

STAR TREK: THE NEXT GENERATION

"The Dauphin"  
#40272-136

Written by  
Leonard Mlodinow & Scott Rubenstein

Directed by  
Rob Bowman

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2ND REV. FINAL DRAFT

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STAR TREK: "The Dauphin" - 12/23/88 - CAST

STAR TREK: THE NEXT GENERATION  
"The Dauphin"

CAST

PICARD	ANYA
RIKER	SALIA
DATA	"TEENAGE GIRL"
PULASKI	"FURRY ANIMAL"
TROI	"MONSTER"
GEORDI	
WORF	Voice-Over
WESLEY	DALED FOUR VOICE
GUINAN	
ENSIGN GIBSON	
TRANSPORTER CHIEF	
ARON	

Non-Speaking

HENNESEY  
THREE SECURITY PERSONNEL

Voice-Over

COMPUTER VOICE

STAR TREK: "The Dauphin" - 12/23/88 - SETS

STAR TREK: THE NEXT GENERATION  
"The Dauphin"

SETS

INTERIORS

EXTERIORS

USS ENTERPRISE

USS ENTERPRISE

MAIN BRIDGE

TRANSPORTER ROOM

PLANET KLAVDIA THREE

CORRIDORS

OUTSIDE SALIA'S QUARTERS PLANET DALED FOUR

SALIA'S QUARTERS

MAIN ENGINEERING

TEN-FORWARD

SICKBAY

HOLODECK

CAPTAIN'S READY ROOM

WESLEY'S QUARTERS

STAR TREK: "The Dauphin" - 12/23/88 - PRONUNCIATION GUIDE

STAR TREK: THE NEXT GENERATION  
"The Dauphin"

PRONUNCIATION GUIDE

SALIA	Sal-EE-ya
ANYA	ON-ya
KLAVDIA	KLAHV-dee-ah

STAR TREK: THE NEXT GENERATION  
"The Dauphin"

TEASER

FADE IN:

1 EXT. SPACE - THE ENTERPRISE (OPTICAL)

traveling at warp speed through the black silk of space.

2 INT. MAIN BRIDGE

DATA is at Ops and WORF at Tactical. RIKER stands behind ENSIGN GIBSON at Conn. PICARD sits at his Command Station.

RIKER

Captain, we are approaching Klavdia Three.

PICARD

Take us to impulse power.

GIBSON

Aye, sir. Impulse power.

2A EXT. SPACE - THE ENTERPRISE (OPTICAL)

as the Enterprise comes out of warp.

2B INT. MAIN ENGINEERING

GEORDI is at his position. WESLEY CRUSHER is nearby.

GEORDI

Bridge, this is Engineering.

RIKER'S COM VOICE

Yes, Lieutenant.

GEORDI

Now that we are out of warp, I would like to use this time to make routine adjustments to the deuterium control conduit. It's overdue.

2C INT. MAIN BRIDGE

as before.

RIKER

(to Picard)

That would preclude use of our  
warp drive engines.

PICARD

How much time do these adjustments  
require?

GEORDI'S COM VOICE

A few hours, sir.

Picard nods to Riker.

RIKER

You may proceed, Lieutenant La  
Forge. Standard orbit.

GIBSON

Aye, sir. Standard orbit.

3 EXT. SPACE - THE ENTERPRISE (OPTICAL)

establishes orbit about a large yellow planet.

3A INT. MAIN ENGINEERING

Geordi crosses to Wesley.

GEORDI

I am going to need an S-C-M, model  
three, from stores.

WESLEY

Right away.

And he exits.

4 INT. MAIN BRIDGE (OPTICAL)

The glowing planet is featured on the Main Viewer.  
Everyone's at their station except Wesley, who is not  
present. Picard gazes at the image of the planet.

PICARD

Magnify.

4 CONTINUED:

The image on the Main Viewer enlarges.

PICARD

Not a very inviting planet. Even  
for a research outpost.

TROI

I would have thought the  
inhabitants of Daled Four would  
send a future leader to a more  
hospitable environment.

WORF

For some, security is more  
important than comfort.

TROI

But sixteen years...

WORF

We are being hailed, Captain.

PICARD

Open hailing frequencies, Mister  
Worf.

WORF

Hailing frequencies open.

PICARD

This is Captain Picard of the USS  
Enterprise.

The voice transmission comes through with a heavy  
harmonic on the carrier, making it sound like someone  
talking from the bottom of a barrel.

DATA

The planet's troposphere is  
distorting the signal.

PICARD

(to Worf)

Can you clean it up?

WORF

I'll try.

Worf makes some adjustments. Then nods to Captain  
Picard.

4 CONTINUED: (2)

PICARD

This is Picard -- would you please repeat your message?

FEMALE COM VOICE

I am Anya. Have you come for Salia of Daled Four?

PICARD

That is correct.

ANYA

What species are you?

PICARD

Human.

There is a pause.

ANYA

Excellent. Bring us aboard. That is all.

The bridge crew registers surprise at Anya's sharpness.

RIKER

Friendly, isn't she?

PICARD

Whether they're friendly or not, Salia has the rank of head of state. We will treat both her and Anya accordingly. Number One, Mister Worf, let's greet our visitors.

Picard, Riker and Worf head for the turbolift.

5 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER PAD (OPTICAL)

as TWO FIGURES MATERIALIZE: ANYA, elderly, school-marmish; and SALIA, sixteen, gorgeous, wide-eyed, but regal.

6 ANOTHER ANGLE

TRANSPORTER CHIEF O'BRIEN stands at the controls. Picard and Riker focus on Salia, who glances around the room, enthusiastically taking in her new environment.

PICARD

Welcome aboard the Enterprise.  
I am Captain Jean-Luc Picard.

ANYA

(re Salia)

This is Salia of Daled Four.

SALIA

I didn't feel a thing. Is that normal when you are transported, Captain?

PICARD

It is.

Salia steps off the transporter pad and looks toward the control console. Anya steps off beside Salia, eyes the crew suspiciously.

SALIA

Those must be the matter/energy conversion controls. May I take a look?

PICARD

Of course.

RIKER

If you like, I'll arrange a tour of the ship.

SALIA

I'd love that.

ANYA

(firm)

No.

Disappointed, Salia looks at Anya.

ANYA

(continuing)

That won't be necessary. Just show us our quarters, Captain Picard.

