



# STAR TREK

VOYAGE ONE

## "THE CAGE"

Created and Written by

GENE RODDENBERRY

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STAR TREK

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"THE CAGE"

Created and written by:

Gene Roddenberry

Revised: October 6, 1964

STAR TREK

"The Cage"

CAST

CAPTAIN ROBERT APRIL  
VINA  
THE KEEPER  
FIRST TALOSIAN  
MISTER SPOCK  
JOSE TYLER  
NUMBER ONE  
DOCTOR PHILLIP BOYCE  
YEOMAN COLT  
FIRST CREWMAN  
GEOLOGIST  
TRANSPORTER CHIEF  
FIRST SURVIVOR  
SECOND SURVIVOR  
THIRD SURVIVOR  
SPACE OFFICER (ON ORION)  
ORION TRADER

SECOND CREWMAN  
THIRD CREWMAN  
TRANSPORTER TECHNICIAN  
NEANDERTHAL WARRIOR  
RIGEL DWARFS (2)  
TALOSIANS (2)  
OTHER ENTERPRISE PERSONNEL  
FEMALE ORION SERVANTS (3)  
MALE ORION SERVANT  
ORION MUSICIANS (3)  
ANTHROPOID-SPIDER OPERATOR  
WINGED HUMANOID

STAR TREK

"The Cage"

SETS

EXTERIORS:

OUTER SPACE  
TALOS IV RAVINE  
TALOS IV ROCKY DEFILE  
TALOS IV SURVIVOR ENCAMPMENT  
TALOS IV ROCKY KNOLL  
RIGEL FORTRESS  
PARKLAND

INTERIORS:

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

## STAR TREK

### "The Cage"

FADE IN:

1 EXT. OUTER SPACE 1

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

2 MOVING WITH SPACESHIP - VARIOUS ANGLES 2

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

3 INT. ENTERPRISE BRIDGE 3

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

4 INCLUDING VIEWING SCREEN 4

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

4

CONTINUED:

4

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

MISTER SPOCK

Definitely something out there,  
Captain. Moving directly at us.

5

EMPHASIZING NAVIGATOR

5

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

JOSE

Whatever it is, sir, our ~~meteoroid~~  
beam should have deflected it by  
now.

APRIL

It wouldn't be heading for us at  
the speed of light, would it?

April is obviously troubled by the young Navigator's injury too, watching as Jose forces his injured arm to do its full share of work at the complex controls. Then Jose looks up, surprised:

JOSE

Yes sir, exactly.

6

EMPHASIZING HELM

6

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

(CONTINUED)



NUMBER ONE  
Evasive maneuvers, sir?

APRIL  
(shakes head)  
Steady as we go, Number One.

Although both Mister Spock and Jose show some surprise and concern at this, there is no reaction from Number One. She turns back to the ship's controls, almost glacier-like in her imperturbability and precision. From time to time we'll wonder just how much female exists under the icy facade. DOLLYING TO WIDER ON BRIDGE; suspense now as an automatic warning device begins to SOUND. The electronic ripples on the viewing screen become more and more pronounced. Mister Spock shifts weight uncomfortably waiting. The SOUND of the warning device has risen to a peak. Then, at the Communication Station FIRST CREWMAN gets a reading on his instruments, reacts in surprise, whirling toward April:

FIRST CREWMAN  
Sir! We're passing through an  
old-fashioned radio wave.

APRIL  
(nods to Mister  
Spock)  
The old style distress signal.  
It was keyed to show up on a  
viewing screen this way.

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

FIRST CREWMAN  
Ship in trouble! Signalling  
that we're making a forced landing.  
(waits)  
That's it, sir. Nothing more.

JOSE  
I have a fix. It's coming from  
the...  
(reads instruments  
unbelieving)  
... Talos Star Group.

(CONTINUED)

6 CONTINUED - (2):

6

NUMBER ONE

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

MISTER SPOCK

(from "library")

Here's something! A survey  
expedition, S.S. Columbia, dis-  
appeared in that region about  
eighteen years ago!

JOSE

That checks out, then. It would  
take a radio beam almost eighteen  
years to reach us from there.

MISTER SPOCK

(reading "library"  
screen)

Our records show the Talos Group  
has never been explored. It's  
a binary sun with eleven planets.  
Number Four could have an oxygen  
atmosphere...

NUMBER ONE

Then they could still be alive!

APRIL

If they survived the crash.

MISTER SPOCK

We're not going to check it out?

APRIL

(hesitates; crisply)

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

(to Number One)

You have the helm. Maintain  
present course.

April turns, crosses to the bridge turbo-elevator and  
enters it, exiting scene.

DISSOLVE:

7 INT. ENTERPRISE PASSAGEWAY

7

Revealing a small portion of the passageway as April  
enters scene at a hatch marked "Captain". He opens the  
hatch, exiting into the room.



as April enters, touches one of a row of intercom buttons.  
We hear a BUZZ, cut off when:

INTERCOM VOICE (Boyce)

Boyce here.

APRIL

Drop by my cabin, will you,  
Doctor?

In this moment, we suddenly realize how tired April actually is. Releasing the intercom button, alone for a moment, he can allow himself to relax into a posture of fatigue as he picks up reports from the desk, tries to give his attention to them. He has to give it up, tosses them back down. A KNOCK on the door, April straightening up as ship's doctor PHILIP BOYCE enters carrying a small black bag. A highly unlikely looking space crewman, Boyce is pushing middle age, something of a worldly cynic. He shuts the door, eyes Captain April, then opens his medical bag on the desk, begins taking out a bottle of colorless liquid, a beaker and other containers.

APRIL

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

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

BOYCE

Understand we picked up a  
distress signal.

APRIL

And unless we get something more  
positive on it, it seems to me  
the condition of our own crew  
takes precedence. I'll need to  
log the ship's doctor's opinion  
too.

BOYCE

(busy with beaker)

I concur with yours. Definitely.

APRIL

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

(breaks off)  
(MORE)

(CONTINUED)

APRIL (cont'd)

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

Ship's doctor Boyce nods as he sets out two smaller containers, pours.

BOYCE

Selected aeromatic gums... stir  
well in medicinal alcohol...  
resulting in an ancient folk  
remedy called "the dry martini".  
(proffers it; then)  
Go ahead. It's a medical order.

Shaking his head in mock submission, April accepts the container, sniffs, then sips appreciatively. Boyce pours one for himself.

APRIL

Haven't had this particular  
prescription since last visit  
home.

It's been obvious the ship's doctor has something on his mind. He now eyes April speculatively.

BOYCE

Small town, didn't you say?

APRIL

But kind of pretty... we have a  
parkland belt around it. I used  
to have a couple of horses, you  
know... sometimes take some food  
with me, spend the whole day  
riding...

BOYCE

Think about that a lot lately,  
Bob?

