

# STAR TREK

Prod. #5149-34

"AMOK TIME"

Written by  
Theodore Sturgeon

NOTE:

Please change name WESTERVLIET  
to KOMACK wherever it appears  
in script.

THANK YOU.

*Komack*  
To Penny  
my best  
love  
D  
Takei

6/5/67

STAR TREK

"Amok Time"

CAST

CAPTAIN JAMES T. KIRK  
MISTER SPOCK  
DR. McCOY  
NURSE CHRISTINE CHAPEL  
T'PRING  
T'PAU  
STONN  
UHURA  
ENSIGN CHEKOV  
SULU  
WESTERVLIT

VULCANS  
ENTERPRISE CREW

SETS

INTERIORS:

ENTERPRISE CORRIDORS  
SPOCK'S QUARTERS  
ENTERPRISE BRIDGE  
KIRK'S QUARTERS  
ELEVATOR  
EXAMINATION ROOM  
McCOY'S OFFICE  
SICK BAY

EXTERIORS:

ROCKY PLAIN - VULCAN

STOCK:

ENTERPRISE IN SPACE (SEVERAL ANGLES)  
ENTERPRISE IN ORBIT

6/5/67

STAR TREK

"Amok Time"

TEASER

FADE IN:

1 FLYBY EXTERIOR SPACE - ENTERPRISE

2 INT. ENTERPRISE CORRIDOR - LONG SHOT

2

Crew members move both ways through the corridor, purposefully, businesslike. CAPTAIN KIRK strides briskly almost up to CAMERA: as a MEDIUM CLOSEUP he responds to:

McCOY'S VOICE

Captain...

Kirk stopping, turning, moving aside sufficiently to reveal the swift approach of Ship's Doctor McCOY.

McCOY

Got a minute?

He is serious. Kirk immediately becomes the same.

KIRK

Go ahead.

McCOY

Spock. Noticed anything strange about him?

KIRK

He looks all right to me. What's wrong with him?

McCOY

(continuing)

It's nothing I can pinpoint without an examination. But he's become increasingly restive ... If he weren't a Vulcan, I'd almost say 'nervous.' For another thing he's avoiding food. I've checked... he hasn't eaten at all in three days now...

(CONTINUED)

2 CONTINUED:

2

KIRK

(interrupts)

All that just sounds like Mister Spock in one of his contemplative phases.

3 ANOTHER ANGLE - PAST THEM

3

McCoy glances up, seeing NURSE CHRISTINE CHAPEL as she starts around a corner of the corridor toward them... then she sees them and backs hurriedly away.

McCOY

Miss Chapel.

Christine comes reluctantly around the corner into view again. She carries a small tray in her hands, nods as she approaches the two men.

CHRISTINE

Captain... Dr. McCoy...

McCoy zeroes in on the tray, lifts the cover of the bowl.

McCOY

What's this, Nurse?

(peeking, pretends  
surprise)

Vulcan plomeek soup. And I'll bet you made it too.

(recovers dish)

You never give up hoping, do you?

CHRISTINE

(flushes, a trifle  
embarrassed at  
the teasing)

Mister Spock hasn't been eating, Doctor. I'd just happened to notice it, and...

McCOY

(straightens  
abruptly)

Yes... well, carry on, Miss Chapel.

Kirk eyes McCoy as the doctor turns back to him. Christine goes on to a closed door further down the hall. As she stops there, turns to the door:

4 KIRK AND McCOY (CHRISTINE O.S.)

4

They've watched the nurse go to the door. Now Kirk turns back to McCoy.

KIRK

You were saying that an examination would pinpoint any trouble...

McCOY

But when I suggested to him it was time for his routine checkup, your logical, unemotional Fris Officer turned to me and said:

(imitates Spock exactly as)

'You will cease to pry into my personal matters, doctor, or I shall certainly break your neck.'

Kirk's eyes widen... concerned, startled.

KIRK

Spock said that?

On this cue, in very rapid succession: there is a CROCKERY SOUND o.s.

SPOCK'S VOICE

(a hoarse shout)

What's this?

A short, sharp SCREAM from Christine, o.s. As Kirk and McCoy whirl in that direction:

5 INCLUDING SPOCK'S DOORWAY

5

where Nurse Christine is hurriedly backing out the open doorway... a bowl is thrown, hitting the door frame behind her, the thick orange soup splattering and running down the wall. As she retreats, MISTER SPOCK appears at the doorway, his Vulcan features contorted with rage.

SPOCK

Poking... prying... if I want anything from you I'll ask for it!

Christine hurries to the safety of Kirk and McCoy. Spock, watching her retreat, suddenly sees them. He straightens, with considerable effort composes his features.

(CONTINUED)

SPOCK

(continuing)

Captain... I should like to request a leave of absence. On my home planet. On our present course, you can divert to Vulcan with a loss of only two-point-eight lightdays.

KIRK

What the devil is this all about, Spock?

Spock stares at him, and absolutely scowls. His attitude is curt, short, and generally unpleasant.

SPOCK

I have made my request, Captain. If you wish I shall send it through channels. All I require of you is that you answer it, yes or no!

With that... and a deepened scowl and generally nasty mien, Spock goes back inside and the door closes behind him. Kirk stares incredulously at McCoy; McCoy stares incredulously at Kirk, as

FADE OUT.

END TEASER

ACT ONE

FADE IN:

6 EXT. SPACE - THE ENTERPRISE 6

flies by.

7  
&  
8 OMITTED 7  
&  
8

9 INT. SPOCK'S QUARTERS - ANGLE ON DOOR 9

as Kirk enters. He pauses only briefly to glance down at the broken soup dish beside the door. The serving tray, napkin, and silverware lie scattered on the deck where Christine dropped them. PAN Kirk to the desk area where Spock sits studying a small reading screen... we know, and Kirk knows, he is not reading whatever is on the screen. (NOTE: This is the first time we have ever seen Spock's quarters ... we may get the impression even Kirk does not visit here often. The room is distinctly Vulcan in decoration and mood. It may be faintly Oriental... most of what decoration we see will be simple, sparse, perhaps some indication of a warrior heritage.)

KIRK

(snaps it)

Let's have it, Spock.

Spock pauses a half beat, then snaps off the reading screen and turns. He seems the same Spock... but not quite. He notices the broken crockery, turns away, doesn't look at Kirk.

SPOCK

It... is undignified for a woman to play servant to a man who is not... hers. I did not wish...

Kirk lifts his eyebrows... there's a Spockism he's never heard before.

KIRK

(interrupting)

I'm more interested in your request for shore leave. In all the years I've known you...

(CONTINUED)



9 CONTINUED:

9

SPOCK  
(interrupting)  
You have my request, Captain.  
Do you grant it or not?

Kirk looks at Spock curiously, carefully repeats:

KIRK  
In all the years I've known you,  
you've never asked for a leave of  
any sort. In fact, you've refused  
them. Why now?

SPOCK  
Captain, surely I have sufficient  
leave time accumulated...

KIRK  
Agreed. But that wasn't my  
question, was it?

Spock doesn't answer, sits there cold and silent...  
he will not look at Kirk. Kirk seats himself op-  
posite his First Officer... plainly puzzled, still  
a trace angry, but now more concerned.

KIRK  
If there's some problem... illness  
in your family, or...

SPOCK  
Nothing of that nature, Captain.

KIRK  
(an idea; phrases  
it carefully)  
Then... since we're already  
headed for Altair Six and shore  
facilities are excellent there...

SPOCK  
(head snaps up;  
interrupting)  
No! I must...

Spock stops, aware Kirk is baiting him.

SPOCK  
(continuing quietly)  
I wish to take my shore leave on  
Vulcan.

(CONTINUED)

9 CONTINUED - (2)

9

KIRK

Spock, I'm asking you what is wrong!?

Spock eyes Kirk for a long beat, then nods.

SPOCK

I need... rest. I ask you to accept that answer.

10 ANOTHER ANGLE - TO INCLUDE SPOCK'S INTERCOM

10

Kirk eyes Spock, nods, rises and steps to the intercom. Kirk turns viewer screen toward him (facing OFF CAMERA) and hits the intercom button.

KIRK

(into intercom)  
Bridge. Helm.

11 INSERT - INTERCOM SCREEN

11

Screen FADES FROM BLANK to a view of SULU at the helm.

SULU

(filtered)  
Yes, Captain?

12 BACK TO SHOT

12

KIRK

Alter course to Vulcan. Increase speed to warp four.

SULU

Aye, sir.

Kirk hits a switch and the flicker of light from the viewing screen DIMS.

SPOCK

Thank you, Captain.

KIRK

I suppose most of us overlook the fact that even Vulcans aren't indestructible.

Kirk starts out. CAMERA PUSHES IN CLOSE ON SPOCK who looks up, his eyes very troubled.

(CONTINUED)

12 CONTINUED:

12

SPOCK  
(softly)  
No ... we're not.

The door has closed behind Kirk; he hasn't seen or heard this.

