changes now -- louder, a slow throbbing rhythm. Pike's attention is attracted by the sudden movements of the two slave girls, whose reactions are to get out of there quickly. He turns to see:

Wild! Green skin, glistening as if oiled. Her fingertips are long gleaming razor-edged scimitars, her black hair not unattractive but suggesting a wild animal mane.

(continued)

(CONTINUED)

86 CONTINUED:

6

She is kneeling at the edge of a beautiful pool. Her reflection in the pool reveals that she is staring at Pike, eyes wild. We feel she's larger than before, immensely strong. The two female slaves have hurried off, frightened. But one is slower and Vina suddenly pivots with a CAT SOUND, bars the slave's escape. Pike's male servant grabs his whip, leaps forward to intercede and Vina turns, snarling at him. The man slave swings back to lash at her. Vina lashes out at him with her razor sharp claws forcing a moment of retreat. Vina then whirls after the slave girl chasing her to an enclosure. She strikes out with one of her claws ripping the enclosure and at the same instant the man servant grabs her free arm flinging her down the steps to the pool. He raises his whip to flog her:

PIKE

STOP!

Vina turns at the voice, eyes Pike for a long moment.

87 CLOSE SHOT - PIKE

87

returning the look fascinated.

87A CLOSE SHOT - VINA

87A

as she looks at Pike.

87B CLOSE SHOT - PIKE

87B

as he peers - recognizing...

PIKE

(half to himself)

Vina.

87C CLOSE SHOT - VINA

87C

With a suggestion of a smile at his recognizing her.

88 ANGLE - VINA

88

Now her gaze riveted on Pike, she moves to the center of the rectangle, lets the slow powerful beat of the MUSIC reach her, the slow surging beat forcing movement cut of her as a reed flute takes possession of a cobra. She SHRIEKS (dubbed wild animal cry) and the rhythm moves faster, her movements following the barbaric MUSIC.

89 CLOSE SHOT - PIKE

89

unable to tear his eyes from her.

89A CLOSE SHOTS - SPACE OFFICER AND BARTH TRADER

89A

SPACE OFFICER

Where'd you find her?

(CONTINUED)

SPACE TRADER

He'd stumbled into this dark corridor, then he saw flickering light ahead. Almost like secret dreams a bored ship captain might have, wasn't it? There she was, holding a torch, glistening green....

89B

CLOSE SHOT - PIKE

89B

Aware now the Talosians are definitely baiting him thru the images of these two men.

89C

CLOSE SHOTS - SPACE OFFICER AND EARTH TRADER

89C

SPACE OFFICER

Strange looks she keeps giving you!

EARTH TRADER

Almost as if she knows something about you.

90

ANGLE - VINA

90

now dancing wildly, animal beautiful.

91

EMPHASIZING PIKE

91

as the Earth Trader looks up toward Pike, again meaningfully:

EARTH TRADER

Wouldn't you say that's worth a man's soul?

SPACE OFFICER

It makes you believe she could be anything. Suppose, you had all of space to choose from, and this was only one small sample.

Pike's reactions, he tears himself from those words, rises from the table and hurries across the courtyard into an exit behind the curtains. Vina reacts to this, moving across a part of the rectangle where she has been dancing.

92

INT. ORION CORRIDOR - NIGHT - PIKE

92

as he hurries along it, then becomes aware it is becoming increasingly DARK. He looks around with growing recognition, then stops, realizes the corridor has become a cavern.

93 ANOTHER ANGLE

93

as he has turned back into a cavern wall that wasn't there before. Feeling somewhat like a rat in a maze, he turns to hurry back the other direction, the scene growing darker and stranger. Then he pulls up abruptly, realizing he is reaching an interesting corridor -- and he can see flickering light coming from it, as if someone's approaching carrying a torch.

94 ANGLE AT CORRIDOR INTERSECTION

94

as the green, animal Vina steps into his path. Seeming taller than Winter, perhaps even stronger. She stands illuminating both of them with the metal base torch she carries, then moves toward him.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

94A INT. ENTERPRISE PASSAGEWAY

94A

Where Mister Spock and the Geologist are standing outside the Transporter Room adjusting their equipment. A guard stands at the closed door.

