

STAR TREK: THE NEXT GENERATION

"Where None Have Gone Before"
#40271-106

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REVISED FINAL DRAFT

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STAR TREK: "Where None... " -- REV. 7/31/87 -- CAST

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"

CAST

PICARD	TRANSPORTER CHIEF
RIKER	KOSINSKI
DATA	ARGYLE
TROI	ASSISTANT (aka TRAVELER)
BEVERLY	FIRST CREWMEMBER
TASHA	MOTHER PICARD
WORF	WORF
GEORDI	MALE CREWMEMBER
WESLEY	FEMALE CREWMEMBER
	SECOND CREWMEMBER
	CREWMEMBER

STAR TREK: "Where None... " -- 7/30/87 -- SETS

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"

SETS

INTERIORS

EXTERIORS

ENTERPRISE

USS ENTERPRISE

Main Bridge

Transporter Room

Main Engineering

Turbolift

Corridor

Sickbay

USS FEARLESS

SEWER -- TUNNEL

STAR TREK: "Where None... " -- REV. 8/4/87 -- TEASER

STAR TREK: THE NEXT GENERATION
"Where None Have Gone Before"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE AND THE FEARLESS (OPTICAL)

The two Federation starships come slowly together. Here, next to the smaller vessel, the size of the new Enterprise is breathtaking.

PICARD (V.O.)
Captain's log, Stardate 41263.1.
We have rendezvoused with the
USS Fearless from which...

2 INT. MAIN BRIDGE - VARIOUS ANGLES (OPTICAL)

which INCLUDE MAIN VIEWER. PICARD is in his Command Chair. COMMANDER RIKER is to his right. COUNSELOR TROI to his left. SECURITY CHIEF LIEUTENANT YAR is at the Tactical Station. Behind her at the Aft Station is LIEUTENANT WORF. LIEUTENANT GEORDI LA FORGE has the Conn, LIEUTENANT COMMANDER DATA is at the Ops Station.

PICARD (V.O.)
(continuing)
... a Starfleet propulsion expert
and his assistant are beaming over
to conduct tests on the
Enterprise's warp drive engines.

Picard consults the viewer at his position, then turns to Riker.

PICARD
I don't understand your
concern, Number One. They're
not authorized to make any
alterations in our engines.
(MORE)

2 CONTINUED

PICARD (Cont'd)
(glancing at command
viewer)

According to Starfleet's message,
they will simply test different
ways of entering warp speed and
different intermix formulas.
What's the harm in that?

RIKER
It's the specs that Kosinski sent
us. In my opinion, sir, they're
gibberish.

PICARD
Gibberish?

RIKER
Mister Data, will you explain?

DATA
(turns to Picard)
Sir, we put Mister Kosinski's
specs into the computer and ran
a controlled test on them. There
was no improvement in engine
performance.

PICARD
(to Riker)
Then explain Starfleet's report
how the same tests on the USS
Ajax...
(indicates main viewer)
... and then on the Fearless over
there, resulted in a measurable
increase in propulsion.

RIKER
Our engines are new, sir, top
condition. The tests on those
older ships may have simply
straightened out some engine
inefficiency.

A CALL from the Transporter Room.

2 CONTINUED (2)

TRANSPORTER CHIEF'S COM VOICE

Bridge from Transporter Chief.
Two from USS Fearless are ready
to beam over.

PICARD

(to Com)

Stand by for Commander Riker,
Chief. He's on his way.

(to Riker)

Obviously, something does
worry you about these tests.

RIKER

Yes, sir. And if you don't
mind...

(stands; indicates)

... I'll ask Counselor Troi to
look these visitors over.

Picard nods and Riker CROSSES with Troi toward the
turbolift.

3 INT. TRANSPORTER ROOM (OPTICAL)

As TRANSPORTER EFFECT MATERIALIZES the Visitors.
KOSINSKI has the look of someone operating at top
performance. His ASSISTANT, a humanoid alien, is small,
physically non-threatening, with a way of allowing
himself to blend into the background in a shy,
good-natured way. Kosinski dominates the room. He's
obsessed with himself and what he does. His manner is
arrogant, his demeanor authoritarian; he pulls every
eye toward him.

Riker is with LT. COMMANDER ARGYLE, chief engineer,
a rough-edged, hearty man for whom the Enterprise
engines are the alpha and omega of his existence.
Counselor Troi holds back, observing.

RIKER

Welcome aboard, Mister Kosinski.
I'm the first officer, Commander
William Riker. This is...

KOSINSKI

Where is the captain, please?

RIKER

(trying to be pleasant)

He is engaged in other duties,
sir...

3 CONTINUED

KOSINSKI

A ship's engines should be a concern of the ship's captain...

RIKER

They are, sir. Which is why they make their first officers directly responsible for engine condition and performance.

(indicating Argyle)

Guided, of course, by one of our chief engineers, Lieutenant Commander Argyle in this case.

ARGYLE

(to Kosinski)

A pleasure, sir. I appreciated receiving the advance specs...

KOSINSKI

On which you have no end of questions?

ARGYLE

(a beat)

Aye, I have.

RIKER

(to assistant)

And you, sir, are listed as...as...

ASSISTANT

(gentle voiced)

As Mister Kosinski's assistant. My actual name is unpronounceable by humans...

RIKER

From Tau Alpha C. That's very distant...

KOSINSKI

... All approved and described in the Starfleet communications. Now...

(heads for door)

... I'd like to set up in the Engine Room immediately...

Kosinski begins to EXIT, FOLLOWED by his assistant.

3 CONTINUED (2)

RIKER

Our chief engineer will show you
to his Engine Room.

KOSINSKI

No need -- I know my way around
starships...

But Lt. Commander Argyle already joins him and, despite
Kosinski's obvious annoyance, leads the way.

4 ANGLE ON RIKER AND TROI

as they watch Kosinski leave.

RIKER

One thing Kosinski isn't hiding.
(at Troi's look)
A bad disposition.

TROI

(nods)
Agreed... Also, he's arrogant,
overbearing, self-important.
(non-critical tone)
And very sure of himself and
his ability.

RIKER

(considers this; then)
And the other one -- his assistant?

TROI

He's the puzzle.
(takes a minute to
phrase it)
With most life forms I feel
something. I may not be able to
interpret or understand it, but
I feel something, if only a
presence. With him -- nothing.
Empty space. It was as though
he isn't even here.
(seeks words for it)
... Something about this concerns
me. I don't know what, I can't
point out a reason... yet.

4 CONTINUED

RIKER

Stay concerned. Please! The
safety of the Enterprise may be
entrusted to those two!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. MAIN ENGINEERING

A dramatic HIGH ANGLE as Kosinski, his assistant, Riker, and Argyle ENTER the area. There are some members of the duty watch there -- as well as Wesley, who's working on a school-related science project.

KOSINSKI

Inform the bridge I shall begin the first test in precisely fifty minutes. Why is that child here?

ARGYLE

(throws off the answer)
He's working on a school project.
(that's not what's on his mind)
Before you continue, there are some questions. First, tell us...

Riker ENTERS SHOT, but stands slightly off to one side, properly allowing Argyle to handle this, but ready to support him where necessary.

6 EMPHASIZING KOSINSKI

He turns and faces them. (While this discussion plays out, Kosinski's assistant -- who remains uninvolved -- has become attracted to Wesley's project and steps over beside the young man. This is a small thing which should go almost unnoticed.)

KOSINSKI

(interrupting)
... To save myself time, let me ask those questions for you.

