

S T A R T R E K

Prod. #6159-8

"Charlie X"

Teleplay by
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Story by
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"CHARLIE X"

(#6149-8)

CAST

CAPTAIN JAMES KIRK
MISTER SPOCK
CHARLIE EVANS
YEOMAN JANICE RAND
DR. LEONARD McCOY
UHURA

TINA LAWTON
CAPTAIN RAMART
NELLIS
NAVIGATOR
HELMSMAN
VOICE

TRANSPORTER CHIEF
CREWMAN, SHIP'S PERSONNEL

THE THASIAN

STAR TREK

"Charlie X"

TEASER

FADE IN:

EXT. SPACE

The Enterprise coming to a stop, motionless in space. In the distance, a much smaller survey ship, also motionless in the sea of stars.

INT. ENTERPRISE TRANSPORTER ROOM - FULL SHOT

CAPTAIN JAMES KIRK stands waiting as the TRANSPORTER CHIEF in b.g. operates the Transporter console.

ANOTHER ANGLE

We HEAR the SOUND of the machinery and see the sparkle of materialization in the chamber, then three bodies begin to appear. As the arrivals are fully materialized, they are revealed as two spaceship officers (RAMART and NELLIS) and a handsome seventeen-year-old boy, CHARLES EVANS. Charlie wears what are obviously hand-me-down clothes, and he carries all the rest of his possessions in a medium-sized duffle bag arrangement. As they step from the platform, Kirk moves forward to Ramart, whose rank is defined by the stripes on his sleeve. Ramart carries a microtape spool, which is Charlie's dossier.

KIRK

Captain Ramart... I'm Captain Kirk.

RAMART

(they shake hands,
Ramart indicates)

This is my navigator, Tom Nellis.
And this is our young castaway,
Charlie... Charles Evans. His
dossier...

Meanwhile Charlie is eyeing the Enterprise people, the room, with what appears to be a shy curiosity. Kirk takes the micro-tape spool Ramart hands him, extends his hand toward the boy, Charlie.

KIRK

Welcome aboard, Mister Evans.
We've heard about you.

EMPHASIZING CHARLIE

He has turned to throw Kirk a curious glance at the politely formal "Mister Evans." And now, for an instant, seems uncertain what to do with Kirk's hand. Then, immediately, as if remembering something recently learned, he takes Kirk's hand in a clumsy handshake. Then, his duty done, he drops it, begins scrutinizing the room again. Kirk eyes the boy, curious. Captain Ramart, as if eagerly pleased with the young man, throws himself into the breach.

RAMART

Wonderful boy, Charlie. We've felt quite honored, being the ones who found him.

NELLIS

(in quickly)

And in having him aboard. A great pleasure. The things he's learned in less than three months with us...

RAMART

(to Kirk)

Absolutely! Yes, to think he's spent practically his whole life alone on that planet, everyone else killed, just a few micro-tapes to learn from, and...

CHARLIE

(interrupting; to
no one in particular)

How many... humans like me on this ship?

Not that Charlie's interruption was demanding... actually the boy sounds quiet and shy. But Captain Ramart has bitten off his words at Charlie's first syllable. Is it simply excessive warmth and courtesy to a castaway boy?

EMPHASIZING KIRK AND CHARLIE

Kirk gives Ramart a mildly curious glance, a stirring of mild curiosity again over the enthusiasm for Charlie. And again Ramart quickly fills the breach:

RAMART

Like a whole city in space, Charlie!

(to Kirk)

Over four hundred in a starship crew, aren't there, Captain?

KIRK

(casual, to
Charlie)

Four hundred twenty-eight at the
moment.

(to Ramart)

Anything we can do for you,
Captain? Provisions, medical
supplies, or perhaps... ?

CHARLIE

(interrupting)

Hundreds... all human like me.
That's... exciting... is that the
right word?

NELLIS

Perfect! The exact word.

RAMART

(to Kirk)

You see? We'd like to keep Charlie
with us, but with his closest
living relatives on colony Alpha
Five and your vessel going that
way....

CHARLIE

(to Kirk)

I'd like to see your ship now.
All of it, the people, everything.

KIRK

(not unkindly)

You keep interrupting us, Mister
Evans.

(smiles)

That's considered wrong.

Kirk, his attention on Charlie, doesn't notice that Ramart and
Nellis seem to be holding their breath at this. Charlie gives
Kirk a long, not impolite, but definitely curious look. As if
he's seeing a completely new breed of man. Finally:

CHARLIE

I'm sorry.

KIRK

(nods; smiles
again; then to
Ramart)

We've also got a fair selection of
entertainment tapes, Captain. How
can we help you?

WIDER ANGLE

Janice has entered, crossing toward the men. Charlie sees her, breaks off in mid-sentence, his eyes riveting on her... astonished, fascinated.

RAMART

(to Kirk)

We've a tight schedule to make,
Captain. Only twenty of us.
We're making out fine.

KIRK

(a twinkle)

This is a space first. A
transport that doesn't need
anything? Not even Saurian
brandy?

RAMART

Nothing, thanks. We're fine.

(extends hand)

Pleasant journey, Captain.

Ramart has already turned, mounting the Transporter platform. Nellis quickly follows now. The Transporter Chief activates the console, and SOUND starts to build. Kirk holds... puzzled... a mental scratch of his head. Transporter SOUND will continue o.s. over:

ANOTHER ANGLE

Charlie hasn't taken his eyes off Janice, who is beginning to be made a bit uncomfortable by the curious, inspecting scrutiny. Kirk turns to Janice, handing her Charlie's microtape.

KIRK

Yeoman, this is Charles Evans...
show him to his quarters. And
drop his records off with Dr. McCoy,
please.

JANICE

Yes, sir.

(turning)

Will you follow me, Charlie?

Charlie turns to Kirk... flicks a fascinated look at Janice... then to Kirk... then to Janice...

CHARLIE

Are you a girl?

She looks at him, startled... for a brief moment, her composure is shattered.

And Charlie -- he just wants to know because it's obvious she's different and this difference intrigues him no end.

CHARLIE
(continuing; to
Kirk... honestly)
Is that a girl?

EMPHASIZING KIRK

amused at his efficient Yeoman's confusion... but at the same time his interest caught by this boy who's gotten to be seventeen -- and has never seen a girl.

KIRK
That's a girl.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. SPACE - U.S.S. ENTERPRISE - (STOCK)

The U.S.S. Enterprise in flight against a glittering background of stars -- the transport moving away into far b.g. Over this:

KIRK'S VOICE

Captain's log, star date 1533.7...
We have taken aboard an unusual
passenger for transport to Colony
Alpha Five. Charles Evans...
found by survey vessel Antares
on a geological probe of the
planet Thasus...

MOVE IN on the Enterprise in flight and:

DISSOLVE THRU TO:

INT. MCCOY'S OFFICE - CLOSE SHOT - BODY FUNCTION PANEL

Readings... normal... CAMERA PULLS BACK to reveal
Charlie sitting on the exercise table, being checked
over by McCoy (using devices from the tricorder).

KIRK'S VOICE

(continuing)

... the sole survivor of a
transport crash fourteen years
ago. Incredible but true...

CLOSE ON MCCOY

Checking his readings, then eyeing Charlie curiously.

KIRK'S VOICE

(continuing)

... the child, alone from age
three, has not only survived,
but has grown to intelligent,
healthy adolescence.

WIDER ANGLE

McCoy indicates the exercising device above the table.

McCoy

(indicates)

Feet up there.

(as Charlie

complies)

How did you survive, Charlie?

CHARLIE

I just did. Do you want me to push these?

McCOY

Yes... pump... first one foot, then the other.

Charlie begins pumping away at the foot pedals. McCoy looks at the body function panel.

INSERT - BODY FUNCTION PANEL - (STOCK)

As the indicators move up as a result of the exertion... nothing extraordinary.

BACK TO SCENE

Charlie pumping the pedals and enjoying it... the exercise and the sound of the machine.

McCOY

(continuing)

What did you eat?

CHARLIE

Food I found in the wreck...

McCoy watches Charlie... puzzled... thinks... watches... glances at the panel... the back to Charlie.

McCOY

Three years old and you happened on food just lying around...

CHARLIE

Is that important for doctors to do? Ask questions?

McCOY

About the most important thing some of us do.

CHARLIE

Well... the Antares crew said it was... concentrate. Is that the word?

McCOY

(nods)

Enough pumping.

Charlie stops... only slightly winded... McCoy now runs first one instrument, then another, over Charlie's torso, checking readings.

CHARLIE

Was that the way you wanted me
to do that?

McCOY

Fine. Charlie... your supply
of food concentrates couldn't
have lasted fourteen years.

CHARLIE

After that I found things...
other things to eat... growing
around.

McCOY

And you learned to talk from
listening to the ship's tapes.

CHARLIE

(nods)

The memory banks... they still
worked... they "talked" to me.

McCOY

(finished with the
tests, now gestures
Charlie up)

Up.

(nods)

You're four-oh.

CHARLIE

Four... ?

McCOY

(explaining)

Four-oh... one hundred percent...
sound of wind and limb, Charlie.

CHARLIE

(a new thought...
gets off the table)

That Captain... Kirk? Why does
he call me Mister Evans?

McCOY

That's your name.

CHARLIE

He's not... he ins't like Captain
Ramart.

