

"THE LORELEI SIGNAL"

By: Margaret Armen

ACT I.

FADE IN:

EXT. SPACE FULL ESTABLISHING SHOT THE ENTERPRISE

It glides smoothly through a tranquil sector of twinkling stars.
Over this:

KIRK'S VOICE

(narrating)

Captain's log, star date
5443.7...The Enterprise is
enroute through an un-
familiar sector of space where
a series of ships have disap-
peared mysteriously during the
last 150 years...

CUT TO:

INT. ENTERPRISE BRIDGE WIDE ANGLE

KIRK sits in his Command Chair recording the log. At their respective stations, SPOCK, UHURA, and SULU are engrossed in routine tasks. A tall young woman with short, curly blond hair, LT. HELEN TRASK, an engineering officer, sits at the panel opposite Uhura's. SCOTTY stands near her, supervising her work. Over this:

KIRK

(continuing)

..Recent studies by Star Fleet
reveal that the ships disap-
peared approximately every 32
Terran years, and that each one
diverted widely from its
scheduled course. - Our mission
is to investigate and discover,
if possible, the reason for
this peculiar pattern...

Thought to have
disappeared at
intervals but
recently with

H.R. 1000
has yielded a startling
chilling fact.

Starship known as
has disappeared in this
sector.

27,346 STAR YEARS.

Contract
lost

MED. SHOT, FAVORING SPOCK AND KIRK

As Spock straightens from his computer with a disturbed frown, and crosses to Kirk.

SPOCK

According to readings, the last ship disappeared from this sector exactly thirty-two and a half Terran years ago, Captain.

KIRK

(thoughtful frown)

~~That means the pattern's~~ That means the pattern's due to repeat itself.

SPOCK

(nods soberly)

~~It could do so at any time.~~ If indications are correct, it could do so at any time.

ON UHURA

As she looks up sharply, reacting to a faint, distant sound on her earphones.

UHURA

Captain! I'm getting some kind of subspace radio signal.

MED. SHOT

Kirk and Spock look toward her, sharply interested.

KIRK

Can you read it?

UHURA

No, sir. It's an unfamiliar call pattern.

KIRK

Amplify to full volume.

Print in the speaker.

*26 seconds
IF MY CALCULATION
CORRECT,*

*26
THIRTY SECONDS TO
WHAT, MIRROR SPEAKERS?*

*IT COULD BE THAT
ALREADY TO ME
YOUR SPOCK
PROVOCATION.*

*That's what it is
USSE IS ALL AROUND*

*5
10.50 COWLS
Yellow alert.*

54321

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WIDER ANGLE

Uhura adjusts knobs and the SIGNAL BEGINS to be heard. It is a sensuous, hauntingly musical rhythm -- like the half-heard throb of jungle drums intermingled with guitars and strange, sweet flute-like notes.

UHURA

(increased puzzle)

It's more like music than ~~A MISRADE~~
~~eede.~~

The SOUND GROWS LOUDER, pulses through the whole ship. The men on the bridge listen to it attentively, as if caught by its rhythm.

KIRK

Sensor reading, Mr. Spock.

Spock pulls his attention away from the SOUND, bends over his hooded viewer. Sulu and Scotty continue listening fascinatedly.

ANGLE FAVORING SPOCK

SPOCK

The readings are strangely irregular, Captain. Unlike anything I've seen before.

(looks up,
startled)

It's possible that we are being probed!

KIRK

Probed!? From what source?

SPOCK

Unidentifiable, sir. The signal is coming from Planet Number Two in a Star System a great distance from here.

KIRK

Can you identify it?

SPOCK

It is the Taurean System. A small star at the extreme edge of this sector. (Give distance.)

Extremely powerful
Gush
S
Could explain some visual changes
from this point (unexplained)

From where?
Can you trace it?

WIDER ANGLE --

KIRK
Planet classification?

SPOCK
Class M - Earth type. No
further data, Captain. It
is too distant for our sensors
to reach.

The signal's TEMP INCREASES insistently.

ON SULU

SULU
It's calling us!

ANGLE FAVORING KIRK AND SPOCK

KIRK
(growing excitement)
Yes, I can feel it!

Spock hesitates, feeling the insistent lure of the signal.

SPOCK
(uncertainly)
...It does resemble a summons...

ON UHURA

She looks at them, puzzled.

UHURA
I don't find any resemblance *to a summons,*
Captain.

ON LT. TRASK

TRASK
(bewildered)
Neither do I, sir.

MED. SHOT, FAVORING KIRK

He gives them a curt glance.

KIRK
Opinions noted. - Set a course
for the Tauean System, Mr. Sulu.
Heading, Mr. Spock?

"THE LORELEI SIGNAL"

5.

ANGLE FAVORING SPOCK

He bends over his console.

SPOCK
Five minutes left descension
off galactic plane.

WIDER ANGLE

As Sulu adjusts his settings quickly.

SULU
Course altered, Captain.

KIRK
Mr. Scott, increase to Warp
Factor Seven.

ANGLE ON SCOTTY AND TRASK

SCOTTY
(eagerly)
Aye, Captain!

He turns to the Engineering Panel, pushing buttons and levers rapidly.

ON UHURA

She looks at Kirk, disturbed.

UHURA
Do you think it's a distress
call, sir?

WIDER ANGLE

As Kirk glances at her, frowning slightly.

KIRK
(shortly)
Its urgency is obvious.

Uhura and Lt. Trask exchange uneasy glances as:

SCOTTY
Warp Seven, Captain!

Scotty returns to listening raptly to the O.S. SIGNAL.

MED. SHOT, UHURA

Still watching Kirk worriedly.

UHURA
(diffidently)
Warp Seven exceeds safety
speed, Captain..

MED. SHOT, KIRK
He scowls at her.

KIRK
I don't need briefing on
Warp Factors, Lt. Uhura.

MED. SHOT, UHURA

UHURA
Sorry, sir..

She turns back to her panel worriedly as we -- CUT TO:

EXT. SPACE ENTERPRISE FLYBY

The ship is angling AWAY from CAMERA, heading for a twinkling,
far-distant star. ESTABLISH, then CUT TO:

INT. BRIDGE WIDE ANGLE, FAVORING KIRK, SPOCK, SULU, SCOTTY

The strange SIGNAL is LOUDER now. The men are transfixed, listening
to it raptly. All have risen from their chairs. They stare
dreamily into the empty air, as if the sound conjures alluring
images for them. Uhura and Trask watch them, totally puzzled.

CLOSER ANGLE, SPOCK

staring trancelike.

SPOCK
Fascinating - like a Vulcan
marriage drum...

WHAT SPOCK SEES (SHIMMER EFFECT)

An exotic VULCAN MAIDEN floats in the air before him, SUPERIMPOSED
on the actual scene like a shimmering phantom. She has shining
black hair which touches her feet, pointed ears and eyebrows like
Spock's. Dressed in jeweled leotards, she kneels before a triangular
drum. Her palms beat an unheard rhythm on its surface and she sways
alluringly.

BACK TO SCENE

Spock still staring at the invisible image.

SPOCK
I am experiencing audio-
visual suggestion, Captain.

MED. SHOT, KIRK

Also staring trancelike at seemingly empty air.

KIRK
(dreamily)
So am I..

WHAT KIRK SEES (SHIMMER EFFECT) SUPERIMPOSITION

A voluptuous YOUNG WOMAN with high-piled, golden hair, wearing a flowing blue penguin, leans toward him, eyes warm, extending him a lovely red flower with heart-shaped petals. As she leans closer:

BACK TO SCENE ANGLE, KIRK

He reaches up as if to take the flower, contacts only empty air, and returns abruptly to reality.

KIRK
(frowning)
Dimensional visions. Any
idea what's causing them,
Spock?

ANGLE ON SPOCK

SPOCK
(still staring)
~~They are probably created~~
by the probe.

WIDE ANGLE, FAVORING KIRK

He is glancing at the other men, all of whom are staring dreamily into the air.

KIRK (disturbed)
For what purpose?

ANGLE FAVORING SPOCK

He pulls his attention away from the vision. (NOTE: Visions are invisible except when seen through the eyes of each individual man.)

SPOCK

It is possible that they are visual code - a part of the signal pattern, Captain.

ANGLE ON SCOTTY

He stares dreamily into the air, murmuring:

^{Tis} SCOTTY

It's a fine code. I can even hear the bagpipes...

