

SPECIAL PHOTOGRAPHIC EFFECTS  
(to be inserted in script)

"THE WAY TO EDEN" - Production #60043-75  
(11-21-68)

R E V I S E D   C O P Y

Scene 1

OPTICAL HOUSE - STOCK.  
Enterprise flyby.

Scene 3

OPTICAL HOUSE - MAIN VIEW  
SCREEN - Small object against  
star field.

Scene 3

OPTICAL HOUSE - MAIN VIEW  
SCREEN - Aurora against star  
field.

Scene 5

OPTICAL HOUSE - MAIN VIEW  
SCREEN - Aurora veers off.

Scene 6

OPTICAL HOUSE - MAIN VIEW  
SCREEN - Aurora glows  
brightly.

Scene 7

STAGE - LOCKED OFF CAMERA.  
Standard "STAR TREK"  
materialization. Camera must  
be frozen for lite sequence.  
NOTE: We may only use the  
beginning of the transporter  
as script suggests. If entire  
transporter is to be used, hold  
locked off camera position after  
lite sequence, enter actors,  
hold for a beat and begin action

Scene 10

OPTICAL HOUSE - STOCK.  
Enterprise flyby.

Scene 11

STAGE - Allow 20' for credit  
supers.

Scenes 47/48

STAGE - LOCKED OFF CAMERA.  
Camera must be locked off  
during effect. Make sure  
effect area is not covered  
by actors.

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PAGE TWO 11-21-68  
(Revised Copy)

Scene 70

STAGE - LOCKED OFF CAMERA.  
Phaser cutting through door.  
If Scott and door are to be  
tied into same shot, gun must  
move very slowly in line with  
cutting effect for optical to  
work.

Scene 74

STAGE - LOCKED OFF CAMERA.  
Similar to Scene 70.  
NOTE: If Scott is to react to  
the SOUND in this scene, the  
phaser beam and its cutting  
effect must end before he can  
react.

Scene 79

OPTICAL HOUSE - STOCK.  
Enterprise in orbit.

Scene 86

STAGE - LOCKED OFF CAMERA.  
Standard "STAR TREK"  
materialization. Hold 15'  
empty set, actors enter, hold  
a beat, begin action.

Scene 99

OPTICAL HOUSE - STOCK.  
Enterprise flyby.

Scene 106

OPTICAL HOUSE - STOCK.  
Enterprise flyby.

Scene 107

OPTICAL HOUSE - STOCK.  
Enterprise flyaway. Super  
titles.

RODDENBERG

S T A R      T R E K

"THE WAY TO EDEN"

(Joanna)

Teleplay by  
Arthur Heinemann

Story by  
Michael Richards  
and  
Arthur Heinemann

Prod. #60043-75  
Series Created by  
Gene Roddenberry  
Paramount TV Productions

2ND REVISED FINAL DRAFT

November 18, 1968

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11/18/68

STAR TREK  
"THE WAY TO EDEN"

CAST

KIRK  
SPOCK  
McCOY  
SCOTT  
UHURA  
CHEKOV  
SULU  
NURSE CHAPEL  
IRINA  
ADAM  
SEVRIN  
TONGO RAD  
MAVIG  
ENTERPRISE PERSONNEL (EXTRAS)  
ONE GIRL (EXTRA)

SETS

INTERIORS:

BRIDGE  
CORRIDORS  
MEDICAL COMPLEX (INCLUDING ISOLATION)  
LOUNGE  
AUXILIARY CONTROL ROOM  
TRANSPORTER ROOM  
SHUTTLECRAFT

EXTERIORS:

SPACE  
GARDEN



11/18/68

STAR TREK

"The Way to Eden"

TEASER

FADE IN:

1 EXT. SPACE - ENTERPRISE (STOCK) 1

It moves serenely through space.

2 INT. BRIDGE 2

All bridge personnel present, intently studying the viewing screen, an air of tension. KIRK leans forward, sees something.

3 BRIDGE VIEWING SCREEN 3

In the vast expanse of the sky a tiny blip.

KIRK

Magnify.

The picture snaps into magnification, and we see that it is a cruiser.

4 ANOTHER ANGLE 4

SPOCK, at his console, reads his sensors.

SPOCK

It is definitely the stolen space cruiser, sir. The Aurora. I read six aboard.

KIRK

(to Uhura)

Hailing frequencies.

(into mike)

Aurora, this is the USS Enterprise.

Captain James T. Kirk commanding.

Acknowledge.

(no answer)

Enterprise to Aurora. Please respond.

(no answer)

Enterprise to Aurora. Do you read me?

(CONTINUED)

4

CONTINUED:

4

SPOCK

I read no evidence of malfunction.

UHURA

They are receiving us, Captain.

KIRK

(into mike)

Aurora. I am under Federation  
orders to detain you for  
transportation back to Starbase.  
Repeat. I am under Federation  
orders to detain --

5

INT. VIEWING SCREEN

5

The ship abruptly veers off, in evasive action, appreciably increasing its speed.

6

INTERCUT BRIDGE AND VIEWING SCREEN

6

as necessary.

KIRK

(to Chekov)

Change course to pursue and  
overtake.

CHEKOV

Aye, aye, sir.

KIRK

(to Sulu)

Mr. Sulu, stand by tractor beam.

SULU

Standing by.

CHEKOV

If it continues on course it  
will enter Romulan space.

Kirk turns to Sulu.

KIRK

Engage.

SULU

Tractor beam engaged.

KIRK

Bring them in.

(CONTINUED)

6 CONTINUED:

6

SULU

They have not cut power, sir.  
They are struggling to escape.

(CONTINUED)



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SPOCK

Their engines are seriously  
overheating, sir.

He stares at the screen. The Aurora begins to glow  
brightly. \*

KIRK

(into mike)

Cut power! You are overtaxing  
your ship.

No answer.

SPOCK

Their power is at critical, sir.  
They cannot continue.

KIRK

Emergency power to tractor beam.  
Bridge to transporter room.  
Scotty, ready to transport.

SCOTT'S VOICE

Aye, Captain.

The ship's lights begin to pulsate.

SPOCK

Their power is beyond critical.  
Explosion imminent.

KIRK

Stand by Helm to disengage tractor  
beam.

SULU

Aye aye, sir.

SCOTT'S VOICE

Coordinates locked in.

KIRK

Aurora personnel stand by to be  
beamed aboard. Transporter  
room stand by for signal.  
Energize. Disengage tractor  
beam.

Lights stop pulsating.

KIRK

(continuing)

Bridge to the transporter room.  
Are they aboard?



7 INT. TRANSPORTER ROOM

7

Scotty is looking toward the platform, where the shimmering is just beginning.

8 INT. BRIDGE

8

On Kirk.

KIRK

Scotty, are they aboard?

9 INT. TRANSPORTER ROOM

9

On Scott, then as he speaks CAMERA SWINGS AROUND to take in the group.

SCOTT

Aye, Captain, they are. And a nice lot, too.

We see them, a group of six from various planets, all but one, SEVRIN (who wears a simple robe) nearly naked or in primitive costumes, with flowers painted on their bodies, flowers worn as ornaments; three GIRLS, three MEN, all but Sevrin in their early twenties.

FADE OUT.

END OF TEASER

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ACT ONE

FADE IN:

10 EXT. SPACE - ENTERPRISE (STOCK) 10

Enterprise in space.

KIRK'S VOICE

Captain's log, Star Date 5832.3.  
Under Federation orders to observe  
extreme delicacy, we have beamed  
aboard the six who stole the  
cruiser Aurora. The son of the  
Catullan Ambassador is one of them,  
and treaty negotiations between  
the Federation and the Ambassador  
are at a crucial phase.

11 INT. TRANSPORTER ROOM 11

The sitdown starts. CREDITS OVER.

12 INT. BRIDGE 12

A moment after the teaser, Kirk about to leave his  
chair.

KIRK

(into intercom)

Scotty, escort them to the  
briefing room for interview.

We are aware of VOICES under Scotty's, an increasing  
HUBBUB. Suddenly IRINA'S VOICE is audible clearly  
above the others.

IRINA'S VOICE

Why should we?