Kosinski's arrogance builds with every word. He moves around as he talks, like a prize fighter, circling, jabbing, -- softening the opponent.

KOSINSKI

(continuing)
You received the information which Starfleet provided -- you fed it into your computer -- being as precise as humanly possible -- then you ran a controlled test. And, then, to your astonishment -- nothing happened.

7 EMPHASIZING RIKER AND ARGYLE

They are irritated by Kosinski's arrogance, yet it's strangely reassuring. This self-assurance, coupled with his record of success, makes them begin to think what he proposes is possible.

KOSINSKI

So you said - "What's going on?
This doesn't work. Kosinski's
a fraud."

8 ANGLE ON KOSINSKI

He steps closer for emphasis.

KOSINSKI

(smiles smugly)

You see, I have had this
discussion on other Starfleet
vessels. They didn't understand
it; why should you?

Cutting through the rhetoric.

ARGYLE

You are surely not saying it's
unexplainable?

KOSINSKI

I'm saying I'm not a teacher, and
don't want to become one. I have
neither the inclination nor time.

RIKER

You have all the time you need.

KOSINSKI

I don't think you understand.
This has already been approved
by Starfleet Command.

RIKER

But it hasn't been approved by
the chief engineer... or by me.

KOSINSKI

(a little snidely)

I didn't know that was necessary.

RIKER

Now you do.

8 CONTINUED:

KOSINSKI

Perhaps I should talk with Captain Picard.

RIKER

If you like, but it won't change anything.

Kosinski sees the resolve in Riker's eyes and knows he can't bully his way through this.

KOSINSKI

How basic shall I be?

Riker, without softening his expression in the slightest, indicates with a wave that it's Kosinski's call.

RIKER

I leave that to you.

Kosinski steps over to the computer. Everyone moves a little closer, including Wesley. Kosinski's assistant comes up next to the young man.

9 EMPHASIZING KOSINSKI (OPTICAL)

He gestures his assistant over to sit at an adjacent, secondary computer keyboard. Then the assistant works rapidly at this keyboard.

KOSINSKI

We can save a little time this way. My assistant is laying in my base formulas a bit more rapidly than a human can do it...
(small chuckle)
... even myself.

Wesley is closely watching which keys the assistant is using and what is appearing on the computer screen.

10 COMPUTER SCREEN (OPTICAL)

It is a three-dimensional geometric display which builds and grows as WE WATCH, becoming a wonderfully complex and incredibly beautiful pattern. It is nothing we recognize nor understand. It is a theoretical representation of warp power.

10 CONTINUED:

KOSINSKI

Here is, in the simplest possible terms, what I do. This warp drive system was tuned only in the grossest sense, at least to my standard anyway. What I do is specific.

Kosinski waves his assistant back, addresses his primary keyboard now and taps on a few keys. There is a slight change.

KOSINSKI

(continuing)

How should I say this?

(finds the words)

Aah... sufficient to say for now, these symbols and their relationships have greater meaning to me than to you...

He taps on the keys again, and again there is a slight change.

KOSINSKI

(continuing)

... although you can in time learn them. Then, those of you sufficiently gifted, can duplicate my results.

RIKER

But the three percent efficiency increase of the other vessels could still have been caused by other things such as simply working more carefully, better station coordination...

ARGYLE

And you mention "gifted." In what way? Whatever any of us can learn to do on a computer, another computer can eventually perform faster, more precisely...

KOSINSKI

Wrong! What the computer can't do is create. Only the mind...

(taps his forehead)

... is capable of true, original thought.

10 CONTINUED: (2)

Kosinski steps away from the computer. Riker and Argyle follow him a few steps, then stop.

RIKER

But what we're dealing with is mechanics. However complex it may be, it has to do with an engine.

KOSINSKI

And that is exactly where you go wrong. Warp drive has become so complex that it is...

11 ANGLE EMPHASIZING RIKER AND ARGYLE

exchanging a puzzled look as:

KOSINSKI

... as filled with mysteries as nature itself.

(indicates)

If you'll view the screen with me and consider the following.

12 EMPHASIZING WESLEY (OPTICAL)

Drawn by curiosity, he moves closer to the computer screen. The assistant, curious over the expressions playing over Wesley's face, moves in beside him. In b.g. Kosinski is touching a button or so on the keyboard which produces minor changes on the screen as he continues.

KOSINSKI

Is this merely "mechanics" or is it nature that we deal with in this? What else than nature are elementals like space and time?

Wesley looks puzzled as though some information on the screen is out of place.

12 CONTINUED:

ASSISTANT
(a statement, not
a question)
Something troubles you
about the way this is
configured.

Wesley nods his head yes.
Without Riker or Argyle
noticing, the assistant
puts new information into
the computer.

ASSISTANT
(continuing)
How about it now?

The display changes -- much
more than anything Kosinski
did.
(Note: It is not important
that we, the audience, understand
the change -- it's only
important that Wesley does.)

The confusion drains from
Wesley's face.

WESLEY
Yes. But shouldn't
these be connected?

He taps the keys, the display
changes -- radically.

KOSINSKI
(b.g.)
You are trained through
the system -- you go in
a straight line, competent,
yes, and perhaps
even innovative in a
minimalist way, but
what I am doing here is
not the end of the process --
it's the beginning.

Kosinski pauses to allow them
to be sufficiently impressed,
believing they are whether
they show it or not.

KOSINSKI
(continuing)
So, what do I do -- go
back to the Fearless,
which I left with a more
efficient warp drive
than I found, or do you
cast off your ignorance
and allow me to continue?

RIKER
(to Argyle)
Can anything he's
proposing damage the
system?

13 INTERCUT ANGLES INCLUDING SCREEN (OPTICAL)

Wesley and assistant slightly in b.g. at their keyboard.

WESLEY
Here.
(changes it again)
... And here.
(studies it for
a beat)
There. That's better.

ARGYLE
How could it? It's
meaningless.

RIKER
Then we'll let him try
it.

13 CONTINUED:

Wesley's attitude is important here. What he is doing is pure problem-solving. It would mean as much if he were in his room alone. He's not looking for approval. He's not trying to impress.

KOSINSKI
(explodes)
What do you mean, "let him try it?" Don't talk about me in the third person like I'm not standing right here.

The assistant looks at Wesley's reflection in the CRT. In that look WE SEE recognition -- an indication of potential which he sees in Wesley.

Riker and Argyle continue to ignore Kosinski.

ASSISTANT
Now will it do what Kosinski says it will?

ARGYLE
(pauses to weigh it all; then)
Yes, we might as well let him try it.

Wesley shrugs.

WESLEY
It has a chance -- but... I think it might work better this way.

KOSINSKI
(sarcastically)
You are too generous.

Wesley punches in something on the computer.

13A ANGLE ON VIEWER

The computer formula changes slightly.

14 EMPHASIZING WESLEY AND ASSISTANT

as the assistant looks approvingly at what Wesley has put on the viewer. Kosinski glances over to see Wesley at the computer.

KOSINSKI
Boy, don't play with that.

Wesley, without a hint of petulance, moves away from the keyboard. The assistant gives Kosinski a look which says -- "If you only knew."

15 INT. MAIN BRIDGE

CAMERA TRUCKING with Picard as he ENTERS Main Bridge. Worf addresses him:

15 CONTINUED:

WORF

Main Engineering is ready to
proceed, Captain.

Picard takes his position.

PICARD

Engineering, this is the bridge.
It's your call.

16 INT. MAIN ENGINEERING

Kosinski is at the big computer. His assistant is to
his right. They will share the duty. Wesley is beside
and slightly behind Kosinski's assistant.