CUT TO:

12XA INT. CORRIDOR - CLOSE ON KIRK & McCOY - DOLLY

12XA \*

As they leave Spock's door. McCoy plainly astonished.

McCOY  
Shore leave? Spock?

KIRK  
He needs a rest, Bones. Everyone does, sooner or later.

McCOY  
Spock sin't 'everybody', Jim.  
He's singular. He's ... Spock.

KIRK  
(a smile)  
Tell me something I don't know.

McCOY  
(with conviction)  
All right. I don't know what's wrong with him ... but I'll bet you a month's pay it's not that he needs a rest.

On Kirk's dubious look:

CUT TO:

12A EXT. SPACE - ENTERPRISE FLYBY

12A

KIRK'S VOICE  
Captain's Log, Star Date 3372.7  
On course, on schedule, bound  
for Altair Six via Vulcan.

13 INT. ENTERPRISE BRIDGE - WIDE ANGLE

13

To ESTABLISH all regulars, including Kirk, at their stations. They are busy with regular duties.

(CONTINUED)

13 CONTINUED:

13

KIRK'S VOICE

First Officer Spock seems to be under stress. He has requested and been granted shore leave... ships surgeon McCoy has him under medical surveillance...

Uhura turns suddenly to her control panel, looks over her shoulder.

UHURA

Captain... something's coming in on the Starfleet channel. Priority and urgent.

Kirk starts to move to his chair, nods to her.

KIRK

Put it on audio here, Lieutenant.

She works various buttons and controls as he reaches his chair, settles into it.

UHURA

Message complete, Captain. Switching over.

14 OMITTED

14

15 CLOSE ON KIRK

15

He leans forward to listen.

WESTERVLIET'S VOICE

(filtered)

To; Captain, U.S.S. Enterprise

From: Starfleet, Sector Nine.

(beat)

Inauguration ceremonies Altair  
Six have been advanced forward  
seven solar days... You are ordered  
to alter your flight plan as filed  
to accommodate. By order of  
Westervliet, Admiral, Star Fleet  
Command.

(beat)

Acknowledge.

Slowly, burdened, Kirk straightens up, leans back...  
flicks a quick glance over at Spock.

16 CLOSE - SPOCK

16

wooden, expressionless.

17 WIDER ANGLE - EMPHASIZING KIRK

17

A moment's thoughtful hesitation, then he crackles  
with orders.

KIRK

Lieutenant Uhura, acknowledge  
the order. Mister Chekov, compute  
course and speed necessary for  
compliance.

18 CLOSE - SPOCK'S FACE

18

as Kirk's orders are heard. Then his eyes shift  
(toward Kirk). There is very little movement, but  
a terrible awareness.

19 FULL SHOT - ACROSS COMMAND POSITIONS TO SPOCK

19

Chekov makes his computation, looks up at Kirk.

CHEKOV

We'll have to head directly there  
at warp six, sir. Insufficient  
time to stop off at Vulcan

(CONTINUED)

19 CONTINUED:

19

KIRK

(nods)

Make course directly for Altair Six.

Kirk stands, moves toward Spock.

20 FULL SHOT - SPOCK

20

For this shot we have made up Spock to increase his air of hollow-cheeked pallor and tension. He is gazing fixedly o.s. (at the large main viewscreen). When Kirk speaks to him, he tears his eyes away, looks briefly at Kirk, and then back again at the screen. Hereafter in this dialogue with Kirk, he keeps his eyes there. Kirk steps INTO FRAME, speaks quietly. Although he handles it lightly, we can see he's concerned and is watching Spock's reactions carefully.

KIRK

Sailor's luck, Mister Spock. Or  
as one of Finagle's Laws put it:  
'Any home port the ship makes will  
be somebody else's... not mine!

21 ANOTHER ANGLE - KIRK AND SPOCK

21

Kirk barely IN FRAME, Spock's tense three-quarter profile emphasized.

KIRK

The new President of Altair Six  
wants to get himself launched a  
week early, so we have to be there  
a week early. Don't worry...  
I'll see to it you get your leave  
as soon as we're finished.

SPOCK

(hesitates, then)

I quite understand, Captain.

As Kirk turns away from the stiffly silent First Officer:

CUT TO:

22 EXT. SPACE - ENTERPRISE

22

Flyby.

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23 EXT. SPACE - ENTERPRISE 23

Another flyby... different SHOT, as time segue.

CUT TO:

24 INT. KIRK'S QUARTERS - KIRK 24

stretched out on the bed, clothed, arms behind head, troubled. He reaches over, pulls the intercom toward himself, hits the switch.

KIRK  
Bridge, navigator.

25 INSERT - SMALL VIEWING SCREEN 25

Chekov appears on the screen.

CHEKOV  
Navigation, Chekov here.

26 SHOT - KIRK 26

KIRK  
Mister Chekov, how late would we arrive for the ceremonies if we increased speed to maximum, divert to Vulcan just long enough to drop Spock off there...?

CHEKOV'S VOICE  
(interrupting)  
I don't understand, Captain.

KIRK  
(tautly)  
How far behind schedule will diverting to Vulcan put us, Mister Chekov?

27 INSERT - SMALL VIEWING SCREEN 27

CHEKOV  
(surprised)  
We're on course for Vulcan, Captain... as Mister Spock ordered.

28 BACK TO KIRK 28

Kirk opens his mouth to roar, closes it, then goes on in a controlled voice:

(CONTINUED)

28 CONTINUED:

28

KIRK  
Thank you, Mister Chekov. Carry  
on. Out.

He stares thoughtfully into space for a beat, then  
he springs to his feet as we

DISSOLVE TO:

29 INT. ENTERPRISE BRIDGE - CLOSE ON SPOCK

29

He stares, as if hypnotized, at the points of light  
on his library-computer as it hums and clicks to it-  
self.

KIRK (o.s.)  
Mister Spock.

30 FULL TWO SHOT - KIRK AND SPOCK

30

Kirk stands at the edge of the elevator area. Spock  
moves only his head. He says nothing.

KIRK  
Come with me, please.

Spock comes. They turn together toward the elevator.  
The doors flick open.

31 CLOSE TWO SHOT - FROM INSIDE ELEVATOR - KIRK AND  
SPOCK

31

They enter. The doors close.

KIRK  
Deck five.

His voice actuating the elevator controls with a  
HUM, CLICK, and the elevator begins to drop, pick-  
ing up speed. Kirk turns to Spock.

KIRK  
(continuing)  
You changed our course for  
Vulcan, Mister Spock. Why?

SPOCK  
(frowns slightly)  
Changed the course.

(CONTINUED)



KIRK

You deny it?

SPOCK

No. By no means, Captain. It is... quite possible.

KIRK

Then why did you do it?

SPOCK

Captain, I accept, on your word, that I did it. But I do not know why, nor do I remember doing it.

He turns to look straight at Kirk, stiffening.

SPOCK

(continuing)

And therefore, I request you put me in confinement... securely. Where I can neither see nor be seen by anyone.

The elevator stops at the floor requested; the doors snap open. Kirk eyes him, puzzled.

SPOCK

(continuing)

Captain... lock me away. I do not wish to be seen. I cannot...

(controls self;  
with dignity)

... No Vulcan could... explain further.

KIRK

Spock, I'm trying to help you...

SPOCK

(almost shouts)

Ask no further questions! I will not answer!

Kirk eyes Spock for a moment, then indicates the open door.

KIRK

I order you to report to Sickbay, Mister Spock.

Spock has been fighting to control himself, now looks up toward the open doors, dully:

(CONTINUED)

31 CONTINUED: (2)

31

SPOCK

Sickbay?

KIRK

A complete examination. McCoy's waiting.

Spock looks trapped. But there's no arguing against the look on Kirk's face.

32 INT. CORRIDOR

32

Spock stepping through the elevator doors into the corridor. Helpless, no choice but to follow Kirk's orders. The elevator doors snap shut behind him.

CUT TO:

33 OMITTED

33

34 ANGLE INCLUDING SICKBAY

34

Spock stepping into the room. Dr. McCoy is present.

McCOY

Come in, Spock. I'm all ready for you.

SPOCK

Doctor, my orders were to report to Sickbay. I have done so. Now I'll go to my quarters.

He starts to turn, but McCoy's harder voice stops him.

McCOY

My orders were to give you a thorough physical. In case you hadn't noticed, I have to answer to the same commanding officer you do.

(change of tone,  
warm)

Come on, Spock. Yield to the logic of the situation.

SPOCK

(hesitates, then  
moves to table)

Examine me, Doctor, for all the good it will do either of us.

(CONTINUED)

34 CONTINUED:

34

McCoy tilts him back onto the examining table. ZOOM IN SMOOTHLY TO CLOSE on Spock's hand gripping the side of the table. HOLD, then:

CUT TO:

35 INT. ENTERPRISE BRIDGE - CLOSE ON SULU AND CHEKOV

35

Both men are at the helm-navigation console, making routine checks of instruments, etc. Sulu glances over at the intently working Ensign... manages a puzzled grin.

SULU

How do you figure it, Chekov?  
First we're going to Vulcan. Then we're going to Altair. Then we're headed to Vulcan again. Now we're headed back to Altair...