13 ANGLE FAVORING CHEKOV 13

At the SOUND of her voice he looks up sharply, recog-  
nition struggling with disbelief. During the following  
he listens intently, waiting for the same voice again.

ADAM'S VOICE

Tell Herbert it's no go.

OTHERS

(a ragged chant)

No go no go no go no go...

(CONTINUED)

13 CONTINUED:

13

KIRK  
What's going on?

SCOTT'S VOICE  
(over the chant)  
They refuse, sir.

KIRK  
Why?

SCOTT'S VOICE  
I don't know. They're just sitting on the floor, the lot of them. You can hear them yourself. Shall I send for security?

KIRK  
(to Sulu)  
No. I'll be there.

He is on his feet, starts out fast as Spock joins him. The CHANT continues, then IRINA'S VOICE comes clear again.

IRINA'S VOICE  
We are not in the mood, Herbert.

CHEKOV  
Irina?

14 INT. TRANSPORTER ROOM

14

A burst of NOISE, the CHANT, confusion, the six noisy newcomers weirdly clad squatting on the floor, a clutter of musical instruments around them. Kirk and Spock come on, and the CHANT increases in volume. Kirk reacts to this first sight of the group.

THE GROUP  
No go no go no go no go no go.

One girl, IRINA, is highlighted; she is something of a kook, wanders about examining this and that with childlike curiosity.

KIRK  
(sharp)  
Which one of you is Tongo Rad?

No answer. The CHANT dies down raggedly, a curiosity apparent now as they look from Kirk to one of their number, TONGO RAD, a Catullan, humanoid, handsome, and despite his costume unable to shake the air of wealth and privilege in his upbringing.

(CONTINUED)



14 CONTINUED:

14

After an instant he gets up and lounges forward, not answering, not quite insolent. Kirk looks him over, snaps:

KIRK

You can thank your father's influence for the fact that you're not under arrest. In addition to piracy you're open to charges of violating flight regulations, entering hostile space and endangering the lives of others as well as your own.

RAD

I'm bleeding.

KIRK

On top of which you've caused an inter stellar incident that could destroy everything that's been negotiated between your planet and the Federation.

RAD

You got a hard lip, Herbert.

KIRK

If you have an explanation I'm prepared to hear it.

Rad looks down at Sevrin who is unresponsive. Rad folds his arms and looks at Kirk insolently. He sits down with the others.

KIRK

(continuing;  
to Spock)

Take them to sickbay for medical check. There may be radiation injury from the explosion.

The CHANT "no go" starts up again. Kirk is furious. Spock intervenes.

SPOCK

With your permission, Captain.

Spock puts his hands together, chest high, index finger to index finger, forming an egg shape.

SPOCK

(continuing)

One.

(CONTINUED)



14 CONTINUED: (2)

14

The group is mildly surprised. Sevrin rises.

SEVRIN

We are one.

SPOCK

One is the beginning.

15 FAVORING ADAM

15

He has a puckish and likable quality.

ADAM

You one, Herbert?

SPOCK

I am not Herbert.

ADAM

He's not Herbert. We reach.

16 FAVORING KIRK

16

He is wholly bewildered. Evidently all this means something, however, and miraculously it has achieved calm and accord.

SPOCK

(to Sevrin)

Sir, if you will state your purpose and objections perhaps we can arrive at mutual understanding.

SEVRIN

If you understand One you know our purpose.

SPOCK

I should prefer that you state it.

Sevrin smiles faintly, choosing deliberately to obfuscate.

SEVRIN

We turn our backs on confusion and seek the beginning.

SPOCK

Your destination?

(CONTINUED)

16 CONTINUED:

16

SEVRIN

The planet Eden.

KIRK

Ridiculous. That planet's a myth.

Sevrin ignores him, still smiling faintly.

SEVRIN

And we protest against being harassed, pursued, attacked, seized, and transported here against our wishes and against human law.

ADAM

(over)

Right, brother.

SEVRIN

We do not recognize Federation regulations nor the existence of hostilities. We recognize no authority but that within ourselves.

Kirk contains himself with difficulty.

KIRK

Whether you recognize authority or not I am it on this ship.

(a beat)

I am under orders to transport you back to Starbase peaceably. From there you will be ferried back to your various planets. Because of my orders you are not prisoners but my guests. I expect you to behave as such.

ADAM

Oh Herbert, you are stiff.

KIRK

Mr. Spock, since you seem to understand these people you will deal with them.

SEVRIN

We respectfully request that you take us to Eden.

(CONTINUED)

16 CONTINUED: (2)

16

Despite the politeness of the words, and the softness of his voice, the insolence is obvious. Kirk ignores him.

KIRK

When they're finished in sickbay, see that they are escorted to the proper quarters and given whatever care they need.

SPOCK

Yes, Captain.

SEVRIN

(still softly)

We respectfully request that you take us to Eden.

KIRK

I have orders to the contrary. And this is not a passenger ship.

IRINA

Herbert.

The others pick it up, and the ragged CHANT follows Kirk as he goes out.

OTHERS

Herbert herbert herbert herbert...

17 INT. BRIDGE

17

Routine activity as Kirk enters a moment later, takes his seat, in a simmering rage.

KIRK

Lt. Uhura, alert Starbase we have aboard the six who took the space cruiser Aurora. The cruiser itself was regrettably destroyed.

UHURA

Aye, sir.

KIRK

Personal note to the Catullan Ambassador. His son is safe.

He broods on the moment, shakes his head to drive the thought out.



18 FAVORING CHEKOV

18

He is hesitant about admitting something to Kirk,  
decides.

CHEKOV

Captain, sir. I believe I know  
one of them. At least I think  
I recognized her voice. Her  
name is Irina Galliulin. We were  
in Starfleet Academy together.

KIRK

(incredulous)

One of those went to the Academy?

CHEKOV

Yes, sir. She dropped out. She...  
(he stops)

Under the accent and the stiffness it is apparent that  
he still feels a painful emotion about this girl.  
Kirk senses it.

19 ANOTHER ANGLE

19

Spock's entrance momentarily distracts Kirk. He turns  
back to Chekov.

KIRK

Do you wish to see her?  
Permission to leave your post.

CHEKOV

Thank you, sir.

He gets up fast and goes; a crewman takes his place.  
Kirk turns to Spock.

KIRK

Are they in sickbay?

SPOCK

Yes, Captain.

KIRK

Do they seriously believe that  
Eden exists?

SPOCK

Many myths are founded on the  
truth, sir. And they are not  
unintelligent. Dr. Sevrin --

(CONTINUED)



19 CONTINUED:

19

KIRK

Is he their leader?

SPOCK

(nods)

Dr. Sevrin was a brilliant research engineer in acoustics, communications, and electronics on Tiburon. When he started the movement he was dismissed from his post. Young Rad inherits his father's extraordinary abilities in the field of space studies.

KIRK

But they reject that -- everything this technology provides -- and look for the primitive.

SPOCK

There are many who are uncomfortable with what we have created. It is almost a biological rebellion. A profound revulsion against the planned communities, the programming, the sterilized, artfully balanced atmospheres. They hunger for an Eden, where Spring comes.

KIRK

(a beat)

We all do, sometimes. The cave is deep in our memories.

SPOCK

Yes, sir.

KIRK

But we don't steal cruisers and act like irresponsible children... What makes you so sympathetic toward them?

SPOCK

It is not so much sympathy as curiosity, Captain. A wish to understand. And they regard themselves as aliens in their worlds. It is a feeling I am familiar with.

(CONTINUED)

19 CONTINUED: (2)

19

KIRK  
(a beat -- and  
not a total  
nonsequitur)  
What does Herbert mean?

SPOCK  
It is somewhat uncomplimentary,  
sir. Herbert was a minor  
official notorious for his rigid  
and limited pattern of thought.

Kirk gets the point.

KIRK  
(dry)  
I shall endeavor to be less  
limited in my thinking. But  
they make it difficult.

20 INT. EXAMINING ROOM

20

On Adam, who sits crosslegged on the floor, noodling  
on a far out version of a zither, whose SOUND can be  
that of a guitar. He hits a progression of chords,  
sings softly.