McCOY

Captain Kirk is one of a kind,
Charlie.

Charlie puzzles this as McCoy starts toward the door...
Charlie trails along... stops.

CHARLIE
(honestly)
Do you like me?

McCOY
(shrugs...wry)
Why not?

CHARLIE
Some... on the other ship...
they didn't like me... I tried...
(up at McCoy)
I'm trying to make people like
me... I want them to like me.

McCOY
Most seventeen-year-olds do.

CHARLIE
(with the thought...
innocently
interrupts)
I never thought about that...
that there are other seventeen-
year-old people.

McCOY
(as he moves
out the door)
Thousands and thousands.

INT. CORRIDOR - MED. SHOT

ON Charlie and McCoy as they come into the corridor from
McCoy's office... hold there.

McCOY
(continuing)
And every one of them is going
through a time of their lives that
I wouldn't go through again for
anything... but... you do get
through it... and you come out
better for it. I can't prove
it... You'll just have to take
my word.

CHARLIE
But... I don't know what to say...
sometimes I... on the Antares...
I don't know what I'm supposed to
do... then people get angry... I
get angry...

MCCOY

When you don't know what to say, Charlie, say nothing at all... smile and keep your mouth shut. It'll save you a lot of trouble. Shut up and smile. It works wonders.

Charlie thinks... tries it... because he doesn't know what to say... smiles... nods... goes... EXITS. McCoy lets loose a quarter smile... moves on the other way.

ANOTHER ANGLE

On Charlie as he wanders... taking in everything... pausing to study the passing crewmen... giving them his McCoy smile... which they return... move on... and Charlie continues watching them a moment after they move on... moves on himself then... toward f.g.... where a crewman is working on a wall unit with a Phynburg oscillating Framizam. Charlie stops to watch.

ANOTHER ANGLE

The man works... preoccupied... doesn't notice Charlie... or his McCoy smile... and the smile fades... replaces itself with a curious look at what the crewman is doing... when he is done doing it... moves on... never even realizes Charlie is there. Charlie watches him go... then wanders on... turns a corner... EXITS.

ANOTHER ANGLE

At a Jefferies Tube wherein are contained the assorted replaceable devices that permit the ship to operate. Charlie ENTERS... moves toward the open maw of the tube from b.g.... stops when he reaches it... looks up it.

HIS POV - THE TUBE

Fascinating... things line the walls of the tube...

BACK TO SCENE

Charlie climbs in.

REVERSE ANGLE - (DOWN THE TUBE)

as Charlie climbs in and up the built-in steps... looking at the "things" that line the tube... then a Crewman crawling backwards toward the tube from behind CAMERA ENTERS... is crawling down toward Charlie.. Just before the Crewman blocks our view, we see Charlie begin to scramble down and out.

THE TUBE

as Charlie backs out of the tube...straightens...backs off a step. A fraction of a beat later, the Crewman deftly climbs out... and a half beat later comes yet again another Crewman... the former carries a Phynburg Oscillating Framizam... the latter carries an Irvingoscope. Crewman I takes his partner's Irvingoscope.

CREWMAN I

I'll put the equipment away.
See you in the Rec. room.

Crewman II slaps his partner on the keester with the back of his hand as he goes.

CREWMAN II

You got a deal, friend.

And Charlie watches. Crewman I delays a beat to check the readings on his Framizam... realizes Charlie is there in b.g.

CREWMAN I

Hello.

Charlie smiles... Crewman I moves on... Charlie records all he has seen in his mind... puzzles on it some... moves on...
EXITS.

ANOTHER ANGLE (CORRIDOR)

On Janice as she steps out of her quarters...starts down the hall (CAMERA PANNING WITH HER)... she passes a junction where another corridor joins the main corridor...moves on... but Charlie is just at the junction as she passes...exits... CAMERA HOLDS on him...moves in close as he inhales a whiff of the perfume she wears...likes it...starts after her... his hands empty... EXITS FRAME.

ANOTHER ANGLE

Janice moving toward CAMERA... Charlie hurrying to catch up...joins her in f.g.

CHARLIE

(handing her a
small bottle
of perfume from?)

I brought you a present.

JANICE

(takes it reluctantly)
Thank you, Charlie...I appreciate
it but I have to go... I'm on duty.

JANICE
(trying to explain)
Charlie, you don't slap girls
on...it's all right, Charlie.
Just don't do it again.

CHARLIE
Don't be angry.

JANICE
I'm not, Charlie...but just tell
Captain Kirk or Doctor McCoy what
you did and they'll explain it
to you.

CHARLIE
I will.

She nods an almost full smile that is shaded with a touch of uneasiness... moves on... and Charlie is hoist... all thumbs and elbows that bend the wrong way... and with a hunger for Janice under it all... which makes it worse by a thousand times.

INT. BRIDGE CLOSE ANGLE

On the constantly changing and ever rotating device on Spock's console... then PULL BACK to reveal McCoy leaning back against Spock's console as Spock continues with his chore and exchanges information with McCoy... this done privately... over the business:

McCOY
...and earth history is full of
cases where a small child managed
to survive in a wilderness.

SPOCK
But even your Romulus and Remus
legend allows for the presence
of a wolf to look after the
infants, doctor.

WIDER ANGLE

To reveal more of the bridge and to ESTABLISH. Kirk moves into b.g. from his chair...speaks to Uhura and, as the scene progresses moves into f.g. to join McCoy and Spock.

McCOY
What reason would the boy have to
lie to us if there are Thasians?

SPOCK
An intriguing question.

Kirk now joins them... Spock looks to him.

SPOCK

(continuing;
to Kirk)

Scanners show no disturbances in
this quadrant, Captain.

KIRK

Very good...

(another thought)

Doctor, Mr. Spock is working out
a briefing program for Charlie
Evans... give him things to do...
keep him busy. I've assigned you
to give him the necessary orientation
in... adolescence (?)

McCOY

I would if I could... but he won't
listen... he'd listen to you though
...already looks up to you... do
him good to have a strong man.

KIRK

I get the feeling you're trying to
get out from under.

Uhura joins them from b.g... with a report for Kirk's
inspection.

UHURA

Excuse me, sir...the status report.

Kirk looks at it...nods.

KIRK

Thank you, Lieutenant.

She turns and goes back to her station.

ANOTHER ANGLE

Kirk turns back to McCoy.

KIRK

The boy check out all right
medically?

McCOY

Four-oh.

KIRK

And he didn't say anything about
the Thasians?

McCOY

Said there aren't any. Mr. Spock disagrees with him... and I disagree with Mr. Spock.

SPOCK

Charlie's very existence proves there must, in fact, be some intelligent life form on Thasus. On his own he could not possibly have survived.

KIRK

The boy was three... he could have managed to get along.

SPOCK

Captain, probes of Thasus have discovered no edible plant life. Charlie claims to have found things to eat. There are none.

McCOY

Probes have been known to overlook things.

SPOCK

Not a detail of that kind.

McCOY

Well, Mr. Spock, my opinion is that Charlie is a seventeen-year-old adolescent with two left feet and no frame of reference... no environment behind him to help or hinder...whichever environment does ... a very lucky boy to be alive but that's all.

KIRK

And, as I said, we'll leave his emotional orientation to you, Doctor McCoy.

McCOY

I'll give odds you end up the father figure, Jim.

KIRK

I'll depend on your astute abilities to see that I don't.

(starts for
his chair)

What would I do with a seventeen-year-old boy?

McCOY

(wry smile)

Hopefully, teach him not to make the same mistakes you made. That's the traditional parental position.

SPOCK

Shall I schedule you to give him voodoo and superstition lessons, Doctor?

McCOY

You can if he provides his own chicken's teeth and penguin feathers.

SPOCK

I'll see to it, Doctor.

McCoy nods...goes.

KIRK

reacts...smile...then back to the business of running his ship.

KIRK

Status Reports... all sections.

UHURA

All sections. Affirmative.

INT. RECREATION ROOM 6 - MED. SHOT

Mr. Spock sits in an isolated corner of the room with a strange stringed guitar-like instrument that gives off unique and not at all earth scale semi-electronic sounds. Mr. Spock is obviously an expert on this instrument... is pleased by the sounds... no one else is, however.

ANOTHER ANGLE

Uhura is kibitzing over Janice's shoulder as Janice plays out a hand of solitaire... picks up the sense of the music Spock is playing...hums softly to herself...then a little louder... a glissando... just loud enough to be heard. The music stops abruptly... she pivots toward Spock.

HER POV - SPOCK

miffed.

BACK TO SCENE

Uhura is embarrassed.

UHURA

I did it again, didn't I? I'm
sorry.

EMPHASIZING SPOCK

His annoyance fades; he realizes he was unfair. Still his dignified self, but clearly wanting to offer amends, he thinks... strikes a chord... in Uhura's key... a song she knows... (the tune is: "CHARLIE IS MY DARLING") (Public Domain) (Lyrics by Gene Roddenberry).

UHURA AND SPOCK

She gets the drift of the melody, understands what Spock means, brightens.

JANICE

(cutting in;
to Uhura)

Do someone. Do the Captain.

Everyone is grinning, some moving in. Obviously this is something familiar, something Uhura has done before.

UHURA

No, I've done him. Someone else...
let's see...