APRIL

(looks up sharply)  
Phil, if you're trying psychiatry  
on me...

BOYCE

The first sure sign of command  
fatigue comes when a man is almost  
obsessed with memories of times  
he could relax, loaf...

(CONTINUED)

APRIL

Obsessed?! If there's anything on my mind, it's the incident back on Rigel one-thirteen. My yeoman and two others dead, eight men in sickbay...

BOYCE

(interrupting)

And of course you're blaming yourself for that.

APRIL

I should have smelled trouble when we saw the swords and catapults. Of course it was my fault. If I hadn't been jumped by that Kalar warrior, gotten separated from the others...

BOYCE

Bob, you set standards for yourself no one could meet! You treat the rest of the crew like humans, and it's past time you gave yourself the same break. In two years' patrol, you're the only man aboard who's never had a rest leave.

APRIL

I can't do it this time! We're carrying medical supplies for the Theta Station, there's trouble between the traders and the Orion natives again... who's going to take the ship there? With two of my deck officers carrying wounds...

BOYCE

(interrupting)

Try to get it through your head man, you're the one who's had it! Tyler, Spock, the others, they'll get well even on duty. But unless you get some rest, a change of pace...

Seeing April start to shake his head, Boyce stops, frustrated. Then:

(CONTINUED)

BOYCE

(continuing)

Bob, I'll call you before a  
medical board if I have to.  
Do you want that on your record?!

An impasse, interrupted by a KNOCK on the door. Mister  
Spock enters:

MISTER SPOCK

We intercepted a follow-up message.  
There are crash survivors, sir!  
Eleven of them, radioing for help.

April turns to Doctor Boyce, exchanges looks. Then he  
turns, exits.

DISSOLVE:

9 INT. ENTERPRISE BRIDGE - AT COMMUNICATOR STATION

9

where First Crewman has switched to a message-printing  
device which is now CLATTERING. April crosses into scene  
from the turbo-elevator, just as the message stops.  
First Crewman rolls up into view, reads to April:

FIRST CREWMAN

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

(looks up)

That's all, sir.

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

APRIL'S AMPLIFIED VOICE

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

JOSE

Course is computed and on the  
screen.

NUMBER ONE

(checking instruments)

All decks have acknowledged, sir.

APRIL

Engage.

(CONTINUED)

9 CONTINUED:

9

Number One engages the master control. The WHINE of electronic circuits and the HIGH PITCHED SIGNALS of computers rise enormously in volume. A strange shifting-color radiance seems to emanate from the inner walls of the vessel. Suddenly every sound is abruptly stilled. Then even more startling, the scene seems to dim and begins to become transparent (EFFECT: double-exposure) and we can see stellar bodies outside which are beginning to accelerate past faster and faster.

10 EXT. OUTER SPACE

10

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

11 INT. ENTERPRISE BRIDGE

11

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

JOSE

On course, sir.

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

APRIL

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

COLT

(interrupting  
respectfully)

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

April takes the reports, scans them. Colt stays at attention, waits. April looks up; quietly.

(CONTINUED)



11 CONTINUED:

11

APRIL

I'm sorry, Yeoman. Thank you.

Colt acknowledges, turns and exits.

NUMBER ONE

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

APRIL

(nods; checking  
reports)

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

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

APRIL

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

NUMBER ONE

Thank you, sir.

April turns a bit uncomfortably back to his position.

DISSOLVE:

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

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

13 INT. ENTERPRISE BRIDGE - EMPHASIZING VIEWING SCREEN 13

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

14 EMPHASIZING APRIL 14

as he eyes the planet on the viewing screen. In b.g.  
the bridge turbo-elevator door snaps open and GEOLOGIST  
enters, Mister Spock joining him and they cross toward  
April.

MISTER SPOCK

Preliminary lab report ready, sir.

(CONTINUED)



14 CONTINUED:

14

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

GEOLOGIST

Our distant spectograph reading shows it is an oxygen-nitrogen atmosphere, sir. Heavy with inert elements but well within safety limits. Gravity is zero point nine of Earth...

JOSE

Reflections, sir! From the planet's surface!

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

JOSE

They polarize out as rounded metal bits, could be parts of a spaceship hull.

APRIL

I'll take a landing party of eight. Ship's doctor, geologist, security detail...

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

MISTER SPOCK

As ship's Science Officer, sir...

JOSE

You need someone to command the security detail, too...

APRIL

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

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

APRIL

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

(CONTINUED)

14 CONTINUED - (2):

14

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

DISSOLVE:

15 INT. TRANSPORTER ROOM

15

where a landing party is forming. These are Mister Spock, Jose, ship's Doctor Boyce, Geologist, First Crewman, Second and Third (n.d.) Crewmen. Doctor and Geologist are carrying their special kits and gear. Heavy boots and jackets have been added to regular uniforms, and all are putting on Laser belts and holsters. Two of the crewmen also strap supplementary survival packs to their backs. Completely unlike any other station on the Enterprise, the Transporter Room is heavily shielded, dominated by a device which could be an artist's nightmare-conception of a futuristic x-ray machine. It hovers over glassed-in transporter chamber which the landing is now entering. April joins the TRANSPORTER CHIEF at hooded viewing screen, peers into it as:

TRANSPORTER CHIEF

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

April nods, moves to join the others in the Transporter Chamber. Transporter Chief and his n.d. technicians move to adjust their controls. Then CAMERA ZOOMS IN TOWARD TRANSPORTER CHAMBER to emphasize the surprise of seeing April and the rest of the landing party disintegrate into nothingness.

16 EXT. TALOS IV RAVINE - LIMITED ANGLE DOWN

16

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

17 ANOTHER ANGLE

17

Revealing the weird violet sky, twin suns, around them is multi-hued jagged rocks, here and there orangish vegetation not too dissimilar from Earth desert plants. Suddenly, a MUSICAL FLUTE-LIKE SOUND. The landing party reacts, then Mister Spock moves forward, grins in relief as he points out the source -- a plant with paper-thin rigid leaves which vibrate in the breeze. He blows on

(CONTINUED)

17 CONTINUED:

17

it, produces strange MUSICAL NOTES which will identify and hang over all our scenes on the surface of Talos IV.

APRIL

Flankers out.

Mister Spock, First and Third Crewman move out at angles ahead, Laser guns drawn. Second Crewman drops behind, covering the rear. April signals and the landing party begins to move out over the jagged rise ahead.

DISSOLVE:

18 EXT. TALOS IV ROCKY DEFILE

18

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

APRIL

My God!

19 P.O.V. - SURVIVORS' ENCAMPMENT

19

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

20 BACK TO SHOT

20

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

21 EXT. TALOS IV SURVIVOR ENCAMPMENT

21

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

(CONTINUED)

21 CONTINUED:

21

## 2ND SURVIVOR

They're men! Human!

