

THE TWILIGHT ZONE

Script Number Sixty-Six

"TO SERVE MAN"

Based on a Story by

DAMON KNIGHT

Teleplay by

ROD SERLING

April 26, 1961

ACT I

-1-

FADE ON:

1. STANDARD ROAD OPENING 1.

With vehicle smashing into letters, propulsion into starry night then PAN DOWN TO OPENING SHOT OF PLAY.

2. FILM CLIP U.N. BUILDING DAY 2.

DISSOLVE TO:

3. INT GENERAL ASSEMBLY DAY 3.

A giant, cavernous room, at this moment absolutely empty and devoid of sound.

DISSOLVE TO:

4. PAN SHOT ACROSS THE FRONT ROW OF DESKS 4.

Taking in a shot of the cards on each desk. "United States of America", "United Kingdom", "India", "Argentina", etc. Over this pan we hear Serling's Voice.

SERLING'S VOICE

This is the General Assembly of the United Nations at four o'clock in the afternoon on a given day. Kindly note: the room is empty. But this is due not to a long lunch hour, not to the end of the world and not to any labor trouble on the ambassadorial level. The representatives of the nations of the world are at this moment watching their television sets and listening to their radios much as are the people in the countries they represent throughout the earth.

A pause.

DISSOLVE TO:

5. LARGE DOUBLE OAKEN DOORS 5.

With the title printed on them on a brass plate, "Secretary General".

SERLING'S VOICE

For as we will soon see...this is a rather momentous afternoon.

ABRUPT CUT TO:

6. INT SECRETARY GENERAL'S OFFICE EXTREMELY TIGHT CLOSE SHOT SECRETARY'S FACE 6.

Perspiring, haggard, torn. The CAMERA PULLS BACK for a shot of the room, loaded with reporters, TV cameras and a myriad collection of shouting, gesturing, milling people. Cameramen keep shouting to the Secretary to turn this way and that way for a better shot. Radio technicians keep thrusting microphones closer to his face and throughout, the Secretary pleads, exhorts, supplicates for a semblance of sanity in the room.

SECRETARY

Please, gentlemen. Please. May we have quiet please? Would you give me your attention?

7. DIFFERENT ANGLE THE ROOM 7.

As U.N. guards move around desperately trying to bring quiet. In this shot we see a long line of interpreters, each sitting in front of their own small table with a microphone.

8. DIFFERENT ANGLE SECRETARY GENERAL 8.

As he rises.

SECRETARY

(over the growing quiet)

I have a prepared statement. I say, I have a prepared statement...

(louder now)

May I read it now, please? Would you give me your attention, please?

At this point quiet gradually takes hold and all eyes are on him as he rises and picks up a typewritten sheet. He dabs at the perspiration on his forehead and grips the paper more tightly to stop his fingers from trembling.

SECRETARY (CONT'D)

Ladies and gentlemen...ladies and gentlemen...I should like to recapitulate the events of the past eleven days.

The CAMERA MOVES ACROSS THE ROOM to move down the row of interpreters as each, in his native tongue, starts to simultaneously translate the Secretary's announcement.

CUT TO:

9. CLOSE SHOT SECRETARY GENERAL

9.

SECRETARY

On the fourteenth of March short wave broadcasts were received in the principal capitols of the world. These messages very obviously did not originate on earth. This has been scientifically attested to. Rather, they came from an extra-terrestrial race calling themselves the Kanamits. The first messages were somewhat cryptic, announcing merely that there would be multiple landings made at various points around the earth. We were further told that these landings would be peaceable and that we should take no alarm. These...these broadcasts continued over the past several days, each growing somewhat stronger than its predecessor.

10. PAN SHOT AROUND THE FACES OF THE PEOPLE

10.

in the room. The drone of the interpreters' voices continues underneath.

11. BACK TO SCENE

11.

SECRETARY

At eleven this morning, Eastern Standard time, the first of these landings took place in an area just outside of Newark, New Jersey. We have subsequently had reports of other landings in the Soviet Union, in Norway, the southern coast of France, in an area around Rio de Janeiro and several others. As of this moment we have not seen the occupants of the crafts that have landed. Speaking on behalf of the United Nations, I can tell you only that at this moment it would be premature to assume hostile intent on the part of these...these Kanamits. So it is the position of the United Nations that the world population remain calm...to make no hostile move ...and to keep in mind that all governments are being appraised of the events as they happen and have the situation well in -

CONTINUED

11. CONTINUED

11.

REPORTER #1
What do they look like?

CUT TO:

12. FULL SHOT THE ROOM

12.