Her eye falls on Spock, who is still playing tune. She smiles, clearly intending to "put on" Spock a bit, begins singing:

UHURA

(continuing)

Oh, on the starship Enterprise
There is someone in Satan's guise
Who devil's ears and devil's eyes
Will rip your heart from you.

During which, Spock has hesitated, surprised, lost a beat in playing, but quickly picks up again. He shows a certain dignified embarrassment, but not unmixed with secret pleasure at being singled out as a threat to females. She has continued singing. During which:

INT. CORRIDOR - FULL SHOT

As a few passing crew members react to the o.s. singing of Uhura... and Charlie appears around the curve of the corridor... stops in f.g.... enjoys the sound of singing... a totally new experience for him... moves on (PASSING CAMERA).

ANOTHER ANGLE

Outside the Rec Room. Charlie hesitates at the door... smiles then at the crewman standing in the open doorway... goes inside. During this and previous SHOT we are hearing:

UHURA'S VOICE

Oh girls in space be wary, be wary,
be wary...
Oh girls in space be wary, you know
not what he'll do.

INT. RECREATION ROOM - PANNING SHOT

On Charlie...as he enters with some trepidation...looks around...sees Janice...starts toward her. Uhura still singing, still "putting on" Spock, to everyone's amusement.

UHURA

At first his look will hypnotize
And then his touch will barbarize
His alien love will victimize
And rip your heart from you.

Charlie moves beside Janice...stops...looks toward Uhura... then:

CHARLIE

(to Janice)
Have you ever seen this!

Charlie does a card trick. Janice, enjoying the song, gives him only scant attention. During which:

UHURA

(singing)
Oh, that's why female astronauts,
Oh very female astronauts
Wait terrified and overwrought,
To find out what he'll do.

Charlie has done a disappearing card trick, Janice gives him a "that's clever" nod, has turned back to listen. Charlie darkens a bit.

EMPHASIZING UHURA

Finishes song, gets APPLAUSE. Uhura sees Charlie, her expression warming.

JANICE

More!

UHURA

No, there's an even worse danger
aboard now. Much worse.

She looks at Spock who has continued PLAYING MUSIC.
Uhura, now toward Charlie, SINGS:

UHURA

(continuing)

Oh, from a planet out in space
There came a lad not commonplace
A' seeking out his first embrace
He's saving it for you.

ANOTHER ANGLE

As Charlie suspects he is being put on...and doesn't like it. Janice becomes aware of it.

JANICE

(to Charlie)

She's welcoming you aboard the
Enterprise...

UHURA

(over previous;
still singing)

Oh, Charlie's our new darling,
our darling, our darling...
Oh, Charlie is our darling,
we know not what he'll do.

Uhura finishes SONG, gets APPLAUSE.

JANICE

(continuing;
to Charlie)

Sit down.

MEDIUM ON CHARLIE

Looking toward Uhura, Spock, then a little jerk of his head... CAMERA ZOOMS INTO CLOSEUP OF CHARLIE.

ANGLE - UHURA AND SPOCK

Uhura starts to SING again, gets only a word out, then her throat seems to tighten. Her lips move, nothing happens. - Meanwhile, Spock has touched the strings of his instrument and gets a JARRING CHORD, an off-key sound. We leave Uhura and Spock a bit confused, puzzled...then go back to:

MEDIUM FULL - CHARLIE & JANICE

Charlie, pleased now, turns back to Janice, sitting; he scoops up the cards, shuffling them into an orderly pile.

CHARLIE

(gets her attention
back with:)

Have you seen this?

He does some sleight-of-hand... a card appears in his hand, he flicks it, it disappears, etc.

JANICE

Charlie... did you switch those cards on me?

CHARLIE

I can do lots of these...one of the men on the Antares showed me.

JANICE

Charlie...

He goes on, doing tricks...effortlessly. Almost too effortlessly. He's drawing a crowd... pleased by the attention. Janice shakes her head, lets him go ahead with the card trick.

CUT TO:

INT. CORRIDOR - MED. SHOT

Kirk is confronting the ship's head chef... in b.g. the doors to an elevator open revealing Charlie. In progress:

KIRK

On earth today it's Thanksgiving and if the crew has to eat synthetic meatloaf, I want it to look like turkey.

And he means it...turns...moves toward the elevator. The chef shrugs, moves on (EXITS). Kirk starts into the elevator. Charlie stops him in the open doorway.

KIRK

I see you're finding your way around all right, Mr. Evans...

CHARLIE

Captain (?)...

Kirk turns to him.

CHARLIE

(continuing)

I... I'm supposed to ask you... why shouldn't I... I don't know how to explain it.

KIRK

(puzzled)

Try saying it straight out, Charlie. That usually works.

Charlie moves to Kirk.

CHARLIE

Well... in the corridor... I saw
a... when Janice... when Yeoman
Rand was...

(then swats Kirk
on the keester as
he swatted Janice)
I did that and she didn't like it.

Kirk is hard put to restrain a grin.

CHARLIE

(continuing)

She said you'd explain it to me.

KIRK

(smile still battling
to come out)

Well... it's... there are things
you can do with a lady... Charlie,
there is no...

(finally cops out)

There is no right way to hit a
lady, Charlie. Man to man is one
thing... man to woman is something
else. Do you understand?

CHARLIE

I don't know.

UHURA'S VOICE

(over intercom)

Captain Kirk.

KIRK

(saved!)

Excuse me, Charlie.

(hits the switch
on the elevator
intercom)

Kirk here.

UHURA'S VOICE

Captain Ramart of the Antares is
on D channel... must speak to you
directly.

KIRK

I'm on my way to the bridge now.

As Kirk turns from the intercom.

CHARLIE

Can I come up to the bridge with
you?

KIRK
I don't think so...

CHARLIE
(almost pleads)
I won't say anything...get in
the way.

KIRK
(touched)
All right, Charlie.

Kirk moves inside, Charlie right behind him, the doors
close.

INT. BRIDGE - CLOSE ON COMMUNICATIONS CONSOLE

CAMERA PULLS BACK to reveal Uhura, Kirk and Charlie moving
from b.g. to join her.

UHURA
(into intercom)
Can you boost your power, Antares?
We are barely reading your
transmission.

RAMART'S VOICE
(faint; filtered)
We are at full output, Enterprise.
I must speak to Captain Kirk.

Kirk is at the station now.

KIRK
(into transmitter)
Kirk here, Captain Ramart.

RAMART'S VOICE
Captain... we're just barely in
range... I've got to warn...

And then nothing...dead air...heavy silence.

KIRK
(to Uhura)
Try to re-establish contact.

UHURA
They are not transmitting.

KIRK
Try!

CHARLIE
It wasn't very well constructed.

Spock and Kirk both dart a look at Charlie...what did that mean??? Then Kirk turns to Spock.

KIRK

Sweep the area of the Antares transmission with our probe scanners, Mr. Spock.

ANOTHER ANGLE

SPOCK

Affirmative, Captain.

Kirk then turns back to Charlie.

KIRK

Do you think something happened to the Antares, Charlie?

CHARLIE

I don't know.

SPOCK

I'm picking up some debris on our scanners, Captain.

KIRK

What about the Antares?

SPOCK

From my readings it is the Antares, Captain.

Kirk darts a deep, probing look at Charlie.

VOICE

(over intercom)

Captain Kirk...this is ship's galley.

KIRK

Kirk here.

VOICE

Captain... I put meatloaf in the ovens...but sir...there's turkeys in there now...real turkeys.

And Charlie...uneasy but no more...just a little disturbed ...and a hint pleased too.

KIRK

On his puzzled reaction we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. SPACE - U.S.S. ENTERPRISE - (STOCK)

In flight...and over this:

KIRK'S VOICE

Captain's log...stardate 1535
point 8... UESPA headquarters
notified of the mysterious loss
of science probe vessel Antares.

INT. RECREATION ROOM - MED. SHOT

On Kirk and Spock at a table, in the midst of a game of three dimensional chess, more involved with thought than the game as we join them. Spock makes a move.

KIRK

Very nice, Mr. Spock...
(counters with
a move)
Try this.

SPOCK

(examines)
Your mind is not on the game,
Captain.
(moves)
Check...
(as Kirk contemplates
the next move)
The Antares, Captain?

KIRK

(away from the game)
A survey ship with twenty men
aboard her...lost...no reason...
obviously Captain Ramart was not
aware of trouble...he was talking
to us over sub-space radio...
can't figure it.

SPOCK

My own concern is more immediate
...the boy.

KIRK

I can usually follow you, Mr.
Spock, but this time...

SPOCK

He appeared to know what had
happened to the Antares before
we did...from what he said, he...

The Rec. room door slides open revealing Charlie who enters
...moves to join them. Naturally, the conversation ends
but for:

KIRK

(privately)

I'd call that a long reach for
evidence, Mr. Spock.

Then Kirk moves a chess piece.

SPOCK

(looks at the
board, moves)

And again...check.

Kirk looks at the board, then at Spock...half smiles...
moves a piece.

KIRK

Checkmate, Mr. Spock.

Spock studies the board, surprised.

SPOCK

Your eccentric approach to chess
does have its advantages on
occasion, Captain.

Charlie has been watching.

KIRK

I prefer to think of it as
inspired, Mr. Spock.

SPOCK

As you wish, Captain. In any
case, the game is yours.

KIRK

(to Charlie)

Do you play chess, Charlie?

CHARLIE

I watched them play...on the
Antares. Can I try?

