

STAR TREK

"WHERE NO MAN HAS GONE BEFORE"

Written by
Samuel A. Peeples

FOR EDUCATIONAL
PURPOSES ONLY

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Gene Roddenberry
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"WHERE NO MAN HAS GONE BEFORE"

CAST

CAPTAIN JAMES KIRK

MISTER SPOCK

LT. COMMANDER GARY MITCHELL

DR. ELIZABETH DEHNER

LT. LEE KELSO

DOCTOR PIPER

SCOTT (ENGINEERING OFFICER)

YEOMAN SMITH

ALDEN (COMMUNICATIONS OFFICER)

SULU (PHYSICIST)

CREWMEN, INCLUDING TRANSPORTER CHIEF AND ASSISTANT,
DEPARTMENT HEADS

"WHERE NO MAN HAS GONE BEFORE"

SETS

INTERIOR

SI XRAY
SHIP'S CORRIDOR
ENTERPRISE ELEVATOR
ENTERPRISE BRIDGE
TRANSPORTER ROOM
BRIEFING ROOM
DELTA-VEGA CONTROL ROOM (D-N)
MAXIMUM SECURITY AREA

EXTERIOR

OUTERSTELLAR SPACE
SPACE
PLANET DELTA-VEGA (LITHIUM PLANT ENTRANCE) (D)
FIRST PLANET LOCALE (D)
SECOND PLANET LOCALE (D)
THIRD PLANET LOCALE (D)

STAR TREK

"Where No Man Has Gone Before"

FADE IN:

1 PHOTO PLATE - TIGHT ON EARTH'S GALAXY 1

CAMERA PULLING BACK to establish the saucer-shape, the vast cloud of suns and planets.

KIRK'S VOICE

This is our galaxy -- a gigantic cloud of suns and planets, in which our Earth is but a pinpoint, one speck of dust. The galaxy is so vast that even traveling at millions of miles per hour it would still take millions of years to cross through it.

Then CAMERA PANNING along the photo plate away from Earth's galaxy to reveal the gulf of empty, black space dotted only by a few milky spots of phosphorescence which mark other galaxies millions of light years away.

KIRK'S VOICE

And yet, as incredible as it seems, it is itself only one of untold billions of other galaxies, each separated by voids of emptiness so vast that time, matter and energy may not even mean the same out there.

2 EXT. SPACE - U.S.S. ENTERPRISE (STOCK) 2

Our starship APPROACHING CAMERA through fairly dense star background, at first only a pinpoint in the distance, then flashing into view and PAST CAMERA.

KIRK'S VOICE

The U.S.S. Enterprise. Until now its task of space law regulation, contact with Earth's colonies, and investigation of alien life, had always kept the vessel within galaxy limits.

3 EXT. OUTERSTELLAR SPACE - U.S.S. ENTERPRISE

moving AWAY FROM CAMERA, but now using only a single PLATE of star motion -- our combination of this and the preceding scene giving the impression of the U.S.S. Enterprise moving out of the galaxy and through thinning stars toward that black void of emptiness beyond.

KIRK'S VOICE

But on star date 1312.4 its massive space-warp engines brought it to the edge of that black void.

(pause)

My name is James Kirk... commanding the Enterprise. Our mission -- a probe out into where no man had gone before.

As the U.S.S. Enterprise moves away and out of sight, TITLE ZOOMS INTO FULL FRAME:

"STAR TREK"

OUTERSTELLAR SPACE STOCK (to be selected).

OPENING CREDITS

FADE OUT.

ACT ONE

FADE IN:

A4 EX'. OUTERSTELLAR SPACE - U.S.S. ENTERPRISE A4
(SPOCK PLATE - THINNING STAR B.G.)

A few rapidly thinning stellar groups MOVING TOWARD US and PAST CAMERA. Then the U.S.S. Enterprise quarters irto view, staying ON SCREEN as it moves toward the black emptiness ahead in the distance.

KIRK'S VOICE

Captain's log, 1312.5. The impossible has happened. Although the Enterprise is the first vessel ever to come this far, our sensor beams have picked up an object directly ahead. Even more impossible, it's sending us a signal -- VAL 115 ... the call letters of a ship which has been missing for over two centuries.

4 OMITTED 4

5 INT. BRIEFING ROOM - CLOSE ON MONITOR SCREEN 5
(INSIDE MONITOR FRAME - MATTE OF SCENE A4 STAR B.G.)

ESTABLISH, then at end of narration OPTICAL ZOOM BACK to reveal we have been looking at the monitor screen. Briefing Room is now dressed and being used as a lounge. Ship's Captain JAMES KIRK sits across a table from Science Officer MISTER SPOCK, a three-dimensional chess game between them. Several n.d. crewmen (including one female) are watching the game interestedly. At the moment, Kirk is turned toward the monitor screen watching the thinning stellar groups MOVE TOWARD US AND PAST CAMERA. Mister Spock has looked up toward Kirk, showing a bit of impatience.

MISTER SPOCK

Your move, Captain.

Kirk turns from the screen TOWARD CAMERA and Spock, examines the chessboard.

6 ANOTHER ANGLE - MONITOR SCREEN O.S. 6

Captain Kirk looks at his watch.

(CONTINUED)

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4.

6 CONTINUED:

6

KIRK

The bridge said they'd call. We should be intercepting this object...

MISTER SPOCK

(nods; finishing sentence)

... any minute now. I'll have you checkmated your next move.

KIRK

(looks up at Spock)

Have I ever mentioned you play very irritating chess, Mister Spock?

MISTER SPOCK

Irritating? Oh, yes... one of your Earth emotions.

But Kirk has seen an opportunity, pounces on a chess piece and moves it. Reaction from the onlookers at this play. And reaction from Mister Spock who inspects the chessboard and realizes he is in trouble. Kirk watches him a moment, then dryly:

KIRK

Certain you don't know what irritation is?

MISTER SPOCK

(frowning at board)

The fact one of my ancestors married a human female...

KIRK

(interrupting)

Terrible... having bad blood like that.

(smiles)

But you may learn to enjoy it some day.

KELSO'S VOICE

(filtered)

Bridge to Briefing Lounge. Object is now within tractor beam range.

A7 PAST KIRK AND MISTER SPOCK - ONTO MONITOR SCREEN
(SCENE 5 SETUP)

A7

as Kirk and Spock turn toward the monitor screen, where we see MATTE REPEAT of the thin star background drifting in and past us.

(CONTINUED)

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6.

B8 ANGLE ON TRANSPORTER CHAMBER

B8

At first the standard LIGHT FLICKERING, then the TRANSPORTER EFFECT -- the familiar tiny shimmering sparkle which grows to the size of the object which slowly begins to reveal itself. The sparkle fades, the object becomes more and more solid, and a ship's Recorder fully arrives -- the Transporter Chamber SOUND and LIGHTS DIE AWAY.

C8 EMPHASIZING CAPTAIN KIRK

C8

as he eyes the Recorder, a somewhat spherical device about three feet tall, sitting on tripod legs. Its metallic surface is pitted and shows some char; we can dimly make out lettering: "U.S.S. VALIANT" and in smaller letters beneath: "Galactic Survey Cruiser." Kirk nods to Spock.

KIRK

The old style ship's recorder.
They could be ejected when something threatened the ship.

MISTER SPOCK

More like destroyed the ship, in this case.

(Indicates)

Look at it. Burnt, pitted...

Kirk has started to step toward it; Scott looks up, warning:

SCOTT

It's radioactive, sir. Pretty hot.

KIRK

(stops)

Make the Q-signal.

Engineering Officer Scott hits a switch on his panel and we hear a shrill BEEPING signal. They all look expectantly toward the Recorder --

D8 INSERT - U.S.S. VALIANT RECORDER IN TRANSPORTER CHAMBER

D8

as PULSATING LIGHT illuminates the Recorder -- then its antennas move out and CLICK into extended position.

E8 BACK TO SHOT

E8

as Scott turns from his panel:

(CONTINUED)

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7.

E8 CONTINUED:

E8

SCOTT

It's begun transmitting.

KIRK

Flash the bridge. Put all decks
on alert.

Scott hits a button on his panel; we hear the ship's
ALERT SIGNAL begin. Captain Kirk and Mister Spock turn
and exit from the Transporter Room.

8 INT. SHIP'S CORRIDOR

8

We can hear the ALERT SIGNAL, over which:

KELSO'S VOICE

(filtered)

Bridge to all decks, condition
alert.

Our aim in this SHOT is to begin indicating something
of the size and complexity of the U.S.S Enterprise --
diverse corridors, rooms, etc., to the sides of this
corridor. To keep the power and movement of the ship
alive too, we'll see some wall panels labeled:
"Atmosphere System," "Gravity Balance - Deck E," etc.
CAMERA CENTERS ON AND TRUCKS WITH the ship's senior
helmsman, LT. COMMANDER GARY MITCHELL, about thirty,
extremely likeable and pleasant type -- moving down
the corridor. He is obviously well known too and liked
by the Crewmen he passes -- including YEOMAN SMITH,
female, pert, early twenties, who gets a special male
approving look from Mitchell as he passes.

9 INT. ANOTHER SHIP'S CORRIDOR - TRUCK SHOT (REDRESS
OF OTHER CORRIDOR)

9

Captain Kirk and Mister Spock moving across SCREEN
the opposite direction, along a similar corridor.

KELSO'S VOICE

(filtered)

All decks, six minutes to galaxy
edge.

10 INT. CORRIDOR INTERSECTION - AT ELEVATOR

10

Captain Kirk and Mister Spock entering, hitting the
elevator control button. A moment, then the doors
WHOOSH OPEN and they exit into it -- joined by Lt.
Commander Gary Mitchell who crosses on the run and
throws himself inside just as the doors start to close.

(CONTINUED)

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8.

10 CONTINUED:

10

MITCHELL

Hold it, Jim...

11 INT. ENTERPRISE ELEVATOR

11

obviously a high-speed cab with many capabilities (to permit development in future episodes). Spock pushes appropriate buttons and the elevator SURGES upwards. From this angle we will see FLICKERING LIGHTS of the rapidly accelerating ship's elevator passing deck after deck. Mitchell has turned to Kirk:

MITCHELL

(grins)

I figured you weren't on the bridge.
Kelso's voice sounded nervous.

(to Spock)

Finish the game?

MISTER SPOCK

He played most illogically. His
next move should have been the rook.

Spock looks away; Mitchell turns toward Kirk and makes a "You did it?" gesture. Kirk grins, nods and makes a throat-cutting sign. Mitchell is much amused. It's obvious he and the Captain are warm, old friends. During this, the elevator SOUND and passing lights have reached an indication of extremely high speed -- and now we see indications of rapid deceleration.