As several other people take up this shout.

REPORTER #1 & REPORTER #2
Yeah, what do they look like? Why are they coming? Who are they?

13. DIFFERENT ANGLE THE SECRETARY GENERAL

13.

Who holds up his hands.

SECRETARY
Please, gentlemen. Please. As of this moment we do not know what they look like or who they are. We know only that several of their craft have landed and that -

CUT TO:

14. LONG SHOT ACROSS THE ROOM OF THE DOUBLE DOORS

14.

As they suddenly swing open and several guards enter along with a man in a civilian suit, obviously some kind of dignitary. He rushes across the room over to the Secretary General and whispers something in his ear.

REPORTER #2
(again)
What's going on? What's happening?

Again various voices take up this question.

15. CLOSE SHOT SECRETARY GENERAL

15.

As he mops his brow again.

SECRETARY
It seems that...it seems that one of the craft has just landed a few blocks away. One of the ... one of the representatives is on his way to this building.

(he wipes his brow again)
It appears that he -
(MORE)

CONTINUED

15. CONTINUED

15.

SECRETARY (CONT'D)

(he turns to the dignitary again, wets his lips then whispers something in the other man's ear, gets something whispered back in turn, then faces the room again)

The...the "Kanamit" will be here presently. He has requested an audience with this organization.

He looks at the dignitary again who nods and then looks at the clock. PAN OVER TO CLOCK then PAN BACK OVER for a shot of the Secretary-General who takes a deep breath and sits down.

SECRETARY

So for the moment I would ask you again to all remain calm. One of our...our "visitors" will very shortly make himself known.

16. PAN SHOT AROUND THE FACES AGAIN

16.

Winding up on a shot of the double doors which have been closed, but which suddenly begin to open. PAN BACK ACROSS THE ROOM, past the silent, tense faces until we are once again on the Secretary General. The silence is suddenly broken by the creaking doors.

17. DIFFERENT ANGLE THE SECRETARY AT HIS DESK

17.

As a giant shadow crosses it. The Secretary General, eyes widening, looks first eye level, then slowly raises his eyes.

18. SEVERAL SHOTS OF THE PEOPLE IN THE ROOM

18.

thru.

thru

21. As they too lift their eyes. Over this we hear the clump, 21. clump, clump of footsteps as they enter the room.

22. LONG SHOT ACROSS THE ROOM.

22.

Of the Secretary General as he slowly rises and into the frame, obliterating the camera, is the giant back of the Kanamit who walks very slowly and purposefully toward the desk at the far end of the room. All we can tell from the rear is that this is a vast hult of a being over ten feet tall.

SLOW FADE TO BLACK:

OPENING BILLBOARD
FIRST COMMERCIAL

FADE ON:

23. INT SECRETARY GENERAL'S ROOM DAY CLOSE SHOT THE KANAMIT'S FINGERS 23.

Drumming on the table. The perspective here is that of a huge hand on a very small surface. The CAMERA PULLS BACK for a shot of the Kanamit sitting in a chair several sizes too small for him. (Note: We never see the "creature" at the same time as the actual people and are reminded of his size in his relationships to other objects like chairs, tables, ashtrays, etc.) The CAMERA MOVES AROUND for a shot of the profile of the Kanamit. He is vast, all enveloping and when he finally does turn toward the camera, we see that his face, while humanoid in general appearance, it is almost as if someone had been sculpturing it and had left the job prematurely. It has two eyes, very wide apart, a small opening that passes for a nose and a tiny, almost imperceptible circular hole that passes for a mouth. But when the Creature speaks the face remains immobile and the voice has a tinny, recorded quality. It looks slowly around the room, then holds up a right hand in the traditional gesture of peace.

KANAMIT

Ladies and gentlemen of the earth, we greet you in peace and friendship. We come from a planet far beyond the known universe. A planet far more developed than earth, but we come as friends.

Our....

(the creature turns away as if searching for a word)

Our intentions are honorable. We desire above all things to help the people of earth. To establish...

(again he looks off and slowly reaches down and takes out a small booklet which he refers to. He then nods lumberingly, looks back up)

...embassies here and in the near future to set up reciprocal visits between earth people and Kanamits.

24. PAN SHOT AROUND THE ROOM 24.

As there is a buzz of questions, reactions and most basically - concerns.

25. CLOSE SHOT SECRETARY GENERAL 25.

Who rises in his chair.

CONTINUED

25. CONTINUED

25.

SECRETARY

Speaking on behalf of the governments of the people of earth, we bid you welcome.