MISTER SPOCK

We've pinpointed a magnetic field.
Seems to come from their underground generators.

GEOLOGIST

Unless that could be an illusion too.

During this, Jose, gun in hand, and CPO Garison move down passageway to closed door. It opens and they enter. Spock and the Geologist finish what they are doing and follow.

95 INT. TRANSPORTER ROOM

95

where Number One, Colt, Jose, CPO Garison are standing as Mister Spock and the Geologist enter to them. All wear landing party attire, complete with Laser Guns.

NUMBER ONE

You all know the situation. We're hoping we can transport down inside the Talosian community.

MISTER SPOCK

Or -- if our measurements and readings are illusions, one could find oneself materialized inside solid rock.

NUMBER ONE

Nothing will be said if any volunteer wants to back out.

The group turn to the cubicle, as Number One turns to Colt.

NUMBER ONE

Colt, you're new to our ship...

(CONTINUED)

95 CONTINUED:

95

COLT

I've had the same training as anyone. And I'm his Yeoman.

Number One hesitates, then she and Colt move with the group into the Transporter Cubicle. The Transporter Chief moves to his Control Panel.

96 INSIDE TRANSPORTER CUBICLE - EMPHASIZING NUMBER ONE, MISTER SPOCK, COLT, JOSE

96

EFFECTS and SOUNDS of Transporter power generating to a pitch. Then the switch is thrown. Dematerialization EFFECT -- but only Number One and Yeoman Colt begin to disappear. Mister Spock is the first to realize what is happening.

MISTER SPOCK

The women!

But it's too late; Number One and Colt are gone.

97 INT. MENAGERIE - WINTER'S ENCLOSURE

97

Number One and Colt materialize, then react amazed as CAMERA PULLS BACK to reveal the Enterprise Captain and

(CONTINUED)

Vina, both with eyes glazed like sleep-walkers in a dream. A continuation of where we left them, Vina is moving (dream-like, slow-motion), for Winter. He backs away. Number One calls to Winter but neither he nor Vina seem to hear. Apparently angered, Vina begins to claw at Winter. Although her hand scratches harmlessly, we can see an expression of agony on Winter's face. Then in mid-motion, Winter stops, begins to realize where he is. Vina comes out of it too, reacts, running to shout toward the corridor.

VINA

No! Let us finish! I could have...

Vina bites off her words as she realizes there are others in the enclosure watching them. Winter reacts similarly.

NUMBER ONE

There was a party of six.

COLT

We were the only ones transported.

Vina, angry and disappointed, whirls on Winter.

VINA

It's not fair! You don't need them.

But Winter has seen the Laser weapons worn by the crew-women. He moves in and takes Colt's, quickly examines it. Then an expression of extreme disappointment. He quickly motions for Number One's gun, examines it and reacts similarly.

WINTER

Empty!

NUMBER ONE

They were fully charged when we left.

Then remembering their communicators, Number One snatches hers from belt, tries vainly to tune, and make it operate.

NUMBER ONE

It's dead. I can't make a signal.

examining the Lasers, a thought slowly forming. Then a quick look toward the section of the wall where he had located the circular panel.

(CONTINUED)

NUMBER ONE

What is it?

WINTER

Don't talk to me. Don't say anything.

Suddenly reacting in fury and disappointment, he throws the Laser guns against the wall of the enclosure. (They land on the floor near where he had located the hidden panel.)

WINTER

Hate! I'm filling my mind with a picture of beating their huge, misshapen heads into pulp!

Concerned, Colt starts to move toward him. But Number One restrains her, eyes Winter curiously as:

WINTER

Thoughts so primitive they shut everything else out. I'm keeping my mind filled with hate. Do you understand?

Vina suddenly understands. Number One begins to guess something of the truth, too.