12 INT. ENTERPRISE BRIDGE - FULL SHOT

12

As the elevator door opens and Captain Kirk and Mitchell cross to their command positions; Mister Spock hurrying to his library-computer position. In b.g. the ship's screen is OFF, waves of light rippling lazily across its surface. Seated at the Navigator's station is LT. LEE KELSO, late twenties, a sharp and intelligent professional. Seated at Mitchell's station is ALDEN, the Communications Officer, who gets up and relinquishes the position as Mitchell says: "Relieving you, Mister Alden," and Alden answers: "Acknowledged, Mister Mitchell." During which, Kirk settles into his command station.

KIRK

Screen on.

Kelso REPEATS the order, acknowledging, hits a control. The large ship's viewing screen ahead goes dark, then FADES IN an image of the rapidly thinning stellar groups which are passing us.

(CONTINUED)

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9.

12 CONTINUED:

12

(MATTE footage from Scene A4) Kirk looks up at it.

KIRK

How far to the galaxy edge?

KELSO

Four minutes to our jumping off point, sir.

13

&

14

OMITTED

13

&

14

15

WIDER ANGLE - EMPHASIZING PRINCIPALS (SHIP'S VIEWING SCREEN O.S.)

15

Mister Spock is busy at the hooded viewer at his station. Kirk turns to Mitchell:

KIRK

Neutralize warp, Mister Mitchell.
Hold this position.

Mitchell works controls and we hear the HUM OF SHIP'S POWER DIMINISH. In b.g. the bridge elevator has opened again and various ship's Department Heads are entering. Leading the way is DR. ELIZABETH DEHNER, past her mid-twenties, rather tall and slim, with a face that could be beautiful if she cared to make it so. She doesn't. With her is the senior ship's physician, DR. PIPER, Physicist SULU, Engineering Officer Scott along with a couple of other n.d. Department Heads. They'll cross and wait while:

KIRK

(to Mitchell)

Alert off. Address intercraft.

Mitchell hits a switch which QUIETS THE ALERT SIGNAL, then another switch.

MITCHELL

Intercraft open.

KIRK

(voice much AMPLIFIED)

This is the Captain speaking. The object we encountered is a ship's disaster recorder, apparently ejected from the S.S. Valiant almost two hundred years ago.

(CONTINUED)

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10.

15 CONTINUED:

15

MISTER SPOCK
(calling from
his station)
The tapes are burned out; I'm
trying the memory banks.

KIRK
(nods; voice
AMPLIFIED)
We hope to learn from the recorder
how the Valiant got this far,
whether it probed out of the galaxy
as we intend to do... and what
destroyed the vessel. We're not
holding position at our jumping
off point; we'll begin our probe
as soon as we have those answers.
All decks stand by.

As Kirk turns from his mike, Mitchell gets his atten-
tion and indicates the Ship's Scientists waiting in
background.

MITCHELL
Department Heads. You wanted them
on the bridge as we left the galaxy.

A16 ANOTHER ANGLE

A16

The Captain nods, stands and turns -- and almost falls
over Yeoman Smith who is standing behind him, rigidly
at attention.

KIRK
(snaps)
Jones...

YEOMAN SMITH
(interrupting)
Name's Smith, sir.

KIRK
Then, Smith, your station...

YEOMAN SMITH
... is here, sir. I'm assigned
as Captain's Yeoman during this
quarter.

Kirk starts to say something, then thinks better of it,
turns.

16 OMITTED

16

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11.

A17 ANGLE - KIRK AND DEPARTMENT HEADS

A17

as Captain Kirk faces the Department Heads.

SULU

Astro Sciences standing by, Captain.

SCOTT

Engineering divisions ready as
always.

Kirk gives a small smile at this Scottish assuredness.

DR. PIPER

Life Science ready, sir.

(indicates)

This is Dr. Dehner, who joined the
ship at the Aldebaron Colony.

ELIZABETH

Psychiatry, Captain. My assignment
is to study crew reactions under
emergency conditions.

MISTER SPOCK

(calling)

Getting something from the recorder
now.

Kirk's move in that direction is interrupted by:

ELIZABETH

If there was an emergency, I'd
be interested in how that crew
reacted too.

Kirk eyes her curiously, then crosses to stand beside
Mister Spock. Mitchell has turned to eye Elizabeth
curiously -- now he smiles:

MITCHELL

Improving the breed, Doctor?

ELIZABETH

I've heard that's more your
specialty, Commander. "Line"
included.

Elizabeth almost compulsively professional, ignores
Mitchell now and moves off. Mitchell turns to Kelso,
pretends to shiver:

MITCHELL

A walking refrigerator.

Elizabeth in b.g. hisitates -- we know she's overheard
this.

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12.

17
thru OMITTED
31

17
thru
31

32 SHOT - AT MISTER SPOCK'S STATION

32

where we can hear the CODED ELECTRONIC SOUND LOUDER now, coming from Spock's listening device extended from his panel. He adjusts his controls again, then:

MISTER SPOCK

Decoding memory banks -- I'll try to interpolate...

(listens)

Captain's log now... the Valiant had encountered a magnetic space storm...

(turning to Kirk)

... and was being swept in this direction!

KIRK

(nods)

The old impulse engines weren't strong enough.

MISTER SPOCK

(listening)

Swept past this point... about a half light year out of the galaxy.

(MORE)

(CONTINUED)

32 CONTINUED:

32

MISTER SPOCK (cont'd)

They were thrown clear... turned
and headed back into the galaxy
here...

(makes adjustments;
listens)

I'm not getting it all. The tapes
are pretty badly burned... it sounds
like the ship had encountered some
force... it's not clear... something
unknown...

(waits, disappointed)

I can't read what comes next.

33
&
34

OMITTED

33
&
34

35

ANGLE EMPHASIZING MITCHELL AND ELIZABETH DEHNER

35

as the bridge crew waits for more.

36

EMPHASIZING CAPTAIN KIRK AND MISTER SPOCK

36

The Science Officer receiving more, turns:

MISTER SPOCK

Then... orders, counter-orders,
emergency power drains... repeated
urgent requests for information
from the ship's computer records
for...

(puzzled, frowns)

Anything... concerning ESP in
human beings.

KIRK

Extra-sensory perception?

(turns, motions
to Elizabeth)

Doctor Dehner! How are you on ESP?

ELIZABETH

(crossing in)

In tests I've taken, my ESP rated
rather high...

KIRK

(interrupting)

I'm asking what you know about ESP.

(CONTINUED)

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14.

36 CONTINUED:

36

Elizabeth eyes Kirk coolly, unruffled, then continues a bit pedantically:

ELIZABETH

It is a fact some people can sense future happenings, read the backs of playing cards, and so on. But the Esper ability is always quite limited...

Mister Spock is getting still more information from the recorder, interrupts:

MISTER SPOCK

Severe damage...

(listens)

No, make that... severe injuries! Seven crewmen dead. No, make that six, one crewman seemed to have recovered. That's when they became interested in extra-sensory perception... more than "interested", almost frantic about it...

(listens, stiffens
in surprise)

No, this must be garbled. I get something about "Destruct"...

Mister Spock listens, frowning, then takes off the earphone, turns to Kirk, very soberly:

MISTER SPOCK

(continuing)

I must have read it wrong. It sounded like the captain giving an order to destroy his own ship!

CAMERA IN TO EMPHASIZE Kirk as he turns questioningly to the Department Heads.

KIRK

Comments?

DR. PIPER

(shrugs)

The only fact we have for sure is that the U.S.S. Valiant was destroyed.

Crewmen and assembled Department Heads wait for Kirk's decision. Finally:

(CONTINUED)

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15.

36 CONTINUED: (2)

36

KIRK

Which is probably the best argument
why we have to continue the probe.

(eyes the others)

Other vessels will be heading out
there some day; they'll have to
know what they'll be facing.

Kirk strides to his command position.

KIRK

We're leaving the galaxy, Mr.
Mitchell. Ahead, warp-factor
one.

The familiar POWER SURGE SOUND as the U.S.S. Enterprise
accelerates into motion toward deep space. Kirk looks
up at the viewing screen.

37
thru OMITTED
40

37
thru
40

41 INSERT - SHIP'S VIEWING SCREEN

41

as the vessel moves past the last stars, out into
the black void.

42 BACK TO SHOT

42

We hear ALARM SIGNAL SOUND and see the BRIDGE ALARM
LIGHT FLASHING. Mitchell looks up to the screen,
registers and indicates. Kirk has already seen it.

43 CLOSE SHOT - KIRK

43

Looking up toward the viewing screen, reacting.

44 INSERT - SHIP'S VIEWING SCREEN

44

showing some kind of wispy colorful pattern building
up in deep space ahead.

45 BRIDGE COMMAND POSITIONS - EMPHASIZING KIRK

45

as various bridge stations try to analyze what's
building up ahead.

(CONTINUED)

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16.

45 CONTINUED:

45

Mister Spock hurriedly crosses to his hooded screen:

MISTER SPOCK
Force field of some kind.

MITCHELL
We're coming up on it fast.

Kirk nods, looks up at the ship's viewing screen again.

46 INSERT - SHIP'S VIEWING SCREEN

46

As the Enterprise approaches what is growing into a fantastic barrier.

46 CONTINUED:

46

Although at some distance yet, it is a display of energy similar to Earth's Aurora Borealis, a flaring curtain of energy, seeming to completely bar the path of the cruiser. ALARM SIGNAL continues.

47 BACK TO SHOT

47

Every crewman is staring at the o.s. ship's viewing screen, the flaring, rippling colors playing across their strained faces.

48 ANGLE - EMPHASIZING MISTER SPOCK

48

The Science Officer bent over his hooded screen, punching in coordinates, a HUMMING SOUND and CLICKS COMING OVER. On his panel, lights begin to BLINK in unison.

MISTER SPOCK

(puzzled)

Deflectors say there's something there...

(frowns)

Sensors say there isn't! Density: negative. Radiation: negative. Energy: negative.

KELSO

Whatever it is... contact in 12 seconds.

Every face is turned toward the ship's viewing screen -- and the wildly flaring colors of the barrier get brighter and brighter as they reflect off faces.

49 thru 51 OMITTED

49 thru 51

52 CLOSE SHOT - KIRK

52

He stares at ship's screen, face set, chin hard.

53 CLOSE SHOT - MISTER SPOCK

53

His alien features are unreadable.

54 OMITTED

54

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18.