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

22 EMPHASIZING APRIL AND 1ST SURVIVOR

22

as April steps out, extends a hand.

## APRIL

Captain Robert April, United  
Space Ship Enterprise.

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

## 1ST SURVIVOR

Doctor Theodore Haskins, Amer-  
ican Continent Institute.

THIRD SURVIVOR, recovering faster, moves out laughing.

## 3RD SURVIVOR

They're men! Here to take us  
back!

(turning back to  
April)

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

## APRIL

(smiling, nods)

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

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

## JOSE

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

Jose stops, mouth still open as he sees:



## 23 INCLUDING HUT DOORWAY

23

where VINA stands looking toward the rescuers. Although her hair is uncombed and awry, her make-shift dress tattered, she is still a remarkably beautiful young woman. Supple, tanned, barefooted, she looks more like a woodland nymph than the survivor of a harrowing ordeal. As 1st Survivor motions her in:

## 1ST SURVIVOR

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

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

## 24 WIDE ANGLE - GROUP (INT. THE MENAGERIE)

24

as Vina moves to the landing party, offers her hand to the first, then the next. Then we are suddenly aware that this particular angle is overlaid with grid marks; CAMERA ZOOMS BACK to reveal we are now watching this on an unusual-shaped viewing screen so scientifically advanced it is simply a paper-thin sheet, no mechanism or controls visible. Around it stand small, slim, pale human-like creatures. With large elongated heads suggesting huge and powerful brains, wearing shimmering metallic garb, they watch their viewing screen silently. Then the one we will come to know as THE KEEPER, wearing an identifiable insignia on his garb, passes his hand over the screen, focusing the picture down onto MEDIUM SHOTS of the various members of the landing party. When they reach the shot of April, Vina has entered scene with him and they are shaking hands as if just introduced. The girl seems particularly interested in April. The Keeper leaves the shot on the Enterprise Captain, scrutinizing him carefully. Then he motions to FIRST TALOSIAN who hurries off with another of the group.

DISSOLVE:

## 25 EXT. TALOS IV SURVIVOR ENCAMPMENT

25

Considerable activity now -- survivors are preparing to leave, collecting their personal effects, records, etc., from their huts. We can see Mister Spock assisting the Ship's Doctor in an examination of some of the survivors. Captain April is moving with Vina and First Survivor toward the emergency radio salvaged from the spaceship crash. Vina has stayed close to April, scrutinizing his every move and gesture so intently that it is making April uncomfortable. He tries to move away from her, examining the battered radio.

(CONTINUED)

25 CONTINUED:

25

APRIL

(to First Survivor)

Overtaking your message was one in a million. We're not only the first ship this close in a dozen years, but...

VINA

(interrupting)

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

Delivered with such naive seriousness that April stops, embarrassed. 1st Survivor smiles.

1ST SURVIVOR

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

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

BOYCE

If they can spare you a moment, Captain, my medical report...

26 EMPHASIZING VINA

26

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

VINA

I think we should show the Captain our secret.

BOYCE

(to April)

After an ordeal like this, there should be certain medical indications...

27 ALL PRINCIPALS

27

Doctor Boyce is obviously troubled and puzzled. Quickly, First Survivor reaches down and picks up a large piece of rock, interrupts by placing it in Boyce's hands.

1ST SURVIVOR

Could you break this with your bare hands, Doctor?

(CONTINUED)



27 CONTINUED:

27

Boyce finds the rock even heavier than he anticipated, hands it back shaking his head. First Survivor puts his hands about the boulder, suddenly crushes it to bits.

## 1ST SURVIVOR

You might care to add to your report, Doctor, an examination of a seventy-one-year-old man who can do that.

(to April)

We have some doubt if Earth is ready for what we've discovered. Please look at it. We'll accept your judgment.

## VINA

It is over there. Come.

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

28 EXT. TALOS IV ROCKY KNOLL - APRIL AND VINA

28

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

## VINA

You're tired.

(smiles)

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

Vina reaches the base of the knoll, beckons.

29 EXTREME LONG SHOT - VINA AND APRIL

29

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

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

30

In the midst of looking up from the doctor's examination of First Survivor, watching April and Vina o.s. in distance. They turn back to the elderly survivor. In b.g. we can see other landing party members busily continuing to assist other survivors in breaking up camp.

31 EXT. TALOS IV ROCKY KNOLL - APRIL AND VINA

31

as she again points toward the ground.

(CONTINUED)

31 CONTINUED:

31

VINA

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

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

APRIL

I don't understand.

VINA

You will. You're a perfect choice.

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

32 ANGLE - SURVIVORS' ENCAMPMENT

32

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

33 ANGLE - APRIL

33

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

34 ANOTHER ANGLE - LANDING PARTY

34

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

JOSE

Captain!

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

## 35 ANGLE - ROCKY KNOLL

35

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

## 36 INSERT - KNOLL

36

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

## 37 EMPHASIZING MISTER SPOCK AND JOSE

37

Both reacting in surprise at the metal resisting their Lasers. Jose throws himself in close, aims his Laser pistol point-blank at the metal, shields his eyes and depresses the trigger. Again, no effect, the metal is unmarred. Mister Spock pulls his transistor radio-size Communicator from his jacket pouch, turns a dial, producing an ELECTRONIC SIGNAL which immediately is replaced by:

NUMBER ONE'S VOICE

(filtered)

Landing Party, come in!

MISTER SPOCK

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

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

FADE CUT.

ACT TWO

FADE IN:

38 INT. MENAGERIE - INSIDE APRIL'S CAGE 38

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

39 WIDER ANGLE - REVEALING CAGE 39

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

40 ANOTHER ANGLE 40

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

41 SHOT - APRIL'S POV - FIRST ENCLOSURE 41

A flat anthropoid-spider thing has seen April, rushing hungrily to the transparent panel SNARLING and gnashing ugly fangs in his direction.

42 BACK TO SHOT 42

April looking in another direction.

43 APRIL'S POV - SECOND ENCLOSURE 43

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

44 BACK TO SHOT

44

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

APRIL

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

45 ANGLE FROM CORRIDOR - EMPHASIZING TALOSIANS

45

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

APRIL

Can you understand me?

46 ANGLE - TALOSIANS

46

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

FIRST TALOSIAN

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

47 CLOSER SHOT - THE KEEPER

47

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

THE KEEPER

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

48 ANGLE - APRIL

48

reacting as he hears:

(CONTINUED)



THE KEEPER

(continuing)

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

APRIL

However you're doing it, I can hear you.

THE KEEPER

And you will note the confusion as it reads our thought transmissions and confuses it with spoken language.

APRIL

(breaking in)

The point is, we could communicate if you'd just answer me. Now, unless you want my ship to consider this an unfriendly act...