WHAT SCOTTY SEES (SHIMMER EFFECT) SUPERIMPOSITION

A lovely SCOTTISH GIRL wearing the long-skirted tartan of a Scottish Country dancer twirls gracefully, as if to unheard bagpipes. Her plaids are bright red, yellow, and blue. A long scarf of the same hues is flung across one shoulder and held in place by a large, ornately carved broach.

BACK TO SCENE ANGLE, SULU

He is even more trancelike than the others. He sees:

WHAT SULU SEES (SHIMMER EFFECT) SUPERIMPOSITION

A beautiful MERMAID with green hair and a gleaming silver tail floats before him, combing her tresses with a sea shell.

SULU'S VOICE (O.S.)

I hear mermaids singing...

BACK TO SCENE MED. SHOT, FAVORING SPOCK

reacting to Sulu and Scotty.

SPOCK

The images appear to vary, Captain.

ANGLE FAVORING UHURA

UHURA

(bewilderedly)

What images, Mr. Spock?

ANGLE, SPOCK AND KIRK

They look at Uhura, surprised.

KIRK
You don't see them?

ON UHURA

UHURA
No, sir.

ON LT. TRASK

TRASK
(puzzled)
Neither do I, Captain.

MED. SHOT, KIRK AND SPOCK

They exchange a puzzled glance.

KIRK
Try another sensor reading,
Mr. Spock..

Spock bends over his hooded viewer as Kirk returns frowningly to his command chair. Suddenly he glances up at the empty air, as if the vision has caught his attention again. His face softens dreamily, becomes trancelike.

KIRK
(murmuring)
The heartbeat of a beautiful
woman...

MATCH CUT TO:

INT. SICK BAY - OUTER SECTION MED. SHOT, MC COY

He stares dreamily into space, murmuring:

MC COY
Magnolias in bloom...

WHAT MC COY SEES (SHIMMER EFFECT) SUPERIMPOSITION

A beautiful young WOMAN in a wide-brimmed hat and the long, full skirt of a Civil War belle floats in the air before him. She is pale-skinned and fragile looking, long blond curls falling to her bare shoulders. She carries a basket overflowing with lilacs and magnolia blossoms.

MC COY'S VOICE (O.S.)
(emotionally)

I kiss your lovely white
hand, my dear...

BACK TO SCENE

MED. SHOT

As MC Coy bows gallantly and lifts a long stethoscope-like tube hanging on a nearby wall to his lips. Over this:

NURSE CHAPEL'S VOICE (O.S.)
(startled)

Dr. McCoy!

WIDER ANGLE

As McCoy turns sharply and sees her in the doorway.

NURSE CHAPEL
(worriedly)
Are you all right, Doctor?

McCoy straightens sheepishly.

MC COY
I'm fine - fine..

She continues looking at him worriedly as we -- ~~OUT~~ **DISSOLVE TO:**

INT. ENTERPRISE BRIDGE MED. SHOT, SPOCK AND KIRK

Kirk sits in his Command Chair staring dreamily into the air, more trancelike than ever. Spock is more alert. *O.S., The SIGNAL*

CONTINUES softly.

SPOCK
(as if continuing)
..Readings are still jumbled,
sir, but ~~what they indicate~~
~~that~~ they indicate...

KIRK

(overlapping dreamily)

Never mind. → Try again later, Spock...

He looks toward the O.S. Viewing Screen, his dreaminess increasing.

SPOCK (insistently)

It is odd that only the
men are affected, Captain.
I suggest that we proceed
with...

His words trail as he reacts to something on the Viewing Screen, O.S.

SPOCK

(slowly, eyes
widening dreamily)

...that we proceed cautiously
until...

His voice trails away as he continues staring at the O.S. screen.

P.O.V. SHOT THE VIEWING SCREEN

A luminous, fluffy, inviting pink cloud begins to APPEAR on the screen. Deep in its center, the faint outlines of a small planet can be glimpsed. The cloud GROWS LARGER and WOMEN'S VOICES are HEARD. There is light, provocative laughter, sweetly hummed melody, a chorus of caressing murmurs.

BACK TO SCENE FULL SHOT, THE BRIDGE

The men stare at the screen as if mesmerized, their delight and fascination increasing.

KIRK

(shouting)

Scotty!

SCOTTY

(excited)

Yes, sir..

KIRK
Increase speed to Warp Nine!

ANGLE FAVORING SCOTTY

SCOTTY
(enthusiastically)
Aye, Captain! Aye!

He James buttons on the Engineering Panel. The ENGINE HUM INCREASES and the ship quivers slightly. Lt. Trask grips her chair uneasily, looking toward:

UHURA

Also gripping her chair tensely, exchanging a look with Trask.

ANGLE, THE VIEWING SCREEN

The pink cloud grows larger and larger until it fills the screen in a burst of SCARLET LIGHT & LOUD, PULSATING SOUND.

BACK TO SCENE WIDE ANGLE

The Bridge is bathed in a blinding RED GLOW and DEAFENING SOUND. Long moment...then the GLOW FADES and the SIGNAL STOPS abruptly. The men remain staring hypnotically at the Viewing Screen.

THEIR POV, THE VIEWING SCREEN

It is empty except for a small, golden-colored planet which pulses like a beating heart.

DISSOLVE TO:

EXT. SPACE ESTABLISHING SHOT THE ENTERPRISE IN ORBIT

It is orbiting the small, pulsating golden planet. Ship and planet are thinly veiled by pinkish mist which gives both an ethereal appearance. Over this:

SCOTTY'S VOICE
(narrating dreamily)
Ship's log, Star Date 5443.8.
Engineering Officer Scott in
command...

INT. ENTERPRISE BRIDGE MED. FULL SHOT

Uhura and Trask sit at their stations looking toward Scotty quizzically. He sits in the Command Chair recording the log, but his eyes are glued raptly on the Viewing Screen.

SCOTTY
(continuing narration)
...We are in orbit around Planet
Two in the Taurean System...

He leans forward, looking at the O.S. planet excitedly.

SCOTTY
Beautiful as heather...

SCOTTY'S POV, THE VIEWING SCREEN

It shows the surface of the planet, relief-map style, as The Enterprise passes above it. But Scotty also SEES a series of SUPERIMPOSED FLASH VISIONS which float toward him like tantalizing bubbles, then BURST & DISAPPEAR. The visions are: A beautifully-petaled flower whose center is a lovely, female face; graceful women's hands undulating rhythmically; golden coins scattering like blown sand; a chrysalis goblet spilling jewels. Over this:

SCOTTY'S VOICE
(dreamily)
Probes and sensors indicate there was once a vast civilization here...ah, lovely lovely...However, life readings are sparse and concentrated. Captain Kirk is beaming down with a scouting party to investigate.

CUT TO:

EXT. PLANET SURFACE FULL SHOT, GARDEN DAY

It is an idyllic wonderland of golden-leaved trees, satiny golden grass, gold-petaled flowers, birds with golden feathers, etc. Paths strewn with assorted jewel-pebbles winds among the trees. Enormous, golden statues dot the garden -- a towering, four-winged swan poised in flight, a huge harp-like instrument, a wide-mouthed urn with two handles (similar to a loving cup), a curved shield with strange markings on it. O.S. NATURE SOUNDS enhance the Eden-like atmosphere.

ANGLE FAVORING HUGE URN

The HUM of the transporter is heard. Kirk, Spock, McCoy, and TWO ENTERPRISE SECURITY GUARDS SHIMMER INTO VIEW beside the urn. Spock carries a tricorder. The party looks around in wondering admiration.

MC COY
It's like something from
an ancient Earth legend!

The others ADLIB exclamations of admiration such as "Wonderful!";
"Look at those trees!", "It's like a dream..!"...

GROUP SHOT, MOVING

As the party wanders fascinatedly among the statues, awed by the beauty of the garden. Spock remains more businesslike than the others, noting details and consulting his tricorder.

ANGLE FAVORING KIRK AND SPOCK

They are slightly ahead of the others. They hold as a golden feather floats near them and Kirk catches it admiringly.

KIRK

(dreamily)

A golden feather. I've wanted one all my life..

SPOCK

(adjusting tricorder)

It is not Terran gold, Captain. It is a similar substance composed of highly magnetized ions. They are nourished by oppositely magnetized ions from this planet's star.

ANGLE UP - AT THE HUGE HARP-LIKE STATUE

A breeze STIRS its golden strings and a haunting CHORD SOUNDS.

MED. FULL SHOT, THE MEN

Looking up at the harp, reacting to the SOUND, an urgency entering their faces.

ANGLE FAVORING KIRK

KIRK

(urgently)

We must find the life forms, Spock.