VINA

(to Winter)

How long can you block your thoughts? A few minutes, an hour? How can that help you?

Winter has turned, moved away, trying to keep his thoughts controlled. Vina starts to follow, but Number One stops her too. Vina whirls on the two crew women, angry:

VINA

He doesn't need you! He's already picked me!

COLT

(to Number One)

Picked her for what? I don't understand.

VINA

(indicating Colt)

Now there's a great choice for intelligent offspring.

COLT

Offspring? As in "children"?

(CONTINUED)

NUMBER ONE

(indicating Winter;
gently)

As in he's Adam.

(to Vina)

Is that it?

VINA

(whirls on Number
One)

You're no better choice. They'd
have better luck crossing him
with a computer!

NUMBER ONE

(stung)

Shall I compute your age? You
were listed on that expedition
as an adult crewman. Now, add-
ing eighteen years to that...

Interrupted by Vina seeing movement in the corridor,
turns to see The Keeper coming. She hurries to the
transparent panel, indicating Winter and calling to
The Keeper.

VINA

It's not fair! I did everything
you asked!

The Keeper ignores Vina, eyes Winter.

THE KEEPER

Since you resist the present
specimen, you now have a selec-
tion.

Winter whirls, throws himself savagely at the transparent
wall, shouting:

WINTER

I'll break out, get to you some-
how! Is your blood red like ours?
I'm going to find out!

THE KEEPER

(ignoring it)

Each of the two new specimens
has qualities in her favor. The
female you call "Number One" has
the superior mind...

99 EMPHASIZING NUMBER ONE

99

reacting.

THE KEEPER

... and would produce highly intelligent offspring. She often has fantasies involving you.

This is the first time we've seen Number One flustered. She has looked to Winter, shocked, embarrassed. But Winter ignores it, shouting:

WINTER

All I want is to get my hands on you! Can you read these thoughts? Images of hate, killing...

100 EMPHASIZING COLT

100

as The Keeper interrupts Winter's outburst:

THE KEEPER

The other new arrival has youth and strength and until now considered you unreachable.

It's Colt's turn to look utterly flabbergasted.

101 WINTER AND KEEPER

101

as Winter fights to keep his mind off what The Keeper is saying:

WINTER

(interrupting)

You'll find my thoughts more interesting! Primitive thoughts you can't understand... emotions so ugly, you can't...

Winter suddenly contorts with a GROAN, falls to the floor, writhing in pain. The Keeper turns to Colt and Number One:

THE KEEPER

Wrong thinking is punishable; right thinking will be as quickly rewarded. You will find it an effective combination.

(CONTINUED)

101 CONTINUED:

101

The Keeper exits. Winter begins to come out of the pain-illusion, finds Number One and Colt bending over him. He brushes them away:

WINTER

No... don't... help me.

(rolling weakly
to feet)

Just leave me alone. I've got to concentrate on hate. They can't read through hate.

Winter staggers to a far corner of the cage.

102 INT. ENTERPRISE BRIDGE

102

Mister Spock moving to the Captain's position, CPO Garison at the helm, Jose at his controls, and Second Crewman filling in at Number One's position. Their faces reflect an unhappy decision they've made. Mister Spock hits the amplification control at the Captain's position.

MISTER SPOCK'S VOICE

(amplified)

This is the acting Captain speaking. There's no choice now but to consider the safety of the vessel and the remainder of the crew.

(it's hard to say
this)

We're leaving. All decks prepare for hyper-drive. Our time-warp factor...

JOSE

(interrupts)

The ship's controls have gone dead!

Even the bridge lighting is going dim.

MISTER SPOCK

(into intercom)

Engine Room! Switch to rockets, blast out of here!

INTERCOM VOICE

All systems are out, Bridge!
We've got nothing!

Jose has frantically jumped to test other circuits, now whirls to Mister Spock.

JOSE

There's nothing! Every system aboard is fading out.