KOSINSKI

Do this one just like the others.
Nothing changes.

The assistant nods, then motions for Wesley to step
closer for a better view.

KOSINSKI

(continuing)

Commander -- I will make my
preliminary adjustments at warp
one-point-five, and complete them
as we achieve warp six.

RIKER

Engineering to bridge, did you
copy that?

17 INT. MAIN BRIDGE

Picard acknowledges.

PICARD

Affirmative, Number One. Are you
ready?

RIKER'S COM VOICE

We are.

PICARD

La Forge, set in warp
one-point-five.

GEORDI

Warp one-point-five.

17 CONTINUED

PICARD

Engage!

18 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the ship reaches warp speed.

19 INT. MAIN ENGINEERING

Kosinski and his assistant are at the big computer.

KOSINSKI

All right, here we go.

Wesley steps closer.

20 ANGLE ON RIKER AND OTHERS

slightly back. They expect nothing unusual. After all, it's only going to be a three percent increase even if Kosinski is right.

GEORDI'S COM VOICE

Passing warp five.

The assistant looks over at Wesley to gauge how much he's absorbing. That look distracts him just for a split second, which is all it takes. Kosinski turns to the assistant.

KOSINSKI

(with a little panic)

What are you doing... ?

The assistant turns back to the computer. He hurries to catch up...

21 EMPHASIZING WESLEY (OPTICAL)

as he sees a strange phasing occur to the Alien. Riker and the others are intent on the main screen and will miss this.

22 ANGLE ON ASSISTANT (OPTICAL)

Streaks appear on his hands and face. Like gaps, where there is literally nothing -- emptiness. In these streaks he seems to DISAPPEAR -- then REAPPEAR, PHASING IN AND OUT.

23 EMPHASIZING WESLEY

confused -- concerned. But before he can say anything, a GREAT EXPLOSION OF SPEED happens. The ship shudders once.

24 EXT. SPACE - THE ENTERPRISE (OPTICAL)

The great ship leaps forward with a WARP SPEED EFFECT ON TOP OF A WARP SPEED EFFECT.

25 INT. MAIN BRIDGE (OPTICAL)

WE SEE it as a DOUBLE IMAGE EFFECT which now slowly becomes a SINGLE IMAGE. Picard is the first to react.

PICARD

What is our velocity?

DATA

It is off the scale, sir...

26 INT. MAIN ENGINEERING

Amidst a FLARE OF BLINDING LIGHT from the engine components, SLOWLY BECOMING NORMAL.

27 ANGLE ON KOSINSKI

as he steps back -- stunned by what he thinks he's done.

28 EMPHASIZING ARGYLE

frozen. They want to jump into action -- but what?

29 ANGLE ON THE ASSISTANT

He too steps back. He looks suddenly tired, and embarrassed.

30 EMPHASIZING WESLEY

right now more concerned about his new friend than anything else.

31 INT. MAIN BRIDGE

PICARD

Reverse engines!

31 CONTINUED:

DATA

Captain, no one has ever reversed engines at this velocity.

PICARD

That's because no one has ever gone this fast. REVERSE ENGINES!

32
thru OMITTED
33

34 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the starship slows from HYPER-SPEED EFFECT to normal velocity. (What we'll see of Space matches what we'll end up with in Scene 38.)

35 INT. MAIN BRIDGE

PICARD

All stop!

36 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming to a stop.

37 INT. MAIN BRIDGE

There is stunned silence for a beat. These are highly-trained people -- there is no chaos -- no running around -- no screaming and yelling. Everyone is under very tight, very tense control.

PICARD

Position.

GEORDI

Calculating it, sir.
(shaken)
Data, what do you read there?

DATA

(reading his own viewer;
puzzled)
A malfunction... I trust.

PICARD

(snaps)
Position please, Lieutenant La Forge.

37 CONTINUED:

GEORDI

According to these readings, sir,
we have not only left our own
galaxy, but have passed through
two others, stopping on the far
side of Triangulum -- the Galaxy
known as M-Thirty-Three.

PICARD

That's not possible. Data, what
is our distance traveled?

DATA

Two million -- seven hundred
thousand light years.

PICARD

(more to himself than
anyone else)
I can't accept that.

DATA

You must, sir. Our comparisons
show it to be completely
accurate.

GEORDI

And I calculate that at maximum
warp, sir...
(looks up from viewer)
... it would take over three
hundred years to get home.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

38 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Past what looks to be a "normal" sized planet, a huge section of space is dominated by an immense cloud of luminous gas and space dust. As indicated by the size of the planet in f.g., a really BIG cloud! A star is forming and when complete, and this one will have a mass 100 times greater than our own sun.

PICARD (V.O.)

Captain's log, stardate 41263.2.
This will be a rather unusual log entry, assuming Starfleet ever receives it. As I have already informed my crew...

39 INT. MAIN BRIDGE

Picard standing at his station. The other regulars except Riker are at their bridge stations, keyed up by what has happened, working at tasks made necessary by this happening.

PICARD (V.O.)

(continuing)

... a phenomenal surge of power during a warp speed experiment has sent our starship hurtling out of our own galaxy, past another, taking us over two million, seven-hundred thousand light years in a few minutes.

GEORDI

Message on this has been transmitted to Starfleet, sir.

DATA

Which, traveling subspace, they should receive in fifty-one years, ten months...

PICARD

(interrupting;
irritated)

Mister Data... !

DATA

Sir?

39 CONTINUED

The turbolift door SNAPS OPEN and Riker and Argyle ENTER the bridge with Kosinski... who seems to be actually strutting a bit. Coming well onto the bridge he stops, gives a little bow.

KOSINSKI
Captain Picard, I presume?

Picard gives the pompous Kosinski a withering look.

RIKER
We're still trying to determine what happened, sir.

KOSINSKI
The truth is, Captain, I made a mistake. A wonderful, incredible mistake.

PICARD
(hard)
Just explain what brought us here!

KOSINSKI
As the power built, I applied the energy asymptotically. I anticipated some tiling, but it didn't occur. That was my error -- using Bessel functions from the beginning.

PICARD
(beat)
What is he saying, Number One?

RIKER
(hesitates; embarrassed)
Well... if you want the truth, sir, it sounds to me like nonsense. But considering...

He gestures lamely. Picard looks toward main viewer as:

39A ANGLE ON MAIN VIEWER (OPTICAL)

emphasizing the strange area of space they're in.

PICARD
But considering where we are, we must assume it isn't.

40 OMITTED

41 INT. MAIN ENGINEERING - WESLEY AND ASSISTANT

the assistant slumped at a seat in a secluded area of Engineering. They're generally unnoticed by Engine Room personnel who are working as keyed up as the crew we saw on the bridge.

WESLEY

I can call my mother. She's a doctor...

ASSISTANT

No, there's nothing she can do. I need to rest. I've been away too long.

Wesley eyes him, then:

WESLEY

Whatever happened to you... was it part of what happened to the ship?

Almost wildly startled by this, the assistant looks at Wesley now with considerable respect.

ASSISTANT

Please believe I mean no harm to this vessel... or those in it...

WESLEY

Is Mister Kosinski like he sounds? A joke?

ASSISTANT

No, that's too cruel. He has sensed some small part of this...

WESLEY

(slowly)

... that space and time and thought aren't... well, aren't the separate things they seem to be?

The assistant is looking at Wesley in such a strange way that the boy becomes nervous.

WESLEY

I... I just thought the formula you were using said something like that...

