THE KEEPER
(PART ONE OF TWO PARTS)

LOST IN SPACE

SERIES

DECEMBER 13, 1965

AN IRWIN ALLEN PRODUCTION
IN ASSOCIATION WITH
SPACE PRODUCTIONS
AND
TWENTIETH CENTURY-FOX TELEVISION, INC.
LOST IN SPACE

"THE KEEPER"

by

Barney Slater

(PART ONE OF TWO PARTS)
FADE IN

1 EXT. IRRIGATION PROJECT - 6

CLOSE SHOT - ROBOT
as it digs with a shovel. CAMERA PULLS BACK to reveal a
ditch approximately one foot wide and ten feet long. The
Robot suddenly stops and with computers clicking, turns
its head o.s.

ROBOT
I have completed the assigned
task.

2 ANGLE SHOT - SMITH AND WILL
They stand a short distance away.

SMITH
You may now dig at a ninety-degree
angle directly toward the
hydroponic garden.

ROBOT
Instructions computed.

The Robot resumes digging.

3 TWO SHOT - SMITH AND WILL
They watch the efforts of the Robot.

WILL
(with admiration)
He sure works fast.

SMITH
Another example of how man has
freed himself from toil. We
have harnessed the muscle of the
machine thus giving ourselves
more time for intellectual pursuits.

WILL
Dad says we let machines do too
much for us. He says it's good
to get out and work.
ANGLE SHOT - FAVORING SMITH
His face wrinkles in disgust.

SMITH
Why walk when it is so much easier
to ride.

ROBINSON'S VOICE
(o.s.)
Dr. Smith?

MED. SHOT - SMITH AND WILL
They look in the direction of the voice.

WILL
We're over here, Dad.

CAMERA PANNING, Smith hurries over to the Robot.

SMITH
You are to cease your efforts and
give me the shovel at once.

The Robot stops working and does as ordered. Smith takes
the shovel and starts to dig just as Robinson and Don enter
the scene.

ANGLE SHOT - TO INCLUDE ROBINSON AND DON
Smith digs into the ground, extracts some dirt and throws
it aside. Robinson smiles in approval.

ROBINSON
You've really been hard at it,
Dr. Smith.

SMITH
(digging away)
A little physical exercise is good
for you, Professor Robinson.

DON
(shakes his
head in dis-
belief)
I see it but I don't believe it.

SMITH
Go away young man, you bother me.

He throws another shovelful of dirt aside.
ROBINSON
(to Smith)
Don and I will get the pipe for you, Dr. Smith. Keep up the good work.

SMITH
I'll do that, Professor.

He continues digging as Robinson and Don exit the scene.

TWO SHOT - SMITH AND WILL
Smith takes a few more shovelfuls of dirt from the ground, then stops, smiling in triumph. He notices Will's serious expression.

SMITH
Something wrong?

WILL
Yes, sir.
(beat)
You fibbed.

SMITH
(surprised)
I did?

WILL
(nods)
Dad thinks you dug the ditch.

SMITH
That was an assumption of your father's. Never once did I say I was responsible.

ANGLE SHOT - SMITH AND WILL
The boy thinks about this for a moment.

WILL
But you didn't tell him the Robot did all the work.

Smith puts a hand on Will's shoulder.

SMITH
Come, come, William. You're making a mountain out of...

Smith's voice trails off as suddenly there is a strong gust of wind.
MED. CLOSE SHOT - SMITH
He stiffens and his expression becomes dazed.

WIDER ANGLE TO INCLUDE WILL
as he stares bewildered at Smith's strange behavior.

WILL
Dr. Smith... are you all right?

ANOTHER ANGLE
As in a trance, Smith begins to move stiffly away. Will moves over and tries to stop him.

WILL
Dr. Smith... what's wrong?

Smith shoves the boy aside.

SMITH
(voice distant)
Out of the way. I am being summoned.

CAMERA PANNING he moves out of the scene.

CLOSE SHOT - WILL
For a moment he doesn't know what to do. Then reaching a decision, he follows after Smith.

EXT. BUSHY AREA - DAY

MED. SHOT
There is the SOUND of BREAKING BRANCHES and Smith enters the scene. Like a mechanical man he moves across the clearing.

ANGLE SHOT - TO INCLUDE WILL
as he emerges from the bushes and comes to a stop. His face shows surprise at something he sees o.s.

P.O.V. SHOT
On the ground beside some bushes are three plastic, cage-like boxes. Two of the cages are large and are open. The other is much smaller and can be carried by one person.

MED. SHOT
Smith marches stiffly into one of the boxes and enters. The plastic door slides closed behind him.

ANGLE SHOT
Will comes over to the plastic cage, stares in at Smith.

WILL
Dr. Smith....!

Will's voice trails off as there is a sudden, horrifying growl. The boy turns in the direction of the sound.
18 P.O.V. SHOT
Coming toward Will is an animal-monster. Again it emits
that horrifying growl.

19 MED. SHOT - FAVORING WILL
He begins to back away in terror.

20 ANGLE SHOT
as the animal-monster advances.

21 ANOTHER ANGLE
Will turns and runs for his life out of the scene.

22 MED. SHOT - THE ANIMAL-MONSTER
It advances directly to the cage that houses Smith, and
with a series of lunges begins to try and get in at him.

23 CLOSE SHOT - SMITH
He has recovered from his trance-like state and is terri-
fied.

24 WIDER ANGLE
The animal-monster begins to batter at the cage door in an
effort to get at Smith.

FADE OUT

END OF TEASER
ACT ONE

FADE IN

25  EXT. SMITH'S CAGE - DAY

MED. CLOSE SHOT
The animal-monster is growling savagely and trying to get in at Smith.

26  CLOSE SHOT - SMITH
He is cowering back in the cage in stark terror.

27  EXT. SMITH CAGE

ANGLE SHOT - TOWARD NEARBY BUSHES
A tall, bearded man materializes in front of the bushes. In his hand the KEEPER holds a long staff similar to the kind carried by shepherds. It is aglow with lights. Around the flowing robe which the Keeper wears is a wide belt which also is aglow with the lights. The wind whips the Keeper's robe.

28  MED. CLOSE SHOT - THE KEEPER
He raises his staff in the direction of the animal-monster.

29  ANGLE SHOT
The staff seems to affect the creature as it stops growling and moves toward the cage next to the one which houses Smith.

30  MED. SHOT
The animal-monster enters the cage and the door slides closed.

31  CLOSE SHOT - THE KEEPER
He continues to hold his staff up, the lights glowing.

32  MED. CLOSE SHOT - THE ANIMAL-MONSTER CAGE
It slowly dematerializes.

33  MED. CLOSE SHOT - THE KEEPER
He lowers his staff and then he too dematerializes.

DISSOLVE TO:

34  EXT. ROBINSON CAMP SITE - DAY

MED. SHOT
Will runs breathlessly into the scene and calls out loudly.

Cont.
WILL
Dad... Don!!

CAMERA PANNING, he runs toward the ramp of the Jupiter 2.

ANGLE SHOT - TOWARD ENTRANCE OF JUPITER 2
as Robinson and Don make their appearance. Both men are
wearing their laser pistols. Will yells at them
excitedly.

WILL
Dr. Smith's in trouble! And
there's an animal trying to
get at him. You better come
quick!

Will turns and is about to run back in the direction he
has come from when Robinson stops him.

ROBINSON
Wait a minute. Calm down, and
let's get this straight.

MED. SHOT - ROBINSON, DON AND WILL
Will makes an effort, composes himself.

WILL
Dr. Smith just suddenly started
to act strange and when I tried
to ask him what was wrong, he
pushed me aside and said he was
being called. He acted like he
was in some sort of trance.

ROBINSON
Where is he now.

WILL
He's locked up in some kind of
cage. I was going to get him
out and this animal showed up.

ROBINSON
(with concern)
You'd better take us to him, Will.

WILL
Yes, sir.

CAMERA PANNING, they hurry off.
EXT. BUSHY AREA - DAY

MED. SHOT - ROBINSON, DON AND WILL
as CAMERA PANNING, they enter the scene. Robinson and Don
have their laser pistols out.

ANGLE SHOT - TOWARD THE CAGES
There are only two cages now; Smith's and the small one.
Will looks about.

WILL
The creature isn't here! And
one of the cages is missing.

CLOSE SHOT - AT CAGE DOOR
Smith is standing in front of the cage door looking out.
He is almost beside himself in anger.

SMITH
(furious)
Well, don't just stand there!
Get me out of this contraption!

WIDER ANGLE
Robinson, Don and Will come over to the cage. Don is
enjoying Smith's plight immensely.

DON
(to Will)
He sure looks natural in there,
doesn't he?

SMITH
Never mind your twisted sense of
humour! Release me at once!!

ROBINSON
Take it easy, Dr. Smith. We'll
get you out.

ANOTHER ANGLE - THE GROUP
Robinson examines the cage which has a great many dials
and gauges on it. On each side of the cage door are two
lights similar to that of an electric eye.

ROBINSON
I think the door operates on an
electronic beam.

He brings his hand down between the two lights and the
door slides open.

MED. SHOT - FAVORING SMITH
He steps out of the cage and Don draws back in mock fear.

Cont.
DON
Careful everyone, he might be dangerous.

Smith glares at him.

SMITH
This is hardly the time for levity.

ROBINSON
What happened to the creature that attacked you while you were in the cage?

SMITH
I haven't the slightest idea. One moment it was fighting to get at me and the next...

He makes a vague gesture with his hands.

ANGLE SHOT - THE GROUP
Robinson directs his attention to Will.

ROBINSON
Are you sure there were three cages here, Will.