THE KEEPER

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

as April, realizing his efforts to communicate are being completely ignored, feeling more and more frustrated, quickly eyes the cage for any helpful tool, finds none, then steps back a pace in ending to throw the full weight of his body against the transparent panel. We can hear the voice of the Keeper continuing without interruption:

THE KEEPER

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

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

APRIL

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

No answer. April throws himself hard against the transparent surface. It doesn't give. Angry, feeling even

(CONTINUED)



more foolish now, he turns back to the Talosians:

APRIL

There's always a way out! We've tried to cage humans too. It's never worked!

THE KEEPER

Despite its frustration, the creature appears more adaptable than our specimens from other planets. It will soon be ready for the experiment.

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

DISSOLVE:

A large circular knee-height table which surrounds a conclave viewing screen inset in the deck. On this screen we will see photographs, sketches, and drawings as the briefing session continues. At present it shows a photograph of the terrain where the survivors' encampment once stood. Seated there are Mister Spock, Number One, Jose Tyler, Doctor Boyce, Geologist, and several n.d. parts. Yeoman Colt stands at Number One's elbow. In b.g. we can see the room is similar in configuration to the ship's bridge. Pleasant, comfortable, it can be used also as a recreation area, includes growing plants (some obviously not Earth varieties), in one corner some three-dimensional chess sets and an epiloid billiard table, and other recreational devices. In another corner is a pleasant mess area. Mister Spock sits at the "briefing control console".

MISTER SPOCK

It's obvious the inhabitants of this planet live deep underground, probably manufacturing food and other needs down there. Our tests show the planet surface, without more vegetation or some animals, is simply too barren to support life.

GEOLOGIST

(nods)

Actually, any spaceship survivors would have starved in a few months, much less eighteen years. We just thought we saw men living there.

(CONTINUED)

NUMBER ONE

(to Mister Spock)

An illusion, produced by those creatures you saw?

MISTER SPOCK

(to Number One)

Definitely. The whole encampment disappeared like blowing out a match.

BOYCE

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

(looks around)

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

(hits table)

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

JOSE

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

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

NUMBER ONE

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

BOYCE

(indicates Jose)

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

(shrugs)

Or it could be something more.

(CONTINUED)

50 CONTINUED - (2):

50

JOSE

(interrupting)

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

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

MISTER SPOCK

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

JOSE

(to Number One)

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

Number One hesitates, then makes her decision:

NUMBER ONE

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

DISSOLVE:

51 INT. THE MENAGERIE - ANGLE - APRIL

51

pacing his "cage", seeking a way out. CAMERA PULLS BACK TO REVEAL we are again seeing this on the paper thin Talosian viewing screen, The Keeper standing over it. We see the characteristic forehead vein throbbing which precedes The Keeper's audible thoughts.

THE KEEPER

This begins the conditioning of the creature to meet our needs. If you will adjust your viewing screen to his thought processes, you can see uppermost in his mind a recent experience...

52 CLOSER SHOT - KEEPER

52

watching the o.s. screen, continuing:

(CONTINUED)

52 CONTINUED:

52

## THE KEEPER

... in which he protected fellow creatures from his vessel. We will now create an illusion which alters that experience, forcing him into protecting something far more basic to his primitive type.

53 ANGLE - INSIDE CAGE

53

April turning from his pacing, moves to lean with both hands on his cage "bed", frustrated.

54 EXT. RIGEL FORTRESS - DAY - MATCHING APRIL

54

Suddenly, in mid-move, he finds himself transported to the rampart of what appears to be a deserted fortress, leaning his hands on the battlement there. April reacts surprised, almost unbelieving for a moment.

55 WIDER ANGLE

55

as April looks around, recognizing where he is. The fortress is built from the adobe-type terrain around it, not unlike the outposts of the Earth's American West, except for strange symbols, odd decor, and unusual weaponry (catapults, lances, cross bows, abandoned bits of armor, etc.) which indicate a feudal-level civilization. The sky is reddish, a quarter of it dominated by a huge moon. Then April is startled to hear a WILD BELLOWING below, spins and reacts as he sees:

56 ANOTHER ANGLE

56

A huge Neanderthal-like figure entering the broken fortress gate below. Although humanoid, it is extremely hairy, with a carnivore's fangs, is clad in a strangely-shaped armor breast-plate and helmet, brandishes triangular shield and a deadly looking sword-mace type of weapon. It seems to be searching for someone, and its violent strength can be seen in the way it easily rips a door from its fastenings in order to peer into a room. Furious, it BELLOWS AGAIN.

57 EMPHASIZING APRIL

57

watching, instinctively pulling back from view, then Vina's SCREAM causes April to whirl surprised. CAMERA ANGLES to include the fort compound below where the armored creature has flushed several figures from hiding. Two are extremely small, of Earth-like midget proportions, lightly armed and wearing garments again faintly suggesting a medieval era. The other figure is Vina, the girl from the Survivors' Encampment. She wears a gown

(CONTINUED)

57 CONTINUED:

57

suggesting a medieval era, but torn and stained as if she has been for some time fleeing and hunted. As the BELLOWING armored Neanderthal attempts to seize Vina, her tiny protectors bravely attack the giant creature. She flees to the staircase leading to April's position on the rampart. Then she sees him, calls pleadingly in Rigel 113 language.

VINA

Vit meon Kalar!

Vina hurries to April, frantically indicating below as he eyes her in surprise, recognizing her.

VINA

Kalar! Kalar!

APRIL

You're the one from yesterday!  
The survivors' encampment.

Vina, obviously genuinely terrified by what is going on below, has found a pair of broken lances, arms herself with one, tries to press the other onto April, pleading:

VINA

Vit meon! Tekos!

APRIL

How about English! You could  
speak it yesterday.

Despite himself, April reacts startled to a CRY OF AGONY from below.

58 ANGLE DOWN ONTO FORT COMPOUND

58

where one of the small retainers has been killed. The other, now without a partner to distract his giant opponent, is slowly becoming trapped to where even his agility will not save him from the fury of the terrible sword-mace.

59 BACK TO APRIL AND VINA

59

as she looks back. She's terrified by what she's seeing below, turns entreating:

VINA

Help me! Please!

APRIL

That's better. An illusion should  
speak any language I want her to.

(CONTINUED)



59 CONTINUED:

59

VINA  
(frantic)  
Do something! You've been here,  
you know what can happen!

APRIL  
(shakes head)  
I'm in a cage, a menagerie. None  
of this is actually happening.

VINA  
It doesn't matter what you call  
it. It's real to you, you'll  
feel every moment of it!

Another SCREAM, both April and Vina whirling to look to  
the courtyard. April reacts.

VINA  
For God's sake stop him. He's  
real to me too. Don't you know  
what Kalars do to a woman?

