

STAR TREK: THE NEXT GENERATION

"Transfigurations"
#40273-173

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REVISED FINAL DRAFT

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STAR TREK: "Transfigurations" - 3/27/90 - CAST

STAR TREK: THE NEXT GENERATION
"Transfigurations"

CAST

PICARD	Zalkonians
RIKER	JOHN DOE
DATA	SUNAD
BEVERLY	
TROI	
GEORDI	
WORF	
WESLEY	

O'BRIEN
CHRISTY
NURSE TEMPLE

COMPUTER VOICE

Non-Speaking
SUPERNUMERARIES
TWO SHUTTLE TECHNICIANS

SEVERAL MEDICAL CREWPERSONS

STAR TREK: "Transfigurations" 3/27/90 - SETS

STAR TREK: THE NEXT GENERATION
"Transfigurations"

SETS

INTERIORS

USS ENTERPRISE
MAIN BRIDGE
READY ROOM
OBSERVATIONS LOUNGE
TEN FORWARD
SICKBAY
JOHN'S SICKBAY ROOM
ENGINEERING
CORRIDORS
CRUSHER QUARTERS
TURBOLIFT
SHUTTLBAY
CONTROL BOOTH
CATWALK

EXTERIORS

USS ENTERPRISE
PLANET SURFACE
CRASH SITE
ZALKONIAN SHIP

STAR TREK: THE NEXT GENERATION
"Transfigurations"
TEASER

FADE IN:

1 EXT. SPACE (OPTICAL)

The Enterprise in orbit around a small planetoid.

PICARD (V.O.)

Captain's Log, Stardate 43957.2.
We are presently charting an
unknown star system located in
the Zeta Gelis cluster. This
rather routine assignment has made
for a refreshingly quiet time
aboard the Enterprise.

2 INT. TEN FORWARD

GEORDI and WORF are at the bar. Geordi discreetly
indicates a young woman sitting with a friend (it is
CHRISTY, whom we last saw in "Booby Trap" telling
Geordi that she wasn't interested in him "that way").

GEORDI

That's her.

Worf takes a look.

GEORDI

Don't stare.

WORF

Why not?

GEORDI

Because she'll see.

WORF

Good. You must let her see the
fire in your eyes.

GEORDI

But what would I say... ?

2 CONTINUED:

WORF

(acting the wise
Lothario)

Words come later, it is the scent
that first speaks of love.

2 CONTINUED:

GEORDI

Thanks Worf, that really helps
me a lot.

Geordi sees Christy get up with a couple empty glasses
and head toward the bar. He quickly turns toward Worf
and tries to blend into the woodwork, but she ends up
standing right behind him as she waits for her refills.
She recognizes him:

CHRISTY

Hi, Geordi.

GEORDI

(turning around)
Hi, Christy.

A long silence. Christy waits for Geordi to continue,
but Geordi doesn't know what to say. She knows he has
a crush on her and tries to draw him out.

CHRISTY

So... how have you been?

GEORDI

Good.

Another long silence. Christy tries again.

CHRISTY

How are things down in
Engineering?

GEORDI

Fine... uh really... fine.

Another long silence. Christy finally gives up.

CHRISTY

Well, see you around.

Geordi nods and she EXITS. Worf turns to Geordi.

WORF

I have much to teach you about
women.

RIKER'S COM VOICE

Mister La Forge, report to
Transporter Room three.

As Geordi reacts...

3
thru OMITTED
3A

3B INT. CORRIDOR

RIKER, BEVERLY, and DATA are moving rapidly down the corridor towards the Transporter Room. A Turbolift OPENS and Geordi ENTERS. He quickly falls in step with the others.

GEORDI
What's this all about, Commander?

RIKER
(to Geordi)
Sensors have discovered a small one-man ship crashed on the planet.

BEVERLY
We're picked up life-signs... humanoid, very faint and fading.

They EXIT into the Transporter Room.

4 EXT. THE PLANET'S SURFACE (OPTICAL)

The Away Team MATERIALIZES in front of the shattered hull of the wrecked escape pod.

DATA
(using tricorder)
Radiation levels within acceptable limits.

As they get closer, we see the injured humanoid. He is unconscious, in a state of shock. Half his body is trapped under a mass of bent steel; he has a nasty head wound. His right arm is severed. Beverly moves quickly to him and uses her medical tricorder.

GEORDI
We can beam him out from under there, get him up to Sickbay.

BEVERLY
He's not stable enough for transport. There's damage to his brain stem, his autonomic functions are failing.

4 CONTINUED:

BEVERLY

His heart needs active neural feedback, it can't regulate itself. I need a volunteer.

GEORDI

I'm here.

BEVERLY

I'm going to hook your nervous systems together through my tricorder -- your brain will regulate both systems. That should stabilize him long enough to get him up to the ship.

The following takes a matter of seconds... she affixes a neural pad to the base of each of her patient's skulls. Thin fiber optic cables lead out from these pads and connect to her tricorder. She flips a switch and the tricorder starts beeping in synch with Geordi's heartbeat.

BEVERLY

Take deep, regular breaths. If anything goes wrong I'll break the connection.

Geordi nods. She activates the device. Two heartbeats can now be heard. Suddenly, a strange COLOR WASH moves along the fiber from the humanoid to Geordi.

BEVERLY

(ready to break connection)

Geordi!

GEORDI

I'm fine... no problem.

BEVERLY

(nods and hits combadge)
Transporter Room, three to beam directly to Sickbay.

As they DEMATERIALIZE, we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. JOHN'S SICKBAY ROOM

Patient "John Doe" has just been placed in a special emergency surgical bed. Electrodes are feverishly being attached to his head and chest. Beverly, NURSE TEMPLE, and SEVERAL MEDICAL CREWPERSONS are working on John.

BEVERLY

(to a nurse)

Autonomic responses are still low... begin cardiostimulation...

(to another nurse)

Sixty cc's of inoprovaline... massive infection is setting in... use the protodynoplaser to stabilize his immune system.

(looking at monitor)

We need to design a virus that can infiltrate his cell structure and boost his ATP production.

The team moves into action.

TEMPLE

What about Commander La Forge... he's waiting in the diagnostic center.

BEVERLY

I want you to give him a full bioscan. See if there are any residual effects from that energy discharge during the neuro-link.

Temple nods and EXITS.

BEVERLY

(to another nurse)

Keep his arm in cryogenic stasis until his vital signs are strong enough to begin surgical procedures.

Beverly leans over her patient as if trying to gauge his chances for survival... at the moment they don't look good...

6 INT. BRIDGE

PICARD, Riker, Data, and Worf are on the Bridge.