103 INT. MENAGERIE - THE ENCLOSURE

Winter sitting on the floor away from the women. Trying to maintain his feeling of rage, he slams his fist hard against the enclosure wall again and again. The three women are watching him. Number One turns to Vina. They keep their voices low.

VINA

... and when the Talosians reached the place where we crashed, I was the only one left alive.

NUMBER ONE

And the Talosians have taken care of you since?

VINA

For eighteen years.

NUMBER ONE

Then you've seen how they live.

VINA

There's no reason I have to keep answering your questions.

NUMBER ONE

Have you seen how they live?

Vina hesitates, backs down under Number One's fierce expression, nods:

VINA

If you call it "living". Since their minds can reach anywhere, most of them are like cocoons or larvae now. They just sit and...

(shrugs)

... Let the thought records or some specimen live for them. I don't know if you can, understand without seeing them...

NUMBER ONE

(nods)

In a way, the same thing happens to some people on earth.

Colt has been watching Winter, now turns to Vina:

COLT

How long can he hide his thoughts?

VINA

(shakes head)

I tried, I practiced for years. There's no way he can keep it up.

104 INT. MENAGERIE - INSIDE " CAGE"

104

It's later, menagerie lighting dimmed. Vina is asleep on the "bed", Colt is dozing with head against it. Number One is looking up to watch Winter who sits near where the Laser guns lie on the floor. He's fighting to stay awake. His head starts to sag. He straightens again with a start, begins to knead his muscles, struggling to keep fatigue from claiming him. Then sensing something at the hidden wall panel near him, Winter suddenly tenses, trying to keep an eye on it, and yet not think about it.

105 CLOSER ANGLE

105

As the panel noiselessly slides open and a Talosian hand reaches in toward the Laser weapons. Winter explodes into action, grabbing the arm, pulling hard. It brings the struggling Keeper through the opening into the enclosure, Winter fastening a grip around the alien's throat.

WINTER

Hold still or I'll...

VINA

Don't hurt him! They don't mean to be evil...

DISSOLVE EFFECT, Winter now holding the neck of the snarling, ugly anthropoid-spider thing we saw earlier.

106 INCLUDING THE WOMEN

106

Number One has started toward Winter, pulls to a shocked halt. Colt has awakened, looks, SHRIEKS. The horrible fanged face, snapping viciously as the beast struggles. Winter grimly tightens his grip.

WINTER

(interrupting)

I've had some samples of how "good" they are.

(to Keeper)

I'm still holding your neck!
Stop this illusion or I'll
snap it!

DISSOLVE EFFECT of the beast fading, replaced again by The Keeper. We can hear the Talosian's CHOKING GASPS. Vina moves in, strangely concerned.

WINTER

(to Keeper)

Try one more illusion... try
anything at all...

(demonstrating at
neck)

... I'll take one quick twist.
Understand?

Vina has retreated back, frightened. Number One and Colt move in with Winter. We can see The Keeper's veins throbbing, signaling communication:

THE KEEPER

Your ship. Release me or we
destroy it.

Both Number One and Colt react, look quickly at Winter who hesitates.

107 INT. ENTERPRISE BRIDGE

107

Lighting dim, emergency lamps are on. Mister Spock is working at the controls, looks up at Jose who stands watching.

MISTER SPOCK

Nothing! If it wasn't for the batteries, we'd lose gravitation, oxygen...

Suddenly, the ship's "library" computer HUMS into life. No one is at this position, yet the circuits begin operating with a power and rapidity we've never seen.

JOSE

The computers!

Jose races to the computer, scans the furiously working circuits. He hits switches without effect. Spock and others cross to the computers as Jose scans the machine curiously.

JOSE

I can't shut it off. It's running through our library, our tapes, microrecords, everything. It doesn't make sense.

Mister Spock eyes the furiously working computer, then:

MISTER SPOCK

Unless they're collecting all the information stored in this "fly".

(quietly)

We've waited around too long... they've decided to swat us.

DISSOLVE:

108 INT. MENAGERIE - WINTER'S ENCLOSURE

108

where Winter is sliding his hands to where Number One can take over his grip on The Keeper's throat.