Chekov has looked up during Sulu's speech, now considers it.

CHEKOV

I think I am going to get space-sick.

On Sulu's startled look:

CUT TO:

36 INT. KIRK'S QUARTERS - CLOSE ON KIRK'S HANDS

36

One is lax, the other raps impatiently, as we have seen him do before when in thought. There is the SOUND of a buzzer, and we PULL BACK QUICKLY TO MEDIUM SHOT of Kirk, head turned toward the door.

KIRK

Come!

The door flicks open and McCoy barrels in, excited, not joyfully so.

McCOY

Jim, you've got to get Spock to Vulcan!

KIRK

I will... I will, Bones. As soon as this mission...

(CONTINUED)

36 CONTINUED:

36

McCOY

No, Jim... now. Right away.

Kirk starts to shake his head, expostulate. Unforgivably, the doctor grabs his captain by the shoulders and shouts.

McCOY

(continuing)

If we don't get him to Vulcan within a week... eight days at the outside... he'll die! He'll die, Jim!

They stare at each other in tension and shock... frozen for a beat... and then we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

37 EXT. SPACE - ENTERPRISE 37

flashing through space against a backdrop of myriad stars.

38 INT. KIRK'S QUARTERS - KIRK AND McCOY 38

Kirk who has risen half out of his chair, now slumps back into it. McCoy steps away from him, shaken himself, as:

KIRK

Why must Spock die? Why within eight days? Explain!

McCOY

I don't know.

KIRK

(flares)

You keep saying that! Are you a doctor or aren't you?!

39 ANOTHER ANGLE - EMPHASIZING McCOY 39

McCoy controls the urge to flare back, recites professionally:

McCOY

There's a growing imbalance of bodily functions. As if in your or my bodies, huge amounts of adrenalin was constantly being pumped into our blood streams. I can't trace it down in my bio-comps and Spock won't say what it is. And unless it's stopped somehow, the physical and emotional pressures will simply kill him.

KIRK

You're convinced he knows what it is?

McCOY

He does. And he's tightlipped as an Aldebaron Shellmouth about it.

(CONTINUED)

39 CONTINUED:

39

Kirk is out of his chair and heading for the door as:

McCoy

No point in asking him, Jim. He  
won't talk.

But Kirk is gone.

CUT TO:

40 INT. SPOCK'S QUARTERS - ANGLE ON SPOCK 40

He is staring at something in his small reading screen.

41 INSERT - READING SCREEN (MEASURE) 41

The picture of a Vulcan girl child... head shot only.  
There is a sweetness about her features that promises  
a loveliness when grown.

42 ANGLE ON SPOCK 42

View screen o.s. He studies the picture on the small  
screen intently. There is the SOUND of a BUZZER,  
and he clicks off the screen, raising his head.

SPOCK

(without  
enthusiasm)

Come.

43 ANOTHER ANGLE 43

The door slips open, and Kirk enters. He moves  
quickly to Spock's desk, as Spock starts to rise.  
Kirk waves him back.

KIRK

McCoy gave me his medical evaluation  
of your condition.

Waits. Spock remains silent.

KIRK

(continuing)

Spock, he says you'll die unless  
something is done. What? Is it  
something only your planet can do  
for you?

44 CLOSER ON KIRK AND SPOCK

44

Spock remains still... obviously this is an area he does not wish to enter. Kirk leans forward on the desk.

KIRK

(continuing)

Mister Spock. You have been called the best First Officer in the Fleet. That is an enormous asset to me. If I have to lose that First Officer, I want to know why.

SPOCK

(stirs... quietly)

It is a thing that no... outworlder may know... except for the very few that have been involved. A Vulcan understands... but even we do not speak of it among ourselves. It is a deeply personal thing.

(looks up)

Can you see that, Captain... and understand?

Kirk stares at him, shakes his head.

KIRK

No, I do not understand, Spock. Explain. Consider that an order.

SPOCK

(agonized)

Captain... some things transcend even the discipline of the service.

KIRK

But nothing transcends the health, safety and well being of the members of my crew.

(beat)

Spock, will it help if I say, I'll consider it totally confidential?

Spock hesitates a long moment. Finally:

SPOCK

It has to do with... with...

(a whisper)

... biology...

KIRK

With what?

(CONTINUED)

SPOCK  
(a little louder)  
Biology.

KIRK  
What kind of biology?

SPOCK  
(with increasing  
pain)  
Vulcan biology.

KIRK  
You mean, the biology of Vulcans?  
(as Spock nods,  
horribly em-  
barrassed)  
Biology as in reproduction?  
(as Spock nods  
again, Kirk  
can't hold back  
a faint grin)  
Nothing to be so embarrassed about,  
Spock. It even happens to birds  
and bees.

SPOCK  
The birds and bees are not Vulcans.  
If they were... if any creature  
were as proudly logical as we...  
and had their logic ripped from  
them... as this time does to us...

Spock finds it difficult to continue for a moment.  
And Kirk, watching Spock's expression, realizes  
there's nothing even faintly humorous in this.

SPOCK  
(continuing)  
How do Vulcans find their mates?  
Haven't you wondered? How are  
we selected... one for the other?  
I'm sure you've... heard many jokes  
on the subject. We are so aloof...  
so proud... so without feeling...  
(unable to finish)

KIRK  
(sympathetically;  
nods)  
I guess the rest of us assume...  
(shrugs)  
... well, that it's done... quite  
logically.

(CONTINUED)



44 CONTINUED: (2)

44

SPOCK

(shakes head)

It is... not.

(greatly pained)

We shield it with ritual and custom shrouded in antiquity. You humans have no conception... it strips our minds from us... it brings a... a madness which rips away our veneer of civilization...

(he slumps)

It is the pon farr... the time of mating.

45 OMITTED

45

46 EMPHASIZING SPOCK

46

as he turns away, head lowered... cheeks flushing a deeper yellow. If a Vulcan can know embarrassment, this is what Spock is going through.

SPOCK

(continuing)

There are precedents in nature, Captain. The giant eel-binds of Regulus Five... once each eleven years they must return to the caverns where they hatched. On your Earth, the salmon. They must return to that one stream of their birth... or die in trying...

KIRK

But you're not a fish, Spock... you're...

SPOCK

Nor am I a man. I am a Vulcan. I had hoped I would be spared this, but the ancient drive is too strong. Eventually, it catches up with us... and we are driven by forces we cannot control to return home and... take a wife. Or die.

He lapses into a blank silence. If he could cry, he would be justified, for the pain that sits in lumps in his belly and throat are now too great to bear. Kirk is moved by what he has heard... and by what this has cost Spock to tell him.

(CONTINUED)

46 CONTINUED:

46 \*

KIRK

Spock, I didn't hear anything  
you just said. And I'm going  
to get you to Vulcan. Somehow...

Kirk spins on his heel... and strides out as we:

CUT TO:

47

47

&amp;

OMITTED

&amp;

48

48

49

INT. BRIDGE - ANGLE ON UHURA

49

turning in her chair as Kirk's VOICE crackles from  
her board.

KIRK'S VOICE

Lieutenant... get me Admiral  
Komack at Starfleet Command,  
Sector Nine. Pipe it down to  
McCoy's office.

UHURA

Yes sir.

She busies herself quickly.

50

ANOTHER ANGLE - ON SULU AND CHEKOV

50

The two men look back at Uhura, then at each other.

CHEKOV

Mister Sulu... you don't think...?

SULU

Maybe you ought to plot a  
course back to Vulcan...  
just in case.

CUT TO:

51

INT. SPOCK'S QUARTERS - CLOSE ON SPOCK

51

He has been seated at his desk... practically unmoved  
from the last moment we saw him. Now he rises... care-  
fully... as though an unnecessary jar will spill all  
the bottled feelings within him.

(CONTINUED)

51 CONTINUED:

51

And these are feelings... some human, and some raging Vulcan emotions he never thought he'd have and which almost terrify him to experience. Rigid, tightly reined control is evident in his face... strained by the surge of other needs inside his body. Suddenly, beside him, his desk intercom (the viewscreen kind) comes on with the shrill fluting of a BOSUN'S WHISTLE. Spock reacts, crying out a short, sharp gasp of anger and pain.

UHURA'S VOICE

Communications to Mister Spock.  
Captain asked me to inform you  
he is trying to raise Starfleet  
Command to...

Spock savagely turns and rips the unit from the desk top as:

SPOCK

Let... me... alone! Let me...  
alone!

CUT TO:

52 INT. MCCOY'S OFFICE - CLOSE ON SMALL VIEWSCREEN  
MATTE INSERT - WESTERVLIIET

52

ADMIRAL WESTERVLIIET runs along the square-built lines of an English bulldog. He is a competent man, quick of speech and thought, but he is not going to like having a starship captain question his orders.

WESTERVLIIET

Captain, you're making a most  
unusual request.

53 INTERCUT BETWEEN KIRK AND WESTERVLIIET ON SCREEN

53

KIRK

I'm aware of that, sir. But it  
is of the utmost importance. You  
must give me permission to divert  
to Vulcan.