RIKER

From the size and shape of the wreckage, it appeared to be some kind of escape pod. The control system had been heavily damaged, that's probably what caused the crash.

PICARD

(thoughtfully)

An escape pod... then it couldn't have travelled very far. Mister Data, any signs of other ships in this area?

DATA

(works console)

I am picking up a scattering of debris in extended orbit around the planet. It reads as refined metals and other synthetic compounds.

PICARD

The remains of a larger vessel. He must have left in the pod before the ship was destroyed.

WORF

(works console)

Sensors show trace elements in the debris that would indicate phaser fire was recently exchanged.

PICARD

Were you able to salvage anything from the escape pod?

Data holds up a small gel-filled capsule.

DATA

This is all that is left of the pod's computer system.

PICARD

Can you access it?

6 CONTINUED:

DATA

It will take time. Downloading it into our system will require fabrication of a matrix translator to emulate the alien's computer system.

PICARD

Keep me apprised of your progress.

DATA

Aye, sir.

Data moves to the aft science station.

7 EXT. SPACE - THE ENTERPRISE (OPTICAL)

in orbit.

8 INT. JOHN'S SICKBAY ROOM (OPTICAL)

Two hours later. Doctor Crusher has successfully reattached her patient's arm and high-tech bandages now cover the wound. Beverly looks fatigued. Temple is monitoring some equipment.

TEMPLE

Limb re-fusion appears to have been successful, Doctor. Tissue oxygenation is within norms.

BEVERLY

That's all we can do for now. We won't be able to test neuromuscular function for a few days.

Geordi ENTERS.

GEORDI

Can I go now, Doc?

Beverly picks up a padd and examines the results of Geordi's examination.

BEVERLY

No need to keep you here. Your bioscan came out negative.

8 CONTINUED:

GEORDI

I could have told you that. I
feel great.

As Geordi turns to leave, Picard ENTERS.

8 CONTINUED: (2)

PICARD
(indicating John)
How's your patient, Beverly?

BEVERLY
I never thought he'd make it this far. There was major trauma to the head and chest cavity, massive plasma loss, and severe damage to most of his organs.

PICARD
What are his chances?

BEVERLY
I believe he'll live... but I'm afraid I can't take the credit for it. His body is showing amazing recuperative powers. The damaged tissue is repairing itself at a phenomenal rate.

(beat)
There's only one thing that troubles me.

PICARD
Go on.

BEVERLY
Take a look at this.

Beverly goes to a wall monitor and taps it. A graphic display of cells undergoing rapid transformation comes up.

PICARD
Cell regeneration?

BEVERLY
Yes... the thing is that it has nothing to do with his injuries. These are undamaged cells, but they seem to be mutating.

PICARD
Any theory as to what's causing it?

8 CONTINUED: (3)

BEVERLY
(shaking head)

No. I've never seen anything like it. It's possible this could be part of his natural healing process. I hope it is... because there's nothing I can do to stop it.

On display as the cells rapidly mutate...

9 OMITTED

9A INT. TEN FORWARD (FORMERLY SCENES 17-20)

Geordi, Worf, and Data are seated at one of the tables. Geordi and Data are deep in conversation, while Worf looks a little bored. Geordi is holding the storage capsule.

GEORDI

I'm telling you Data, there's got to be some way to decode the information in this thing.

DATA

I agree Geordi. But the data matrix within the capsule does not correspond to any standard format. All we have been able to determine is that the device uses a chemically based system for molecular energy encoding.

GEORDI

Yeah, and the computer still can't analyze the specific chemical elements involved. It's got to be part of the data processing system...

(a beat as he thinks)

What if it's a feedback loop controller?

Data is very interested in this new line of pursuit.

DATA

The compact shape does suggest a rapid chemical processing and storage capacity.

9A CONTINUED:

GEORDI

We found it close to the escape pod instrumentation assemblage... this capsule might process the ship's dynamic motions and augment the manual control inputs.

(getting a little excited)

We could send it a few test signals... make it think the entire assemblage was awake and operating.

DATA

An intriguing experiment. The capsule might provide us with information without the need to decode the storage medium itself. Perhaps we could examine your theory immediately.

WORF

(with usual Klingon intensity)

Less talk, more synthehol.

(beat)

We came here to relax.

GEORDI

I am relaxed. In fact, I've never felt better.

9A CONTINUED: (2)

Geordi turns and waves over a WAITER for another round. As he turns, he sees Christy at the bar talking with a FEMALE CREWPERSON. She sees him and gives him a friendly wave.

9B ON GEORDI

His attitude and demeanor are in marked contrast to the first scene with Christy in the Teaser. A smile breaks out on his face and he confidently gets up from the table and starts to head for the bar.

GEORDI

But you know, Worf you do have a point.

(to Data)

I think the storage capsule can wait awhile.

They watch in surprise as he heads for the bar.

9C NEW ANGLE

on Christy and Geordi. Christy has just said good-bye to her friend and is on her way out when Geordi smoothly intercepts her. She is a little surprised by Geordi's change in attitude, but welcomes it.

GEORDI

Hi. Not leaving, are you?

CHRISTY

Oh hi, Geordi... I was just on my way down to the arboretum.

GEORDI

Care for some company?

CHRISTY

(warm smile)

I'd love some. But I didn't think you were interested... in that kind of thing.

GEORDI

(taking her arm)

There are a lot of things you don't know about me.

Geordi matches her smile with one of his own and they EXIT arm in arm.

9D ON WORF AND DATA

as they watch Geordi and Christy leave. Worf nods his head in approval.

WORF

I have been tutoring him.
(proudly)
He learns quickly.

On Data's reaction...

9E EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling on impulse power.

10 INT. JOHN'S SICKBAY ROOM

We see that the patient has been removed from the emergency surgical bed and is now lying on an ordinary sickbay bed.

BEVERLY (V.O.)

Medical Log, Stardate 43958.8.
I have removed patient "John Doe"
from the emergency bio-support
unit. In just thirty-six hours
most of his major organ systems
have regenerated themselves to
the point where they can now
function on their own.

Beverly crosses over to John's side. She is leaning against the bed and looking up at a diagnostic monitor... she turns to move away from the bed when suddenly... his arm stabs out and grasps her wrist. Beverly is startled, and whirls around in fear.

10A ANGLE ON JOHN

as his eyes open. He looks around in momentary bewilderment... then looks up at Beverly... he breaks into a smile so rich and deep that her fear evaporates and she finds herself smiling back.

JOHN

(gratified)
I am... alive.

BEVERLY

You certainly are.

10A CONTINUED:

JOHN

Thank you... for my life. Tell
me... who am I?

On Beverly's reaction...

11
thru OMITTED
12

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising on impulse power.

PICARD (V.O.)