60 ANGLE DOWN INTO COURTYARD

60

where the armored Neanderthal has dispatched the final  
retainer. He turns to look for Vina, then BELLOWS in  
rage as he spots her with April above, moves for the  
stairway toward the rampart.

61 APRIL AND VINA

61

as they retreat.

APRIL  
Are you an illusion like the rest  
of this? If you'll tell me that  
much...

VINA  
(screams)  
Careful!

She pulls him aside and a huge round rock smashes into  
the rampart wall inches away from April, the force of  
the fragments knocking him down. Stunned, feeling the  
shock of pain, he raises his hand to his forehead to find  
it gashed and bleeding. Then rolling quickly, he avoids:

62 ANOTHER ANGLE

62

revealing the armored Neanderthal has hurled one huge  
rock from a stack beside a catapult, is picking up an-  
other. Vina attempts to protect the downed April by  
stepping forward, hurling her lance, but her strength

(CONTINUED)



62

CONTINUED:

62

isn't sufficient to reach the war-like creature. April retreats with her, finding a shield and a battered half-moon sword on the way. Then, at the end of the rampart and unable to retreat further, he faces his frighteningly huge and wild opponent. April's shield is almost torn from his arm at the first blow from the sword-mace. More agile, April avoids the next blow, sees his opportunity and strikes hard. But his sword CLANGS harmlessly on his opponent's armor and April is driven to the ground by a flurry of blows, his shield weakening fast.

63

CLOSER ANGLE

63

April loses his sword. Desperate, he drops the shield and tackles the giant but he's flung away. Crashing into the rampart wall, he lies stunned for an instant, bruised and bleeding, and the Neanderthal warrior steps in and raises its huge weapon. But a split-instant before the death blow, a lance plummets into its back and the giant manlike creature, BELLOWING in pain, turns to find Vina picking up another lance. So huge and heavily muscled the lance seems only a painful annoyance, the Neanderthal easily deflects the next lance with its shield, moves in on her. SCREAMS from Vina as April gets dazedly to his feet, sees her peril, finds no weapon in reach and grabs up his discarded shield. CAMERA CENTERS ON and PANS April as he moves forward and we see the whipping butt of the lance embedded in the back of the creature. April swings his shield hard, driving it against the lance butt.

64

LONG SHOT

64

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

65

CLOSER SHOT - APRIL AND VINA

65

as, sobbing in relief, she throws herself into his arms. April holds her away.

APRIL

Who are you?

VINA

Like the rest. An illusion.

APRIL

Look, this is all being created out of my own memories. All but you. I've never seen you before yesterday, never imagined you...

(CONTINUED)

VINA

(smiles)

But you fought to save me...

APRIL

I fought to save myself from pain. Why are you here?

VINA

To please you.

APRIL

(angrily)

If this is their idea of pleasure...

VINA

(interrupting)

It was done to arouse certain emotions.

(takes his arm;  
softly)

Was it so unpleasant to fight over me?

66 INT. THE MENAGERIE - MATCHING APRIL AND VINA

66

They're back in his cage in the same instant. April is no longer battered and bruised; Vina now wears a simple garment of the metallic Talosian material. April is startled; Vina smiles, nestles closer.

VINA

(continuing)

What dream do you wish? I can become anything. Any woman you ever imagined. Or a hundred of them.

(in closer)

You can have any place, any time, any experience... you can pick from the whole universe.

April has let her move in, eyeing her speculatively.

APRIL

To amuse them? Or is there something more to it?

VINA

(ignoring it;  
softly)

Let me please you.

(CONTINUED)

66 CONTINUED:

66

APRIL

All right, you can. Tell me  
about them.

Vina is startled at this.

APRIL

(continuing)

Is there some way I can hide  
my thoughts from them?

Vina reacts visibly frightened at this question.

APRIL

(continuing)

You're frightened. Does that  
mean there is a way?

VINA

You're a fool!

APRIL

(nods)

And you're an illusion. Not much  
point in this conversation is there!

April moves to his cage "bed", sits ignoring her.

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

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

SPOCK'S COMMUNICATOR VOICE

Standing by, Number One.

First Crewman makes an adjustment on the antenna controls which produces a high-pitched SOUND. Second Crewman moves in to make a similar adjustment on the Laser weapon controls, producing a second SOUND out of phase and undulating with the first, an arrangement with such enormous power potential that even the preliminary hock-up seems to surge with energy.

(CONTINUED)

67 CONTINUED:

67

NUMBER ONE  
 (into Communicator)  
 All circuits engaged, Mister Spock.

SPOCK'S COMMUNICATOR VOICE  
 Take cover! Ten... nine... eight...

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

68 EMPHASIZING LASER WEAPON

68

"Three... two... one..." Then a SHRIEKING EXPLOSION of power and EFFECT of blinding light etching the whole landscape nearly colorless as a blinding-white Laser beam is concentrated directly onto the metal surface of the shaft entry. Not the pencil-thin discharge of the handgun, this Laser beam is a foot thick, has the weapon itself durging against its mooring, wind whipping dust and earth as if in a hurricane, even the ground seems to be rocking.

69 ANGLE - NUMBER ONE AND OTHERS

69

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

70 INSERT - LASER BEAM AND METAL

70

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

71 BACK TO SHOT

71

Doctor Boyce turning to Number One, shouts:

BOYCE  
 Just one thing wrong with this...

NUMBER ONE  
What? I can't hear you!

BOYCE  
 (louder)  
How do we know this isn't an illusion too? Or some part of it?

Number One and Jose give Boyce a troubled look. Then Number One shouts into her Communicator:

(CONTINUED)

71 CONTINUED:

71

NUMBER ONE  
Increase to full power!

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

72 INSERT - LASER BEAM AND METAL

72

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

73 BACK TO SHOT

73

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

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

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

NUMBER ONE  
 (into Communicator)  
Cease power! Disengage!

The EXPLOSION OF SOUND is cut off, the wind and dust subsiding, as landing party members hurry to the hook-up, hurriedly switch off all circuits. Then, in the complete silence which follows, the entire landing party stands awed at the shining unmarred metal which has resisted the force which drives the huge Enterprise through time and space.

74 INT. THE MENAGERIE - APRIL AND VINA

74

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

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

APRIL  
 So far I've been able to think  
 and do as I want. Does that mean  
 they can't interfere with my  
 free-will?

(CONTINUED)



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

VINA

Then... would you do something for me? Pick some dream you've had, let me live it with you?

April seems to consider this, then nods.

VINA

(continuing;  
frightened)

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

APRIL

They have to try to trick me with their illusion?

VINA

(nods)

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

APRIL

They must have lived on the planet surface once. What happened?

VINA

Please... if I say too much...

APRIL

(insistent)

Am I guessing right?

