

STAR TREK: THE NEXT GENERATION

"Pen Pals"
#40272-141

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REVISED FINAL DRAFT

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STAR TREK: "Pen Pals" - 2/10/89 - CAST

STAR TREK: THE NEXT GENERATION
"Pen Pals"

CAST

PICARD	SARJENKA
RIKER	
DATA	
PULASKI	Voice-Over
TROI	OFFSTAGE DREMAN VOICES
GEORDI	
WORF	
WESLEY	
ENSIGN DAVIES	
HILDEBRANT	
ALANS	
O'BRIEN	
Non-Speaking	
CREWMEMBERS	
BARTENDER	
Voice-Over	
COMPUTER VOICE	

STAR TREK: "Pen Pals" - 2/10/89 - SETS

STAR TREK: THE NEXT GENERATION
"Pen Pals"

SETS

INTERIORS

USS ENTERPRISE

MAIN BRIDGE

CORRIDORS

OUTSIDE HOLODECK DOORS

OBSERVATION LOUNGE

DATA'S QUARTERS

GEOPHYSICAL LABORATORY

TEN-FORWARD

PICARD'S QUARTERS

CAPTAIN'S READY ROOM

TRANSPORTER ROOM

SICKBAY

PULASKI'S OFFICE

PLANET DREMA FOUR

SARJENKA'S ROOM

EXTERIORS

USS ENTERPRISE

MEADOW

PLANET DREMA FOUR

STAR TREK: "Pen Pals" - 2/10/89 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION
"Pen Pals"

PRONUNCIATION GUIDE

ZABATHU	Zah-BAH-thu
SARJENKA	Sahr-ZHEN-kah
ICO-SPECTOGRAPH	I-co SPEK-toh-graf
SELCUNDI DREMA	Sel-KUN-dee DRAY-mah
PIEZO	PI-zo

STAR TREK: THE NEXT GENERATION
"Pen Pals"
TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving along at warp speed.

PICARD (V.O.)

Captain's log, Stardate 42680.3.
We are the first manned vessel
to enter the Selcundi Drema
quadrant. Previous unmanned
probes have recorded unusual
levels of geological activity
in all five planetary systems.
I am hoping the Enterprise will
find the answer to this engima.

2 INT. MAIN BRIDGE

RIKER is in the command position. WORF and DATA are at
their respective stations. Supernumeraries at other
positions.

DATA

Commander, I have been reviewing
the unmanned probe scans. In the
past one hundred and fifty years,
the fifth planet of Selcundi Drema
has shattered, forming an asteroid
belt.

RIKER

I'd call that geological
instability.

WORF

Is there any indication that this
is the work of an unknown
intelligence?

2 CONTINUED:

RIKER

I think this is geology, not
malevolence. These planets live
fast and die hard. The question
is why.

3 INT. CORRIDOR (OPTICAL)

PICARD and TROI come walking down the corridor toward
the Holodeck doors. He is dressed for riding in
breeches, high boots, sweater. Hunt cap beneath his
arm, gloves, whip.

PICARD

You're sure you won't reconsider?

TROI

No, I'll watch you and be
impressed.

PICARD

An optimistic vote of confidence
from the non-rider.

TROI

I've never thought of you as
particularly an animal person.

PICARD

Small animals, no, but horses --

They reach the Holodeck doors, and he steps to the
computer panel.

PICARD

(continuing)

Computer, program Holodeck for
a woodland setting with a bridle
path and an appropriate mount.

COMPUTER VOICE

Type of mount? Andorian Zabathu,
Klingon Sark --

PICARD

(impatiently)

A horse, an Earth horse.

COMPUTER VOICE

Breed?

3 CONTINUED:

PICARD

Arabian.

(to Troi)

The Arabs believed that Allah gathered the south wind and made the horse.

TROI

On the Holodeck we've made that legend come true.

PICARD

I like that. Oh yes, computer, English tack, and I will control the animal myself.

COMPUTER VOICE

Acknowledged.

The doors open, and there is the scene. The horse, already saddled and bridled, stands quietly in a glade in the trees tethered to an old-fashioned horse head hitching post. Picard and Troi ENTER.

3A EXT. MEADOW

Picard and Troi cross to the horse, and Picard allows it to smell his hand. He rubs her between the eyes, and straightens the forelock.

PICARD

Hello, my beauty.

TROI

So you like horses for the romance?

PICARD

It goes deeper than that. A fine war mare would sleep in a bedouin's tent, carry him into battle, feed his children with her milk. There is a bond which forms from mutual need.

Picard inspects a forefoot.

TROI

Now I understand. You don't want the comfort of a pet. You want a companion.

3A CONTINUED:

She reflects for a moment, looks a little wistful.

TROI

(continuing)

I had a Betazoid kitten once. My mother and the cat reacted... badly to one another.

She pauses as if considering how to phrase the words. Then decides to just say it.

TROI

(continuing)

Captain, my mother and I share a bond. She is going through a difficult time, and I may need to be with her.

PICARD

If you want leave, you need only ask.

TROI

Thank you, sir, I appreciate that.

PICARD

(indicating the horse)

You're sure you won't try? It's a good way to relax. We can get you something quiet and gentle.

TROI

No, no. I prefer a mode of transportation that doesn't have a mind of its own.

PICARD

Strange. I should have thought that Betazoids would be outstanding animal trainers.

TROI

We become too involved in the thoughts and shifting passions of the beast. We lose our way and become swept up in emotionalism.

Picard checks the girth and the length of the stirrups.

3A CONTINUED: (2)

PICARD

I should think the shifting
passions of...

(he taps his chest)

... this beast would be
far more terrifying.

Picard gathers up the reins and prepares to mount.
Then RIKER'S COM VOICE interrupts.

RIKER'S COM VOICE

Captain.

PICARD

Yes, Number One?

RIKER

We've entered the first system.
I think you might want to come
to the bridge.

PICARD

Something interesting?

RIKER

Spectacular and a little
terrifying.

PICARD

On my way.

(he pats the horse's
neck)

Later, old girl.

4 INT. MAIN BRIDGE (OPTICAL)

Riker, Worf and Data at their stations. Picard ENTERS
(back in uniform). On the main viewscreen is the image
of a planet that is in the throes of a violent
geological upheaval. The various tectonic plates are
outlined in red as if the planet is literally tearing
itself apart.