Captain's Log: Stardate 43960.6.
Our mission to map the Zeta Gelis
star cluster is proceeding on
schedule. Meanwhile, Doctor
Crusher reports that the recovery
of the patient she has named John
Doe continues at a remarkable
pace.

14 INT. JOHN'S SICKBAY ROOM (OPTICAL)

The room has several devices designed for physical rehabilitation scattered around it. The circular disc that hangs over the operating table in Sickbay now hangs here and dominates the room. There are a few subtle changes in the disc to suggest small devices and sensors. John is reclining in a chair beneath the disc. Small BEAMS OF LIGHT lance down from the disc and move along John's limbs. Beverly is standing at a nearby console monitoring the therapy. John's attitude is bright, positive. He is vibrant and full of confidence as he goes through his rehabilitation.

BEVERLY

Are you experiencing any
discomfort?

JOHN

None. I can feel the life
returning to my body.

BEVERLY

(impressed)

Your neurofibrowaves are
functioning almost normally again.

(beat)

That puts you... about six weeks
ahead of my original schedule.

15 NEW ANGLE (OPTICAL)

Beverly works the console and the beams STOP. She picks up some medical bands about the size and shape of dog collars and begins to attach them to John's arms and legs.

JOHN

(smiling)

That should give you and your colleagues something to talk about.

BEVERLY

You're all we've talked about since your arrival.

John is pleased and enthusiastic.

JOHN

(pleased)

I believe I'm ready for the next phase of my treatment.

BEVERLY

(light)

You're right... I think it's time you stopped taking up valuable bedspace.

John smiles.

BEVERLY

Now remember... you've been off your feet for almost a month. These motor assist bands will provide electrical stimulation to your arms and legs. They'll help you re-learn to control your muscles.

(beat)

Now, don't be disappointed if your mobility is restricted at first... your limbs are still weak.

John is clearly excited at the prospect of getting up. Beverly completes the process of attaching the bands and then stands up. She pulls out a tricorder to monitor him.

15 CONTINUED: (2)

JOHN

I appreciate your concern Doctor.
But I think I'm going to surprise
you again. I feel strong enough
to fly.

John slowly gets up. He smiles, glad to be on his feet. He takes a few confident steps and then loses his balance and collapses on the floor. Beverly moves over to him quickly. John smiles ruefully.

JOHN

But perhaps I should concentrate
on walking first.

Beverly returns his smile and helps him to his feet.

BEVERLY

Let's try again. But this time...
a little more slowly.

JOHN

(grins)
Much more slowly.

John hesitantly begins to walk, stiff-limbed. Beverly close at his side. He totters a moment and has to lean on her for support. John starts to walk again without her help. As he walks, we can see his strength starting to return. John begins to flex his arms and hands... his face shows sheer joy as life returns to his limbs. Beverly is sharing in his infectious joy.

16 NEW ANGLE

As Picard ENTERS. Picard, who has met John before, realizes that he is witnessing a key moment in John's recuperation and watches without interrupting. John begins to walk a little too fast once more and loses his balance near Picard, who quickly catches him before he falls. Picard helps John to regain his balance and then lets him go.

JOHN

I envy your reflexes, Captain.

PICARD

And I envy your strength of will.
Doctor Crusher has kept me
informed of your progress. It's
quite extraordinary.

16 CONTINUED:

JOHN

I have an extraordinary doctor.
She gave me back my life. I hope
that I'm worthy of her efforts.

Beverly beams as she and John share a moment of pride over what they've accomplished together. John girds himself and starts walking again. Beverly monitors him closely as he slowly moves around the room.

PICARD

Tell me John, are you still unable
to recall anything at all about
your past?

At the mention of his past, John's expression clouds. His bright and vibrant personality seems dimmed.

JOHN

No... my memories begin the moment
I woke up in Sickbay.

(beat)

Doctor Crusher told me... you
think I was in some kind of
battle.

PICARD

We're quite certain of that. But
you have no idea how you came to
be in that escape pod, or what
happened to your ship?

JOHN

(shaking his head)

No. Believe me, Captain it's a
horrible feeling. Not knowing
who you are, where you're from...

PICARD

(to Beverly)

Have you tried synaptic
induction?

BEVERLY

His neural nets don't conform
to any known patterns.
Conventional neurotherapy has
proven ineffective. Hopefully,
in time, his memory pathways will
reestablish themselves naturally.

16 CONTINUED: (2)

Suddenly John puts a hand to his stomach and his face contorts in momentary agony. Beverly moves to him.

BEVERLY
That same pain again?

JOHN
(tight)
Yes.

The pain ends and his features relax.

JOHN
(with shaky smile)
I think I've made enough progress
for one day.

Beverly is scanning him, but doesn't know what to make of the readings.

PICARD
(to Beverly)
Not a relapse I hope.

BEVERLY
(concerned)
This has nothing to do with his
wounds. I think it's related
to the continuing mutation of his
cell structure.

PICARD
Still no theory as to what's
causing it?

BEVERLY
(shaking her head)
None. I've run every test I could
think of... it just doesn't make
any sense.

JOHN
(smiles but troubled)
I seem to be a mystery, Doctor.
To you... and to myself.

On Beverly's concerned reaction...

17
thru OMITTED
20

20A INT.CORRIDOR/TURBOLIFT (FORMERLY SCENE 29)

Riker waiting for Turbolift. The doors open and reveal Geordi and Christy kissing inside. Christy pulls away and smiles at Geordi.

CHRISTY

This is where I get off. See you tonight in Ten Forward?

GEORDI

I'll be there.

Christy heads out into corridor. She smiles at Riker.

CHRISTY

Hello Commander.

RIKER

Miss Henshaw.

Riker ENTERS the Turbolift. The doors shut.

RIKER

Bridge.

Riker looks a question at Geordi.

GEORDI

Deck six.

RIKER

(light, easy)

So... you and Miss Henshaw have certainly been seeing a lot of each other.

GEORDI

Every night this week.

RIKER

Is that all? Seems like you've been walking around with a smile on your face for a lot longer than that.

GEORDI

I guess I have. This last month or so... everything seems to be going my way.

(MORE)

20A CONTINUED:

GEORDI (Cont'd)

(beat)

I don't know what it is, but something's changed around here.

RIKER

The only thing that's changed is you.

GEORDI

Me? I'm the same guy I've always been.

RIKER

If you say so... but I don't remember the old Geordi having much success with Christy Henshaw.

GEORDI

Maybe I am a little more confident than I used to be.

The doors open and Geordi EXITS. Riker smiles in approval.