VINA

He's not bluffing. With illusions they can make your crew work the wrong controls, push any button it takes to destroy the ship.

WINTER

(to Keeper)

And I'll gamble you're too intelligent to kill for no reason at all.

(CONTINUED)

108 CONTINUED:

108

Number One gets a good grip on the Talosian's throat, Winter releases his own hands, grabs up the Laser weapons. With one in his belt, he adjusts a setting on the one in his hand, levels it at the transparent cage wall. Winter depresses the trigger. The gun doesn't fire.

109 CLOSER SHOT - AT THE KEEPER

109

Winter moving in, presses the Laser gun against The Keeper's head.

WINTER

On the other hand, I've got a reason!

(to Keeper)

I'm betting you've created an illusion that this Laser is empty. I think it just blasted a hole in that wall but you're keeping us from seeing it. Shall I test my theory on your head?

Winter and The Keeper exchanging looks, then:

COLT

Captain!

110 WIDER ANGLE

110

Winter whirling, reacting to what Colt is indicating. The transparent front of the enclosure stands with a huge jagged hole blasted in it.

WINTER

(to Number One)

Let him get to his feet. We're leaving.

Number One releases The Keeper who gets weakly to his feet. Winter holds the Laser aimed at him, indicates toward the exit hole. Then he looks toward Vina who hesitates, then accompanies them. CAMERA HOLDS on Winter and the women exiting with The Keeper, then:

DISSOLVE TO:

111 EXT. TALOS IV ROCKY KNOLL - DAY

111

The familiar scene, except the top of the rocky knoll is sheared off clean, exposing the heat-twisted metal of the Talosian shaft. SOUND of the lift cage approaching, braking, then Winter, the women, and The Keeper comes to the surface.

As they step out, the women eyeing the exposed shaft and knoll.

NUMBER ONE

They kept us from seeing this too. We cut through and never knew it!

WINTER

Make contact, Number One.

Number One takes out her communicator from belt, turns a dial, but still without effect. We see the characteristic vein throbbing at The Keeper's forehead.

THE KEEPER

As you see, your attempt to escape has accomplished nothing.

Winter again presses his gun against The Keeper's head.

WINTER

I want contact with my ship.

THE KEEPER

You are now on the surface where we wished you to be. With the female of your choice, you will now begin carefully guided lives...

WINTER

(interrupting)

And start by burying you?

THE KEEPER

That is your choice.

(beat)

To help you reclaim the planet surface, our zoological gardens will furnish a variety of planet life, plus certain animals which can be domesticated...

WINTER

(interrupting)

All right. I'll trade you your life...

(indicating Number One and Colt)

... for them.

(CONTINUED)

THE KEEPER

Since our life span is many times yours, we have time to evolve a society trained to serve as artisans, technicians...

WINTER

Do you understand? Give me proof my ship is all right, send these two back, and I'll stay with the first woman...

Interrupted by Number One, who has drawn the Laser given back to her by Winter. RACHET SOUND as she twists the control full around. From the Laser, a HUMMING which begins steadily rising in pitch and volume. Both Winter and Colt react visibly as they realize what she's done. Vina becomes aware that even The Keeper is showing a reaction, more than we've ever seen.

NUMBER ONE

(to Winter)

It's wrong to create a whole race of humans to live as slaves.

Winter hesitates, then nods.

THE KEEPER

Is this a deception? Do you intend to destroy yourselves?

WINTER

Do you want to gamble we won't?

Number One looks to Colt who, plainly frightened, controls herself and nods too.

VINA

What is it?

WINTER

The weapon is building up an overload, a force chamber explosion.

(indicates Talosian shaft)

You've time to get back underground.

Vina has turned toward the lift, hesitates, turns back to Winter.

VINA

It won't hurt, will it? It happens fast?

(CONTINUED)

112 CONTINUED - (2):

112

WINTER

Hurry! Get out of here!
 (eyes Keeper a
 beat; lowers
 his gun)
 And to show just how primitive
 humans are, Talosian, you can
 go with her.