Charlie means to play Kirk but Kirk switches on him...and
Charlie doesn't like the switch, but suffers it.

KIRK

(rises)

I place you in the hands of our
chess master.

And Spock doesn't relish the chore of teaching Charlie the game...eyes Kirk...rearranges the pieces to start a new game. Charlie sits in Kirk's place...Kirk, amused, nods, exits.

SPOCK

(the pieces are
in place)

The principles of three dimensional
chess are basically mathematic.

CHARLIE

(irritated)

I know what it is. Let's play.

Spock exchanges a look with Charlie, takes up the challenge in the boy's face. Spock plays with the white pieces, Charlie uses the dark. Charlie moves and Spock counters. Charlie looks at him, then moves again. Spock, mathematically equipped to handle every basic possibility, plays at Charlie's rate which is very fast, counters. Charlie moves.

SPOCK

That was an error, Charlie.

CHARLIE

No, it wasn't!

Spock half shrugs a nod of acquiescence, makes his move.

SPOCK

That's a checkmate.

CHARLIE

No, it isn't.

Spock rises, has no great patience with the boy's stubborn illogic.

SPOCK

If you'll excuse me, I'm on duty
in a few minutes.

Spock moves toward the door, ultimately exits, Charlie sits glaring at the board.

ANOTHER ANGLE

Charlie, glaring at the board, as the doors close behind Spock.

ANGLE ADJUSTS CLOSER ON Charlie, and the miffed look becomes unbridled rage, pure and full-blown fury...his hands press down on the table top...knuckles white...the CAMERA ZOOMS IN FAST ON CHARLIE'S EYES... his ZAP look.

INSERT - CHESS COMPLEX (MEASURE)

The white pieces, all in place but melted, sagging.

INT. CORRIDOR - MED. SHOT

As Charlie barrels down the corridor and finds himself confronted by Janice and TINA LAWTON...a Yeoman 3rd... young...cute...on her first adventure. Charlie freezes in his tracks...his smashing entrance throws Tina off-stride...Janice too, though to a lesser degree. Charlie is embarrassed...embarrassed for no reason and for every reason...like a child caught with his hand in the cookie jar...flushes.

CHARLIE

I was just...

JANICE

(letting him off
the hook once his
pause begins)

We were looking for you, Charlie.

(smiles)

This is Tina Lawton...Yeoman third
class.

TINA

(smiles; interested)

Hello, Charlie.

Charlie nods, assumes a hard version of his McCoy smile.

JANICE

I thought you'd like to meet some
young people your own...

CHARLIE

Can I talk to you...alone?

And the alone is very much pointed at Tina. Tina flushes, a bit embarrassed, a little angry at the obvious snub.

JANICE

(critical overtone)

Charlie, Tina is...

Tina draws herself straight, irritated now, but keeping tight control on her temper.

TINA

Excuse me. I must be wanted
somewhere.

ANOTHER ANGLE

Tina marches down the hall, and Charlie ignores her re-
treating figure, only has eyes for Janice.

JANICE

That was rude, Charlie, and
completely uncalled for.

CHARLIE

(shrugs)

I don't need her...I want to talk
to you!

JANICE

That's no excuse and you'd better
learn it now. You have to live
with people, Charlie. You're not
alone now.

CHARLIE

She's not as...she doesn't...
she's not the same...not like you.
(spills out of him,
still unsure but
with more ease)

She's just a girl... you're...you
have... you smell like a girl...
the other girls on this ship...
they all look like Tina...you're
the only one that looks like you
...you're...Janice...if I was...
you can understand, can't you?
You know about seeing somebody...
wanting to be... if I had the
whole universe, I'd give it to
you... when I see you...

(almost with a
movement his hand
comes up and
touches her arm)

I feel like I'm hungry...all over
...hungry... do you know how that
feels?

Janice doesn't really know how to handle this...nobody
ever does... the innocence of it and the aggressiveness
of it... and the embarrassment of it. CAMERA MOVES IN
CLOSE on Janice's face.

INT. BRIDGE - CLOSE ANGLE

On Kirk... a look of half amused surprise.

KIRK

He what?!

CAMERA PULLS BACK to reveal a very uncomfortable but in a bind and no other way out Janice Rand.

JANICE

(hesitant... subject
is verboten)

I wasn't sure if... I should
bring it to your attention... but...

KIRK

Yeoman, he's a seventeen-year-old
boy.

JANICE

Exactly, sir... he's... and...

KIRK

I've already talked to him about
the swat, Yeoman.

JANICE

It's not that, sir... it's because
he... Captain, I've seen the look
before.

(softens)

Sir... if something isn't done...
sooner or later, I'm going to have
to hold Charlie off... slap him
or tell him to leave me alone.
That wouldn't be good for him...
I'm his first love and his first
crush and his first...

(catches herself)

Captain, that's a great deal for
anybody to handle one at a time...
all at once is terrible... and if
I have to... do you understand
what I mean, sir?

KIRK

(half suppressing a
grin...half embarrassed)

I think so, Yeoman. I'll see to it.

JANICE

Thank you, sir.

She wants to say something else... can't think what it is...
and couldn't say it if she did... finally turns... moves on.

KIRK

as he ponders... lets the humor of the situation get through to him. Half covers his face so that no one else is privy to his thought or expression... then recovers... and realizes he must play papa and doesn't think much of the chore... and, for a man like Kirk, birds and bees type talk is a chore.

INT. KIRK'S QUARTERS - CLOSE ANGLE

On McCoy... grinning from ear to ear... CAMERA PULLS BACK to include Kirk who is seated with a look of frustrated "I'm about to undertake a chore that is all mess and no pleasure"... which pleases McCoy no end... Kirk is examining the melted chess pieces which sit on the desk top... half examining them...

KIRK

These are Antarian metal chess pieces. They can't be melted.

McCOY

Any subject is better than discussing the boy, right, Jim?

KIRK

Biological change is your department.

McCOY

The boy relates to you not me and besides...

KIRK

I haven't the time... I haven't any children... no experience.

McCOY

I would gladly give up a year's pay to just sit quietly in the background and hear your talk with young Charlie, James.

KIRK

You're not being much help.

McCOY

Really? I thought I was giving you all kinds of moral support.

KIRK

This is really a medical problem...

McCOY

Not in this case, Captain. It is a matter of ship's discipline... and it's all yours.

And, with that, McCoy moves to the door. McCoy turns back as the door slides open.

McCoy
(continuing)
I'll leave before your son gets
here, old dad.

And, with a broad grin, he EXITS.

KIRK

Hoist... knows it... can see the humor in it... also the misery
in it... then there is a soft BUZZ...

KIRK
Come in.

The door slides open, revealing Charlie.

CHARLIE
They said you wanted me to come
here?

KIRK
Come in, Charlie... sit down.

Charlie nods... moves to the chair opposite Kirk's desk... sits...
and, as he does, Kirk rises... paternally... which doesn't really
suit him.

ANOTHER ANGLE

Kirk looks down at Charlie... Charlie looks up at Kirk... and
smiles... and disarms Kirk absolutely.

KIRK
Charlie...
(then hits on an
opening gambit...
holds a chess piece
out to Charlie)
Did you notice anything peculiar
about this chess set we were using
this afternoon, Charlie? Know
anything about this?

CHARLIE
(uncomfortable)
No, sir...
(rises)
Is that all?

KIRK
Sit down, Charlie.
(MORE)

KIRK (Cont'd)
(straight ahead...
what the hell)
Charlie... seventeen is more than
how many years you've lived... it's
a whole other thing.

Charlie is lost.

KIRK
(continuing)
Doctor McCoy could explain the
biological conditions that you...
(in response to the
baffled look on
Charlie's face)
Let's try a specific... might be
more clear... Yeoman Rand is a
woman of...

CHARLIE
I won't hit her like that any more.

KIRK
There's more to it than that...

Kirk trails off... hoist... can't find a way to proceed.

CHARLIE
(desperate for
understanding)
Everything I do or say is wrong.
I'm in the way... I don't know the
rules... I learn one thing and try
to do it and I hit a girl. Wrong!

CLOSE - ON CHARLIE

CHARLIE
I don't know what I am or what I'm
supposed to be... or even who. And
I don't know why I hurt so much
inside all the time...

KIRK
You'll live.
(sits)
There's nothing wrong with you that
hasn't gone haywire inside every
human male since the model came out.
There's no way to get over it, around
it, or under it... you just have to
live through it, Charlie.

CHARLIE

But, it's like I'm wearing my insides outside! I go around bent over all the time. There's Janice... Yeoman Rand... she wants to give me away... to some... I don't want anybody else.

KIRK

That's the way the game is played, Charlie.

Charlie accepts that with a miserable grimace. He turns away.

CHARLIE

But if you care about somebody... how do you... how can you get her to know how you feel? That you feel at all?

KIRK

Be gentle, Charlie. Go slow... it's no one way street... how you feel and that's all.... it's how she feels, too. Sometimes you both feel the same... at other times it doesn't work out... You don't press, Charlie... force... just be gentle... and if the girl has any feeling for you you'll know it... you'll see it. Do you understand?

CHARLIE

(slowly; trying)
You don't think Jan... Yeoman...
(a statement)
... she could love me!

KIRK

Charlie... she can't be the one... the years are wrong... other things...

CHARLIE

Yes, she can... she is!

KIRK

No, Charlie.