WILL
Yes, sir.

ROBINSON
First Dr. Smith is put into some sort of hypnotic state and says he is being called. Then these cages to hold animals...

SMITH
I strongly object to being called an 'animal', Professor Robinson.

DON
(points to small cage)
There's some sort of creature in this one John.
ANOTHER ANGLE
Don moves closer to the small cage to examine it.

ROBINSON
I wouldn't get too close. It might not be safe.

SMITH
(looking about)
Gentlemen, might I make a suggestion. Let us all go back to the Jupiter 2.

ROBINSON
(nods)
Dr. Smith is right. Until we know what's going on, we'll all be better off close to the spaceship.

Robinson gestures to the small cage with the animal.

ROBINSON
I'll send the Robot back to check the cage out. Maybe we can find out who its owner is and what he wants here.

DISSOLVE TO:
INT. JUPITER CONTROL ROOM - DAY

MED. SHOT
All the Robinson party are present with the exception of Judy. Don is having fun at Smith's expense.

DON
(grinning broadly)
If I'd only had a camera. The eminent Dr. Zachary Smith in his natural habitat...a cage.

SMITH
Have your fun, but remember, a day of retribution will arrive.

ANGLE SHOT - FAVORING ROBINSON
as he looks out of the observation window.

ROBINSON
The Robot is coming back.

will comes over beside his father, looks out.

EXT. ROBINSON CAMP SITE - DAY

P.O.V. SHOT
The Robot is advancing toward the Jupiter 2. In its claw, it carries the small cage.

INT. JUPITER CONTROL ROOM - DAY

TWO SHOT - ROBINSON AND WILL
as they stare out of the window.

WILL
He brought the cage with him!

ROBINSON
(disturbed)
I only told him to examine it!

WIDER ANGLE

SMITH
He'll bring that cage right inside the spaceship unless someone stops him.

Robinson quickly exits the Control Room. The others follow after him, CAMERA PANNING.
EXT. JUPITER 2 - DAY

MED. SHOT - THE ROBOT
as it moves toward the ramp of the spaceship with the
cage.

ANGLE SHOT
as Robinson, Don, Will, Smith and Judy come down the
ramp of the spaceship. The Robot comes to a stop, puts
the small cage on the ground.

ROBINSON
(firmly)
You were not instructed to
bring the cage back with you.

CLOSE SHOT - THE ROBOT

ROBOT
But neither was I told to leave
it in its original place.

WIDER ANGLE - THE GROUP
Smith moves a couple of steps toward the Robot.

SMITH
You may have placed us all in
jeopardy. Suppose the creature
inside gets loose?

ROBOT
You need have no fear. The cage
contains a harmless reptile of
the iguanodon family. I will
show you.

The Robot moves its arm toward the door of the cage.

INSERT - ROBOT'S CLAW
as it passes between the two lights on each side of the
cage entrance.

WIDER ANGLE - FAVORING THE CAGE
A moment and a small iguana makes its appearance. For
a moment it stares outside, tongue flicking. Then it
slides out of the cage and heads out of scene.

MED. CLOSE SHOT - SMITH
He recoils in revulsion.

SMITH
What a loathsome creature!
57 MED. SHOT - THE GROUP
as they stare at the iguana.

ROBOT
This reptile is not of the poisonous variety. Millions
of years ago they inhabited the Earth and grew to tremendous
size. With the coming of the ice age...

ROBINSON
(breaking in)
Never mind the lizard. What can you tell us about the cage?

ROBOT
A special thermogenetic unit
adjusts to the biological need
of each imprisoned animal.

DON
What is the range of temperature?

ROBOT
From three hundred degrees above zero to a hundred and fifty degrees below zero.

Robinson emits a whistle of surprise.

ROBINSON
What kind of animals could live in those extremes?

58 ANOTHER ANGLE - THE GROUP

SMITH
I hope we never have the misfortune to find out.

DON
(to Robot)
Can you tell us how the specimens are lured into the cage?

The computers of the Robot click rapidly and again its sensors are directed on the cage.

ROBOT
There is a sonar receiver
attuned for high frequency electrical impulse.

Cont.
SMITH
But who sends the electrical
impulse?

ROBOT
It does not compute. Information
beyond programing.

The Robot becomes inactive.

MED. SHOT - THE GROUP
Robinson makes a slight waving gesture with his hand.

ROBINSON
That's all we're going to find
out for the time being.

THE KEEPER'S VOICE
Perhaps I can supply you with
more information.

Robinson, Don and the others turn about quickly.

ANGLE SHOT (MATERIALIZES)
The Keeper, staff in hand, stands a short distance
away.

THE KEEPER
Do not be frightened. I will
not harm you.

ANOTHER ANGLE
The Keeper advances toward them.

THE KEEPER
I will put aside
my staff.

He raises the staff and sticks it into the ground. Again
he moves toward them. Then the Keeper notices their
wide-eyed expressions.

THE KEEPER
Is something wrong?

Will raises his hand and points a finger beyond the
Keeper.

WILL
Your staff, sir! Look at it!

The Keeper turns about.
P.O.V. SHOT
The Keeper's staff has sprouted flowers.

CLOSE SHOT - THE KEEPER
He shakes his head in exasperation.

THE KEEPER
That's the second time today.
I forgot to turn it off.

WIDER ANGLE - THE GROUP
The Keeper goes back to his staff, makes a waving motion
with his hand and the flickering lights go out. Then he
quickly removes the flowers and holding them in his hand,
moves back to Robinson and the others.

ROBINSON
(offering
his hand)
I'm John Robinson, from the
planet Earth.

ANOTHER ANGLE - FAVORING ROBINSON AND THE KEEPER
The Keeper shakes Robinson's hand.

THE KEEPER
There is no need for introductions.
I know all of you.
(offers flowers
to Maureen)
For you Mrs. Robinson.

MAUREEN
They're lovely. Thank you.

DON
How do you know who we are?

THE KEEPER
You are not alone in space. All
of the planets have eyes.
(looks about)
For a primitive people you have
done well here.

MED. SHOT - THE GROUP
Smith takes exception to this remark.

Cont.
SMITH
My dear, sir...I resent the word, primitive. We are highly civilized.

CLOSE SHOT - THE KEEPER
He smiles, amused.

THE KEEPER
I will not argue the point, Dr. Smith. Let us both be satisfied with our opinions.

WIDER ANGLE
The Keeper now directs his attention to Robinson.

THE KEEPER
I will introduce myself. I am known as the Keeper and I come from a world ten million light years away.

PENNY
(suddenly)
Excuse me, sir...but is the Keeper your name or just a title?

The Keeper lets his gaze pass over each of them.

THE KEEPER
It is a profession. I collect the creatures of the Universe.
Two of every kind.
(to Will)
You wished to ask me something, Will.

Will is so surprised he can only nod dumbly.

CLOSE SHOT - THE KEEPER

THE KEEPER
You would like to know how I learned to speak your language? Is that correct?

FAVORING WILL

WILL
Yes, sir.
THE KEEPER
Your planet has been communicating to its astronauts for years. I simply recorded the speech patterns and broke the words down phonetically.

ANOTHER ANGLE - THE GROUP
Robinson and Don exchange quick looks.

SMITH
It seems you know how to read minds.

The Keeper makes a dismissing gesture.

THE KEEPER
I knew what the boy was thinking because his thoughts are pure. The adult mental process is much too complex, however.

The Keeper now moves over to the small open cage. When he speaks there is an angry note in his voice.

THE KEEPER
Is it your custom to take property which does not belong to you, Prof. Robinson? This cage belongs to me.

TWO SHOT - ROBINSON AND THE KEEPER
Robinson looks searchingly at the Keeper.

ROBINSON
The Robot mistakenly brought your cage here. We would have returned it.

THE KEEPER
And the creature which was in it, too, I suppose.

ANOTHER ANGLE - FAVORING ROBINSON
The Keeper's attitude begins to anger him.

ROBINSON
If you had let us know of your presence and what you were doing here, none of this would have happened.
THE KEEPER

(flately)
I do not announce my arrival or
reveal my plans to anyone.

SMITH
It might save a lot of worry and
headaches if you did.

ROBINSON
We'll get your lizard back for
you.

74 MED. SHOT - THE GROUP
The Keeper makes a waving gesture of dismissal.

THE KEEPER
You need not bother.

The Keeper moves over to where he has left his staff,
takes it up. Then he looks toward Will and Penny.

THE KEEPER
You children are to cover your
ears. This might affect you.
(to Smith)
And you too, Dr. Smith. You
are already susceptible.

Will and Penny both look puzzled but do as told as does
Dr. Smith.

75 CLOSE SHOT - THE KEEPER
He slowly raises his staff in the air. As he does so the
lights on it brighten in intensity until an electrical
current completely covers the crooked end.

76 SERIES OF QUICK SHOTS
as Robinson, Don, Smith, Penny and Will watch the
phenomenon.

77 CLOSE SHOT - THE KEEPER
He slowly points the staff in the direction of the nearby
bushes. A moment and the Keeper nods in satisfaction.

78 P.O.V. SHOT
The iguanodon emerges from the bushes and CAMERA PANNING
comes toward the cage.

79 TWO SHOT - ROBINSON AND DON
They stare fascinated at the approaching reptile.

Cont.
ROBINSON
The staff emits a high frequency impulse.

DON
(nods)
And the sonar receiver in the cage acts as a relay. Animals could be summoned from miles away.

CLOSE SHOT - THE IGUANODON
as he crawls toward the cage.

CLOSE SHOT - THE KEEPER
He continues to hold the glowing staff up.