21 INT. SICKBAY

John is sitting on the operating table with bands on his arms and legs. Beverly is working at a console while John practices flexing and stretching his muscles. The door to Sickbay OPENS and O'BRIEN ENTERS wearing a kayaking outfit. He is holding his shoulder and has a rueful expression on his face.

BEVERLY

What happened to you?

O'BRIEN

I was... uh... kayaking on the Holodeck again.

Beverly quickly scans his shoulder.

BEVERLY

And now you've dislocated your shoulder. Sit down, I'll get the osteotractor frame.

O'Brien sits down and WESLEY ENTERS.

WESLEY

Hi mom. We still on for dinner tonight?

BEVERLY

Seven-thirty sharp. I'll be right back.

Beverly EXITS to lab. Wesley sees O'Brien and smiles.

WESLEY

Kayaking again?

O'Brien grunts in pain. Wesley shakes his head. He smiles in greeting to John. They've obviously met before.

21 CONTINUED:

WESLEY

So how's my mom's favorite
patient?

JOHN

Judge for yourself.

John gets off the table and starts to gingerly walk
around the room. His movements are confident and sure.

WESLEY

Hey... not bad.

JOHN

Your mother promised me a tour
of the ship tomorrow.
(confidentially)
You may find this hard to believe,
but Sickbay can be an incredibly
boring place.

O'BRIEN

(toward lab)

Hey Doc... I'm dying here.

22 ON JOHN (OPTICAL)

John looks at O'Brien... sees his discomfort... a look
of gentle compassion comes over his features. John
goes over to O'Brien and puts his hand on his injured
shoulder just as Beverly ENTERS from the lab in the
b.g.

JOHN

Don't worry my friend... you'll
be alright.

There is a brief COLOR WASH on O'Brien's shoulder (like
the light that hit Geordi in the Teaser). O'Brien is
surprised. He moves his arm around experimentally.

O'BRIEN

(to Beverly)

The pain's gone.

Beverly pulls out her scanner and runs it over his arm.

22 CONTINUED:

BEVERLY

(amazed)

It's completely healed. I don't understand... what did you do, John?

JOHN

I... don't know. It was... instinct.

(holds out hand)

I just... touched him.

Beverly reaches out and takes his hand. She looks at it in wonder and then looks up into his face. The look on his face is surprised and bewildered.

23 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Cruising along.

24 INT. BEVERLY'S QUARTERS

Wesley at the table. He and Beverly have just finished dinner. Beverly is returning to the table with a couple of drinks. She sets the drinks down and then sits.

BEVERLY

I've run every test and scan that I can think of... there's no physiological evidence that would indicate he would possess such powers. But then, there's so much about John that's a mystery...

Wesley takes a drink and thinks for a beat.

WESLEY

You know... I really like him.

BEVERLY

(pleased)

He does have a certain charm doesn't he? The whole medical staff has commented on it.

Wesley studies his mom for a second. He can tell there's more to this than Beverly is letting on. He is genuinely interested in her feelings without being threatened by them.

24 CONTINUED:

WESLEY

You seem pretty taken with him
yourself.

BEVERLY

I guess I am... taken with him.
There's a strength and serenity
about him that's very attractive.
Yet, he's filled with such pain
and turmoil... he's so
vulnerable. I find him... very
intriguing.

WESLEY

(with a smile)

Sounds like there's more to it
than that.

BEVERLY

Is that your way of asking if I'm
getting romantically involved with
him?

WESLEY

You said it, I didn't.

Beverly searches to explain her confused feelings.

BEVERLY

My feelings toward him aren't
romantic... exactly. I mean...
I know that the... doctor/patient
relationship can sometimes create
a... false sense of intimacy...
but this is different. There's
an almost... spiritual connection.

(beat)

I guess I'm not making much sense,
am I?

WESLEY

(gently)

I think I understand.

A beat. Beverly is appreciative and touched by
Wesley's support.

25 INT. MAIN BRIDGE (OPTICAL)

Data is working at the aft science station as Geordi ENTERS the Bridge from the aft Turbolift. He carries the storage capsule in his hand.

GEORDI

Data, I was thinking about the storage capsule last night.

(he places the capsule on to the console)

And I was wondering... what if we've been going about it the wrong way. We've been trying to analyze its mechanical properties. What if it is a biochemical storage medium?

DATA

Are you suggesting that it employes memory RNA like an organic cell?

GEORDI

Well, it does contain quantities of nucleic acids.

DATA

Perhaps the information sequences are encoded in the molecular patterns themselves.

GEORDI

Computer, scan the storage capsule. Analyze molecular sequences on nucleic acid chains.

Suddenly the random information on the science screen coalesces into starmap coordinates.

GEORDI

(triumphant)

Well what do you know. A navigational chart.

DATA

It appears that your hypothesis was correct, Geordi.

GEORDI

(very pleased)

I knew it.

(to Picard)

Captain?

25 CONTINUED:

Picard comes over.

PICARD

You found something?

DATA

We have determined that the storage cube from John Doe's escape pod contains navigational information.

PICARD

Can you match these stars to our charts?

DATA

Computer, run transformational matrix calculations. Match navigational referents to known stars in this sector.

COMPUTER VOICE

Information on this sector is incomplete. No correlation.

GEORDI

(determined)

I'm not giving up yet. Not after coming so close to cracking this thing.

(MORE)

25 CONTINUED:

GEORDI (Cont'd)
(examines screen)
That might be flight path
information from John's ship, but
without a frame of reference, I
can't determine the origin points.

They all think for a beat.

DATA
Computer, assume those points are
course corrections and derive
gravitational values for stellar
objects near the flight path.

The information on the screen starts to be converted.

DATA
Most of these are ordinary G-type
stars...
(indicates point on
screen)
But this would appear to be a
neutron star, possibly a pulsar.

GEORDI
(indicates markings
next to the pulsar)
Which means this might be a
rotational time reference.

DATA
Computer, assume these symbols
are pulsars. Translate associated
values into standard temporal
notations.

The display changes again.

DATA
(continuing)
Computer, is there a pulsar with
a rotational period of...
one-point-five-two-four-four
seconds within sensor range?

COMPUTER VOICE
Affirmative.

25 CONTINUED: (2)

GEORDI

Bingo! Overlay navigational chart using referenced pulsars and project a flight path back to origin.

COMPUTER VOICE

Flight path originated at bearing zero-zero-three, mark zero-one-five. Distance, two-point-three parsecs.

GEORDI

That's it, Captain. That's where John Doe came from.

DATA

That bearing is almost directly along our planned course.

PICARD

Good. Then we can continue our mission without significant interruption.

As they look at the starchart on the screen...

26 INT. JOHN'S ROOM IN SICKBAY

John is shocked.

JOHN

Home?

MOVE to reveal Beverly and Picard in the room.