CHARLIE

(tears in the corners
of his eyes)
But if I did what you said... if I was gentle...

KIRK

Charlie, there are a million things in the universe that you can have...
(MORE)

KIRK (Cont'd)
and another million things you
can't have. There's no fun in
facing that... but that's how
things are.

CHARLIE
Then what am I going to do?

KIRK
Hang on tight and survive.
Everybody has to.

CHARLIE
You don't!

KIRK
Everybody, Charlie... me too.

CHARLIE
(with unabashed
pathos)
I'm trying... !

Intercom BUZZES... Kirk hits the switch... reluctantly.

KIRK
Kirk here.

UHURA'S VOICE
You asked to be notified when we
were to make our course adjustments,
sir.

KIRK
(looks at Charlie;
then)
Ask Mr. Spock to see to it.
(switches off
intercom)
Come on with me, Charlie.

Charlie follows Kirk to the door... not sure why.

INT. ENTERPRISE GYM - UNARMED DEFENSE AREA - MED. SHOT

Kirk and Charlie... in work-out clothes... on mats...

KIRK
Slap when you go down, Charlie...
it absorbs the shock.

Kirk drops to the mat... slaps... rolls up onto his feet.

KIRK
Try it, Charlie.

Charlie does an awkward drop... forgets to slap till the last instant... gets it in just in time. As he gets to his feet.

KIRK

(continuing)

Like everything, Charlie... it takes practice.

Charlie doesn't like the note of less than total approval... drops again... does much better.

KIRK

(continuing)

That's it.

Charlie gets to his feet.

KIRK

(continuing)

Let me show you a shoulder roll.

Kirk does... and is on his feet... once more... clean and easy.

CHARLIE

I don't want to do that.

KIRK

Make it pretty hard to...

CHARLIE

I don't want to do that.

KIRK

All right, Charlie. Lesson's over for today.

CHARLIE

You were going to teach me to fight.

KIRK

You have to learn to take falls without hurting yourself before I can do that... and it's not just to defend yourself... I want you to learn...

But Charlie has shut off... is listening but not hearing. Another ship's OFFICER, in work-out clothes, ENTERS...

KIRK

(continuing;
frustrated)

Charlie...

(then notices the
other officer)

Sam, let me borrow you a minute.

The officer moves to join him.

KIRK

(continuing)

Now watch, Charlie... you'll see
what I mean about learning to take
the falls.

(to Sam)

A couple of easy throws, Sam.

Sam flips Kirk... Kirk gets to his feet... Kirk flips Sam...
Charlie watches.

KIRK

(continuing)

You see what I mean, Charlie?

CHARLIE

That doesn't look hard.

Kirk smiles and Charlie, to prove his point... grabs Kirk and
tries to throw him. Kirk counters... flips Charlie but lets him
down to the mat easy... looks down at him. Sam smiles... shakes
his head.. Charlie jumps to his feet... flaming mad....
embarrassed... glares at Kirk then whirls toward Sam (who is a
definite relationship with some object and Kirk.)

CHARLIE

(continuing;
shouts)

Don't laugh at me!!!

Sam tries but can't suppress the grin and doesn't really try that
hard.

KIRK

Cool off, Charlie.

CHARLIE

(at Sam)

Don't laugh at me!!!

CAMERA ZOOMS IN on Charlie's eyes... his zap look.

ANOTHER ANGLE

And zap... Sam is gone... disappears...

CHARLIE

Don't laugh at me!!!

And on Kirk's stunned reaction we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. GYM - UNARMED DEFENSE AREA - MED. SHOT

As we left it in the moment we left it... Kirk is in a state of mild shock... facing Charlie who is feeling nothing explicable at all... oddly, slightly embarrassed... at odds with himself as he is with everything else... not a word passes between Kirk and Charlie... Charlie waits for a rush of something... anger... something... but it doesn't come... and the tension is suddenly too great for Charlie to handle... he moves toward the door...

KIRK
(flat on and
firm)

Charlie!

Charlie stops dead in his tracks... doesn't turn to face Kirk.

CHARLIE
He shouldn't have laughed at me!
That's not nice... to laugh at
somebody!

KIRK
What happened to him, Charlie?!

CHARLIE
He's gone.

KIRK
That's no answer.

CHARLIE
He's gone!
(at Kirk now)
I didn't want to do that... he
made me! He laughed at me!

Kirk looks at Charlie... a long, searching look... and Charlie
can feel it... feel it at him... in him.... against him.

CHARLIE
(continuing)
He laughed at me!

Kirk holds another beat, then moves to a wall communications
panel... flicks it on. Charlie watches... motionless... watches.

KIRK
(at the communicator)
Captain Kirk here. Two men from
security... on the double.

Then Kirk turns back to Charlie.

CHARLIE

What are you going to do to me?!

KIRK

I'm confining you to your quarters.
I want you to stay there.

CHARLIE

I won't let them hurt me! I'll
make them go away too.

KIRK

They won't hurt you.

Charlie has much the look of a caged animal facing a man of more courage... inside Charlie, he knows that a thought can eliminate Kirk... but the thought is not a possibility for him... inexplicable but not a possibility... not even a consideration at the moment. And no words... then the door opens and two security guards ENTER... side arms (Phaser #2) attached to their belts but not drawn. They stop just inside the door... look to Kirk for instructions.

KIRK

(continuing)

Go with them, Charlie.

The two guards move to Charlie... his eyes whip from one to the other... then back to Kirk.

KIRK

Go with them, Charlie. They'll
take you to your quarters.

And the guards take Charlie by the arms... Charlie flicks his arms and with a strength well beyond his own, he sheds them... one guard is better balanced than the other... he simply staggers back... but the second guard is thrown against the wall... manages to hold his feet... recovers but, as he does, he pulls his phaser and lifts it toward Charlie as Charlie is turning toward the first guard... Charlie's eyes catch the movement... he looks at the second guard.

CHARLIE

No!!!

CAMERA ZOOMS in on Charlie's eyes.

INSERT - GUARD'S HAND HOLDING PHASER (#2)

And the weapon disappears.

BACK TO SCENE

Kirk sees what has happened...

... and sees the look of challenge in Charlie's eyes... all the chips are down... the next move is Kirk's... and he makes it... no delay... sees, then says:

CHARLIE
(explaining)
He was going to hurt me.

KIRK
(firm)
Go to your quarters!

CHARLIE
No...!

KIRK
Go with them or I'll pick you up
and carry you there.

CHARLIE
I won't let you...

KIRK
(moves toward Charlie)
That's your choice, Charlie.

Kirk moves toward Charlie until they are face to face... holds... then Charlie gives... a quarter step and:

CHARLIE
I won't let them hurt me.

KIRK
They won't hurt you.

And the battle is over... Kirk wins. Charlie turns... is flanked by the guards... Kirk has won... knows it... but there is no comfort or relief in it... There is Charlie to deal with and Kirk hasn't the first idea of how this is to be done.

KIRK

Closer on him... to examine the face... to see there is concern there but no panic... then:

UHURA'S VOICE
Captain Kirk.

Kirk turns to the intercom... switches it on.

KIRK
Kirk here.

UHURA'S VOICE
Security reports that all phaser
weapons have disappeared.

Kirk stands silent a beat.

UHURA'S VOICE

(continuing)

Shall I repeat, Captain?

GUARD I

Looks at his belt... his weapon is gone... moves out the door with Charlie and Guard II.

KIRK

KIRK

No, I heard.

(thinks; then flicks
on the intercom)

Have Mr. Spock and Doctor McCoy
meet me in the briefing room.

INT. BRIEFING ROOM - CLOSE ANGLE

On Spock's hand as he fits a cartridge into the slot at his place at the table. CAMERA PULLS BACK to reveal Kirk, Spock and McCoy at one end of the table... Janice is just pouring coffee for McCoy... Kirk has his... Mr. Spock passes... peers into his hooded viewer... turns away from it... shakes his head. Janice EXITS when she finishes.

SPOCK

There is one reference in our records to Thasians having the ability to transmute objects or render a substance invisible... it is generally regarded as legend but Charlie seems to possess the same power... bear it out.

KIRK

What chance is there that Charlie isn't an earth being? Could he be an alien? A Thasian?

McCOY

I don't think so... not unless they are exactly like earthlings. The development of his fingers and toes exactly matches the present development of man on earth.

SPOCK

I agree.

KIRK

(wry)

Agreeing with Doctor McCoy?

SPOCK

Occasionally the doctor does associate himself with a scientific fact. This happens to be one of them.

KIRK

Well, whatever he is, we have some idea of the power he has. I know what I saw him do in the gymnasium.

McCOY

Considering the effect a normal adolescent has on a home, Charlie with the power he has...

KIRK

Inexperienced... short tempered because he doesn't understand... he needs... wants... and nothing happens fast enough.

SPOCK

And the probability is that he is responsible for the destruction of the Antares which seems to indicate a total disregard for human life.

KIRK

He has no disregard for life... he doesn't understand what life is! He's a boy...

McCOY

But what do we do with this "boy" ... how do we keep him caged up?

KIRK

It goes even further than that, Bones. We can't take him to Earth Colony Five! Can you imagine what he would do in an open normal environment... in an undisciplined environment?

McCoy hasn't but the prospect of it crosses his mind now... and the damnation of it shows in his face.