WIDER ANGLE
The iguanodon reaches the cage and enters. The door closes behind it. The Keeper lowers his staff and it becomes inactive.

DON
I've never seen a lizard like that around here before.

THE KEEPER
This planet has many creatures which you have not seen. Some quite harmless, while there are others...

He moves over to the small cage and picks it up.

THE KEEPER
And now I must take my specimen back to my spaceship. But we will have other occasions to meet.

ANGLE SHOT - FAVORING THE KEEPER
The Keeper raises his staff and it begins to glow as does the belt. A moment and both the Keeper and the cage dematerialize.

DISSOLVE TO:
EXT. HYDROPONIC GARDEN - ROBINSON CAMP SITE - DAY

MED. SHOT - DON AND JUDY
They are selecting vegetables from the garden and placing them in a basket.

JUDY
...I'm glad I wasn't there. I couldn't like anyone who locked up animals in cages.

DON
(grins)
The Keeper didn't arouse my admiration either. It was the way he looked at you. Like you were some sort of insect under a microscope.

JUDY
(makes a face)
Well, I hope he leaves soon. Just thinking about him gives me the creeps.

85 TWO SHOT - DON AND JUDY
Don grins at her.

DON
All right, we'll change the subject. What would you like to talk about?

JUDY
(promptly)
Me.

DON
Vanity, vanity, thy name is woman.

86 WIDER ANGLE
Judy turns, strikes a pose.

JUDY
Notice anything different.

Don studies her, shakes his head.

DON
Nope. You're the same ole Judy Robinson.
CLOSE SHOT - JUDY
Her expression becomes a little cold.

JUDY
Perhaps you had better look again.

WIDER ANGLE - TO INCLUDE DON
He's wise enough to know that he is on dangerous.

DON
You look great, like always.

JUDY
(very cool)
I'm wearing my hair differently today.

DON
(too quickly)
Yes, yes you are! Looks very good too! I like it very much.

CLOSE SHOT - JUDY

JUDY
(flatly)
I hate it. It makes me look old.

WIDER ANGLE - FAVORING DON
He holds up his hands in a stopping gesture.

DON
Hold it! Before we go any further, I apologize. I haven't any idea what I did wrong but whatever it is; forgive me.

EXT. HYDROPONIC GARDEN - A SHORT DISTANCE AWAY

CLOSE SHOT - THE KEEPER
as he suddenly materializes.

THE KEEPER
Good morning.

ANGLE SHOT - DON AND JUDY
They are both startled by the unexpected appearance of the Keeper.

Cont.
92 Cont.

THE KEEPER
I trust I didn't startle you.

DON
It is a little disconcerting to
have you popping up like a jack-
in-the-box.
(the Keeper looks
puzzled)
It's a toy they make for
children which jumps up and
scares them.

93 MED. SHOT
The Keeper moves toward them.

THE KEEPER
Surely, you are not frightened
of me.

Neither Don or Judy answer and the Keeper continues.

THE KEEPER
What a pair of handsome specimens
you are.

DON
I wish you wouldn't refer to us
as some kind of animals. We're
intelligent beings!

94 CLOSE SHOT - THE KEEPER
His expression is blank and cold.

THE KEEPER
You are entitled to an opinion,
of course.
(suddenly)
You would both make wonderful
additions to my collection.
How would you like to come with
me.

95 TWO SHOT - DON AND JUDY
Judy instinctively draws closer to Don.

JUDY
(voice low)
Don, he can't be serious.
WIDER ANGLE - TO INCLUDE THE KEEPER

THE KEEPER
You would have anything you wanted. A life of ease...all
the luxuries.

DON
We're not interested.

THE KEEPER
There's no rush for a decision.
Think about it for awhile.

DON
I can give you final answer
right now...no!

The Keeper shrugs.

THE KEEPER
As you wish. But think about
it some more anyway. You wouldn't
want to make a wrong decision,
would you?

He stares at them for a moment, then dematerializes.

TWO SHOT - DON AND JUDY
Judy frightened, moves into Don's arms. He tries to
comfort her.

DON
It's all right now, Judy. He's
gone.

Judy looks up at Don; her expression very worried.

JUDY
Don, what did he mean, 'we wouldn't
want to make a wrong decision'?

Out of nowhere the Keeper is heard again.

KEEPER'S VOICE
(o.s.)
Exactly what I said. Think about
it, my dear.

They look at each other in startled reaction. As the
Keeper's laugh fades away.

FADE OUT

END OF ACT ONE
ACT TWO

FADE IN

98  EXT. ROBINSON CAMP SITE - DAY

MED. SHOT - AT DINNER TABLE
Lunch is over and the family is having coffee. Will and Penny are not present. The flowers which grew from the Keeper's staff are prominently displayed on the table.

JUDY
...he just came right out and asked us to go with him.

ROBINSON
How did he react when you refused?

JUDY
(reflectively)
He wasn't angry...sort of strange, as if he knew something we didn't.

MAUREEN
Perhaps he was kidding you.

DON
Then he has a very morbid sense of humor.

99  ANOTHER ANGLE - THE GROUP
Smith sees a chance to get in a dig at Don.

SMITH
Seeing you caged like a monkey does have its amusing aspects.

DON
(snapping back)
The primate is considered one of the higher forms of life. When the Keeper wants the insect variety, he'll approach you.

Smith stiffens in indignation but Robinson doesn't give him the opportunity to answer.

ROBINSON
All right. There's been enough squabbling between you two for one day.-

Cont.
MAUREEN
I don't think The Keeper intends us any harm.

ROBINSON
(smiles)
Because he gave you the flowers?

SMITH
(wryly)
Beware of strangers bearing gifts, I always say.

CLOSE SHOT - MAUREEN
She's a little annoyed.

MAUREEN
You always suspect the worst of everyone, Dr. Smith. If the Keeper had really wanted to take Judy and Don, he wouldn't have asked them to go with him.

CLOSE SHOT - SMITH
He has a ready answer.

SMITH
There are seven of us to contend with, Mrs. Robinson. We are a formidable group against one.

WIDER ANGLE

JUDY
I thought the Keeper only collected animals.

DON
Maybe that's what he considers us.

SMITH
Speak for yourself, young man. However enough of this. The good Dr. Smith has an idea.

OUT

WIDER ANGLE - THE GROUP
Smith waits for a moment until he is sure that he has everyone's attention.

Cont.
SMITH
Suppose...just suppose Don and Judy accepted the Keeper's ridiculous offer?

(beat)
But with one stipulation.

ROBINSON
And what's that?

SMITH
That in return, the Keeper first take us all back to earth.

107 MED. CLOSE SHOT - DON
He closes his eyes and shakes his head.

DON
Brilliant, absolutely brilliant!

108 CLOSE SHOT - SMITH
His expression is superior.

SMITH
For once, you are correct. All we need is to get the Keeper to let us come aboard his spaceship. As I said, there are seven of us. It would be a simple matter to --

109 ANGLE SHOT - FAVORING MAUREEN
as she interrupts -

MAUREEN
(firmly)
No! Absolutely, no!

Smith smiles at Maureen condescendingly.

SMITH
I understand your objections, Mrs. Robinson, but sometimes violence is a necessity.

110 CLOSE SHOT - MAUREEN
Her face is set in angry, stubborn lines.

MAUREEN
No matter how much I want to go home, Dr. Smith, I won't resort to criminal activity to get there.
CLOSE SHOT - SMITH
He couldn't look more bored.

SMITH
In this situation, the end
more than amply justifies
the means.

MED. SHOT - THE GROUP
Robinson speaks with quiet authority.

ROBINSON
Not to me it doesn't. And unless
I'm badly mistaken, not to anyone
else at this table. I think that
concludes the matter.

Smith makes a helpless gesture, sits back down at the
table and pulls his plate back.

He takes up some food and begins to eat without interest.

DISSOLVE TO:
INT. THE KEEPER'S SPACESHIP - CONTROL ROOM - DAY

MED. SHOT
The Keeper stands in front of a large panel on which numerous dials and gauges can be seen. One area of this panel is completely dark and the Keeper waves his staff at it. The gesture is no sooner completed than the staff begins to glow. At the same time, the darkened area begins to light up.

MED. CLOSE SHOT - THE DARK AREA
The area brightens until the head of a man appears. (This will be the 'Eye' of "The Fifth Dimension" half globe.)

LIGHTED HEAD
You wished to communicate?

WIDER ANGLE - THE KEEPER
His staff and belt have reached a high intensity of light.

THE KEEPER
I do.

LIGHTED HEAD
Then proceed.

CLOSE SHOT - THE KEEPER

THE KEEPER
I have found some animals from the planet Earth. They would make an interesting addition to our collection.

WIDER ANGLE - TO INCLUDE THE LIGHTED HEAD

LIGHTED HEAD
Then select the two best specimens.

THE KEEPER
Unfortunately, Earth people live by reason as well as by instinct. My staff has no power over them.

X

LIGHTED HEAD
Are you sure?

THE KEEPER
A man called Smith is the only exception. He is a poor specimen. There are also two children.

Cont.
LIGHTED HEAD
Will your staff exercise control over them?

THE KEEPER
And I hesitate in using my staff for fear of injuring them. Perhaps I can get them by other means.

LIGHTED HEAD
Very well, you may proceed.

The Keeper waves his staff and the lighted head dims and we:

DISSOLVE TO:

118 EXT. IRRIGATION PROJECT - DAY

MED. SHOT - SMITH AND ROBOT
A wrench in his hand, Smith stands beside the ditch. Carrying a length of pipe, the Robot comes over, drops it into the opening.

ROBOT
With the installation of this length of pipe, we will have completed forty percent of our task.