Westervliet's eyebrows lift and he stirs, almost physically flicking the request away with a move of his hand.

WESTERVLIIET

But you refuse to explain why it  
is so important.

(CONTINUED)

KIRK

I cannot tell you, sir. But surely my record speaks for itself. I wouldn't make such a request if...

WESTERVLIIET

(interrupting)

Your record is a fine one, Captain. However, it has nothing to do with the Altair Six matter. That area is just putting itself together after a long interplanetary conflict. This inauguration will stabilize the entire Altair system. Our appearance there is a demonstration of friendship and strength which will cause ripples clear to the Klingon Empire.

KIRK

Sir, at most we would be only one day late. I cannot believe that our...

WESTERVLIIET

Kirk, you will proceed to Altair Six as ordered. The subject is closed. You have your orders. Starfleet out.

The Admiral moves to punch button, and his picture fades off the screen.

54 INT. EXAMINATION ROOM - CLOSE ON CHRISTINE

54

She is sorting and cataloguing the tapes, trying not to listen... trying hard not to listen. But she must.

55 INT. McCOY'S OFFICE - KIRK AND McCOY

55

McCOY

Well, that's that.

KIRK

No it's not, Bones. I know the Altair situation. We'd be one of three starships... very impressive and diplomatic. But it's simply not that vital.

(CONTINUED)

55 CONTINUED:

55

McCOY

(alarmed)

You can't just go off to Vulcan against Starfleet orders! They'll bust you down so far...

KIRK

Can I let Spock die, Bones? If we go to Altair he will! I owe my life to Spock... a dozen times over. Isn't that worth a career?

(beat)

More importantly, he happens to be my friend.

(hits intercom)

Bridge. Navigation.

CHEKOV'S VOICE

Bridge, navigation.

KIRK

(into intercom)

Lay in a course for Vulcan, Mr. Chekov.

56 OVER CHRISTINE'S CLOSEUP

56

Absolute joy floods her face as the import of what Kirk is saying sinks in. At the end of his speech she whirls and quickly exits the room.

KIRK'S VOICE (over)

Tell Engineering I want warp eight or better. Push her for all she'll take.

57 INT. BRIDGE - ANGLE ON CHEKOV AND SULU

57

CHEKOV

Course already plotted.

(works button)

Laying it in, sir.

KIRK'S VOICE

(some surprise)

I see. Well... very good, Mister Chekov. Carry on. Kirk out.

Chekov leans back in his chair, and Sulu grins at him.

(CONTINUED)

57 CONTINUED:

57

SULU

Now if we can just figure out where  
he'll want to go next...

CUT TO:

58 OMITTED

58

59 INT. SPOCK'S QUARTERS

59

LIGHTING is low key. The door closes behind Christine. Spock is lying on the bed, on his side now. She goes to him silently, the CAMERA TRUCKING after, GAINING on her as she kneels beside him. She looks at him for a LONG BEAT, then slowly, her hand comes up and smooths his hair. He does not stir. She rises then and starts for the door. As she reaches it, Spock calls:

SPOCK

Miss Chapel?

She stops without turning, but when he calls again:

SPOCK

(continuing)

Nurse?

-- she faces him.

CHRISTINE

Yes, Mister Spock.

SPOCK

I had a most startling dream. You were trying to tell me something but I couldn't hear you.

He sits up a little unsteadily and she goes swiftly and helps him. He swings his legs down and she kneels again to bring their faces on a level.

SPOCK

It would be illogical to protest against one's nature, would it not?

CHRISTINE

I don't understand.

Spock suddenly touches the back of his hand against her cheek.

(CONTINUED)

59 CONTINUED:

59

SPOCK

Your face is wet.

CHRISTINE

I... I came to tell you that we are bound for Vulcan. We'll be there in just a few days.

SPOCK

Vulcan.

(almost visibly  
some of the  
tension goes  
out of him)

Miss Chapel...

CHRISTINE

My name is Christine...

SPOCK

Yes, I know. Christine... would you make me some of that plomeek soup?

She kneels there smiling, fighting the tears flowing down her cheeks.

CHRISTINE

I'd like very much to do that, Mister Spock.

She rises, goes to the door, and exits. Spock gazes at the closed door as we

DISSOLVE TO:

60 EXT. SPACE - ENTERPRISE

60

Flyby.

DISSOLVE TO:

61 EXT. SPACE - ENTERPRISE

61

Different flyby as time segue.

DISSOLVE TO:

62 INT. ENTERPRISE CORRIDOR - FULL SHOT

62

Various crew personnel moving past, bound for their different destinations and duties.

(CONTINUED)

62 CONTINUED:

62

No loiterers... everyone should be brisk and efficient. Spock moves along the corridor toward an intersection. CAMERA ADJUSTS TO INCLUDE KIRK and McCoy as they exit from McCoy's office, almost run into Spock. Spock is still fighting the terrible "emotions" caused by the approaching time... it's very obvious in his stilted speech and manner.

KIRK

We're about to enter standard orbit around Vulcan, Mr. Spock.

SPOCK

(rigid control still)

I know, Captain. As the salmon knows when it is... home.

KIRK

I thought you might like to be on the bridge when we hail the space port.

SPOCK

I would like to be, very much.

Kirk nods. The three men move quickly toward an elevator, enter it.

63 INT. ELEVATOR

63 \*

McCoy appears a little uneasy. Spock stares at him.

KIRK

Bridge.

LIGHTS BEGIN TO FLASH, first HORIZONTALLY, then VERTICALLY as the TURBO WHINE BUILDS. Spock is obviously controlling himself with an effort.

SPOCK

It is obvious that you have guessed my... problem. My compliments on your insight.

(to Kirk)

Captain... something happens to ... Vulcans... at this time.

(MORE)

(CONTINUED)



SPOCK (cont'd)  
Almost an... insanity which you  
would no doubt find... distasteful.

KIRK  
Should I? You've been patient with  
my kinds of madness.

SPOCK  
(eyes him; then)  
Then will you beam down to the  
surface and stand with me? There  
is a brief ceremony.

KIRK  
Is it permitted?

SPOCK  
(nods)  
It is my right. By tradition,  
the male is attended by his closest  
friends.

KIRK  
Thank you, Mr. Spock.

The ELEVATOR WHINE has SLOWED AND WOUND DOWN, now  
STOPS. The doors snap open.

SPOCK  
(stiffly)  
Also, I ask McCoy to accompany me.

Which startled McCoy almost into speechlessness. He  
composes himself enough to manage:

McCOY  
I shall be honored, sir.

Spock nods gravely. For once, no sniping at each  
other... merely three men who are, after all, friends.

as the three men move to Uhura's station. She turns  
to them.

UHURA  
Captain, standing by on the  
Vulcan hailing frequencies.

64 CONTINUED:

64

KIRK

Open channel, Lieutenant.  
(she does so)  
Vulcan space central, this is the  
USS Enterprise, requesting  
permission to assume standard orbit.

VULCAN'S VOICE

(almost accentless)  
USS Enterprise from Vulcan Space  
Central, permission granted...  
and from all of Vulcan, welcome.  
Is Commander Spock with you?

Kirk nods at Spock.

SPOCK

This is Spock.

VULCAN

Stand by to activate your central  
viewer, please.

Kirk nods at Uhura. They turn and look toward the  
main viewer. Elevator doors open, Christine enters,  
hands McCoy a medical kit and whispers:

CHRISTINE

What's going on, Doctor?

T'PRING'S VOICE

Spock. It is I.

65 ANOTHER ANGLE - ON CREW

65

A SOFT COLORED LIGHT appears over the set, as if  
reflected from the main viewscreen, and one by one  
all turn toward it and register amazement.

SPOCK

(unmoved, recites  
without emotion)  
T'Pring, parted from me and never  
parted; never and always touching  
and touched; we meet at the place  
appointed.

66 OMITTED

66

67 INSERT - MAIN VIEWING SCREEN

67

T'PRING is pictured on the screen... graceful, lithe,  
beautiful...

(CONTINUED)

67 CONTINUED:

67

T'PRING

Spock, parted from me and never parted; never and always touching and touched; I await you.

68 WIDER SHOT - FAVORING SPOCK, KIRK, UHURA, CHRISTINE

68

Uhura reacts wide-eyed.

UHURA

Oh, she's lovely, sir. Lovely. Who is she?

Spock's eyes do not leave the screen.

SPOCK

She is T'Pring... my wife.

69 CLOSE ON CHRISTINE

69

She shows the shock of what she has heard.

70 ANGLE ON KIRK

70

exchanging a look with McCoy.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

71 EXT. SPACE - ENTERPRISE 71

orbiting Vulcan... a "hot" planet... yellow, orange  
... no cool colors about it.