(he bites his lip)

You...aah...you have a name?

26. CLOSE SHOT KANAMIT

26.

KANAMIT

Not in the accepted sense, so you need not make reference to me by name. But feel free to ask me any questions. Any questions at all of any nature.

27. SHOT SECRETARY GENERAL

27.

From behind the Kanamit, emphasizing the size.

SECRETARY

We have many questions. But for the moment I think we are most interested in first, how you discovered us, how you know our language, the nature of your own planet, its political and social makeup -

28. CLOSE SHOT KANAMIT

28.

As its eyes blink.

KANAMIT

First of all - we must make the following admission. We do not know your language. And further...our own methods of communication are mental rather than verbal. Hence, the voice you hear me speaking with is totally mechanical. Your words, or rather your thoughts are fed into an automatic translator and my responses are in turn electronically altered to simulate those vocal sounds and language known to you.

SECRETARY

You cannot speak then.

KANAMIT

Speak.
(he looks away)

Speak.
(then back to secretary)

Not in the sense that you earth people can speak.

(MORE)

CONTINUED

28. CONTINUED

28.

KANAMIT (CONT'D)

But as to the other questions, our planet is not known to you astronomically. It lies far beyond your knowledgeable universe. But it is a technological highly advanced planet. Its political and social make up is highly complex and I cannot describe it to you without first educating you in some of the basics of our mores and habits.

29. CLOSE SHOT SECRETARY GENERAL

29.

As he slowly sits down.

SECRETARY

Would you be willing to be interrogated here at our United Nations in a special plenary session at which time all our nations' representatives could make inquiries of you?

30. CLOSE SHOT THE KANAMIT

30.

Who once again looks down at his book.

KANAMIT

I would be ... delighted.

CUT TO:

31. FILM CLIP GENERAL ASSEMBLY DAY LONG ANGLE SHOT
LOOKING DOWN

31.

This time loaded to the rafters with people, each desk occupied.

32. PAN SHOT ACROSS THE DESKS

32.

Taking in the names of countries and the tense, urgent faced representatives of each.

33. CLOSE SHOT THE PODIUM

33.

As the Secretary General rises and bangs the gavel. Then he turns toward his left.

SECRETARY

Would you lower the screen, please.

34. CLOSE SHOT SECTION OF ROOM 34.

As a giant screen is lowered and after a moment the figure of the Kanamit, blown up into tremendous room sized proportions, appears.

CUT TO:

35. SHOT OF THE GALLERY 35.

As they react.

CUT TO:

36. SECRETARY GENERAL 36.

SECRETARY

Members of the General Assembly, our visitors...the Kanamits...have graciously acceded to our request that they appear in front of us to answer any questions. We felt it would be more practical to televise the...the representative in order to facilitate the questioning. This meeting is hereby called to order and the questioning will proceed.

(then looking over the sea of faces in front of him)

Senor Valdes of Argentina is recognized.

37. CLOSE SHOT DELEGATE VALDES 37.

As he rises.

VALDES

Precisely why have you chosen our planet for a visit.

CUT TO:

38. TELEVISION SCREEN 38.

The Kanamit's head drops forward, then looks up.

KANAMIT

It has come to our attention that earth has been plagued by both natural and unnatural catastrophes all of which could easily be acted upon and prevented. We are here to help you.

CUT TO:

39. SECRETARY GENERAL

39.

SECRETARY

Recognizing Dr. Denis LeVeque, the representative of France.

CUT TO:

40. THE DELEGATE WHO RISES

40.

LeVEQUE

Monsieur..my Government wishes me to ask you the nature of your help. What forms will it take? Indeed, if we should not prefer to avail ourselves of these various..aids that you mentioned - your response would be what?

41. CLOSE SHOT SCREEN

41.

As the Kanamit reaches down and checks the booklet, then looks up.

KANAMIT

We will not force anything on you. You will take only that which you choose to take. For example..on the morrow -

(he checks the book again)

Tomorrow that is, we will demonstrate to all interested parties a new and extremely interesting power source which is atomic in nature and which can supply a form of electric power to entire countries for the cost of a few...

(he looks down at his booklet again)

A few dollars..or rubels..or pesos.. or what have you. It's extremely economical.

42. CLOSE SHOT SECRETARY GENERAL

42.

Suddenly hearing a loud voice, looks over the faces.

SECRETARY

Mr. Gregori, the delegate from the Soviet Union.

43. CLOSE SHOT GREGORI

43.

A bald, paunchy man with a sizeable chip on his shoulder, who rises and gestures fiercely as he speaks.