ADAM  
(singing)  
Looking for the new land --  
Losing my way --  
Looking for the good land --  
Going astray --  
Don't cry.  
Don't cry.  
Oh I can't have honey and  
I can't have cream  
But the dream that's in me,  
it isn't a dream.  
It'll live, not die.  
It'll live, not die.  
I'll stand in the middle of it  
all one day,  
I'll look at it shining all  
around me and say  
I'm here!  
I'm here!  
In the new land,  
In the good land,  
I'm here!

21 FULL SHOT

21

The others of the group, all but Irina, are sprawled out. Chekov enters.

\*

CHEKOV

Excuse me. Is Irina Galliulin with you?

ADAM

Getting her physical.  
(hits a chord)  
I'll crack my knuckles and jump for joy -- Got a clean bill of health from Dr. McCoy.  
(straight)  
You know Irina?

Chekov nods.

TONGO RAD

Say tell me. Why do you people wear all those clothes? How do you breath?

\*

\*

\*

NURSE CHAPEL comes out of the Sickbay with two MEDICS. She looks at the group and points to Sevrin.

\*

NURSE CHAPEL

You're next.

Sevrin sits, oblivious. Chapel nods to the two Medics. Both Medics step forward and pick up the rigid body and carry it into Sickbay.

\*

\*

\*

Chekov doesn't quite know what to do. Irina comes out, from Sickbay.

\*

CHEKOV

Irina.

\*

Irina sees Chekov. She is not surprised; she smiles, her strange, habitual smile, which rarely leaves her, but there is watchfulness behind the smile, and the emotional charge of the moment can break out.

IRINA

(a beat, calmly)  
Pavel Andreievich. I had thought we might encounter each other.

CHEKOV

You knew I was on the Enterprise.

(CONTINUED)



21 CONTINUED:

21

IRINA

I had heard.

CHEKOV

Irina -- why --

He stops, the emotions tumultuous in him, acutely conscious of the curious eyes watching.

CHEKOV

(continuing)

Come.

He pushes out of the tangle of people. Irina after a moment follows.

22 INT. CORRIDOR

22

as Chekov enters, with Irina behind him. Except for them it is empty. Chekov stares at Irina for a moment, taking in the bizarre, brief costume, the long hair, the not-quite-untidiness. Then the emotions boil up and come out as rage.

CHEKOV

How could you do this to yourself!  
You were a scientist. You were  
a... a decent human being. And  
now look at you!

IRINA

(calmly, but  
over him)

Look at yourself, Pavel.

CHEKOV

Why did you do it?

IRINA

Why did you?

CHEKOV

I am proud of what I am. I  
believe in what I do. Can you  
say that?

IRINA

Yes.

Momentarily her voice is sharp. A beat, then the smile returns. Chekov takes her arm and they walk toward the Lounge.

(CONTINUED)



22 CONTINUED:

22

IRINA

(continuing)

We should not tear at each other so. We should meet again in joy. Today, when I first knew it was your ship that followed us I thought of you, I wondered what I would find in you. And I remembered so much.

He remains silent.

IRINA

(continuing)

In spite of that uniform, I still see the Pavel I used to know.

(a beat)

Are you happy in what you do?

CHEKOV

Yes.

IRINA

Then I accept what you do.

CHEKOV

You even talk like them.

Yeomen pass and look. Chekov leads Irina into the Lounge.

23 INT. LOUNGE

23

CHEKOV

Why did you go away?

IRINA

It was you who went.

CHEKOV

I came back to look for you. I looked. I looked. Where did you go?

IRINA

I stayed in the city. With friends.

CHEKOV

You never felt as I did. Never.

IRINA

I did.

(CONTINUED)

23 CONTINUED:

23

CHEKOV

You don't have it in you to feel so much. Even when we were close you weren't with me. You were off thinking of something else.

She shakes her head, the smile still there, as he goes on.

CHEKOV

(continuing)

Then why did you stay away?

IRINA

Because you disapproved of me. Just as you do now.

It is the truth and he has no answer for it.

IRINA

(continuing; gently)

Oh Pavel, you have always been like this. So correct. And inside the struggle not to be. Give in to yourself. You will be happier. You'll see.

CHEKOV

Go to your friends.

After a moment she goes out. Through the doorway a HUBBUB becomes audible, VOICES shouting, abruptly loud now. Chekov startled out of his unhappiness, goes to the door and out, fast.

24 INT. CORRIDOR

24

as he comes out, the NOISE goes up in volume. He looks off toward Sickbay, starts there at a run.

25 CORRIDOR OUTSIDE SICKBAY

25

A melee has started, almost a free-for-all, the group against various crew members -- the group trying to get into Sickbay, the two Security Guards barring the doorway, thrusting them back. The group SHOUTS noisily, angrily, demanding entrance, demanding to see Sevrin. Nurse Chapel is vainly trying to send them off.

\*

(CONTINUED)

25 CONTINUED:

25

NURSE CHAPEL

You were told to go to your  
quarters. Now go. All of you!

The group almost overwhelms her. Crewmen charge in  
to stop them.

FADE OUT.

END OF ACT ONE

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ACT TWO

FADE IN:

26 INT. CORRIDOR

26

A moment later. Confusion. As Kirk comes out of elevator. Chekov is with the others in the corridor. Kirk sees him, gives him a "what the hell" look, gets past the crowd with help of security men, into Examining Room.

27 INT. SICKBAY WARD (LOOKING THRU EXAM. DOOR INTO CORRIDOR)

27

as Kirk and Nurse Chapel enter. The group outside begins to CHANT Herbert, the doors shut automatically, and the SOUND mercifully is deadened. Nurse Chapel indicates Sickbay.

NURSE CHAPEL  
(to Kirk)

I thought all animals were in cages.

Sevrin sits on the bed, defiant, TWO MEDICS ready to grab him, as McCoy finishes what has evidently been a strenuous examination. Kirk enters Sickbay.

KIRK

What's going on, Bones?

McCOY

Trouble. Your friend here didn't want a checkup. Turns out there was a reason.

SEVRIN

I refuse to accept your findings.

McCOY

You don't have the choice.

SEVRIN

They are the product of prejudice, not science.

McCOY

(over)

I don't know what this man was planning to do on a primitive planet.

(MORE)

(CONTINUED)



27 CONTINUED:

27

McCOY (cont'd)  
Assuming it existed. But I can  
tell you what would happen if  
he'd settled there.

SEVRIN

(over)

Untrue.

(CONTINUED)

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McCOY

Within a month there wouldn't be enough of those primitives left to bury their dead.

SEVRIN

(over)

Fantasy. Fantasy.

McCOY

I wish it were. There's a nasty little bug evolved in the last few years, Jim. Our aseptic, sterilized civilizations produced it. Synthococcus novae. It's deadly. We can immunize against it but we haven't licked all its problems yet.

KIRK

Does he have it? What about the others?

McCOY

The others are clear. And he doesn't have it. He's a carrier. Remember your ancient history? Typhoid Mary? He's immune to it, as she was. But he carries the disease, spreads it to others.

KIRK

Is the crew in danger?

McCOY

I don't know. They all had full spectrum immunizations before boarding. My guess is that his friends had their shots too. But a regular program of booster shots is necessary. I'll have to check on everyone aboard. There may have been some skips. Until that's done this fellow should be kept in total isolation.

SEVRIN

This is outrageous. There is nothing wrong with me. You're not isolating me, you're imprisoning me. You invent the crime, find me guilty, sentence me --

(CONTINUED)

27 CONTINUED: (2)

27

McCOY

Would you like to run the tests  
yourself, Doctor?

(no answer)

You knew you were a carrier before  
you started out, didn't you?

SEVRIN

No!

McCOY

Then why did you fight the  
examination?

SEVRIN

It was infringement on my rights  
as a human being --

McCOY

Oh stop ranting.

KIRK

Put him in isolation.

McCOY

Be ready for his friends'  
objections. They're a vocal lot.

KIRK

I'm ready.

He hits intercom. The medics take Sevrin to Isolation  
-- rather gingerly.