VINA

(nods; hurrying)

It was thousands of centuries ago. There was over-population, then war... finally the more intelligent ones moved underground. The ones left on the surface destroyed themselves and almost their whole world too. It's taken that long for the planet to heal itself.

APRIL

Life underground is limited. So they concentrated on developing their mental power?

(CONTINUED)

VINA

(still hurrying;  
frightened)

Yes. But they've found it's a trap. Like a narcotic. When dreams become more important than reality, you give up travel, building, creating, maybe you even forget how to repair the machines left behind by your ancestors. You just sit living and reliving other lives in the thought records left behind. Or, like you...

APRIL

(nods)

With "zoo" specimens, they can even live the emotions and experiences of completely different creatures.

VINA

(nods)

They have a whole collection. Descendants of life they brought back long ago from all over this part of the galaxy...

APRIL

(suddenly under-  
stands)

Then it means they had to have more than one of each.

Vina reacts, very frightened now.

VINA

Please, you said if I answered your questions...

APRIL

Is that it? Do they need an Earth woman now?

VINA

Please... they'll punish me.

APRIL

(demanding)

Are they planning to capture a woman from my ship?

(CONTINUED)

VINA

(angrily)

You promised you'd do what I  
wanted now!

APRIL

But that was a bargain with some-  
thing that didn't exist. You  
said you were an illusion, re-  
member?

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

VINA

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

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

VINA

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

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

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

75 INT. MENAGERIE - INSIDE CAGE

75

April examining his enclosure for possible ways out. He gives up on the fountain, moves around inspecting the walls. They are so smoothly formed he almost misses something, moves in and examines closely. CAMERA ZOOMS IN TO REVEAL AND EMPHASIZE an extremely thin seam of a circular panel on the wall near the floor. April tests it, pushes hard, but the panel doesn't give. At this moment a CLINK SOUND, and April turns to find a small vial of blue liquid is sitting on the floor just inside the transparent wall. Outside, The Keeper stands watching him.

THE KEEPER

The vial contains a nourishing protein complex.

April reacts startled. This is the first direct communication from the Talosians.

APRIL

Is the keeper actually communicating with one of his animals?

THE KEEPER

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

APRIL

And if I prefer...

THE KEEPER

(interrupting)

To starve? You overlook the unpleasant alternative of punishment.

76 INT. HELL-FIRE - MATCHING APRIL

76

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

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

THE KEEPER

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

APRIL

(gasping in pain)  
Why not just put irresistible...  
hunger in my mind. You can't...  
do that. You do have limits,  
don't you!

THE KEEPER

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

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

APRIL

That's very... interesting. You  
weren't reading my... mind then.  
Why not?

THE KEEPER

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

APRIL

Let's stay on the first subject.  
All I wanted for that moment was  
to get my hands around your neck.  
Too primitive a thought for you?  
Do emotions like that put up a  
block you can't read through?

THE KEEPER

We repaired the survivor's injuries  
and found the species interesting.  
So it became necessary to attract  
a mate.

(CONTINUED)



APRIL

All right... we'll talk about the girl. You want me to accept her. Why not simply torture me into it? Or is it somehow important to you I like her, even maybe....?

THE KEEPER

(interrupting)

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

APRIL

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

THE KEEPER

(interrupting)

With the female now properly conditioned, we will continue the experiments.

The Keeper turning on this, exiting. April shouts angrily after him:

APRIL

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

THE KEEPER

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

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

78 ANOTHER ANGLE - APRIL

78

At the seam in the wall, inspecting it. Then he hits at it with his palm, throwing the weight of his body against it.

79 EXT. PARKLAND - DAY - MATCHING APRIL

79

In the midst of his movement, finding himself striking the base of a tree. He stops in mid-move, realizing

(CONTINUED)

79 CONTINUED:

79

what has happened. CAMERA PULLS BACK as April stands, looks around. His attire is now the casual garb of Earth in his century. The locale is beautifully planted, rich park and forest land. Immediately to his right is tethered a pair of handsome saddle horses which apparently have just been ridden there. And it's obvious from April's expression he recognizes this place.

VINA'S VOICE

Do you want coffee?

80 WIDER ANGLE

80

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

VINA

I left the thermos hooked to my saddle.

She goes back to preparing the picnic lunch. April takes in the landscape, looking toward the far horizon where we can see a distant skyline of towering buildings with beautifully delicate architecture. Vina looks up again, smiles:

VINA

Is it good to be home?

APRIL

They read our minds very well.  
I've been aching to be back here.

VINA

Please!

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

APRIL

And now I can have it. Is that it? If I take the rest too.

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

VINA

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

She trails, pleading, so frightened her voice is shaken. April hesitates, trapped. Then he turns and moves toward

(CONTINUED)

the horses. Then he reacts again, surprised as he recognizes the animals. He moves in, pats the first on the head.

APRIL

Tango! You old quarter-gaited devil, you!

(pats the other)

Hello, Mary Lou.

(as one of them  
nuzzles him)

No, sorry, no sugar this time...

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

APRIL

It seems we think of everything.

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

81 CLOSER SHOT - APRIL AND VINA

81

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

VINA

Is it good to be home?

April sits silently, angry and frustrated. But he can't avoid Vina's frightened, pleading expression. Finally he nods:

APRIL

The ship's doctor would be happy about this, at least.

(considers)

Funny. It is relaxing to be here.

VINA

It's a lovely place.

APRIL

(nods)

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

(indicates skyline)

That's Mojave. I was born there.

(CONTINUED)

VINA

(laughing)

Is that supposed to be news to  
your wife?

April looks up sharply at this; Vina gives him another  
pleading look!

VINA

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

APRIL

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

VINA

(interrupting)

There's nothing we can do about...

(correcting self)

... things like that.

APRIL

There's no such thing as a per-  
fect prison! There's always  
some way out!

(leans in; intent)

Back in my "cage" it seemed for  
a couple of minutes our "keeper"  
couldn't read my thoughts. Do  
emotions like anger block off  
our thought from them?

Vina has tried to ignore him. With false brightness:

VINA

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

APRIL

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

(CONTINUED)

VINA

(flaring)

Stop it! You know what they'll  
do to me. Don't you care?!

APRIL

There's a way to beat them.

Together we might find it!

(leans in; intent)

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

Vina's anger has turned to tears:

VINA

(crying)

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

(beginning to sob)

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

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

APRIL

I don't hate you. I can guess  
what it was like. What happens  
to you has become very important  
to me.

VINA

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

(looks up at him)

Don't you understand? They  
didn't know anything about male  
specimens. They just had me,  
so they read my thoughts, my  
feelings... my dreams of what  
would be a perfect man. That's  
you. I can't help but love you!  
And they expect you to feel the  
same way.



82 CLOSER SHOT

82

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

APRIL

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

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

THE KEEPER

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

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

FIRST TALOSIAN

I interrupt to point out the female's thoughts at this point are quite interesting, however.