The assistant grabs Wesley's arms hard, hissing his words:

41 CONTINUED

ASSISTANT

Boy, don't you ever say that again. At least, not at your age in a world that's not ready for such...

(considers it)

... such dangerous nonsense.

42 INT. MAIN BRIDGE - AT THE COMMAND AREA

Picard, Riker and Argyle deeply involved with Kosinski. Other regulars will monitor the conversation as they are able. Kosinski is wallowing in his own self-importance.

KOSINSKI

I've always suspected this rate of speed was possible, of course, but, at this level -- never. We are going to need new definitions. New parameters.

ARGYLE

Perhaps you could call it the Kosinski scale.

He glances at Argyle, lets the sarcasm bounce off him, and accepts the suggestion.

KOSINSKI

Why not? Since I'm the one who has made the so-called "warp barrier" meaningless.

(to Picard)

And, Captain, this must be a special thrill for you.

PICARD

"Thrill?"

KOSINSKI

(nods)

As an explorer. In three centuries of space flight, we have charted just eleven percent of our galaxy. Then...

(gestures broadly)

... voila, we accomplish this.

PICARD

(hesitant nod)

Yes... but isn't the real point, can you do it again? Can you get us home?

43 WIDER ANGLE

Kosinski hesitates for just a moment, then firms up and swells up too.

KOSINSKI

Of course I can. I'll just do what I did before.

(moves for turbolift;
looks back)

Coming, Riker?

Riker looks ready to throw a punch at this, but Picard cuts him off.

PICARD

Commander Riker will join you in a moment.

Kosinski doesn't react at all, turning and EXITING into the turbolift. The crew watches him go silently -- even Data has no comment.

PICARD

Comment is invited. Counselor?

Hesitation, then:

TROI

He's convinced he's right -- I have no doubt of that.

WORF

Can you allow a man who has made one mistake back into a position where he may make another?

GEORDI

What are the options? If he doesn't do it, who will?

There is no response. Then:

DATA

Captain, we are here. Why not avail ourselves of this opportunity for study? There is a giant protostar here in the process of forming. No vessel has been out this far.

43 CONTINUED

PICARD
(smiles at Data)
Spoken like a true Starfleet
graduate.
(nods)
It is tempting, eh Number One?

RIKER
Aye, sir, it is.
(nods to Picard)
As they say, sir... you're the
captain.

44 ANGLE ON PICARD

Considers it, then makes his decision, sighs.

PICARD
Yes, that's the problem. I know
that if Kosinski can get us home,
Starfleet could use his technique
to send back a pure science
vessel to do even more.
(turning)
Number One -- have Mister Kosinski
prepare to get us out of here.

RIKER
Aye, sir.

Riker turns to the turbolift.

45 INT. MAIN ENGINEERING

Kosinski MOVES TOWARD the computer where his assistant
is waiting. Wesley has stepped over next to Riker.

KOSINSKI
(self-satisfied)
Do you realize that many great
advancements of mankind have been
tied to speed? This is a moment
in history -- right now. Right
here. And your names will be
linked forever with mine.

The idea does not appeal to either Riker or Argyle.

45 CONTINUED

WESLEY

Excuse me, Commander Riker. I don't think he did it... I think it was...

RIKER

(gently but firmly)
Not now, Wes.

Wesley again tries to make his point.

WESLEY

But, when this all happened, I was watching his assistant and...

RIKER

I'm sure it was fascinating, Wesley, and I look forward to hearing about it. But not right now!

Picard calls.

PICARD'S COM VOICE

Standing by, Number One.

RIKER

Aye, sir.

46 INT. MAIN ENGINEERING

In the Control Room area, Kosinski walks over to his assistant; Wesley moves quickly -- protectively -- to the assistant's side.

KOSINSKI

Come on.

WESLEY

He's too tired.
(with a little challenge)
Why don't you do it by yourself?

Kosinski is so filled with himself, he does not recognize the challenge in Wesley's tone.

KOSINSKI

Yes, why not?

His assistant knows the answer to that.

46 CONTINUED

ASSISTANT
(rising)
No, I will help.

KOSINSKI
As you wish.

Wesley allows the assistant to lean on him as he gets to his feet. The assistant pats the boy's shoulder as he walks to his position. Again, he's tired -- worn -- but not desperately so. It's going to get worse.

47 INT. MAIN BRIDGE

Picard is in his position. Troi is on his left. Tasha is at the Tactical Station, Worf is monitoring the Aft Stations, Geordi has the Conn and Data is at Ops.

GEORDI
I've laid in a reciprocal course
back, Captain.

48 INT. MAIN ENGINEERING

Kosinski's arrogance bristles.

KOSINSKI
You may tell the captain I am
ready, First Officer.

Slightly to the side, the assistant gathers himself for the effort. Wesley is near him. There's nothing Wesley can do but hold a good thought. Which is what everyone is doing.

RIKER
Ready for you to engage, Captain.

49 INT. MAIN BRIDGE

Picard gives the order.

PICARD
Warp one-point-five.

GEORDI
Warp one-point-five.

50 INT. MAIN ENGINEERING

Everyone here is holding one thought -- SPEED! GO!

51 ANGLE ON KOSINSKI

He works the computer panel -- but nothing is happening.
The color drains from his face.

KOSINSKI
(panic rising)
It's not working...

52 EMPHASIZING RIKER

stepping closer -- and for the first time -- he, too, sees
the difference between what Kosinski is doing and what
his assistant is now doing.

53 RIKER'S POV - THE ASSISTANT

With great effort, the assistant forces himself to
concentrate.

54 BACK TO EMPHASIZING RIKER (OPTICAL)

It's clear to him now. It's not Kosinski who's special --
it's the assistant. CAMERA CENTERS ON assistant who
focuses his total attention on the computer. Again he
phases -- pieces of him seem to disappear -- as though
leaving this dimension for another. Then, what he's
doing HAPPENS.

55 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It disappears. But this time it is a kind of speed
unlike anything ever seen.

56 INT. MAIN BRIDGE (OPTICAL)

Everyone reacting as the entire bridge and everyone on
it seems DISASSEMBLED AND REASSEMBLED IN THE WINK OF AN
EYE.

57 EXT. SPACE - THE ENTERPRISE (OPTICAL)

This time, multiples on top of multiples of the WARP
SPEED EFFECT.

58 INT. MAIN ENGINEERING (OPTICAL)

QUIVERING DOUBLE EXPOSURES of everything and everyone. WE CAN SEE the assistant collapsing in a heap and both Riker and Wesley making their way to his side.

59 INT. MAIN BRIDGE - INCLUDING MAIN VIEWER (OPTICAL)

Viewer showing an effect that fits Scene 57. Everyone watches with amazement.

PICARD

ALL STOP!

GEORDI

Answering all stop.

Everyone is staring at the viewscreen while Data checks his instruments.

DATA

Captain, according to the instruments, our speed never exceeded warp one-point-five.

GEORDI

All stopped, Captain.

PICARD

Yes, but where is this place?

DATA

Where none have gone before.

60 FULL ON MAIN VIEWER (OPTICAL)

showing a space scene made up not of stars and planets but of NEATLY-STRUCTURED GEOMETRICAL SHAPES. Many of these appear carefully aligned -- in fact, there is no suggestion of disorder out here.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

61 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In this bizarre pattern of hyper-space.

PICARD (V.O.)

Captain's log Stardate 41263.3.
Instead of returning to our own
galaxy...

62 EXT. SPACE - ANOTHER ANGLE ON THE ENTERPRISE (OPTICAL)

A place where the universe begins? A place where it
ends?