KIRK

(continuing)

Kirk to Security. I want a guard  
on Dr. Sevrin to be maintained  
until further notice.

(a beat)

Bones. How long before we know  
if the infection has touched  
anyone aboard?

McCOY

It will show in twenty-four hours.  
It's a virulent strain.

They look at each other somberly. Kirk starts out.



28 INT. CORRIDOR

28

Four of the five still there (one girl missing), several crewmen, Sulu, as Kirk and Chekov come out of Sickbay. The NOISE hits first, the group raggedly chanting various slogans, each according to his own needs; similar slogans: EDEN NOW, FREE TON SEVRIN, JAMES T. KIRK IS A BRACHYCEPHALIC JIRK (sic), McCOY IS A DOCTOR OF VETERINARY MEDICINE. Adam is finishing the last as Kirk and Chekov come on, the others have spread themselves out on the floor of the corridor as sit-down and lie-down protestors. Kirk stares around in outrage. The group is at the moment unaware of Kirk's arrival. Kirk's attention is caught by Sulu.

\*

\*

29 ANOTHER ANGLE

29

FAVORING Mavig and Sulu. She has been working on him; he is confused, fascinated, not about to succumb to them but not about to leave the scene either.

MAVIG

You don't belong with them.  
You know what we want. You  
want it yourself. Come, join  
us.

SULU

How do you know what I want?

MAVIG

You're young. Think young,  
brother.

SULU

You make it tempting.

She reaches for his hand, gives him an egg.

KIRK (off)

(sharp)

Mr. Sulu.

Sulu starts, stiffens in embarrassment at the sight of Kirk. Hastily he gives the egg back to Mavig. The group sees Kirk now, the NOISE increases.

30 FAVORING KIRK

30

KIRK

(over the noise)

Explain, Mr. Sulu.

(CONTINUED)

30 CONTINUED:

30

SULU

No explanation, sir.

He stands rigid, awaiting Kirk at the elevator.

KIRK

(to the group)

Dr. Sevrin will be released as soon as we determine it is medically safe.

THE GROUP

Herbert, Herbert, Herbert...

Kirk stiffens, controls his anger.

THE GROUP

(continuing)

Herbert, Herbert, Herbert...

Ignoring them, Kirk (CAMERA FOLLOWING) strides towards the elevator, stepping over them as he has to, in fury. Chekov follows, trying equally not to see them, but painfully aware of them, especially Irina, and wishing that he were invisible. As he approaches Irina she lies back provocatively.

IRINA

Don't stay with Herbert, Pavel.  
Join us. You'll be happier.  
Come, Pavel.

ADAM

Link up, Pavel.

IRINA

Join us.

OTHERS

Link up, Pavel. Link up, Pavel.

Adam hits a chord on his instrument, begins to sing:

ADAM

(singing)

Stiff man putting my mind in jail --  
Judge bangs the gavel, and says  
No Bail --  
So I'll lick his hand and wag my  
tail --

(CONTINUED)



30 CONTINUED: (2)

30

Blessedly the elevator doors open during this, and Kirk, Sulu and Chekov step in.

31 INT. BRIDGE

31

Kirk and the others not yet on, Uhura not present, Spock in command; routine activity. The elevator doors open and Kirk, Chekov and Sulu enter, go to their posts. Before Kirk can settle, the intercom cuts in with a signal, and Scott's voice comes on.

SCOTT'S VOICE

Engineering to Bridge.

KIRK

Kirk here.

SCOTT'S VOICE

Captain, I just had to give one of those bare-footed what-do-you-call-ems the boot out of here. She came in bold as brass, tried to incite my crew to disaffect.

KIRK

All right, Scotty.

He shuts intercom off, turns to Spock, his irritation finally breaking out.

KIRK

Mr. Spock. I don't seem to communicate with these people. Do you think you can persuade them to behave?

SPOCK

I shall endeavor, sir.

KIRK

If it weren't for that Ambassador's son they'd be in the brig.

SPOCK

Yes, sir.

He goes.

32 INT. ISOLATION

32

On Sevrin, who sits, cross-legged, in a yoga-like position, a cold, hostile figure. One Security Guard in corridor, outside.

\*  
\*

(CONTINUED)



32 CONTINUED:

32

CAMERA PULLS BACK as he speaks, to reveal Spock standing on the other side of the isolation shield.

SEVRIN

I have no influence over what they do.

SPOCK

They respect you. They will listen to your reasoning. For their sake, Doctor, you must stop them.

The baleful eyes lift to Spock's face, answer enough in themselves.

SPOCK

(continuing)

Doctor Sevrin, I can assist you and your group. I can use the resources of the Enterprise to establish whether or not Eden exists, and to plot its exact location. I can present a case to Federation that would allow your group to colonize that planet.

(no answer)

Neither you nor they are at present charged with a crime. But incitement to disaffection is one. And Federation would never allow the colonization of a planet by criminals. If they persist they will be so charged, and forever barred from Eden.

SEVRIN

(softly)

As I have been barred.

The statement, the fanatic gleam in Sevrin's eyes, stop Spock. He begins to sense something.

SPOCK

Then you knew you were a carrier.

SEVRIN

Of course I knew. You have researched my life. You have read the orders restricting me to travel only in areas of advanced technology, because of what my body carries.

(CONTINUED)

32 CONTINUED: (2)

32

SPOCK

I fail to understand why you  
should disobey them.

SEVRIN

(sharp)

Because this is poison to me!

He looks around, as if seeing all the technology of  
the ship, representing the technology of all space.

SEVRIN

(continuing)

This stuff you breathe, this  
stuff you live on. The shields  
of artificial atmosphere we have  
layered about every planet. The  
programs in those computers that  
run your ship and your lives for  
you. Those bred what my body  
carries.

(hitting his chest)

This is what your sciences have  
done to me! You have infected  
me!

The you is not Spock but the galaxy; he paces his cage  
in his passion, lashing out.

33 ON SPOCK

33

He reacts, seeing what he had feared, the insanity  
under the fanaticism.

34 TWO SHOT

34

SEVRIN

Only the primitives can cleanse  
me. I cannot purge myself until  
I am among them. Only their way  
of living is right. I must go to  
them.

SPOCK

Your very presence will destroy  
the people you seek out! Surely  
you know that.

SEVRIN

I shall go to them and be one of  
them.

(MORE)

(CONTINUED)

34 CONTINUED:

34

SEVRIN (cont'd)  
Together we will make a world  
such as this galaxy has never  
seen. A world, a life. A life!

Sevrin's passion flares and dies; he regains his calm,  
sits, and after a moment lifts his head to look at  
Spock, a faint smile on his lips.

SEVRIN  
(continuing)  
And now you are about to assure  
me that your technologies will  
find a cure for me. And I will  
be free to go.

SPOCK  
Yes, Doctor.

SEVRIN  
And for that reason I must  
persuade my friends to behave,  
so they too will be allowed.

SPOCK  
Yes.

SEVRIN  
(a beat - still  
smiling)  
Send them in. I'll talk to them.

It is no triumph for Spock, but an uneasy victory  
whose outcome is uncertain; and the discovery he has  
made troubles him.

35 INT. BRIDGE

35

A moment later. Kirk, in his chair, flips on intercom,  
listens. Silence.

KIRK  
Not a sound out of them.

Spock enters, Kirk turns to him.

KIRK  
(continuing)  
How did you accomplish it?

(CONTINUED)



SPOCK

(not answering)

Could I speak to you a moment,  
sir.

Kirk rises, they go to Spock's console, apart from the  
others.

KIRK

What is it?

SPOCK

Dr. Sevrin is insane.

It stuns Kirk.

SPOCK

(continuing)

I did not consult Dr. McCoy.  
But I have no doubt of it.

KIRK

I'll have Bones check him.

(a beat - aware of  
what Spock feels)

You had great respect for him.  
I'm sorry, Mr. Spock. But it  
explains some of what they've  
done.

SPOCK

His collapse does not affect my  
sympathy with the movement, sir.  
There is no insanity in what  
they seek.

(a beat)

I made a promise which I should  
like to keep. With your  
permission, I must locate Eden.

Kirk is incredulous.