SMITH
(sourly)
When I want a statistical report, I'll ask for it.

ROBOT
Computing our past efforts in relation to time spent, we should finish this job by two-fifteen this afternoon.

119 ANGLE SHOT - FAVORING SMITH
He looks at the wrench in his hand, raises it as if to strike the Robot.

SMITH
One more word out of you and I'll give your computers a concussion. Now keep quiet.

Computers clicking, the Robot exits the scene to get another length of pipe. Smith bends down in the ditch and begins to work.
MED. SHOT
Penny and Will enter the scene. The boy carries his rock specimen hammer and has a small canvas bag over his shoulder.

PENNY
(cheerfully)
Good morning, Dr. Smith.

SMITH
(dourly)
It's morning but its goodness escapes me.

WILL
Aren't you feeling well, sir?

SMITH
My physical condition was never better.

PENNY
Then what's making you so grouchy?

ANOTHER ANGLE - THE GROUP
Smith drops the wrench into the ditch with obvious distaste.

SMITH
You are looking at a disappointed man. A man who at this very moment might be as happy as a lark were it not for the obstinacy of your parents.

Penny and Will stare at Smith without understanding.

SMITH
We could all be preparing to go home. Instead, what are we doing. Struggling for survival on this bleak and barren wasteland.

TWO SHOT - PENNY AND WILL

WILL
You mean we should trick the Keeper into taking us back to Earth?

PENNY
But that wouldn't be honest, Dr. Smith.
CLOSE SHOT - SMITH
His face is a picture of pity.

SMITH
You are both too young to understand.
(sighs resignedly)
When I was a child, I thought like a child. But when I became
a man, I had to think like a man.

WIDER ANGLE - TO INCLUDE PENNY AND WILL

WILL
I don't think it makes any difference what age you are. If
you're dishonest, you're dishonest. That's all there is to it.

Smith makes a waving motion with his hand.

SMITH
Away! Follow your idle pursuits and leave me to suffer alone in
my misery.

As if in dismissal, he picks up the wrench and resumes work on the pipe. Penny and Will stand watching for a brief moment and then CAMERA PANNING begin to move away.

PENNY
Good-bye, Dr. Smith.

Smith doesn't answer but waves them away.

DISSOLVE TO:

EXT. ROCKY AREA - DAY

MED. SHOT
Penny and Will enter the scene, and CAMERA PANNING, move over to the rocks nearby. Will digs into his canvas bag, takes out an extra rock hammer. He hands it to Penny.

WILL
Now remember, I don't want any old rocks, just the special ones I told you about.

PENNY
(a little wearily)
I know...I know. You've only reminded me fifty times.

Cont.
125 Cont.

WILL
Well, if you're not going to get
what I want, there's no reason
for you to be here.

PENNY
I hear you, oh Master, and I will
obey.

126 ANGLE SHOT
They both separate, going to different rock formations,
and immediately start chipping away with their hammers.

127 CLOSE SHOT - WILL
He chips vigorously away at a rock, breaks off a specimen
and puts it into his canvas bag. As he performs this act,
his gaze takes in something o.s. and he reacts in surprise
and fear.

WILL
(still looking o.s.)
Penny!

128 WIDER ANGLE - TO INCLUDE PENNY
She stops at her work, looks toward her brother.

PENNY
What do you...?

Her voice trails off as she notices Will's expression and
she, too, looks o.s.

129 P.O.V. SHOT
Staff in hand, the Keeper stands a short distance away.

130 MED. SHOT
Penny and Will are both a little frightened as the Keeper
advances toward them.

THE KEEPER
I didn't mean to startle you.
(smiles at them)
I have been around animals so
long that I have begun to walk
as quietly as they do.

131 ANOTHER ANGLE - WILL, PENNY AND THE KEEPER
Will forces a tentative smile.

WILL
We were concentrating hard on
our work or we would have heard
you.
THE KEEPER
I am sure you would have. The young have sharp ears.
(looks at Penny)
Hello, Penny.

PENNY
 stil uncomfortable)
Hello, sir.

There is a brief silence while they stare at each other. Will attempts to get the conversational ball rolling.

WILL
Are you out hunting for animals, Mr. Keeper?

The Keeper's eyes seem to bore into Will.

THE KEEPER
In a manner of speaking, yes.

PENNY
(gestures)
Then I guess you have some cages around here.

THE KEEPER
Some specimens don't need to be locked up, Penny.

The Keeper notices Will staring at his staff.

THE KEEPER
Would you like to examine it, Will?

GROUP SHOT
Will grins, embarrassed.

WILL
Something might go wrong.

THE KEEPER
I will make sure that will not happen. Here, take it.

The Keeper gives Will the staff and the boy examines it with interest.

Cont.
WILL
It's so light you can hardly feel it.

THE KEEPER
The staff is weightless matter.

PENNY
How does it work?

THE KEEPER
By stored cosmic energy. I'll let Will recharge it for me.
(to Will)
Take my hand.

He holds out his hand to Will, who grasps it.

CLOSE SHOT - THE KEEPER
He is being as charming and pleasant as possible.

THE KEEPER
Now don't be frightened.

WIDER ANGLE - THE KEEPER, WILL AND PENNY
Will visibly braces himself.

WILL
I'm not, sir.

The Keeper nods and pats Will on the shoulder.

THE KEEPER
You may raise the staff in the air, Will.

Will does as told. A moment and the lights on the staff begin to glow; as does the Keeper's belt.

CLOSE SHOT - WILL
as he stares with excitement at the glowing staff.

CLOSE SHOT - PENNY
She is wide-eyed.

MED. CLOSE SHOT - THE GROUP
The lights on the staff and belt reach an intensity. There is a sudden gust of wind and a roll of thunder.

FULL SHOT - THE SKY
More thunder and there is a jagged streak of lightning.
CLOSE SHOT - THE STAFF
The lightning seems to strike the end of the staff, causing an instant of brilliant light.

MED. SHOT - THE KEEPER, WILL AND PENNY
The lights on the staff and belt dim and go out. Both Penny and Will are flabbergasted.

WILL
Wow! Did you see that!?
(eagerly)
How did you do it?

The Keeper is amused at Will's enthusiasm. He takes the staff from the boy.

THE KEEPER
In my world, Will...the powers of nature are the servants of the people, not the masters.
(beat)
But we will speak of the miracles of science at another time. I have decided to make this a day of enjoyment for us.

CLOSE SHOT - THE KEEPER
There is a pleasant expression on his face but he is watching the two children closely.

THE KEEPER
How would you like to come to my spaceship and see my collection of animals.

WIDER ANGLE - THE GROUP
Penny and Will exchange glances.

PENNY
We'd love to, Mr. Keeper, but...

THE KEEPER
(breaking in)
Hundreds and hundreds of animals, Penny. A butterfly that sings like a bird and a frog that laughs. There are creatures from every planet in the galaxy.

WILL
Gee, I'd love to see 'em.

Penny, too, is intrigued.

Cont.
142 Cont.

PENNY

All right.

The Keeper smiles in triumph.

THE KEEPER

Wonderful. Come, children...

let us go.

The Keeper extends his arms so that they are around the shoulders of Penny and Will. CAMERA PANNING, they move off.

143 EXT. BUSH AREA - DAY

MED. SHOT

The Keeper, Will and Penny enter the scene, CAMERA PANNING with them. Penny suddenly stops.

THE KEEPER

Is something wrong, Penny?

PENNY

I was just thinking, Mr. Keeper, maybe we had better visit your animals some other time.

THE KEEPER

But we're almost there.

PENNY

I know, but we should have told someone we were going with you.

144 CLOSE SHOT - THE KEEPER

He makes a reassuring gesture.

THE KEEPER

Put your fears at rest. When we reach my spaceship, you may speak to your parents over the audio-visual radio.

145 WIDER ANGLE - TO INCLUDE PENNY AND WILL

Will is ready to accept this suggestion, but not Penny.

PENNY

But what if they're not in the control room.

Cont.
THE KEEPER
(easily)
I am sure someone will be present
to hear you.
(changing
the subject)
I believe there is a specimen
nearby. Shall I call it for
you?

ANOTHER ANGLE - THE GROUP
Both Penny and Will nod eagerly.

THE KEEPER
(genially)
All right. Let us see what we
can catch.

He raises his staff, and it begins to glow, as does the
Keeper's belt.

CUT TO:
EXT. IRRIGATION PROJECT - DAY

MED. SHOT - SMITH AND THE ROBOT
as they work on the irrigation ditch for the hydroponic
garden. Without warning, Smith stiffens and his eyes take
on a glazed look.

CLOSE SHOT - SMITH
as he looks unblinkingly ahead.

SMITH
I must go. I am being summoned.

WIDER ANGLE
The Robot moves its arms about in agitation.

ROBOT
We must complete this irrigation
system by two-fifteen. Otherwise, I
will blow a computer tube in mis-
calculation.

Smith doesn't answer. CAMERA PANNING, he begins to trot
out of the scene.

CUT TO:

EXT. BUSHY AREA - DAY

CLOSE SHOT - THE KEEPER
as he holds his glowing staff aloft.

ANGLE SHOT - TOWARD BUSHES
as a small horse about two feet high emerges.

CLOSE SHOT - SMALL HORSE
As he looks toward the Keeper, Will and Penny.

TWO SHOT - PENNY AND WILL
They are both delighted.

WIDER ANGLE
The small horse comes up to Penny and Will.

PENNY
He must be a little baby colt.

THE KEEPER
You're wrong, Penny. He's full-
grown.

WILL
I sure wish he belonged to me.
CLOSE SHOT - THE KEEPER
He takes quick advantage of this opportunity.