72 EXT. VULCAN - DAY 72

A fairly level arena area. Rocks around the edges give a half-natural, half-artifact aspect, as if the wind and rain had carved something like a Stonehenge, or reduced a Stonehenge to something like this. Within this rock area is a Vulcan-made "open temple." In history, perhaps it was once a shrine. There are two high arches of stone, a level stone floor, an open fire-pit toward the "rear" as we look at it. IMPORTANT: Several huge jade-like "wind chimes" hang in view... and as the hot breeze stirs the green, hanging rock together, we HEAR strange musical notes.

73 ANOTHER ANGLE 73

looking from the "temple" out toward the desert. This area of Vulcan is a landscape of drifting sand stretching away to a distant saw-toothed line of mountains jutting up at the edge of the far horizon. As we watch, the TRANSPORTER EFFECT sparkles into view, building three figures which materialize as Kirk, Spock, and McCoy (who is carrying his small medikit). Spock is showing more and increasing discomfort. Spock will become steadily more difficult. As they look around:

SPOCK

This is... the land of my family.  
Our place for mating. It has been  
held by us for more... than two  
thousand Earth years...

(chokes, fights it)

This is...

(indicates "temple")

... our place of Koon-ut-Kal-if-fee.  
(moves away)

One... moment... forgive me...

74 ANGLE ON SPOCK 74

moving away, stumbling past a Vulcan wind-chime, brushing it into a flurry of DISCORDANT NOTES as he passes.

(CONTINUED)

74 CONTINUED:

74

He turns his back on them, Kirk and McCoy, shuddering as he fights the surging, ripping emotions which are driving him here.

75 EMPHASIZING KIRK AND McCOY

75

watching Spock, then exchanging looks.

McCOY

He called it Koon-ut... what?

KIRK

He described it to me as meaning 'marriage or challenge.' In the distant past Vulcans killed to win their mates.

McCoy throws a sympathetic look toward Spock's back.

McCOY

(quietly)

And they still go mad at this time.

(turns to Kirk)

Perhaps the price they pay for no emotion the rest of the time.

McCoy, beginning to perspire, loosens his shirt. Kirk looks toward "wind-chime" as it is stirred by the hot breeze.

KIRK

Lovely, I wish the breeze were cooler.

McCOY

'Hot as Vulcan.' I understand what the phrase means now.

KIRK

(breathing deep)

And the atmosphere's much thinner than earth.

McCOY

Wonder when his T'Pring arrives?

76 THREE SHOT

76

Spock turns, crosses back to them, a bit more in control for a moment. Spock is obviously fighting hard to control himself. He indicates a direction to them.

(CONTINUED)

76 CONTINUED:

76 \*

SPOCK

The marriage party... approaches  
... I hear them.

KIRK

You said T'Pring was your wife.

SPOCK

By our parents... arrangement.  
A ceremony... while we were  
but seven years... of age...  
less than a marriage, but  
more than a betrothal. One  
touches the other... to feel  
another's thoughts. In...  
this way, our minds... were  
locked together...

(beat; fights for  
control, then)

... so that at the proper time  
... we would both be drawn to  
Koon-ut-kal-if-fee.

Suddenly we hear a distant SOUND... the SOUND of  
TINKLING, not-quite-Earthlike BELLS... it Harmonizes  
well against the heavier notes of the wind chimes.  
The men start to turn in that direction.

77 SHOT - THE MARRIAGE PARTY

77

There is a flash here and there among the rocks.  
Figures begin to appear, bright patches of color.  
One by one they filter through the rocks, until  
the whole company... eight or ten... is seen  
approaching the three starmen.

Heading the procession, four Vulcan men are  
carrying someone in an ornate litter or sedan  
chair. Two other members of the party carry  
brightly colorful, ceremonial bell-banners...  
dozens of tiny bells attached to an ornate frame.  
As if in accordance with prescribed ritual, the  
bell-banner is shaken at regular intervals, pro-  
ducing the tinkling SOUND we've heard.

78 OMITTED

78

79 ANOTHER ANGLE - INCLUDING THE MARRIAGE PARTY

79

The procession approaches the "temple" area, enters it. Inside the sedan litter is T'PAU, an "Elder," a great force in the land. She is a woman of immense dignity, and her authority is obvious. Next behind the sedan litter walks T'PRING, the bride we have already seen on the viewscreen. Behind her strides a tall muscular Vulcan with a handsome and non-horrifying face... this is STONN (pronounced 'STAHN'). Behind him, a slightly shorter but incredibly muscled and fierce looking male who carries an enormous, strangely shaped Vulcan war axe. This is the ceremonial EXECUTIONER! The rest of the procession moves in stately grace behind these principals.

80 BACK TO KIRK, SPOCK, McCOY

80

Spock turns and walks to one of the huge wind-chimes. Kirk and McCoy exchange a look, as Spock picks up a stone mallet, strikes the chimes... A somber "male" sound... answered by the Vulcans holding and shaking the tinkling bell-banners.

81 FULL SHOT - THE PROCESSION AND SPOCK

81

T'Pring seats herself on a carved rock at the temple archway. T'Pau stands in the open in front of the temple holding an ornately carved staff in her hands. With her back to it and the girl. Spock faces T'Pau. Stonn stands next to the arch like a big brick gatepost. The rest of the entourage lines up in a curve behind them.

82 KIRK AND McCOY

82

looking intently o.s.

KIRK

Do you know who that is, Bones?  
The old woman?

McCoy shakes his head.

KIRK

T'Pau... the only person who ever  
turned down a seat in the  
Federation Council.

McCOY

(awed)

T'Pau? Officiating at Spock's  
marriage?

(CONTINUED)

82 CONTINUED:

82

KIRK

He's never mentioned that his family was this important.

83 THE CEREMONY - ANOTHER ANGLE

83

Everyone is marble still. With a sudden swift movement, T'Pau raises both her arms. Spock steps forward briskly and bows before her, humbly. She lays both hands on his shoulders, as if in a blessing, or an approval, then steps back from him and looks beyond to Kirk and McCoy.

T'PAU

Spock. Are our ceremonies for outworlders?

SPOCK

They are not outworlders; they are my friends. I am permitted this.

T'Pau turns, eyes Kirk and McCoy. Then she beckons them. T'Pau stands staring at them, taking their measure, as they walk INTO SHOT and approach. She's not rude, but it's obvious she doesn't think much of earthmen either. Only later will she show any sign of approval or acceptance.

84 MED. FULL SHOT - T'PAU, SPOCK, KIRK, McCOY

84

Spock indicates Kirk, is having increasing difficulty speaking.

SPOCK

This... is Kirk...

KIRK

At your service, Madam...

T'PAU

(overlapping  
to McCoy)

And thee is called...?

McCOY

Leonard McCoy, ma'am.

T'PAU

Coy?

(CONTINUED)



84 CONTINUED:

84

McCOY

McCoy, ma'am.

T'PAU

Coy. We do not employ titles..

(turning to Spock)

Thee names these outworlders  
'friends.' How does thee pledge  
their behavior?

SPOCK

With my life, T'Pau.

T'Pau turns to Kirk and McCoy. When she speaks, her tone is sonorous and ceremonial.

T'PAU

What thee are about to see comes  
down from the time of the beginning,  
without change. This is the Vulcan  
heart. This is the Vulcan soul. To  
thine eyes this may seem as dark as  
our night without moon. This is our  
way.

Imperiously she turns and points a dagger-like finger  
at the bell-banner bearers.

T'PAU

Kah-if-farr!

There is a great rhythmic shaking of the bells. On  
Vulcan, this is equivalent to the sound of skirling  
bagpipes in the highlands of Scotland... the bugles'  
brassy sound, the roll of drums, all these things.

85 ANGLE - SPOCK

85

The rhythmic ringing in his ears. His eyes open wider,  
as though something deep within him is responding.  
He breathes deeper, faster, almost sways to the  
rhythm. Now he turns, raising the stone mallet again  
to strike the heavy Vulcan wind chime... but before  
he can strike it, the girl T'Pring stands before him,  
pointing at him, spitting out a word:

86 SHOT - SPOCK AND T'PRING

86

T'PRING

Kal - if - FEE!

(CONTINUED)

86 CONTINUED:

86

There is a gasp from the onlookers... even T'Pau's eyes flicker in startled surprise. Spock, surprised, mouths the word without speaking it; his breathing quickens... his eyes narrow to slits. T'Pring crosses in, takes the mallet from Spock's hand, throws it aside. Obviously, something is very wrong.

87 SHOT - McCOY, KIRK, T'PAU

87 \*

As they watch, the huge fierce, looking Vulcan "executioner" strides out, plants his axe at ready, stands waiting. The older woman T'Pau sees Kirk and McCoy's puzzlement.

KIRK

What's wrong... what happened?

T'PAU

She chooses the challenge.

88 OMITTED

88

89 PAST T'PAU, KIRK AND McCOY TO SPOCK

89 \*

McCOY

(indicates  
'executioner')

With him?

T'PAU

(shakes head)

He acts only if cowardice is seen. She will choose her champion.

She glances toward Stonn and Kirk looks also.

CUT TO:

89.A STONN

89.A\*

He waits impatiently.

89.B KIRK

89.B\*

KIRK

(calls quietly)

Spock?