GREGORI

The people of the Soviet Union should like to ask the Kanamits precisely.. I repeat that to him.. precisely what are its motives in coming here quite uninvited. Are we to assume that your purposes are so totally altruistic that you have a singular and abiding interest in helping others and may we further assume there is nothing ulterior in these motives beyond this vast humanity that you have mentioned?

There's a murmur of reaction in the room as we

CUT TO:

44. CLOSE SHOT KANAMIT

44.

(We are actually alongside of him now. This is not on the screen.) He looks up, blinks his eyes.

KANAMIT

There is nothing ulterior in our motives. Nothing at all. You will discover this for yourselves before too long simply by testing the various devices which we will make available to you. We can show you for example how to add nitrate to the soil and end famine on earth for good and all. We can demonstrate to you quite practically the principles of the force field in which you may cloak each nation with an invisible wall absolutely impenetrable by bombs, missiles or anything else. We ask only that you...

(he looks at the book again)

...trust us. Only that you simply.. trust us!

The CAMERA PANS DOWN to where the notebook has slipped from his lap to land on the floor.

LAP DISSOLVE TO:

45. TIGHT CLOSE SHOT NOTEBOOK LYING ON A DESK

45.

This time in relationship to the desk and other books. A giant encyclopaedia-like affair. FULL BACK for FULL SHOT OF THE ROOM, obviously a decoding room where, lining the walls in profusion are charts, cylinders, electric cryptographs and telegraph cipher machines. There are three men in the room, but the camera favors Mike Chambers who sits at a desk and pores over several volumes, constantly cross-referencing with the "note-book" of the Kanamit. Chambers is in mufti, but the other two are field grade officers.

COLONEL ONE

Well, Chambers? What have you got?

Chambers looks up from his work, rubs his obviously fatigued eyes, shakes his head.

CHAMBERS

A corker of a migraine headache and eye strain.

COLONEL ONE

(points to notebook)
Can't lick it?

CHAMBERS

Not in eight hours I can't. Colonel, it took us almost a year to crack the Japanese code and we had an army of men working on it.

(he points to the papers in front of him)

This is a language of people from outer space, probably five hundred times as intelligent as we are and a thousand times more complex.

COLONEL TWO

You need help?

CHAMBERS

(laughs wryly)

All donations gratefully accepted. But I showed this stuff to every man on our staff and I've had a dozen people working on it since late last night.

(MORE)

CONTINUED

45. CONTINUED

45.

CHAMBERS (CONT'D)

(he looks down at the papers in front of him, reaches over and turns the notebook around)

We've tried pretty much everything. Single transposition. Double transposition. We've tried every known method of cryptography that there is.

(he makes a gesture toward the notebook)

46. EXTREMELY TIGHT CLOSE SHOT COVER OF NOTEBOOK

46.

There is a single line of strange looking letters.

47. GROUP SHOT

47.

CHAMBERS

I don't know whether we've even come close or if we're still a million miles away.

COLONEL ONE

You're saying its indecipherable?

CHAMBERS

No. We'll keep trying, that's all. Standard, direct, reversed, systematically-mixed, keyword-mixed, random-mixed, reciprocal, conjugate....every nature of sequence of letters that we can come up with. But I'm gonna tell you something right now, Colonel. This is tough nut. This is a real tough nut.

(he looks up to stare across at the two officers over the lamp which is the single illumination in the room)

Important is it?

The two officers look at one another.

CONTINUED

47. CONTINUED

47.

COLONEL ONE

I don't know. That...that Kanamit or whatever he calls himself dropped this yesterday at the U.N. All we know about it is that he was making reference to it every third line he spoke. The White House seems to feel that if we could decipher this book ...we might be able to learn what the Kanamits are really up to.

CHAMBERS

Obviously nothing but our good. He hasn't commented about the loss of this book. The Kanamit is probably unconcerned that we have it. Why are we so concerned? They've done all right by us so far.

COLONEL TWO

Parlor tricks -

CHAMBERS

(shakes his head)

They don't seem like parlor tricks Colonel. That new approach to nitrate use they demonstrated in Argentina this morning. Six hours later that soil had more vitamins in it than a drugstore chain. I know that country. That's as barren and fruitless as any place on earth. And there are actually weeds growing in it six hours after the process was used.

(he looks at the notebook and opens it, rifles through its giant pages)

We might lick this and we might not.

(then he looks up)

But I got a strange feeling that -

COLONEL TWO

That what?

48. CLOSE SHOT CHAMBERS

48.

CHAMBERS

That we're looking a gift horse in the mouth.