SPOCK (indicating)

Readings indicate a concentration of them beyond the trees, sir.

KIRK
(to men)
Maintain group formation!

He moves eagerly along a jewel-pebbled path, the others following.
CAMERA PANS WITH THEM and HOLDS ON their backs as they DISAPPEAR
into the golden trees a short distance away.

EXT. STAND OF GOLDEN TREES GROUP SHOT, DAY

As Kirk and the others APPEAR from among the trees and hold,
staring in awed wonder toward:

A GIGANTIC PINK TEMPLE (FULL POV SHOT)

It is pink marble, similar in appearance to the Parthenon. Its
top disappears into the pink clouds far above.

KIRK'S VOICE (O.S.)
I've never seen such architectural
achievement! Only an incredibly
advanced race could have built it!

SPOCK'S VOICE (O.S.)
Its columns are more perfect
than the ancient Vulcan pilasters!

BACK TO SCENE ANGLE FAVORING, KIRK, SPOCK, MC COY

The fascination on their faces increasing.

MC COY
(dreamily)
There's something compelling
about it..

KIRK
(puzzled, trying
to resist)
Yes, I feel it too, Bones.
An imperative need to get
closer.- Sensor reading, Mr.
Spock.

forces his eyes away from the temple,
Spock manipulates his tricorder, a puzzled frown growing on his
face.

SPOCK

It is composed of a substance which resists probe, Captain. I can only determine that it is very old.

KIRK

Any theories?

urgency of our

SPOCK

The feeling suggests visual compulsion, sir. I ~~must~~ advise remaining ~~at a distance~~ until I can determine the extent of its influence.

ANGLE FAVORING MC COY

He is totally entranced, eyes fixed on the O.S. temple.

MC COY

(dreamily)

Only a Vulcan could suspect such beauty of being treacherous.

REACTION SHOT, SPOCK

SPOCK

(stung)(stiffly)

There is no correlation between beauty and lack of treachery, Dr. McCoy.

THREE SHOT, FAVORING KIRK

Looking toward the temple, his trancelike expression increasing. He hesitates, glancing around, then the temple's lure captures him again.

KIRK (dreamily)

There's no apparent danger, Spock. *(to men)*
Advance..

He strides eagerly toward the temple steps, the others accompanying.

ANGLE, AT TEMPLE STEPS

As the men ENTER to them and stand looking upward. Each of the steps is almost waist high.

MEN'S POV, THE STEPS ANGLE UP

They seem to stretch upward unendingly.

REVERSE ANGLE, KIRK AND MEN

Kirk leading, they climb the steps laboriously, resembling pygmies in a land of giants.

FULL SHOT, TEMPLE ENTRANCE DOORS

They OPEN SILENTLY as the men ENTER to them. The party EXITS into the temple.

INT. TEMPLE AUDIENCE CHAMBER MED. FULL SHOT

SHOOTING THE LENGTH of the huge room, PAST luxurious silken lounge hammocks, golden cube-tables, abstract ornaments carved from jewels, TOWARD a high, cushioned dais. A bevy of breath-takingly beautiful WOMEN in short, toga-like costumes lounge on the dais. Their skin is a soft, golden color. Their hair is flowing and rainbow-hued. Their eyes are violet. They wear wide, golden bands on their upper arms with small, node-like decorations on them. They rise eagerly as Kirk and the men ENTER and we see that they are all seven or eight feet tall.

GROUP SHOT, THE MEN

staring at the women with astonished admiration. ~~XXXXXXXXXXXX~~
~~XXXXXXXXXXXX~~

SECURITY GUARD #1
(ecstatic fervor)

They're the most beautiful
women I've ever seen!

Kirk and the others ADLIB agreement, even Spock dreamily entranced.
Suggested ADLIBS: "Radiant!", "They're formed like goddesses!",
"Such eyes!", etc.

KIRK
Are they true humanoids,
Bones?

McCoy forces his glance from the women, consults his tricorder.

MC COY

Their form is humanoid, Jim.
but there are many
internal differences. -
Their bodies appear to
function on a high psycho-
kinesis level.

SECURITY GUARD #2
(completely enthralled)
Who cares how they function!

WIDE ANGLE

As the women surround the group of men, exclaiming with delight.

WOMEN
(variously)
"They are here!"..."Such
wondrous ones!"..."They honor
us!" etc.

As they swarm closer, Kirk and the other men feel sudden, sharp
dizziness. They reel, trying to maintain their equilibrium. Over
this:

THE MEN (variously)
I feel dizzy!... So do I!"
..."Head's spinning!"..."All
going in circles!"

ANOTHER ANGLE

As the women support the men reassuringly.

WOMEN
(variously)
"It's nothing!" "It will pass,
Wondrous Ones!"..."Our atmosphere
requires adjustment"..."You will
soon recover, Honored Ones!"...

Moment, then the dizziness passes and the men straighten. They
stare at the women in dazed adoration, completely spellbound now
by their beauty.

MED. SHOT

The tallest of the women steps forward and extends her hands to
each of the party in turn. This is THEELA. Her voice is like music.

THEELA
(warmly)
I am Theela, the Head Female.
Welcome, James Kirk...Dr. McCoy
...Mr..Spock... Welcome, Junior
Officers.

The other women CHORUS "Welcome, Honored Ones." Kirk and his
party ADLIB dreamy greetings, surprised and flattered by the welcome.

"THE LORELEI SIGNAL"

KIRK

How do you know our names?

THEELA

The Opto-Aud revealed you to us.

She turns toward a gleaming, silvery blue curtain which covers a section of the chamber wall, HUMS a single, soft note.

ANGLE ON THE CURTAIN

It glides silently aside to reveal a huge, transparent cube jutting from the wall. In its center is an in-depth image of The Enterprise.

~~(CONTINUED)~~~~CONTINUED~~

THEELA'S VOICE

Who journeys within this craft?
Reveal!

The Enterprise image DISSOLVES and is REPLACED by an image of the ship's bridge. Scotty sits in the Command Chair as before. Uhura and Yeoman Trask are busy at their respective stations.

BACK TO SCENE - FAVORING KIRK AND THEELA

Theela HUMS softly again.

ANGLE ON THE CURTAIN

It slides silently closed.

GROUP SHOT - KIRK, THEELA, SPOCK, MCCOY

The men looking toward the curtain interestedly.

SPOCK

Tonal control--fascinating.

THEELA

The Opto-Aud will reveal whatever is asked, Mr. Spock.

(intimate smile)

It has told us much about you...

Spock looks rather uncomfortable.

SPOCK

(stiffly)

Indeed...

GROUP SHOT - THE OTHER WOMEN

They GIGGLE at Spock's reaction.

ANGLE, THEELA AND KIRK

THEELA
We are grateful that you
heard the signal, Captain.

Kirk stares at her dreamily. He seems to be having trouble remembering the reason for their presence here.

KIRK
The signal? -- A distress call,
wasn't it?

Theela's smile fades, and a sadness enters her face for an instant, then she forces cheerfulness.

THEELA
I will explain its meaning
later. - We have prepared a
feast to celebrate your
presence...

WIDER ANGLE

As the women assist each man to a hammock, pile pillows at their feet, bring golden trays of exotically colored fruit, and golden goblets filled with bubbling liquid. ~~During~~ During this, the women ADLIB such compliments as: "Refresh yourselves, Adored Ones," "How broad your shoulders are!", "Ask whatever you wish, Honored Males..." CAMERA PULLS BACK to show each man with a cluster of adoring women around him. The five men completely enthralled, looking from one lovely face to another, delighted by the attention.

FADE OUT.

END ACT I.

ACT II.

FADE IN:

EXT. SPACE THE ENTERPRISE (FLYBY)

It is still orbiting the golden planet. ESTABLISH, then CUT TO:

SICK BAY MAIN ROOM
INT. SECTION OF ~~ENTRANCE~~ CORRIDOR - FULL SHOT

A group of five or six MALE CREW MEMBERS crowd around a Viewing Screen on which the golden planet pulsates as before. They are blocking the ~~corridor~~ DOOR TO THE WARD.

MED. SHOT - ~~ENTRANCE~~ AT SICK BAY DOOR

As its PANELS OPEN and Uhura ~~enters~~ ENTERS into the ~~corridor~~. She looks toward the men quizzically, then thrusts through the group. Over this:

UHURA

Excuse me...Let me through,
please...Sorry...

The men seem oblivious to her, remain staring at the screen. Uhura EXITS ~~down the corridor~~ into the ward.