THE KEEPER
If you'd like, I will give you one.

WIDER ANGLE - FAVORING WILL
He can't believe his good fortune.

WILL
You really mean it, sir?

THE KEEPER
Of course. But not this particular little horse. He may be a little wild. There's one exactly like him at my spaceship. He'll make a better pet.

He gives the horse a light pat on the rump, sending him c.s.

WILL
Then what are we waiting for! Let's go.

He starts off excitedly, Penny with him.

CLOSE SHOT - THE KEEPER
His expression is cold as he looks after the two children.

CUT TO:

EXT. BUSHY AREA - DAY

MOVING SHOT - SMITH
He still has that trance-like expression on his face and is moving at a fast pace.

MED. 'CLOSE SHOT - SMITH
He suddenly stops, looks about blankly as if seeking a direction, then once again starts running, CAMERA PANNING with him.

CUT TO:

EXT. DESERT AREA - DAY

MED. SHOT
The Keeper, Penny, and Will enter the scene. The Keeper points ahead.

THE KEEPER
There it is.
161 REVERSE ANGLE - THE KEEPER'S SPACESHIP
It resembles a huge wheel with each spoke as a corridor. A ramp leads up to the Control Room of the spaceship which is located in the hub or center of the wheel.

162 MED. CLOSE SHOT - THE KEEPER, WILL AND PENNY
The two children are awed.

WILL
It's the biggest spaceship I've ever seen.

PENNY
Do you really think we should go inside, Will?

WILL
No harm in taking a quick look around.

THE KEEPER
My feelings exactly.

Penny hesitates, then gives in.

PENNY
All right...but only for a little while.

163 CLOSE SHOT - THE KEEPER
He nods his head slowly in agreement.

THE KEEPER
Only for a little while, of course.

164 WIDER ANGLE - TO INCLUDE PENNY AND WILL
Once again the Keeper gestures for Penny and Will to respond.

THE KEEPER
After you, children.

Penny and Will start up the ramp. The Keeper follows after them. CAMERA PANS them to the entrance of the Control Room. The two youngsters enter and the Keeper is only a few steps behind.
A-164
INT. KEEPER'S SPACESHIP - DAY

MED. SHOT
as Penny and Will enter, followed by the Keeper. The interior of the spaceship is completely darkened with only a dim light throwing a glow on the children. Penny and Will, looking about them with growing fear, and suddenly there is the horrible scream of a monster nearby.

B-164
TWO SHOT - PENNY AND WILL
They exchange a quick glance and in common accord turn toward the door.

C-164
WIDER ANGLE - TO INCLUDE THE KEEPER
He gestures with his staff toward the door and it slides closed with a clang of finality.

FADE OUT

END OF ACT TWO
FADE IN

165  INT. KEEPER'S SPACESHIP - CONTROL ROOM - DAY

MED. SHOT
Penny and Will stand looking about fearfully. From below them, beneath their feet actually, there is the MUFFLED SOUND of some kind of animal.

PENNY
(almost a whisper)
Will, I'm frightened!

166  ANOTHER ANGLE
The Keeper moves up beside them, his voice calm and soothing.

THE KEEPER
You needn't be, Penny. It's only one of my specimens, children.

WILL
The sound seems to be coming from directly below us.

THE KEEPER
We're standing on top of his cage. I would show him to you, but there are some things which the eye should not look upon.

Again there is that muffled sound, and without being conscious of the fact, Penny and Will move a little closer together.

167  MED. SHOT - THE GROUP
The Keeper makes an effort to lighten the mood.

THE KEEPER
What a noise he is making. But you need have no fear. The creature cannot escape. (beat)
Let us go and look at animals more pleasing.

He moves over to a nearby door, opens it. Will and Penny move to the door, enter and the Keeper follows after them.
INT. PERIMETER OF KEEPER’S SPACESHIP – DAY

MED. SHOT
The Keeper with the two children close beside him, moves over to a closed door. The Keeper lifts his staff and waves it from side to side a moment and the door opens.

TWO SHOT - PENNY AND WILL
as they react to what they see.

P.O.V. SHOT
A long corridor with overhead lights which give off a dim glow stretches out into infinity. On each side of the corridor are cages similar to the ones we have seen before. The whole passageway seems to be filled with the whistles, calls, screams, etc. of birds.

MED. CLOSE SHOT
Penny, Will and the Keeper as they look down the corridor.

THE KEEPER
My birds.

WILL
(awed)
There must be hundreds of them.

THE KEEPER
Of every size, color and some
that defy description.

The keeper waves his staff again and the door closes.

WIDER ANGLE - THE GROUP
The Keeper now moves away. Penny and Will follow after him, CAMERA PANNING.

ANGLE SHOT - TOWARD DOOR
Once again the Keeper waves his staff and another passageway is revealed. This one is exactly like the other except for the SOUNDS. We hear the growls and howls of animals.

ANOTHER ANGLE - TO INCLUDE THE KEEPER, PENNY AND WILL
as they stare into the corridor.

THE KEEPER
My predators... the beasts which
live on each other.

WILL
(starting forward)
Let’s see some of them.

The Keeper places a hand on the boys shoulder, stopping him.  

Cont.
THE KEEPER

Another time. Let us look at animals who do not live so violently.

He waves his staff again and the door closes.

THE KEEPER

The next collection is the one you will find most interesting.

CAMERA PANNING, he moves toward the next door, Penny and Will following him.

175

EXT. PERIMETER DOOR

ANGLE SHOT

The Keeper once again waves his staff and the door opens. This time the Keeper and the children enter.

176

INT. CORRIDOR

MED. CLOSE SHOT - THE KEEPER, WILL AND PENNY

The Keeper moves over to one of the cages, touches a button and the interior of the cage lights up.

THE KEEPER

Here's an animal which should interest you.

Penny and Will peer into the cage.

177

P.O.V. SHOT - THE INSIDE OF THE CAGE

It appears to have nothing in it.

PENNY'S VOICE

It's empty.

THE KEEPER'S VOICE

Watch...

Slowly a small "animal" begins to materialize, and finally assumes definite form.

178

CLOSE TWO SHOT - PENNY AND WILL

as they look smiling into the cage.

PENNY

I only see one. I thought you said you had two of each kind.

179

WIDER ANGLE - THE KEEPER

He smiles.

Cont.
There are two, Penny. The female is there. But she is not as brave as her husband.
(an after thought)
Which is as it should be.

Both Penny and Will are rapidly beginning to feel more at ease and laugh. The Keeper moves over to the next cage, turns on the interior light.

This is a specimen which will amuse you. It has wings but can't fly, teeth but doesn't eat, and eyes which it never opens.

CLOSE SHOT - PENNY as she looks into the cage.

Sounds more like a riddle than an animal.

He looks into the cage fascinated.

What does it do, sir?

It looks like a large ball of feathers and that's all.

From what I have been able to find out, the creature doesn't do anything. It exists but why and how are a mystery.

They move on to the next cage and we:

As he runs in the direction of the Keeper's spaceship, He is still in that trance-like state and CAMERA PANS WITH him until he exits the scene.
INT. CORRIDOR OF THE KEEPER'S SPACESHIP - DAY

ANGLE SHOT
Will and the Keeper are looking into a cage while Penny has moved down the line from them. She turns on the light of a large cage, looks inside, then goes to the next cage and repeats the operation.

MED. CLOSE SHOT - PENNY
She turns from the cage, looks toward the Keeper.

PENNY
These two cages are empty.

WIDER ANGLE
The Keeper and Will come over to Penny.

THE KEEPER
I haven't found specimens to fill them yet.

He waves his staff and the doors of the two cages open.

THE KEEPER
(gestures)
If you want, you can go inside.

ANOTHER ANGLE - FAVORING PENNY AND WILL
They both move to the entrance of the cages, peer inside.

THE KEEPER
Go ahead. It's perfectly safe.

CLOSE SHOT - THE KEEPER
His eyes are narrowed and he holds his staff ready for use.

WIDER ANGLE - TO INCLUDE PENNY AND WILL
Will is about to step into the cage.

PENNY
(loudly)
Will, no...don't!

CLOSE SHOT - THE KEEPER
His voice is cold, commanding.

THE KEEPER
No harm will come to you! Go inside!

WIDER ANGLE
Penny and Will look at the Keeper and begin to slowly back away from him.

Cont.
WILL
We...we don't want to, sir.

The Keeper raises his hand and points at them.

THE KEEPER
Do as I say! Go inside the cage!

MED. CLOSE SHOT - PENNY AND WILL
They take one last frightened look at the Keeper, turn and run.

ANGLE SHOT
as the two children run. The Keeper hesitates for a moment and then moves after them.

INT. CONTROL ROOM OF KEEPER'S SPACESHIP

MED. SHOT
The door which leads to the perimeter bursts open and Penny and Will run into the scene. CAMERA PANS WITH them to the door which leads outside.

CLOSE TWO SHOT - PENNY AND WILL
as Will searches frantically for a button which will open the door.

ANGLE SHOT - TO INCLUDE THE KEEPER
as he enters the Control Room from the perimeter entrance. At that moment, Will finds the button which opens the exits door. As it slides open the two children run out.

MED. CLOSE SHOT - THE KEEPER
Face set and determined, he moves after his two victims.

EXT. KEEPER'S SPACESHIP - DAY

FULL SHOT
Will and Penny running in the f.g. with the Keeper coming down the ramp of his spaceship in the b.g.

MED. CLOSE SHOT - WILL AND PENNY
as they run. Will is slightly ahead of his sister. He turns his head, looks back at her.

WILL
Hurry, Penny! Hurry!!