PICARD (V.O.)

(continuing)

... the Enterprise has gone forward
to a place in the universe which
is uncharted and unknown. Our
ship's instruments...

63 INT. MAIN BRIDGE - ANGLES ON BRIDGE CREW

PICARD (V.O.)

(continuing)

... have continued to operate,
our motion and course sensors
reveal what would ordinarily be
considered impossible...

(pause)

... but this is very real... our
present position puts us at over
a billion light years from our
galaxy.

64 ANGLE ON PICARD

Rises from his seat.

PICARD

Data, you have the helm. I'll
be in Engineering.

Picard CROSSES to the turbolift. He speaks toward the
controls.

64 CONTINUED

PICARD
(continuing)
Main Engineering.

The doors CLOSE.

65 ANGLE ON WORF

Something causes him to turn from his station and glance to the side. What he sees makes him smile -- it's the first time we've ever seen Worf smile. He stands and moves toward it.

66 ANGLE TO INCLUDE A KLINGON ANIMAL

(Type of animal yet to be determined -- but it is LARGE.) Worf and it are happy -- in a uniquely Klingon way -- to see each other. But the rest of the bridge crew are now on their feet, alarmed.

TROI
What is it?

DATA
A Klingon Targ!

Worf has moved in to embrace the animal.

WORF
From home, my pet...
(pulls back; puzzled)
... but when I was a child!

67 ANGLE ON TASHA

astonished.

TASHA
You're telling us that's a
kittycat?

68 ANGLE ON WORF AND ANIMAL (OPTICAL)

as Worf nods, smiles again.

WORF
Yes, I suppose that's what you...

The animal BLINKS OUT OF EXISTENCE.

69 ANGLE ON TASHA

with a KITTEN having APPEARED on her console in front of her. It MEOWS.

70 INT. TURBOLIFT - PICARD (OPTICAL)

as turbolift comes to a quick stop. Picard is already moving forward as the doors OPEN onto NOTHINGNESS. A sheer drop to the infinite. A vicious wind rips at Picard where no wind is possible.

71 ANOTHER ANGLE - PICARD

He jams himself against the back of the turbolift. His mind reeling. The doors automatically CLOSE. Then, almost before Picard can react, the doors OPEN again. He braces, steps gingerly OUT.

72 EXT. CORRIDOR

Picard STEPPING OUT into the corridor to find everything normal.

73 INT. MAIN BRIDGE - WIDE ANGLE

All eyes on Tasha who is holding the kitten up, speaking to it.

TASHA

You darling, what are you doing here?

74 INT. SEWER-TUNNEL - CLOSE ON TASHA

HOLDING in the same position what is now a VERY BEGRIMED KITTEN while Tasha herself is dressed very differently in TATTERED CAST-OFF CLOTHING, HER FACE BEGRIMED TOO, HER HAIR ASKEW. She puts the kitten down.

TASHA

Now, run. This isn't a safe place at all.

She comes erect, alert, as from a distance comes the SOUND OF SEVERAL ECHOING FOOTSTEPS. Then a hand-held LIGHT PROBES NEARBY, PASSES. Tasha begins stealthily retreating.

75 ANOTHER ANGLE ON TASHA

beginning to hurry, then quickly stopping again, listening. MEN'S WHISPERS, MOVING CLOSER. Suddenly, a hand reaches out and touches her shoulder.

76 INT. MAIN BRIDGE - MATCHING REVERSE ANGLE ON TASHA

as she spins, discovers the hand on her shoulder is Geordi. She's in her Starfleet uniform as before.

GEORDI

What's wrong, Tasha? You look frightened to death.

TASHA

I.. I was at...
(shakes head)
This is crazy! I was at the colony where I grew up ... being chased by a rape gang...

77 INT. CORRIDOR - TRUCKING WITH PICARD

as he walks what appears to be an ordinary ship corridor -- except for a crew pair who try to hurry past, looking back over their shoulders, very concerned.

FIRST CREWMEMBER

Captain, we need help...

PICARD

(halting the pair)
How? What is troubling you?

FIRST CREWMEMBER

Don't you see what's following us?!

They break away, HURRYING OFF. Picard whirls, looks in the direction they were pointing.

78 ANOTHER ANGLE ON PICARD

with the corridor empty in the direction the crewmembers indicated. Picard begins striding toward a corridor turn in another direction.

79 ANGLE AT CORRIDOR TURN

as Picard pulls up at the sight of an ELDERLY WOMAN,
(MOTHER PICARD) SEATED AT A SMALL TABLE IN HIS PATH.
She's brewing tea, smiles up at Picard.

MOTHER PICARD

You look tense, Jean-Luc. Sit
and have a cup of tea.

Picard is overwhelmed with emotion.

PICARD

Maman.

Immediately he feels it is not an image of his mother --
not a figment of his imagination.

MOTHER PICARD

I'll make it good and strong, the
way you like it.

Picard takes a step closer, trying to make sense out of
this strange reunion in a starship at the end of the
universe.

MOTHER PICARD

(continuing)

We will have a nice long talk.

PICARD

Maman... this can't be! You've
been...

MOTHER PICARD

Dead? But I'm always with you,
you know that.

Picard eyes her, then seems to be able to accept that.

PICARD

Strange, but... yes, I've felt
that. But why now...suddenly...

MOTHER PICARD

Why out here, you mean? At what
you see as the end of the
universe? Or do you see this as
the beginning of it?

79 CONTINUED

PICARD
We... we believed it the outer rim.

MOTHER PICARD
(amused)
Tres Euclidian.

PICARD
(moves in; intent)
Do you understand these things,
Maman?

80 ANGLE ON RIKER

hurrying around the bend in the Corridor, pulling up
short.

81 ANGLE ON PICARD AND MOTHER

with him bending down to speak to her, intent on what
he's heard.

PICARD
Maman, can you tell me where my
ship is? What is this place?

82 ANGLE ON RIKER AND PICARD

except that Picard is bending down toward empty corridor
-- his mother missing from Riker's viewpoint.

RIKER
Captain, you were reported headed
for...

PICARD
(whirls; snaps)
Just a moment, Number One!

Picard turns immediately back, but now with a stunned
expression coming over his face as he too now sees only
corridor. He slowly straightens up, wonderingly.

83 CLOSE SHOT - PICARD

moisture coming into his eyes now. He's genuinely shaken and Riker, stepping into CLOSE TWO SHOT, sees it.

RIKER

Can I help you, sir?

PICARD

(beat)

No... no, let's help all of us.

84 WIDER ANGLE

Picard turning to the black Corridor companel. He touches it and that portion of the panel FLASHES ON.

PICARD

General Quarters, Red Alert!

The appropriate KLAXON BLASTS and LIGHTS come on. Picard then moves in the direction Riker appeared from and Riker follows.

85 MONTAGE OF VARIOUS VESSEL AREAS

featuring crewmembers stopped or stopping in the midst of what must have been interesting illusions -- or were they alternate realities? A MALE CREWMEMBER is caught playing in a string quartet. The players are dressed in period attire. Suddenly, he becomes aware that he's back in uniform and has no violin. A FEMALE CREWMEMBER in a "tou-tou," pirouettes like a ballerina until she becomes aware her dance sandals are gone and she stumbles off balance.

86 OMITTED

87 INT. MAIN ENGINEERING

Picard and Riker ENTER. Beverly is there looking after the assistant. He's not conscious. Wesley is beside them, Kosinski is off to the side facing away.

RIKER

What is it Captain? Why are we at General Quarters?

Picard STEPS to a Wall Panel.