WARD
INT. SICK BAY - MED. SHOT

A husky MALE CREW MEMBER lies on an Examination Bed. The Diagnostic Panel above the bed has several LIGHTS GLOWING. The patient is staring fixedly at the nearby Viewing Screen and the golden planet. He seems completely oblivious to NURSE CHAPEL, who stands beside the bed making notations on a chart.

WIDER ANGLE

As Uhura ~~ENTERS~~ ward from the ~~corridor~~, frowning uneasily.

UHURA

Christine--there's something
wrong with the men.

(CONTINUED)

Nurse Chapel NODS worriedly.

NURSE CHAPEL

Their pulse rate is abnormally high, and so is their blood pressure. They also seem to be experiencing a tendency toward daydreams and fantasies.

UHURA

There's a work stoppage too. No sensor readings from the labs, no Engineering studies...

NURSE CHAPEL

Have you reported it to Mr. Scott?

UHURA

(nods)

Yes, but he just keeps staring at the planet. Like the rest of them.

ANGLE ON CREWMAN

He elbows up, staring at the Viewing Screen excitedly. He is breathing heavily, as if from physical exertion.

NURSE CHAPEL'S VOICE (O.S.)

It's getting worse, Uhura!

MED. SHOT

Uhura NODS tightly.

UHURA

We better run some scans.

CUT TO:

INT. TEMPLE AUDIENCE CHAMBER (SAME) FULL SHOT

In the center of the chamber, DARA, an exquisitely lovely giantess, juggles golden apples expertly. Kirk and the other men watch her from their respective hammocks. All have several lovely women

clustered around them. They are drinking the bubbling liquid from their goblets and lounging in dreamy delight. Theela kneels at Kirk's feet. O.S., SOFT MUSIC THROBS hauntingly. Over This:

KIRK'S VOICE

(narrating dreamily)

Captain's log, Star Date 5443.9.

The beauty of this place is unequalled. It's the answer to all a man's dreams..

(increased dreaminess)

Exquisite in every way... We're here to investigate...

(hesitates)(uncertainly)

...to investigate... the women radiate delight...

CLOSER ANGLE, DARA

She tosses apples above her head, catching them deftly. Over this:

KIRK'S VOICE

(continuing
musingly)

So far, our mission is most successful..

MED. SHOT, KIRK AND THEELA

THEELA

Do you find our women more beautiful than those of other planets?

KIRK

(fervently)

They're the most beautiful women in the galaxy! - But where are your men?

THEELA

They occupy another compound.

Kirk looks at her, surprised.

KIRK

Another compound? Why?

THEELA

(face clouding)

It is necessary.

WIDE ANGLE

As Dara calls suddenly:

DARA
Captain Kirk!

She tosses Kirk a golden apple. He rises to catch it, reels dizzily and almost falls. Theela and several of the women catch him.

ANGLE FAVORING SPOCK

He starts toward Kirk.

SPOCK
Captain!

He hesitates, swaying.

ANGLE FAVORING MC COY AND THE TWO SECURITY GUARDS
on their feet, reeling and staggering.

FULL SHOT

as the women rush to their assistance.

THEELA
Take them to slumber chambers.
They must rest!

CAMERA FOLLOWS ACTION as the men stagger toward an adjoining corridor, the women supporting them.

MC COY
(slightly slurred)
Probably that nectar. It's
potent as Saurian brandy!

THEELA
(soothingly)
You are still adjusting to
the richness of our atmosphere.

The men EXIT.

MED. SHOT, THEELA AND DARA

Looking after them sadly, tears welling into their eyes.

CUT TO:

INT. SLUMBER CHAMBER MED. FULL SHOT

It is luxuriously furnished and ornamented, only dimly illuminated. Kirk lies asleep on an enormous, cushioned dais. It is veiled with iridescent curtains so we can't see him clearly. He seems to be wearing a dark, shroud-like garment and he has a gold headband with a large gem in the center on his brow. We see him in silhouette as he stirs and tries to rise. He reels back dizzily onto the cushions, raises his hands to the headband and tries to remove it. It is too tight. He tries to force it apart with his fingers, but it seems to be locked in some way. As he sits up, still trying to force the headband open, he HEARS mCCoy's voice O.S. It sounds older, somewhat querulous.

MC COY'S VOICE
(urgently)

Jim! Jim!

MED. SHOT, CURTAINED ARCHWAY

As McCoy ENTERS unsteadily, stands swaying. He wears a dark shroudlike garment like Kirk's and a similar headband. His hair is greying, his back bent slightly, his face lined like that of a man of sixty. Spock ENTERS behind him, also rather unsteady. His hair is also touched with gray and he looks somewhat older, but due to Vulcan longevity the ageing process is considerably less.

REVERSE ANGLE, THE DAIS

As Kirk thrusts the curtains aside weakly and looks out at Spock and McCoy in horror. ZOOM IN on Kirk to show that there is a streak of white in his hair, the lines of a man about fifty on his face.

SHARP CUT TO:

INT. ENTERPRISE BRIDGE MED. SHOT

Scotty sits in the Command Chair, listening inattentively, as Nurse Chapel and Uhura report to him urgently. His eyes remain dreamily on the Viewing Screen.

NURSE CHAPEL
(as if continuing)
...Lieutenant Uhura and I have
run comparative scans, sir.
There's a probe locked onto
the ship..

Scotty NODS absently.

NURSE CHAPEL
(increased urgency)
It's severely enervating to humanoids,
Mr. Scott.

Scotty looks up absently.

SCOTTY

Is it, luv?

NURSE CHAPEL

Exposure causes increasing weakness.

SCOTTY

(dreamily undisturbed)
The Captain will contact us if there's trouble. Don't worry yourself, lass.

(waves them airily away)

Run along now. I'm very busy.

He turns back to the Viewing Screen, humming "Coming Through the Rye".

MED. SHOT, UHURA AND CHAPEL

They exchange a worried look, then Uhura crosses decisively to her Communication Panel, puts on her earphones and adjusts dials.

UHURA

Lt. Uhura to landing party. Lt. Uhura to landing party...Come in please...Can you read me, Captain?...

(as there is no answer; increased urgency)

Landing party, come in! Urgent!Come in, landing party! Come in!...

Long moment, then Uhura removes her earphones, shaking her head.

UHURA

No contact..

NURSE CHAPEL

They could be in terrible danger, Uhura! We have to do something!

UHURA

(helpless dismay)

What? Mr. Scott's in command. Unless he orders it, we can't make a move!

CUT TO:

INT. TEMPLE AUDIENCE CHAMBER MED. FULL SHOT

Kirk, Spock, McCoy and the two Security Guards (as aged as the others) confront Theela, who sits on the dais looking down at them. In B.G., Dara and a number of other women stand listening. The men sway weakly and the jewels on their headbands GLOW more brightly than when we last saw them.

KIRK
(haltingly)(as if continuing)
These clothes..and the headbands..
how did we get them?

THEELA
(gently)
The headbands are tokens of
our esteem for you, Captain.

ANGLE, SPOCK
Spock is less affected than the others, his voice stronger.

[illegible]

SPOCK
Where is our equipment, Madame?

ANGLE, THEELA

THEELA
(sweetly)
You do not need it here, Mr.
Spock.

MED. SHOT, FAVORING KIRK

KIRK
I would like to...to go
back to my ship...
(frowns uncertainly)
I have...duties..
(remembers)
That's it..duties..

Kirk sways, clutching Spock's arm for support.

ANGLE FAVORING THEELA

THEELA
(gravely)
That is impossible, Captain.
- Your happiness is our first
concern. You may have what-
ever you desire here.

TWO SHOT, SPOCK AND KIRK

SPOCK
(coldly, steadying
Kirk)
We desire to leave, Madame.

WIDER ANGLE

THEELA
(sadly)
You cannot leave, Mr. Spock.
You are needed here. Soon all
the men on your ship will feel
as you do..They are all needed...

KIRK
(mustering
remaining strength)
We must go..

He turns toward the door unsteadily, the others following. Spock
steadying McCoy who almost falls.

ANGLE FAVORING THEELA AND THE WOMAN

THEELA
(sharply)
Obstruct them!

CAMERA FOLLOWS ACTION as the women intercept Kirk and his companions,
forming a line between them and the doors. The men hesitate,
swaying with sudden, increased weakness. Then they gather all
their strength and try to thrust the women aside. The giantesses
grip their arms and push them back.