RIKER

This is our first long-range
reading, extremely high
magnification.

PICARD

Quite impressive.

4 CONTINUED:

RIKER

And deadly. The last unmanned
probe showed a thriving
ecosystem. Now there's nothing.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving on impulse power.

6 INT. OBSERVATION LOUNGE

Present are Picard, Riker, and GEORDI. Troi and PULASKI ENTER and look to Picard.

PICARD

This is Commander Riker's meeting.

RIKER

I need your advice and recommendations. I was given the responsibility of overseeing Wesley's education. To further that goal I want to put him in command of the planetary mineral surveys.

PULASKI

This is a big job with a lot of responsibility.

RIKER

The game's not big enough if it doesn't scare you a little.

GEORDI

To do the job, Wesley's going to need a team. It takes command presence to lead. Is he ready for that?

TROI

Leadership grows from self-confidence which is also part of a Starfleet officer's education.

PICARD

All of this is true, but there is an old horse trainer's adage about putting too much weight on a young back -- we don't want him to break under the pressure.

6 CONTINUED:

PULASKI

We seem to be shifting the focus here. Are we talking about a young officer on the fast track to the Academy or are we talking about guiding a young man through adolescence and into adulthood?

RIKER

Both.

TROI

You can't guide someone into adulthood. The experiences are unique to each person. Whether Wes succeeds or fails, he will learn from the experience.

PULASKI

I agree. I'm just questioning the speed at which we're moving.

GEORDI

You think we're pushing him too hard?

PULASKI

It's a valid concern.

PICARD

Tempering is done in extremes.

PULASKI

He's a boy, not a sword.

PICARD

Who will someday be a man and need a fine edge that will hold, that won't dull at the first touch of resistance.

RIKER

Sooner or later he's got to feel the burden of command.

6A INT. MAIN BRIDGE

Worf has the bridge; he is seated in the captain's chair. WESLEY is at Ops.

6A CONTINUED:

RIKER'S COM VOICE
Mister Crusher to the Observation
Lounge.

Wesley rises, and we follow him up the ramp toward the
Observation Lounge doors.

6B INT. OBSERVATION LOUNGE

Wesley ENTERS. He checks slightly when he sees this
array of brass all staring at him.

RIKER
Wesley, I'm placing you in
command of the planetary mineral
surveys.

WESLEY
Sir! Um... thank you, sir.

RIKER
You may not thank me once you see
how much work it entails.
Assemble your team, and take a
look at the records on the Drema
quadrant. We've got a mystery
to solve here.

WESLEY
Yes, sir. A team, sir?

Riker just nods.

PICARD
Ensign, this is a serious
responsibility.

WESLEY
I know, sir.

PICARD
These officers are here to assist
you. Not judge, but help. I
suggest you use them; they are
a valuable resource. And by the
way, I have more respect for an
officer who knows when to admit
ignorance and ask a question than
one who, out of pride, will
blunder blindly forward.

6B CONTINUED:

WESLEY

I understand.

RIKER

You're dismissed, Mister Crusher.

Wesley starts to leave, then turns back and looks from Riker to Picard.

WESLEY

I'll try not to disappoint you

Picard merely grunts noncommittally.

7 INT. MAIN BRIDGE

Data is running scans at Science One. The area around his feet is cluttered with a CRT screen, a panel at his feet is open, and a circuit board is out. Worf steps gingerly through the mess.

WORF

Is this part of your regular duties?

DATA

No, a personal project. I have just reset the sensors to scan for frequencies outside their usual range.

WORF

Such as?

DATA

The dips and peaks of the galaxy's magnetic field, organic molecules in nebular clouds, energetic cosmic rays.

WORF

Interesting. Would these scans also detect artificial transmissions as well as naturally occurring signals?

DATA

Of course.

WORF

Good.

7 CONTINUED:

DATA

Those signals are very faint and difficult to distinguish from background noise, which is why I am boosting the power.

Worf starts back to his station, crashes into a pile of isolinear chips, and almost takes a header over the control board.

DATA

(continuing)

I will be removing this equipment to my quarters.

Worf is not happy. He glowers, and snarls out:

WORF

Good!

8 INT. CORRIDOR

Troi and Riker are walking together. They cross an intersection, and Wesley spots them. He runs to catch up, a PADD gripped hard in one hand.

WESLEY

Hi, may I walk with you? I need a little advice.

TROI

Yes.

RIKER

And it's free.

WESLEY

Walking or advice?

RIKER

Both.

WESLEY

It's about my team. I'm considering so many factors I'm confusing myself.

TROI

What have you done so far?

8 CONTINUED:

WESLEY

Broken down the task and picked
the best people in those
disciplines.

RIKER

Who have you got so far?

WESLEY

Prixus for mineralogy and
metallurgy, Alans and Hildebrant,
volcanology and geo-mechanics,
and I want Davies for geo-chemistry,
but --

Wesley breaks off. They stop walking, and Riker and
Troi wait for a beat.

TROI

But they're all older than
you?

WESLEY

Yeah, it makes me feel awkward.
And what about compatibility --

RIKER

(interrupting)

Completely irrelevant. They're
professionals. And if there are
personality conflicts, you resolve
them. You're in charge.

WESLEY

So you not only have to understand
the job, you have to be a ship's
counselor.

TROI

Sometimes.

Wesley looks at them both for an instant, then nods.

WESLEY

Well, thanks.

He walks away and they watch him go.

9 EXT. SPACE - THE ENTERPRISE (OPTICAL)

At impulse. There is a solar system ahead.

PICARD (V.O.)

Captain's log, Stardate 42680.7.
We are entering the second
Selcundi star system. I believe
the volatility of these planets
originated in the primordial gas
cloud which formed them five
billion years ago.

10 INT. DATA'S QUARTERS (OPTICAL)

Data's desk is cluttered with the black boxes which are
boosting and filtering his experimental scans. There
is a keyboard. Data is fiddling with his equipment
when suddenly there is a signal.

DATA

Computer, identify.

COMPUTER VOICE

Sensors indicate low-level R.F.
waves.

DATA

Is there a pattern?