PICARD

I had to get everyone's attention. This was the quickest way.

88 ANGLE ON PICARD

He shuts off the klaxon.

PICARD

(to the ship's company)

This is the captain. This is not a drill. It seems that in this place, the physical universe and ... and the world of ideas are intermixed. What we think also becomes real. Therefore, we must, repeat MUST begin controlling our thoughts.

89 REACTION SHOTS OF SHIP'S PERSONNEL

as they listen to the captain.

PICARD'S COM VOICE

We will report all this to you more fully as our understanding increases. The Enterprise will stay at full alert until this crisis is solved.

90 INT. MAIN ENGINEERING

Picard CLICKS OFF and turns to Kosinski -- with fire in his eyes and steel in his voice.

PICARD

What did you do?

91 EMPHASIZING KOSINSKI

He turns his face from the wall, is diminished -- embarrassed.

RIKER

It wasn't him. It never was.
It was his assistant.

PICARD

What are you talking about?

RIKER

Kosinski wasn't the one
controlling the warp experiment.

KOSINSKI

It was me!

RIKER

(to Picard)

The equations he punched in were
nonsense, just as we thought.

KOSINSKI

(almost in tears;
to Riker)

I honestly thought it was me.
I thought somehow... somehow that
I was operating on his level.

Picard turns his attention to the assistant who is lying on the table where Beverly attends him with a medical tricorder.

ARGYLE

It's also my fault, Captain. I
should have realized it wasn't
Kosinski.

PICARD

How could you? How could
anyone... ?

RIKER

Wesley did.

PICARD

(whirls to Wesley)

If you knew something, why didn't
you say so?!

Wesley hesitates. He doesn't want to make Riker look bad.

91 CONTINUED

RIKER

He tried -- twice. But I didn't
listen.

Picard nods. He can understand how that could happen,
and steps closer to where Beverly tends the assistant.

PICARD

He's unconscious. Why?

BEVERLY

I'm not certain yet...

WESLEY

He phased.

PICARD

(turning to Wesley)

What does that mean?

WESLEY

Parts of him just disappeared,
then came back. No one else was
paying attention to him the first
time.

RIKER

When we saw it this time, he
seemed to be struggling...
fighting it...

BEVERLY

(looking up)

He's dying.

PICARD

(reacting; to Beverly)

Save him! He's the only one
who can get us back!

BEVERLY

Realistically, it does not seem
possible.

As they stand worriedly over the assistant:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

92 EXT. SPACE - ENTERPRISE (OPTICAL)

at the unknown part of the universe as described.

PICARD (V.O.)

Captain's log, supplemental. Our position is unknown and our only chance of returning to the known universe is a dying alien...

93 INT. SICKBAY - ESTABLISHING

At this point in the script, we begin referring to the assistant by his real name... which is TRAVELER.

The Traveler on a medical table, Beverly and MEDICAL ASSISTANT working over him with a medical tricorder and other medical equipment, but obviously getting puzzling readings. Picard, Riker, and Wesley wait anxiously too. Kosinski is staying well in b.g.

PICARD (V.O.)

(continuing)

... who is generally humanoid but with a physiology sufficiently different from our own to create medical problems in caring for him.

PICARD

(to Beverly)

Cause?

BEVERLY

I don't know. My equipment here does not register his kind of life signs. I would have to guess exhaustion, fatigue.

WESLEY

(concerned)

Is he going to be all right?

93 CONTINUED

PICARD
(irritated; to Riker)
What's the boy doing here?

WESLEY
Mom... he's my friend.

RIKER
You may want him here before we're
done sir.

(indicates Traveler)
He seemed to feel some kind of
relationship with the boy.

WESLEY
My name is Wesley, Mister Riker.

PICARD
(snaps)
He knows...
(softens)
... We all know.

Picard turns back to Beverly, indicates the Traveler.

PICARD
Will he live?

BEVERLY
I'm not sure.

PICARD
Wake him.

BEVERLY
I recommend we let him come around
in his own time.

PICARD
We don't have that luxury. Wake him.

BEVERLY
(with a glance toward
Wesley)
He could die and with him any
chance we have.

PICARD
Doctor...
(toward Wesley)
Wes... You and I have other
friends aboard this ship, too.
(to Beverly)
If we remain in this place any
longer we may lose the ability
to tell the difference between
thought and reality. Regardless
of the risk, we must wake him...
now.

93 CONTINUED (2)

In b.g., Wesley recoils slightly. He's too well schooled to say anything to the Captain, but his concern for the Traveler is evident.

94 CLOSER ON MEDICAL TABLE

Beverly makes her attempt with an atomized stimulant.

95 ANGLE - PICARD, RIKER

watching, trying to hide their concern.

96 VARIOUS ANGLES

as the Traveler comes slowly to consciousness. He looks weak and worn. Picard moves in.

PICARD

Do you recognize me? I'm the captain... I need answers.

TRAVELER

Do my best... to provide...

PICARD

Who are you? Or what?

TRAVELER

I am -- a Traveler.

PICARD

A traveler? What is your destination?

TRAVELER

(smiles)

Destination?

The Traveler seems to be growing a bit stronger.

PICARD

Yes, what place are you trying to reach?

96 CONTINUED

TRAVELER

Place? No, there is no
specific place I wish to go.

PICARD

Then what is the purpose of this
journey?

TRAVELER

Curiosity.

PICARD

That's not an answer. What is
it that you want?

TRAVELER

I have certain... "abilities."
They give me an understanding of
-- propulsion. I have been trading
this for passage on Starfleet
vessels.

RIKER

Allowing Kosinski to take the
credit for what you did.

TRAVELER

(trace of a smile)

It seemed the sensible way.

PICARD

Until now.

TRAVELER

Captain, I seek only
transportation in order to see
and experience your... your
reality. I am not a threat to
you, your ship or your crew.

WESLEY

He isn't, Captain. I know he
isn't.

Beverly silences Wesley with a look; he may be correct,
but he's out of line.

PICARD

Our "reality?" And in satisfying
yourself, you have put my ship and
my crew at great risk.

TRAVELER

I have made some mistakes.

96 CONTINUED (2)

PICARD

Some mistakes? What kind of
"mistake" can cause these
incredible explosions of velocity?

The Traveler hesitates, just as a physicist of today
would be given pause if asked to explain nuclear fusion
to a caveman because...

TRAVELER

... I don't know if I can put it
in terms you'll understand.

PICARD

I believe that there may be a warp
speed that could have gotten us
to Galaxy M-Thirty-Three... but
there is no "velocity" of any
magnitude which could bring us
to wherever this is. Can you
tell us if our navigation sensors
are right? Is this millions of
light years from where we were?

TRAVELER

Yes.

PICARD

What got us here?

The Traveler hesitates. Kosinski moves in closer. He
doesn't want to miss a word, there might be a way for
him to salvage something out of this after all.

TRAVELER

Thought.

PICARD

Thought?!

TRAVELER

You do understand don't you that
thought is the basis of all
reality? The... "energy" of
thought, to put it in your terms,
is very powerful.

KOSINSKI

That's not an explanation.

TRAVELER

I have the ability to act like
a lens which focuses thought.

96 CONTINUED (3)

KOSINSKI

That's just so much nonsense.
You're asking us to believe in
magic.

As tired as he is, the Traveler can still find a chuckle.

TRAVELER

Yes -- this could seem like magic
to you.

PICARD

No, it actually makes some sense
to me. Only the power of thought
could explain what's been
happening. Especially out here.

TRAVELER

Thought is the essence of where
you are now. You do understand
the danger?