ANOTHER ANGLE

Kirk rises, moves away from the table, head down in thought. As he turns back to face them:

KIRK

First... to stay in existence, we'll have to make sure we don't "annoy" Charlie...

(MORE)

KIRK (Cont'd)
... at least for the time being
... until we find some way to
contain him.

SPOCK
Annoyance is relative, Captain.
It's all going to depend upon how
Charlie is feeling minute to minute.

KIRK
(shakes his head
slowly)
A boy...

SPOCK
Not a boy, Captain... a destructive
weapon.

KIRK
He's not a weapon... he has a
weapon! I talked with him...
listened to him... he's a boy...
a child in a man's body, trying
to be a whole man with the
innocence in him getting in the
way...

SPOCK
And with a weapon in him that
could destroy you, or anyone on
this ship... anywhere!

McCOY
Well, for the moment, he's stopped.
You're an authority he respects.

ANGLE AT DOOR

as Charlie ENTERS with Guard I. They turn toward him... and he
smiles at them cheerfully. All react to his presence... then:

CHARLIE
You wanted to ask me something,
he said.

KIRK
Are you responsible for what
happened to the Antares, Charlie?

CHARLIE
Why?

KIRK
Answer me, Charlie!

CHARLIE

Yes. There was a warped baffle plate on the shield of their energy pile. I made it go away... it would have blown up anyway.

(defensively)

They weren't nice to me... they didn't like me... You saw them... they wanted to get rid of me. They don't now.

KIRK

And what about us, Charlie?

CHARLIE

I don't know...

Then Charlie turns and goes... no reason... no impetus... just goes... the guard follows.

ANOTHER ANGLE

The doors close... a long silence, then:

McCOY

I've got sick call to handle. I can have my nurse...

KIRK

No... go on, Bones. We've got to get back to the bridge.

McCOY

(rises)

Anything could set him off... a joke... a look...

KIRK

(rises)

We can't let him wipe out another human being...

Spock rises.

McCOY

You could warn the crew.

KIRK

If they heard me, he'd hear it too and our only hold over him would be gone. He'd know just how much muscle he has and that would turn this into a hell ship.

McCOY

(moves for the door)

Isn't that what we've got now?

They start for the door.

INT. BRIDGE - ANGLE ON ELEVATOR

Doors snap open, Kirk and Spock emerge, head for their stations.
Hold to finish their talk.

KIRK

(the thousand and
first possibility)

Do you think a force shield will
hold him?

SPOCK

It's worth a try... but I doubt if
he would let himself be lured into
a detention cell. There is a
possibility... his quarters are on
deck five... we could rig a force
field at his room door... All the
lab circuitry runs through the main
corridor on deck five... we could
use that. If we can manage it, we
could have the field activated when
he was inside... his door would look
the same...

KIRK

How long will the work take?

SPOCK

Seventy-two hours minimum.

KIRK

(moves to his chair)

It's going to be a long seventy-two
hours, Mr. Spock. Get on it!

SPOCK

(moves to his station)

Yes, sir.

ANOTHER ANGLE

as Kirk moves...

KIRK

Lieutenant Uhura, raise Colony
Five for me... I want to speak
directly to the Governor.

UHURA

Yes, sir.

KIRK

Navigator, lay in a course away from Colony Five. Buy me some time.

NAVIGATOR

Yes, sir.

He starts working instruments on his console.

EMPHASIZING UHURA

She has turned to her panel, starts reaching for buttons and switches. As she touches them, SPARKS (optical - Anderson) suddenly jump and she SCREAMS in pain, yanks back her hands. Kirk runs to her as she clutches her hands together in pain.

KIRK

Spock! Get the Doctor up here on the double!

Spock turns to library-computer intercom as Kirk reaches Uhura.

KIRK

How bad is it?

UHURA

(shaken... some pain)
I'm all right... I think. Sir... there's no reason for that board to short circuit like that. I checked it over not fifteen minutes ago...

KIRK

Sit still. The Doctor will be right up.

She nods slowly.

FAVORING NAVIGATOR AND HELMSMAN

HELMSMAN

Captain...

Kirk joins them at the console as Navigator indicates:

NAVIGATOR

I can't feed new course coordinates into the panel, sir. The console is operational... but it rejects the course change.

HELMSMAN

Helm does not respond either, sir.

ANOTHER ANGLE - TO INCLUDE ELEVATOR

Doors open and Charlie steps out as:

KIRK
(not looking up)
Mister Spock... anything
showing on your instruments?

SPOCK
(battles a blinding
impulse)
Yes, sir, I... Twi... Twiddle...
yes, dum... Tweedledum and Tweedledee
Agreed to have a battle: For
Tweedledum said Tweedledee Had
spoiled his nice new rattle...

Kirk's head jerks up... as well as the others, staring at Spock.
(In b.g. elevator doors have closed... it is in use.)

CLOSE - ON SPOCK

He is obviously in mental pain as he opens his mouth, tries to articulate again. (NOTE: for the curious, Charlie is not putting words in his mouth, but he is making Spock chatter in rhymes and old poems, something logical Spock would never admit he had ever heard of carried in the back of his brain.)

SPOCK
Saturn's rings upon my finger
Vulcan's helmet on my head.
Jupiter's chariot 'neath my feet
Down the road that's Martian red.
(half beat)
Have you heard of the wonderful
one-hoss shay
That was built in such a logical
way...

He stops, biting off the words. And his eyes narrow as he sees Charlie.

WIDER ANGLE

Charlie moves down toward Kirk, eyes the huddle at the helm-navigation console.

CHARLIE
You are trying to change course,
Captain...
(shakes head)
You can't. I want to get to
Colony Five as soon as we can.

KIRK
What about the transmitter?

CHARLIE

You don't need all the subspace
chatter.

Elevator doors snap open and McCoy comes out, carrying medical
bag, irritated as a fussy bluejay.

McCOY

What's going on up here? Spock
said come up to the bridge and then
went into some nursery rhyme...

He stops, seeing Charlie... understands.

KIRK

See to Miss Uhura, Doctor.

As McCoy moves quickly to her:

SPOCK

(trying to explain)
Once upon a midnight dreary,
While I pondered, weak and weary...

He stops, clenching his teeth, stark bewilderment and frustration
on his usually composed face. Charlie smiles spitefully.

CHARLIE

Very nice, Mister Ears.
(to Kirk)
I can make him do anything...
whirl around or laugh or anything.

KIRK

(firm)
That's enough, Charlie.

CHARLIE

Don't you think he's funny? I
think he's funny.

KIRK

Let my crew alone!

CHARLIE

(a pause; then)
I don't think you like me. I
don't...

He turns and leaves.

TWO SHOT - SPOCK AND KIRK

Kirk crosses quickly to the shaken Spock.

KIRK

Are you all right?

SPOCK
(deep breath, nods)
I thought... I was going to do
"Wynken, Blynken, and Nod" next...

Kirk slaps Spock's shoulder encouragingly, swings around toward his Navigator.

KIRK
Any change in your instruments?

NAVIGATOR
(checks, then)
No, sir. Locked on course.

SPOCK
(privately)
How long can you keep backing
him down, Jim?

KIRK
I have to keep trying.

CUT TO:

INT. CORRIDOR

Charlie rounds a corner... slams into Tina Lawton who is just passing... turns angry at once. Tina staggers back from the impact.

TINA
Excuse me! I --

Charlie's face twists in hate as he stares at her.

TINA
(baffled by his
reaction... frightened)
Charlie? What's wrong?

SHOT - TINA

She VANISHES. But not quite. CAMERA MOVES IN CLOSE ON a small green lizard sitting hunched on the corridor floor where Tina stood.

CUT TO:

INT. JANICE'S QUARTERS - CLOSE ON JANICE

She is at her desk, working on some reports. Suddenly the door slides open without her activating it. She rises... alarmed, as Charlie enters... Before she can say anything.

CHARLIE
I have something for you.

He brings from behind his back a single, exquisite pink rose, holds it out to her.

CHARLIE

(continuing)

Pink is your favorite, isn't it?

She is angry at his intrusion... and frightened, by his ability to intrude.

ANOTHER ANGLE

JANICE

You can't just come into a room without...

CHARLIE

Don't ever lock your door on me again, Janice. I love you.

JANICE

I'll lock it when I please. What do you want, anyway?

CHARLIE

You.

As he moves toward her:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. JANICE'S QUARTERS

as we left it... Janice staring at Charlie as he moves toward her. He reaches out to try to touch her face, and she instinctively jerks away, back up, bumps into a chair and stops.

JANICE

(no give)

Get out, Charlie.

CHARLIE

But I only want to be nice to you. You... ask for something... you can have it, whatever it is.

Janice slips out of the box formed between Charlie and a corner, manages to get over to the desk. Her body blocking Charlie from seeing, she reaches for the intercom on the desk, switches it on... punches a button as:

JANICE

That's a switch on Charlie's law.

CAMERA ZOOMS in on Charlie's eyes... angered.

JANICE

frozen... immobilized... he moves toward her.

CHARLIE

What do you mean?

INT. BRIDGE - EMPHASIZING KIRK

Kirk seated in his command chair. Skeleton crew of bridge personnel. Now we HEAR Charlie's voice suddenly erupt from the intercom at Kirk's command chair. Kirk starts, stares at the intercom as:

CHARLIE'S VOICE

Tell me what you meant by that!