6 CONTINUED:

Picard turns to Salia. It's obvious she accepts Anya's authority.

PICARD

Very well.

7 INT. CORRIDOR

Picard leads Salia, Anya toward her quarters. Worf and Riker trail.

PICARD

We are housing you in the quarters normally reserved for Starfleet admiralty. I'm sure you'll find them quite comfortable.

8 ON WESLEY

as he EXITS a turbolift further down the corridor. He carries a superconducting magnet.

9 ANOTHER ANGLE

Salia gazes at Wesley, fascinated and attracted. She steps away from the entourage and smiles innocently.

SALIA

That's a superconducting magnet, isn't it?

Wesley can't take his eyes off her. He can barely get his words out.

WESLEY

Yes... It's a... say, how did you know that?

SALIA

Study, for the last sixteen years it is all I could...

Before she can finish, Anya comes over and pulls Salia away.

ANYA

Please walk ahead with me.

Salia starts away, then turns back to Wesley.

9 CONTINUED:

SALIA

(tinge of coyness)

You'd better be careful. I was  
taught those can rip the iron  
right out of your blood cells.

9A CLOSER - WESLEY AND SALIA

The attraction of her smile is even stronger than the  
magnet's.

WESLEY

Who are you? No one mentioned  
we were beaming up such a... a...

ANYA

(interrupting)

Please, Salia.

Wesley watches as Anya propels Salia into following  
Picard into an intersecting corridor.

As Riker walks by, Wesley pulls him to the side.

WESLEY

I don't believe this! Who is she?

RIKER

(teasing)

I think she's a governess.

WESLEY

(impatient)

Not her. The girl.

RIKER

I doubt she'll have time for you,  
my friend. She's slated to rule  
an entire world.

Off Wesley's look of determination, we:

FADE OUT.

END OF TEASER

## ACT ONE

FADE IN:

10 EXT. SPACE THE ENTERPRISE (OPTICAL)

as the Enterprise leaves orbit and heads off at impulse speed.

10A INT. WESLEY'S QUARTERS

Wesley is there alone. He is checking himself out in the mirror. The meeting with Salia has suddenly made him very aware of his appearance. The magnet he was sent for is on his desk. The door CHIMES.

WESLEY

Come in.

The doors open and Data enters.

DATA

You wanted to see me.

WESLEY

Data -- the girl who just came on board.

DATA

Salia of Daled Four.

WESLEY

There's almost nothing in the computer about her.

DATA

Very little is known.

WESLEY

What can you tell me?

DATA

She was born on Daled Four. Her parents were from opposite sides of factions which have been feuding for centuries. They died shortly after her birth. A Federation ship brought her and her governess to Klavdia Three to be raised in a neutral environment.

10A CONTINUED:

WESLEY

And now she's returning.

DATA

It is hoped she will unite the  
factions and bring peace.

The conversation is interrupted.

GEORDI'S COM VOICE

Wesley, are you all right?

WESLEY

(surprised)

Geordi.

(then remembering the  
magnet)

Oh... Yes.. I'm fine... I just...

GEORDI

We are waiting for the part.

WESLEY

I'm on my way.

Wesley picks up the part and heads for the door.

WESLEY

Got to go. Thanks, Data.

Off Data's reaction:

11 INT. MAIN BRIDGE (OPTICAL)

Minimum bridge crew. Worf is at his Aft Station.  
Riker is in the Command Position.

Picard enters from the captain's Ready Room.

RIKER

Captain, we've laid in a course  
for Daled Four. We will remain  
on impulse power until Lieutenant  
La Forge completes his  
adjustments.

PICARD

Status report on our passengers,  
Lieutenant Worf. Did the  
accommodations meet with their  
approval?

11 CONTINUED:

Troi enters from the turbolift, crosses to Picard.

WORF

I doubt anything ever meets with  
that woman's approval, sir.

TROI

Captain, I'm concerned.

PICARD

About... ?

TROI

Our new passengers. Their  
emotions do not seem to fit...  
(puzzled)  
... well, who they are and what  
they're doing.

PICARD

(alert)

Are you suggesting they're not  
who they say they are?

TROI

Actually... no. It's more like  
they're not exactly what they seem  
to be. At least, not exactly.

Picard puzzles on this a moment, then turns to his  
communications controls.

PICARD

Captain Picard to Salia's  
quarters. May I turn on the  
viewer?

SALIA'S COM VOICE

Yes, of course.

Picard nods to Worf, who puts Salia's quarters on the  
Main Viewer. Both he and Troi watch intently as:

12 INT. SALIA'S QUARTERS (OPTICAL)

at impulse speed.

PICARD

Are your quarters satisfactory?

12 CONTINUED:

SALIA

Yes. Very.

Anya enters from an adjoining room.

SALIA

(continuing)

Thank you for checking on us,  
Captain. I only hope my quarters  
on Daled Four will be this  
luxurious.

Picard quickly assesses the situation.

PICARD

Feel free to contact me if you  
need anything. Picard out.

The Main Viewer goes blank.

END INTERCUT:

13 INT. MAIN BRIDGE

Picard turns to Troi.

TROI

What I sensed in that seems  
entirely normal. Emotionally,  
I judge her to be very drawn to  
our young ensign.

DATA

What puzzles me, Captain, is how  
she is expected to bring peace  
to Daled Four. The one thing  
we do know about it is that its  
inhabitants have been fighting  
throughout their recorded history.

PICARD

What do we know about the cause  
of their wars?

DATA

Only that it is the difference  
between night and day.

RIKER

Data, you just used a  
colloquialism.

13 CONTINUED:

DATA

I did? I meant that Daled Four does not rotate. One side has constant night, the other constant daylight. One might surmise that the two hemispheres developed disparate cultures, which is a major cause of most wars.

PICARD

And yet somehow this child is supposed to bring them together.

RIKER

She looks too delicate for a task like that.

WORF

Do not be fooled by her looks. The body is just a shell.

14 OMITTED

15 INT. SALIA'S QUARTERS

Salia is with an unusually dressed TEENAGE GIRL (definitely not a "normal" inhabitant of the Enterprise).

SALIA

How can I be a leader if I don't know anything about my people?

TEENAGE GIRL

You will lead because you are accepted by both sides. And because it is in your blood.

SALIA

What am I expected to do when I get there?

TEENAGE GIRL

You will know.

SALIA

How?