A54 EMPHASIZING MITCHELL AND YEOMAN SMITH

A54

It's easy to like Mitchell. Without neglecting his instruments, he has caught the Yeoman's taut expression; he takes one of her hands reassuringly in his. She looks gratefully to him. CAMERA ANGLES to INCLUDE Elizabeth as she notices Mitchell and Smith holding hands, reflects annoyance -- then looks back up to the o.s. viewing screen again.

55 OMITTED

55

56 WIDE ANGLE ON BRIDGE

56

The flaring, multi-colored lights of the barrier reflect from the o.s. ship's viewing screen, brighter and brighter. Then suddenly a CRACKLE OF SHORT CIRCUITING and the bridge interior LIGHTING FADES, leaving the whole area illuminated only by the flaring lights from the ship's screen which has now suddenly grown to such intensity that the crew are beginning to shield their eyes or avert their faces. Suddenly, a blinding flash of white light from the screen! In the same instant one of the panels SHORT CIRCUITS, erupting sparks and smoke -- still another panel begins to smoke -- a SHRIEKING CRACKLING SOUND seems to rock the whole area! It has happened fast!

KIRK

Helmsman...!

57
&
58 OMITTED

57
&
58

59 ANGLE ON ELIZABETH

59

SPARKS EFFECT as if her whole body has suddenly become supercharged with energy and she is knocked SCREAMING and writhing onto the floor.

60 ANGLE ON MITCHELL

60

as he jerks away from Yeoman Smith -- she stares at him horror-stricken as the same SPARKS EFFECT hits him; he stiffens, jerking like a man caught in a tremendous surge of energy coursing through his body and he throws both hands to his face, falls inertly to the deck.

61 WIDER ANGLE

61

The entire ship is suddenly jolted, jarred, shaken almost as a man would rattle dice in a cup. The Captain and Mister Spock are pitched about. The rest of the crew is as badly shaken, some of them jolted off their feet. The shocks continue. The Captain drags himself to his command control panel. Kelso has gotten to his, too; Mister Spock clears the sprawled Mitchell from his station with difficulty and takes over there. The shrieking, crackling SOUND continues, also the wrenching jolts, as if the entire ship is straining to hold together.

KIRK

(shouts)

Lateral power! Crash speed!
Take her back out of this!

Kelso and Mister Spock work controls; power comes on; the entire ship shudders. Then slowly, bridge operating lights DIMLY come on; the ALARM SIGNAL stops. But many of the panel circuits are dead; the lights on some of the control panels are out. Smoke still erupts from one panel.

62 OMITTED

62

63 CLOSER ANGLE

63

Kirk getting to his feet.

KIRK

Take damage reports, Mister Spock!

As Kirk crosses past Elizabeth, we hear Spock's voice: "Damage control report -- all stations!" Elizabeth is being raised by Doctor Piper, her eyes opening. She climbs shakily to her feet.

ELIZABETH

Something hit me -- like an electrical charge...

The Captain sees she's all right, continues on to bend over Mitchell who is still unconscious. Elizabeth crosses in with the Ship's Doctor who drops to his knees beside Mitchell, checks his pulse.

DOCTOR PIPER

He's alive. Appears to be in shock.

(CONTINUED)

63 CONTINUED:

63

Mister Spock gets damage reports, turns to Captain Kirk.

MISTER SPOCK

Our main engines are out, sir.
We're on emergency power cells.
Casualties... seven dead.

The Captain reacts, looks to Mister Spock, who returns the look, his features impassive. Then Kirk sees Mitchell has started to move.

64 CLOSER ANGLE

64

Kirk drops to one knee beside Mitchell, who lies on the deck, one arm thrown across his face, over his eyes.

KIRK

Gary! Are you all right?

MITCHELL

Weak as a kitten for... some reason
... but I'm all right now.

As he finishes speaking, he moves the arm from his face. As he does so, CAMERA ZOOMS DIRECTLY TOWARD HIS EYES, INTO EXTREME CLOSE SHOT. As Mitchell looks up, straight INTO CAMERA, we see his eyes have turned a bright metallic silver! CAMERA HOLDS, then:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

A65 INT. ENTERPRISE BRIDGE - PAST KIRK ONTO SHIP'S VIEWING SCREEN (MATTE) A65

On the ship's screen -- a normal space image, except that the stellar groups are moving past very slowly. Kelso is bending over his helm panel, making some kind of repairs. And (in this or succeeding ANGLE) we will see the panels which have been burned and damaged, Scott and Crewmen hooking up thick electronic cables to bypass damaged circuits. Bridge LIGHTING is subdued, suggesting partial power.

KIRK'S VOICE

Captain's log, star date 1312.9.
Ship's condition -- heading back on...

A66 WIDER ANGLE ON BRIDGE (SHIP'S SCREEN O.S.) A66

As Kelso turns from his work, nods to Kirk who adjusts a control on his command panel -- we hear SHIP'S POWER SOUND INCREASE slightly. Kelso looks up from an instrument again, shakes his head.

KIRK'S VOICE

(continuing)

... impulse power only. Main engines burned out, the ship's space-warp ability gone. Earth bases which were only days away are now years in the distance. Our over-riding question now is... what destroyed the Valiant. They lived through the barrier too. What happened after that?

Kirk has gotten up, moves toward Mister Spock's station.

A67 ANGLE PAST LIBRARY-COMPUTER SCREEN ONTO SPOCK A67

The light flickering on his face as he pushes controls, gets images on his o.s. library-computer screen. Kirk enters SHOT, watches too.

A68 INSERT - LIBRARY-COMPUTER SCREEN A68

On which we see flashed quick pages of personnel records labeled in turn:

(CONTINUED)

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22.

A68 CONTINUED:

A68

"Dehner, EM" - "Lt. Comdr. G. Mitchell" - "Tech. 1st Class Parsons," "Astro 3rd Class Johanson"...

A69 KIRK AND SPOCK

A69

Watching screen. Then Spock SNAPS off the library-computer, turns to Kirk and they exchange a serious look. Mister Spock nods a confirmation, trouble. During which, Elizabeth Dehner enters SCENE with them. Kirk turns to her:

ELIZABETH

Autopsy report. Each case showed damage to the body's neural circuits -- an area of the brain was burned out.

KIRK

And you? Feeling all right now?

ELIZABETH

Mitchell, too... except for the eyes. We're trying to find a reason for that. And why of the people in our crew, only certain people were affected.

MISTER SPOCK

I think we've found that answer, Doctor.

KIRK

You mentioned that tests show you have a high degree of extra-sensory perception. And so do the records of the others. Gary Mitchell showed the highest Esper rating of all.

ELIZABETH

(puzzled)

I suppose it's conceivable the Esper ability...

(shrugs)

... attracted some force. But if you're suggesting there's something dangerous in that...

MISTER SPOCK

(interrupting)

Before the Valiant was destroyed, its Captain was frantically searching for ESP information on his crew.

(CONTINUED)

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23.

A69 CONTINUED:

A69

ELIZABETH

Espers are simply people who have flashes of... well, insight.

MISTER SPOCK

Aren't there also those who seem to see through solid objects, cause fires to start spontaneously...?

ELIZABETH

(interrupting)

ESP is nothing more than a sort of "sixth sense!" There's nothing about it that can make a person dangerous.

MISTER SPOCK

Dr. Dehner is speaking of normal ESP power.

ELIZABETH

Perhaps you know of another kind?

KIRK

Do we know for sure, Doctor, that there isn't another kind?

Kirk is troubled -- he eyes them for a moment, then turns, exits toward the elevator.

65
thru OMITTED
71

65
thru
71

72 INT. SICKBAY - CLOSE ON SICKBED INSTRUMENTS

72

built as a part of the bed, a group of instruments which monitor a patient's pulse, blood pressure, respiration, and other body functions. At present, they all show normal readings. CAMERA PULLS BACK to reveal we are inside the small "Hospital", a pleasant and comfortably furnished room -- not the usual Spartanish hospital type. There are two beds with similar dials and gauges built into each. And each bed also has a reading viewer (a small screen), along with a tape library. In b.g., a desk, metal and glass cases which hold instruments and medicines, etc.

(CONTINUED)

72 CONTINUED:

72

In the bed we are EMPHASIZING, Mitchell lies propped up against some pillows, a tape in his reading viewer and reading pages flashing onto the screen. (MATTE)

73 PAST MITCHELL ONTO SICKEAY ENTRY

73

Mitchell's eyes are solid metallic, almost like pools of quicksilver as he watches the screen, pushing the button which changes the page images on the o.s. viewing screen. He doesn't turn his head to look as we see Captain Kirk enter, stand watching him, then cross to the side of the bed.

MITCHELL

(without looking)

Hello, Jim.

We can see that Kirk, already troubled, notices that Mitchell has not even had to turn his head in order to identify who is there.

74 TWO SHOT - KIRK AND MITCHELL

74

as Mitchell SNAPS OFF the viewer, turns and gives Kirk a grin.

MITCHELL

(continuing)

Hey, you look worried.

KIRK

(forced smile)

I've been worried about you since that night on Deneb IV.

MITCHELL

(nods)

She was nova, that one. Not nearly as many after effects to this. Except for the eyes.

(grins again)

They kind of stare back at me when I'm shaving.

KIRK

Vision all right?

MITCHELL

Twenty-twenty.

KIRK

Nothing else, Gary?

(CONTINUED)

74 CONTINUED:

74

Mitchell looks up curiously at Kirk's tone.

MITCHELL

Like what?

KIRK

Do you... feel any different?

MITCHELL

(shrugs)

In a way, I feel better than I ever felt before in my life.

(pause)

It actually seems to have done me some good.

KIRK

Oh? How?

MITCHELL

(indicating reading viewer)

I'm getting a chance to read some of that long-hair stuff you like.

(grins)

Man, I remember you at the Academy. A stack of books with legs. The first thing I heard from the upperclassmen was "Watch out for Lieutenant Kirk! In his class, you either think or sink."

KIRK

(smiles)

I wasn't that bad.

MITCHELL

(mock surprise)

You weren't what?

(laughs)

Do you remember almost washing me out?

KIRK

I sort of leaned on cadets I liked.

MITCHELL

Man, if I hadn't aimed that little blonde lab technician at you...

(CONTINUED)

74 CONTINUED: (2)

74

KIRK
 (interrupting;
 surprised)
 You what? You planned that?

MITCHELL
 You wanted us to think, didn't you?
 I outlined her whole campaign for
 her.

KIRK
 I almost married her!

MITCHELL
 I sort of... lean on people I like.
 (smiles)
 She said you came through five-oh.

KIRK
 (still remembering)
 I almost married her.

MITCHELL
 Better be good to me.
 (indicates read-
 ing tape)
 I'm getting even better ideas here.

