

SHOOTING FINAL

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)

REVISED SHOOTING FINAL
December 13, 1955

"THE KEEPER"

TEASER

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.

4 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?

5 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.

6 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.

Cont.

6 Cont.

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.

7

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.

8

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.

- 9 MED. CLOSE SHOT - SMITH
He stiffens and his expression becomes dazed.
- 10 WIDER ANGLE TO INCLUDE WILL
as he stares bewildered at Smith's strange behavior.
- WILL
Dr. Smith...are you all right?
- 11 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.
- 12 CLOSE SHOT - WILL
For a moment he doesn't know what to do. Then reaching a decision, he follows after Smith.
- 13 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.
- 14 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.
- 15 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.
- 16 MED. SHOT
Smith marches stiffly into one of the boxes and enters. The plastic door slides closed behind him.
- 17 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 terrified.
- 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.

34 Cont.

WILL

Dad... Don!!

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

35 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.

36 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.

37 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.

38 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.

39 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!

40 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.

41 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.

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

Cont.

42 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.

43

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.

44

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:

45 INT. JUPITER CONTROL ROOM - DAY

MED. SHOT

X 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.

46 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.

47 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.

48 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!

49 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.

50 EXT. JUPITER 2 - DAY

MED. SHOT - THE ROBOT

as it moves toward the ramp of the spaceship with the cage.

51 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.

52 CLOSE SHOT - THE ROBOT

ROBOT

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

53 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.

54 INSERT - ROBOT'S CLAW

as it passes between the two lights on each side of the cage entrance.

55 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.

56 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.

58 Cont.

SMITH

But who sends the electrical impulse?

ROBOT

X It does not compute. Information beyond programing.

The Robot becomes inactive.

59 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.

60 ANGLE SHOT

(MATERIALIZES)

The Keeper, staff in hand, stands a short distance away.

THE KEEPER

Do not be frightened. I will not harm you.

61 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.

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

(PHOTO
EFF)

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

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

64 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.

65 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.

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

Cont.

66 Cont.

SMITH

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

67 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.

68 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.

X

(to Will)

You wished to ask me something, Will.

Will is so surprised he can only nod dumbly.

69 CLOSE SHOT - THE KEEPER

THE KEEPER

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

70 WIDER ANGLE - FAVORING WILL

WILL

Yes, sir.

Cont.

70 Cont.

THE KEEPER

Your planet has been communicating to its astronauts for years. I simply recorded the speech patterns and broke the words down phonetically.

71 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.

72 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.

73 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.

Cont.

73 Cont.

THE KEEPER

(flatly)

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.

79 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.

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

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

82 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.

83 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:

84 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.

- 87 CLOSE SHOT - JUDY
Her expression becomes a little cold.
- JUDY
Perhaps you had better look
again.
- 88 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.
- 89 CLOSE SHOT - JUDY
- JUDY
(flatly)
I hate it. It makes me look
old.
- 90 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.
- 91 EXT. HYDROPONIC GARDEN - A SHORT DISTANCE AWAY
- CLOSE SHOT - THE KEEPER
as he suddenly materializes.
- THE KEEPER
Good morning.
- 92 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.

96

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.

97

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'?

X Out of nowhere the Keeper is heard again.

X KEEPER'S VOICE

(o.s.)
Exactly what I said. Think about it, my dear.

X 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.

99 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.

100 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.

101 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.

102 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.

103-
105 OUT

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

Cont.

106 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.

111 CLOSE SHOT - SMITH
He couldn't look more bored.

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

112 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:

113 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.

114 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?

115 WIDER ANGLE - THE KEEPER

His staff and belt have reached a high intensity of light.

THE KEEPER

I do.

LIGHTED HEAD

Then proceed.

116 CLOSE SHOT - THE KEEPER

THE KEEPER

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

117 WIDER ANGLE - TO INCLUDE THE LIGHTED HEAD

LIGHTED HEAD

Then select the two best specimens.