ANGLE FEATURING THE MEN

The contact seems to increase their weakness sharply. They stagger,
clutching their heads, and fall weakly to the floor. ZOOM IN on
the jewels in their headbands to show them GLOWING with sudden
brightness. HOLD BRIEFLY, then:

GROUP SHOT, THE FIVE MEN

They look up at the women helplessly.

WHAT THE MEN SEE ANGLE UP - POV

They are imprisoned in a circle of long, gorgeous, gigantic female legs.

DISSOLVE TO:

INT. ENTERPRISE BRIDGE MED. SHOT, SCOTTY

He lounges dreamily in the Command Chair, eyes on the Viewing Screen and the golden planet. Wearing a Scots beret jauntily on the side of his head, he sings an old love ballad in either Welsh or Gaelic. (NOTE: Selection of ballad must be left to Mr. Doohan since this writer knows nothing of either Gaelic or Welsh.)

WIDER ANGLE

As Uhura and Nurse Chapel ENTER from the turbo-lift and hold, watching Scott in dismay. He finishes the last of the ballad and starts recording the ship's log.

SCOTTY

(narrating dreamily)

Ship's log, Star date 5444.8.
Engineering Officer Scott in
command...It's as bonny a
planet as any in the galaxy.
The lasses are fair as Queen
Mary Stewart herself...

(sings a few
words in Gaelic
again, then:)

Nary a word from old Kirk. Nae
doubt he's prancin' the Highland
Fling...

His words trail and he flips off the recorder, his attention going back to the Viewing Screen.

TWO SHOT, UHURA AND NURSE CHAPEL

UHURA

You're right. He is worse!

NURSE CHAPEL

(sotto)

Medical scans show he's in
a state of complete euphoria.
Totally irresponsible.

Uhura crosses unhappily to Scotty, CAMERA MOVING WITH HER.

UHURA

Mr. Scott..

SCOTTY

(indicating Viewing
Screen dreamily)
They're dancing the 'Fling',
lass. Hark the pipes.

UHURA

(steeling herself,
firmly)

As Senior Lieutenant, I'm taking
responsibility for the safety
of this ship, sir.

SCOTTY

(smiles at her
absently)

Very thoughtful of you, luv.

UHURA

(turning on ship's
log recorder)

Ship's log, Star date 5444.8.
Lieutenant Uhura speaking. - Due
to the condition of Engineering
Officer Scott's health, I am
assuming command of the Enterprise.
I accept full responsibility for
my decision. Detailed account
of this action will be reported
later.

(flips off
recorder)

Nurse Chapel, until further
notice, you will act as Chief
Medical Officer.

NURSE CHAPEL

Yes, Lieutenant.

CUT TO:

INT. TEMPLE - SMALL, DIM CHAMBER GROUP SHOT, KIRK, SPOCK, MC COY,
TWO SECURITY GUARDS

They lie on a small slumber dais, just awakening groggily from sleep. The chamber is otherwise deserted. We see that the men have aged even more. McCoy's hair is almost white, Spock's eyebrows show traces of gray, there are deeper lines around Kirk's eyes.

KIRK
(glancing around)
They've gone.

SPOCK
Yes.
(stands experimentally)
Much of my weakness seems to have passed. The effect appears to come and go as our proximity to the women increases or decreases.

~~XXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

Kirk and the Security Guards rise also, ADLIBING that they too feel stronger.

MC COY
(rising unsteadily;
looking at the others)
We're still aging.

KIRK
Let's see if we can get out of here.

He crosses to the entrance panel, tries to open it but it's locked.

KIRK
We need something to force the locking device.

SPOCK
(indicating)
Your medikit, Doctor. It may contain something ~~XXXXXXXXXXXXXXXXXXXX~~ which will help us.
~~XXXXXXXXXXXXXXXXXXXX~~

McCoy looks at ~~his~~ the tassel around his waist, surprised to see his medikit ~~was~~ attached to it. *He hands the kit to Spock,*

MC COY
I wonder why they let me keep it.

SPOCK
(examining kit
contents)

Perhaps they saw no practical
use in it.

(removes a delicately
pronged metal probe)

If the lock is magnetized, this
may ~~thereby~~ disrupt its field.

He crosses to the door and inserts the probe carefully ~~intex~~ between
two sections of the panel. Long moment, as he manipulates it...
then the panel slides open just enough to allow the men to squeeze
OUT of the room. CAMERA FOLLOWS ACTION.

INT. TEMPLE AUDIENCE CHAMBER FULL SHOT

SHOOTING TOWARD the adjoining corridor as Kirk and the men APPEAR
cautiously and move to the audience chamber archway. They hold,
glancing around to be sure the chamber is completely empty, then
Kirk motions them forward again. CAMERA PANS WITH THEM as they
cross stealthily to the huge entrance doors, which OPEN SILENTLY
as before. As the men EXIT:

MED. SHOT, THEELA

She ENTERS the Audience Chamber from the corridor and sees them.

THEELA
(calling loudly)
Assistance! Assistance!

WIDER ANGLE

Dara and several OTHER WOMEN hurry INTO SCENE.

THEELA
(indicating doors)
~~They're not!~~ We must recover
them!

The women rush toward the entrance doors.

EXT. TEMPLE - MED. FULL SHOT - DAY

SHOOTING TOWARD the temple steps as Kirk and the other men scramble down then, falling and rolling to the bottom. They race toward the trees as the women EMERGE from the temple and swarm down the steps in pursuit. *With the appearance of the women, the men's headbands glow brightly again.*

EXT. GARDEN - MED. SHOT

As Kirk and the men APPEAR from the trees and hold, looking around desperately. They are breathing heavily. Spock is assisting McCoy. *all are fast losing strength.*

KIRK
(indicating)
This way--we'll hide in the urn.

~~(CONTINUED)~~

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~~CONTINUED~~ (1)

MED. SHOT - THE URN WHERE PARTY BEAMED DOWN

As the men ENTER to it. Spock leaps up and grips one of its handles. He pulls himself to a sitting position on the handle, reaches down and assists McCoy to his side. CAMERA FOLLOWS ACTION as Spock boosts McCoy up to the rim of the urn. McCoy clammers over it and DISAPPEARS into the urn. Spock follows. As the two Crewmen start the climb:

FULL SHOT - THE WOMEN

They race into the trees and hold, glancing around at the various paths. Suddenly Theela sees a piece of CLOTH, torn from one of the men's dark costume. It hangs from a golden bush beside the path taken by the men. She recovers it.

THEELA

This way...!

She darts away along the path, the other women following.

ANGLE - AT URN

As the last Crewman DISAPPEARS into it. Kirk stands on the handle, grips the rim of the urn but his fingers slip and he almost falls to the ground. Clutching the handle, gasping, he recovers himself and tries again. This time he hangs on, drags himself painfully upward. He HEARS the APPROACH of running feet, redoubles his efforts and clammers over the rim.

INT. URN -

as Kirk slides down its sides to the bottom where the others are huddled.

WIDE ANGLE - THE TREES

Dara and the women swarm INTO VIEW, looking around sharply. They separate, searching the various paths.

INT. URN - MED. SHOT - KIRK AND THE MEN

They huddle tensely at the bottom of the urn listening to the O.S. FOOTSTEPS & VOICES of the women. The SOUNDS are very CLOSE.

WOMAN'S VOICE

They are not here, Theela!

~~(CONTINUED)~~

THEELA'S VOICE

Come -- we will search beyond
the gardens!

The FOOTSTEPS & VOICES FADE into the distance. The men exchange
relieved glances. Suddenly Kirk notices their headbands.

KIRK

The headbands! Look at them!

CLOSE POV SHOT, KIRK'S HEADBAND

The gem in it is dull again, no longer glowing.

BACK TO SCENE

As all the men examine their headbands - all have stopped glowing.

SPOCK

(thoughtfully)

I have noticed that their
glow diminishes when the
women are not present.

KIRK

What are you getting at,
Spock?

SPOCK

They could be magnetic conductors
which transfer our vital energy
to the bodies of the women.

MC COY

You mean they're actually
draining our life forces?

SPOCK

(nods gravely)

That would account for our
rapid aging, Doctor. And our
weakness.

The men raise their hands to the bands, try to force them off. Spock
~~remains motionless, watching them.~~ *nothing happens:* *As*

SPOCK

It would appear that the
bands can only be opened
by the touch of a female
hand.

The men give up, lie back weakly.

~~no-see~~ SECURITY GUARD #2
(grasping) (bitterly)
~~The women are so beautiful~~
~~I can't believe they're~~
~~killing us!~~ *Never thought I'd die from beautiful women!*

ANGLE FAVORING KIRK

KIRK
How long do we have, Spock?