Kirk looks up, remembering his mission here. He
 checks a reading tape.

KIRK
 Spinoza?

MITCHELL
 That's one. Once you get into
 him, he's simple...
 (frowns)
 Childish almost. I don't agree
 with him at all.

75 CLOSE SHOT - KIRK

75

again studying Mitchell curiously. Then:

KIRK
 Go on.

MITCHELL
 (looks up)
 Go on where? So I'm finally
 doing some reading?

76 CLOSE TWO SHOT

76

Despite his eyes, Mitchell's easy friendly qualities are still coming through. He grins:

MITCHELL

(continuing)

I'm saying I'm fine! When do I go back on duty?

Kirk hesitates, then:

KIRK

I'm going to ask Dr. Dehner to keep you under observation for a while.

MITCHELL

With almost a hundred women on board, you can do better than that, friend Captain.

KIRK

(shakes head)

Consider it a challenge.

Mitchell eyes Kirk, then almost seriously:

MITCHELL

That's not being friendly. Didn't I say you'd better be good to me?

They exchange a long look; finally, Mitchell grins, shakes his head in mock resignation, turns back to his reading viewer, begins touching the control which changes pages being projected. Kirk watches a moment, still troubled, then exits.

77 READING VIEWER (MATTE)

77

on which micro-film book pages are being projected, the pages turning faster now.

A78 INT. ENTERPRISE BRIDGE - INSERT OF LIBRARY-COMPUTER SCREEN - MATTE OF MITCHELL

A78

Reading, his hand rapidly hitting the button which turns pages. His expression suggests a man locking each fact in his mind with incredible rapidity.

A79 PAST LIBRARY-COMPUTER SCREEN - ONTO MISTER SPOCK A79

The light from the o.s. screen reflecting on his face as he watches, intrigued and a bit worried. Captain Kirk enters SCENE to stand beside Spock, watch the screer too. Spock reaches to hit a control, indicates the screen:

78 thru 82 OMITTED 78 thru 82

83 INSERT - LIBRARY-COMPUTER SCREEN 83

revealing an image of the pages from Mitchell's reading viewer, now moving so fast they almost blur in movement.

84 PAST LIBRARY-COMPUTER SCREEN - MISTER SPOCK & KIRK 84

as the Science Officer turns to Kirk.

MISTER SPOCK

He's reading faster than even just a few moments ago.

Mister Spock CLICKS off the screen and the flickering light fades from their faces.

MISTER SPOCK

Is that Gary Mitchell? The one we used to know?

KIRK

(hesitates; then)

Put a twenty-four hour watch on the sickbay. The fullest possible range of examinations and tests.

85 INT. SICKBAY - CLOSE ON BED INSTRUMENTS 85

revealing the instruments registering pulse rate, respiration, body temperature, sedimentation rate, etc. CAMERA PULLS BACK to reveal Ship's Doctor Piper bending over Mitchell in the bed, completing an examination, checking instruments as he goes.

DOCTOR PIPER

Perfect... perfect.

(CONTINUED)

85 CONTINUED:

85

MITCHELL

Five-oh in all departments, right?

Doctor Piper reaches up and taps on the instrument panel as if checking whether they're stuck.

86 ANOTHER ANGLE - TO INCLUDE DR. ELIZABETH DEHNER

86

further back in the room, watching. Mitchell turns to her:

MITCHELL

Too bad psychiatry isn't as exact a science, eh, Doctor? Be nice to have a dial that showed the level of a patient's sanity.

Doctor Piper has turned from the instruments back to inspect the patient again, pleased but also somewhat puzzled.

DOCTOR PIPER

I never had a patient like you, Gary. Even the healthiest are generally off on some reading.

Mitchell smiles, CLICKS on his reading viewer, begins flipping the pages of a book again. Doctor Piper exits, CAMERA MOVES INTO TWO SHOT as Elizabeth crosses in by Mitchell's bed and begins curiously examining the stacks of books, microfilms and tape at the bed table next to the viewer. Mitchell notices she hasn't left, CLICKS off his viewer, turns to her a bit unhappily.

MITCHELL

Yes, Doctor?

ELIZABETH

I'm aware you don't particularly like me, Mr. Mitchell. But since I am assigned here, can we make the best of it?

MITCHELL

I've got nothing against you, Doctor...

ELIZABETH

(small smile)
Or against the "walking refrigerator?"

(CONTINUED)

86 CONTINUED:

86

MITCHELL
 (startled, then
 smiles)
 Sorry about that.

ELIZABETH
 (nods)
 Women professionals do tend to
 over-compensate.
 (brief smile)
 Now! Let's talk about you. How
 do you feel? Tell me everything.

MITCHELL
 Everything what? Everyone seems
 worried I don't have a fever or
 something.
 (turns to bed panel)
 Maybe if I could change these to
 show some...

Mitchell suddenly trails his words, reacting.
 Elizabeth turns too, sees:

87 INSERT - CLOSE SHOT ON INSTRUMENT PANEL 87

The gauges, both liquid and linear are changing to
 abnormal readings.

88 BACK TO SHOT 88

Elizabeth stares, then turns to Mitchell. He's a
 bit shaken.

MITCHELL
 Now, back to normal... I think.

89 INSERT - CLOSE SHOT - INSTRUMENT PANEL 89

The dials and gauges drop back to normal.

90 TWO SHOT 90

Elizabeth turns back to Mitchell, puzzled.

ELIZABETH
 How did you do that?

(CONTINUED)

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31.

90 CONTINUED:

90

MITCHELL

(still shaken)

I'm not sure. I...

(shakes head)

... just thought of -- of making
it happen... and it does.

(turns, eyes

panel again)

It's not the instruments. It's
me. Something I do inside.

(back to Elizabeth)

Hey, watch this...

Elizabeth turns to the instrument panel.

91 INSERT - CLOSE ON BED INSTRUMENT PANEL

91

All of the instrument dials and gauges drop to zero
readings.

92 TWO SHOT - ELIZABETH AND MITCHELL

92

She stares at him, and then at the instrument panel,
grabs his hand:

ELIZABETH

Stop it! Stop it now!

93 INSERT - CLOSE ON BED INSTRUMENT PANEL

93

as the needles quiver, then rise up from their "death"
indication, flutter slowly up to normal reading again.

94 TWO SHOT

94

Mitchell remains still for an instant, now very much
shaken.

ELIZABETH

For twenty-two seconds you were
dead. No reading at all.

Mitchell suddenly becomes aware that Elizabeth is
holding his hand -- he looks at it and she quickly
tries to pull away, but he retains a grip.

MITCHELL

Hang on for a minute, baby. I'm
scared. There've been other things
too.

(MORE)

(CONTINUED)

MITCHELL (cont'd)

(indicates)

Like going halfway through the ship's library in hardly a day. What's happening to me?

ELIZABETH

Do you remember everything you read that quickly?

Mitchell nods. Elizabeth takes a tape from Mitchell's bedside.

ELIZABETH

On any tape? Try this one... page 387.

95 SHOT - MITCHELL

95

His silver eyes look at Elizabeth.

(CONTINUED)

MITCHELL

"My love has wings;
slender feathered things;
with grace in upswept curve
and tapered tip..."

(stops amused)

"The Nightingale Woman," written
by Tarbolde on a Canopus planet
back in 1996. Funny you picked
that one.

ELIZABETH

Why?

MITCHELL

About the most passionate love
sonnets of the last couple of
centuries.

Embarrassed, Elizabeth pulls her hand from his. He
watches her, his silver eyes seeming brighter, more
metallic.

MITCHELL

How do you feel?

ELIZABETH

What?

(understands; shakes
head)

I was just knocked down. Nothing
happened.

MITCHELL

You're sure?

Elizabeth nods; interrupted by a KNOCK at the door.
It opens and Kelso steps in. He nods to Elizabeth.

KELSO

I was on my coffee break, wanted
to check up on Gary here...

MITCHELL

It's okay, Lee -- come on in.

Kelso crosses to the bedside, smiling -- reacts
slightly to the full view of Mitchell's silver eyes.

(CONTINUED)

MITCHELL

Don't let the light in my eyes bother you, pal... It's all for our good-looking lady doctor.

Kelso throws a very surprised look toward Elizabeth, then back to Mitchell.

KELSO

Oh. Yeah, sure.

MITCHELL

How goes the repairs?

KELSO

(shakes head)

The main engines are gone... unless we can find some way of re-energizing them.

Mitchell stares at him, and suddenly frowns.

MITCHELL

You'd better check on the starboard impulse packs. The points have about decayed to lead.

Kelso stares at him, uncertain.

MITCHELL

(continuing; harder)

I'm not joking! You activate those packs and you'll blow up the whole impulse deck!

Kelso fidgets, eyeing Mitchell, even more puzzled and disturbed.

KELSO

Sure, I'll get on it. I -- I just wanted to say I'm glad that you're... all right.

Kelso hurriedly exits, the door closing behind him.

Mitchell glares angrily after Kelso; Elizabeth crosses to the bed.

MITCHELL

The fool! He'd seen those points and hadn't noticed their condition.

(CONTINUED)

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35.

97 CONTINUED:

97

ELIZABETH

How did you know?

MITCHELL

(frowns)

I... guess the image of what he saw was still in his mind. I could see it there.

Mitchell's silver eyes look up at her. There is a frightened, bewildered expression on his face.

98 OMITTED

98

99 INT. ENTERPRISE BRIEFING ROOM - CLOSE SHOT -
TERMINATOR CONNECTION

99

The metal is shiny and unmarred up to just short of the tip which is burned and fused out of shape. During the following, CAMERA WILL PULL BACK to reveal Kelso seated at the Briefing Room Table next to Captain Kirk and Mister Spock. In front of Kirk, a stack of reports.

KELSO

... and it didn't make much sense that he'd know, but naturally I took a look at this circuit anyway.

(holds up the metal)

I don't know how, but he was right! The point's burned out just like he described it!

100 WIDER ANGLE

100

REVEALING others at the briefing table -- Doctor Piper, Scott, Sulu, and other Science Department Heads. Dr. Elizabeth Dehner has entered, crosses in to take a seat.

ELIZABETH

Sorry to be late. I became so interested in observing Gary...

(corrects self)

... Mr. Mitchell.

MISTER SPOCK

The subject is not Gary Mitchell -- our concern is rather what he is mutating into.

(CONTINUED)

Elizabeth eyes Mister Spock's almost grim expression, reacts angrily:

ELIZABETH

I know those from your planet don't have feelings like we do, but to talk like that about a crewman you've worked next to for years...

KIRK

That's enough, Doctor!