(then he looks up again)

And I got another funny feeling too.

49. THREE SHOT

49.

COLONEL ONE
(a little acidly)
And that is?

CHAMBERS
That if these Kanamits are as helpful as I think they are - you two boys will be out of a job. Probably so will I. And very likely so will the whole U.N. You won't need armies or navies or airforces or security divisions or world courts. I think they'll all be obsolete.

COLONEL ONE
(somewhat miffed,
waggles a deprecating
finger toward the
notebook)
Am I to assume, Chambers, that this is a scientific analysis - or some Kentucky windage!

CHAMBERS
(shaking his head)
I don't know what it is, Colonel - Beyond an instinctive feeling. This instinctive feeling tells me that when this earth gets enough to eat, when there aren't any more wars or diseases or famines.. this is going to be a Garden of Eden that stretches from Pole to Pole.

50. CLOSE SHOT COLONEL ONE

50.

As he lights a cigarette in abrupt, terse, very military movements.

COLONEL ONE
Your optimism is refreshing, Mr. Chambers. But for the time being I'd consider it a personal favor.. not to say a direct order from the Chief of Staff that you continue your process of deciphering until you can break this code or this language or whatever it is and tell us precisely..and I mean precisely - what that bloody book says!

CUT TO:

51. LONG SHOT ACROSS THE ROOM 51.

As Pat Brody enters the room, an attractive thirty year old, carrying a sheaf of papers. She looks briefly at the two officers and carries the stuff over to Chambers and puts it on the desk.

52. CLOSE SHOT PAT 52.

Her face is tired from strain, but at this moment shinningly triumphant.

PAT

We've licked the title of it anyway.

The two officers move toward her excitedly.

COLONEL ONE

What does it say?

COLONEL TWO

Can you translate it?

Pat points to a sheet of overlay which she puts on top of the Kanamit's notebook.

53. CLOSE SHOT THE COLONEL 53.

Reacting as he slowly picks up her sheet of paper and studies it. PAN OVER TO SHOT OF CHAMBERS who wears a thin smile.

CHAMBERS

That makes the cheese a little more binding, doesn't it, Colonel?

(he points to notebook)

I'd call that a reasonably altruistic phrase.

(he looks briefly at the girl)

Wouldn't you agree?

54. CLOSE SHOT PAT 54.

As she looks first at the paper in the Colonel's hand then over to the notebook, then to a newspaper draped over the corner of the desk with a picture of the Kanamit standing out in sharp relief. She moves over to the paper and studies it, then looks up.

CONTINUED

54. CONTINUED

54.

PAT
I'd like to believe it. But I ..
I....
(she looks up frowning
and from face to face)
I don't know what to think.

CUT TO:

55. CLOSE SHOT COLONEL ONE

55.

As he slowly puts the paper down, stares at the notebook on the desk.

COLONEL ONE
(thoughtfully
and softly)
To Serve Man. To..Serve..Man!
I hope so. I fervently hope so.

The CAMERA PANS DOWN FROM HIM over to the desk to take in an extremely tight close shot of the notebook.

FADE TO BLACK:

END OF ACT ONE

ACT TWO:

FADE ON:

56. INT SECRETARY GENERAL'S OFFICE 56.

There are perhaps eight men in the room, each representing a different country. Set up on the Secretary's desk is a 16MM motion picture projector. There's a murmur and buzz of conversation. The Secretary rises.

SECRETARY

Gentlemen, may I have your attention, please.

The murmuring stops. The Secretary points to the machine.

SECRETARY

The purpose of this meeting is to acquaint you with certain tests conducted over the past week. At the request of several delegates and the full consent of our "guests", the Kanamits, these tests were photographed and you can watch them now.

57. PAN SHOT ACROSS THE FACES OF THE MEN 57.

As they murmur amongst themselves.

58. LONG SHOT ACROSS THE ROOM 58.

As the Secretary General makes a motion and the lights go out. A projectionist pushes a button and the projector starts shooting its bright light across the room to a screen set up at the far end. The CAMERA PANS OVER for a long shot of the screen where we see a Kanamit seated on a chair. From his temples to his wrists are wires, ultimately ending in the palm of his right hand and taped there. Machines with dials can be seen at his sides. They seem diminutive in proportion to the Kanamit.

59. CLOSE SHOT TWO MACHINES 59.

Two dials, each with its pointer resting at Zero, then a strip of paper with a stylus point resting against it.

60. CLOSE SHOT SCIENTIST IN ANOTHER PART OF THE ROOM 60.

The scientist faces the audience.