SPOCK

(continuing)

I shall work in my quarters.  
May I have the assistance of  
Mr. Chekov in the auxiliary  
control room?

KIRK

(to Chekov)

Assist Mr. Spock.

(CONTINUED)

35 CONTINUED: (2)

35

Spock nods his thanks, goes out with Chekov. Kirk looks after him wondering if he, too, has flipped. Then he hits intercom.

KIRK  
(continuing)  
Bridge to McCoy. I have to see  
you, Bones. Urgent.

McCOY'S VOICE  
On my way, Captain.

36 INT. CORRIDOR TO MEDICAL

36

as McCoy comes out. Adam, picking up some of the gear,  
asks a question of McCoy. \*

ADAM  
Solid if we stash in the Rec.  
Hall?

McCoy is bewildered.

ADAM  
(continuing)  
Is it all right if we store this  
in the Recreation Room?

McCOY  
Sure. And I'd like to express  
my gratitude for the silence. \*

ADAM  
(grinning)  
Most happy to cooperate.

Spock wonders; the kids are being just too good. Then he lifts his eyebrows and goes on. Irina comes out of the lounge, joins Adam. Adam looks off after Chekov and Spock, nods. Irina waits a bit, goes after them. \*

37 INT. AUXILIARY CONTROL

37

Unoccupied except for Chekov, who is at the plotting console, bent over the computer, studying. Silence for a moment, then Spock's voice is heard on the intercom:

(CONTINUED)

37 CONTINUED:

37

SPOCK'S VOICE

Ready for your plottings, Mr.  
Chekov.

The door opens, Irina enters, hesitantly. Chekov  
feeds a tape into the computer.

IRINA

Am I allowed in?

CHEKOV

Yes.

Irina moves towards Chekov, who concentrates stiffly  
on his work.

IRINA

I have been looking for you,  
Pavel.

(innocently)

What room is this?

CHEKOV

Auxiliary control.

IRINA

What's it for?

CHEKOV

Should the main control room  
break down or suffer damage, we  
can navigate the ship from here.

IRINA

Oh.

CHEKOV

What do you want?

IRINA

To apologize. I should not have  
teased you. It was cruel.

CHEKOV

It doesn't matter.

IRINA

But it does. It is against  
everything I believe in.

CHEKOV

Let us not discuss your beliefs.

(CONTINUED)



37 CONTINUED: (2)

37

IRINA

And I do not like having you  
angry with me.

(softly)

Or disapproving.

CHEKOV

Then why do you do such things?

She smiles, not answering, wanders around, in seeming  
childlike curiosity examining the panels. Chekov con-  
tinues working, but is very much aware of her, and  
his eyes follow her when she is not looking. She  
comes to him.

IRINA

What are you working on?

CHEKOV

I am assisting Mr. Spock in  
locating your Eden.

Her manner sharpens, then she veils the sharpness.

IRINA

Now you are teasing me.

CHEKOV

I am not. These tapes contain  
star charts, and we project the  
orbits of the various planets  
here, by a mathematical process  
determining whether or not they  
are affected by other bodies not  
yet charted.

IRINA

Do you know all these things?

CHEKOV

What I do not know I find out  
from the computer banks. If I  
knew nothing at all I could  
navigate this ship simply by  
studying what is stored in there.

She bends over the computer, close to him, aware of  
what she does to him, though her interest is appar-  
ently only in the computer.

(CONTINUED)

CHEKOV

(continuing -  
with difficulty)

They contain the sum of all human knowledge. They solve our problems of navigation, of controls, of life support --

IRINA

They tell you what to do. And you do what they tell you.

CHEKOV

No. We use our own judgment also.

The physical awareness that leaps into life between them plays against the words, and although what they say makes sense it doesn't matter.

IRINA

I could never obey a computer.

CHEKOV

You could never listen to anyone. You always had to be different.

IRINA

Not different. What I wanted to be. There is nothing wrong in doing what you want.

She faces him, smiling still. Abruptly Chekov takes her into his arms, kissing her hungrily, and she responds, for all the cool in her stirred by his excitement.

SPOCK'S VOICE

I am not receiving, Mr. Chekov.

For a moment they do not react. The voice repeats.

SPOCK'S VOICE

(continuing)

Spock to Mr. Chekov. Repeat. I am not receiving.

Chekov breaks free, hits intercom.

CHEKOV

I am sorry, Mr. Spock. I was momentarily delayed.

(CONTINUED)

37 CONTINUED: (4)

37

He feeds a tape into the computer, looking at Irina, in a turmoil.

38 INT. REREACTION ROOM

38

Adam, Mavig relaxing. Rad enters, goes to Adam.

RAD

His name is Sulu. Specialist in weapons and navigation. His hobby is botany.

\*  
\*

ADAM

Can?

RAD

Can. I reach Botany. It's my favorite of studies. What's yours?

\*  
\*

ADAM

Vulcan. Spock is practically One, now.

Irina enters. Adam is instantly alert.

IRINA

Everything can be handled from auxiliary control. The computers contain all the information we need. We can do it.

ADAM

It starts to chime.

RAD

When will it?

ADAM

Soonest. Like he said, now, we should go out, swing as many as we can over.

RAD

You suggest any special ways to swing them?

ADAM

Just be friendly. You know how to be friendly, then they'll be friendly and we'll all be one. Alright? Scatter.

(CONTINUED)



38 CONTINUED:

38

The girls start out. Adam projects after them.

ADAM

(continuing)

Remember, it's a party we're  
inviting them to and we are  
providing the entertainment.

The girls go. Adam and Rad follow.

38A INT. CORRIDOR

38A

As Adam and Rad come out. They look off, see Mavig  
start talking to a crew member. The crewman grins.  
Adam and Rad watch a moment.

38B ANOTHER ANGLE

38B

Irina goes toward a group of crewmen further down.

38C ON ADAM AND RAD

38C

RAD

I like parties.

ADAM

I like the entertainment we've  
planned. All hit numbers.

They grin at each other and start off in opposite  
directions.

FADE OUT.

END OF ACT TWO



ACT THREE

FADE IN:

39 INT. SPOCK'S QUARTERS

39

Spock at his computer, studying the images, making notes. His lute hangs on the wall behind him. There is a BUZZ.

\*

SPOCK

Come in.

Adam enters, with apparent diffidence.

ADAM

Am I crossing you?

Spock shakes his head.

ADAM

(continuing)

I was wondering if --

(sees the lute)

Hey brother. You play?

Spock nods.

ADAM

(continuing)

Is it Vulcan? Can I try it?

Spock takes the lute down, gives it to Adam, who tries a chord.

ADAM

(continuing)

Oh, that's now. That's real now.

He tries several more, gives the lute to Spock.

ADAM

(continuing)

I reach that, brother, I really do. Give.

Amused, Spock runs a few notes on it, and Adam shakes his head admiringly.

ADAM

(continuing)

Hey. How about a session, you and us? It would sound.

(MORE)

(CONTINUED)

39 CONTINUED:

39

ADAM (Cont'd)

That's what I came for. I wanted to ask, you know, great white captain up there he don't reach us, but would he shake on a session? I mean, we want to cooperate like you asked, so I'm asking.

SPOCK

If I understand you correctly I believe the answer might be yes.

ADAM

I'll spread the word.

40 INT. RECREATION ROOM

40 \*

A blast of NOISE as the group beats out the number:  
"HEY OUT THERE"

GROUP

I'm talking about you.  
I'm talking about me.

Long time back when the galaxy was  
new,  
Man found out what he had to do.  
Found he had to eat and found he  
had to drink,  
and a long time later he found he  
had to think.

(spoken)

I'm standing here wondering.

(sing)

If a man tells another man, "Out  
of my way"

He piles up trouble for himself  
all day.

But all kinds of trouble come to  
an end.

When a man tells another man, "Be  
my friend."

(spoken)

What's going to be?

(sing)

There's a mile wide emptiness  
between you and me

Can't reach across it, hardly  
even see --

Someone ought to take a step one  
way or other

Let's say goodbye -- or let's  
say brother.