15 CONTINUED:

TEENAGE GIRL

You just will. Salia, you must arrive with an open mind, without preconceived ideas about the world you will find or the people on either side.

SALIA

It's very frustrating.

TEENAGE GIRL

Yes -- I know. You feel the weight of so much responsibility. And you're not sure you can live up to everyone's expectations.

SALIA

It's not only that. Nobody's asked me if this is something I want.

TEENAGE GIRL

It is your duty.

SALIA

I have no choice.

TEENAGE GIRL

None. It won't be as bad as you think. In fact it could be quite wonderful. Besides... you are the last and only chance.

Salia holds the teenage girl's eyes for a beat... then, steps to the window and stares out at the stars. After a moment, Salia looks down.

16 SALIA'S POV

A cute FURRY ANIMAL rubs against Salia's leg.

17 ANOTHER ANGLE

Salia sighs and pets it.

SALIA

(to animal, troubled)

Don't you think I'm going to need more than instinct to do whatever is expected of me on Daled Four?

18 INT. MAIN ENGINEERING (OPTICAL)

Geordi observes unusual engine probe GRAPHICS at the control console.

GEORDI  
Energy depletion level.

COMPUTER VOICE  
Point oh-four percent and  
increasing.

GEORDI  
Wesley?

19 WESLEY (OPTICAL)

stands on the lower catwalk, at the Deuterium Control Conduit. He's daydreaming as he holds a fiber optics laser probe that looks like a screwdriver with a blade of pure VIOLET light.

GEORDI (O.S.)  
(louder)  
Wesley! Haven't you found the defocused area yet?

Wesley snaps out of his daydream.

WESLEY  
I'm looking!

20 ANGLE TO INCLUDE GEORDI (OPTICAL)

who is now leaning over the catwalk, staring down at Wesley.

GEORDI  
I see the way you're looking.

Wesley whirls and drops his instrument.

21 THE INSTRUMENT

bounces, almost falling off the catwalk.

22 SCENE (OPTICAL)

WESLEY  
Sorry.

22 CONTINUED:

He retrieves the probe.

WESLEY

(continuing)

I've got my mind on something.

There's a beat. Finally, Wesley explodes with excitement.

WESLEY

(continuing)

Geordi, this girl they beamed up,  
she's... she's perfect! Perfect!

Geordi shakes his head.

GEORDI

Now I understand why you can't  
concentrate.

WESLEY

I'll do better.

Geordi starts back to his console as Wesley turns a dial on the probe and a GREEN stem of light appears. He touches it so that the blade of light penetrates the conduit.

COMPUTER VOICE

Warning -- resonant field applied!  
Warning!

Wesley pulls the probe from the conduit as Geordi rushes back.

GEORDI

What is it?

Wesley adjusts the probe so that the stem changes from GREEN to VIOLET.

WESLEY

(apologetic)

I had it on the wrong setting.

GEORDI

(beat)

I suppose it had to happen to you.  
It usually does at about this age.

WESLEY

What usually does?

22 CONTINUED: (2)

GEORDI

Glands suddenly meshing together.  
It happens to all of us.

WESLEY

You've got to be joking. Just  
because I said she's  
interesting...

GEORDI

You said she's "perfect."  
(waves)  
Go. You're no use here for now.  
Go talk to her. Take the lift.

Wesley ignores and hops down beside Geordi and starts  
for the exit. Suddenly he stops - insecure again.

WESLEY

That's silly, Geordi.  
(hesitates)  
Well, since you recommend it...  
If she'll talk to me, how should  
I approach her? What would I say?

GEORDI

Just say "Hi. I'm Wesley Crusher.  
I'd like to talk to you."

WESLEY

And then what?

GEORDI

Whatever occurs to you.

WESLEY

What if nothing occurs to me?

GEORDI

Wesley, I don't really have time  
for this. You're going to have  
to ask somebody else.

WESLEY

Okay.

Wesley looks discouraged, turns and exits.

23 INT. MAIN BRIDGE - ON WORF

as he ROARS.

24 NEW ANGLE

Data is at Command, an n.d. crewmember at Ops and ENSIGN GIBSON at Conn. They all look on in puzzlement as Worf stops in mid-roar and calmly continues speaking to Wesley, who stands beside him at Tactical.

WORF

That is how the Klingon lures a mate.

WESLEY

Are you telling me to go yell at Salia?

WORF

No. Men do not roar. Women roar. Then they hurl heavy objects. And claw at you.

WESLEY

What does the man do?

WORF

He reads love poetry. He ducks a lot.

WESLEY

Yes, well, that might work for Klingons, but I think I should try something less dangerous.

WORF

Then go to her door. Beg like a human.

DATA

It should be that simple, Wesley. Judging by her appearance it is likely you and Salia are biologically compatible. Of course, there may be a difference in the histocompatibility complex in the cell membrane.

WESLEY

Data! I want to meet her, not dissect her.

Wesley walks to the turbolift just as Picard exits it. Hold on Picard as he crosses the bridge.

24 CONTINUED:

PICARD  
Captain Picard to Salia's  
quarters.

SALIA'S COM VOICE  
Yes, Captain?

25 INT. SALIA'S QUARTERS (OPTICAL)

Salia sits on her bed. The furry animal is nearby.

PICARD'S COM VOICE  
May I activate the viewer?

SALIA  
Certainly.

Picard's image appears on the viewer in Salia's living  
room.

PICARD  
(on viewscreen)  
I've arranged for Anya to have  
a tour of the ship. Maybe you'd  
like to go along.

SALIA  
Very much.

PICARD  
(on viewscreen)  
Your escort will be there shortly.  
Picard out.

As the viewscreen goes blank, Salia immediately stands  
and looks for the animal, which quickly scurries into  
the open.

SALIA  
I think I'll go on the tour.

The animal races over.

SALIA  
(continuing; to animal)  
Why can't I?

The animal GROWLS.

25 CONTINUED:

SALIA

(continuing)

This is ridiculous! This will  
be the only chance I ever have  
to see a vessel like this.

A look of anticipation crosses Salia's face as the  
animal begins to QUIVER, then SHAKE.

26 ON THE ANIMAL (OPTICAL)

Its skin BULGES all over. It TRANSMUTES completely...  
into Anya, the governess!

ANYA

No -- you must remain here where  
it is safe.

FADE OUT.