SCIENTIST

These are the standard instruments for testing the truth of a statement.

(MORE)

CONTINUED

60. CONTINUED

60.

SCIENTIST (CONT'D)

Our first object, since the physiology of the Kanamit is unknown to us, was to determine whether or not they react to these tests as human beings do. We will now repeat one of the many experiments which were made in an endeavor to discover this.

He points to the first dial.

61. CLOSE SHOT THE DIAL

61.

SCIENTIST

This instrument registers the subject's heart beat. This shows the electrical conductivity of the skin in the palm of his hand, a measure of perspiration, which increases under stress.

CAMERA PANS OVER to the other machine.

SCIENTIST (CONT'D)

And this - shows the pattern and intensity of the electrical waves emanating from the brain.

62. CLOSE SHOT SCIENTIST

62.

SCIENTIST

It has been shown, with human subjects, that all these readings vary markedly depending upon whether the subject's speaking the truth.

He picks up two large pices of cardboard, one red about three feet on the side and the other black, a rectangle three and a half feet long. He turns toward the Kanamit.

SCIENTIST (CONT'D)

Which of these is longer than the other?

63. CLOSE SHOT THE KANAMIT

63.

KANAMIT

The red.

64. CLOSE SHOT THE MACHINES

64.

Both needles leap wildly and so does the line on the unrolling tape.

65. CLOSE SHOT THE SCIENTIST 65.
- SCIENTIST
I shall repeat the question. Which
of these is longer than the other?
- KANAMIT
The black.
66. CLOSE SHOT THE INSTRUMENTS 66.
As this time they continue their normal rhythm.
67. CLOSE SHOT THE SCIENTIST 67.
- SCIENTIST
How did you come to this planet?
68. FULL SHOT THE ROOM 68.
As the men watch the screen.
- KANAMIT
Walked.
There's a ripple of laughter in the room.
69. CLOSE SHOT INSTRUMENTS ON THE SCREEN 69.
As they respond.
70. CLOSE SHOT SCIENTIST 70.
- SCIENTIST
Once more - how did you come to this plant
planet?
- KANAMIT
In a space ship.
71. CLOSE SHOT MACHINES 71.
As they do not jump.
72. DIFFERENT ANGLE SCIENTIST 72.
- SCIENTIST
Many such experiments were made and
my colleagues and myself are satisfied
that the mechanisms are effective.
(he half turns toward Kanamit)
Now - I shall ask our distinguished
guest to reply to the question put
at the last session by several
delegates. Namely - what is the
motive for the Kanamit people in
offering these great gifts to the
people of earth?

73. CLOSE SHOT - THE KANAMIT

73.

As he rises. The voice, a strange metallic riddle, but nonetheless a voice.

KANAMIT

On my planet there is a saying, "There are more riddles in a stone than in the philosopher's head." The motives of intelligent beings, though they may at times appear obscure, are simple things compared to the complex workings of the natural universe. Therefore I hope that the people of earth will understand and believe when I tell you that our mission upon this planet is simply this - to bring to you the peace and plenty which we ourselves enjoy, in which we have in the past brought to other races throughout the galaxy. When your world has no more hunger, no more war, no more needless suffering, that will be our reward!

74. CLOSE SHOT THE MACHINES

74.

As they continue a very normal path.

75. FULL SHOT THE ROOM

75.

As the screen goes black. There is again a slow murmur of the voices. The Soviet delegate rises.

GREGORI

I should like to pose the question - who promoted that circus?

SECRETARY

These tests are quite genuine.

GREGORI

A circus! A second rate farce. If they were genuine, Mr. Secretary - why was the debate stifled?

SECRETARY

There'll be time for further debates tomorrow, the next day and throughout the week. No one is stifling debate.

CONTINUED

75. CONTINUED

75.

LEVEQUE

(French delegate)

I would remind the delegate from the Soviet Union that everything the Kanamit has promised - has not only worked, but worked beyond our most hopeful expectations. The force field - that was tested yesterday morning. A tracer bullet couldn't get through much less a missile with a war-head. And we suddenly find ourselves in that strange millennium when none of us need fear a bomb of any sort. We are on the threshold of peace, Mr. Gregori. On the threshold of peace as we've never known it.

There's a murmur of affirmative response and the disgruntled Soviet delegate white faced, turns and stalks out of the room.