SPOCK
We seem to be aging ten years
per day, Captain.

GROUP SHOT, FAVORING MC COY AND SECURITY GUARDS

The look at Spock in horror.

MC COY
Ten years! In three days,
we'll be old men!

ANGLE FAVORING KIRK

KIRK
We've got to contact the ship
before it's too late! - I'm
going to the temple. Maybe I
can find our communicators before
the women get back.

He climbs unsteadily to his feet, stands swaying as O.S. the
haunting CHORD is heard on the strings of the harplike statue. The
sound brings a dreamy expression to Kirk's face.

KIRK
(haltingly, captured
by the spell again)
Perhaps we shouldn't go...the
weakness may pass...

ANGLE FAVORING MC COY AND SECURITY GUARDS

They too are spellbound again. They ~~adlib~~ MURMUR adlibs of agreement.

ANGLE FAVORING SPOCK

He is fighting for control.

SPOCK (covers ears)
Do not listen to the sound!
It is a form of audio-compulsion.

ANGLE FAVORING THE OTHERS
They look at Spock dreamily.

~~XX~~
~~XX~~

KIRK
But it's so lovely...

SPOCK
~~Captain!~~ It will draw you
back to the women!

Kirk shakes his head as if to clear it, puts his hands to his ears. The other men do the same. Slowly the trancelike expressions leave their faces. The CHORD FADES slowly into ~~silence~~ silence.

ANGLE FAVORING SPOCK

He lowers his hands, listening, nods to the others. They also lower their hands.

GROUP SHOT

SPOCK
I have retained more strength
due to the longer Vulcan life
span, Captain. It is wiser
if I go to the temple.

Kirk hesitates, then NODS. He and the Security Guards lift Spock until he can grasp the rim of the urn. He pulls himself upward and climbs OUT OF SCENE.

CUT TO:

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~~CONTINUED~~ (3)

~~I~~ ^{SPOCK} have retained more strength,
Captain. It is wiser if I go.

~~CHOCOLATE~~

~~Kirk hesitates, then nods. He and the two crewmen lift Spock until he can grasp the rim of the urn. He pulls himself upward and climbs OUT OF SCENE.~~

~~SCENE TO:~~

INT. TEMPLE AUDIENCE CHAMBER - MED. SHOT

As Spock APPEARS in the open entrance doors, hesitates, swaying weakly. Then he crosses to the curtain concealing the Opto-Aud, CAMERA MOVING WITH HIM. Carefully, he HUMS the note which we heard Theela hum in an earlier scene.

ON THE CURTAINS

They glide silently aside. The transparent cube is vacant.

~~Equipment~~ SPOCK'S VOICE (O.S.)
The ~~equipment~~ belonging to the men
of ~~The~~ Enterprise. Where is it?
Reveal!

An IMAGE APPEARS slowly within the cube. It is the dais at the end of the audience chamber. A panel in the front of the dais SLIDES OPEN. Inside, the tricorder, phasers, and communicators can be glimpsed.

BACK TO SPOCK

He crosses unsteadily to the dais, searches briefly for the release button and presses it. The panel indicated in the Opto-Aud SLIDES OPEN. In the compartment behind it, is the Enterprise equipment. Spock takes out his communicator.

SPOCK
(into communicator)
Spock to Enterprise.

CLOSE SHOT - SPOCK'S ~~HEAD~~ HEAD BAND

Suddenly ~~it~~ begins to GLOW.

the gem

~~(CONTINUED)~~

~~SCENE~~ (1)
BACK TO SCENE

Spock sways with sudden dizziness, the ~~ambience's~~ ^{headband's} GLOW INCREASING.

EXT. TEMPLE - FULL SHOT

ANGLE DOWN the steps TOWARD the women as they APPROACH the steps and ascend.

INT. TEMPLE AUDIENCE CHAMBER

SPOCK
(clutching dais;
urgently)

Come in, Enterprise... Come in...

~~WHURRA'S~~
~~WHURRA'S~~ VOICE
(on communicator)

Enterprise...

FULL SHOT - TEMPLE DOORS

As the women APPEAR just beyond them, moving toward the audience chamber.

MED. SHOT - SPOCK

looking toward the O.S. women, alarmed. He staggers weakly.

~~WHURRA'S~~
~~WHURRA'S~~ VOICE
(on communicator,
increased urgency)

Enterprise. Do you read me, *Mr.*
Spock?

Spock steadies himself.

SPOCK
(into communicator)
Request rescue party. All female...

~~WHURRA'S~~ VOICE (O.S.)
Quickly! Restrain him!

Spock looks toward the doors.

~~(CONTINUED)~~

SPOCK'S POV, THE ENTRANCE DOORS

Theela and the other women SWARM INTO the temple.

BACK TO SPOCK

The gem in his headband GLOWING PULSATINGLY NOW.

SPOCK
(into communicator,
desperately)
Repeat -- all female...all...

His knees buckle and he collapses to the floor, the women ENTERING
and encircling him as we --

FADE OUT.

ACT III.

FADE IN:

EXT. SPACE THE ENTERPRISE (FLYBY)

Still orbiting the planet. CUT TO:

INT. TRANSPORTER ROOM WIDE ANGLE

are lining up
Lt. Trask and THREE other Enterprise CREW WOMEN/~~men~~ at attention
facing Uhura. They are all lithe and athletic looking. All wear
phasers. Nurse Chapel, carrying a medical tricorder, stands nearby.
Over this:

UHURA'S VOICE
(narrating)(briskly)
Ship's log, Star date 5444.9.
Lt. Uhura commanding. - We
have assembled ~~an all-female rescue party~~
an all-female rescue party in
accordance with Mr. Spock's
request. The women are top
specialists in both defense
and offense...

CLOSER ANGLE, UHURA

As she flips on a nearby intercom.

UHURA
Lt. Uhura to Bridge.

SCOTTY'S VOICE
(on intercom, dreamily)
Bridge. Scott here.

UHURA
Rescue party assembled, Mr.
Scott.

SCOTTY'S VOICE
That's nice.

UHURA
(frowning)
We're beaming down now. We'll
maintain close communication.
Fifteen minute intervals.

SCOTTY'S VOICE
Have a good time, luv...

Uhura flips off the intercom and turns to the women.

WIDE ANGLE

UHURA
Remember, this is a rescue
mission. Remain alert at all
times.

The women ADLIB crisp affirmatives.

UHURA
(indicating transporter)
Take your places.

The six women step to the Transporter platform. Uhura NODS to
a CREW WOMAN who stands at the control console. She adjusts the
knobs. The women SHIMMER OUT of scene.

CUT TO:

INT. TEMPLE AUDIENCE CHAMBER - MED. FULL SHOT - ENTERPRISE WOMEN

As they SHIMMER INTO VIEW, one after another, in the center of the chamber. They find themselves confronting:

THEELA AND THE PLANET WOMEN

They are assembled near the dais, their faces grave. Theela steps forward and addresses Uhura.

THEELA

Greetings. I am Theela, Head *Female*
~~Woman~~ of this Compound.

GROUP SHOT - THE ENTERPRISE WOMEN

They are somewhat taken aback by the size of the planet women. Uhura steps forward.

UHURA

(crisply)

Lieutenant Uhura of the Starship Enterprise.

THEELA

What is your mission here?

UHURA

(grimly)

To find Captain Kirk and his party.

MED. SHOT - UHURA, THEELA, NURSE CHAPEL

THEELA

Kirk? There is no one of that designation here.

UHURA

We got a distress call from First Officer Spock. These co-ordinates.

THEELA

(negative head shake) *(coldly)*

That designation is also unfamiliar. - *Return to your ship. You are not wanted here.*

~~Suddenly Nurse Chapel sees the communicator which Spock dropped.~~

~~It is on the floor partially hidden by a cube table.~~

~~It is on the floor partially hidden by a cube table.~~

~~(CONTINUED)~~

~~CONTINUED: (1)~~

~~(sharply)~~

~~Uhura!~~

~~BACK TO SCENE - WIDER ANGLE~~

~~as Nurse Chapel recovers the communicator and gives it to~~
~~Uhura.~~

~~MED. SHOT~~

~~as Uhura turns to Theela angrily.~~

~~Uhura:~~
~~This is Enterprise equipment!~~

~~(coldly)~~

~~Return to your ship. You are~~
~~not wanted here.~~

WIDER ANGLE

UHURA

Not till we find Captain Kirk.

Theela motions sharply to the surrounding women.

THEELA

Restrain them!