COMPUTER VOICE

Affirmative.

There is a SOUND OF STATIC and under it all a repeating
tonal pattern.

DATA

Naturally occurring?

COMPUTER VOICE

Negative.

DATA

Key universal translator.

COMPUTER VOICE

Unable to comply. Weak signal.

DATA

Lock on com link and boost.

10 CONTINUED:

COMPUTER VOICE

Lock on complete.

DATA

Read.

COMPUTER VOICE

Working.

Data settles back to wait.

11 INT. GEOPHYSICAL LABORATORY (OPTICAL)

High tables filled with rocks and crystals of various sizes, shapes and colors. Screens on the walls showing the molecular structure of various minerals, cross sections of volcanos, rock strata, etc., computer consoles. DAVIES, a man of some thirty years, sits in a chair and examines a rock sample, runs one of our ever-useful black boxes across it. It VANISHES in a flare of rainbow colors. The doors open, and Wesley ENTERS. He is brisk and confident.

WESLEY

Ensign Davies?

DAVIES

You got him.

WESLEY

Wesley Crusher.

They shake hands.

11 CONTINUED

WESLEY

(continuing)

I've been put in charge of the planetary survey, and I'd like to have you on the team.

DAVIES

Sounds great. Who else is on it?

WESLEY

Prixus and Hildebrant and Alans.

DAVIES

It's a shame you didn't talk to me first. Personal opinion, but I like to break up married teams.

WESLEY

Oh, I hadn't thought about that.

DAVIES

Don't worry, they'll probably work out fine.

Wesley starts for the door.

DAVIES

(continuing)

And if you need any help, just give me a signal and I'll take over for you. We don't want you getting too beat up on your first command.

The tone is kindly, but Wesley's confidence is being slowly eroded by all the good advice and kindly protection. He sounds much younger now than when he entered the room.

WESLEY

Uh... thanks, but I think I'll be okay.

He EXITS.

12 INT. DATA'S QUARTERS

Data seated at his desk.

COMPUTER VOICE

Analysis complete.

12 CONTINUED:

STATIC fills the room, and under it a sense of a VOICE SPEAKING.

DATA

Enhance.

Coming in clearly is a LITTLE GIRL'S VOICE.

SARJENKA (V.O.)

Is anybody out there?

There is a look of excitement and great interest on Data's face. Hits some keys to activate.

DATA

Yes.

Off Data, as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at impulse. Off in the distance is a sun; one planet is visible.

14 INT. CORRIDOR

Wesley is dithering near a doorway. Pulaski comes by, takes a look at that taut young face and stops.

PULASKI

Wes.

WESLEY

Hi, Doctor Pulaski.

His eyes keep sliding to the door.

PULASKI

Is there trouble behind that door?

WESLEY

My team's in there. I've got to assign planets, set a schedule.

PULASKI

Sounds like you've got everything under control.

WESLEY

But I haven't had to deal with them. Not all together. Not professionally.

PULASKI

Wes, the minute you walk through that door they're your team. You don't have to prove a thing. You've got the authority.

14 CONTINUED:

WESLEY

Only because Commander Riker says
I do.

PULASKI

It's up to you to hang on to it.
(a head jerk toward
the door)
You better get in there.

She pauses.

PULASKI

(continuing)
And for whatever it's worth, I
think you're going to do just
fine.

(a beat)

Or not.

She walks away, with Wesley staring after her.

14A EXT. SPACE - THE ENTERPRISE (OPTICAL)

on impulse power.

PICARD (V.O.)

It has been six weeks since our
entrance into the Selcundi Drema
quadrant. Each system has
revealed the same disturbing
geological upheavals on every
planet.

15 INT. CORRIDOR (OPTICAL)

Picard is keying the Holodeck panel.

COMPUTER VOICE

Program complete. Enter when
ready.

The doors open and we see the woodland scene with the
Arab mare patiently waiting. Picard ENTERS.

16 EXT. MEADOW

Picard crosses to the already saddled horse and strokes her neck, straightens the mane, scratches her neck.

PICARD

Feels good, doesn't it? You're
a lovely darling.

16 CONTINUED:

Picard mounts.

Disappears into the trees.

There is a flash of horse and rider through the trees.

Picard rides toward the camera at the trot. He cues the horse and rocks into a canter.

Cantering away from the camera, slowing to a walk. Picard leans forward and pats the horse on the neck.

There should be no pass-by's because he is functionally on a treadmill; or, if there is a ride-by, the horse should be bent around Patrick's leg as if they are in an arena.

17 INT. GEOPHYSICAL LABORATORY

Davies is busy at a table. Wesley and HILDEBRANT stand before a screen.

WESLEY

I agree. Nice job.

Hildebrant nods and moves away. Davies rises and crosses to Wesley carrying a PADD. He's friendly but a little off-handed.

DAVIES

Here are the results of my scan of the third Selcundi system. Just the same old song.

Wesley takes the PADD and checks the information.

WESLEY

Didn't you tell me that U.V. absorption readings like these are indicative of traker deposits?

DAVIES

And where there's traker there's generally dilithium? Yeah, I did.

WESLEY

Then don't you think we ought to run an Ico-spectrogram?

17 CONTINUED:

DAVIES

Those tanker readings are really faint. It's probably a fool's echo.

WESLEY

(hesitantly)

I think I'd still run the Ico-gram.

Hildebrant has been drawn by the discussion.

HILDEBRANT

Wesley, it's a major undertaking to set up that scanner.

DAVIES

We're looking at five hours -- minimum.

WESLEY

I know, I just don't want to do the job halfway.

DAVIES

Wes, there's being thorough and then there's wasting time. It's also the mark of a good officer to recognize the difference.

WESLEY

Well, maybe you're right.

Davies and Hildebrant move away.

And OUT OF CAMERA RANGE.

BACK ON Wesley looking uncomfortable with the implication that he's picking nits and not really in command. We see him struggle with himself; Wesley has the expression of a man who doesn't feel good about a decision, but can't figure out what to do about it.

18 INT. MAIN BRIDGE

Riker has the bridge. Worf at Tactical.
Supernumeraries at other stations. Data is at Science
One. On the screen we see a diagrammatic of
continental plates grinding past each other.