PICARD

Yes... using the information we
found in your escape pod, we may
be able to return you to your
people.

It takes John a few moments to sort out his feelings.
His expression changes for a moment... his words slip
out, without conscious thought.

JOHN

(almost a whisper)
I... cannot go back.

Picard and Beverly exchange a look.

PICARD

And why is that?

There is a beat as John thinks. Then with a shock of
realization...

JOHN

(certain)
You must not take me home,
Captain.

BEVERLY

John, your memory... has it
returned?

John is trying desperately to remember, but specific
memories stay tantalizingly out of reach.

26 CONTINUED:

JOHN

All I know is that we came out here to escape.

PICARD

Escape what?

BEVERLY

There were others with you?

JOHN

(searching)

Yes... I was not... alone. But what happened to the others or what we were escaping from... I cannot remember.

(to Picard with passion)

But I do know that I cannot go back... not yet.

Picard and Beverly are a little taken aback by the conviction and determination of John.

PICARD

We will not arrive in your star system for at least three weeks. That gives us plenty of time to discuss this matter further.

BEVERLY

Hopefully by then, you'll have regained more of your memory.

JOHN

(relieved)

You're right of course. I apologize for my outburst, Captain.

PICARD

It is... understandable.

Picard nods and EXITS. Beverly smiles at John with reassurance and then EXITS. John gets up and moves over to a cup of water sitting on a table.

27 ON JOHN (OPTICAL)

as he reaches for the cup. He doubles over in more intense pain that we saw earlier... the spasm lasts longer this time. With great effort, he tries to release the pain by sheer will. The pain subsides after a final spasm and a BRIGHT YELLOWISH GLOW moves quickly from his chest to along his arms and then disappears. Hold on John... bewildered and frightened.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. TEN FORWARD

Beverly and John ENTER. The room is filled with SUPERNUMERARIES... a busy, lively atmosphere. John and Beverly pause near the bar.

JOHN

This ship is astounding. It seems to stretch on without end.

BEVERLY

We can see the rest of it some other time. This is your first day out of Sickbay... I don't want you to overexert yourself.

JOHN

(glancing around)

This looks like an ideal place to rest.

BEVERLY

My thoughts exactly.

They walk over to an empty table and sit down. John looks around the room at the activity surrounding them.

JOHN

Truly remarkable.

BEVERLY

What is?

JOHN

These people... they're all so different from one another... yet they work together freely.

BEVERLY

Is it that surprising?

John thinks this over.

JOHN

It is... new to me.

28 CONTINUED:

JOHN

(frustrated)

My people are different...
somehow. If only I could
remember!

(beat)

Yesterday... for one terrifying
moment, there was clarity.

BEVERLY

You mean that energy pulse... ?

JOHN

Yes. For that moment, my purpose
seemed clear... but then it was
gone.

BEVERLY

The pain... the energy pulse...
they must all be linked to the
cell mutation in your body.

(beat)

I wish there was some way I could
help you get to the truth.

John gives her a warm smile. His own pain forgotten...
only looking to reassure her.

JOHN

Thank you... Beverly, you've done
so much for me already. I only
wish there was some way I could
repay you.

BEVERLY

But you have...

John gives her a gentle but questioning look. Beverly
is a little embarrassed, yet she feels compelled to
tell him her personal feelings.

BEVERLY

The... friendship... that we've
developed has made me... very
happy.

John thinks this over for a few seconds. They both
realize that each has strong feelings towards the
other, but both know that they cannot take their
relationship any further.

28 CONTINUED: (2)

JOHN

The rapport that exists between
us... also means a great deal
to me.

(beat with deep
conviction)

But I believe that I am on some
kind of journey. Whatever brought
me here... whatever is happening
to my body... it's all part of
that journey... and I must
complete it... before any other
consideration.

Beverly knows that John is right, but nevertheless
there is still that strong attraction between them.
A solemn bittersweet moment as they both reflect on
what might have been.

29 OMITTED

30 INT. MAIN BRIDGE

Data and Worf at their stations, Picard and Riker at
Command.

30 CONTINUED:

WORF

Sir, I am reading a vessel on long-range scanners... it is coming from sector nine five six nine.

PICARD

What configuration?

WORF

Impossible to identify at this distance. However, it is on an intercept course.

DATA

Captain, the ship is traveling at warp nine point seven two.

RIKER

Nine point seven two?

PICARD

Time to intercept?

DATA

At present course and speed... ten hours fifty-three minutes.

PICARD

Try to hail them, Mister Worf.

A beat as Worf works his console.

WORF

No response, Captain.

Picard is a little disturbed by this.

PICARD

Monitor their approach... repeat hail every half hour.

WORF

Aye sir.

RIKER

Whoever they are, they're in a big hurry to get here.

Picard and Riker exchange a look... who is out there?

31 INT. JOHN'S SICKBAY ROOM

John is reading about Federation history on a computer terminal. Suddenly a spasm of pain shoots through his body, doubling him over in agony.

32 CLOSE ON MEDICAL MONITOR (OPTICAL)

The screen is monitoring the lifesigns of John, when a RED WARNING LIGHT comes on along with a BEEPING SOUND.

33 INT. JOHN'S SICKBAY ROOM (OPTICAL)

The doors open and Nurse Temple ENTERS. She goes over to John, who is clearly in torment.

TEMPLE

(hits combadge)

Doctor Crusher, medical emergency,
room four.

JOHN

(struggling)

Can't... make it... stop...

Beverly RUSHES IN with a tricorder and goes to John.

BEVERLY

(scanning him)

John tell me... is it worse than
before?

JOHN

Much... worse.

TEMPLE

Should I get something for the
pain?

BEVERLY

(reading tricorder)

No. The readings are fluctuating
too wildly... it wouldn't do any
good, his entire cell structure...
is transforming.

His face contorts and he grabs her arm.

JOHN

Beverly! I have to... leave!

33 CONTINUED:

BEVERLY

Where do you want to go?

JOHN

I must... get off... this ship.

BEVERLY

John, that's impossible. In your condition---

John moves away from her and backs towards the door.

JOHN

I must... !

A brief GLOW OF YELLOWISH LIGHT emanates from his chest again, this time the effect is a little longer and the light is more intense. It startles Beverly and the Nurse. The glow subsides and a look of determination comes over his face. John bolts OUT THE DOOR.

34 INT. SICKBAY/CORRIDOR

Moving with Beverly as she follows John. He goes into the corridor and Beverly stops in the doorway. She hesitates for a moment. She doesn't want to do anything to hurt John, but realizes her duty to the ship outweighs her personal feelings. She hits her combadge.

BEVERLY

Security...

STAR TREK: "Transfigurations" - REV. 3/30/90 - ACT THREE 34A.