JANICE'S VOICE

Charlie's law... everybody better be nice to Charlie, or else.

CHARLIE'S VOICE

That's not true!

KIRK
(half out of
chair already)

Spock!

The two officers run into the elevator, the doors snap shut.

INT. JANICE'S QUARTERS - TWO SHOT - JANICE AND CHARLIE

Janice still against the desk, Charlie close to her.

CHARLIE
I only want to be nice to you.
I can give you anything you want...
just tell me.

JANICE
I want you to get out. I can't
make it any plainer than that!

CHARLIE
I love you.

JANICE
You don't know what the word means.

CHARLIE
Then show me.

He reaches for her, manages to get his arms around her, despite her pulling away. She is struggling to free herself... Charlie is a strong boy... when the door slides open. Kirk moves in quickly, followed by Spock. CAMERA BACK QUICKLY TO WIDER ANGLE as Kirk crosses the small room in a few strides, grabs Charlie's shoulder and starts to yank him around. Charlie releases Janice and spins toward the Captain, using the propulsion of Kirk's own move to bring his elbow hard into Kirk's middle. Kirk is staggered... then as he and Spock come at Charlie together, they are both "grabbed" by something and slammed murderously to the floor. Kirk is held as though in a brick of cement, absolutely motionless, speechless. Spock gives one SCREAM of agony, and then subsides... by strength of will only... to soft GROANS of pain. Charlie nods, satisfied, and turns his attention to Janice, who is staring at him with fear standing ten feet tall in her eyes.

CHARLIE
(continuing)
Janice...

He is about to slip his arms around her when she moves, reacting without thinking. Her hand lashes across his face with a resounding CRACK and leaves an angry red and white pattern on his cheek.

CLOSE ON JANICE AND CHARLIE

Charlie freezes, staring at her.

She has no time to even say she's sorry... if she is... or to regret it. Charlie's handsome boyish face twists in rage... and Janice vanishes.

ANGLE TO INCLUDE KIRK, SPOCK AND CHARLIE

Charlie turns to the two officers, the rage draining quickly from his face... replaced by bewilderment.

CHARLIE

Why did she do that? I love her...
but she wasn't nice at all.

They cannot answer... Kirk is still helpless, frozen. Spock in pain. Charlie studies them, his eyes narrowing as he remembers why he hurt them.

CHARLIE

(continuing)

What you did wasn't nice either.
But I still need you, Captain.
The Enterprise isn't quite like
the Antares... running the Antares
was easy... you have to be nice.

(eyes Kirk, then
clamps his jaw tight...
in the face of Kirk's
look.)

All right.

Charlie exerts his power... torments Kirk... twists his belly into a knot... then... Kirk finds himself free. He eases cramped muscles... is not broken... is not frightened... stares Charlie down... then turns to Spock.

KIRK

Mr. Spock...?

SPOCK

(in agony)

My legs... they're broken...

KIRK

(up quickly, faces
Charlie... an order)

Let him go too, Charlie!

CHARLIE

(shrugs)

Why?

KIRK

Because I'm telling you to! You
need me to run this ship... I
need him!

CHARLIE

(pause)

If you try to hurt me again,
I'll make a lot of people go away.

KIRK

Let him up, Charlie!

CHARLIE

Being a man isn't so much... I'm
not a man and I can do anything.
You can't.

He turns, EXITS... he's had the last word.

TWO SHOT - SPOCK AND KIRK

Kirk kneels beside the Science Officer. The moans cease, Kirk helps him to sit up. Spock tries moving his legs... finds he can.

KIRK

Are you all right?

SPOCK

(looks up slowly)

My legs were broken, Captain...
they were really broken...

KIRK

I know.

SPOCK

(beat, then)

If that force field can't hold
him...

On Kirk's look -- he knows.

CUT TO:

INT. CORRIDOR - OUTSIDE CHARLIE'S ROOM - CLOSE ON OPEN WALL PANEL

CAMERA PULLS BACK QUICKLY as an engineer closes the panel which will control the force field. Mister Spock stands beside him.

SPOCK

I can handle the force field...
You'd better return to your
section...

A short distance down the corridor, an elevator opens, and Charlie and Kirk emerge. Charlie ignores Spock and the engineer who are trying to look as though simply engaged in conversation as they pass... this is done pointedly... purposefully.

EMPHASISIZING KIRK AND CHARLIE

CHARLIE

(explaining)

He had a mean look... I had to
make him go away. I like happy
looks.

(We won't see the interior of the room in detail... preferably shooting at the door from corridor side, and then shooting at the door from inside the room.) The door slides open, and Charlie steps inside, looking around in pleasure. Kirk remains outside. He shoots a glance to Spock, who immediately flips the wall panel switch that will activate force field.

CHARLIE

(turns to Kirk)

Aren't you coming in?

He moves back toward the seemingly clear doorway. Suddenly he makes contact with the force field and BLUE SPARKS of energy instantly outline his body, fling him back into the room. He hits the floor and sits, shaken, staring at Kirk, who is joined by Spock and the engineer.

EMPHASIZING CHARLIE - SHOOTING TOWARD DOOR FROM INSIDE ROOM

He pushes himself to his feet. No expression as he studies the force field door and the three men beyond. Then, he simply "turns it off"... the door and the wall around it VANISH. They stare, stunned, as he walks out to them... freezes them...

CHARLIE

(coldly)

That wasn't nice...

(to Kirk)

You'll be sorry... you wait...
you'll see... you'll be sorry
you did that... you will.

He bolts... runs... and none of the three men can move to stop him... then the "freeze" is relaxed. Kirk and Spock exchange a look... it didn't work.

CUT TO:

INT. CORRIDOR - FULL SHOT

An attractive, young female crewman is moving down the corridor from b.g. Charlie ENTERS from behind CAMERA... on the run... is almost past the female crewman (now in f.g.) when he stops... pivots... glares at her... little boy fury in his face... spite. CAMERA ZOOMS IN on his eyes...

ANOTHER ANGLE

The female crewman, though unaware of it is now aged... many years... lined... Charlie watches her continue on her way... then turns and moves on into b.g. as the female crewman becomes vaguely aware of some change in her... lifts a hand to her face... is stopped by what her fingers sense... then looks at her hands... aged hands suddenly... and a wave of agony and panic sweeps through her... she SCREAMS... Charlie is already long gone from view.

ANOTHER ANGLE

Outside Rec. Room 6... from inside, laughter... the door stands open... then Charlie runs down the hall from b.g... looking for someone to zap... some way to get even with Kirk... stops outside the door... irritated by the laughter... tormented by it ... hating Crewman I and Crewman II whose voices he recognizes for their camaraderie.

CHARLIE

(shouts at the
o.s. room)

No!!!! No laughing!!!

And the laughter becomes frightened SCREAMS... and Charlie hates the sound and runs... faster... harder... EXITS SHOT... and CAMERA HOLDS on the door... and a faceless woman staggers out... groping to find a way to somewhere... sobbing.

EXT. SPACE - ENTERPRISE

as it sweeps into a sharp banking turn...

FULL SHOT - BRIDGE

Personnel at their stations, though there is nothing for them to do. Kirk in his command chair. Almost all are watching nervously, or angrily, as Charlie in the helmsman's chair plays with the ship. Then Uhura's attention is caught by her console and she turns:

UHURA

Captain.

FAVORING UHURA

Charlie and Kirk both look at her... and she specifies coolly:

UHURA

(continuing)

Captain Kirk.

(indicates her board)

My instruments show we're receiving a message on subspace frequency three... ship to ship. But I can't hear it, sir.

CLOSE SHOT.- CHARLIE

In his eyes, sudden fear screaming to get out. We won't know why yet, but we will know he's scared of something. He composes himself into a look of studied coolness as:

TWO SHOT - KIRK AND CHARLIE

KIRK

(back to Charlie)

Charlie... are you creating that message, or are you blocking one that's coming in?

CHARLIE

It's my game, Captain. You have to find out. Like you said... that's how the game is played.

(pushes out of
chair... to
helmsman)

You can have it now. I've locked on course for Colony Five again.

Charlie moves toward the Communications Station. CAMERA PANS TO FOLLOW him. He pauses beside Uhura, looking up at the winking instruments indicating the unheard message. Then he hurries past into the elevator, and the doors shut behind him.

INT. ELEVATOR - CLOSE ON CHARLIE

We can see the panel of lights indicating deck after deck passing. Charlie is huddled in the corner of the elevator, almost as though he has a chill... fear and the pain of fear are bright in his eyes... panel indicates car moving horizontally now. This is not the Charlie we've seen until now... this is a very frightened boy... trying to run away and hide. But from what?

CUT TO:

INT. CORRIDOR - PANNING SHOT

As the doors open and Charlie charges out... still trying to run away from that "thing" that is prodding at him... Crewman I accidentally in Charlie's way is hurled against a wall and frozen there... Charlie moves on... fast... walking... faster...

ANOTHER ANGLE

As Charlie comes to a turn... finds himself confronting a female crewman... and Charlie's power forces her to her knees... freezes her.

CHARLIE

(at the helpless
woman)

You don't look like she did!

And he bolts... runs...

ANOTHER ANGLE - (PANNING SHOT)

as Charlie runs... as hard as he can run... going nowhere...
appears around the bend of the corridor... runs past CAMERA...
disappears around the bend in the corridor (EXITS).