END OF ACT ONE

## ACT TWO

FADE IN:

27 INT. SALIA'S QUARTERS

Anya blocks Salia's path to the door.

ANYA

Salia, do an old woman a favor,  
and obey me for the rest of this  
trip.

SALIA

You're no more an old woman than  
I am a leader.

The CHIME SOUNDS.

SALIA

(continuing)  
Yes. Come in.

The door opens and Worf enters.

WORF

I am here to escort you on a tour  
of the Enterprise.

ANYA

I will be right there.  
(then to Salia)  
You are a leader. And I am older  
than you could ever imagine.

28 INT. TEN-FORWARD

Wesley sits with Riker at the bar. GUINAN watches them  
from behind the bar.

WESLEY

But what do I say? How should  
I act? What do I do?

Riker turns to Guinan and motions toward a nearby empty  
table.

RIKER

Guinan, I need your help. Could  
you sit over there?

28 CONTINUED:

GUINAN

That seems simple enough.

Guinan walks around the bar and heads for a table. Riker and Wesley follow. Guinan sits. Riker sits beside her. Wesley stands off to the side.

RIKER

(to Wesley)

The first words out of your mouth are the most important. You could start by saying something like...

(turns to Guinan)

... "you're the most beautiful woman in the galaxy."

Riker holds the look for a moment, then turns back to Wesley.

RIKER

(continuing)

But that might not work.

GUINAN

Yes it would.

Riker is relieved and amused. This is going to be fun. He turns to Guinan.

RIKER

If you only knew how much I wanted to tell you that.

GUINAN

But you were afraid.

RIKER

Yes.

GUINAN

Of me?

RIKER

Of us. Of what we could become...

WESLEY

Commander Riker...

They ignore him.

28 CONTINUED: (2)

RIKER

... and that you might have  
thought it was a line.

GUINAN

Maybe I do think it's a line.

RIKER

Then you think I'm not sincere?

GUINAN

I didn't say that. There's  
nothing wrong with a line. It's  
like a knock on the door.

RIKER

Then you're inviting me in?

GUINAN

I'm not sending you away.

RIKER

That's more than I expected.

GUINAN

But is it more than you hoped?

RIKER

To hope is to recognize the  
possibility. I had only dreams.

GUINAN

Dreams can be dangerous.

RIKER

Not these dreams.

He looks into her eyes.

RIKER

(continuing)

I dream of a galaxy where your  
eyes are stars... And all the  
universe worships night.

GUINAN

Careful, if you place me too high  
on a pedestal, you won't be able  
to reach me.

28 CONTINUED: (3)

RIKER

Then I'll learn to fly. You are  
the heart in my day and the soul  
of my night.

Wesley taps Guinan on the arm.

WESLEY

I don't think this is my style.

GUINAN

Shut up, kid.  
(to Riker, dreamily)  
Now tell me more about my eyes.

29 ON WESLEY

as he turns and exits, still unsure of how to approach  
Salia.

30 INT. MAIN ENGINEERING (OPTICAL)

Anya stands on the lower catwalk with Geordi, who is  
still probing the Deuterium Control Conduit with his  
violet laser probe. Worf stands behind them, watching.

ANYA

(suspicious)

What is that? What are you doing?

GEORDI

This is the Deuterium Control  
Conduit. I'm probing it to find  
a defocused area.

ANYA

Is there a problem with the ship?

Geordi responds to the seriousness of her tone.

GEORDI

There's nothing to be concerned  
about. I'm just making routine  
adjustments.

There's a pause as Anya assesses Geordi.

ANYA

I understand.

30 CONTINUED:

Anya turns to exit.

31 INT. CORRIDOR

Wesley confidently rounds the corner on his way to Salia's quarters. He slows down, a little less confident, as he spots a guard, ARON, outside her door. The closer he gets, the more uneasy he becomes.

ARON

Ensign Crusher, what are you doing here?

WESLEY

Nothing.

There's an awkward moment as Wesley tries to build the courage to call on Salia... but he can't go through with it. Suddenly Salia's door slides open. Salia and he lock eyes. Wesley's jaw drops. Again, he's thunderstruck.

ARON

Is there a problem?

SALIA

(eyes still on Wesley)

Can you show me how to work the food dispenser?

ARON

Sure.

As Aron starts to enter her quarters, Salia motions toward Wesley.

SALIA

(to Aron)

No, I meant him.

32 INT. SALIA'S QUARTERS (OPTICAL)

Wesley and Salia stand in front of the food dispenser. He's nervous in her presence and glad to have something mundane to talk about.

WESLEY

Actually all you have to do is tell the computer what you want and it will prepare it for you.

32 CONTINUED:

SALIA

Oh... what should I order?

WESLEY

I don't know. what do you like?

Salia thinks for a moment. A smile crosses her face.

SALIA

I'd like something sweet.

WESLEY

I know... Computer, Thalian  
chocolate mousse.

A dish of mousse is provided. Salia dips her finger  
into the mousse and slowly licks it off. She closes  
her eyes and concentrates on the taste.

SALIA

It's a wonderful sensation.

WESLEY

On Thalos Seven they age the cocoa  
beans four hundred years.

SALIA

You've been there?

WESLEY

It's one of my favorite places.

SALIA

It must have been fun to visit  
a planet like that!

WESLEY

It's the best part of being on  
the Enterprise.

SALIA

I have learned about some of them,  
but to see them -- that would be  
wonderful.

(excitedly)

Tell me about some of the other  
places you've been.

WESLEY

There's too many!

32 CONTINUED: (2)

SALIA

The only world I've known is  
Klavdia Three.

Wesley thinks for a beat.

WESLEY

It's time we changed that.

SALIA

How?

WESLEY

Come with me.

Salia's intrigued.

33 INT. SICKBAY - PATIENTS' QUARTERS - ON ANYA

with a suspicious scowl on her face.

34 SCENE

PULASKI is scanning HENNESEY, an unconscious patient  
as Anya and Worf look on.

PULASKI

(continuing the scan)  
I'll be with you in a moment.

ANYA

What's wrong with him?

PULASKI

Andronesian Encephalitis. He  
contracted it when our transporter  
filter was disrupted by a cosmic  
ray burst.

ANYA

That disease is contagious.

PULASKI

Yes it is.

ANYA

Then we could all be infected.

34 CONTINUED:

PULASKI

Very unlikely. The air filtering system can handle --

ANYA

But there is a chance.