The giantesses converge on the Enterprise women.

UHURA

(to her party)

~~Enterprise women~~ *Phasers on stun!*

(as they obey)

~~Enterprise women~~ *Fire!*

The Enterprise women FIRE their phasers at the oncoming giantesses.

ON THE PLANET WOMEN

as the phaser BEAMS STRIKE them and they collapse to the floor,
unconscious.

MED. SHOT

as Uhura strides toward the adjoining corridor, the Enterprise
women following. Over this:

(CONTINUED)

CONTINUED: (2)

UHURA

Search the temple. Parties of two.

The Enterprise women ~~EXIT~~ into the corridor as we

CUT TO:

~~INT. SMALL CHAMBER~~ ~~THE DOUBLED SIGNAL~~ (SAME) MED. SHOT

The room is very dim. Spock lies on ^{the} dais, his face haggard--deeper lines on it now. The hood of his ~~garment~~ covers his head and partially hides his features. His eyes are open and he breathes raspingly. He lifts his head weakly as he HEARS VOICES O.S.

UHURA'S VOICE (O.S.)

No sign of them anywhere.

~~THE DOUBLED SIGNAL~~ (SAME)

~~They are the last people.~~

MED. SHOT - CHAMBER ENTRANCE

as Uhura and Nurse Chapel ~~enter~~ through its curtains, and look toward Spock.

~~THE DOUBLED SIGNAL~~

His increased age and shadowed face make him seem an elderly stranger. He moves his lips, trying weakly to speak, but can't do it.

~~BACK TO UHURA AND NURSE CHAPEL~~

They exchange a compassionate look.

~~THE DOUBLED SIGNAL~~

Excuse us, sir. We didn't mean to disturb you.

They start away.

MED. CLOSE SHOT - SPOCK

gathering his strength, he lifts his head higher--eyes sharpening with concentration as he stares toward the O.S. women.

~~(SCENE END)~~

INT. ADJOINING CORRIDOR TWO SHOT, UHURA AND CHAPEL

Moving along the corridor. Suddenly Nurse Chapel holds sharply,
HEARING Spock's voice in her mine.

SPOCK'S VOICE
(echo chamber effect)
Miss Chapel...Miss Chapel...

NURSE CHAPEL
Wait!

UHURA
What is it?

NURSE CHAPEL
(bewilderedly)
I heard Spock's voice...

SPOCK'S VOICE
(echo chamber effect)
Christine..!

WIDER ANGLE
Chapel looks toward a seemingly blank section of wall.

NURSE CHAPEL
It is Spock!
(crossing to wall)
There must be a panel somewhere.

She and Uhura run their fingers along the wall until Chapel locates
a small indentation. She presses it. The narrow entrance panel
to the room OPENS.

INT. CHAMBER MED. SHOT

As Christine and Uhura ENTER quickly. They glance around, orienting
to the dimness, then cross to the dais. Spock lifts his head
slightly, tries to speak. Chapel and Uhura don't recognize him.
Then Chapel brushes the hood from his head.

NURSE CHAPEL
(dismayed)
Mr. Spock!

She and Uhura stare at his aging face in horror.

UHURA
What happened, sir?

ANGLE FAVORING SPOCK

Again he tries to speak, but can't. His eyes close exhaustedly
and he sinks into unconsciousness.

ANGLE FAVORING UHURA AND CHAPEL

NURSE CHAPEL
I have to get him back to
the ship.

UHURA
(tight nod)
I'll report when we find the
others.

She EXITS hurriedly as Chapel speaks into her communicator.

NURSE CHAPEL
Chapel to Enterprise...

SHARP CUT TO:

EXT. GARDEN (SAME) HIGH ANGLE - DAY

The urn in which Kirk and his companions are hidden is in F.G.
A sudden BREEZE rustles the golden tress, and we HEAR O.S.
THUNDER. A jagged STREAK OF GREEN LIGHTNING slices the sky,
and great GOLDEN DROPS OF RAIN begin to fall. HOLD TO ESTABLISH,
then

CUT TO:

INT. URN - MED. SHOT

Kirk, McCoy, and the two Crewmen lie weakly at the bottom of the
urn. They look up, startled, as the RAIN SPLATTERS in on them,
each huge drop like a bucketful of water.

KIRK
We've got to get out of here!

They rise weakly, but slip on the wet sides of the urn. As
they continue their efforts and keep slipping back, the water
in the urn INCREASES SLOWLY. *They try to boost each other to the rim
but are too weak.*

~~CUT~~ CUT TO:

INT. ENTERPRISE SICKBAY MED. SHOT

his eyes closed.
Spock lies on a bed. Nurse Chapel is trying to remove his headband. At last she finds the catch and releases it. She opens the band and sets it aside, prepares an injection and administers it to Spock. Long moment, as she watches him anxiously. At last his eyes open.

CHAPEL
(fervent gratitude)
Spock..Spock..

SPOCK
(weak whisper)(halting)
Instruct female engineer..to
divert ship's energy into..
deflector shields..block
probe..

His eyes close weakly for an instant, then he forces them open again.

SPOCK
(whispering urgently)
Hurry, Christine..

She NODS, turns toward the intercom as we -- CUT TO:

INT. TEMPLE AUDIENCE CHAMBER - FULL SHOT

The planet women are beginning to regain consciousness and rise groggily. Theela is already on her feet, cowering against the dais in terror as Uhura, standing before her, aims her phaser at a cube table and FIRES.

ANGLE ON THE CUBE TABLE

as the PHASER BEAM STRIKES it blindingly and it DISINTEGRATES to nothingness.

BACK TO SCENE - MED. SHOT - UHURA AND THEELA

as Theela and the other women GASP in fright.

UHURA
(angrily)
Release Captain Kirk and his
men or we'll destroy your temple.

THEELA
We do not have them. They escaped.

Uhura lifts her phaser again.

THEELA
Wait! I will tell you of
everything!

She turns toward the Opto-Aud curtain, HUMS the single note.

ON THE CURTAINS

They slide apart to reveal the Opto-Aud, which is without image.

THEELA'S VOICE
The past! Reveal it!

The IMAGE of a tall, handsome, gigantic MAN with short, green ringlets APPEARS within the cube. Beside him, an equally tall, equally imposing WOMAN APPEARS, also with green hair.

THEELA'S VOICE
(continuing)
This is the race from whom
we are descended. They built
this place and all surrounding
it...

The man's IMAGE BLURS, then CLEARS SLOWLY to reveal him as a shrunken, lined OLD MAN with white hair and hunched back. Over this:

THEELA'S VOICE
(continuing)
But they soon realized that
this planet drains humanoid
energy. Especially that of
males. - The women's bodies were discovered to
function on a high psycho-
kineses level. They were able
to survive and to manipulate
certain areas of the male's
brains, influence their
emotional senses...

BACK TO SCENE (MED. SHOT, UHURA AND THEELA

THEELA
(continuing) (sadly)
Their use of the ability was
not deliberate. It developed
over the centuries, a part of their
race's evolution. Ultimately, it
drained the men, ~~and~~ caused them
to weaken and die...

CUT TO:

INT. URN MED. SHOT

RAIN still POURS into it. It is half full now. Kirk and the others splash weakly to keep afloat.

CUT TO:

INT. TEMPLE AUDIENCE CHAMBER MED. SHOT THEELA AND UHURA

as we last saw them.

THEELA

To survive, we must vitalize each 32.2 years of your time.

(taps armband)

The ancients created these orna-bands. We tap male life force with them. - The ancients also produced the long distance probe.

(sadly)

Had this planet been different, our race might have been great.

WIDER ANGLE, SHOWING THE OTHER WOMEN

DARA

(unhappily)

Instead, we are eternal prisoners. We neither age nor die. We are unable even to bear children.

CUT TO:

INT. URN MED. SHOT

It is filled with water. The men clutch the rim weakly. RAIN still drenches them, and WIND WHIPS waves over them.

CUT TO:

INT. TEMPLE AUDIENCE CHAMBER ANGLE ON THE OPTO-AUD

As the IMAGE of a domed ante-room APPEARS. In its center is a marble pedestal with a pulsating golden glove on it. The same which showed on the Enterprise Viewing Screens. O.S. the haunting SPACE SIGNAL is heard faintly.

THEELA'S VOICE

The Lura-Mag sounds ever 32.2 years. Its signals draw men here to replace those who are drained...

~~CONTINUING~~

MED. SHOT - UHURA AND THEELA

looking toward the Opto-Aud.

THEELA

(continuing sadly)

We would like to stop them.
But we do not know how.