(CONTINUED)

89.B CONTINUED:

89.B\*

Spock shows no sign of even having heard him. He is breathing deeply, hoarsely.

T'PAU

Do not attempt to speak with him, Kirk. He is deep in the plak-tow... the blood fever. He will not speak with thee again until he has passed through what is to come. There must be no interference. If thee wishes to depart, thee may leave now.

KIRK

We'll stay.

T'PAU

(eyes them, then)

Spock chose his friends well. Thee may stay then. He did wish it.

McCOY

Ma'am, I don't understand. Are you saying that she has rejected him -- that she won't have him?

T'PAU

He will have to fight for her... I regret that she has made that decision while thee art here, but it is her right.

KIRK

Fight who?

T'PAU

She will choose her champion.

90 KIRK AND McCOY

90 \*

The Doctor leans over, speaks quietly.

McCOY

This makes sense, Jim.

KIRK

Wait a minute. Didn't you tell me he'd die if he didn't marry?

McCOY

Yes, but a violent fight could pull him through. It would serve the same purpose.

81 FULL SHOT - STONN

91

-- arms folded, eyeing Spock. He looks dangerous and confident.

92 KIRK AND McCOY

92

KIRK

Can Spock take him?

McCOY

(estimates them,  
shakes head)

I doubt it. Not in his present condition.

93 FULL SHOT - RITUAL IN FRONT OF THE ARCH

93

Spock, from this point until the action begins, starts a restless small shifting of his weight from one foot to the other, without lifting them from the ground. He keeps closing one hand on the other, alternately. He breathes deeply, just a little faster than normally, and keeps his eyes ahead and down. T'Pau speaks to T'Pring:

T'PAU

T'Pring: Thee has chosen the kal-if-fee, the Challenge. Thee are prepared to become the property of the victor? Not merely his wife, but his chattel, with no other rights or other status.

T'PRING

I am prepared.

(CONTINUED)

93 CONTINUED:

93

The bell-banners are shaken, the TINKLING emphasizing her answer.

T'PAU

Spock! Does thee accept  
challenge, according to our  
laws and customs?

(CONTINUED)

93 CONTINUED:

93

Spock, rocking gently, MUMBLES INAUDIBLY, assenting.  
The bell-banners are sounded again.

T'PAU

(continuing)

T'Pring: Thee will choose thy  
champion.

94 FULL SHOT - T'PRING

94

Regally she stands, slowly moves out. She stops by  
the huge Stonn. He straightens proudly, expectantly,  
glares off at Spock. But she does not point at him.  
She moves away, into the center of things, slowly,  
regally, as Stonn looks surprised. She moves closer  
to Kirk and McCoy, then spins around, faces T'Pau.

T'PRING

As it was in the dawn of our days,  
as it is today, as it will be  
through all tomorrows... I make my  
choice!

She whirls, points her finger squarely at the  
astonished Kirk.

T'PRING

(continuing)

THIS ONE!

95 REACTION SEQUENCES

95

Kirk, astonished.

McCoy... amazed.

And Spock... as if through a cloud he has heard it...  
and he is stunned. Desperately his lips try to form  
a word... his hands raise as if to grope out...  
struggling with the madness which is interfering him.

96 AND STONN.

96

Outraged he steps forward.

STONN

No! I am to be the one. It was  
agreed! The honor is mine!

97 FULL SHOT

97

T'PAU

Be silent!

STONN

Hear me, all Vulcan! I have made the ancient claim. I claim the right! The woman is...

98 CLOSE FULL FACE T'PAU

98

T'PAU

(explosively)

KROYKAHI

(ESTABLISH THIS WELL... we will need it later. It is the ultimate authority, and means cease and desist. Never used except in extreme circumstances and never ignored.) The huge Executioner, as T'Pau speaks, steps forward and slams down his great axe into the sand at Stonn's feet. At the word Kroykah the bell banners are shaken violently, and Stonn immediately ceases his tirade.

99 LONG SHOT ACROSS T'PRING AND STONN TO KIRK AND MCCOY

99

As the bell banners still, Stonn stands silent and shaken. T'Pau moves into scene, glaring at him. The Executioner lifts his axe from the ground in a plainly threatening gesture.

STONN

I ask forgiveness.

T'Pau nods angrily. Stonn turns, sulky and non-repentant, and goes back to his post by the arch.

T'PAU

Kirk, T'Pring is within her rights, but our laws and customs are not binding on thee. Thee is free to decline with no harm to thyself.

100 ANGLE ON SPOCK

100

In literal agony, he steps forward toward the old woman, his lips working... and he finally spits a word out.

SPOCK

T'Paul T'Paul

101 SPOCK AND T'PAU

101 \*

T'Pau's eyebrows rise in the familiar Spock manner.

T'PAU

Thee speaks?

He moves closer to her, tense as a wire, lips working.

SPOCK

T'Pau... my friend does...  
not... understand...

His words are coming with the greatest agony, as though only by a superhuman (it figures) act of will can he speak at all.

T'PAU

The choice has been made,  
Spock. It is up to him now.

SPOCK

He does not know... I will do  
what I must... but not with  
him. His blood... does not...  
burn. He is my friend.

T'PAU

Friend? Had he been thy  
leader, to whom thee owes  
sacred vows of loyalty, thee  
would be justified. But thy  
friend? Where is thy logic,  
Spock?

Spock's task is becoming more difficult. He is trying desperately to explain something which, even under the best of conditions, on Vulcan would have been difficult. Friendship is of the emotions. Emotions have no place here.

SPOCK

T'Pau... I... must not... T'Pau  
... hear me...

T'Pau regards him coldly.

T'PAU

It is said thy Vulcan blood  
is thin. Is thee Vulcan, or  
is thee human?

SPOCK

I... burn, T'Pau. My eyes...  
are flame. My heart is... flame.  
T'Pau... thee has the power. T'Pau  
... in the name... of my fathers...  
forbid... forbid.



102 OMITTED

102

103 SPOCK AND T'PAU

103 \*

SPOCK

T'Pau... I plead with thee...  
... I beg...

T'PAU

(beat; she  
touches his  
face)

Thee has prided thyself on thy  
Vulcan heritage.

Two Vulcans come forward and place the sash around  
his waist.

T'PAU

(continuing)

It is decided.

104 FULL SHOT

104 \*

as Kirk steps out, despite a weak attempt by McCoy  
to stop him.

KIRK

T'Pau... what happens to Spock  
if I decline?

T'PAU

Another champion will be  
selected.

Kirk glances off at the glowering Stonn.

T'PAU

Thee must not interfere, Kirk.  
Keep thy place.

T'Pau moves off toward the fireplace. The banner  
bearers circle in around her and Spock. They begin  
to shake the bell banners slowly, softly...

105 KIRK AND McCOY

105 \*

In b.g., the tight tableau around the fireplace...  
T'Pau, Spock, the bell banner shakers, the bell  
banners shaking. Both Kirk and McCoy sotto:

(CONTINUED)

105 CONTINUED:

105 \*

McCOY

You're not going to do it, Jim?

KIRK

I'm not?

McCOY

She said it isn't binding on you.

KIRK

(indicating Stonn)

And you said you doubted if Spock could handle him. But if I can knock Spock out without hurting him...

McCOY

In this climate? If the heat doesn't get you, the thin air will...

106 ANGLE - T'PAU

106 \*

Spock behind her... She sprinkles flaming dust into the firepit. Smoke rises. Now her chant becomes louder, stronger... and the bell banners shake harder.

107 ANGLE - SPOCK

107

His eyes open wider. He tenses. Breathes harder. He starts swaying to the rhythm.

108 CLOSEUP - BELL BANNERS

108

shaking rhythmically, louder, faster.

109 OMITTED

109 \*

110 ANGLE - SPOCK

110

Eyes narrowing now, swaying visibly, faster and faster. The ancient rhythms, the sounds, all are getting under his veneer of civilization. Before our eyes he is becoming unalloyed a Vulcan mate in the heat of his instinctive drives.

111 OMITTED

111 \*

112 OMITTED

112 \*

113 ANGLE - SPOCK

113

Rigid, cataleptic, frozen... wild eyed, flushed,  
gasping for breath.

114 FULL SHOT

114

T'Pau slowly nods.

T'PAU

Thy blood speaks! It is done!  
Kirk! Decide!

115 KIRK AND McCOY

115

Sotto: the frozen tableau behind them.

McCOY

You can't do it!

KIRK

If I'm in any danger, I'll give  
up. Spock wins, honor is  
satisfied.

McCOY

Jim!

KIRK

Bones... he's my First Officer  
and my friend. I disregarded  
Star Fleet orders to bring him  
here. You said this fight might  
save his life... so I'll give it  
to him. What's a black eye  
against that?

(short beat)

Besides... that's T'Pau of  
Vulcan over there. All Vulcan  
in one package. Do you think  
I can back out in front of her?

T'PAU'S VOICE

Kirk!

116 FULL SHOT

116 \*

Her imperious finger is pointing at Kirk.  
Kirk takes a deep breath steps out. He nods.

KIRK

I accept the challenge.