PULASKI

If you mean mathematically... Yes, the probability is not zero.

ANYA

I cannot rely on your primitive technologies. Kill the patient!

Worf and Pulaski stare incredulously at Anya.

PULASKI

What?

ANYA

Destroy the patient immediately!

PULASKI

Calm down -- really there's no risk.

ANYA

If you won't take action, then I will!

Filled with fury, Anya moves toward Hennesey.

Worf takes her arm to restrain her. She spins away from him with surprising power.

35 ON ANYA (OPTICAL)

as she TRANSMUTES into a RAGING MONSTER!

36 SCENE

The monster ROARS and steps toward Hennesey! Pulaski SCREAMS.

FADE OUT.

END OF ACT TWO

## ACT THREE

FADE IN:

37 INT. SICKBAY

Worf pulls his phaser fast. The monster grabs it before he can fire and holds Worf in its powerful grip. They struggle.

38 ON PULASKI

her eyes filled with terror. She stands in front of Hennesey, shielding him from the monster.

PULASKI

Security to Sickbay! Hurry!

39 SERIES OF CUTS:

Worf and the monster push against each other's power. Worf is surprised by the monster's increasing strength, it ever so slightly gaining the advantage.

Pulaski anxiously pushes the bed away from the battle.

The monster begins to pull Worf to the side. Soon there will be nothing in its path to Hennesey.

Suddenly, doors on both sides slide open. THREE SECURITY PERSONNEL rush in -- phasers ready. They train their weapons at the monster. Worf is in their line of fire.

Picard enters. After a tense moment, the monster slowly releases Worf.

PICARD

(to guards)

Hold your fire.

40 THE MONSTER (OPTICAL)

TRANSMUTES to its governess form, Anya.

41 SCENE

Reactions around the room. Everyone's stunned at the spectacle. Pulaski moves to check her patient.

41 CONTINUED:

PICARD

Anya!

PULASKI

(frantic)

What is she? Keep her away!

ANYA

(to Picard, yelling)

Do not interfere!

PULASKI

She wants to kill Hennesey!

ANYA

His disease threatens Salia!

PULASKI

Captain, there is no chance of contagion.

PICARD

(to Anya)

The situation is under control.

ANYA

That's not good enough!

Picard barely contains his rage.

PICARD

It will have to be.

Anya moves close to Picard. Her eyes are filled with fury.

ANYA

Your powers are infinitesimal compared to mine!

PICARD

Nevertheless, you will obey my orders. You are to remain in your quarters and in your present form for the remainder of this voyage. Is that clear?

Anya glares at Picard for a long moment.

ANYA

Very.

41 CONTINUED: (2)

Picard turns to Worf.

PICARD

Keep her under guard.

Worf motions to the two security personnel, who lead Anya out of the room.

WORF

What kind of creature is she?

PICARD

I've never seen anything like her.

PULASKI

There are no such life-forms in the galactic zoological catalog. There have been rumors of a species called allasomorphs which are supposed to possess the power to alter their molecular structure into that of other life-forms.

WORF

Such a species would make a perfect "protector."

Picard turns to Worf.

PICARD

I want a security team stationed outside Sickbay, Mister Worf.

WORF

Aye, sir. Captain... if Anya transforms?

PICARD

Stop her.

42 INT. CORRIDOR - OUTSIDE SALIA'S QUARTERS

Anya and the guards approach Salia's quarters. The guards remain outside. Anya enters.

42 CONTINUED:

WORF

(to Guards)

Remain here.

(to Anya)

You are restricted to these quarters for the remainder of this voyage.

Anya enters. There is an exchange of looks between Worf and Anya as the doors close.

43 INT. SALIA'S QUARTERS

Anya steps in, anxiously glances around for Salia.

44 INT. HOLODECK (OPTICAL)

Wesley and Salia stand watching a spectacular display of shooting stars. Both are mesmerized.

SALIA

Can a place so remarkable truly exist?

WESLEY

Oh, yes. And there are so many more -- all special -- all so different. And all the different kinds of life-forms.

SALIA

I have learned about them. That is all I did on Klavdia Three... was learn. I know so much, but I've seen so little.

WESLEY

Then, think of what you have to look forward to. This is the best time to be alive.

SALIA

For you.

44 CONTINUED:

WESLEY

For us both. Everything is just beginning. We've only charted nineteen percent of our galaxy... the rest is out there -- waiting for us. And already, look at what we've discovered.

SALIA

I have never seen anything so wondrous.

WESLEY

Wait. Computer -- Rosseau Five.

SUDDENLY, they are standing on a tiny point of land, which seems to drop off to infinity. Salia is startled, and quickly moves closer to Wesley. Around them spin little brightly lighted moons, which splash color on their faces. It's breathtaking.

SALIA

I can't believe a place like this really exists.

WESLEY

Oh, yes.

SALIA

And you have been there?

WESLEY

And one day you'll visit Rosseau Five... and other places and more spectacular than this.

SALIA

If only that were possible.

WESLEY

Now, listen. In a moment the orbits of the moons will become synchronous.

And as they watch the orbits of the moons close, and slowly a wondrous sound begins... a single note which builds to a chord.

SALIA

It is so beautiful -- like this place has a voice and is trying to talk with us.

44 CONTINUED: (2)

WESLEY

I never thought of it that way.

SALIA

Thank you for sharing all of this  
with me.

WESLEY

Soon you'll see it for yourself.

Salia is suddenly pensive.

SALIA

I don't think so.

(pause)

Maybe we should go.

WESLEY

How about something to drink?

SALIA

(brightens)

How about some more of that  
Thalian chocolate?

Wesley smiles. He has never been happier.

45 INT. CAPTAIN'S READY ROOM - PICARD

sits at his desk, talking to Troi.

PICARD

We have obviously brought a very  
dangerous life-form aboard this  
ship. I want to minimize the  
chances of another incident.

TROI

Captain, whatever kind of  
life-form Anya may be,  
emotionally she is really Salia's  
mother.

PICARD

And the most dangerous animal is  
a mother protecting her young.

TROI

Exactly.

45 CONTINUED:

ANYA'S COM VOICE  
Captain, this is Anya.

PICARD  
Yes?

ANYA'S COM VOICE  
(furious)  
Salia is gone. Where is she?

46 INT. TEN-FORWARD - ON WESLEY AND SALIA

sitting face to face. A backdrop of stars adds to the romantic mood, but they're oblivious to everything except the enchantment of each other's eyes.