INT. BRIDGE - CLOSE ON KIRK

in mid-speech as we come in:

KIRK

... We have no choice. We're
twelve hours away from Colony
Five... we're at full power and
can't slow down... Charlie's got
gull control of the engines!

CAMERA PULLS BACK TO REVEAL Spock and McCoy with him at the
Command Chair.

KIRK

(continuing)

And he must have realized by now
he can't arrive there with us
aboard. We'll give him away.

McCOY

No one would believe the story he'd
have to tell to explain that.

SPOCK

Do you honestly believe Charlie
will consider that?

McCOY

(to Kirk)

How do we stop him?

KIRK

(frustrated anger)

I don't know!

INT. REC. ROOM - MED. SHOT

Two crewmen... motionless... frozen... a chess board between
them... and Charlie facing them... screaming at them...

CHARLIE

You always had somebody!!! I
never had anybody... never!!!

And with a vindictive sweep of his hand he shoves the board over
... chess pieces scatter in every direction.

INT. BRIDGE - MED. SHOT

Kirk sitting deep in his command chair... fighting through every detail... every ounce of recall in him... looking for an answer. McCoy and Spock... close at hand... silent... thinking...

KIRK

There's got to be some way!!!
Maybe, if I took him on... if I
could get close enough.

McCOY

You don't have any special
immunity... not any more. Pushed
far enough, he'd send you off to
oblivion too.

McCoy's statement strikes a chord in Kirk... somewhere... deep...
he digs deep for the answer... begins to get the feel of it.

KIRK

Mr. Spock...(?)

Spock and McCoy move in closer.

ANOTHER ANGLE

KIRK

Has Charlie... no, he hasn't...
Mr. Spock... Charlie hasn't sent
anybody into oblivion since he
took control of the ship.

SPOCK

(thinks)

No, sir... he hasn't... not as
far as we know.

KIRK

Then maybe he can't... It could be
he's over-reached himself. This
is a big ship, and he's running it
all... If we tax his power... turn
on every device on the ship...
every light... every circuit... all
of it... while he's fighting that,
if I can distract him, you might be
able to tranquilize him and keep
him under until we get to Colony
Five.

McCOY

Risky, Jim.

KIRK

If I don't try, he'll get rid of us anyway. No choice, Doctor... none at all.

CUT TO:

INT. BRIDGE - CLOSE ON COMMUNICATIONS STATION

Winking lights indicate the communications are working, but still nothing being received. CAMERA PULLS BACK TO REVEAL Uhura looking up nervously as Charlie stops at her elbow to study the board. Charlie notices.

CHARLIE

I can make you go away anytime
I feel like it.

He moves away, down to Kirk's command chair, flops in it.

ANGLE TO INCLUDE ELEVATOR

The doors slide open, and Kirk, McCoy and Spock ENTER. Spock and McCoy move together toward the library-computer area as Kirk comes down to his command chair. CAMERA MOVES IN CLOSER on Kirk and Charlie. Charlie looks up in challenge as Kirk stops in front of him.

KIRK

(hard and tight)
Get out of that chair, Charlie,
and get out of it now!

Charlie shrugs, he has one up on Kirk. As he rises:

CHARLIE

I've got your ship anyway.

Then every light on every panel is turned on... Charlie is startled... confused.

KIRK

Maybe, Charlie. But I don't think you can handle any more. I think you're at your limit and you can't take on one more thing. But you're going to have to... you're going to have to take me on.

CHARLIE

I could have sent you away before, and I didn't. Don't make me do it now.

KIRK

You've got my ship and I want it back.

(MORE)

KIRK (Cont'd)

I want my crew back whole... if I
have to break your neck to do it.

Kirk is advancing on Charlie, pushing in on him. Charlie is backing away, comes up against the raised outer section of the bridge.

CHARLIE

Don't push at me!

Kirk keeps moving in. And suddenly is slammed to the floor, writhing in extreme pain. He cannot hold back a CRY of agony, and Charlie seems in as much pain as Kirk.

CHARLIE

(continuing;
almost a whisper)

I'm sorry, but --

ANOTHER ANGLE - INCLUDING COMMUNICATIONS STATION

Suddenly the HUM of the blocked frequency changes... begins to change patterns and RATTLE in intelligible code. Uhura grabs up her pencil and begins to take down the message. Charlie whirls from Kirk as he realizes the breakthrough.

CHARLIE

(continuing)

Stop that! I said, stop it!

MED. FULL SHOT - KIRK

The pain ceases as Charlie is diverted. Kirk hesitates a split-instant, almost to make sure he's there, then pushes quickly to his feet. CAMERA PULLS BACK TO WIDER ANGLE. Spock and McCoy starting down into the inner bridge area, but Kirk is closer to Charlie than they are. He reaches out, spins Charlie around, and hauls back a fist to hit the boy... and holds it as he realizes what is happening around him. Charlie is obviously... desperately... trying to control things, but:

SPOCK

Navigation console is clear now...

(looks to helm position)

And ship is answering helm, Captain.

ANOTHER ANGLE

Suddenly, Janice Rand POPS INTO VIEW on the bridge. She is white-faced and shaken, but unharmed. She looks around bewildered, frightened, as she realizes where she is -- then stares at Charlie, as do the others. Charlie is panic-stricken. He jerks away from the hold Kirk has on him, stumbling a little... Charlie almost screams.

FAVORING UHURA

turning in her chair as a new message lights the board.

UHURA

Sir... something off our
starboard bow. Message says
they're from Thasus...

SPOCK

Sensors indicate something is
there... our deflectors indicate
no solid substance.

EXT. SPACE - ENTERPRISE

A transparent blob beside the Enterprise... Ectoplasmic.

MED. FULL SHOT - EMPHASIZING CHARLIE

Charlie does SCREAM now, a cry of frightened animal panic.

CHARLIE

No! No, please! Don't let them
take me. I can't live with them
anymore!

INTERCUT REACTIONS OF PRINCIPALS AS:

CHARLIE

(continuing)

You're my friends. You said you
were my friends. Remember...
when I came aboard...?

(to Kirk)

Please -- I want to go home.
Take me home.

Charlie is falling apart before them. The boy who bullied and manipulated them at his will is begging and pleading for their help.

FULL SHOT - (SPECIAL EFFECTS)

Something begins to materialize on the bridge. As it comes into complete view, we see it has a form, depth and width and height, but no solidity. It seems to waver and half-change (perhaps a flow of colors through it) as though it cannot hold this state very long. And it speaks in their tongue, but with a strange eerie VOICE that is in no way human.

THASIAN

I am sorry for this trouble. We
did not realize until too late that
the boy was gone from us.

(MORE)

(CONTINUED)

THASIAN (Cont'd)

We searched a long time to find him, and we are saddened that his escape cost the lives of the first ship. We could not help them, but we have returned your people and your ship to you. Everything is as it was. There is nothing to fear now. As soon as we were close enough, we took him in control.

TWO SHOT - KIRK AND CHARLIE

Charlie is crying openly now, afraid, pleading. He hangs onto Kirk's arm pathetically.

CHARLIE

I won't do it again. Please. I'll be good. I won't ever do it again. I'm sorry about the Antares... I'm sorry. Please let me go with you. Help me!!!

Kirk cannot help but be moved by Charlie. He looks up at the strange being before him.

KIRK

Charlie damaged the other ship so that it was destroyed, and he will be punished for that. But we wish to keep him with us. He is one of us... he belongs with his own people. Rehabilitation and psycho-social training can restore him to our society. If he can be taught not to use his power...

SHOT - THE THASIAN

THASIAN

(interrupting)

We gave him the power so he could live. It cannot be taken back or forgotten. He will use it... always. He cannot help himself... and he would destroy you and your kind or you would be forced to destroy him to save yourselves. We offer him life.

CLOSE ON KIRK

KIRK

Not life... not even a half-life.

SHOT - THE THASIAN

THASIAN

It is best for him. I am sorry.
We are to blame. Therefore, we
will care for him.

(holds out a
'hand')

Come, Charles.

CLOSE TWO SHOT - CHARLIE AND KIRK

Charlie turns to Kirk.

CHARLIE

Please don't let them take me.
I can't even touch them!

He starts to disappear... fights it... fades in and out...
becomes weaker and weaker.

CHARLIE

(continuing)

They don't care.. not about
anything... They don't LOVE
ANYBODY... THEY... PLEASE...
DON'T LET THEM TAKE ME.

Then he is gone... disappeared.

FULL SHOT - BRIDGE

The Thasian and Charlie are gone. Silence, except for the
CHATTER of Uhura's communications panel. She listens, then
speaks quietly:

UHURA

Charlie has arrived aboard the
Thasian ship, sir. They signal
they're leaving.

KIRK

Very well, Lieutenant.

A quick glance between Kirk and Spock... not very well. Suddenly,
Janice Rand sinks into the Captain's chair, her control breaking,
crying. McCoy and Kirk move to her side.

CLOSER ANGLE - MCCOY, KIRK, JANICE

The Doctor putting an arm around her shoulders comfortingly.

MCCOY

It's all right, Janice... it's
over now...

Janice looks up at both of them, tears puddling in her eyes and sliding down her cheeks. They don't understand... she shakes her head.

JANICE

It's not for me... for Charlie.

KIRK

Inside him... relief... sadness... and responsibility... his life... and probably never a boy of his own.

FADE OUT.

THE END