Penny's answer is to put on a burst of speed and draw up beside Will.
MED. CLOSE SHOT - THE KEEPER
as he stares in the direction of the running Penny and Will. With a violent gesture, the Keeper suddenly points his staff at the two children.

ANGLE SHOT - FAVORING WILL AND PENNY
as they run. As if being controlled by some invisible power they gradually slow their pace and come to a halt.

MED. CLOSE SHOT - WILL AND PENNY
Trance-like the two children turn and begin to retrace their steps toward the Keeper.

CLOSE SHOT - THE KEEPER
His staff and belt are lighted and there is a cruel smile on his face.

WIDER ANGLE - TO INCLUDE PENNY AND WILL
as they walk back to the Keeper. The Keeper nods at them in approval.

THE KEEPER
I see you have changed your minds about leaving.

CLOSE SHOT - WILL
He looks at the Keeper and grins happily, and mechanically.

WILL
We're sorry, sir. We really do want to stay with you.

CLOSE SHOT - PENNY
Her expression and attitude are the same as Will's.

PENNY
For always, Mr. Keeper...always.

A-207 WIDER ANGLE - TO INCLUDE THE KEEPER

THE KEEPER
And so you shall, children...for always. Let us go back inside.

He turns and with the children close beside him, they move toward the spaceship. They have taken only a couple of steps when:

SMITH'S VOICE
Wait, wait for me!

The Keeper and the two children turn about.
ANGLE SHOT - SMITH
as he runs across the clearing toward them.

ANOTHER ANGLE
Smith is almost to the waiting group when he stumbles, partially regains his balance and makes a wild grab to keep from falling.

TWO SHOT - SMITH AND THE KEEPER
as Smith clutches desperately at the Keeper. In his efforts to stay upright, he knocks the Keeper's staff to the ground. The lights on the STAFF dim and go out.

MED. CLOSE SHOT - WILL AND PENNY
The dropping of the staff immediately restores them to their normal state.

WIDER ANGLE - TO INCLUDE SMITH AND THE KEEPER
Smith is untangling himself from the Keeper who is furious.

THE KEEPER
Get off of me, you fool!!

SMITH
I'm terribly sorry, really. It was definitely an accident.

ANOTHER ANGLE
Penny and Will turn and run as fast as their legs can carry them out of the scene.

TWO SHOT - SMITH AND THE KEEPER
The Keeper is furious but with Smith present and his staff on the ground, there is nothing he can do to alter the situation. Smith too has fully recovered from the influence of the staff.

SMITH
(as if to himself)
I don't know how I got here but I'm glad I came.
(to the Keeper)
I want to talk to you, sir.

THE KEEPER
(coldly angry)
What could you say to me that would be of any interest?

WIDER ANGLE
Smith's expression becomes crafty.

SMITH
How would you like some new animals for your collection.
THE KEEPER
Are you referring to members of the Robinson party?

Smith makes a sour face.

SMITH
I assure you, sir, they are a poor selection. But it's an entirely different story on earth. The planet literally swarms with all sorts of strange creatures.

THE KEEPER
(pointedly)
I am beginning to realize that.

CLOSE SHOT - SMITH
He ignores the Keeper's remark.

SMITH
Take me back to earth and I promise you all kinds of animals. Both two and four legged.

WIDER ANGLE - TO INCLUDE THE KEEPER
He shakes his head.

THE KEEPER
Your planet is a long journey from here, Dr. Smith. Many of my specimens would not survive such a trip. Perhaps I will go on my next exploration.

SMITH
And when will that be?

THE KEEPER
(shrugs)
A hundred...three hundred years from now.

SMITH
(dryly)
I'm afraid I can't wait that long.
(beat)
Sure you won't change your mind?
(as the Keeper shakes his head)
Well, let me know if you do. See you again soon.

Smith turns, exits the scene.
CLOSE SHOT - THE KEEPER
as he looks after the departing Smith.

THE KEEPER
Yes, you will see me, Dr. Smith
and much sooner than you expect.

DISSOLVE TO:

INT. CONTROL ROOM OF JUPITER 2 - NIGHT

MED. SHOT
All of the Robinson party are present, including Smith and Don
Will and Penny stand together with Maureen directly behind
them. She keeps touching her two children as if
reassuring herself of their presence.

WILL
...And the next thing I remember,
Dr. Smith was there.

SMITH
Despite my trance-like condition, I
arrived at a most opportune moment.

PENNY
The Keeper was real nice to us and
then suddenly he almost forced us
to go into the cages.

ANGLE SHOT - THE GROUP
Maureen leans down, kisses her daughter on the cheek.

MAUREEN
It's all over now, dear.

ROBINSON
Time you two got ready for bed.
   (quickly)
And don't tell me it's too early.
You've both had quite a day.

Neither Penny or Will make any objection.

WILL
I am sorta tired.

PENNY
Good night, everyone.

SMITH
Sleep well, children.

There is a chorus of 'good nights' from the others and
Penny and Will exit.
MED. SHOT - FAVORING DON
He looks down at the floor for a moment, then up at Robinson.

DON
From now on, we're going to have to watch Penny and Will very closely.

ROBINSON
One of us will have to be with them at all times. The Keeper can call them to him whenever he wants.

ANOTHER ANGLE
Smith fixes a look of anger on his face.

SMITH
From the moment he appeared, I knew he was a thoroughly despicable character.

Maureen suddenly starts across the room toward the elevator.

ROBINSON
Where you going, dear?

MED. CLOSE SHOT - MAUREEN
She stops in front of the elevator entrance.

MAUREEN
To check and see if the children are all right.

CLOSE SHOT - JUDY
She is frowning in worry.

JUDY
Mother, you don't think anything could happen to them inside the Jupiter 2?

WIDER ANGLE - FAVORING MAUREEN
She gets into the elevator.

MAUREEN
Who knows to what lengths the Keeper will go. I'm not going to take any chances.

She presses the elevator button and it descends to the lower level of the spaceship.
Robinson goes over to the observation window, looks out over the gloomy surroundings.

ROBINSON
Anyone got a suggestion?

DON
We could pay the Keeper a visit in the morning. Maybe he'll be reasonable.

SMITH
We'll be wasting our time. We're dealing with an alien with an obsession for collecting living specimens. Nothing we could say or do will change his mind about wanting the children.

He turns from the window toward the others.

ROBINSON
I think you're right, Dr. Smith. We'll just have to sit tight and wait for developments.

Smith: expels a long sigh.

SMITH
Like Will, I am quite fatigued. I feel as if I've run ten miles today. If you will excuse me, I'll retire.

JUDY
I'll say good night, too.

She gives Don a quick smile and both she and Smith exit the scene in the direction of the elevator.

Don moves over to Robinson by the observation window.

DON
John, it might not be a bad idea to keep watch tonight.

Cont.
ROBINSON
(nods)
I'd already thought of it. And
we'd better lock Penny and Will
in their rooms...and Dr. Smith
too -- as an added precaution.

Don nods and both men look out of the observation window.

231 P.O.V. SHOT
Its barren, cold and foreboding.

232 CLOSE SHOT - DON
as he stares out.

DON
I will wake in an alien land and
dream of home.

233 WIDER ANGLE - TO INCLUDE ROBINSON
Don looks embarrassed, glances at Robinson to see if he
has noticed the moment of sentiment.

DON
Listen to me, I'm beginning to talk
like Smith.

ROBINSON
There's nothing wrong with honest
sentiment, Don. We are in an alien
land...and I dream of home too.

DISSOLVE TO:
INT. - JUPITER 2 - LOWER LEVEL - NIGHT

MED. SHOT - DON
He is seated in a chair facing the door which leads into Will's room. Don yawns, closes the book he has been reading.

235: ANGLE SHOT
Robinson enters the scene.

ROBINSON
I'll take over now, Don.

DON
(gets to his feet)
Be my guest.

He gestures toward the chair.

ROBINSON
Any activity?

DON
Not a stir...except from Smith. He got hungry about an hour ago and wanted to raid the food locker. Screamed like a wounded buffalo when I wouldn't let him out.

(grins)
Come to think of it, a hungry Smith is probably more dangerous than a wounded buffalo.

ROBINSON
(laughs)
Get some rest.

DON
See you in the morning.

He exits the scene.

236 MED. - CLOSE SHOT - ROBINSON
He sits down in the chair, makes himself comfortable. There is a brief moment of silence and from O.S. there is a light clicking sound. Robinson is immediately alert.

237 CLOSE SHOT - DOOR KNOB
as it slowly turns.
238 WIDER ANGLE
Robinson gets quietly up from his chair, goes over to the door, and carefully unlocks it. Then he pushes the door open.

239 ANGLE SHOT
A fully dressed Will is standing a couple of feet from the door. He smiles at his father but the action is mechanical and without warmth.

WILL
Dad...

240 CLOSE SHOT - ROBINSON
He knows immediately what is wrong.

ROBINSON
Better go back to bed, son.

241 CLOSE SHOT - WILL

WILL
I'm not sleepy, sir. I'd like to go out for awhile.

242 WIDER ANGLE - ROBINSON AND WILL

ROBINSON
No, Will...you can't.

WILL
Please...just for a little while.

Robinson shakes his head in refusal, closes the door, and relocks it.

WILL'S VOICE
(from behind door)
Dad, please...let me out.

243 ANOTHER ANGLE
Robinson rubs his brow, takes a deep breath. Then CAMERA PANNING, he moves toward Penny's room.

244 MED. CLOSE SHOT
Robinson enters the scene unlocks the door, opens it.

245 ANGLE SHOT
Penny is also fully dressed and seated on the edge of her bed. She rises to her feet. Like Will, she has that distant smile on her face. Cont.
PENNY
It's such a lovely night,  
I think I'll go for a walk.