SALIA  
This has all been so wonderful.  
I'm not sure it's real.

WESLEY  
Believe me, the Ten-Forward room  
is not an illusion.

SALIA  
Not that. I mean the way I feel.

Wesley's heart quickens. Suddenly he's dizzy and confused with excitement.

GUINAN  
(sotto to Wesley)  
Tell her about her eyes.

Wesley and Salia look toward the voice. Wesley's embarrassed.

47 NEW ANGLE

Guinan stands at the table with two dishes of Thalian chocolate mousse. She winks at Wesley and hands them each a dish.

GUINAN  
You won't find a better dish of  
chocolate on Thalos or Daled Four.

Guinan smiles and walks away.

47 CONTINUED:

SALIA

(voice trails off)

I'm sure I won't...

WESLEY

Is something wrong?

SALIA

I've had a great time being with you, Wesley.

WESLEY

That makes you sad?

SALIA

When I was on Klavdia Three all I could think of was leaving that isolation.

Wesley is surprised.

WESLEY

Is that what awaits you on Daled Four?

SALIA

Yes.

WESLEY

But I thought you were going there to unite two groups which have been fighting.

SALIA

(a little surprised that he knew that)

What else do you know?

WESLEY

Very little. There is almost nothing in the ship's computer about Daled Four. What will you do there?

SALIA

Your language has no word for the position I will hold. I only know I will have a lot of duties when I get there. In many ways I'll have even less freedom than I did on Klavdia Three.

47 CONTINUED: (2)

It takes Wesley a long moment to absorb this. Then he steels himself and blurts out his greatest hope.

WESLEY

You could stay.

SALIA

On the Enterprise?

WESLEY

Why not?

Another pause -- this is a big emotional risk for Wesley.

SALIA

Because...

Salia's confused. He's offering her a possibility she never dreamed of. She looks deep into his eyes, stands up and rushes out the door, leaving Wesley feeling bewildered and rejected. Guinan approaches.

GUINAN

Just because a girl runs out,  
doesn't mean she's not hoping  
you'll follow.

48 INT. CORRIDOR

Salia walks down the corridor, weeping. She wipes at her tears and stares with confusion at her wet hand as if she's never cried before. She increases her pace. Wesley catches up to her.

WESLEY

(as they walk)

What is it? What happened?

Salia doesn't respond.

WESLEY

(continuing)

Salia!

Salia stops and turns to Wesley.

SALIA

Stay away from me!

48 CONTINUED:

Salia continues down the corridor, leaving Wesley frozen. An inner turbulence of rejection, upset and confusion makes it impossible for him to move. After several steps, Salia again stops and turns to face him. She fights to hold back the tears.

SALIA  
(continuing)  
I'm sorry.

Only the glimmer of hope makes it possible for Wesley to speak.

WESLEY  
I don't understand.

SALIA  
Wesley, I can't stay here! I can't have this life! I want it more than anything, but I can't have it!

Wesley walks toward her, suddenly radiant with hope and enthusiasm -- she wants to stay!

WESLEY  
Salia, nothing is impossible!

SALIA  
Not for you.

WESLEY  
There's a way. I know there is!

He takes her hands in his. She stiffens her arms for a moment, then relaxes. They lock eyes. She's beginning to believe he might be right and he feels it.

ANYA (O.S.)  
(harsh)  
Leave her alone!

49 NEW ANGLE

Wesley and Salia turn with a start to see Picard and Anya outside the turbolift a few feet away. Behind them are Anya's two guards. Anya eyes Wesley with a burning glare.

49 CONTINUED:

PICARD

(stern, a hint of  
tension)

Wesley, step away from her.

Wesley reluctantly complies.

ANYA

(to Salia)

Come with me.

Salia shoots Wesley a glance of despair, then walks  
toward Anya. On Wesley's disturbed look, we:

FADE OUT.

END OF ACT THREE

## ACT FOUR

FADE IN:

A50 INT. MAIN ENGINEERING

Geordi observes a normal engine probe GRAPHIC at the control console.

GEORDI  
Energy depletion level.

COMPUTER VOICE  
Zero.

Geordi smiles.

GEORDI  
La Forge to bridge.

PICARD'S COM VOICE  
Yes, Lieutenant?

GEORDI  
I have just completed the final adjustments. Thank you for giving me the time. You now have warp engines available.

PICARD'S COM VOICE  
Very good.

AA50 INT. MAIN BRIDGE

Picard and Riker are at Command. Data is at Ops, Worf at Tactical and Ensign Gibson is at Conn.

PICARD  
(to Riker)  
Get us there as quickly as possible, Number One.

Riker nods agreement, then:

RIKER  
Ensign Gibson, warp eight point eight.

Ensign Gibson punches in her adjustments.

GIBSON  
Warp eight point eight, sir.

AA50 CONTINUED:

RIKER

Estimated time to Daled Four?

GIBSON

(as she checks the  
console)

Three hours -- nine minutes.

PICARD

Ensign Crusher, when you have  
completed your duties in  
Engineering... report to my Ready  
Room.

WESLEY'S COM VOICE

Yes, sir.

Picard rises and leaves the bridge.

AB50 OMITTED

50 INT. CAPTAIN'S READY ROOM (OPTICAL)

Picard and Wesley.

PICARD

The woman Anya is not what she  
appears to be. She is an  
allasomorph.

WESLEY

A shape shifter?

PICARD

Yes. She is not just the  
governess, she is also the girl's  
protector. I don't like to  
interfere in personal  
relationships of anyone under my  
command, but...

WESLEY

You want me to stay away from  
Salia.

PICARD

Yes, I do. For the good of the  
ship and the safety of everyone  
on board.

50 CONTINUED:

WESLEY

I will do as you ask.

Picard nods... Wesley turns and exits.

Off Picard's reaction:

51 INT. SALIA'S QUARTERS

Salia and Anya are present. Salia is agitated.

SALIA

Why won't you let me have a  
friend?

The door SWISHES shut behind them.

ANYA

It's my duty to protect you from  
danger.

SALIA

There's no danger here!

ANYA

There's always danger from one  
who is not your kind. Salia, he's  
confusing you. He'll lead you  
from your duties.

SALIA

Whether I see Wesley is for me  
to decide!