THE KEEPER

X

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

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.

117 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.

120 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?

121 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.

122 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.

123 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.

124 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:

125 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.

131 Cont.

THE KEEPER

I am sure you would have. The
young have sharp ears.

(looks at Penny)

Hello, Penny.

PENNY

(still
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?

132 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.

132 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.

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

THE KEEPER

Now don't be frightened.

134 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.

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

136 CLOSE SHOT - PENNY
She is wide-eyed.

137 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.

138 FULL SHOT - THE SKY
More thunder and there is a jagged streak of lightning.

139 CLOSE SHOT - THE STAFF

The lightning seems to strike the end of the staff, causing an instant of brilliant light.

140 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.

141 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.

142 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.

145 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?

146 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:

- 147 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.
- 148 CLOSE SHOT - SMITH
as he looks unblinkingly ahead.
- SMITH
I must go. I am being summoned.
- 149 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 miscalculation.
- Smith doesn't answer. CAMERA PANNING, he begins to trot out of the scene.
- CUT TO:
- 150 EXT. BUSHY AREA - DAY
- CLOSE SHOT - THE KEEPER
as he holds his glowing staff aloft.
- 151 ANGLE SHOT - TOWARD BUSHES
as a small horse about two feet high emerges.
- 152 CLOSE SHOT - SMALL HORSE
As he looks toward the Keeper, Will and Penny.
- 153 TWO SHOT - PENNY AND WILL
They are both delighted.
- 154 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.

155 CLOSE SHOT - THE KEEPER
He takes quick advantage of this opportunity.

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

156 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 o.s.

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

He starts off excitedly, Penny with him.

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

CUT TO:

158 EXT. BUSHY AREA - DAY

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

159 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:

160 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

ACT THREE

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.

168 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.

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

170 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.

171 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.

172 WIDER ANGLE - THE GROUP

The Keeper now moves away. Penny and Will follow after him, CAMERA PANNING.

173 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.

174 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.

174 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.

179 Cont.

THE KEEPER

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.

THE KEEPER

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.

180 CLOSE SHOT - PENNY
as she looks into the cage.

PENNY

Sounds more like a riddle than
an animal.

181 WIDER ANGLE - TO INCLUDE THE KEEPER AND WILL
He looks into the cage fascinated.

WILL

What does it do, sir?

182 P.O.V. SHOT - THE ANIMAL
It looks like a large ball of feathers and that's all.

THE KEEPER'S VOICE

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

183 WIDER ANGLE - THE GROUP
They move on to the next cage and we:

CUT TO:

184 EXT. BUSHY AREA - DAY

MOVING SHOT - SMITH

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.

CUT TO:

185 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.

186 MED. CLOSE SHOT - PENNY

She turns from the cage, looks toward the Keeper.

PENNY

These two cages are empty.

187 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.

188 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.

189 CLOSE SHOT - THE KEEPER

His eyes are narrowed and he holds his staff ready for use.

190 WIDER ANGLE - TO INCLUDE PENNY AND WILL

Will is about to step into the cage.

PENNY

(loudly)

Will, no...don't!

191 CLOSE SHOT - THE KEEPER

His voice is cold, commanding.

THE KEEPER

No harm will come to you! Go inside!

192 WIDER ANGLE

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

Cont.

192 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!

- 193 MED. CLOSE SHOT - PENNY AND WILL
They take one last frightened look at the Keeper, turn and run.
- 194 ANGLE SHOT
as the two children run. The Keeper hesitates for a moment and then moves after them.
- 195 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.
- 196 CLOSE TWO SHOT - PENNY AND WILL
as Will searches frantically for a button which will open the door.
- 197 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.
- 198 MED. CLOSE SHOT - THE KEEPER
Face set and determined, he moves after his two victims.
- 199 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.
- 200 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.