18 CONTINUED:

DATA

Access all volcanic and tectonic
plate activity of Drema Four.

COMPUTER VOICE

Accessing.

Information hits the screen, and Data executes a fast
read.

DATA

Computer, locate Captain Picard.

COMPUTER VOICE

Captain Picard is on Holodeck
Three.

Data crosses and enters the turbolift. His expression
is very serious.

19 EXT. MEADOW

Picard riding. Data ENTERS. He stands very quietly
until Picard notices him. Picard trots up and reins
in directly in front of the android.

DATA

I am sorry to disturb you,
Captain.

Picard dismounts and flips the reins over the horse's
head. Steps up to Data.

PICARD

Quite all right. It must be
important, or you wouldn't be
here.

DATA

Yes, Captain, it is important.
Very. Eight weeks ago I received
a transmission -- a simple four
word message: "Is anybody out
there?" I answered it.

He looks at Picard, but the captain is impassive just
waiting to hear the rest.

DATA

(continuing)
I could not help myself.

19 CONTINUED:

Picard softly strokes the horse's neck. Evaluating what he has heard.

PICARD

There is a loneliness inherent
in that whisper in the darkness.

DATA

Yes, I am glad that you
understand.

They begin walking slowly side by side. Picard leading the mare.

PICARD

(gently)

But it didn't stop there.

DATA

(sighs)

No. I have been drawn into her
life.

PICARD

To what degree is this
involvement?

DATA

We have been communicating
regularly.

PICARD

Dear heaven, you've got a pen pal.
Does this society have any idea
that there is interstellar life?

DATA

No.

PICARD

Merde. Just where does she think
you're calling from?

DATA

I have kept that somewhat vague.
But Sarjenka has been quite
specific, telling me detailed
stories of her family and friends.
It was fascinating, but among
these confidences were interspersed
alarming references.

19 CONTINUED: (2)

Picard's expression is beginning to look a little "alarming." His crop is beating out a very light tattoo against his boot.

PICARD

Go on.

DATA

Captain, Drema Four is enduring the same geological stresses we have found in the other systems.

PICARD

Then your pen pal is in trouble.

DATA

Yes, sir.

PICARD

What are you proposing?

DATA

If we can determine the cause of the geological instability, we might be able to reverse the process.

PICARD

And violate the Prime Directive.

DATA

I was hoping that you might have an option.

Despite Data's cool tones this is a cry for help, and Picard knows it. His frustration is evident on his face.

PICARD

(almost to himself)

We don't even know if this catastrophe is preventable.

(a beat)

Call a conference in my quarters. All senior staff.

DATA

Yes, sir.

19 CONTINUED: (3)

PICARD

And Data, all communication with
this life-form must stop.

DATA

(softly)

Yes, sir. I understand.

Data turns smartly on his heel, and heads for the
door. Off Picard's face, as we:

20 OMITTED

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. TEN-FORWARD

Riker is seated with an attractive woman. Their heads are close together, and they are laughing together. In the background a pair of crewwomen play three-dimensional chess. The BARTENDER waits on a customer at the bar. Wesley ENTERS and scans the room. He then crosses to Riker. Riker studies the boy's serious face, rises.

RIKER

(to the woman)

Will you excuse me?

He puts an arm around Wesley's shoulder, and they cross to another table. Dialogue is over the move.

RIKER

(continuing)

You have the look of someone who didn't come up here to relax.

WESLEY

No, sir, I need your advice.

Wesley and Riker seat themselves.

WESLEY

(continuing)

Yesterday Ensign Davies turned in his survey results. I thought he should run an Ico-spectrogram. He didn't agree.

RIKER

Did you think you were right?

WESLEY

Well, yeah, I guess. Or I could have just been picking nits.

RIKER

Or perhaps intimidated? It's tough to tell people what to do.

21 CONTINUED:

WESLEY

I suppose I could have made it an order, but that's the hard part. How do I give orders to somebody older and more experienced than me?

RIKER

Your and Davies's relative ages aren't the issue here. Are they?

WESLEY

I guess not.

RIKER

Do you think it might have something to do with ego?

WESLEY

Maybe the opposite of ego. Every time I give an order, there's this part of me that's asking what makes my judgment so superior to this other person's.

RIKER

Wes, authority and responsibility go hand in hand. I know you're responsible, now you have to learn to handle authority. You've been put in command so you can make a few right decisions. That will establish a pattern of success and build your self-confidence. That's why I said this was about ego. If you don't trust your own judgment, you don't belong in the command chair.

WESLEY

But what if I'm wrong?

RIKER

Then you're wrong. It's arrogant to think you'll never make a mistake.

WESLEY

But what if it's something really important -- not just a mineral survey, and what if someone ends up dead because of my mistake?

21 CONTINUED: (2)

RIKER

In your situation you only have to do one thing: Ask yourself, what would Picard do?

WESLEY

He'd listen to all the opinions, then make the decision. But he's Picard.

RIKER

Doesn't matter. Would anyone argue with the captain once his decision was made?

Wesley gives a bark of incredulous laughter.

WESLEY

No way.

RIKER

Why not?

WESLEY

I'm not sure.

DATA'S COM VOICE

Commander Riker, report to the captain's quarters.

RIKER

When you've worked it out, you'll understand command.

Riker taps his insignia.

RIKER

(continuing)

On my way.

He starts for the doors, then pauses and adds.

RIKER

(continuing)

I hope I've helped. Let me know what you decide.

WESLEY

I've already decided. I'm going to have Davies run that Ico-gram.

(he smiles)

And thank you, sir.

21 CONTINUED: (3)

RIKER

You're welcome.

22 EXT. SPACE - THE ENTERPRISE (OPTICAL)

moving on impulse power.

23 INT. GEOPHYSICAL LABORATORY

Davies is studying some test results on a screen.
Wesley ENTERS.

DAVIES

Hey, Wes, hi.

Wesley holds himself a little stiffly.

WESLEY

Ensign Davies, I want that
Ico-spectrogram run on the Selcundi
Drema system.

DAVIES

(very light)

You got it.

He moves away to obey, and Wesley stands in stunned
amazement.

