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

FADE ON:

1. STANDARD ROAD OPENING

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

2. FILM CLIP U.N. BUILDING DAY

DISSOLVE TO:

3. INT GENERAL ASSEMBLY DAY

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

DISSOLVE TO:

4. PAN SHOT ACROSS THE FRONT ROW OF DESKS

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

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 EXTERMELY TIGHT CLOSE SHOT SECRETARY'S FACE

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

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

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:
SECRETARY

On the fourteenth of March short wave broadcasts were received in the principal capitals 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.

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

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 apprised of the events as they happen and have the situation well in -

CONTINUED
11. CONTINUED

REPORTER #1
What do they look like?

CUT TO:

12. FULL SHOT THE ROOM

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

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

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

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

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 maintain a calm. One of
our...our "visitors" will very shortly
make himself known.

16. PAN SHOT AROUND THE FACES AGAIN

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

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

19. 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.

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

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

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

25. CLOSE SHOT  SECRETARY GENERAL

Who rises in his chair.

CONTINUED
25. CONTINUED

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

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

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

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)
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

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

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

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

32. PAN SHOT ACROSS THE DESKS

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

33. CLOSE SHOT THE PODIUM

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

SECRETARY

Would you lower the screen, please.
CLOSE SHOT  SECTION OF ROOM

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:

SHOT OF THE GALLERY

As they react.

CUT TO:

SECRETARY GENERAL

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)

Senior Valdes of Argentina is recognized.

CUT TO:

CLOSE SHOT  DELEGATE VALDES

As he rises.

VALDES
Precisely why have you chosen our planet for a visit.

CUT TO:

TELEVISION SCREEN

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

SECRETARY
Recognizing Dr. Denis LeVeque, the representative of France.

CUT TO:

40. THE DELEGATE WHO RISES

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

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

Suddenly hearing a loud voice, looks over the faces.

SECRETARY
Mr. Gregori, the delegate from the Soviet Union.
CLOSE SHOT GREGORI

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:

CLOSE SHOT KANAMIT

(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

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 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 corner 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

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

There is a single line of strange looking letters.

47. GROUP SHOT

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 it's 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
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 nitrating 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?

CHAMBERS

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

(then he looks up again)

And I got another funny feeling too.
COLONEL ONE
(a little acidly)
And that is?

CHAMBERS
That if these Kansans 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.

CLOSE SHOT COLONEL ONE
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

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

Her face is tired from strain, but at this moment shiningly 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

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

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

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

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

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 Kananits, these tests were photographed and you can watch them now.

57. PAN SHOT ACROSS THE FACES OF THE MEN

As they murmur amongst themselves.

58. LONG SHOT ACROSS THE ROOM

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

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

The scientist faces the audience.

SCIENTIST

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

(MORE)

CONTINUED
60. CONTINUED

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

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

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 pieces 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

KANAMIT
The red.

64. CLOSE SHOT THE MACHINES

Both needles leap wildly and so does the line on the unrolling tape.
65. **CLOSE SHOT THE SCIENTIST**

   **SCIENTIST**
   I shall repeat the question. Which of these is longer than the other?

   **KANAMIT**
   The black.

66. **CLOSE SHOT THE INSTRUMENTS**

   As this time they continue their normal rhythm.

67. **CLOSE SHOT THE SCIENTIST**

   **SCIENTIST**
   How did you come to this planet?

68. **FULL SHOT THE ROOM**

   As the men watch the screen.

   **KANAMIT**
   Walked.

   There's a ripple of laughter in the room.

69. **CLOSE SHOT INSTRUMENTS ON THE SCREEN**

   As they respond.

70. **CLOSE SHOT SCIENTIST**

   **SCIENTIST**
   Once more - how did you come to this planet?

   **KANAMIT**
   In a space ship.

71. **CLOSE SHOT MACHINES**

   As they do not jump.

72. **DIFFERENT ANGLE SCIENTIST**

   **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

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

As they continue a very normal path.

75. FULL SHOT THE ROOM

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
Leverque
(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

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 read 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

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

78. Full Shot The De-coding Room Night

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
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.

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

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

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
Kamuit'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?
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, Pattle?

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

81. TWO SHOT
    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
    As the girl faces him.
    PAT
    Help me get rid of this strange little knot inside me. This very funny persistent nightmarish feeling.
    NIGHTMARISH?

CHAMBERS

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

    CHAMBERS
    That tells you what?

83. EXTREMELY TIGHT CLOSE SHOT  PAT
    As she looks up at him.

CONTINUED
83. CONTINUED

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

DISSOLVE TO:

84. INT HUGH HANGAR

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

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
CONTINUED

VOICES OF MAN #1 & #2, WOMAN #1 & #2

Oh, we're moving.
Good, we're ready to leave
Isn't this exciting?
Etc., etc.

DIFFERENT ANGLE THE LINE

As they move through the hangar.

LONG SHOT ACROSS THE TOPS OF THEIR HEADS

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.

MOVING SHOT CHAMBERS

As he reaches a point close to the door. He suddenly hears Pat's voice calling.

PAT
Mr. Chambers? Mr. Chambers!

DIFFERENT ANGLE CHAMBERS

As he turns.

LONG SHOT ACROSS THE ROOM

As Pat runs toward him. She reaches him, out of breath, and pulls him to one side.

TWO SHOT

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

As she again looks toward the door, this time with an unconcealed horror.

93. CLOSE SHOT  CHAMBERS

As seen over her shoulder. His eyes narrow.

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

94. REVERSE ANGLE  LOOKING TOWARD HER

Her lips tremble.

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

95. CLOSE SHOT  A SUSPENDED SPEAKER OVERHEAD

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

    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

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

98. BACK TO SCENE

    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

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

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

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 galazy. 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