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

83 MED. CLOSE - KEEPER

83

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

THE KEEPER

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

84 VINA AND APRIL

84

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

VINA

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

(nods)

They've been making illusions of things you've done.

(MORE)

VINA (cont'd)

And they're wrong. But it's the things you can't do that you must dream about. Having to be so formal, set a good example to your ship all the time, you must wonder what it would be like to forget being proper, to forget responsibility...

85 EXT. ORION COURTYARD - NIGHT - MATCHING APRIL

85

The transition catching him still seated. He's startled by the SOUND of strange music and wild merriment. He is now on a pillowed floor at a long low table piled high with exotic foods. His attire is rich silk robes, almost like those of an Oriental potentate. And he becomes aware he is being anxiously attended, even fawned upon, by two who have something of the "slave" in their garb and manner. Their skin has a slight reddish color like Mister Spock, both are completely bald and hairless -- particularly surprising since one of them is a female.

SPACE OFFICER'S VOICE

You were Captain of the Enterprise, weren't you?

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

EARTH TRADER

Matter of fact he was. Used to stop here now and then...  
(smiles at April)  
... and then send Earth a blistering report on us.  
(pretended report)  
"With their fantastic profits, the Orion traders take shocking advantage of the natives..."

Good-natured laughter interrupting this.

SPACE OFFICER

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

(CONTINUED)

85 CONTINUED:

85

April is perceptibly startled by the familiar term: "Over-powering hunger". And why had Space Officer emphasized the words, and why is he giving April that searching look? The Earth Trader is also giving April a knowing look. He indicates April to the Space Officer.

EARTH TRADER

Now and then comes a man who tames one.

(to Space Officer)

He'd stumbled into this dark corridor, then he saw flickering light ahead.

(to April)

Almost like secret dreams a bored ship captain might have, wasn't it? There she was, holding a torch, glistening green...

Aware now the Talosians are definitely baiting him thru these images, April angrily rises. But his female servant is in his path. And in b.g., the male servant has moved to sound a MUSICAL NOTE on a hanging cymbal.

APRIL

Get out of my way, blast you!

The MUSIC changes now -- louder, a slow throbbing rhythm. An exclamation of astonishment from the seated space officer, April turning to see:

86 ANGLE - VINA

86

Wild! Green skin, glistening as if oiled. Her fingertips are long gleaming razor-edged scimitars, her hair not unattractive but suggesting a wild animal mane. She is moving out to the open rectangle in front of the table, eyes wild. We feel she's larger than before, immensely strong. The red-hued female servants have hurried off, frightened. But one is slower and Vina suddenly pivots with a CAT SOUND, bars a frightened red female's escape. April's male servant has grabbed a whip, leaps out to intercede and Vina turns, snarling at him. The huge red-skinned man swings back to lash at her.

APRIL

No!

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

87 CLOSE SHOT - APRIL

87

returning the look, fascinated.

88 ANGLE - VINA

88

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

89 CLOSE SHOT - APRIL

89

unable to tear his eyes from her.

90 ANGLE - VINA

90

now dancing wildly, animal beautiful.

91 EMPHASIZING APRIL

91

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

EARTH TRADER

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

Space Officer turns to eye April similarly.

SPACE OFFICER

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

April tears himself from these words, turns and brushes past his retainers, hurrying into the exit door behind.

92 INT. ORION CORRIDOR - NIGHT - APRIL

92

as he hurries along it, then becomes aware it is becoming increasingly dark. He looks around with growing recognition, then stops, turns back.

93 ANOTHER ANGLE

93

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

94

ANGLE AT CORRIDOR INTERSECTION

94

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

FADE OUT.

END OF ACT THREE



ACT FOUR

FADE IN:

95 INT. TRANSPORTER ROOM

95

where Number One, and Mister Spock face a group made up of all principals plus First and Second Crewmen. All wear landing party attire, complete with Laser Belts.

NUMBER ONE

We've pinpointed a magnetic field which we think comes from their underground power generators.

MISTER SPOCK

But that could be an illusion too. Or it's possible an illusion could trick us into control settings that would materialize you inside solid rock. Nothing will be said if any volunteer wants to back out.

NUMBER ONE

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

COLT

(small voice)

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

Number One hesitates, then nods to the Transporter Chief who moves to his control panel. The landing party moves into the Transporter cubicle.

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

96

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

MISTER SPOCK

The women!

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

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

VINA

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

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

NUMBER ONE

There was a party of six.

COLT

We were the only ones transported.

Vina, angry and disappointed, whirls on April.

VINA

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

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

APRIL

Empty!

NUMBER ONE

They were fully charged when we left.

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

NUMBER ONE

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

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

(CONTINUED)

NUMBER ONE

What is it?

APRIL

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

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

APRIL

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

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

APRIL

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

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

VINA

(to April)

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

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

VINA

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

COLT

(to Number One)

Picked her for what? I don't understand.

VINA

(indicating Colt)

Now there's a great choice for intelligent offspring.

COLT

Offspring? As in "children"?

(CONTINUED)

NUMBER ONE

(indicating April;  
gently)

As in he's Adam.  
(to Vina)

Is that it?

VINA

(whirls on Number  
One)

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

NUMBER ONE

(stung)

Shall I compute your age? Our  
records show no children born  
on that expedition. So if you  
were already an adult twenty  
years ago...

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

VINA

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

The Keeper ignores Vina, eyes April.

THE KEEPER

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

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

APRIL

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

THE KEEPER

(ignoring it)

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

reacting.

THE KEEPER

... and would produce highly intelligent offspring. Although she seems to lack emotion, this is largely a pretense. She often has fantasies involving you.

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

APRIL

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

as The Keeper interrupts April's outburst:

THE KEEPER

The other new arrival has considered you unreachable, but is now realizing this has changed. The factors in her favor are youth and strength, plus an unusually strong female emotions which...

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

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

APRIL

(interrupting)

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

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

THE KEEPER

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

(CONTINUED)



101 CONTINUED:

101

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

APRIL

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

(rolling weakly  
to feet)Just leave me alone. I've got  
to be left alone.

April staggers to a far corner of the cage.

102 INT. ENTERPRISE BRIDGE

102

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

MISTER SPOCK'S VOICE

(amplified)

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

(it's hard to say  
this)

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

JOSE

(interrupts)

The ship's controls have gone dead!

Even the bridge lighting is going dim.

MISTER SPOCK

(into intercom)

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

INTERCOM VOICE

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

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

JOSE

There's nothing! Every system  
aboard has gone dead!

DISSOLVE

103 INT. MENAGERIE - THE ENCLOSURE

103

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

NUMBER ONE

Go on. You've seen how they live?

VINA

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

NUMBER ONE

Did you see how they live?