ELIZABETH

(to Kirk)

No, it isn't. I understand you least of all. Gary told me you had been friends since he joined the Service, you asked for him aboard your first command...

KIRK

(hard)

It is my duty, Doctor, whether pleasant or unpleasant, to listen to the reports, observations, and even speculations, on any subject which affects the safety of this vessel.

(nods toward

Mr. Spock)

And it's my Science Officer's duty to see I'm provided with that! Go ahead, Mister Spock.

MISTER SPOCK

(to Elizabeth)

Has he shown any evidence of unusual powers to you?

Elizabeth hesitates, shaken by the power and unmistakable authority in Kirk's tone.

ELIZABETH

He... can control certain autonomic reflexes. He reads very fast... retains more than most of us might consider usual.

KIRK

(waits; then sharply)

Repeat what you just told us, Mister Spock.

(CONTINUED)

7/14/65

37.

100 CONTINUED: (2)

100

SCOTT

(to Elizabeth)

About an hour ago, the bridge controls started going crazy... levers shifting all by themselves, buttons being pushed, instrument readings changing...

MISTER SPOCK

(to Elizabeth)

... And on my monitor screen I could see Mitchell smiling each time it happened. As if this ship and crew were almost a toy for his amusement.

KIRK

(to Elizabeth)

Are they right, Doctor? Does he show abilities of that magnitude?

ELIZABETH

I saw some such indications.

DR. PIPER

And you didn't think that worth mentioning?

ELIZABETH

No one's been hurt, have they? Don't you understand? A mutated superior man could also be a wonderful thing... the forerunner of a new and better kind of human being!

101
& OMITTED
102

101
&
102

103 EMPHASIZING KIRK

103

as Kirk listens, troubled, knowing the ultimate decision will be his. He turns now, throws a questioning look to the Physicist.

SULU

If you want the mathematics of this, Mitchell's ability is increasing geometrically.

(MORE)

(CONTINUED)

7/15/65

38.

103 CONTINUED:

103

SULU (cont'd)

Like having a penny, doubling it every day. In a month you'd be a millionaire.

MISTER SPOCK

In less time than that, Mitchell will have reached powers we can't understand and can't cope with. What happens when we're not only useless to him but actually an annoyance?

Elizabeth starts to say something, catches the look in Kirk's eyes, decides to hold silent. Kirk looks around to the others at the table. Finally:

KIRK

There'll be no discussion of this with the crew. Thank you.

The bridge officers and Department Heads stand, exit -- all but Mister Spock who remains seated, watching Kirk.

103A CLOSER - KIRK AND SPOCK

103A

as the room empties. Kirk turns to find his Science Officer inspecting him rather curiously and a bit troubled.

MISTER SPOCK

We'll never reach an earth base with him aboard, Jim. You heard the mathematics of it. In a month, he'll have as much in common with us as we'd have with a ship full of white mice.

KIRK

(snaps)

I need recommendations, Spock, not vague warnings.

MISTER SPOCK

Recommendation one... there's a planet only a few light-days away from here. Delta-Vega. It has a lithium cracking station. If we can adapt some of its power packs to our engines...

(CONTINUED)

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39-41.

103A CONTINUED:

103A

KIRK

(interrupting)

If we can't we'll be trapped in orbit there. We haven't enough power to blast back out.

MISTER SPOCK

It's the only possible way to get Mitchell off this ship.

KIRK

If you mean strand Mitchell there, I won't do it. The station is fully automated, not a soul on the whole planet. Even the ore ships call only once every twenty years!

MISTER SPOCK

Then you have one other choice...
kill Mitchell while you still can.

KIRK

Get out of here!

MISTER SPOCK

(impassively)

That's your only other choice. Assuming you make it while you still have time.

Kirk gets to his feet fast, intending to leave, then SLAMS his fist down on the table hard:

KIRK

Will you try for one moment to feel! We're talking about Gary!

MISTER SPOCK

The Captain of the Valiant probably felt the same way. And he waited too long to make his decision. I think we've both guessed that.

KIRK

(hesitates;
then nods)

Set course for Delta-Vega.

Spock stands and exits. Kirk troubled, watches him.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

104 INT. ENTERPRISE BRIDGE - ANGLE PAST COMMAND POSITION ONTO SHIP'S VIEWING SCREEN 104

as the ship approaches Planet Delta-Vega. It starts on the screen as a pinpoint of light, then grows larger and larger until it FILLS THE SCREEN.

105 ANGLE EMPHASIZING CAPTAIN KIRK (SCREEN O.S.) 105

James Kirk at command station. Engineering Officer Scott sits next to Kelso, in Mitchell's former position. Over the following, Kelso will stand and exit.

KIRK'S VOICE

Star date 1313.1. Planet Delta-Vega, slightly smaller than Earth, desolate but rich in crystal and minerals. Kelso's task -- transport down with a repair party, try to save the ship.

Mister Spock has entered scene, stands waiting next to the Captain's command station. Kirk looks up at him, then gets wearily to his feet and they will exit too.

KIRK'S VOICE

(continuing)

Our Task -- transport down a man we've both known for fifteen years. And if we're successful... maroon him there.

106 INT. SICKBAY - ANGLE ON MITCHELL 106

lying in his bed, concentrating on something across the room. As he raises a hand, CAMERA ANGLES TO COVER THAT DIRECTION as he SNAPS a finger and the LIGHTS FLICK OFF, in that portion of the room. Mitchell smiles, pleased, waves his hand (a trifle imperiously) and the LIGHTS FADE ON.

106A CLOSER ON MITCHELL 106A

as he sits up on the edge of his bed, eyes the other portion of the room. He points a finger.

106B INSERT - MEDICAL CABINET

106B

A piece of furniture moves about, teeters crazily on one leg, then drops back into place.

107 BACK TO MITCHELL

107

Grinning. He's seated with his feet dangling over the edge of the bed, enjoying the mental pranks now. With a commanding tone:

MITCHELL

I am thirsty!

108 INSERT - WATER DISPENSER

108

The metal cup slides beneath the spigot; then water pours out to fill the cup. The cup of water lifts off, and floats across the room.

109 ANOTHER ANGLE

109

The cup of water floating into Mitchell's outstretched hand. He is sipping water as the Captain, Mister Spock and Elizabeth enter. She carries a medical case, sets it on a chair.

MITCHELL

It's like a man who has been blind all his life suddenly being given sight. Sometimes I feel that there is almost nothing I couldn't do in time.

(turns to them)

And some think that makes me a monster. Don't they?

KIRK

Are you reading all our thoughts, Gary?

MITCHELL

I can catch only flashes so far -- mostly strong thoughts like fear.

(eyes Kirk then)

I can sense... mainly worry in you, Jim. The safety of your ship.

KIRK

What would you do in my place...?

(CONTINUED)

109 CONTINUED:

109

MITCHELL

Probably just what Mister Spock
is thinking -- kill me while you
can.

Mitchell lifts his hand, points at Kirk -- and the
Captain is instantly struck by a STATIC EFFECT
similar to that which hit Mitchell and Elizabeth on
the bridge -- Captain Kirk toppling to the deck,
stunned.

110 ANOTHER ANGLE

110

Mister Spock leaps at Mitchell, and is stopped by
the same effect, crashing stunned to the floor.

111 WIDER ANGLE

111

Kirk is trying weakly to get to his feet. Elizabeth
grips Mitchell's arm.

ELIZABETH

Stop it, Gary!

MITCHELL

(to Kirk)

I also know we're orbiting Delta-
Vega. I can't let you force me to
go down there, Jim. I may not want
to leave the ship. Not yet...

(to Elizabeth)

I may want another place. I'm not
sure yet what kind of world I can
use...

ELIZABETH

(frightened)

Use?

MITCHELL

Yes. I don't understand it all
yet, but if I keep growing, the
things I could do... things like
a god might do...

Kirk struggles to his feet, starts in and Mitchell
turns toward him again. But with Mitchell's atten-
tion on Kirk, Mister Spock springs in and strikes
viciously. Mitchell is knocked from the bed, starts
to come up -- and the Captain steps in, strikes him
hard and fast.

(CONTINUED)

111 CONTINUED:

111

Mitchell is smashed back against the bed, then his legs collapse under him, and he sprawls to the floor, groggy, half-conscious on his hands and knees. Kirk turns, breathing hard, looking down at Mitchell. Then he snaps an order to Elizabeth.

KIRK

I want him unconscious for a while.

Elizabeth moves to her medical case and removes a hypo-gun. She touches Mitchell's shoulder with the device; GAS HISSES.

112 INT. TRANSPORTER ROOM - CLOSE ON TRANSPORTER CONTROLS

112

The tremendous energy of the room already in action, POWER HUMMING and Transporter Chamber LIGHTS THROBBING. CAMERA PULLS BACK TO REVEAL Scott by the main control panel where Transporter Assistant works other controls. Ship's Doctor Piper stands to the side, making an adjustment on a hypo-gun similar to the one just used by Elizabeth in the sickbay -- then he shoulders his doctor's kit. Captain Kirk and Mister Spock enter supporting a groggy Mitchell toward the Transporter Chamber, Elizabeth following them.

113 CLOSER GROUP SHOT

113

Doctor Piper moving in to check Mitchell who is beginning to come out of his torpor now, Kirk and Spock despite their combined strength having some difficulty holding onto him. Mitchell surges, almost sending Kirk and Spock to the floor as he frees himself.

MITCHELL

(thickly)

Fools! Soon I... can squash you like crawling insects...

Captain Kirk and Spock, now assisted by Scott, try to restrain the still slightly groggy but enormously powerful Mitchell. Doctor Piper moves in with his hypo-gun, quickly adjusting it, gets close enough, triggers it. Mitchell trails his words, slumps and Kirk and Spock move him to the transporter Chamber.

114 ANOTHER ANGLE

114

As Elizabeth and Doctor Piper follow them toward the chamber, she takes a quick close look at the hypogun the doctor is putting away, reacts at the size of the dosage. They take their positions in the Transporter Chamber, Mitchell left standing alone in one of the dematerialization positions, head slumped, swaying a bit.

KIRK

Energize!

Scott and the Transporter Assistant work controls; we see the familiar LIGHT CHANGES AND THROBBING which precedes dematerialization.

115 CONFINED ANGLE ON TRANSPORTER CHAMBER

115

The dematerialization EFFECT -- the bodies of the crewmen there growing transparent, then dissolving away into nothing, leaving the residual sparkle EFFECT which itself then fades.