35

thru OMITTED

36

37 INT. SHUTTLE BAY CONTROL BOOTH

Looking down into the shuttle bay. TWO SHUTTLE TECHNICIANS are working on a shuttlecraft along with Geordi. He steps back from the shuttle.

37 CONTINUED:

GEORDI
(to technicians)
Okay, let's realign the magnetic
inducers on the starboard nacelle.

38 NEW ANGLE

looking out from the control booth, along the catwalk
toward the door. The door opens and John ENTERS. He
hesitates a moment, gets his bearings... looks down
and sees the shuttlecraft... then heads for the control
booth.

39 ON CONTROL BOOTH (OPTICAL)

John goes into the booth, GLOWS again.

40 INT. CONTROL BOOTH

John trying to figure out how to open shuttle bay
doors...

41 INT. SHUTTLE BAY

Worf, SECURITY TEAM, and Beverly ENTER the bay on the
main level. They see John up in the booth.

BEVERLY
John!

WORF
Leave the control booth
immediately!

John continues to work the console. The HANGAR DOOR
STARTS TO OPEN.

41A INT. SHUTTLE BAY (OPTICAL)

as shuttle bay doors open.

42 MOVING WITH WORF

as he goes back out into the corridor and ENTERS the
Turbolift.

43 ON BEVERLY

BEVERLY

John! Listen to me! You must
come down!

44 ON BOOTH AND CATWALK (OPTICAL)

as Worf ENTERS from the door and moves carefully along
catwalk toward booth. His phaser is drawn.

WORF

Step away from the controls.

John is confused and frightened. He steps out of the
booth towards Worf.

JOHN

Get back! Please... stay away!

WORF

I have no wish to harm you... but
you must return to Sickbay
immediately.

Worf moves closer... trying to calm him.

JOHN

No! Do not come any closer! I
have no control over what's
happening to me.

John is convulsed with pain... he crumples (no flare
yet). Worf goes over to him and as he bends over him,
John suddenly PULSES BRIEFLY INTO A FLARE. John
returns almost immediately to humanoid form, but Worf
is knocked over the railing and falls to the deck
below.

45 ON WORF

as he lands with a sickening thud.

46 ON JOHN

He looks down and sees Worf... a horrified expression on his face.

47 NEW ANGLE

as Beverly and the Security Team cluster around Worf. Beverly examines him.

BEVERLY

His neck is broken. No life signs.

(hits combadge)

Sickbay, form a resuscitation team, we have a code seven in shuttle bay two. Transporter room, standby...

Beverly senses another presence in the room and she turns around. The others turn with her...

48 NEW ANGLE (OPTICAL)

revealing John in the doorway to the shuttle bay... a look of compassion and pity on his face. He begins to move towards them... the Security team start to draw their phasers, but Beverly stops them.

BEVERLY

No... don't.

The team hesitates... they move back warily. John continues over to Worf. Beverly searches his face to confirm her hope... there is a look of peaceful confidence on his face. He kneels down by Worf and slowly reaches out... and touches Worf's neck. The same COLOR WASH seen when John touched O'Brien now emanates from John's hand. A long beat... then Worf's eyes open. An audible gasp from the on-lookers. Worf's face shows his surprise... he's unsure of what has just happened.

49 NEW ANGLE

Beverly scans Worf.

BEVERLY

There's no trace of injury.

49A CLOSE ON GEORDI

as he looks at John and realizes the extent of John's powers. He becomes aware of the effect John has had on him.

49B BACK TO SCENE

Beverly looks at John with awe. He smiles... and for that moment he is serene and at peace with himself. All eyes on John as he helps Worf to his feet. On their reactions...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. SPACE - THE ENTERPRISE (OPTICAL)

Travelling at impulse.

51 INT. CAPTAIN'S READY ROOM

Picard, Beverly, and John. Picard at his desk, his expression grim. Beverly watches with concern and compassion.

PICARD

You admit you were trying to steal a shuttlecraft.

JOHN

Yes.

PICARD

So I ask you again -- why?

JOHN

I don't know!

PICARD

Unacceptable. You had a reason -- I want to know what it was.

No response from John.

PICARD (cont'd)

(sharply)

Dammit, I'm entitled to an answer. You nearly killed a member of my crew.

BEVERLY

(defending)

And healed him.

PICARD

I am not forgetting that. It's the only reason he's here, and not in the brig.

JOHN

I warned him... told him it was dangerous.

51 CONTINUED:

Picard leaps on that small admission.

PICARD

Why? Why is it dangerous? What is happening to you?

JOHN

(wearily)

I don't know.

Beverly responds to his pain and turmoil. She stands, runs a tricorder scan.

BEVERLY

The rate of metamorphosis is accelerating. Almost as if your body were generating an electrical field that's warping the tissue.

(in answer to Picard's look)

I can't explain what I don't understand.

PICARD

(frustrated and worried)

Who are you? What are you?

JOHN

I am afraid... for myself... for all of you. I have to get away... isolate myself. Whatever is happening to me, it's dangerous.

PICARD

As Lieutenant Worf discovered.

JOHN

I don't want to hurt anyone.

(a beat)

Captain, for the sake of your crew, let me go before it happens again.

BEVERLY

John, I can't believe you're capable of harming any -

51 CONTINUED: (2)

They are interrupted by a call from the Bridge.

DATA'S COM VOICE
Captain, the alien vessel is
coming within weapons range. Its
shields are up.

PICARD
On my way.
(to Beverly and John)
Take him back to Sickbay. I want
him under constant surveillance.

They all EXIT.

52 INT. MAIN BRIDGE

Picard emerges from the Ready Room, followed by Beverly and John. As Picard goes to his chair, Geordi approaches John still near the door to the Ready Room. Geordi hesitates before speaking -- a hesitation born from admiration and wonder, not fear.

GEORDI
I want to thank you.

JOHN
For what?

GEORDI
I don't know how -- or why --
but down on the planet, you gave
me something... a new confidence.

John smiles.

JOHN
I doubt I can take credit for
that... Perhaps I only helped
you find something you already
had.

Geordi reacts...

53 NEW ANGLE (OPTICAL)

as Picard takes his seat, looks at the Main Viewer. On it is an alien spaceship -- very sleek, very military.

DATA

Alien vessel approaching at
half-impulse, heading zero-five-one
mark one-one-four.

PICARD

Raise shields. Slow to one-third
impulse and bring us to
one-zero-three mark zero-two-five.
Mister Worf, hail the alien
vessel.

WORF

They continue to ignore our hails,
sir.

Data reacts to a readout on his panel.

DATA

They are scanning us, Captain.

John steps up to Picard and Beverly, his eyes on the
Main Viewer.