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

VINA

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

(shrugs)

... let the thought records or some specimen live for them. Some of them hardly move, except to take that blue protein once a day. And there are only a few machines left to make that.

Colt has been watching April, now turns to Vina:

COLT

How long can he hide his thoughts?

VINA

(shakes head)

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

DISSOLVE:

104 INT. MENAGERIE - INSIDE "CAGE"

104

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

105 CLOSER ANGLE

105

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

APRIL

Hold still or I'll...

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

106 INCLUDING THE WOMEN

106

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

APRIL

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

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

VINA

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

APRIL

(interrupting)

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

(to Keeper)

You've got a fragile neck, haven't  
you!! Try one more illusion...  
try anything at all...

(demonstrating at  
neck)

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

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

THE KEEPER

Your ship. Release me or we  
destroy it.

Both Number One and Colt react, look quickly to April who hesitates.

107 INT. ENTERPRISE BRIDGE

107

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

MISTER SPOCK

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

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

JOSE

The computers!

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

JOSE

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

Mister Spock eyes the furiously working computer, then:

MISTER SPOCK

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

(quietly)

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

DISSOLVE:

108 INT. MENAGERIE - APRIL'S ENCLOSURE

108

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

VINA

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

APRIL

(to Keeper)

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

(CONTINUED)

108 CONTINUED:

108

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

109 CLOSER SHOT - AT THE KEEPER

109

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

APRIL

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

(to Keeper)

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

April and The Keeper exchanging looks, then:

COLT

Captain!

110 WIDER ANGLE

110

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

APRIL

(to Number One)

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

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

DISSOLVE TO:

111 EXT. TALOS IV ROCKY KNOLL - DAY

111

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



112 CLOSER SHOT

112

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

NUMBER ONE

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

APRIL

Make contact, Number One.

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

THE KEEPER

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

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

APRIL

I want contact with my ship.

THE KEEPER

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

APRIL

(interrupting)

And start by burying you?

THE KEEPER

That is your choice.

(beat)

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

APRIL

(interrupting)

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

(indicating Number One and Colt)

... for them.

(CONTINUED)

## THE KEEPER

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

## APRIL

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

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

## NUMBER ONE

(to April)

We can't give them a whole race of humans to experiment with.

April hesitates, then nods.

## THE KEEPER

I am uncertain of your thoughts. Is this a deception?

## APRIL

Do you want to gamble it is?

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

## VINA

What is it?

## APRIL

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

(indicates Talosian shaft)

Take their lift back down as fast as you can.

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

## VINA

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

(CONTINUED)

112 CONTINUED - (2):

112

APRIL

Hurry! Get out of here!

(eyes Keeper a  
beat; lowers  
his gun)And to show just how primitive  
humans are, Talosian, you can  
go with her.The Keeper doesn't move. Vina is plainly frightened,  
voice trembles a bit, but finally:

VINA

No, I... suppose if they have  
one human, they... might try  
again, and...

(shakes head)

If you all think it's this im-  
portant... then I guess...Interrupted by the SOUND of high-speed approach of the  
lift, slowing. Then a group of other Talosians come into  
view, step out onto the planet surface.

APRIL

(to Number One)

Wait.

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

113 EMPHASIZING FIRST TALOSIAN

113

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

FIRST TALOSIAN

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

114 THE KEEPER

114

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

THE KEEPER

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

(CONTINUED)

114 CONTINUED:

114

THE KEEPER (cont'd)

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

APRIL

(waits; then)

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

First Talosian has moved in.

FIRST TALOSIAN

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

APRIL

(surprised; then)

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

THE KEEPER

(slowly shakes head)

You would learn our power of illusion... and destroy yourselves too.

115 INT. TRANSPORTER ROOM

115

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

TRANSPORTER CHIEF

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

Jose and Boyce enter the room on the run, breathless.

JOSE

All power has come on, Mister Spock. The helm is answering to control!

They turn to hurry for the door. But SOUND and EFFECT from the Transporter Chamber catch their attention, they whirl, reacting to see:

116 CLOSER SHOT - CHAMBER

116

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

JOSE

The Captain...?

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

117 EXT. TALOS IV SURFACE - APRIL AND KEEPER

117

The Keeper waiting, the other Talosians in b.g. April watching something with growing amazement.

118 MED. SHOT - VINA

118

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

119 MED. SHOT - APRIL

119

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

120 BACK TO VINA

120

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

121 WIDE ANGLE - INCLUDING APRIL AND KEEPER

121

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

THE KEEPER

This is the female's true appearance.

VINA

(even voice affected)

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

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

VINA

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

Vina turns, runs stumbling toward the Talosian entry shaft.



122 ANGLE - APRIL AND THE KEEPER

122

The Enterprise Captain turns to The Keeper.

THE KEEPER

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

APRIL

You'll give her back her illusion  
of beauty?

THE KEEPER

And more.

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

123 APRIL'S POV

123

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

124 BACK TO SHOT

124

THE KEEPER

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

125 INT. TRANSPORTER ROOM - WIDE ANGLE

125

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

APRIL

Rig for hyper-drive, Number One.

BOYCE

Hold on a minute...

APRIL

I feel fine.

But Boyce examines him anyway. Colt moves in:

COLT

What happened to Vina?

NUMBER ONE

Isn't she...?

(CONTINUED)

BOYCE  
(interrupting)  
I don't understand. Your condition's perfect!

APRIL  
(crisply)  
Didn't you recommend a change of pace? I've even been home. Happy now?

April moves for the door, turning to Jose.

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

April is already out the door, the others following.

DISSOLVE:

126 INT. ENTERPRISE BRIDGE

126

April moves to his position, the others hurrying to theirs. He surveys the bridge, turns and almost tramples Colt who has approached behind him with some reports.

APRIL  
Yeoman! When I'm on the bridge...  
(sees the reports;  
softens)  
I see. Thank you.

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

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

APRIL  
No. I agreed with her reasons.

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

NUMBER ONE  
(snaps)  
Yeoman! You've delivered your reports!

Colt moves off. Jose turns to April.

(CONTINUED)

JOSE

Eve, sir?

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

BOYCE

Eve? As in "Adam?"

APRIL

(snaps quietly)

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

(whirls)

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

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

NUMBER ONE

All decks show ready, sir.

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

APRIL

Engage!

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

127 ANGLE - APRIL 127

looking up at the screen.

128 ANGLE - SCREEN 128

enormous acceleration, Talos IV diminishing fast into a speck.

129 SHOT - EMPHASIZING APRIL 129

stealing a quick look toward Number One and Colt -- as wondering himself who it would have been. Both women are aware of the glance, but go to great pains to pretend they're not.

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

130

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

131 QUARTERING ANGLE

131

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

FADE OUT.

THE END

Handwritten notes in the top left corner, including the word "Review" and some illegible scribbles.

Handwritten initials or a signature in the top right area.