A116 EXT. PLANET DELTA-VEGA - AT LITHIUM PLANT ENTRANCE - DAY

A116

At the building, a suggestion of alien planet strangeness in the coloration of the soil, the weird vegetation in the planting beds next to the well-kept building. Beyond that the eerie surface of planet Delta-Vega. We see the REMATERIALIZATION EFFECT begin -- familiar pools of sparkle, then the transparent forms of bodies, then Kirk, Mister Spock, Mitchell, Elizabeth Dehner and Doctor Piper appear and solidify. The group's first concern is Mitchell -- they move in about the still groggy man, support him toward the building entrance.

A117 ANOTHER ANGLE - BUILDING ENTRANCE AND LITHIUM PLANT IN DISTANCE (MATTE)

A117

Kirk and Spock turning to eye the lithium plant cracking station, huge towers, vats, and coils, stretching out into the distance. Kelso and a crewman (later Guard) enter SCENE from building, hurry toward the group, help them with Mitchell toward the building entrance.

KIRK

Can you do it, Lee?

(CONTINUED)

A117 CONTINUED:

A117

KELSO

Maybe, if we can bypass the fuel bins without blowing ourselves up.

ELIZABETH

(eyeing terrain)

Not a soul on this planet but us?

KIRK

Just us chickens, Dr. Dehner.

They move Mitchell into the building.

116
thru
118 OMITTED

116
thru
118

119 INT. DELTA-VEGA CONTROL ROOM - CLOSE ON CABLE CONNECTION - DAY

119

Alden's hands making a complex connection, then CAMERA PULLS BACK TO REVEAL the room, the nerve center of this huge lithium cracking plant. Although the contour and decor differs from our ship's bridge, the fact it uses the same type power and computers makes for items of similarity, particularly in the instrument panels. It has a main window which in a limited SHOT or two will overlook the distant stretch of planet Delta-Vega (STAGE). Captain Kirk enters, watches Lt. Kelso assisting and directing Communications Officer Alden and various crewmen who are interlinking the various control panels with thick electronic cables; shutting off the BLINKING LIGHTS in one, connecting it up, then reversing to another, etc. Kirk hesitates, then as Kelso sees him and crosses in:

KIRK

The fuel bins, Lee. Could they be detonated from here? A destruct switch?

Kelso reacts in surprise, then indicates:

KELSO

I guess one could be wired in there.

KIRK

(hesitates, then)

Do it.

(CONTINUED)

119 CONTINUED:

119

Kelso and Kirk exchange a long look. Then Kelso nods. Interrupted by the entry of Mister Spock.

MISTER SPOCK

He's coming to.

Kirk turns, follows the Science Officer toward an exit.

120 OMITTED

120

121 INT. MAXIMUM SECURITY AREA - DAY

121

It contains a single bed and some equipment such as seen at the Enterprise's sickbay. The main difference -- there is no doorway, rather a large open portal across the diameter of which plays LIGHTING SOURCES and some occasional FORCE FIELD EFFECT, which give the impression of a force field across the portal, denying passage to or from the security room. Inside that room Mitchell paces like a caged animal. Outside the force field entrance, stands Elizabeth Dehner, Doctor Piper with hypo-gun, plus an Enterprise crewman GUARD who carries a Phaser hand gun. Kirk and Spock enter from a side corridor, motion to Elizabeth and Doctor Piper.

122 PAN SHOT ASIDE FROM FORCE BARRIER PORTAL

122

as Elizabeth and Doctor Piper join Kirk and Spock.

KIRK

(quietly)

I want only one medical officer here at any one time... the other will monitor him on the dispensary screen.

ELIZABETH

I'd like to stay now, try to talk to him.

The Doctor nods, gives her the hypo-gun, exits, as CAMERA PANS the others to the force barrier portal. Kirk pushes a control, testing the force field -- causing FORCE FIELD EFFECT across the open portal. Satisfied, he releases the control and EFFECT STOPS. Mitchell, his attention attracted, turns and eyes Kirk. Quietly:

(CONTINUED)

MITCHELL

My friend... James Kirk.
(smiles)
Remember the rodent things on
Dimorus, the poisoned darts they
threw? I took one meant for you...

KIRK

(nods)
... and almost died. I remember.

MITCHELL

Then why be afraid of me now?

KIRK

In the Transporter Room, Gary...
you said something about us seeming
like insects in comparion, squashing
us if we got in your way....

MITCHELL

I was drugged then!

KIRK

All right... before that, in the
sickbay. You said if you were in
my place, you'd kill a mutant like
yourself.

MITCHELL

Try to kill me then! Spock is
right! And you're a fool if you
can't see it!

ELIZABETH

You don't mean that!

MITCHELL

(to Elizabeth)

Man can't survive if a race of true
Espers is born! You'll understand
... in time.

123 ANGLE ON MITCHELL

123

He moves toward the invisible force field energy that
seals off his security room. As he nears that barrier,
there is the SCREECH OF HIGH VOLTAGE AND THE DOORWAY
AROUND HIM IS FILLED WITH FORCE FIELD EFFECT.

124 ANGLE ON OTHERS

124

Mister Spock draws his Phaser pistol. The Guard moves
in with his gun ready.

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50.

125 BACK TO MITCHELL (EFFECT CONTINUATION OF PRECEDING ANGLE ON MITCHELL) 125

Mitchell pressing hard against the force field, the ELECTRICAL SPARKS EFFECT continuing around his body.

126 EMPHASIZING KIRK AND MISTER SPOCK 126

as Mister Spock sees something, indicates:

127 CLOSE ON MITCHELL (DISSOLVE EFFECT) 127

The glistening metallic eyes SLOWLY FADING TO HIS NORMAL EYES. Then as Mitchell weakens, the force field throws him suddenly back out of SHOT.

128 ANOTHER ANGLE 128

Mitchell, eyes normal now, getting to his feet, shaken. He seems confused, staggers to the bunk in the maximum security room, sinks holding his face in his hands, swaying back and forth GROANING.

129 EMPHASIZING KIRK AND MISTER SPOCK 129

as the Science Officer turns back to the Captain.

KIRK

His eyes went back to normal...

MISTER SPOCK

(nods)

Fighting the force field drained his strength. For awhile at least.

(MORE)

(CONTINUED)

129 CONTINUED:

129

MISTER SPOCK (cont'd)
 (eyes Mitchell)
 He could be handled now.

In b.g., Mitchell still sits on the bunk, his face buried in his hands -- but now the intense pain seems to be subsiding. He looks up slowly.

130 ANGLE ON MITCHELL (REVERSE DISSOLVE EFFECT - FOOTAGE FROM EARLIER SCENE) 130

as his eyes slowly go from normal back to metallic.

131 KIRK AND OTHERS 131

reacting. Then CAMERA ANGLES TO INCLUDE Mitchell who moves back to face them across the force barrier at the maximum security room entry. And with the metallic eyes, the self-assured arrogance is coming back too.

MITCHELL
 I'll keep getting stronger. You understand that, don't you?

The Captain turns to an industrial station communicator in f.g., SNAPS it on:

KIRK
 Put full energy on this force field, Mr. Kelso.

Kirk turns back, and a LOUDER POWER HUM and BRIGHTER PORTAL LIGHTING indicate the command has been executed. Mitchell watches them, then smiles.

132 EXT. SPACE - U.S.S. ENTERPRISE IN PLANET ORBIT 132

as the huge starship circles in its orbit around Planet Delta-Vega.

133 INT. ENTERPRISE BRIDGE - ANGLE ON A CONTROL PANEL 133

as a whole new panel face (slightly different color but resembling the old one) is slid smoothly into place by Crewmen. They SNAP the panel on and it begins working with LIGHTS BLINKING. Engineering Officer Scott stands with a Communicator in hand.

(CONTINUED)

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52.

133 CONTINUED:

133

SCOTT
(into Communicator)
Fits like a glove, Captain. Oh...

134 INT. DELTA-VEGA CONTROL ROOM - DAY

134

In b.g. Technician Crewmen are still working at the thick electronic cables which lay diagonally across the control room, bypassing panels which are now missing. Kelso is working at the panel he indicated earlier. Mister Spock stands near Captain Kirk who holds a Communicator in his hand as we hear from it:

SCOTT'S VOICE
(filtered)
... did Spock get the Phaser rifle
we sent down?

Kirk looks surprised, turns. Spock nods, lifts a heavy, lethal-appearing weapon into sight.

KIRK
(into Communicator;
unhappy)
Affirmative. Landing party out.

The Captain puts away his Communicator, turns to where Mister Spock stands watching him. Kirk eyes the large weapon, troubled.

MISTER SPOCK
He tried to get through the force
field again. His eyes changed
back faster; he didn't become as
weak.

Kirk's face shows the strain of decision he's under. He moves to a chair, sits. Mister Spock moves in and seats himself, eyes Kirk sympathetically.

KIRK
Doctor Dehner feels he isn't that
dangerous. What makes you right
and a trained psychiatrist wrong?

MISTER SPOCK
Because she "feels." I don't.
All I know is logic.
(shakes head)
In my opinion, we'll be lucky if we
can repair the ship and get away
in time.

(CONTINUED)

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53.

134 CONTINUED:

134

Kelso has turned from the panel, gets Kirk's attention, indicates what he's been doing. Kirk wearily crosses to him.

135 OMITTED

135

135A INCLUDING CONTROL PANEL

135A

where we see a plastic sheathed switch has been mounted there. Kelso lifts the shield gingerly, indicates the red-painted control:

KELSO

Direct to the power bins. From here a man could blow up this whole valley.

(CONTINUED)

ACT FOUR

FADE IN:

135B INT. DELT-VEGA CONTROL ROOM - NIGHT

135B

The Technician Crewmen seen in the last scene are exiting, leaving Kelso alone at the control panel.

KIRK'S VOICE

Captain's log, star date 1313.3.
Note commendations on Lieutenant Kelso and on Engineering Officer Scott. Ship's engines are regenerating; we can leave in a few minutes. Balance of the landing party is being transported back up.

136 INT. MAXIMUM SECURITY AREA - CLOSE SHOT - MITCHELL - NIGHT

136

SHOCK CUT - Mitchell is staring directly at us, unblinking, seemingly emotionless. His skin (makeup) is now shiny smooth, with almost a metallic solidity.

KIRK'S VOICE

(now with effort)

Mitchell, whatever he's become, keeps changing, growing stronger by the minute.

137 WIDER ANGLE

137

to reveal Mister Spock, the lethal Phaser rifle in hand, standing outside the force field with Elizabeth Dehner, plus the Guard armed with Phaser pistol. Captain Kirk enters, stops and eyes Mitchell who stands with arms folded across his chest, unmoving.

ELIZABETH

(to Kirk)

He's been like that for hours now.