ANYA

(anger building)

It is not! I raised you, I  
protected you... and I intend to  
deliver you to Daled Four!

SALIA

Maybe what you want doesn't matter  
any more!

ANYA

(pause; softens)

Please Salia, I know it's  
difficult. But you must do what  
you are destined to do.

Salia is unsure where her destiny lies.

52 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it COMES OUT OF WARP SPEED and continues toward the planet Daled Four.

53 INT. MAIN BRIDGE (OPTICAL)

Riker and Troi flank Picard at his Command Station. Data at Ops, Worf at Tactical and ENSIGN GIBSON is at Conn. Daled Four is on the Main Viewer.

PICARD

Standard orbit.

GIBSON

Aye, sir.

PICARD

Open hailing frequencies, Mister Worf.

WORF

Hailing frequencies open.

Data adjusts his instruments.

DATA

Sir, it is unlikely that Daled Four will respond.

Picard turns to Data.

PICARD

Explain.

DATA

The troposphere appears to be absorbing our signals. It is fascinating, Captain. Klavdia Three and Daled Four have almost identical atmospheres.

PICARD

Magnify. Times twenty.

54 MAIN VIEWER (OPTICAL)

Yellow, swirling clouds fill the screen.

55 SCENE (OPTICAL)

Picard and Riker exchange a look. An unwelcome feeling of déjà vu all around.

PICARD

The physical resemblance to Klavdia Three is striking.

RIKER

Remarkable... How could anyone live in an environment so totally hostile to human life?

Riker stares at the planet's image on the viewscreen.

DATA

Apparently Klavdia Three was chosen for Salia because these conditions are important for their species's survival.

PICARD

Possible, Mister Data.

RIKER

Or else... they just wanted her to feel at home.

56 INT. WESLEY'S QUARTERS (OPTICAL)

After a long moment, he walks to the food dispenser. Wesley just stares at it, lost in thoughts of Salia. The DOOR CHIME SOUNDS.

WESLEY

Come in.

The doors open.

57 ANOTHER ANGLE

Salia stands in the doorway. She smiles uncertainly.

58 SCENE

Wesley's heart quickens.

WESLEY

Salia!

(pause)

You shouldn't have come.

58 CONTINUED:

SALIA

Do you want me to leave?

WESLEY

I didn't say that.

Salia enters.

SALIA

Then you want me to stay.

WESLEY

Does Anya know you're here?

SALIA

That doesn't matter.

WESLEY

(pause)

I'm glad you came. I thought Anya would have kept you with her.

SALIA

I have certain rights.

WESLEY

In other words, you slipped away.

SALIA

While Anya was asleep.

Wesley laughs.

SALIA

(continuing)

I'm sorry if you got in trouble with your captain.

WESLEY

I'm not in trouble... yet.

SALIA

Anya was afraid you would corrupt me.

Wesley smiles.

WESLEY

With my wild way of life?

Salia moves close.

58 CONTINUED: (2)

SALIA

Maybe... with the normal things  
people do... when they like each  
other.

She pushes a lock of hair from his forehead. Wesley  
can feel himself coming apart. He slowly moves his  
lips to hers. They kiss.

58A CLOSE ON WESLEY AND SALIA

lost in deep, passionate kisses. Finally, they come up  
for air.

59 OMITTED

60 ANOTHER ANGLE

SUDDENLY there is a roar... Wesley looks up to see  
a monster in the doorway. Anya (as the monster) moves  
into the room.

61 WESLEY

Startled... jumps back. He instinctively places his  
body between the monster and Salia.

62 SCENE

In a frenzy, her eyes full of fire and fury, the  
monster advances.

WESLEY

(touches his  
communicator)

Security to crew quarters!

SALIA (O.S.)

No... Anya... NO!

The monster continues to advance.

From behind Wesley hears a ROAR.

He turns... the sound is coming from deep within Salia  
-- SUDDENLY, she transforms into a monster even more  
frightening than Anya.

62 CONTINUED:

Wesley jumps back. For a beat the two fearsome creatures face each other.

63 OMITTED

64 OMITTED

65 WESLEY

He is stunned. Salia -- the girl of his dreams is a -- shape shifter.

66  
thru OMITTED  
69

70 SCENE (OPTICAL)

SUDDENLY, they both transform back to human form.

ANYA  
You should not have disobeyed me.

SALIA  
I had to.

ANYA  
(to Wesley)  
I warned you to leave her alone.

Before Wesley can respond, the security team, led by Worf, arrives.

WORF  
You are not supposed to be here.

ANYA  
We are leaving.

WORF  
Escort them both to their quarters. And secure it with a forcefield.

As they leave Salia turns back and she and Wesley hold a look.

71 ON WESLEY

Where a few moments ago there was so much love... now  
there is only confusion and sadness.

FADE OUT.

END OF ACT FOUR

## ACT FIVE

FADE IN:

72 EXT. SPACE - THE ENTERPRISE (OPTICAL)

as it orbits the yellow planet Daled Four.

PICARD (V.O.)

Captain's log, supplemental.  
Since Anya's powers of  
transformation apparently gave  
her the ability to escape her  
guards unnoticed, we have sealed  
her quarters with a forcefield  
that will contain her no matter  
how small a form she may take.

73 INT. MAIN BRIDGE

Picard and Riker are at their forward stations. Worf  
is at Tactical, Data has Ops and Ensign Gibson mans  
Conn.

PICARD (V.O.)

(continuing)

Meanwhile we remain unable to  
communicate with Daled Four.

Worf adjusts a control at his Tactical Station.

WORF

Captain -- I'm receiving an audio  
signal.

PICARD

Audio on.

VOICE

(crackling with static)

Come in...

(static)

This is...

(static)

of Daled Four.

DATA

Sir, sensors indicate the  
communication originated from a  
gigawatt source on the planet.

RIKER

That's more power than our entire  
ship can generate.

73 CONTINUED:

DATA

It is what is needed to penetrate  
the atmosphere.

RIKER

Which means we lack the ability  
to respond...

WORF

Captain, there are beam-down  
coordinates encoded within the  
carrier signal.

Picard and Riker exchange a look. They're relieved  
that they'll finally be able to get rid of their  
troublesome passengers.

PICARD

Splendid.

RIKER

I'll arrange for our guests to  
beam down.

74  
thru OMITTED  
78

78A EXT. CORRIDOR - OUTSIDE SALIA'S QUARTERS

Two guards flank the doorway. There is a bluish tinge  
indicating a forcefield. Worf approaches.