The Keeper doesn't move. Vina is plainly frightened,
 voice trembles a bit, but finally:

VINA

No, I... suppose if they have
 one human, they... might try
 again, and...
 (shakes head)
 If you all think it's this im-
 portant... then I guess...

Interrupted by the SOUND of high-speed approach of the
 lift, slowing. Then a group of other Talosians come into
 view, step out onto the planet surface.

WINTER

(to Number One)
 Wait.

Number One turns the Laser adjustment back and the now
 SHRIEKING SOUND declines in scale to silence. During
 which:

113 EMPHASIZING FIRST TALOSIAN

113

among the group which has arrived. He is looking toward
 The Keeper:

FIRST TALOSIAN

Their method of storing records
 is crude and consumed much time.
 Are you prepared to assimilate it?

114 THE KEEPER

114

turning toward the First Talosian. He nods, then his
 forehead veins show strong effort as he receives the
 transmission of thoughts. Finally The Keeper turns
 toward Winter, his usual pendentic expression and tone
 now betraying a strange sadness:

THE KEEPER

We had not believed this possible.
 The customs and history of your
 race show a unique hatred of
 captivity.

(MORE)

(CONTINUED)

114 CONTINUED:

114

THE KEEPER (cont'd)

Even if when it is pleasant and benevolent, you prefer death. This makes you too violent and dangerous a species for our needs.

WINTER

(waits; then)

We also have a custom called "apologizing". But I suppose you're too advanced for that.

Long wait, embarrassed. First Talosian has moved in.

FIRST TALOSIAN

Your unsuitability has condemned the Talosian race to eventual death. Is this not sufficient?

The Captain looks to the Keeper for confirmation. The Keeper nods.

THE KEEPER

No other specimen has shown your adaptability. You were our last hope.

WINTER

Wouldn't... some form of trade, some mutual cooperation...?

THE KEEPER

(slowly shakes head)

Your race would learn our power of illusion and destroy itself too. It is against our beliefs to permit this.

Number One has been trying to contact the ship with her communicator. It now begins to function and we can see the light starting to blink. She whirls to Winter:

NUMBER ONE

Captain, we have transporter control now.

WINTER

Let's get back to the ship.

VINA

I can't -- I can't go with you.

115 INT. TRANSPORTER ROOM

115

The Transporter Chief and assistants standing astounded at the fact the power has come on. The machine is operating but will not respond to their controls. Summoned, Mister Spock is hurrying into the scene.

TRANSPORTER CHIEF

It just "came on", sir. We can't shut it off!

(CONTINUED)

116 CLOSER SHOT - CHAMBER

116

Colt materializes, stepping out of the Chamber. Then Number One materializes too! She steps out of the Chamber, joined by the others hurrying into scene. Boyce immediately begins examining the two women.

JOSE

The Captain...?

Number One answers by turning to watch the Transporter Chamber, waiting. After a long moment, they begin to show some nervousness.

117 EXT. TALOS IV SURFACE - WINTER AND KEEPER

117

The Keeper waiting, the other Talosian in b.g. Winter watching something with growing amazement.

118 MED. SHOT - VINA

118

Her features are in process of change, wrinkling, an ugly scar appearing, the whole face growing older.

119 MED. SHOT - WINTER

119

trying not to show the horror of what he's seeing.

120 BACK TO VINA

120

Growing steadily older, her body now showing the deforming injuries of the space crash of almost twenty years ago.

121 WIDE ANGLE - INCLUDING WINTER AND KEEPER

121

The change now complete; Vina old, shockingly twisted, and ugly. Winter whirls to The Keeper questioningly.

THE KEEPER

This is the female's true appearance.

VINA

(even voice affected)

They found me... in the wreckage
... dying, a lump of flesh. They
fixed me fine. Everything works.
But they had no guide for putting
me back together!

She turns, lifting arms, showing the full horror of it.

VINA

Do you understand now? Do you
see why I can't go with you?