KIRK

Have Doctor Piper meet us in the control room with Kelso. We'll all transport up together.

MISTER SPOCK

(indicates Mitchell)

It's risky. If we take our eyes off him --

(CONTINUED)

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56.

137 CONTINUED:

137

KIRK

Kelso will be on the destruct
button until the last minute.
(indicates Mitchell)
I think he knows that.

137A CLOSE ON MITCHELL

137A

We can see he's become aware of the others now, listen-
ing to what they say.

137B KIRK, ELIZABETH AND SCOTT

137B

as Elizabeth turns to Kirk, shakes her head.

ELIZABETH

I'm staying behind with him.

KIRK

(shakes head)
You'll leave with the ship, Doctor.

ELIZABETH

I can't. I'm sorry.

138 CLOSE ON MITCHELL

138

His hand moves slightly -- his silvery eyes seem to
be looking off in a distant place. Then CAMERA ZOOMS
INTO EXTREME CLOSEUP of his eyes.

LAP DISSOLVE TO:

139 INT. DELTA-VEGA CONTROL ROOM - WIDE ANGLE - NIGHT

139

where Lt. Kelso sits alone at the main panel he
pointed out earlier. He has his Communicator out,
transmitter face open.

KELSO

(into Communicator)
Fission chamber 3, checks. The
station seems to be running fine.

140 EMPHASIZING CABLES ON FLOOR

140

as one of the cables begins to move, snake-like,
almost as if endowed with some evil life of its own.

(CONTINUED)

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57.

140 CONTINUED:

140

It slithers silent and unnoticed toward the rear of Kelso, begins to raise up from the floor, forming loops behind him.

SCOTT'S VOICE

(filtered)

You're a talented thief, Kelso.
Everything you sent up seems to
be fitting in place.

141 ANGLE ON KELSO

141

as a loop of the cable rises up into sight behind him.

KELSO

I am kind of proud of the job
we did. We'll be transporting
up in a few...

Kelso's last words cut off as a loop of cable positions behind him, then suddenly encircling his neck, pulling him, CHOKING out of scene.

142
&
143 OMITTED

142
&
143

144 WIDER ANGLE - CONTROL ROOM

144

Kelso writhing on the floor, his life being choked out of him. He lies still.

LAP DISSOLVE TO:

145 INT. MAXIMUM SECURITY AREA - EXTREME CLOSEUP
MITCHELL'S EYES - NIGHT

145

Then CAMERA PULLS BACK TO CLOSE SHOT of Mitchell's face. He smiles, satisfied.

146 OMITTED

146

147 EMPHASIZING KIRK, MISTER SPOCK AND ELIZABETH

147

Kirk facing Elizabeth.

ELIZABETH

He's not evil!

(CONTINUED)

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57A.

147 CONTINUED:

147

KIRK

I gave you an order, Doctor.

MITCHELL'S VOICE

You should have killed me when
you could, James.

148 INCLUDING MITCHELL

148

as his mutated metallic features finally move -- into
a small smile. His poise and tone are assured, com-
manding.

MITCHELL

Compassion and command is a fool's
mixture.

Kirk reacts at the look on Mitchell's face, grabs
the Phaser rifle from Spock and starts to raise it --
but Mitchell simply nods toward them.

149 ANGLE ON KIRK, SPOCK, ELIZABETH AND GUARD 149

The same STATIC SPARKS EFFECT used previously knocking all to the floor, unconscious. All but Elizabeth.

150 ANGLE PAST ELIZABETH ONTO MITCHELL 150

as he moves to the force field screen, brushes at it, almost casually -- a brief FORCE FIELD EFFECT and the force field effect DISAPPEARS, the HUMMING SOUND and PORTAL LIGHTING FADES. Mitchell passes through the portal to stand face to face with Elizabeth, then takes her hand (her face still OUT OF SHOT) and leads her back inside his room to a wall mirror, turns her to look into it.

151 PAN SHOT 151

from the side of Elizabeth's head as she looks into mirror, then CAMERA MOVING IN TO REFLECTION OF HER FACE -- and we see now that her eyes, too, are a bright, metallic silver! She stares into the mirror with horror.

152 INT. MAXIMUM SECURITY AREA - MED. ON KIRK'S UNCONSCIOUS FORM - DAY 152

lying there as we last saw him. Then FOOTSTEPS HURRYING IN and a hand reaches into SCENE and shakes Kirk -- CAMERA PULLING BACK TO REVEAL Doctor Piper, dishevelled and weak himself, trying to revive the Captain. Kirk's eyes flutter, then open as:

DOCTOR PIPER

(weakly)

It hit me, too. Whatever it was...

(offers capsule)

Kelso's dead. Strangled.

Doctor Piper hands over the capsule which Kirk swallows, quickly begins regaining strength. The doctor quickly checks the others.

DOCTOR PIPER

At least Spock's alive.

KIRK

Dr. Dehner?

DOCTOR PIPER

She left with Mitchell!

(CONTINUED)

152 CONTINUED:

152

Kirk reacts hard. Doctor Piper is moving to insert one of the capsules in Mister Spock's mouth. Kirk stops him.

KIRK

Not yet. Did you see their direction?

DOCTOR PIPER

(nods)

There was some morning light. They were heading across the valley, to the left of the pointed peaks. There's flatlands beyond that.

Kirk picks up the Phaser rifle, checks it. In a terse, command tone:

KIRK

As soon as Mister Spock recovers, you will both transport immediately up to the Enterprise.

DOCTOR PIPER

(protesting)

Captain...

KIRK

(interrupting firmly)

... where, if you have not received a signal from me within twelve hours, you will proceed at maximum warp to the nearest Earth base with my recommendation that this entire planet be subjected to a lethal concentration of neutron radiation.

(cutting off

Doctor's protest)

No protest on this, Mark! That's an order.

Captain Kirk lifts the Phaser rifle, begins exiting.

153
&
154

OMITTED

153
&
154

155

EXT. FIRST PLANET LOCALE - DAY

155

It is a weird, pitched and jumbled naked rock terrain, stretching off into the distance.

(CONTINUED)

155 CONTINUED:

155

Mitchell and Elizabeth stand there, wind whispering about them, stirring up loose sand. Elizabeth is uncertain, but Mitchell looks around, even more arrogantly sure of himself and his power. We'll notice even his tone and words now suggest a measured, formal quality.

ELIZABETH

It would take a miracle even to survive here...

MITCHELL

Then I'll make one.

(points)

Behold!

156 THEIR P.O.V. (DISSOLVE EFFECT)

156

The arid ground suddenly darkens, shifts oddly -- then water bubbles up, begins to flow, as from a spring. A patch of odd vegetation growth appears, seems to grow richer as we watch, until there is a pool of water surrounded by thick, thick, fruit-bearing vegetation.

157 TWO SHOT - PAST THEM ONTO GARDEN

157

Mitchell enjoys Elizabeth's look of startled fear toward him, and her reaction to his achievement. With an assured, possessive manner, he walks forward, kneels -- and the water from the pool bubbles up for him to drink. He straightens, slowly, looks around.

MITCHELL

You'll share this feeling, too,
as you develop. To be like God,
to have the power to make a world
anything you want it...!

Mitchell stands, paces away, looking off, as if seeing some distant vision in his mind.

MITCHELL

(continuing)

Soon we will fully control our
bodies. We'll never grow old...

(turns to her)

Are you yet enough woman to like
that? To be always young, as
beautiful as you desire to be...

(CONTINUED)

157 CONTINUED:

157

Mitchell suddenly stiffens, and looks off. Elizabeth gets to her feet.

ELIZABETH

What's wrong?

MITCHELL

A visitor. A very foolish man.

158 EXT. SECOND PLANET LOCALE

158

Kirk moves across the broken terrain, looking off toward the odd shaped rock formations in the near distance. The heavy Phaser rifle is slung across his shoulder

159
&
160

OMITTED

159
&
160

161 EXT. FIRST PLANET LOCALE - EMPHASIZING MITCHELL - DAY

161

Elizabeth eyes Mitchell puzzled.

ELIZABETH

Who is it?

MITCHELL

You'll enjoy being a god, Elizabeth.

Elizabeth shows a trace of a frown, hesitating. Mitchell is now amused at her.

MITCHELL

Blasphemy?

(turns, points o.s.)

Let there be food. Kaferian apples!

Materializing, where Mitchell is pointing (DISSOLVE EFFECT) is a low, odd-shaped tree, heavy with huge red fruit. Mitchell moves to it, pulls off one of the fruit, breaks it open and juice runs from it. He eats.

MITCHELL

Whenever we'd stop at that planet, I always favored those.

(to Elizabeth)

What is your wish? Say it.

(CONTINUED)

161 CONTINUED:

161

ELIZABETH

How much have I changed now?

Then Mitchell senses something, turns his head -- the expression we saw earlier, as if concentrating into the distance. Then quietly:

MITCHELL

Can you hear me, James?

162
thru
164 OMITTED162
thru
164

165 EXT. THIRD PLANET LOCALE - ANGLE ON KIRK - DAY

165

in the midst of climbing, working his way up over steep rocks, hesitating and looking around as if he has heard something. Then seeing something, Kirk continues upward.

MITCHELL'S VOICE

You can't see me, James. I'm not there. But you follow the right path. You'll come to me soon.

Kirk has stopped, started to unlimber his Phaser rifle from shoulder at the first words, then realizes Mitchell isn't around. He starts climbing again.

166 EXT. FIRST PLANET LOCALE - DAY

166

Elizabeth is looking in the same direction as Mitchell, concentrating. Then she reacts:

ELIZABETH

Captain Kirk! I can see him in my mind, too!

Mitchell turns to her.

MITCHELL

Go to him. Talk to him.
(as she hesitates)
Now that you're changing, I want you to see how really unimportant they are.

167 EXT. THIRD PLANET LOCALE - CLOSE ON HANDHOLD - DAY

167

as Kirk's hand grasps it -- CAMERA PULLS BACK TO REVEAL him as he draws himself up into the scene, breathing hard, climbing.

168 ANGLE TO INCLUDE ELIZABETH

168

stepping into view above Kirk, watching him. He senses someone above, whirls, grabbing for his Phaser rifle, hesitates as he sees it's Elizabeth. Then he climbs into TWO SHOT with her. He inspects her eyes curiously; she nods.

ELIZABETH

Yes. It just took a little longer, for it to happen to me.

KIRK

You've got to help me. Before it goes too far.

ELIZABETH

I've gone far enough to... to realize what he's doing is right. Right for us.

KIRK

And for humanity? You're still human, at least partly. Or you wouldn't be here.