24 INT. PICARD'S QUARTERS

Present are Picard, Riker, Pulaski, Troi, Geordi, Worf
and Data. As we come in, Picard has outlined the
problem. Data is staring tensely at Picard, waiting
for the miracle to happen. Everyone else is very
serious. There should be growing passion in this
scene. It's not just another cool discussion.
Confusion manifesting in physical action.

PICARD

You see the dilemma?

WORF

There are no options. The Prime
Directive is not a matter of
degree. It is an absolute.

24 CONTINUED:

PULASKI

(a little sharply)

I've always had a problem with that kind of abstract intellectualizing. It seems very callous and even a little cowardly.

Worf reacts to the "cowardly," and Picard holds out a quelling hand.

PICARD

Doctor, I'm sure the lieutenant did not intend it in that way. In this situation we must use caution. Our actions could have a profound effect upon the future. If we could see all possible outcomes --

Picard pauses searching for the right words. Riker jumps in.

RIKER

We would be gods, but we're not. If there is some cosmic plan, isn't it the height of hubris to presume that we can, or should, interfere?

GEORDI

So what are you saying? That the Dremans are fated to die?

RIKER

It's something that needs to be considered.

GEORDI

(with heat)

Well, consider it considered, and rejected.

TROI

If there is a cosmic plan, are we not part of it? Our presence at this place at this moment in time might be part of that fate.

24 CONTINUED: (2)

GEORDI

(eagerly)

So it might be part of the plan
that we interfere.

RIKER

I think that eliminates the idea
of "fate."

PULASKI

Commander, remember "Human
reason needs only to will more
strongly than fate, and she is
fate."

DATA

Doctor, you quote Thomas Mann,
and Commander Riker could no doubt
cite Euripides to support his
position, but all of this is just
philosophy. Sarjenka is not a
subject for philosophical debate,
she is a person.

PULASKI

(to Picard)

He's got a point. The Prime
Directive was designed to protect,
not destroy.

PICARD

So Doctor, you draw the line at
the death of millions.

PULASKI

Yes.

PICARD

Same situation if it's an epidemic
rather than a geological
catastrophe?

PULASKI

Absolutely.

PICARD

How about a war? A
generations-long conflict that
is killing millions. Do we
interfere?

There is an uncomfortable silence.

24 CONTINUED: (3)

PICARD

(continuing)

Now we're less secure in our moral certitude. And what if it's not death. What if it's an oppressive government which is enslaving millions?

He scans the faces of his officers.

PICARD

(continuing)

The Prime Directive serves many purposes. Not the least of which is to protect us. It keeps us from allowing our emotions to overrule our judgement.

PULASKI

My emotions are involved. Data's friend is going to die. That means something.

WORF

To Data.

PULASKI

Does that invalidate the emotion?

They all look at Data, who is busy looking from Worf to Pulaski and back to Worf again as they attribute emotions and reactions to him. Picard with profound pity. This is really the problem. Not some unknown life-form on an unknown planet.

GEORDI

If the Dremans asked for our help?

DATA

(eagerly)

Yes, Sarjenka's transmission could be viewed as a call for help.

PICARD

That's sophistry and you know it.

24 CONTINUED: (4)

PULASKI

Hell, I'll buy that excuse. We're all jiggling madly on the head of a pin anyway.

WORF

She cannot ask for help from people she does not know.

DATA

She knows me.

RIKER

What a perfectly vicious little circle.

PICARD

(to Data)

I want you to sever the remaining com link with Drema Four.

DATA

Captain, to maintain contact without subspace radio capability required the computer to remotely scan all subspace resonance in her area. If I break that link the probability of relocating her signal falls to one in twenty-three million...

Picard is sitting very still, eyes lowered, head bowed. Everyone becomes aware of his silence, and they focus on him. It is very, very quiet, and suddenly it hits Data.

DATA

(continuing)

We are going to allow her to die, are we not?

Troi, who is seated next to Data, gives a tiny shiver and looks quickly over at him. Then looks puzzled and shakes her head slightly. Did she or didn't she feel something out of him for the first time? Her attention is then drawn by Picard.

Data touches whatever panels necessary.

There is the SOUND OF STATIC, a VOICE slowly becoming clear. A FRIGHTENED CHILD'S voice.

24 CONTINUED: (5)

SARJENKA (V.O.)

Data, Data! Where are you? Why
won't you answer? Are you angry
me? Please, please, I'm so
afraid! Don't leave me!

Now suddenly it's real. There's a person at the end
of those words who is going to die. Data reaches out
to sever the link.

PICARD

Wait.

A long beat.

PICARD

(continuing; very weary)
Oh, Data.

Another beat.

PICARD

(continuing)
That whisper in the dark has
become a plea. We cannot turn
our backs.

Off Picard's face, as we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

25 EXT. SPACE - THE ENTERPRISE (OPTICAL)

coming into orbit around Drema Four.

26 OMITTED

27 INT. OBSERVATION LOUNGE

Present are Picard, Riker, Wesley, Davies, ALANS and Hildebrant.

RIKER

We've found the reason for the geological instability.

PICARD

Excellent.

DAVIES

We would have missed it if Ensign Crusher hadn't requested an Ico-gram, but he did, and...

Davies indicates Wesley, clearly deferring to his commander.

WESLEY

Drema Four has the largest deposit of dilithium ore ever recorded. It's also laid down in a very unusual pattern. The crystals are growing to form perfectly aligned lattices.

Alans and Hildebrant are playing off each other. Finishing each other's sentences, interrupting. They're excited because they've discovered something new and fascinating, so they're teasing each other.

HILDEBRANT

The ore is forming generator strata.

ALANS

Which creates a piezoelectric effect.

27 CONTINUED:

PICARD

In plain English this means that the dilithium is causing the geological catastrophe?

ALANS

Right, the crystals take the natural radiant heat of the planet --

HILDEBRANT

Focus it, and turn it into mechanical energy.

ALANS

That increases tectonic stresses --

HILDEBRANT

(tapping him on the shoulder)

Excuse me, those plates are mine. Stick to your volcanos. Anyway the stress tears the planet apart.

DAVIES

Then the crystals break down, which is why we found all these traces of Illium-629.

PICARD

All right, we know the why. Now what can we do?

RIKER

That's going to take a little more work.

PICARD

Can we reverse the process?