PICARD

(nods)

Chaos. What we think is what
happens.

TRAVELER

It pains me I was so careless,
Captain.

(sighs with regret)

My intent was only to observe,
not to cause this. You should
not be here until your far, far
distant future. Certainly not
until you have learned control.

RIKER

You are from a different time,
aren't you?

TRAVELER

Well -- no -- not exactly from
another "time." Although as you
understand the concept... yes,
perhaps that term fits as well
as any.

RIKER

And you have this ability to...
ah... "travel."

TRAVELER

Yes...

96 CONTINUED (4)

RIKER

And others of your kind can also
"travel?"

TRAVELER

Yes.

RIKER

Then, why -- in all of our history
-- has there never been a record
of you or someone like you having
visited us?

TRAVELER

(laughs)

What wonderful arrogance. There
is no record because we have not
visited you before.

RIKER

Why not?

TRAVELER

Ah. Well, up until now ... if
you'll forgive this... when
compared to many others in the
universe, you have been...
uninteresting. It's only now that
your life form begins to merit
serious attention. I'm...
sorry...

The Traveler falls back into a kind of sleep.

PICARD

No, no -- none of that.

Beverly begins hurriedly checking him over.

BEVERLY

He's unconscious again.

PICARD

Revive him.

Beverly hesitates, sees Picard's determination, gives
the Traveler another hypo injection. He begins to stir
back into consciousness. Beverly gives Picard a
concerned look.

BEVERLY

Whatever you need from him, you
better get it soon.

96 CONTINUED (5)

RIKER

I suggest, sir, that the first jump out of our galaxy was as he said, a "mistake"...

PICARD

Or he was distracted by something.

RIKER

(nods)

But it weakened him in some way, leading to the incredible jump out here.

KOSINSKI

Theory!

PICARD

(to Kosinski)

Can you propose some facts that fit this?

Kosinski obviously can't. During this the Traveler is back to consciousness, gathering some strength again. Picard turns to him.

PICARD

(with a hard edge)

Can you get us back?

KOSINSKI

Wait, Captain. Not so fast. We have an opportunity for scientific discovery here...

PICARD

And report our observations how? To whom?

(to Traveler)

Can you get us back?!

TRAVELER

I will try.

PICARD

Number One, you'll take the Traveler to Main Engineering; I'll be on the bridge...

WESLEY

He is very weak.

PICARD

I know.

96 CONTINUED (6)

TRAVELER

The Captain is right. We don't
have much time.

(to all)

But first, I request a moment with
the captain. Alone!

Picard reflects, then nods to all the others. They
LEAVE him alone with the Traveler. Wesley looks from
the captain to his new friend, turns and WALKS OUT too.

97 TWO SHOT - PICARD AND TRAVELER

Picard has watched Wesley leave, then:

PICARD

Strange how he seems to care for
you.

The Traveler nods -- touched.

TRAVELER

He will forget me in time. Which
is as it should be.

(eyes Picard; then)

It is Wesley I wanted to speak to
you about.

PICARD

The boy?

TRAVELER

(nods)

It's best you do not repeat this
to the others... especially not
to the mother. Whatever may
happen, it is best it proceeds
naturally.

PICARD

(hurriedly)

I must get my ship back; do we
have time for this?

TRAVELER

Yes. He and a few like him are
why I travel.

(sitting upright; intent
now)

You have it in your power to
encourage him without
interfering...

97 CONTINUED

PICARD

Encourage him in what?

TRAVELER

How shall I explain? Are you acquainted with the intricacies of what is called here... music?

PICARD

Somewhat.

TRAVELER

And musical genius such as I saw in one of your ship's libraries. One called Mozart, for example?

(at Picard's nod)

Who as a small child wrote astonishing symphonies as you call them... whose genius made music a tangible reality to be not only heard, but also seen and felt beyond the ability, the understanding, of others?

Traveler begins coming to his feet, Picard supporting him.

TRAVELER

(continuing)

Your Wesley is such a person. Not with music but with the equally lovely intricacies of time, energy, propulsion...

(gestures)

... and the instruments of this vessel which allow all that to be played.

The Traveler begins moving weakly toward the hatch leading to the corridor.

TRAVELER

(continuing)

You are right, I must hurry now...

(pausing at the door)

You are right in something else. He is also just a boy for now. He should be encouraged... but told none of this.

98 INT. CORRIDOR -- RIKER

As Picard and Traveler ENTER from Sickbay, Riker hurries over and Picard indicates the Traveler.

PICARD

Help him to Engineering. I'll be on the bridge. We must try to get back home.

RIKER

Yes, sir.

He helps support the Traveler, MOVING OFF.

99 PANNING PICARD -- FURTHER ALONG CORRIDOR

as he comes upon a CREWMEMBER who stands before a wall of flame. He's frozen with fear. Picard grabs the man by the shoulder.

PICARD

Put it out.

CREWMEMBER

How?

PICARD

Think! Put the flame out in your thoughts.

The crewmember looks confused for a beat, then as he turns back to the fire, it's doused.

PICARD

Now. Get to your station and concentrate on your assignment.

Picard strides toward the turbolift.

FADE OUT.

END ACT FOUR

ACT FIVE

FADE IN:

100 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as before.

PICARD (V.O.)

Captain's log, any time entry is meaningless. We have no choice but to repeat the same warp experiment...

101 INT. MAIN ENGINEERING - EMPHASIZING TRAVELER

Flanked by Riker, Argyle and Kosinski as Traveler moves to the computer. Wesley HURRIES IN, stops with a questioning expression. The Traveler nods to Riker who gestures Wesley to come in to one side.

PICARD (V.O.)

(continuing)

... but wish one variation. A principal part of this warp formula will be the thoughts of everyone aboard the Enterprise. We have no idea exactly how this works...

102 EXT. MAIN BRIDGE - ESTABLISHING

the balance of our regulars at their positions.

PICARD (V.O.)

(continuing)

... we understand only that the Traveler makes use of this somehow. It will be most important that those aboard avoid random thoughts that might change the reality of what we're attempting to do.

Picard turns to Troi.

PICARD

Any further advice, Counselor?

102 CONTINUED:

TROI

When you begin the attempt, there will be stress... And it's only natural that the crew's concentration will shift.

TASHA

Plus some genuine fear, Captain. You can't notice what's outside without feeling some of that.

Picard nods, reaches to touch a control. His VOICE BECOMES AMPLIFIED.

PICARD

ALL DECKS, THIS IS THE CAPTAIN SPEAKING. ALL DECKS...

103 INT. ENTERPRISE - MONTAGE

A Crewmember on a unicycle, making a slow turn which brings his face INTO CAMERA -- and the back INTO FULL FIGURE SHOT with the unicycle gone and the man stopping, looking for the unicycle, half-puzzled and half aware of Picard's words. Plus interposing scenes of people simply listening.

PICARD'S COM VOICE

(amplified)

... I MUST HAVE YOUR FULL ATTENTION. IN A FEW MOMENTS AS WE ATTEMPT TO WARP BACK HOME, IT IS VITAL... ABSOLUTELY VITAL, THAT YOU CENTER YOUR THOUGHTS ON YOUR DUTY... OR UPON THE WELFARE OF THE ONE CALLED 'THE TRAVELER.' THINK OF GIVING HIM SOME...

104 INT. MAIN ENGINEERING

Riker and the others listen.

PICARD'S COM VOICE

(amplified)

... OF YOUR STRENGTH. URGENT. THIS IS AN ORDER. YOU MUST TRY TO DO THIS.