- 201 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.
- 202 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.
- 203 MED. CLOSE SHOT - WILL AND PENNY
Trance-like the two children turn and begin to retrace their steps toward the Keeper.
- 204 CLOSE SHOT - THE KEEPER
His staff and belt are lighted and there is a cruel smile on his face.
- 205 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.

- 206 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.

- 207 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.

- 208 ANGLE SHOT - SMITH
as he runs across the clearing toward them.
- 209 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.
- 210 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.
- 211 MED. CLOSE SHOT - WILL AND PENNY
The dropping of the staff immediately restores them to their normal state.
- 212 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.

- 213 ANOTHER ANGLE
Penny and Will turn and run as fast as their legs can carry them out of the scene.
- 214 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?

- 215 WIDER ANGLE
Smith's expression becomes crafty.

SMITH

How would you like some new animals for your collection.

215 Cont.

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.

216 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.

217 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.

218 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:

219 INT. CONTROL ROOM OF JUPITER 2 - NIGHT

MED. SHOT
X 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.

220 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.

221 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.

222 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?

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

MAUREEN

To check and see if the children are all right.

224 CLOSE SHOT - JUDY
She is frowning in worry.

JUDY

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

225 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.

226 MED. SHOT - THE GROUP
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.

227 CLOSE SHOT - SMITH

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.

228 WIDER ANGLE - FAVORING ROBINSON
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.

229 MED. SHOT - THE GROUP
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.

230 ANGLE SHOT
Don moves over to Robinson by the observation window.

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

Cont.

230 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:

234 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.

245 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.

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

CUT TO:

247 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.

249 Cont.

She and Don start out of the scene and we:

CUT TO:

250 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.

251 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?

251 Cont.

WILL
We're fine, Mom.

252 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 PANNING, Maureen goes to Smith's quarters.

253 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
door.

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

254 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!

255 CLOSE SHOT - MAUREEN

MAUREEN
You've only been locked up in your
room for a short while, Dr. Smith...
not a hundred years.

256 WIDER ANGLE

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:

257 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:

258 INT. WILL'S ROOM

MED. SHOT

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

259 CLOSE SHOT - WILL

He suddenly begins to smile.

260 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.

261 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!

262 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

X
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
X 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.

271 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.

272 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.

273 WIDER ANGLE

Robinson is almost to the door when his foot strikes something 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.

A-273 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.

B-273 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.

C-273 CLOSE SHOT - SMITH

He stares at Robinson as if in a trance.

D-273 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.

275 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.

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

DISSOLVE TO:

277- OUT
 279

280 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:

281 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:

282 EXT. BUSHY AREA - ANOTHER SECTION

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

CUT TO:

283 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.

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

285 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.

A-285 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.

- 286 ANGLE SHOT
as Smith, followed by Robinson and Don enter the scene.
Smith heads directly for the Keeper.
- 287 ANGLE SHOT - FAVORING THE KEEPER
He pays no attention to Smith but turns to look at Robinson
and Don.
- 288 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.
- 289 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.
- 290 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.
- 291 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.
- 292 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 accidentally
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
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.

299 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.

303 Cont.

He and Don continue to walk toward the Keeper.

ROBINSON

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

304

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

(yelling)

Don...now!!

305

CLOSE SHOT - DON

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

306

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.

307

WIDER ANGLE

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

308

CLOSE SHOT - THE KEEPER

He looks at his darkened staff, and then toward Robinson.

THE KEEPER

A very unusual weapon. What is it?

309

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.

310 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.

311 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.

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

FADE OUT

T A G

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.

318 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.

319 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.

- 320 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...
- 321 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.
- 322 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.
- 323 EXT. ROCKS - DAY

MED. SHOT - SMITH AND THE ROBOT
Smith looks angrily at the Robot.
- SMITH
Its 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.
- 324 CLOSE SHOT - SMITH
as he reacts in fear and jumps behind Robot.
- 325 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