DISSOLVE TO:

76. A SHOT OF THE KANAMIT TILT AND FILLING THE SCREEN 76.

Gesturing, beckoning, handing out papers, small black boxes, bottles of pills. A very stylized concept of giving with many hands receiving. SUPERED OVER THIS are newspaper headlines. They reads as follows: "Fertility of arable land increased by one hundred percent", "Famine thing of the past", "Heart disease and cancer cure assured by Kanamit injection", "No more war, promises Kanamit, as tests prove effectiveness of 'force field'".

77. A STYLIZED SHOT 77.

Of these newspapers falling on top of one another, winding up on a

78. FULL SHOT THE DE-CODING ROOM NIGHT 78.

The CAMERA PULLS BACK from a shot of the newspaper that is lying on Chamber's desk. CAMERA PULLS BACK FURTHER FOR a shot of the various machines, now shrouded with canvas. The room has a look of decay and dis-use. Chambers sits at the desk, hands behind his head, staring up at the ceiling. Pat Brody, in a light topcoat, sticks her head through the open door.

CONTINUED

78. CONTINUED

78.

PAT

I'm going home, boss. Need me for anything?

CHAMBERS

(looks up and smiles a little wanly)

Need you for anything? Like what?

(he points to the shrouded machines)

This is not what you'd call a beehive of activity.

79. DIFFERENT ANGLE PAT

79.

As she smiles and walks into the room, sitting down in a chair near him.

PAT

This is the new story of man! Nobody needs to decipher much of anything any more because there aren't any more codes simply because there aren't any more secret messages.

(she looks away, her voice a little reflective)

Odd.

(then looking toward him)

I mean, not reading about hydrogen bombs or war scares or insurrections or anything like that any more. There's a rumor going around that they're going to disband the United Nations inside of a month.

CHAMBERS

Millennium.

PAT

Or close to it.

(she rises, walks over to the newspaper where we see the Kanamit's name in big black letters repeated over and over again along with his picture)

How many of them are here now? Anybody ever figured it out?

CONTINUED

79. CONTINUED

79.

CHAMBERS

A few thousand, I guess. They've got embassies in every country now. And for every one that comes - a thousand of us take off in their ships to live with them.

(he shakes his head)

That's the odd thing. The fantastic ease with which human beings make adjustments. One day they watch with bated breath while a single person orbits around the world in a rinky dink cubicle and they think of this as the most historic moment in the history of mankind. One year later they stand in line waiting to get into a space ship to take them a hundred billion miles away in space and they act and react as if it were a weekend picnic in the country.

(he makes a gesture
with his hands)

The strange and complex sanity of man. Nothing fazes them.

PAT

Are you going?

CHAMBERS

I'm on one of the ten-year exchange group waiting lists. What about you, Pattie?

PAT

I'm on the list too. The trouble is their quota's filled twenty four hours after they make the announcement of a new trip. But while I'm waiting I think I'll do the next best thing. I'm still working on that book. Deciphering the title has been no help because their capital letters are obviously different than the other signs they use....just as ours are. But, it's starting to fall into place now -- I think I'll get the answer eventually.

CONTINUED

79. CONTINUED 79.

CHAMBERS
More power! I gave up a month ago.
They write in idiographs worse than
Chinese, but if I can help you in
any way -

80. CLOSE SHOT PAT 80.

As she moves away, a strange look on her face.

81. TWO SHOT 81.

CHAMBERS
Did I say something - ?

PAT
(shakes her head)
If you could help me - that was the
phrase, wasn't it?

Chambers nods.

PAT
The only thing you can help me with
is -

She looks off.

CHAMBERS
Is what?

82. DIFFERENT TWO SHOT 82.

As the girl faces him.

PAT
Help me get rid of this strange little
knot inside me. This very funny
persistent nightmarish feeling.

CHAMBERS
Nightmarish?

PAT
That's right. A little sixth sense,
if you will.

CHAMBERS
That tells you what?

83. EXTREMELY TIGHT CLOSE SHOT PAT 83.

As she looks up at him.

CONTINUED

83. CONTINUED

83.

PAT

That tells me that maybe we should have looked this gift horse in the mouth!

DISSOLVE TO:

84. INT HUGH HANGAR

84.

With a long line of people, each carrying similar small handbags. There is a festive air even in the somewhat dark, cavernous aspect of the room. Several signs point with arrows and read: "Loading platform this way."

85. MOVING SHOT DOWN THE LINE OF PEOPLE

85.

Waiting. We hear little bits of dialogue.

MAN ONE

They tell me they've got a mean temperature of seventy six degrees on their planet and the sun never goes down...

WOMAN ONE

And their clothing. It's a metallic substance. Just beautiful. Kind of like a spun gold. And my sister says the day you land they take you on a conducted tour through all their shops and you can pick up as much of it as you want.