ROBINSON
(softly)
Not right now, Penny...later.

He slowly pulls the door closed.

ANOTHER ANGLE
Robinson relocks Penny's door, and CAMERA PANNING,  
returns to the chair to resume his vigil.

CUT TO:

EXT. JUPITER 2 - NIGHT

MED. CLOSE SHOT - THE KEEPER
He stands with his staff raised. Both it and the belt  
are glowing. CAMERA PULLS SLOWLY BACK and we see that  
the KEEPER IS STANDING in front of the Robinson space-  
ship. We HOLD for as long as necessary and:

FADE OUT

END OF ACT THREE
ACT FOUR

FADE IN

248 EXT. ROBINSON CAMP SITE - DAY

MED. SHOT Maureen emerges from the Jupiter 2 and comes down the ramp where Don and Judy are waiting.

DON (to Maureen)
How are the kids?

MAUREEN
Fine. They're having breakfast together in Will's room.

JUDY
Dad still sleeping?

MAUREEN
(nods)
I just looked in on him.

249 ANGLE SHOT - THE GROUP

DON
I'm going to try and finish the new irrigation system. I won't be gone long.

MAUREEN
There's no need to rush, Don. As long as we keep the children locked up, I think they'll be safe.

JUDY
And the Robot is watching to see that no one lets them out.

DON
All right. But if you need me in a hurry, just call. I'm taking a radio with me.

JUDY
We'll be back soon.

Cont.
She and Don start out of the scene and we:

CUT TO:

INT. WILL'S ROOM - DAY

MED. SHOT
Two breakfast trays are stacked neatly on a table. Penny is sprawled across the bed reading while Will is making something out of a forked branch. He holds the object up for Penny to see.

WILL
How do you like it?

Penny glances up from her reading.

PENNY
Before I answer, you better tell me what it is.

ANGLE SHOT - WILL AND PENNY
Will gives his sister a look of disgust.

WILL
Didn't you ever read Tom Sawyer or Huck Finn? It's a slingshot.

Penny has already lost interest and is back looking at her book.

WILL
Back in the eighteenth and nineteenth century, almost every boy made one of these.

PENNY
(reading)
What for?

WILL is stumped for an answer, then thinks of one.

WILL
To carry with his marbles and pen knife and other stuff, I guess.

MAUREEN'S VOICE
Penny...Will, you two all right?
WILL
We're fine, Mom.

EXT. LOWER LEVEL

MED. SHOT - MAUREEN
as she stands near Will's locked door. The Robot stands
a short distance away.

MAUREEN
If you want anything, yell out.

WILL'S VOICE
(from opposite side
of door)
Okay,

CAMERA PANING, Maureen goes to Smith's quarters.

MED. CLOSE SHOT - MAUREEN
as she speaks toward the door.

MAUREEN
Dr. Smith...

SMITH'S VOICE
(from opposite
side)
I'm still in my cage, Mrs. Smith.
Since I have just been fed, I am
not dangerous. You may open the
doors.

Maureen can't help but smile. She unlocks the door,
and opens it.

ANGLE SHOT - TO INCLUDE SMITH
He holds a cup of coffee in his hand, and takes a deep
exaggerated breath.

SMITH
Ah, the sweet smell of free air!

CLOSE SHOT - MAUREEN

MAUREEN
You've only been locked up in your
room for a short while, Dr. Smith...
not a hundred years.
SMITH
For blithe spirit such as myself,
even a moment is agony.

MAUREEN
(smiles)
You'll just have to grin and bear
it Dr. Smith.

She closes the door, locks it and moves toward the galley.

CUT TO:

EXT. THE KEEPER'S SPACESHIP - DAY

MED. SHOT - THE KEEPER
as he stands in the f.g. with his spaceship in the b.g.
His staff and belt are glowing and he is looking off into
the distance.

CUT TO:

INT. WILL'S ROOM

MED. SHOT
Penny is still reading and Will is occupied with the
slingshot.

CLOSE SHOT - WILL
He suddenly begins to smile.

CLOSE SHOT - PENNY
She turns her head away from the book and we see that she
too has that far-away smile on her face.

WIDER ANGLE - TO INCLUDE WILL
He drops the slingshot to the floor and moves to the
door. Penny gets up from the door and joins him.

PENNY
It's locked.

WILL
I know how we can get out.
(imitating Smith)
Come to the door, my mechanical
friend! Come to the door at once...
do you hear me?

EXT. WILL'S ROOM

ANGLE SHOT
The Robot moves over to Will's door.
262 Cont.

WILL'S VOICE
(commandingly)
Open this door...quickly.

263 MED. CLOSE SHOT - THE ROBOT
It unlocks the door, steps aside.

264 ANGLE SHOT - ON DOOR
as it opens and the two children come out. Will closes
the door, locks it. Then turns to his sister.

265 TWO SHOT - WILL AND PENNY
They are both smiling in anticipation.

WILL
Let's go for a walk, Penny.

CAMERA PANNING, they start toward the elevator.

X

266 OUT

267 EXT. LOWER LEVEL

MOVING SHOT - MAUREEN
as she moves past Will's door. She is about to continue
on when she notices that the Robot is now standing in a
different position than previously.

268 ANOTHER ANGLE
On impulse, Maureen goes back to the door, calls:

MAUREEN
Will...Penny!

An interval of silence and Maureen unlocks the door, opens
it and enters the room.

269 INT. WILL'S ROOM
as Maureen enters. Realizing that Penny and Will are gone,
she calls out loudly.

MAUREEN
John...John!!!

270 EXT. ROBINSON'S QUARTERS

ANGLE SHOT
as the door opens and Robinson hurries out.
INT. WILL'S ROOM

ANGLE ON DOOR
as Robinson hurries into the room. He doesn't need to be
told what has happened.

ROBINSON
How long have they been gone?

Maureen is almost in tears.

MAUREEN
I just talked to them a few
minutes ago.

ROBINSON
Call Don on the radio and tell
him to hurry back here. I'll
get Smith.

Maureen quickly exits the room.

MED. CLOSE SHOT - ROBINSON
For an instant his eyes take in the room and his face is
full of worry. Then he turns about and starts out.

WIDER ANGLE
Robinson is almost to the door when his foot strikes some-
thing on the floor. He bends down, picks it up. It's
Will's homemade slingshot. Robinson looks at it briefly,
then puts the slingshot in his pocket and exits the room.

EXT. SMITH'S ROOM

MED. SHOT
as Robinson enters and raps sharply on the door. A moment
and he unbolts the door, opens it, and enters the room.

INT. SMITH'S ROOM

ANGLE SHOT - FAVORING SMITH
as Robinson enters. Smith has been resting on his bed
and now sits up. He looks at Robinson blankly.

ROBINSON
Come on, Dr. Smith. You're
going to lead us to the
Keeper's spaceship.

CLOSE SHOT - SMITH
He stares at Robinson as if in a trance.

WIDER ANGLE
Robinson yells at Smith.
D-273 Cont.

ROBINSON
The Keeper is using his staff
to call the children!

Smith reaches up to his ears, removes two ear plugs.

ROBINSON
(yelling louder)
I want you to lead me to his
spaceship!

E-273
TWO SHOT - ROBINSON AND SMITH
Smith flinches under the vocal blast.

SMITH
You needn't shout, Professor Robinson.
My hearing is quite good.

ROBINSON
(beginning to
understand)
You didn't hear the Keeper's
summons?

SMITH
With these ear plugs, I can't
hear anything.

ROBINSON
Can you take me to the Keeper's
spaceship.

SMITH
I believe so but why do...

F-273
WIDER ANGLE
He never gets a chance to finish the statement. Robinson
grabs him by the arm, pulls Smith toward the door.

ROBINSON
Come on.

He hurrys Smith out of the scene.

274
EXT. JUPITER 2 - DAY

ANGLE SHOT ON RAMP
Carrying a couple of laser rifles, Robinson emerges from
the spaceship, and comes down the ramp. Maureen, Smith
and the Robot follow after him.
MEd. SHOT
as the group moves out in front of the spaceship. Don and Judy run into the scene. Without a word Robinson throws him a laser rifle.

ROBINSON
Let's go.

DON
(gestures toward Robot)
We taking the Robot?

SMITH
He may prove to be a valuable ally.

ROBINSON
He may as well come along.

He starts away. Don, Smith and the Robot follow after him, CAMERA PANNING.

CLOSE SHOT - MAUREEN AND JUDY
as they stare after Robinson, Don, Smith and the Robot.

DISSOLVE TO:

OUT

EXT. KEEPER'S SPACESHIP - DAY

MED. CLOSE SHOT - THE KEEPER
as he stands in front of his spaceship. His staff and belt are glowing and there's a smile of anticipation on his face.

CUT TO:
EXT. BUSHY AREA - DAY

MOVING SHOT - PENNY AND WILL
as they walk in the direction of the Keeper's spaceship. They are holding hands.

CUT TO:

EXT. BUSHY AREA - ANOTHER SECTION

MOVING SHOT - SMITH, ROBINSON AND DON
CAMERA PANS with the three men and we:

CUT TO:

EXT. KEEPER'S SPACESHIP - DAY

FULL SHOT
The Keeper still stands in front of his spaceship and his staff and belt are glowing. Penny and Will enter the scene.

CLOSE SHOT - THE KEEPER
CAMERA PANNING, the Keeper moves toward the children.

WIDER ANGLE
as the Keeper comes up to Will and Penny.

THE KEEPER
I have been waiting for you, children.