Vina turns, runs stumbling toward the Talosian entry shaft.

122 ANGLE - WINTER AND THE KEEPER

122

The Enterprise Captain turns to The Keeper.

THE KEEPER

It was necessary to convince you her desire to stay is an honest one.

WINTER

You'll give her back her illusion of beauty?

THE KEEPER

And more.

The Keeper indicates off toward the Talosian shaft. Winter looks, registers complete astonishment.

123 WINTER'S POV

123

The images of himself and the lovely Vina are moving toward the lift. The illusory "Vina" and "Winter" turn and wave, then descend out of shot.

124 BACK TO SHOT

124

THE KEEPER

She has an illusion...
(almost smiles)
... And you have reality. May you find your way as pleasant.

125 INT. TRANSPORTER ROOM - WIDE ANGLE

125

Mister Spock, Number One, Jose, Colt and the others have almost given up. Then, EFFECT as Winter materializes inside the Transparent Chamber. He steps out, the others surging to meet him.

COLT

What happened to Vina?

NUMBER ONE

Isn't she...?

Winter moves for the door, turning to Jose.

WINTER

We're resuming patrol. Let's have a course, Navigator.

Winter is already out the door, the others following.

DISSOLVE:

126 INT. ENTERPRISE BRIDGE

126

Winter moves to his position, the others hurrying to theirs. He surveys the bridge, turns as Boyce enters to him.

BOYCE

Hey, hold on a minute.

WINTER

I feel fine.

BOYCE

(interrupting)

I don't understand. You look a hundred percent better.

WINTER

(crisply)

Didn't you recommend rest and a change of pace? I've even been home. Happy now?

Colt steps in with some reports. Winter turns to her.

WINTER

Yeoman! When I'm on the bridge...

(sees the reports;
softens)

I see. Thank you.

COLT

The girl Vina? Isn't she coming with us?

Number One looks up from her position. Mister Spock and Jose also strain to hear the exchange. Winter shakes his head.

WINTER

No. I agreed with her reasons.

COLT

I was wondering... just curious, understand... who would have been "Eve".

NUMBER ONE

(snaps)

Yeoman! You've delivered your reports!

Colt moves off. Jose turns to Winter.

(CONTINUED)

JOSE

Eve, sir?

Jose trails his words at Winter's angry stare, decides to busy himself at the astrogation board. Mister Spock decides to go to his computer station. Winter turns to find Doctor Boyce moving in, confidentially.

BOYCE

Eve? As in "Adam?"

WINTER

(snaps quietly)

As in "all ship's doctors are dirty old men".

(whirls)

What is this, Number One, a cadet ship? Are we ready or not?

Number One, who has been leaning conspicuously toward Winter to catch every word, now snaps back to his position, works controls. The WHINE of electronic circuits and the HIGH PITCHED SIGNALS of computers rise enormously in volume.

NUMBER ONE

All decks show ready, sir.

Above the bridge, the master viewing screen turns on, showing Talos IV from orbit.

WINTER

Engage!

EFFECT of the shifting color-radiance inside the bridge. On the screen above, Talos IV begins to get smaller.

- | | | |
|-----|--|-----|
| 127 | ANGLE - WINTER | 127 |
| | looking up at the screen. | |
| 128 | ANGLE - SCREEN | 128 |
| | enormous acceleration, Talos IV diminishing fast into a speck. | |
| 129 | SHOT - EMPHASIZING WINTER | 129 |
| | stealing a quick look toward Number One and Colt -- as wondering himself who it would have been. Both women are aware of the glance, but go to great pains to pretend they're not. | |

130 EXT. OUTER SPACE - MOVING WITH U.S.S. ENTERPRISE 130

continuing to accelerate, even the distant stellar groups now passing at a speed which astonishes us.

131 QUARTERING ANGLE 131

A tiny speck of brilliance grows into our spaceship flashing across our screen, quickly receding into a distant pinpoint which finally disappears from view.

FADE OUT.

THE END