McCoy rolls his eyes heavenward. There is a great shaking from the bell banners. T'Pau steps forward, between Kirk and Spock, who is still rigidly catatonic.

T'PAU

Let the ancients of days look down. Here begins the act of combat for possession of the woman T'Pring.

The bell banners shake.

T'PAU

(continuing)

As it was at the time of the beginning, so it is now. Bring forth the lirpa.

Each statement and act of the ritual to be punctuated by the shaking of the bell banners. Two Vulcan males step forward, each carrying a cloth-wrapped long bundle. One moves to Kirk, one to Spock... and they commence to unwrap the bundles.

The lirpa turn out to be vicious-looking weapons... at one end of a heavy handle is a spherical, razor edged curved knife... at the other end a massive metal cudgel eminently suitable for smashing heads. Kirk and McCoy stare in shock at the weapons... Kirk's Vulcan thrusts the lirpa at Kirk. Still surprised, Kirk takes it, obviously now knowing... or dreading to know... what he is expected to do with it.

T'PAU

If both survive the lirpa, combat will continue with the ahn woon.

KIRK

What do you mean, IF they survive?

T'PAU

This combat is to the death...

(CONTINUED)

116 CONTINUED:

116 \*

Kirk and McCoy stare, stunned, at each other...  
and then look at Spock.

117 ANGLE - SPOCK

117

holding his lirpa in a fighting position... and  
his face is that of an animal, a madman... eyes  
narrowed, teeth bared, chest heaving in great  
gulps. This is a man about to kill!

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

118 FULL SHOT

118

as McCoy takes a quick step toward the center.

McCOY

Now just hold on a minute. Nobody said anything about a fight to the death!

The Executioner steps forward, bringing the edge of his axe to McCoy's throat. He freezes.

T'PAU

Coy! I can forgive such a display only once!

McCOY

These men are friends. To force them to fight until one of them is killed...

T'PAU

Challenge was given and lawfully accepted. Neither party was forced. However... Spock may release him. Spock! Thee must speak!

119 EMPHASIZING SPOCK

119

He looks toward Kirk... and there is absolutely no sign of recognition in his eyes. He scowls, then lifts the lirpa. He speaks scornfully, wildly:

SPOCK

Klee-fahl

120 FULL SHOT

120

T'PAU

He refuses!

McCOY

I won't stand for this!

He starts to take a step forward... and the axe-blade thrusts him back, sharply. He clutches his abused throat. T'Pau stares at him.

(CONTINUED)

120 CONTINUED:

120

T'PAU

Coy, I am bound by the law. No purpose will be served by thy death.

KIRK

Get out of there, Bones. This is my problem!

T'Pau nods at the Executioner... who forces McCoy back helpless and furious. T'Pau nods to the bell banner shakers. They shake violently, in a given pattern.

T'PAU

It has begun. Let no one interfere!

121 ANGLE ON FIGHT

121

as Kirk and Spock slowly approach each other, liras ready. They circle. Then Spock lets out a (karate-type) ejaculation, leaps and swings. Kirk parries it, swings about.

(STAGE FIGHT so that only Kirk's superior agility... and the fact that Spock's madness is a disadvantage rather than advantage... is what saves him.)

122 INTER CUT WITH FIGHT

122

reactions from all watching. McCoy, T'Pau, T'Pring. McCoy is horrified and alarmed. T'Pau unemotional. T'Pring looking somewhat pleased and hopeful. Stonn stony-faced.

123 FIGHT

123

continuing. Kirk fighting purely defensively, trying to think of a way out. Slash, parry... the slashing from Spock, the parrying from Kirk. Then Spock double-feints... pretending to aim a blow with the knife end, he reverses the weapon and catches Kirk a glancing blow with the solid metal cudgel at the other end of the handle.

124 ANGLE FAVORING KIRK

124

Going down, barely rolling away in time as Spock reverses the weapon, slashes down hard.

(CONTINUED)

124 CONTINUED: 124

Kirk is gasping for air... the thinness of the atmosphere getting to him. Kirk rolls to his feet.

125 OMITTED 125

126 REACTION SHOTS INTERCUT THROUGHOUT 126

McCoy frantic, but because the Executioner is next to him, eyeing him, he is unable to do anything to stop it.

127 THE FIGHT - ANOTHER ANGLE 127

They come together like an automobile accident, belly to belly, free hand holding weapon wrist, glaring into each other's eyes. A moment of great strain, then Spock whips Kirk's weapon to the ground.

128 CLOSE ANGLE SHOT - DOWN 128

We see that Spock has Kirk's knife-blade end resting flat against Spock's boot. We see his other boot come up and down hard, snapping the knife blade with a LOUD CRACK.

129 FULL SHOT 129

of the two at the above moment. Spock heaves upward ... and with a LOUD GRUNT Kirk arcs up and back and lands on his back, sliding. Spock kicks hard, sending the cudgel end of Kirk's weapon flying out of reach.

130 MED. CLOSEUP - KIRK 130

Weaponless, the WHIP PAN TO SPOCK, the weapon raising into striking position.

131 EMPHASIZING McCOY 131

In the midst of examining items from his medical kit, he looks up, reacts hard:

McCOY

Spock! No!



132 KIRK AND SPOCK

132

As Kirk, on his back, arches suddenly, legs twisting and entangling Spock, flipping him down hard. Kirk tries to wrest the weapon away. Spock clutches it hard... now it is Kirk who kicks hard, sending Spock's weapon flying out of reach. Both men roll to their feet in the same instant, facing each other, weaponless.

133 WIDER ANGLE

133 \*

T'PAU

KROYKAHI

All fighting stops on the instant. Kirk almost collapses as he steps back, exhausted. McCoy, seeing this, most anxious, quickly steps forward, whirling to face T'Pau.

McCOY

Is this Vulcan chivalry? The air is too hot and thin for Kirk. He's not used to it! Look at him!

T'PAU

The air is the air, Coy. What can be done.

McCoy pulls a hypo out of his medical kit.

McCOY

I can compensate for temperature and atmosphere with this. It'll at least give him a fighting chance.

T'PAU

What thee asks seems reasonable. Thee may proceed.

134 ANOTHER ANGLE

134 \*

As McCoy moves to the nearly exhausted Kirk, to give him the shot. Kirk is gasping for breath. McCoy speaks sotto:

McCOY

You're going to have to kill him, Jim.

KIRK

Kill Spock... not exactly what we came here for, is it? What's that?

(CONTINUED)

134 CONTINUED:

134 \*

McCOY

A tri-ox compound. It'll help  
you breathe.

(giving him the shot)

Be careful.

McCoy moves away.

135 FULL SHOT

135

as T'Pau imperiously calls to the bearers.

T'PAU

Ahn-woon.

The bearers come up hurriedly, each carrying what seems to be a leather band with handles at the end, six feet long... three feet if doubled over like a sling. There is a cup-like device in the center. One is handed to Spock, the other to Kirk.

136 EMPHASIZING T'PAU - INCLUDING McCOY

136

The Vulcan woman watching this closely.

McCOY

A strip of leather?

T'PAU

The ahn woon. Oldest of Vulcan  
weapons.

McCoy turns back toward the fight puzzled.

137 OMITTED

137

138 KIRK

138

Spock enters SCENE, each hand holding one end of his ahn woon leather strip. Then suddenly he whips it out, entwining Kirk's legs with it, pulling him from his feet and going down hard again.

139 WIDER ANGLE

139

Kirk trying to get to his feet, Spock whipping the leather strip out again, entwining it around Kirk's neck, twisting hard. Kirk in danger of being strangled from behind. Frustrated, driven angry and almost as wild as Spock, Kirk drops his leather strip, grabs the one about his neck, bending and pivoting in the same instant.

(CONTINUED)

139 CONTINUED:

139

Spock hangs on tight but he's now within reach of Kirk who lands stinging karate chops at Spock's neck and shoulders. One, two, a third... rapid, expert blows ... Spock makes the mistake of trying to hang on too long to the leather and is beaten to the ground.

140 CLOSER - EMPHASIZING KIRK

140

His face contorted in almost as wild an anger as Spock. He brings a knee up hard, Spock GROANS as it catches him in the stomach. Kirk chops one way with his left hand, an opposite blow with his right, back again with his left. Spock is staggered, by the sudden fury of the blows.

141 THE FIGHT

141

Suddenly Spock makes a two-handed strike and gets Kirk by the throat; Kirk bowls him over but Spock hangs on; they struggle, then Kirk goes limp and Spock rolls them over and comes out on top, straddling Kirk, one hand now with a handful of tunic, the other on Kirk's throat; he stands slowly, with the bottom of the FRAME concealing all of Kirk but the handful of tunic. We see the effort as he squeezes and squeezes with the throttling hand, at which point we (and he) become aware of the trumpet-blast of T'Pau's voice:

T'PAU (o.c.)

KROYKAH!

142 EMPHASIZING SPOCK

142

as he stops, half standing, with Kirk dangling by the handful of tunic. Then slowly, very slowly, Spock begins to comprehend what he holds in his hand... his Captain... dead.