PENNY
We would of come sooner but they wouldn't let us.

WILL
(proudly)
But we got away.

GROUP SHOT - THE KEEPER, PENNY AND WILL
The Keeper reaches out and pats Will on the top of the head approvingly.

THE KEEPER
You are a very bright young man. And now, shall we go inside my spaceship.

PENNY
(eagerly)
Oh, yes.

CAMERA PANNING, they move toward the Keeper's spaceship.
ANGLE SHOT
as Smith, followed by Robinson and Don enter the scene. Smith heads directly for the Keeper.

ANGLE SHOT - FAVORING THE KEEPER
He pays no attention to Smith but turns to look at Robinson and Don.

TWO SHOT - DON AND ROBINSON
They both bring their rifles up to firing position.

ROBINSON
You know what we want. Send Penny and Will over here.

WIDER ANGLE - TO INCLUDE THE KEEPER, PENNY, WILL AND SMITH
The Keeper doesn't appear in the least worried by the weapons which are pointed at him.

THE KEEPER
Go back where you belong. The children are mine now.

MED. CLOSE SHOT - DON AND ROBINSON
as they look toward the Keeper.

ROBINSON
(to Don)
When he starts up the ramp, shoot! But make sure you don't hit anyone else.

DON
(tensely)
I wish the kids and Smith weren't standing so close to him.

WIDER ANGLE - TO INCLUDE THE KEEPER, WILL, PENNY AND SMITH
Robinson raises his laser rifle a little higher in emphasis.

ROBINSON
I'm only going to ask you once more. I want Will and Penny and Dr. Smith!

THE KEEPER
Your weapons are harmless against me, Professor Robinson.

CLOSE SHOT - THE KEEPER
THE KEEPER
My source of power is cosmic energy. If you don't believe me...shoot.
293 WIDER ANGLE - TO INCLUDE ROBINSON AND DON
The Keeper deliberately advances a few steps away from Will, Penny and Smith.

THE KEEPER
I will give you a better target. I wouldn't want you to accidently injure the children.

294 TWO SHOT - ROBINSON AND DON
as they stare tensely toward the Keeper.

DON
If you don't fire at him, John...
I will.

Robinson hesitates for an instant, then fires his laser rifle.

295 CLOSE SHOT - THE KEEPER
The laser beam hits the Keeper directly in the chest.

FADE OUT
FADE IN

296   EXT. KEEPER'S SPACESHIP - DAY

MED. CLOSE SHOT - ROBINSON AND DON
They slowly lower their rifles.

ROBINSON
(in disbelief)
He took a direct hit in the chest.

DON
(awed)
If I hadn't seen it myself...

297   CLOSE SHOT - THE KEEPER
He is unharmed and his staff and belt are still glowing.

THE KEEPER
Are you satisfied. Now go before
anger clouds my judgment and I'll
destroy you.

298   WIDER ANGLE
The Keeper turns and starts back toward Will, and Penny.

299   TWO SHOT - ROBINSON AND DON
They are both desperate. Robinson brings his hand down
to his pocket and slaps it in a gesture of frustration and
worry.

Cont.
ROBINSON
We've got to think....

His voice trails off and he drops his rifle to the ground. Reaching into his pocket, he takes out the slingshot.

300 WIDER ANGLE - FAVORING ROBINSON AND DON.
Robinson holds the slingshot up to Don.

ROBINSON
Have you ever shot one of these.

DON
(surprised)
Sure... as a kid!

Robinson thrusts the slingshot into Don's hands. Then bends down and picks up a small pebble. He hands it to Don.

DON
(completely bewildered)
If our laser rifles aren't any good...

ROBINSON
His staff...! The lights on his staff!

301 ANOTHER ANGLE
The Keeper is ushering Will, Penny and Smith up the ramp into his spaceship. Robinson speaks to Don.

ROBINSON
Get as close as you can.
(calls to Keeper)
Mr. Keeper!!

302 MED. CLOSE SHOT - THE KEEPER
He stops, turns back toward Robinson and Don.

303 WIDER ANGLE
as Robinson and Don move toward the Keeper.

ROBINSON
I'll make a deal with you.

THE KEEPER
You are in no position to make any offer.

ROBINSON
Suppose I give you Don and Judy instead of Penny and Will.

Cont.
He and Don continue to walk toward the Keeper.

ROBINSON
You said they were good specimens.
Well, now you can have them.

ANOTHER ANGLE
Robinson and Don reach the bottom of the ramp and start up it.

THE KEEPER
(raising his staff menacingly)
Come no closer!

ROBINSON
(yellow)
Don...now!!

CLOSE SHOT - DON
In one motion he brings up the slingshot, pulls it back and shoots the pebble.

CLOSE SHOT - THE KEEPER'S STAFF
There is the sound of breaking glass and one of the lights on the staff goes out. Almost immediately all the others dim and go out. The Keeper's belt is also extinguished.

WIDER ANGLE
Penny, Will and Smith run down the ramp of the Keeper's spaceship to Don and Will.

CLOSE SHOT - THE KEEPER
He looks at his darkened staff, and then toward Robinson.

THE KEEPER
A very unusual weapon. What is it?

TWO SHOT - DON AND ROBINSON

DON
It's called a slingshot.

ROBINSON
It's a very primitive weapon. You wouldn't know about it, but once a young man called David killed a giant by the name of Goliath with it.

Robinson tosses the slingshot at the feet of the Keeper.
WIDER ANGLE
The Keeper looks down at the slingshot, then at Robinson.

THE KEEPER
In all of the galaxy, no animal has given me as much trouble as yourselves. Is this nonsense you call freedom so precious?

ROBINSON
In my world, since the beginning of time, men and women have fought and died for it.

THE KEEPER
Foolish, foolish creatures.

DON
Maybe so, but it's what sets us apart from all others.

MED. SHOT - THE GROUP
The Keeper looks at each of them in turn, then shrugs.

THE KEEPER
You are not worth further effort on my part. I will collect my cages and depart...

He turns and exits into his spaceship.

ANGLE SHOT - THE GROUP
With Penny and Will beside him, Robinson turns and starts away. The others follow after him and we:

FADE OUT
FADE IN

313 EXT. KEEPER'S SPACESHIP - NIGHT

MED. SHOT
The Keeper, carrying his staff emerges from his spaceship and CAMERA PANNING, comes down the ramp. At the bottom of the ramp he stops looks about, then moves away.

314 EXT. KEEPER'S SPACESHIP - BEHIND ROCKS - DAY

MED. CLOSE SHOT - SMITH AND ROBOT
as they look in the direction of the spaceship.

SMITH
Ah, we're in luck! He's going away...

315 P.O.V. SHOT
The Keeper as he moves away.

316 MED. SHOT - SMITH AND THE ROBOT
Smith looks extremely pleased.

SMITH
In a few moments, with the aid of this magnificent vehicle, we will say good-bye forever to this unhappy planet, my insensitive friend.

(starting away)
Come, follow your leader.

The Robot follows after Smith and CAMERA PANS WITH them.

317 EXT. KEEPER'S SPACESHIP

MED. SHOT
Smith enters the scene with the Robot and CAMERA PANS them up the ramp into the spaceship.

318 ENTER KEEPER'S SPACESHIP CONTROL ROOM

ANGLE SHOT
as Smith and the Robot enter. Smith looks about with great satisfaction.

SMITH
Safe aboard.
(to Robot)
You will take off immediately.

Cont.
ROBOT
I will need time to study the controls.

SMITH
You can have a minute and not a second more.

The Robot moves over to the control panel of the spaceship, and its computers click loudly.

SMITH
Well, what are you waiting for?

ROBOT
I must scan and compute control systems. I do not wish to make an error.

ANOTHER ANGLE
Smith impatiently comes over beside the Robot, looks at the control panel.

SMITH
You've got to make a problem out of everything, don't you? It's simple. This must start the power system.

He presses a button and nothing happens.

ROBOT
Warning. Do not tamper with alien controls.

SMITH
Nonsense. Any one of these could whisk us away from here.

He presses another button and then another. Suddenly there is the o.s. SOUND of CAGE DOORS sliding open.

CLOSE SHOT - SMITH
He frowns.

SMITH
I wonder what that was?

He has no sooner completed this remark when the air is shattered with the calls and screams of hundreds of animals and birds.
WIDER ANGLE - FAVORING SMITH
He turns slowly about the room. The SOUNDS continue and
they surround Smith.

SMITH
I think I may have done something
wrong...

TWO SHOT - SMITH AND ROBOT
The SOUNDS of the animals grows louder and Smith's courage
diminishes. He begins to edge toward the exit. The animals
sounds seem to come closer and with a moan of fear, Smith
runs. The Robot lumbers after him, CAMERA PANNING.

EXT. KEEPER'S SPACESHIP
MED. SHOT
as Smith hurries down the ramp. The Robot is only a short
distance behind. CAMERA PANS with them to some nearby
rocks.

EXT. ROCKS - DAY
MED. SHOT - SMITH AND THE ROBOT
Smith looks angrily at the Robot.

SMITH
It's all your fault! We've missed a
golden opportunity to get off of
this miserable planet!

ROBOT
(suddenly)
Danger! Extreme Danger!

Smith looks in the direction of the Keeper's spaceship.

CLOSE SHOT - SMITH
as he reacts in fear and jumps behind Robot.

P.O.V. SHOT - THE SPACESHIP
Alien animals are pouring out of the spaceship. WE HOLD
for as long as necessary and then CAMERA PICKS UP one
animal, a bat-like monster, in particular. It comes
directly toward the CAMERA and suddenly opens up a pair
of giant wings to attack.

FREEZE FRAME