Elizabeth hesitates. It's obvious she is still torn in two directions.

ELIZABETH

Earth is...

(uncertain)

... really unimportant. Before long, we'll be where it would take man millions of years of learning to reach...

KIRK

What will he learn in getting there? Will he know what to do with his power? Will he acquire the wisdom that...

ELIZABETH

(interrupts)

Please! Go back while you can!

(CONTINUED)

KIRK

Did you hear him joke about compassion? Above all else, a "god" needs compassion, Elizabeth. Without it...

ELIZABETH

(interrupting)

What do you know about gods?!

KIRK

Then let's talk about humans, about our frailties. As powerful as he gets, he'll still have all that inside him...

ELIZABETH

(interrupting;
shouts)

Go back!

KIRK

You were a psychiatrist. You know the ugly, savage things we all keep buried... the things none of us dare expose. But he'll dare! Who can stop him? He doesn't need to care.

(suddenly hard,
demanding)

Be a psychiatrist for one minute longer! What do you see in him?!
What's your prognosis, Doctor?

Despite herself, Elizabeth is listening to Kirk's words and being torn back in that direction. Then suddenly she reacts, whirling:

ELIZABETH

He's coming!

KIRK

Then watch him. Hang on to being human for one minute longer!

MITCHELL'S VOICE

I'm disappointed, Elizabeth.

Moving fast, Kirk whips the Phaser rifle into position, holds it pointed toward where Mitchell stands a few feet away, watching them, smiling slightly.

(CONTINUED)

65.
169 CONTINUED: 169

MITCHELL
Have you still doubts?

170 ANGLE ON KIRK 170

Suddenly aiming and FIRING. A deep, fiery ruby-red beam lances out.

171 ANGLE ON MITCHELL 171

the beam hitting him full in his chest, and with as little effect as a ray of sunlight. The beam shuts off.

172 WIDER ANGLE 172

Kirk quickly making an adjustment on the weapon -- but Mitchell gestures with one hand, and the rifle is torn from the Captain's grasp, flying CLATTERING to the rocky ground.

MITCHELL
I've been contemplating the death
of an old friend...

173 ANGLE ON MITCHELL 173

toying with Kirk -- and an idea. He suddenly points:

MITCHELL
He deserves a decent burial, at
least!

174 WIDE ANGLE 174

Kirk turning to where Mitchell has pointed, finds a neat six foot grave is now dug in the ground behind him. Elizabeth reacts too, turns back to Mitchell, watching him with a new expression on her face.

175 WIDE ANGLE 175

Mitchell again points in the same direction and (DISSOLVE EFFECT) a neat military white cross appears at the head of the grave. On it are etched the words "JAMES R. KIRK" and beneath it: "C-1277.1 to 1313.7."

(CONTINUED)

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66.

175 CONTINUED:

175

Then Kirk hears a SOUND from overhead and looks up, CAMERA ANGLE WIDENING TO REVEAL on the slope above the grave a huge-grave-sized, rectangular rock is lifting up-end and teetering into position to fall down toward the grave. Mitchell is looking up at the rock, controlling it into position.

ELIZABETH

No, Gary.

MITCHELL

Morals are for men, not gods.

KIRK

(to Elizabeth)

A god... but still driven by human frailty. Do you like what you see?

MITCHELL

Time for prayers, Captain.

(indicates self)

Pray to me.

KIRK

(to Elizabeth)

To him. Not to both of you?

MITCHELL

Pray, that you die easily!

Mitchell's face contorts in anger; he points at Kirk and a force batters Kirk to his knees in front of the grave facing Mitchell.

KIRK

(to Elizabeth; nods)

He's lied to you. There'll only be one of you in the end. One jealous...

MITCHELL

(interrupting)

Pray!

KIRK

(to Elizabeth)

One jealous "god." If all this makes a god. Or is it making him something else?

MITCHELL

Your last chance, Kirk.

(CONTINUED)

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67.

175 CONTINUED: (2)

175

KIRK
(to Elizabeth)
Do you like what you see?
Absolute power...

176 ANGLE - ELIZABETH AND MITCHELL

176

as she reacts, troubled to:

KIRK'S VOICE
... corrupting absolutely!

Elizabeth tenses -- turning to stare at Mitchell and suddenly between them is a sudden SHARP CRACKLE OF THE STATIC SPARKS EFFECT. Mitchell is sent reeling backward a step or two, recovers -- looks hard toward Elizabeth.

177 ANGLE ON ELIZABETH

177

Stronger STATIC SPARK EFFECTS send her reeling back -- she CRIES OUT in pain, her face is strained, desperate; her eyes are glowing silver pools as she fights back.

178 WIDER ANGLE - INCLUDING KIRK

178

The crackling STATIC EFFECT battling between them -- then Elizabeth staggers, cries out, and the STATIC EFFECT begins to concentrate heavier on Elizabeth.

179 CLOSE ON MITCHELL (DISSOLVE EFFECT)

179

as he stands concentrating on her. We hear her SHRIEK in pain again. But we also can see that Mitchell's silvery eyes are dissolving slowly to normal.

180 SHOT - ELIZABETH

180

She is suddenly engulfed by the crackling STATIC EFFECT. She SCREAMS -- and then the energy dies about her, and she crumples, broken and dying. (Makeup note: her eyes are now back to normal.)

ELIZABETH
(weakly; to Kirk)
Hurry. You won't have... much
time...

68.

181 CLOSE ON MITCHELL 181

He is breathing hard, his eyes now normal, as is his skin color. His power is gone -- for a moment he is human again. He realizes it, turns to run.

182 ANOTHER ANGLE 182

Kirk hurls himself forward -- spins Mitchell around, only to be met by a hard-driven booted foot that smashes into his groin. Kirk doubles up and Mitchell grabs a jagged rock and leaps in, swinging it and SNARLING DEFIANCE. Kirk dodges it, and closes with him. They go down.

KIRK

Gary, listen! You're a man now,
for a moment anyway...

Mitchell with a sudden surge of strength, throws Kirk off and gets to his feet.

183 WIDE ANGLE 183

as Kirk charges in, lands several good blows, seems to have Mitchell reeling. Then Mitchell pauses, a small smile forming.

MITCHELL

For a moment, but your moment is
fading, James.

Mitchell suddenly charges in, knocks Kirk back with a tremendous blow.

184 ANOTHER ANGLE 184

of Kirk hitting the ground hard, toppling almost into the open "grave." Mitchell is upon him and they struggle face to face.

185 CLOSE SHOT - KIRK 185

reacting at what he sees.

186 CLOSE SHOT - MITCHELL (DISSOLVE EFFECT) 186

His eyes shimmering back and forth from silver orbs to normal. His face (makeup) changes back and forth similarly. The assured, arrogant look is coming back to his face.

187 MITCHELL AND KIRK

187

Mitchell again striking at Kirk with enormous force, sending him spinning and rolling. Kirk throws himself toward the Phaser rifle; Mitchell bars his path and knocks him rolling again. Then Mitchell by main force RIPS a huge jagged section of rock from the terrain, lifting it high overhead, turning toward Kirk who has again thrown himself toward the Phaser rifle, grabbing it quickly. At the same moment, Mitchell throws the huge missile directly at him.

187A ANGLE ON KIRK

187A

The huge jagged rock brushing him as he flings himself aside, battered -- raising the rifle and snap firing, PHASER EFFECT.

188 WIDE ANGLE ON MITCHELL - AND SARCOPHAGUS STONE OVERHEAD

188

as the PHASER EFFECT misses Mitchell but rips up the soft earth underneath the huge, overhanging sarcophagus stone which begins to topple down toward Mitchell and the grave.

189 CLOSER ANGLE - MITCHELL

189

looking up in surprise and sudden fear -- takes a step backward, trips and stumbles into the grave as:

190 ANOTHER ANGLE

190

The huge rectangular rock hits the grave site -- CAMERA HOLDS as the dust settles and we see the grave is now a huge mound of stone, with the white cross slightly askew but standing at the head of it.

191 FULL ON KIRK

191

Bruised, bleeding from abrasions, covered with dust as he moves TOWARD CAMERA INTO CLOSE SHOT and stops to survey what has happened below.

192 ANGLE ON ELIZABETH

192

Grave in b.g., she lies crumpled where we last saw her -- Kirk ENTERS SHOT, gently turns her to face him. Her eyelids flutter, her eyes open -- normal eyes, the silver shine gone from them.

(CONTINUED)

Ready to leave orbit, sir.

KIRK

Engage!

192 CONTINUED:

192

ELIZABETH

(nods; weakly)

I know. And I'm sorry... for him.

You can't know what it's like...

(almost whispering it)

... to be almost... a god.

Her head falls limp in Kirk's arms. She is dead. Wearily, Kirk stands up. He holds there for a moment, a still and lonely figure on a strange planet. Then he brings out his Communicator, CLICKS open the transmitting plate, looks upward:

KIRK

(into Communicator;
weakly, tired)

Enterprise from Captain Kirk.

Come in.

FADE OUT.

FADE IN:

193 EXT. SPACE - U.S.S. ENTERPRISE IN PLANET ORBIT

193

The huge vessel circling Delta-Vega.

194 INT. ENTERPRISE BRIDGE

194

We can see the new panels, some signs of repairs, but the control panels are now BLINKING their steady patterns of lights. Scott and Alden are at the Navigator's position and helm. Kirk, showing repairs from his recent battle, is seated at his command panel; Mister Spock standing beside him. Yeoman Smith moves in to stand at Kirk's side. He nods:

KIRK

Jones.

YEOMAN SMITH

Smith, sir.

KIRK

(nods)

Oh yes, of course.

SCOTT

Ready to leave orbit, sir.

KIRK

Engage!

195 CLOSER ANGLE

195

We hear the familiar surge of SHIP'S POWER. Captain Kirk reaches out, flips a switch.

KIRK

Captain's log, star date 1313.8.
Add to official losses... Doctor Elizabeth Dehner... Be it noted that she gave her life in performance of her duty.

(pause)

And Lieutenant Commander Gary Mitchell. Same notation.

Kirk switches off the ship's log. He hesitates, then:

KIRK

I want his service record to end that way.

(looks up at Spock)

He didn't ask for what happened to him.

Mister Spock looks at Kirk, his satanic features softening perceptibly. Then:

MISTER SPOCK

I felt for him, too. I hated every minute of being logical about it.

KIRK

(eyes Spock)

I believe there's some hope for you after all, Mister Spock.

196 EXT. SPACE - U.S.S. ENTERPRISE

196

passing through the star-clustered heavens, becoming a pinpoint of light, then disappearing in the distance.

FADE OUT.

THE END