Davies, Wesley, Hildebrant and Alans all exchange glances.

WESLEY

(cautiously)

We think so.

PICARD

No theories or half answers. Yes or no.

27 CONTINUED: (2)

HILDEBRANT

We'll get to work on it.

ALANS

(as an afterthought)

Sir.

Wesley, Davies, Alans and Hildebrant EXIT.

RIKER

Data's out there...

(indicates the bridge
with a head jerk)

... monitoring conditions on
Drema Four. The situation's
becoming pretty desperate for his
friend. He's calculated the
safest locations on the planet's
surface. You can guess why.

PICARD

We just keep getting in deeper
and deeper, don't we?

Riker sits down. Leans his head back.

RIKER

She's going to die. They're all
going to die.

PICARD

Unless.

RIKER

Yes... unless.

Picard studies his hands.

PICARD

You may tell Commander Data that
he has my permission to contact
his friend and guide her to a
safer location.

Riker rises and starts for the doors.

27 CONTINUED: (3)

PICARD
(continuing)
Do you know where we are now,
Number One?

RIKER
Sir?

PICARD
Up to our necks.

28 EXT. SPACE - THE ENTERPRISE (OPTICAL)

In orbit around Drema Four.

29 INT. DATA'S QUARTERS

Data is seated at his desk. He makes adjustments to his transmitter, reopening communication.

DATA
Sarjenka, this is Data. Respond please.

COMPUTER VOICE
Unable to complete transmission.

DATA
Reason for failure?

COMPUTER VOICE
Damage to remote receiver on planet's surface.

Data rises, and heads briskly out the door.

30 INT. CAPTAIN'S READY ROOM (OPTICAL)

Present are Picard, Riker, Worf, and Hildebrant.

WORF
We are modifying Class One probes so they become resonators. We will then use torpedo casings to protect the probes once they begin burrowing beneath the surface.

30 CONTINUED:

PICARD

How do these resonators destroy
the crystals?

30 CONTINUED:

HILDEBRANT

By emitting harmonic vibrations
which will shatter the lattices.

30 CONTINUED: (2)

WORF

The Enterprise will monitor and
adjust the frequency of the
resonators.

RIKER

(to Hildebrant and Worf)

It sounds like a plan. Get
started on it.

The two officers start to EXIT and meet Data on his
way in. Picard rises and crosses to the food unit.

PICARD

Tea, Earl Grey, hot.

DATA

Captain, permission to beam down
to Drema Four.

Picard almost spills his tea.

PICARD

What?

DATA

I have been unable to contact
Sarjenka.

PICARD

I know you're worried, but
transporting to the surface is
only going to make a bad situation
worse.

DATA

I feel it is important to
determine the reason for --

RIKER

(interrupting)

Come on, Data!

DATA

(to Picard)

Sir, your orders were to deliver
the message, correct?

PICARD

Yes.

30 CONTINUED: (3)

DATA

So what is the difference whether
I send the message or deliver it
personally?

30 CONTINUED: (4)

Picard is a little stunned by the chutzpah and remains silent. Riker bursts out:

RIKER

A whopping big one, and you know
it.

30 CONTINUED: (2)

DATA
(to Picard)
We have come this far.

PICARD
In for a penny, in for a pound,
is that what you're saying, Mister
Data?

Data just stares at him. Picard stares into those
too-wide eyes. It's like kicking a dog. He drops his
head into his hand.

PICARD
(continuing)
Oh hell.

He jerks his thumb toward the door.

PICARD
(continuing)
Go.

DATA
(not quite believing
it)
Sir?

PICARD
Go. Handle the transport, Number
One.

Riker and Data start for the doors. Riker looks back
with an ironic smile.

RIKER
Now where would you say we are?

With a hand Picard indicates someplace way over his
head. Data and Riker EXIT.

30A OMITTED

31 INT. TRANSPORTER ROOM (OPTICAL)

O'BRIEN is behind the console as Data and Riker ENTER.

RIKER
O'Brien, take a nap. You didn't
see this, you're not involved.

31 CONTINUED:

O'BRIEN

Right sir, just standing here
dozing off.

He folds his arms across his chest and leans up against
a wall. Data climbs onto the transporter.

RIKER

Ten minutes, Data, that's it,
and if you meet anybody but
Sarjenka --

DATA

I will signal for immediate beam
out.

Data DEMATERIALIZES.

PICARD'S COM VOICE

Commander Riker to the bridge.

RIKER

Damn!

O'BRIEN

I just woke up, sir.

RIKER

You know what to do?

O'BRIEN

No problem. I'll have him out
of there as smooth as ice.

Riker EXITS.

32 INT. SARJENKA'S ROOM (OPTICAL)

Data MATERIALIZES. A lurid red light is filtering
through the hexagonal cells of the comb-like room. The
transmitter lies on the floor. Occasional tremors
shake the room. On one side of the room is a raised
platform covered with tumbled furs. In one corner
is propped a lute-like instrument. Brightly colored
ribbons hang from the neck. On one wall hang a
number of pictures. They are all of improbable ships
sailing through the stars or winged creatures flying
through stars, ringed planets, etc. All the detritus
of childhood, but no child.

32 CONTINUED:

Data unlimbers his tricorder and takes readings. The tricorder is emitting HIGH-PITCHED BEEPS which DROP IN TONE as it scans across the door areas of the walls.

Data approaches a doorway and runs a hand across it. The wall VANISHES, and he is looking out at a volcano which is spurting molten lava high into the sky. A river of the viscous rock crawls toward the house. Ash is raining down outside. Data closes the wall.

Slowly he crosses and picks up the lute. An earth tremor shakes the room. Data steadies himself. He thoughtfully draws his fingers across the strings. The SOUND of the strings hang in the room.

Suddenly the wall VANISHES, and...

SARJENKA rushes in. The wall remains open. She is an eerie but beautiful child between ten and twelve. Her skin has a luminous gold color; her eyebrows have a metallic quality as if gemstones and precious metals had been crushed and brushed across the hairs. From above each brow spring delicate antennae which curve back over the top of her head. The hair which hangs to her waist is of the same metallic multicolored strands as the brows. The quality is as if a dragonfly developed bipedally. Eyes can be faceted or not. She is coughing.