(MORE)

(CONTINUED)

40 CONTINUED:

40

## GROUP (cont'd)

Hey out there  
Hey out there  
I see you  
I see you  
Let's get together and have some  
fun  
Don't know how to do it but it's  
got to be done.

We are on the group, Adam singing. They perform well, with an infectious enjoyment in what they do, and no sign of conspiracy now. CAMERA PULLS BACK to establish. Lights have been dimmed in the hall, with the effect of spot-lighting the group, making the rest of the room semi-dark.

41 ANOTHER ANGLE

41

PANNING the audience, sparse still, crew members, enjoying it.

42 INT. CORRIDOR

42

We can HEAR the music. Crew members, with Chekov and Spock coming down corridor.

\*  
\*

43 INT. CORRIDOR (TOWARD ISOLATION)

43

Sevrin is seated as before, the two guards on duty. We HEAR the music on intercom. The guard goes to the intercom, turns it on, bringing the MUSIC into the room, snaps fingers to the beat.

\*

\*

44 ON SEVRIN

44

He lifts his head, listening, smiles faintly.

45 INT. RECREATION ROOM

45

More crowded now. Spock is there. Number ends. Adams takes Spock and they begin an instrumental number. Unobtrusively, Tongo Rad slips out. Chekov has eyes only for Irina, whose smile responds.

\*

\*

\*

\*

46 INT. ISOLATION

46

As before, the MUSIC coming in through the intercom.

(CONTINUED)



46 CONTINUED:

46

Over Sevrin looking toward door, the guard enjoying the MUSIC. Tongo Rad climbs up ladder -- attacks guard.

\*  
\*  
\*

47 INT. ISOLATION

47 \*

ON Sevrin. He rises. We see Tongo go to the barrier. He touches it.

\*

48 OPTICAL FLASH

48

49 INT. CORRIDOR - OUTSIDE ISOLATION

49 \*

Sevrin points to the control, Tongo hits switch, the force field goes out and Sevrin steps out. We see the shape of guard unconscious on the floor.

\*  
\*

50 INT. RECREATION ROOM

50 \*

thru

52

"Hey out there" (AD LIB) number, featuring the three girls. Spock is watching. The number continues with clapping, building orgiastically. Spock exits.

thru

52

\*  
\*  
\*

53 INT. AUXILIARY CONTROL

53

The door is open, Rad and Sevrin enter. Knock crewman out and pull him out in corridor. Sevrin goes to the computers, finds a tape, inserts it into the computer, points to various panels and Rad goes to them, making the adjustments that will throw control over from the bridge.

\*  
\*  
\*

54 INT. BRIDGE

54

Kirk enters. Uhura, Sulu, Scott at their posts. The TEMPO comes over intercom. Uhura looks up guiltily and turns intercom off.

\*  
\*  
\*

KIRK  
(looks at her)

Thank you.

\*  
\*

SCOTT

At least we know where they are and what they're doing. I don't know why a young head has to be an undisciplined one. Trouble makers.

(CONTINUED)

54 CONTINUED:

54

KIRK

I made a bit of trouble at that age, Scotty. I think you may have.

54A INT. RECREATION ROOM (INTERCUT BRIDGE)

54A \*

Spock watching -- suddenly notices two men are missing, goes to intercom.

\*  
\*

SPOCK

Spock to bridge.

\*  
\*

KIRK

Go ahead.

\*  
\*

SPOCK

Captain, something strange is taking place.

\*  
\*  
\*

Spock looks toward girls sees they are gone.

\*

KIRK

To the bridge, Spock.

\*

55 INT. BRIDGE - ON SULU

55 \*

and  
56

He is having difficulty with his controls. Scott joins him.

and  
56

SULU

Captain, I have no response on controls. We're going off course.

\*  
\*

Scott checks Sulu's console.

\*

SCOTT

It's shorted -- no, it's channeled over somewhere --

Spock enters bridge.

\*

SCOTT

(continuing)

-- to auxiliary control.

KIRK

(hits intercom)

Bridge to Auxiliary control.

Bridge to Auxiliary control.

\*  
\*  
\*

(CONTINUED)

55  
and  
56

CONTINUED:

55  
and  
56

SPOCK

Captain, in my opinion someone else is running the ship.

SEVRIN'S VOICE

(on intercom)

That's right, Captain. Someone else is running the ship.

57 INT. AUXILIARY CONTROL

57

on Sevrin.

SEVRIN

I am. All functions, Captain. Life support as well. I suggest that you do not attempt to regain control.

58  
and  
59

INT. BRIDGE

58  
and \*  
59 \*

Scott is frantically checking circuits, with Sulu as Sevrin's voice continues over intercom.

SEVRIN'S VOICE

I do not intend to return the helm to you until and unless we reach Eden. If I am in any way prevented from reaching that destination, I shall destroy the ship and all aboard.

SCOTT

He can do it, Captain -- He's got everything channeled over.

KIRK

Start a traceback on all circuits. See if you can by pass.

SEVRIN'S VOICE

Do that and I shall retaliate. I shall not warn you again.

\*

(CONTINUED)



59 CONTINUED:

59

SULU

We are leaving the neutral zone now, Captain. Bearing into Romulan space.

KIRK

(to Spock)

Do you read any patrols?

Spock checks his sensors.

SPOCK

No sir.

KIRK

They'll be on us soon enough.

(hits intercom, hard)

Dr. Sevrin! You are violating Romulan space and endangering the peace of the galaxy. They will see this as a military intrusion and attack.

60 INT. AUXILIARY CONTROL

60

The group in as before, Sevrin still working at the life support circuit.

KIRK'S VOICE

(on intercom)

Bring her about. Now. If you bring her about and return to Starbase nothing will be said about this.

Sevrin smiles.

ADAM

Like you said, brother Sevrin.

KIRK'S VOICE

If you do not you will never reach Eden. You and this ship will be destroyed.

ADAM

He's got jelly in the belly. Real scared.

KIRK'S VOICE

Adam, Rad... You are being led by a man who is insane. You are being used by him. Spock. Tell them.

61 FAVORING SEVRIN

61

He remains at the panel, smiling faintly, not moving, allowing the voice to continue. The others look at him, wondering, and his very calmness has its effect on them.

SPOCK'S VOICE

Adam. There is a file in the computer banks on Dr. Sevrin. You will find in it a report attesting to the fact that he is a carrier of a bacillus strain known as synthococcus novae.

ADAM

Ain't that just awful?

SPOCK'S VOICE

You will also find a report from the same hospital giving a full psychiatric profile of him, projecting these actions of his...

ADAM

Yeah, brother.

62 INT. BRIDGE

62 \*

SPOCK

You know I reach you. I believe in what you seek. But there is a tragic difference between what you want and what he wants.

ADAM'S VOICE OVER

You're making me cry.

He cuts off the intercom.

\*

63 INT. AUXILIARY CONTROL

63

Sevrin in command, Adam monitoring communications, Rad and Irina together at the computers reading charts, the others monitoring other controls.

RAD

There it is.

Irina checks the chart, turns to Sevrin.

(CONTINUED)

IRINA

They established Eden's location,  
Brother Sevrin. As Pavel said  
they would. Our original course  
was somewhat in error.

SEVRIN

When will we reach it?

RAD

At this speed? Three hours.

SEVRIN

They'll try to persuade us to  
change course, presently. Then  
they'll attack.

RAD

How do you plan to stop them?  
By cutting off life support?

Sevrin smiles faintly, rises, crosses to the life-  
support panel.

SEVRIN

I have another weapon. Take  
control, Brother Rad.

Rad assumes control; they watch in curiosity as Sevrin  
removes the face panel, starts making an adjustment on  
the circuits exposed.

ADAM

What are you doing?

SEVRIN

Making an adjustment on their  
circuits.

They don't understand and he doesn't explain. Adam  
hits a progression of chords, breaks into singing.

ADAM

Heading out to Eden --  
Yeah, brother!  
Heading out to Eden.

OTHERS

Yeah brother!



64 INT. BRIDGE

64 \*

ADAM'S VOICE

No more trouble in my body or  
my mind -- I'll live like a  
king on whatever I find -- Eat  
all the fruit and throw away  
the rind --

OTHERS' VOICES

Yeah Brother!