54 WIDER

as Picard notices John's cold, hard-edged expression;
it's the expression John gets when thinking of his
past. Picard gives John a look -- "do you recognize
that ship? John shrugs helplessly -- he doesn't know.

Worf works his panel:

WORF

They are answering our hail,
Captain.

PICARD

On screen.

55 ANGLE TO INCLUDE THE MAIN VIEWER (OPTICAL)

The image of the approaching ship is replaced with
SUNAD, an imposing Zalkonian humanoid physiologically
similar to John but whose attire and demeanor is much
more military, more aggressive, almost Draconian.

55 CONTINUED:

Sunad sees John, glares at him with hostility. John reacts to the sight of Sunad; Picard picks up on it:

PICARD

You know him?

JOHN

Yes... I don't know how, but...

(a beat)

He's dangerous...

Picard nods and steps up toward the Viewer.

SUNAD

I am Commander Sunad, of Zalkon.
You are trespassing into our
space... and you are holding a
Zalkonian citizen.

Troi, standing near Picard, studies John's reaction to Sunad almost as intently as she studies Sunad. John appears confused, showing a mixture of fear and contempt.

PICARD

I am Captain Jean-Luc Picard, of
the United Federation of Planets.
We intend no transgression of --

Sunad, still eyeing John with loathing, interrupts:

SUNAD

You will return him to us
immediately.

Picard looks at John. John shakes his head -- he doesn't want to go.

PICARD

(re: John)

Sunad -- this individual is our
guest. We found him dying in a
shipwreck and returned him to
health.

But Sunad is unappreciative:

SUNAD

Then you have aided a criminal.

55 CONTINUED: (2)

This is all new information to John -- yet he doesn't deny it.

SUNAD (cont'd)

He is one of four escaped prisoners. We eliminated the other three.

John's expression betrays a flash of pain and anger.

SUNAD (cont'd)

We thought this one dead as well. Return him so we may complete our task.

PICARD

Of what is he accused?

SUNAD

He is a disruptive influence. He spreads lies... encourages dissent... disturbs the natural order of our society.

PICARD

In what way?

SUNAD

That is not your concern.
(a beat)
I will give you two hours to comply.

Sunad ends his transmission as his image disappears, replaced with a view of the Zalkonian ship.

56 NEW ANGLE

as Riker turns to Worf.

RIKER

Tactical analysis.

WORF

The Zalkonian ship has a formidable armament. Their weaponry is comparable to ours.

56 CONTINUED:

GEORDI

They're just as fast -- and probably just as maneuverable.

PICARD

Counselor. Do they mean to carry out their threat?

TROI

I believe so. Sunad's hatred for John was evident... but there's something else. The Zalkonians fear John.

Picard contemplates all this. After a beat, he heads for the Observation Lounge.

PICARD

Commander Riker, Counselor, Doctor. John, I'd like you to join us.

Riker, Troi, Beverly, and John follow Picard.

PICARD (cont'd)

Mister Data, you have the Bridge. Mister Worf -- stay at Tactical. Counter any moves the Zalkonian makes.

WORF

Aye, sir.

57 INT. OBSERVATION LOUNGE

Picard, Riker, Troi, Beverly, John. John is distressed, straining with all his might to be of help, to remember.

JOHN

I can neither confirm nor deny what the Zalkonians told you.

Picard's expression gives no indication of whether he believes John or not.

PICARD

They make serious accusations against you...

57 CONTINUED:

JOHN

Their accusations may be true.
I don't know. I don't believe
I am a criminal...

PICARD

You understand the difficult
position in which I'm placed.

Meaning Picard may have to turn John over. John locks
eyes with Picard -- he understands.

JOHN

Completely. And I refuse to place
your ship in danger. If
necessary, I'll surrender to them.

(a beat)

But I'm convinced there's more
at stake here than my life...
there's something... important
I must complete... my survival
is vital.

John realizes how vague that sounds; he's frustrated
he can't be more specific.

JOHN (cont'd)

If I could explain it, I would...

After a beat, Picard nods.

PICARD

I'll inform you of my decision
shortly.

It's a dismissal; John EXITS. Once he's gone:

BEVERLY

Captain, you can't seriously be
considering --

PICARD

(sharply)

We must consider all options,
Doctor, without letting our
personal feelings impede our
judgment.

BEVERLY

You're going to tell me it's
irrelevant that we'd be sending
him to his death...

57 CONTINUED: (2)

PICARD

Exactly. Whether we approve of the Zalkonians' motives is not at issue.

(a beat)

For what it's worth, I suspect John may be correct that his existence has broader ramifications than that of a simple criminal.

TROI

Sunad thinks so. He feels personally threatened by John.

BEVERLY

(agreeing)

Sunad called John a "disruptive influence." That's hardly a capital offense --

PICARD

It is not up to us to judge their laws, Doctor.

RIKER

I know how I'd feel if the situation were reversed... if they were in our territory, holding a Federation citizen.

TROI

(nods)

The Zalkonians truly don't understand our indecision about returning John. In their eyes, we shouldn't be involved.

57 CONTINUED: (3)

BEVERLY

We are involved. I saved his
life. For what? So they could
chase him down and take that life
away?

Picard sees the worth of Beverly's arguments... but
his hands may be tied...

57A EXT. SPACE - THE ENTERPRISE (OPTICAL)

facing the Zalkonian ship.

58 OMITTED

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

59 EXT. SPACE - THE ENTERPRISE (OPTICAL)

and the Zalkonian ship.

60 OMITTED

61 INT. MAIN BRIDGE (OPTICAL)

On the Main Viewer, Sunad stares down at Picard.
Riker, Worf, and Data man their stations.

SUNAD

Picard -- we will not tolerate
more delays.

PICARD

Commander, let me remind you we
are on a mission of exploration...
our purpose is to establish
peaceful relations with the
civilizations we encounter.

SUNAD

We do not want relations with you.

PICARD

If that is your wish -- we will
respect it.

SUNAD

We simply want you to leave
Zalkonian space as soon as you
return the criminal.

PICARD

Commander, we will leave. It is
not our policy to intervene in
the affairs of other cultures.

61 CONTINUED:

Picard moves closer to the viewer -- time to say what he has to say.

PICARD (cont'd)

But before I return the survivor to you, I would appreciate a more detailed explanation of what he has done to merit a death sentence.

SUNAD

(bristling again)

As I said -- it is not your concern.

PICARD

Agreed. However, there are circumstances of which you may be unaware. The survivor has suffered a memory loss -- he is, therefore, ill-equipped to defend himself against your accusations.

SUNAD

(getting angry)

There is no defense. Our judgment is final.