Data turns. She freezes when she sees the Android, then shrinks back in terror.

She bolts for the exit. Data leaps after her and grabs her by the shoulders.

DATA
Sarjenka, wait!

She struggles violently in his grasp.

DATA
(continuing)
Do not be afraid. I am Data.

She stares at him in dawning wonder. Slowly she reaches out and touches his cheek with her fingertips.

SARJENKA
(breathing the word)
Data.
(a beat)
Data, you came.

32 CONTINUED: (2)

Then to his vast confusion the child throws herself
into his arms. His arms hang limply at his sides.

32 CONTINUED: (3)

SARJENKA

(continuing)

Data, where have you been?

DATA

There is no time for explanations.
You and your family must leave.

SARJENKA

We already have. We ran when the
tremors began.

DATA

(confused)

Then why are you here?

SARJENKA

My father wouldn't let us take
anything, but I had to have my
transmitter. I knew you would
come back, and I didn't want you
to find only silence -- the way
I did.

DATA

(distractedly)

Yes, well, I am sorry about that,
but it is very complicated -- Does
your family know where you are?

SARJENKA

No.

DATA

(looking outside)

You cannot survive in this.

Data closes the wall, and suddenly the little girl
begins to realize that she is in danger. Fright washes
across her face.

SARJENKA

What are we going to do?

Data considers. There is another tremor, and Sarjenka
almost loses her footing. Data steadies her. He has
evaluated all the available information and there is
only one alternative. He taps his insignia.

DATA

Enterprise, two to beam up.

32 CONTINUED: (3)

SARJENKA

Where are we going?

Data points upward.

SARJENKA

(continuing; thrilled)

To the stars?

DATA

Yes.

He positions the child, and they DEMATERIALIZE, as we:

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

33 INT. TRANSPORTER ROOM (OPTICAL)

Data and Sarjenka MATERIALIZE. O'Brien gapes at the alien. Sarjenka edges nervously sideways and slides her hand into Data's.

O'BRIEN

(sotto voce)

There's gonna be hell to pay.

DATA

Where is Commander Riker?

O'BRIEN

On the bridge.

Data, with Sarjenka in tow, steps down off the platform and heads for the doors.

O'BRIEN

(continuing)

Where are you going?

DATA

To the bridge.

O'BRIEN

You're going to take that?

Data pauses to consider.

DATA

Leave her here?

Sarjenka seizes his arm, stares in fear at O'Brien and in a frenzied whisper:

SARJENKA

Don't leave me here. Please don't leave me.

DATA

(to O'Brien)

Quite impossible.

They EXIT, the child's hand still locked in Data's. Off O'Brien's completely befuddled expression:

34 INT. MAIN BRIDGE (OPTICAL)

Riker, Picard, Troi, Wesley and Worf are all at their accustomed places. A supernumerary at Ops. The planet is on the main viewscreen.

WORF

Sir, we are three minutes from resonator launch.

PICARD

(to Riker)

Where is he?

RIKER

He'll be here.

Right on cue the doors of the aft turbolift open. Picard and Riker rise and turn. Riker's expression of relief turns to consternation as he and Picard stare at the child with Data. Picard very slowly turns his head to regard his first officer. There is a world of frustration in the glance.

PICARD

He has brought that child aboard my ship and onto my bridge.

RIKER

I'm sure Data will have a very good explanation.

DATA

She was frightened and did not want to be left alone

PICARD

Mister Data, would you kindly assume your station.

Picard nods to Troi and gestures toward Sarjenka.

PICARD

(continuing)

Counselor, escort her to Sickbay.

Troi starts up the ramp, and Sarjenka shrinks even closer to Data. She is in a very strange place, among strangers who look hideously ugly to her, and there is this gruff man who is angry with her and angry with her friend Data.

34 CONTINUED: (2)

TROI
(reaching the pair)
It's all right, nobody's going
to hurt you.

Troi holds out her hand to Sarjenka.

TROI
(continuing)
We'll go and get a treat, and --

SARJENKA
NO!

DATA
Captain, I will not allow her to
be in the way.

Sarjenka is beating at Troi's hand as Troi reaches for her and twining around Data like vines on a tree. Data is very rattled by this. Everyone's attention is on this little psychodrama and not on their stations.

WORF
Two minutes to resonator launch.

TROI
Little one, hush, it's all right.

SARJENKA
(interrupting, very
shrill)
NO! Leave me alone! I want Data!

Troi catches one of Sarjenka's flailing hands. Troi continues murmuring soothing endearments, but Sarjenka is having none of it. She bursts into wild sobs.

DATA
Counselor, allow me. Please.

Troi drops Sarjenka's hand and steps back, watching with great interest. Data drops to one knee. The little girl wraps her arms around his neck, rests her head on his shoulder, and sobs. Data's eyes are flicking from side to side, his head is cocking as waves of confusion break over him. Suddenly his arms go around her, and he hugs her close. With one hand he strokes her long hair.

34 CONTINUED: (3)

DATA

(continuing)

Hush, it is all right now. No one will harm you. These are my friends.

Sarjenka's sobs subside. The bridge is completely silent.

PICARD

Take your station, Mister Data, and keep her with you. This does directly concern her.

Data and Sarjenka move down to Ops. She is still holding his hand. She settles between the two stations. Still hanging on.

WORF

Thirty seconds to resonator launch.

DATA

(to Sarjenka)

I require my hand now.

WORF

Firing torpedoes.

34A EXT. SPACE - THE ENTERPRISE (OPTICAL)

We see the lights of the six racing torpedos heading for the planet like a flight of birds.

34B INT. MAIN BRIDGE (OPTICAL)

DATA

Sensors locked on probes.

WORF

Torpedos have reached their targets...

A beat. A thermographic image appears on the main viewscreen.

DATA

Resonators activated. Harmonic sequences have begun.

34B CONTINUED:

SARJENKA

What are you doing?

34B CONTINUED: (2)

DATA

We are attempting to quiet your planet. If we succeed, there will be no more quakes, no more volcanos.

PICARD

(to Wesley)

When should the results become evident?

WESLEY

Very quickly, sir.

SARJENKA

And my parents and brothers?

DATA

If our experiment...

He breaks off, realizing that what Sarjenka needs is reassurance.