143 WIDER ANGLE

143

McCoy racing into SCENE.

McCOY

Get your hands off him, Spock.  
It's finished... he's dead.

It's coming faster for Spock now as he looks from McCoy back to the limp form he holds. McCoy steps in, takes the form from Spock's grasp, gently lowers it to the ground.

144 SPOCK

144

Chilling realization of what has happened flooding into his consciousness. CAMERA PANS HIM as he whirls, quickly leaning over Kirk's form... then is forced to believe what his eyes tell him.

145 WIDER ANGLE

145

Spock, shaken and pale, turning to look at McCoy. T'Pol enters, eyes McCoy, too.

T'POL

I grieve with thee, Coy.

SPOCK

I... no... I...

McCoy pushes him aside. Spock looks down at the body, then as CAMERA PULLS BACK TO WIDER ANGLE, Spock slowly stands... silent. T'Pol goes to T'Poling, leads her to Spock, puts her hand in his. McCoy takes the communicator off his belt, flips it open.

McCOY

McCoy to Enterprise.

UHURA'S VOICE

(filtered)

Enterprise... Lieutenant Uhura here.

McCOY

Have Transporter Room stand by for landing party to beam up.

Spock trembles violently, trying to control himself, to pull himself together, to find some kind of composure. He finds McCoy watching him.

McCOY

(continuing)

Strange as it may seem, Mister Spock, you're in command now. Any orders?

SPOCK

I'll... I'll follow you in a few minutes. Instruct Mister Chekov to plot a course for the nearest star base where I must... surrender myself to the authorities.

(CONTINUED)

145 CONTINUED:

145

McCOY  
(to communicator)  
Enterprise... two to beam up.

The TRANSPORTER SHIMMER builds, takes both McCoy and Kirk from SCENE. T'Pol and the others have moved off a few steps, leaving Spock standing with the young Vulcan woman.

146 CLOSER - SPOCK AND T'POL

146

He looks down at the girl's hand still held in his as if he wonders where she came from. She is perfectly composed, unworried.

SPOCK  
Explain.

T'POL  
Specify.

SPOCK  
Why the challenge? Why you chose my Captain as your champion?

T'POL  
(release hand)  
Stonn wanted me; I wanted him.

SPOCK  
I see no logic in preferring Stonn over me.

T'POL  
You have become much known among our people, Spock... almost a legend. And as the years went by, I came to know I did not want to be the consort of a legend. But by the laws of our people, I could only 'divorce' you by the kal-if-fee. There was also Stonn, who wanted very much to be my consort. And I wanted him.

(shrugs)  
If your Captain were victor, he would not want me, and so I would have Stonn. If you were victor, you would free me because I dared to challenge, and again I would have Stonn.

(MORE)

(CONTINUED)

T'PRING (cont'd)

But if you did not free me it would be the same, for you would be gone again, and I would have your name and your property, and Stonn would still be there.

SPOCK

(nods)

Logical. Flawlessly logical.

T'PRING

(slight bow)

I am honored.

SPOCK

Stonn!

The man enters, and at Spock's gesture, stands beside T'Pring.

SPOCK

(continuing;  
indicates T'Pring)

She is yours. After a time, you may find that having is not, after all, so satisfying a thing as wanting. It is not logical... but it is often true.

(takes out  
communicator)

Spock here. Ready to beam up.

(to T'Pau)

Live long and prosper, T'Pau.

T'PAU

Live long and prosper, Spock.

SPOCK

I shall do neither. I have killed my Captain... and my friend.

147 ANOTHER ANGLE (OPTICAL)

147

The TRANSPORTER EFFECT begins around Spock; he dematerializes.

CUT TO:

148 EXT. SPACE - ENTERPRISE

148

orbiting Vulcan.

149 INT. McCOY'S OFFICE - FULL ON DOOR

149

as it WHOOSHES open, revealing Spock standing there. Somber faced, he looks toward someone standing inside, then crosses in. CAMERA PANS, PULLING BACK INTO WIDER ANGLE to include McCoy there, a look of curious appraisal on his face. With him is Nurse Chapel, her features showing intense sympathy. She starts to step toward Spock but is stopped short by a sharp look from McCoy.

SPOCK

Doctor, I shall be resigning my commission immediately, of course...

McCOY

Spock...

SPOCK

(ignoring him)

So I would appreciate your making final arrangements for...

(beat... choked)

... for the Captain...

McCOY

Spock...

SPOCK

Let me finish, Doctor...

Behind Spock the door opens and Kirk emerges, perfectly well, arranging his tunic. He looks at Spock and listens with surprise.

SPOCK

(continuing)

Nothing can excuse the crime of which I am guilty. I intend to offer no defense. Furthermore, I will order Mr. Scott to immediately assume command of this vessel.

KIRK

Spock, you talk like a schoolboy...

Spock freezes, turns... and we see the greatest look of surprise and shock we have ever seen on those Vulcan features.

150 OMITTED

150

151 ANOTHER ANGLE - INCLUDING KIRK

151

SPOCK

Captain...? Captain, I...

(CONTINUED)

151 CONTINUED:

151

Spock crosses in, choking on a surge of emotion the like of which he has never felt before.

SPOCK  
(continuing)  
Captain, I thought...  
(suddenly grabbing  
Kirk)

Jim!

Spock grabs Kirk by the elbows, swings him around. He is about to explode in a wild display of joy and relief... his face is set for it. But as he swings Kirk around, he looks up and sees:

151A ANGLE McCOY AND CHRISTINE

151A

They are both grinning broadly, expectantly.

151B ANOTHER ANGLE FULL SHOT

151B

As the curtain of non-emotion spreads over Spock's face, as he controls himself.

SPOCK  
I am most pleased to see you,  
Captain. You seem to be  
uninjured. I am at something  
of a loss to explain it.

McCoy and Christine look dismayed... the joke hasn't worked out.

KIRK  
Blame it on McCoy, Spock. That  
was no tri-ox compound he shot  
me with. He slipped in a neural  
paralyzer... knocked me out...  
simulated death.

SPOCK  
Indeed. I have always insisted  
the good doctor is a fraud, a  
quack, an unmitigated charlatan.

McCOY  
Spock, you...  
(beat... to  
Christine)  
Nurse, would you mind...

CHRISTINE  
(interrupting)  
Of course, Doctor...

(CONTINUED)



151B CONTINUED:

151B\*

Nodding, Christine leaves. McCoy frustrated and annoyed, glares at Spock.

McCOY

Just now -- you were just about to explode! You can't tell me you didn't feel any emotion. How about that girl down there? The wedding! What happened?

SPOCK

(beat)

Most interesting. It must have been the combat. When I thought I had killed the captain, I had no interest at all in T'Pring. The madness was gone...

KIRK

Encouraging sign, Spock. Maybe the human side of you has taken over. Maybe you'll be able to pick and choose your women, the way the rest of us do.

SPOCK

Possible, Captain. The human way does have certain advantages...

The wall communicator comes to life.

UHURA

Captain Kirk. Message from Star Fleet command. Top priority.

KIRK

(into speaker)

Relay, Lieutenant.

UHURA

T'Pau of Vulcan has requested the Enterprise divert here. Any reasonable delay is approved.

Kirk grins.

KIRK

They're a little late, but I'm glad they see it our way. Kirk out.

McCOY

Quite an old lady. They just couldn't turn her down.

(CONTINUED)

151B CONTINUED: (2):

151B\*

KIRK

Afraid she'd lead Vulcan out of  
the Federation.

(into speaker)

Lay in course for Altair Six,  
Mr. Chekov. Leave orbit when  
ready.

CHEKOV'S VOICE

Laid in and standing by, Captain.

Kirk flips off.

McCOY

I still say Spock was on the  
verge of giving us an emotional  
scene that would have brought  
down the house.

SPOCK

In that case, Doctor, I must  
apologize for what may have  
appeared to be an unseemly  
display of emotion. It was  
merely my quite logical relief  
that Starfleet had not lost a  
highly proficient captain.

KIRK

Of course, Spock. I quite  
understand.

McCOY

What? Listen, he was...

As both Kirk and Spock glare at him.

McCOY

If I ever saw anyone who...

Their glare continues. McCoy shrugs.

McCOY

Of course, Mr. Spock. Your  
reaction was quite logical.

Spock inclines his head.

SPOCK

Thank you, Doctor.

McCoy mutters.

(CONTINUED)

151B CONTINUED: (3)

151B\*

McCOY

In a pig's eye.

Spock's eyebrows climb. Kirk can't restrain a grin.

KIRK

Come on, Mr. Spock. Let's go  
mind the store.

Kirk and Spock go to the door, move out. Just before exiting, Spock turns and stares questioningly, perhaps accusingly, at McCoy. McCoy just grunts sourly at him. Spock shrugs, leaves, as:

152 EXT. SPACE - THE ENTERPRISE - LEAVING VULCAN ORBIT

152\*

Heading away, leaving the planet Vulcan diminishing to a pinpoint in space.

FADE OUT.

THE END