Kirk is trying to determine a course of action. The  
singing stops. Irina's voice comes on.

\*

65 FAVORING KIRK

65

He is on his feet, looks to Spock. Spock checks  
sensors, nods.

SPOCK

We are within sensor range of  
Eden and continuing to approach.

\*

KIRK

Whatever they're going to do  
they'll do it now. We have no  
choice left. Mr. Spock -- Mr.  
Scott.

He goes out fast with them.

66 INT. AUXILIARY CONTROL

66

Sevrin is finishing his work on the intercom circuits,  
Rad, Adam, the girls are staring in fascination. They  
return to their consoles, looking to Sevrin. He re-  
mains at the intercom monitor, listening.

ADAM

When will you use that?'

SEVRIN

At the proper time. Let me  
know when we are in orbit.

RAD

Approaching. Right on the dot.  
Just like they plotted it.

IRINA

What will that do to them? What  
is it?

(CONTINUED)

66 CONTINUED:

66

SEVRIN

I am using sound against them.  
Beyond the ultrasonic. It will  
stun them, and allow us enough  
time to leave. We'll take one  
of their shuttlecraft.

IRINA

Sound pitched that high doesn't  
stun. It destroys. I remember  
the texts we studied --

SEVRIN

I have gone far beyond those  
texts, Irina... It is correct  
that you should be concerned.  
But be assured, also.

She stares at him, doubting, for the first time.

SEVRIN

(continuing;  
gently)

To your post, Irina.

She hesitates.

SEVRIN

(continuing)

Irina.

She goes.

RAD

We are in orbit, Brother Sevrin.

He crosses to Sevrin, looks at what Sevrin has done,  
then to Sevrin.

RAD

(continuing;  
low, to Sevrin)

It does destroy.

SEVRIN

(calmly, low)

We can't allow them to come  
after us.

(a beat - cas-  
ually, loud)

It will not reach us in here  
because I control it all.

(MORE)

\*  
\*

(CONTINUED)

66 CONTINUED: (2)

66

SEVRIN (cont'd)

I have adjusted it so that it will suspend its effect, after the initial moments, long enough to allow us to escape. Then, after we have gone, it will automatically reactivate.

He looks at Rad. For a moment the two face each other.

SEVRIN

(continuing;  
calmly)

Rejoice, brethren. In a few moments we shall step together into Eden.

Adam hits a chord. The joyful noise of HEADING OUT TO EDEN starts again, the words now, STEPPING INTO EDEN. After a beat, Rad goes back to his console, accepting what he knows. As before -- the singing ends. \*

SEVRIN

(continuing)

Hold it in orbit, brother Rad. You others, gather your belongings.

The SOUND of phasers cutting through the doors turns them.

67  
and  
68

OMITTED

67  
and  
68

\*

69

INT. AUXILIARY CONTROL - ON THE WALL NEAR DOOR

69

\*

The beam penetrates the wall, begins to cut. \*

70

INT. CORRIDOR - OPTICAL

70

Scott's phaser cuts into the wall. \*

71

INT. AUXILIARY CONTROL

71

Sevrin at the panel, the others at their posts. The SOUND and sight of the phaser continue. \*

\*



72 FAVORING RAD

72

as he stares at Sevrin. Sevrin's hand goes to the control.

\*

73 FAVORING IRINA

73

She too looks at Sevrin. His hand turns the control. She tenses. We hear nothing.

74 INT. CORRIDOR

74

The beams are still cutting. Then a SOUND starts, like the whine of an oscillator, going higher, higher.

\*

75 ON SPOCK

75

As the SOUND goes higher, he reacts, for to his sensitive ears this is not just a whine, it is agony. He drops his phaser in spite of himself, holds his ears, and the SOUND goes higher, agonizing him.

76 FAVORING KIRK

76

as he realizes what is happening to Spock.

KIRK

Mr. Spock!

He goes to him. Spock tries to control himself. Abruptly, the sound stops.

KIRK

(continuing)

It's stopped. It's all right, Mr. Spock.

SPOCK

It hasn't stopped, Captain. It is beyond -- No!

He stiffens, tries to speak.

SPOCK

(continuing)

Captain -- they are using --

Kirk stiffens suddenly; his hands go to his head, similarly reacts, then pitches forward, unconscious. Then Spock, conscious longer than the others.

\*

77 INT. BRIDGE

77

All unconscious.

78 INT. AUXILIARY CONTROL

78

As before. Sevrin takes his hand from the control.

SEVRIN

We may leave now.

FADE OUT.

END OF ACT THREE

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ACT FOUR

FADE IN:

79 EXT. SPACE - ENTERPRISE 79

It sails serenely in orbit about Eden.

80 INT. AUXILIARY CONTROL 80

Empty.

81 INT. CORRIDOR 81

Spock, Kirk, Scott still unconscious. The corridor is absolutely silent. Then Spock stirs, shaken, gets to his feet, as Kirk stirs and rises. They look to the doors -- open now. Kirk gathers himself, starts toward them. Then, once again, the SOUND of the oscillator whine, still low. In spite of himself Spock gasps, and Kirk turns to him.

\*

SPOCK

Go, Captain. I can't -- You must destroy it --

KIRK

What is it?

SPOCK

Ultrasonics -- the panel --

\*

The SOUND goes higher. Kirk goes through the doorway, fast.

82 INT. AUXILIARY CONTROL 82

as Kirk enters, looks around, trying to spot the device.

83 ON THE CONTROL PANEL 83 \*

The SOUND goes higher. The SOUND goes suddenly beyond the range of hearing.

\*

84 ON KIRK 84

as he reacts, holds his head, then stumbles blindly toward the panel, his hands groping for it, finally turns the device off.

\*

(CONTINUED)



84 CONTINUED:

84

The SOUND becomes briefly audible, dropping in pitch fast, stops. For a moment Kirk is near collapse, then gathers himself, as Spock comes in, shaken. Kirk hits intercom.

KIRK

Kirk to bridge. Come in, do you read me? Engineering. Hangar deck. Transporter Room.

He looks to Spock.

KIRK

(continuing)

Do you read me? Kirk to bridge.

\*

SCOTT

Captain?

SULU'S VOICE

Sulu here, Captain? What happened to us? I heard a whistle and then --

\*

KIRK

Never mind, Sulu. Do we have control of the ship?

CHEKOV'S VOICE

It's all in auxiliary, sir. Some of the gear is jammed.

KIRK

Can we break orbit if we have to?

SULU'S VOICE

I think so, sir.

CREWMAN'S VOICE

Hangar deck to Captain.

KIRK

Kirk here.

CREWMAN'S VOICE

Sir, one of the shuttlecrafts has been taken. We were all knocked out --

(CONTINUED)

84 CONTINUED: (2)

84

KIRK

Stand by.

(to Spock)

Do you read any Romulans?

Spock goes to sensor console, checks.

SPOCK

Negative, Captain. I am picking up the shuttlecraft, however.

KIRK

(sharp)

Where?

SPOCK

It has landed.

(beat)

Sir, except for those aboard the shuttlecraft I read no sign of life at all. Neither animal nor humanoid. And there are only five life forms aboard the craft.

85

FAVORING KIRK

85 \*  
\*

KIRK

(on intercom)

Auxiliary Control to McCoy. Bones. Are you all right?

MCCOY'S VOICE

Yes, Jim.

KIRK

Stand by the Transporter Room. Full medical gear.

UHURA'S VOICE

Bridge to Captain Kirk. Do you wish hailing frequencies, sir?

KIRK

No. They tried to destroy us. Let them think they succeeded. I want coordinates zeroed in so that when we beam down we are not visible to them.

(MORE)

(CONTINUED)

85 CONTINUED:

85

KIRK (cont'd)

Mr. Scott, the con is yours.  
If a Romulan patrol appears,  
try to make them understand.  
I don't want to provoke combat.  
Mr. Spock.

(hits intercom)

Mr. Chekov, join us in the  
transporter room.

\*

\*

Hits intercom off. He goes out fast with Spock.