DATA

(continuing)

They will soon be safe.

Data looks at his panel

DATA

(continuing)

Captain, sensors indicate a planetwide reduction in tectonic stress levels.

34B CONTINUED: (3)

WESLEY

It's working. We did it!

People shift in their chairs as the tension now eases on the bridge.

SARJENKA

(to Data)

You did this for me?

Data reacts. Sarjenka slowly turns and studies the bridge.

DATA

Sarjenka, look.

Data taps the console.

DATA

(continuing)

Starboard view.

The view of Drema Four on the Main Viewer is replaced with a view of the stars.

DATA

(continuing)

There, there are your stars.

Absolute wonder. Sarjenka approaches the Main Viewer.

DATA

(continuing)

What are you thinking?

SARJENKA

Someday, I'm going to be here.

34B CONTINUED: (5)

PICARD

Data, take Sarjenka to Sickbay.

DATA

Sir, must we?

PICARD

Yes.

Data holds out his hand to Sarjenka. She runs to him. Trustingly takes his hand, and they EXIT. Picard rises, crosses to the Ready Room, and ENTERS.

34C INT. PULASKI'S OFFICE (OPTICAL)

Pulaski is seated at her desk talking to Picard on the com screen.

PICARD'S COM VOICE

Data and the alien are on their way down. What would be involved in removing all memory of her communication with Data and her visit to this ship?

PULASKI

Assuming her brain structure is similar to ours the memories will be stored chemically on the neurons of the cerebral cortex. They are also time dependent. I'll have to scan for age of the chemical links, and try to find the relevant neurons. To be sure I may have to go back weeks before the initial contact with Data.

PICARD'S COM VOICE

Well, do your best.

His image vanishes as he cuts the com.

34D INT. CORRIDOR

Data and Sarjenka walking toward Sickbay.

34D CONTINUED:

SARJENKA

You have many different kinds
of people here.

34D CONTINUED: (2)

DATA

Yes.

SARJENKA

When I'm bigger can I be on your ship?

DATA

I am certain you could.

SARJENKA

(with a sigh)

I wish I could come with you now.

DATA

There are many things in life which we desire but will never receive. This is one of them.

SARJENKA

I know, but I can still wish for it.

The doors of Sickbay open and they ENTER.

35 INT. PULASKI'S OFFICE

Data and Sarjenka cross the room and enter. Pulaski is seated at her desk. On the desk are some collectibles, among them the Elanin Singer Stone.

DATA

Sarjenka, this is Doctor Pulaski.

PULASKI

Hello, dear.

SARJENKA

Hello.

Her eye is caught by the Singer Stone, and she picks it up. It begins to sing, and her eyes widen in wonder. She smiles.

35 CONTINUED:

SARJENKA
(continuing)
What is this?

PULASKI
An Elanin Singer Stone. It sings
a different song for each person.

Sarjenka thrusts the crystal at Data.

SARJENKA
What does it sing for you?

He folds her fingers back around the stone and pushes
it away gently.

DATA
It does not sing for me.

SARJENKA
Why not?

DATA
Because I am a machine.

SARJENKA
Oh Data, I'm sorry.

She touches his cheek.

PULASKI
Sarjenka, we're going to run a
few scans just to make sure you're
all right.

An expression of alarm crosses the child's face.

PULASKI
(continuing)
Data's going to be right with you.
Don't worry.

35A INT. SICKBAY (OPTICAL)

Data and Pulaski lead Sarjenka to the biobed, and Data
boosts her up. Pulaski gives her a hypospray, and the
little girl is out. Pulaski begins studying the
readouts over the bed.

35A CONTINUED:

PULASKI

(continuing)

You did a good thing, Data.

He looks down at Sarjenka.

35A CONTINUED: (2)

DATA

But are we doing a good thing now?

PULASKI

Data, this is to protect her as much as us.

DATA

By robbing her of her memories?

PULASKI

To remember you and this ship would complicate her future. She has to be the person she was born to be. And you'll remember.

Pulaski sets up a complex machine. It emits a beam of blue light across the child's head.

36 INT. SARJENKA'S ROOM (OPTICAL)

Data MATERIALIZES. He is carrying Sarjenka. (Stunt double if necessary.) Data carries the sleeping child to her bed and tucks her in. He then opens his hand, revealing the Elanin stone. It is silent. He then presses it into her hand, gently folding the fingers around the crystal. It begins to sing. He crosses to the wall and opens it, revealing the now quiet volcano. There are anxious VOICES OFF STAGE. Data quickly closes the wall, hurries to the center of the room, touches his insignia and DEMATERIALIZES.

37 EXT. SPACE - THE ENTERPRISE (OPTICAL)

at warp speed.

38 INT. MAIN BRIDGE

Riker is in the command position. Worf is at his station. Supernumeraries at Conn and Ops. Wesley ENTERS and starts to cross to his station. Riker motions to him, and Wesley joins him at the command station. He nods toward the first officer's chair.

RIKER

Sit down.

38 CONTINUED:

WESLEY

No thank you sir. It's going to be a long time before I'm really qualified to sit here.

RIKER

You did a good job, Wes. I'm proud of you.

WESLEY

Thank you, sir.

Wesley starts for Conn, then pauses and looks back.

WESLEY

(continuing)

Does it get any easier?

RIKER

No.

39 INT. PICARD'S QUARTERS

There is a CHIME. Picard looks up from book. In the background music is softly playing.

PICARD

Come.

Data ENTERS. Picard closes the book on a finger.

DATA

I came to thank you.

PICARD

No thanks are necessary. You reminded us that there are obligations beyond duty.

39 CONTINUED:

DATA

You did not have to hold that conference. Your decision could have been unilateral.

PICARD

One of my officers...

He stops, and sets aside the book.

PICARD

(continuing)

... One of my friends was in trouble. I had to help him.

DATA

I am going to miss her, Captain.

PICARD

That too is part of friendship, remembrance and regrets.

DATA

Yes, sir.

PICARD

And understanding that has taken you a step closer to humanity.

Off Data's quizzical look.

39A EXT SPACE - THE ENTERPRISE (OPTICAL)

Moving away at ways speed

FADE OUT.

END OF ACT FIVE

THE END