MAN TWO

It's just one big holiday when you get there. They've even got a form of baseball or something like it, leagues and everything just like here. Man, I don't think I'll want to come back once I do get there...

WOMAN TWO

And the whole trip, and it's millions of miles, mind you...The whole trip only takes just a few days.

The CAMERA CONTINUES TO PAN down and in one very noticeable moment we see the Soviet Delegate standing there all smiles, with a rather chubby wife. Then we reach the end of the line and we see Chambers standing there. The line starts to move and we hear the voices of excited delight.

CONTINUED

85. CONTINUED 85.
- VOICES OF MAN #1 & #2,
WOMAN #1 & #2
- Oh, we're moving.
Good, we're ready to leave
Isn't this exciting?
Etc., etc.
86. DIFFERENT ANGLE THE LINE 86.
- As they move through the hangar.
87. LONG SHOT ACROSS THE TOPS OF THEIR HEADS 87.
- Of a giant, cavernous door which is now open as the people file through. A Space Saucer, landing ladder down, can be seen beyond open door.
88. MOVING SHOT CHAMBERS 88.
- As he reaches a point close to the door. He suddenly hears Pat's voice calling.
- PAT
Mr. Chambers? Mr. Chambers!
89. DIFFERENT ANGLE CHAMBERS 89.
- As he turns.
90. LONG SHOT ACROSS THE ROOM 90.
- As Pat runs toward him. She reaches him, out of breath, and pulls him to one side.
91. TWO SHOT 91.
- CHAMBERS
(smiling)
You're just in time to say goodbye.
- PAT
(looks briefly toward
the door)
I know.
(then intensely)
Can you get out of this? Can you
refuse to go?
- CHAMBERS
(laughs)
Are you kidding? I've been waiting
six weeks for this. And don't say
that out loud or there'll be a
thousand people trampling over the
two of us to take my place.

92. CLOSE SHOT PAT 92.
As she again looks toward the door, this time with an unconcealed horror.

93. CLOSE SHOT CHAMBERS 93.
As seen over her shoulder. His eyes narrow.

CHAMBERS
What's the matter, Pat? What's going on?

94. REVERSE ANGLE LOOKING TOWARD HER 94.
Her lips tremble.

PAT
I...I finally deciphered their language. All of it. I read their book.

95. CLOSE SHOT A SUSPENDED SPEAKER OVERHEAD 95.
A Kanamit's metallic voice rings out.

KANAMIT'S VOICE
Please move ahead. You're holding up our departure. Kindly move ahead.

CUT TO:

96. TWO SHOT CHAMBERS AND PAT 96.
CHAMBERS
Well?

PAT
Mr. Chambers...Mr. Chambers, the first page is just a collection of English words with their own translation. But the rest of the book...the rest of the book...

97. CLOSE SHOT SPEAKER 97.
KANAMIT'S VOICE
Kindly move ahead, please. Through the doors. You're holding up our departure.

98. BACK TO SCENE 98.
CHAMBERS
(pats her cheek)
Write me about it. I'll have plenty of time to read letters. I'm going up there for a rest more than anything.

99. DIFFERENT ANGLE OF HIM 99.

As he starts toward the door again, leaving her standing there. He turns close to the door. In the frame we see the space ship boarding ladder, the last of the passengers are disappearing into the ship.

100. LONG SHOT LOOKING BACK TOWARD PAT 100.

PAT
(her lips quivering,
tears in her eyes)
Not so much time as you think. Mr.
Chambers...the rest of the book...

ZOOMAR INTO AN EXTREMELY TIGHT CLOSE SHOT of her.

PAT
"To Serve Man"...it's a cook book!

CUT TO:

101. LONG SHOT CHAMBERS 101.

As for a moment he looks stunned. ZOOMAR INTO EXTREMELY TIGHT CLOSE SHOT HIS FACE as the horror takes hold. Slowly a huge hand comes into the frame to touch Chamber's cheek pinch it lightly as if feeling for tenderness, then the hand gently, but very firmly turns Chambers around and propels up the stairs and they very slowly close up. During the process of this closing, we hear Serling's voice in narration.

SERLING'S VOICE
The very explicit and very specific differences in points of view. To the wee ones...the little folk called man...it's a marvelous adventure, a voyage to another planet. An exciting sojourn in another section of the galaxy. But to the very large, granite faced inhabitants known as Kanamits...it's nothing more than a cattle car, a very comfortable provisions ship bringing food from the other end of the universe. Like I say...it's all in the point of view.

FADE TO BLACK:

THE END