\*

86 EXT. PLANET - THE GARDEN - DAY

86

It is brilliant with sunshine, dazzling with flower  
color, opulent with heavy-laden fruit trees, one es-  
pecially large one prominent. But utterly silent.  
Kirk, Spock, McCoy, Chekov transport down (OPTICAL)  
look about, awed.

\*

SPOCK

(low)

The legends were true, sir. A  
fantastically beautiful planet.

CHEKOV

Eden.

KIRK

It almost --

(a beat)

Was this what they believed  
they'd find?

Spock nods.

KIRK

(continuing)

I can understand now. But why  
have they remained in their  
ship?

Then he shakes his head; back to the task.

KIRK

(continuing)

Spread out and approach with  
caution.

\*

\*

They do. Kirk remains where he is, flips open his  
communicator.

KIRK

(continuing)

Dr. Sevrin, this is Captain  
Kirk. You are under arrest.  
You will debark from your ship.



87 ON THE SHUTTLECRAFT

87

It remains silent, its doors shut. Then a whimpering little SOUND.

IRINA  
(over communicator)

No...

88 FAVORING KIRK

88

He signals again.

KIRK  
You will come out at once.

IRINA  
(over communicator;  
a scream of pure  
terror)

No! No!

KIRK  
Bones -- what do you make of it?

McCoy joins Kirk.

McCOY  
She sounds terrified.

KIRK  
Of what?

McCoy flips out tricorder.

McCOY  
I don't know, Jim. I don't  
read anything abnormal... wait  
a minute --

There is a gasping cry of agony off, from Chekov.

89 ON CHEKOV

89

He stands near a flowering plant, holding his hand, doubled over in agony. Kirk and McCoy get to him fast, McCoy with tricorder out.

KIRK  
What is it, Chekov?

CHEKOV  
The flower, sir. I touched it.  
It's like fire.

(CONTINUED)

89 CONTINUED:

89

McCoy takes his hand. The fingers are stained and seared. McCoy takes a reading with his tricorder, then reads the flower, the plant itself, the grasses.

McCOY

The sap in it is pure acid. All the plant life. The grass, too.

He takes out his medical kit, finds an ointment, applies it to Chekov's fingers.

KIRK

(realizing)

Their feet! Don't touch a thing. Bones, will our clothing protect us?

McCOY

For a short time.

SPOCK (o.s.)

Captain.

90 ON SPOCK

90

He stands under the large fruit tree, staring down at something we don't see. Kirk joins him, looks down.

91 WHAT THEY SEE

91

Adam lies dead on the ground, twisted, a half-eaten piece of fruit from the tree still clutched in his hand.

92 FULL SHOT

92

KIRK

Bones.

McCoy comes over, checks Adam, checks the fruit.

McCOY

Poison. The fruit is deadly.

Spock bends, picks up Adam, holds him, looks at Kirk.

SPOCK

His name was Adam.

(CONTINUED)

92 CONTINUED:

92

Kirk and Spock understanding fully now, go over to the shuttlecraft, CAMERA PANNING THEM.

\*  
\*

KIRK  
(gently pushes  
button - doors  
open)

\*  
\*  
\*  
\*

You will be cared for.

93 SHUTTLECRAFT (AREA)

93

The girls and Rad exit craft in pain - (AD LIB DIALOGUE)

\*  
\*

It hurts.

IRINA

SPOCK  
(gently)

\*

I know.

McCoy and Chekov come into scene. Chekov goes at once to Irina, as McCoy, taking in the situation, begins applying the medication. Chekov holds Irina, comforting her.

94 FAVORING CHEKOV AND IRINA

94

as he holds her, cradling her in his arms.

95 FAVORING SEVRIN

95

as Kirk approaches him. He sits in the yoga-like position, immobile, heedless of his blistered, naked feet. His injuries are far worse than the others', shock Kirk.

KIRK  
Bones -- how can he stand it?  
(a beat --  
gently)

Dr. Sevrin.  
(no answer)

Dr. Sevrin.

McCOY  
He should be beamed aboard. He needs more than I can give him here.

(CONTINUED)



95 CONTINUED:

95

SPOCK

Spock to Enterprise.

SCOTTY'S VOICE

Enterprise here, Mr. Spock.

SPOCK

Stand by to beam the injured aboard. Medical team to the Transporter Room.

SCOTTY'S VOICE

Aye, sir.

KIRK

(to Sevrin)

Dr. Sevrin --

SEVRIN

No! No. We are not leaving.

KIRK

We'll take care of you aboard the ship.

SEVRIN

We are not leaving Eden. None of us.

KIRK

Be sensible, Sevrin.

SEVRIN

We're not leaving!

Kirk bends to help him, he thrusts Kirk savagely aside, lunges and runs despite the agony it costs him. McCoy and Kirk go after him.

96

EXT. THE GARDEN - DAY

96

as Sevrin runs out.

SEVRIN

No!

He plunges toward the huge fruit tree beneath which Adam died; Kirk, Spock and McCoy start after him.

97 ANOTHER ANGLE

97

Sevrin reaches the tree before them, begins to climb it.  
He grabs one piece of fruit.

SEVRIN

(bites the fruit)

I have found my Eden.

He slides off tree - dead.

98 EXT. SHUTTLECRAFT AREA

98

Chekov stands looking. He turns abruptly, having seen Sevrin fall, shocked; after a moment he goes back to Irina, holding her.

CHEKOV

He's dead, Irina.

She looks at him, dazed.

IRINA

And the dream is dead. He sacrificed so much for it.

(a beat)

When we landed, and he saw Eden finally, he cried. All of us felt the same. We ran out into it. And it was so beautiful.

99 EXT. SPACE - ENTERPRISE (STOCK)

99

it zooms toward us.

100 INT. BRIDGE

100

Normal activity, normal bridge personnel. HOLD the routine for a beat.

UHURA

I have Starbase now, Captain.

KIRK

Alert them that we have the four and are beaming them down. And mark the incident closed.

UHURA

Yes sir.

(CONTINUED)

100 CONTINUED:

100

KIRK  
(on intercom)  
Bridge to transporter. Scotty,  
are they there?

SCOTTY'S VOICE  
Three of them, sir.

KIRK  
Stand by. Mr. Chekov, do you  
wish to attend?

Chekov stands, hesitates.

(CONTINUED)

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100 CONTINUED:

100

CHEKOV  
Captain, sir. I wish first to  
apologize for my conduct during  
this time. I -- did not maintain  
myself under proper discipline.  
I endangered the ship and its  
personnel by my conduct. I  
respectfully submit myself for  
disciplinary action.

KIRK  
(a faint smile)  
Mr. Chekov. You did what you  
had to. As all of us did. Even  
your friends. You may go.

CHEKOV  
(a beat --  
relieved)  
Thank you, sir.  
(starts for  
elevator)

\*  
\*

101 ANGLE ON ELEVATORS

101

The elevator doors open, Irina stands there.

\*  
\*

102 ANGLE ON CHEKOV

102

Chekov goes to her. For a moment they look at each  
other in silence.

CHEKOV  
I was coming to say goodbye.

\*  
\*  
\*

IRINA  
And I was coming here to say  
goodbye to you.

\*  
\*

They kiss gently, sadly.

\*

IRINA  
(continuing)  
Be incorrect, occasionally.

CHEKOV  
And you be correct.

IRINA  
Occasionally.

(CONTINUED)

102 CONTINUED:

102

She turns back to the elevator and is intercepted by Spock.

\*  
\*

SPOCK

Miss Galliulin, it is my sincere wish that you do not give up your search for Eden. I do not doubt but that you will find it... Or make it yourselves.

\*  
\*  
\*  
\*  
\*

Irina again enters elevator and is gone.

\*

103 CHEKOV

103

as he sits, still caught in the moment, then becomes aware of the silence around him, the awareness of the others. He looks around.

104 ON KIRK

104

smiling faintly, understanding. He looks over at Spock.

105 ON SPOCK

105

Deadpan, but understanding also.

KIRK

We reach, Mr. Spock?

Chekov smiles, Spock nods agreement.

106 EXT. SPACE - ENTERPRISE (STOCK)

106

It zooms toward us and away.

FADE OUT.

THE END