CAMERA begins PUSHING IN on Picard's face.

104 CONTINUED:

PICARD'S COM VOICE
(continuing; amplified)
YOU WILL ATTEMPT NOW TO CONCENTRATE
COMPLETELY ON EITHER YOUR DUTY OF
THE MOMENT... OR UPON THE
TRAVELER... ON HIS WELL BEING.

105 OMITTED

106 INT. MAIN ENGINEERING

The Traveler smiles as he sits at the same secondary
computer panel.

PICARD'S COM VOICE
(amplified)
THINK OF HIM AS SOMEONE YOU CARE
DEEPLY ABOUT.

107 INT. MAIN BRIDGE

Picard turns to Troi.

PICARD
And now to focus their thoughts
on that...

He reaches over to his panel.

PICARD
(continuing; amplified)
... ALL DECKS, ALL STATIONS, GO
TO BATTLE STATIONS.

The Bridge KLAXON SOUNDS FIVE TIMES and the emergency
RED LIGHTS begin BLINKING.

108 INT. MAIN ENGINEERING

Red lights are blinking. Traveler turns:

TRAVELER
I will need Kosinski back on the
main computer.

From OUT OF CAMERA RANGE where he has been hiding,
Kosinski APPEARS.

108 CONTINUED

KOSINSKI
(tentative)
You need me?

TRAVELER
Yes --

It's probably not true, but Kosinski does not care. The gesture fills part of the gaping hole in his ego. Riker examines the Traveler.

RIKER
You're looking better.

TRAVELER
(nods)
I'm feeling better.

109 INT. MAIN BRIDGE

Picard gets it started.

PICARD
Helm, set in warp one point five,
retroactive course.

GEORDI
Warp one point five, sir.
Retroactive two-six-one mark
three-one.

PICARD
(into Com)
Bridge to Engineering...Standby.

TROI
(smiling)
There is such an abundance of
well-being on this ship. It feels
like...
(she smiles)
... quite wonderful.

RIKER'S COM VOICE
Engineering to bridge, we're
ready.

PICARD
On my order, Mister Data... Mister
La Forge...

110 INT. MAIN ENGINEERING

The Traveler on the computer.

111 RIKER AND ENGINEERING PERSONNEL

They watch intently.

112 INT. MAIN BRIDGE

Everyone tense.

PICARD

Engage!

113 EXT. SPACE - THE ENTERPRISE (OPTICAL)

There is an explosion of speed -- but not as much as we saw when coming out here.

114 INT. MAIN BRIDGE

Picard and the Bridge crew -- intent on their instruments...

PICARD

It's not happening... not enough...

115 INT. MAIN ENGINEERING (OPTICAL)

The Traveler and Kosinski increase their tempo. The phasing occurs.

116 ANGLE EMPHASIZING TRAVELER AND WESLEY (OPTICAL)

The phasing stops; the Traveler looks concerned at this. Wesley moves closer, touches the Traveler anxiously on the shoulder -- and then a major phasing occurs. Traveler smiles at Wesley, but shakes his head at the hand on his shoulder. Wesley withdraws it, continues watching. The Traveler phases -- almost out this time, then back, then:

117 EXT. SPACE - THE ENTERPRISE (OPTICAL)

It happens. The same effect that brought the ship out here.

118 INT. MAIN ENGINEERING - EMPHASIZING TRAVELER

Phasing so completely his image is almost gone. Wesley reacts, concerned. Then the Traveler DISAPPEARS.

119 ANGLE ON WESLEY

Shaken, somehow, he realizes the Traveler is gone this time for good.

120 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Coming out of a MIXED WARP SPEED EFFECT to travel normal warp.

121 INT. BRIDGE - ESTABLISHING

Everyone looking very relieved. The red alert lights go out.

DATA

Warp one-point-five, sir...

(turns)

... which is what my instruments have read all along.

GEORDI

Our position reads exactly what it was before this sleigh-ride began, sir.

DATA

Sleigh-ride?

Picard waves Data off.

GEORDI

Or whatever you want to call it, Data. I don't have a name for it.

The turbolift door OPENS. Riker ENTERS the bridge, moving to his position as:

RIKER

The Traveler's gone, sir.

PICARD

Gone?

121 CONTINUED:

RIKER

(nods)

He phased completely out of existence... at least out of our existence.

Picard takes a moment to consider this. Then:

PICARD

Attention all decks. This is to inform you that the Traveler has left us. With your support, he has returned us to our galaxy. Wherever he has gone, we wish him well.

PICARD

(continuing; to Riker)

Have the boy come up on the bridge, Number One.

Riker starts to either object or comment on this. Then he decides instead to obey the order.

RIKER

(speaking toward his
companel)

Wesley Crusher, report to the Bridge.

(looks to Picard, adds)

On the double.

A flicker of a smile from Picard... almost.

PICARD

Our next assignment is on this heading?

RIKER

Yes, sir.

PICARD

Mister Data, Mister La Forge... Increase to warp five. Same heading.

DATA

Warp five, sir.

GEORDI

Same heading, sir.

121 CONTINUED: (2)

The turbolift doors snap OPEN. It is Wesley, looking a bit warily toward Picard.

PICARD

Come onto the bridge, Wesley.
(as Wesley hesitates)

Move!

Wesley hurries onto the bridge and approaches Picard. All the Bridge Crew watch with interest. No one knows what is coming.

PICARD

Commander Riker told me how
supportive you were in
Engineering. Well done.

Wesley stiffens with pride.

PICARD

(continuing)

At ease -- sit here in Command.

Picard indicates the bench beside Troi. Wesley hesitates.

RIKER

Captain -- that's not allowed.
Your orders.

PICARD

Oh, that's true. I can't waive
them again.

(to Wesley)

Only commissioned officers.

WESLEY

It's quite all right, sir, I
understand.

PICARD

(interrupting)

Please don't interrupt me, Wesley.

WESLEY

(very nervous again)

Sorry, sir...

Picard looks first from Riker then to Wesley and back to Riker. He knows that Riker is orchestrating this a little.

121 CONTINUED: (3)

PICARD

(to Riker)

Any commission rank?

(he pauses)

Even an ensign?

RIKER

Then he would have authorized
access to the bridge.

PICARD

Well, then, I'll have to make him
an Acting Ensign.

(he touches a switch)

Captain's log Stardate 41263.4.
For outstanding performance in
the best of Starfleet tradition
-- Wesley Crusher is made acting
ensign. With all the duties and
privileges of that rank.

(he clicks off)

And Mister Crusher, whether the
rank becomes permanent is up to
you.

(to Wesley)

At the first opportunity your
entrance application will be
tendered to Starfleet Academy.
Until then you will learn this
ship. Every operation -- every
function. Commander Riker -- a
duty schedule for Mister Crusher.
Heavy on study.

RIKER

Aye, sir.

PICARD

Meanwhile, you can sit and learn
something here.

Wesley steps over and takes his seat. His eyes shining
as he looks around the bridge -- belonging for the first
time in his life.

122 FULL ON COMMAND AREA

Riker glances over at Wesley, then to Picard.

122 CONTINUED:

RIKER

Sir, shall I send for Doctor
Crusher?

PICARD

Why? Is someone ill?
(beat; quietly to
Wesley)
Or do you want to go tell her
about this?

123 ANGLE EMPHASIZING WESLEY

Tempted, but:

WESLEY

If you don't mind, sir, I'd like
to sit here awhile. I'll tell
her later.

124 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Warps away.

FADE OUT.

END OF ACT FIVE

THE END