78B INT. SALIA'S QUARTERS

Salia hears the CHIME.

SALIA

Come in.

The door opens.

WORF

We have arrived.

Anya appears from the other room

ANYA

Salia will be with you in just  
a moment.

78B CONTINUED:

Worf nods and steps back.

SALIA

You're not going?

ANYA

No. My duties have been completed. I have done all that I could. I hope it's been enough and that I did not fail you.

SALIA

You raised me well, and I thank you for that.

ANYA

Don't be angry at me. I would not have harmed the boy, I only wanted to frighten him.

SALIA

I know.

ANYA

You are ready for what awaits you and you will do well. I know that I have been tough on you, but it's because I want you to be prepared for whatever you may be required to do.

SALIA

Will I ever be able to leave Daled Four?

ANYA

Probably not. But, anything is possible.

SALIA

That's what Wes said.

ANYA

I hope he is right.

SALIA

Where will you go?

ANYA

The third moon is within range of this ship's transporter, I will go there.

78B CONTINUED: (2)

SALIA

I am going to miss you.

ANYA

I know.

There is a long pause. Salia turns and walks to the exit. The door opens.

SALIA

(to the guard)

I am ready.

ARON

Computer - field off.

The field disappears. Salia exits her quarters.

78C INT. CORRIDOR

As Salia and Aron near the Transporter Room, she sees Wesley standing off to the side.

SALIA

Wesley.

For a moment he does not respond. Then:

WESLEY

Was it fun?

She moves toward him. The guard stays a discreet distance away.

SALIA

What do you mean?

WESLEY

Playing humanoid. Was it fun?

SALIA

(hurt)

Wesley, look at me. Right now -- this moment -- this is what I am. A humanoid girl.

WESLEY

But what are you really?

SALIA

Does it matter?

78C CONTINUED:

WESLEY

Yes.

SALIA

I'm sorry I hurt your feelings  
-- I didn't mean to.

WESLEY

I loved you.

SALIA

I love you, too.

WESLEY

Can you?

SALIA

Yes, oh... yes. I have the same  
feeling -- the same emotions as  
you. It's time for me to go.

Wesley holds her look for a moment -- then she turns  
and walks toward the Transporter Room.

79 INT. TRANSPORTER ROOM THREE

Riker stands with Salia. The Transporter Chief  
attends the controls.

RIKER

Prepare to beam Salia to the  
specified coordinates.

TRANSPORTER CHIEF

Aye, sir.

SALIA

Our world is grateful for the  
courtesy which you have  
extended us.

RIKER

I hope some day Daled Four and  
the Federation will have formal  
contact.

SALIA

That is my wish as well.

TRANSPORTER CHIEF

Coordinates set, sir.

79 CONTINUED:

Salia takes her place on the pad.

RIKER  
(to Transporter Chief)  
Proceed.

The doors SWOOSH open and Wesley steps into the room.  
He has a dish of Thalian chocolate mousse.

WESLEY  
Wait!

Salia's face brightens. The transporter chief looks to Riker. Riker gestures for him to wait with the transport. Wesley steps to the pad.

80 ANGLE ON WESLEY, SALIA (OPTICAL)

as Wesley hands her the bowl of mousse.

WESLEY  
A taste to remember me by.

Salia dips her finger in the mousse and gazes at it as if this is the last time she will experience the sensation of taste.

She slowly licks it off, then hands the bowl to her escort.

SALIA  
I wish there were something I  
could give you.

WESLEY  
You already have.

She steps forward and gives him an embrace.

SALIA  
I'm glad you came to say good-bye.  
Thank you... for everything.

They separate.

SALIA  
(continuing)  
I want you to leave now.

WESLEY  
Why?

80 CONTINUED:

SALIA

Because I cannot arrive on my planet in this form and I want you to remember me as I am now.

WESLEY

We have had enough disguises between us. It's time for the truth.

Salia nods, then steps up on the transporter pad. After a moment, she raises her arms. Then TRANSMUTES -- not in the violent, quivering manner as before, but gracefully and sensually -- into a luminous form of such beauty and elegance that it takes Wesley's breath away. The glow from this creature lights his face and he smiles... totally enraptured.

For a moment it is only Wesley and this creature. Then:

WESLEY

(continuing)

Energize.

And the transporter chief hits the controls and they all watch transfixed as the form BEAMS OUT.

81 OMITTED

82 ON WESLEY

knowing Salia is gone from his life forever.

83 INT. TEN-FORWARD

Wesley sits at a table, staring into its light.

84 ON GUINAN

as she enters, regards Wesley.

85 SCENE

Guinan slowly walks over to Wesley's table and sits.

85 CONTINUED:

WESLEY

Seeing her on the transporter  
pad was like seeing pure light.

(he pauses)

I miss her. I feel so empty.

GUINAN

I know that sensation.

WESLEY

I'm never going to feel this way  
about anyone else.

GUINAN

You're right.

Wesley looks up.

WESLEY

I didn't expect you to say that.

GUINAN

Oh, there will be others -- but,  
the next time you feel love will  
be different. Each time is  
different.

WESLEY

Knowing that doesn't make it any  
easier.

GUINAN

It isn't supposed to.

Wesley nods -- then rises.

WESLEY

I better get back to my duties.

GUINAN

Me too.

Guinan smiles.

86 INT. MAIN BRIDGE (OPTICAL)

Wesley exits the turbolift. Riker is at his Command  
Position. Data's at Ops, Worf at Tactical. Wesley  
goes to Conn and takes over from Ensign Gibson. A  
wedge of Daled Four, surrounded by a field of stars,  
is visible on the Main Viewer.

86 CONTINUED:

RIKER

We have the course set for  
Aldebaran Zeta, Sir.

PICARD

Mister Crusher, set speed -- warp six  
point five.

WESLEY

Done, Captain.

Picard pauses a moment as Wesley looks at the Main  
Viewer. To Wesley, the heavenly bodies symbolize  
discovery, excitement and love. For now, there is also  
sadness.

PICARD

Engage.

Wesley engages the warp drive and watches Daled Four  
disappear from the Main Viewer.

87 EXT. SPACE - THE ENTERPRISE (OPTICAL)

goes into warp drive and shoots into space as we:

FADE OUT.

END OF ACT FIVE

THE END