PICARD

Since his recovery, he has manifested unusual abilities --

Sunad reacts, fearing the worst.

SUNAD

What kind of abilities?

PICARD

He apparently has the power to heal injuries with a simple touch...

SUNAD

(more and more agitated)

Lies!

61 CONTINUED: (2)

PICARD

-- and even to reverse death
itself --

SUNAD

(a shout)

Obviously he has corrupted you
as well. I see I am wasting my
time --

Sunad nods to a subordinate offscreen. Before Picard
can respond, he finds himself unable to breathe -- it's
as if an invisible hand has him by the windpipe.

62 NEW ANGLE

Everyone on the bridge is affected by the throat
constriction. Worf manages to gasp out:

WORF

Shields ineffective...

Picard struggles to speak, but his words are inaudible.

Worf falls to his knees.

Off Data's reaction (among those on the Bridge, he
alone is unaffected by the throat constriction) --

63 INT. MAIN ENGINEERING

Geordi and two SUPERNUMERARIES working their stations
are overwhelmed by the throat constriction.

64 OMITTED

65 INT. SICKBAY -- PRIVATE ROOM

Beverly is on the ground, gasping for breath.

BEVERLY

I can't... breathe...

65 CONTINUED:

John rushes to her side. Though he's unaffected by the throat constriction, the sight of Beverly in trouble is almost too much for him.

66 ON JOHN (OPTICAL)

John touches Beverly -- and a COLOR WASH flows from his hands through Beverly's body.

As the COLOR WASH envelops Beverly, her throat constriction vanishes.

John looks at his glowing hands. Realization sinks in -- his memory returns. John's attitude changes: gone from his eyes are the doubts and the confusion; replaced with a strength and a self assurance that comes from clarity of purpose.

67 ANGLE ON BEVERLY

looking at John with wonder and surprise.

68 ON JOHN

as he quickly rises to his feet.

JOHN

It's come back to me, Beverly...
I know who I am -- what I am.

Beverly reacts as John leads her out of Sickbay.

69 INT. CORRIDOR NEAR TURBOLIFT (OPTICAL)

A CREWMAN lies on the ground, choking. Beverly and John ENTER. Beverly scans the crewman with her tricorder.

John bends over the crewman and touches him. The same COLOR WASH shimmers through the crewman's body -- and the choking is gone. Beverly looks at John with ever-increasing awe.

69A ON JOHN (OPTICAL)

who moves away from the crewman and touches a wall panel. A COLOR WASH moves from his hands to the panel, spreads rapidly to envelop the corridor, keeps spreading...

(70 thru 72 OMITTED)

73 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the COLOR WASH permeates first the saucer section and then the entire ship, covering and protecting it.

74 INT. MAIN BRIDGE

gone are the crippling effects of the Zalkonian attack. Picard (with Data's assistance), Riker, Worf, and the supernumeraries slowly get to their feet, unharmed, as John and Beverly ENTER from the Turbolift.

75 ANGLE ON JOHN (OPTICAL)

A quick glance tells John that his efforts to save the crew have been successful. He moves to the center of the Bridge, faces the Main Viewer with an air of quiet command. On the Viewer, Sunad reacts -- the calm self assurance in John's manner frightens him, but he acts tough in a vain attempt to hide his terror. He barks orders to someone o.s.:

SUNAD

Ready all weapons.

JOHN

That will be futile. You will no longer harm these people, Sunad.

75 CONTINUED:

SUNAD
(trying to ignore him)
Fire upon that ship...

John reaches toward the Main Viewer. A quick GLOW from John's hand --

76 NEW ANGLE (OPTICAL)

-- and suddenly Sunad is standing on the Bridge. Picard, Riker, Data, Worf, and Beverly react; Picard raises a hand to signal the Bridge crew not to interfere. John turns to face Sunad, who cowers.

JOHN
I won't hurt you.

SUNAD
(to Picard)
Kill him, Captain -- he's evil...

John sadly shakes his head, indicates Picard and the Bridge crew.

JOHN
You could learn from these people,
Sunad. They don't fear me.

SUNAD
They don't realize how dangerous
you are -- you and the others like
you...

JOHN
That's what you and the other
leaders have maintained for
generations. But it's a lie.

John turns to Picard and Beverly:

JOHN (cont'd)
Captain -- my species is on the
verge of a wondrous evolutionary
change... a transmutation beyond
our physical being. I am the
first of my kind to approach that
metamorphosis.

(MORE)

76 CONTINUED:

JOHN (Cont'd)

They tried to convince us it was a sickness we'd never survive... that the pain and energy pulses would kill us. They claimed we were dangerous... so they destroyed anyone who exhibited signs of the transfiguration.

SUNAD

We were protecting our society...

JOHN

By murdering us?

(shakes his head)

You saw the mutations as a threat to your authority... you were terrified of something you couldn't understand.

Sunad doesn't reply.

JOHN (cont'd)

(to Picard)

Some suspected that what was happening to them was not evil. Four of us decided to flee Zalkon and let the metamorphosis take its course.

(MORE)

76 CONTINUED: (2)

JOHN (Cont'd)
(to Sunad)
You hunted us down... killed the
others. But I survived...
(a look to Beverly)
... with the help of a kind and
friendly people.

77 ANGLE ON JOHN (OPTICAL)

as he TRANSFORMS -- and his body begins to GLOW in
a hundred colors.

John takes a step toward Sunad, who backs up.

JOHN
There is nothing to fear. You
can join me. All Zalkonians can.
Let me show you.

John reaches out a hand to Sunad, who recoils.

SUNAD
Don't touch me!

JOHN
As you wish. But others will
listen... now that you can no
longer prevent me from telling
them the truth. Those who are
willing will follow me.

John waves a hand -- and suddenly Sunad is no longer
on our Bridge.

WORF
(reading his panel)
Sunad is back aboard the Zalkonian
vessel, Captain...

On the Main Viewer, the Zalkonian ship departs.

78 NEW ANGLE (OPTICAL)

John approaches Picard.

JOHN

Captain... my people are about to embark upon a new realm, a new plane of existence... thanks to you.

PICARD

It is our mission to seek out life... in all its forms. We are privileged to have been present at the emergence of a new species.

John crosses to Beverly.

JOHN

You gave me life... and more. I don't have the words for my gratitude... nor my sorrow at leaving you.

They share a private, bittersweet moment. Then John begins to SHIMMER... becoming more and more incorporeal...

79 ON JOHN (OPTICAL)

as his body dissolves completely into a GLOWING LIGHT...

80 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as a BEAM OF LIGHT emerges from the top of the saucer section, streaks off into the distance -- and disappears.

81 OMITTED

FADE OUT.

END OF ACT FIVE

THE END