UHURA

What about Captain Kirk *and the others?*

THEELA

They fled and we could not
find them. We returned here
to consult the Opto-Aud and
discovered Mr. Spock.

UHURA

Can the Opto-Aud locate them?

THEELA

We shall see.

(turns toward cube)

The men of the Enterprise---reveal
them!

ON THE OPTO-AUD

as the IMAGES of Kirk, McCoy and the two ~~guards~~ *guards* ~~appear~~ *appear* within
the cube. Water sloshes over them and their grip on the urn
rim is weakening. McCoy's fingers slip from the rim and he
sinks beneath the water, Kirk grabbing for him, ~~same~~

BACK TO SCENE

UHURA

They're drowning! Where are
they?

THEELA

(puzzled head shake)

The nearest water accumulation is
many co-secs from here.

UHURA

That looks like a pool--or a tub.

THEELA

(sudden comprehension)

It is the urn replica! In the garden!

SMASH CUT TO:

EXT. GARDEN FULL SHOT, URN DAY

It is dim, DRIVING RAIN drenching everything. STREAKS OF LIGHTENING illuminating the scene inermittently. Uhura and the Enterprise women are lined up a short distance from the urn, their phasers drawn.

UHURA
Phasers on stun!
(as the women
obey)
Fire!

They FIRE at the lower portion of the urn.

ON THE URN

As the PHASER FIRE strikes it and it SPLITS APART. A GUSH of water bursts from it, washing Kirk and the other men to the ground on the surface of its wave.

MED. FULL SHOT

As the Enterprise women hurry to assist the men, helping them to their feet, supporting them as they sway weakly.

MED. SHOT, KIRK AND UHURA

As she looks at his lined face in anguish, and we see that he has aged even more than when we last saw him.

ON KIRK'S LINED FACE

water streaming from it. Over this:

UHURA'S VOICE
Rescue party to Enterprise. Beam
us aboard! Hurry!

SMASH CUT TO:

INT. ~~INTERIOR~~ ~~ROOM~~ - TROUP ONCE - SPOON, MCCOY, KIRK,
AND THE TWO ~~SECURITY GUARDS~~ SECURITY GUARDS

All are still aged as we last saw them. They lie on examination
beds. ~~their heads are on the examination beds.~~ *Their headbands have
been removed, N.D. instruments are on their bodies.*
WIDER ANGLE

to SHOW Nurse Chapel standing near them, a small boxlike device
with several buttons on it on a table beside her.

NURSE CHAPEL

Ready, Doctor. ~~Ready.~~

MCCOY

(querulously)

Well, what are you waiting for?
Ionize!

Nurse Chapel presses the buttons in rapid succession. The wires
ILLUMINATE in various colors and a FAINT HUMMING is HEARD. The
COLORS INTENSIFY until the men's faces are obscured. Moment,
then they FADE. The men look as old as before. Nurse Chapel
stares at them.

KIRK

(looking at Nurse)

Well?

~~(CONTINUED)~~

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~~THE LORELEI SIGNAL~~ (1)

Nurse Chapel shakes her head dejectedly.

NURSE CHAPEL
No results, Captain.

THREE SHOT - KIRK, SPOCK & MCCOY

They exchange dismayed glances.

KIRK
There must be some way to
restore us to normal!

MCCOY
(testily)
We've tried reverse magnetism,
ionization, even atom shock.
What else is there?

CUT TO:

~~NURSE CHAPEL~~
~~(confidently)~~
~~Mr. Talm suggested ancient~~
~~acupuncture.~~
~~McCoy snorts derisively.~~
~~KIRK~~
~~Proceed, Nurse Chapel.~~
~~Nurse Chapel takes a tray of tiny golden needles from the table~~
~~and crosses to them as we~~
~~CUT TO:~~
~~INT. STOK D. - CHOC. SHOW - KIRK, SPOCK, MCCOY & NURSE CHAPEL~~
~~As their heads resemble pincushions, with needles protruding~~
~~from all directions.~~
~~ANGLE TO INCL. - NURSE CHAPEL~~
~~She looks at them, shaking her head unhappily.~~
~~NURSE CHAPEL~~
~~No results.~~
~~CUT TO:~~

INT. SICK BAY - GROUP SHOT - KIRK, SPOCK, MCCOY & TWO ~~FOR~~ ^{SECURITY} ~~GUARDS~~

They are stretched on the beds, arms flung upward. High frequency LIGHT BEAMS play over their bodies from surrounding lamps which coil like cobras above them.

MED. SHOT - NURSE CHAPEL

She stands nearby watching. Moment, then she pushes a wall button.

GROUP SHOT - THE MEN

They look toward her expectantly.

ANGLE TO INCLUDE NURSE CHAPEL

She shakes her head dejectedly.

CUT TO:

INT. SICK BAY - GROUP SHOT - KIRK, SPOCK, MCCOY

Wearing robes, they slump dejectedly in chairs.

MCCOY (*quarrelously*)
I'll have to retire ~~in a year~~
~~as soon as we get to a Star Base.~~

KIRK
Five years--then they'll relieve me of command.

Spock is deep in thought. Suddenly he looks up.

SPOCK
Perhaps the transporter is the key.

MCCOY
(testily)
Key to what?

SPOCK
Our restoration--it holds the molecular pattern of our structure when we beamed down to the planet.

(CONTINUED)

CONTINUED: (1)

KIRK

(straightens eagerly)

That's right! ~~—because we know~~
~~the mechanism to re-pattern us!~~

*When we scanned
back up, we were
different. But the
transporter should retain
the imprint of our original
atom structure. Could we
program it to re-pattern
us as we were?*

SPOCK

Possibly. ~~It is known to the~~
~~surface of the planet~~
~~coordinates~~

*But the odds are
very high.*

KIRK

*Our odds aren't
much right now anyway!*

SMASH CUT TO:

EXT. GARDEN (SAME) MED SHOT - NRN - DAY

We HEAR the HUM of the transporter. Kirk, Spock, McCoy, and
the Two Crewmen, wearing their uniforms but still aged, SHIMMER
INTO VIEW.

SPOCK

(into communicator)

We are on the surface, Mr. Scott.
Are you ready?

*Alert &
normal again.*

INT. TRANSPORTER ROOM - MED. SHOT

Scotty is at the transporter console, Uhura and Nurse Chapel
standing beside him anxiously.

SCOTTY

(into ship communicator)

Ready, Mr. Spock.

SPOCK'S VOICE

(on communicator)

Reprogram the transporter as
previously directed.

Cautiously Scotty adjusts the various transporter knobs,
turning each slightly. Over this:

UHURA

(sotto)

Suppose it doesn't work?

SCOTTY

Their patterns will break up--
scatter in space. It's a risk *we*
~~they~~ have to take.

CONTINUED: (1)

He completes the adjustments.

SCOTTY

(into ship communicator)

Transporter ~~re~~programed, Mr. Spock.

KIRK'S VOICE

(on communicator)

Beam us up, Scotty!

Scotty pulls the start lever. The transporter HUMS...long, suspenseful moment as the HUM CONTINUES.

ON THE TRANSPORTER PLATFORM

The HUM CONTINUING but nothing happening. Suddenly FIGURES SHIMMER SLOWLY INTO VIEW...MATERIALISE COMPLETELY. They are the *Guards*, ~~the women~~, restored to their correct age. They look at each other elatedly, step off the transporter platform. The HUM CONTINUES. Long moment...then Kirk, Spock, and McCoy SHIMMER INTO VIEW. They too have been restored to normal.

FULL SHOT

as they hesitate, afraid to look at each other.

KIRK

(to Scott and Uhura)

Did it work?

UHURA

You're more handsome than ever.

They look at each other elatedly.

KIRK

No feminine compliments, Uhura.
They scare me.

MCCOY

Me too! I'll never look at
another woman as long as I live!

KIRK

Never, Bones?

MCCOY

Well, almost never...

They all laugh as we

~~END ACT III~~

~~FADE OUT~~
DISSOLVE TO:

INTRO

INT. TEMPLE AT COVE - MED. SHOT - the LURA-MAG

It pulsates as it did in the Opto-Aud and we HEAR the space SIGNAL FAINTLY. Suddenly a PHASER BEAM STRIKES it. The Lura-Mag DISSOLVES to nothingness.

REVERSE ANGLE - UHURA AND THEELA

as Theela lowers the phaser she holds and returns it to Uhura.

THEELA

(gravely)

Tell Captain Kirk we have kept the agreement.

UHURA

A crew of women will bring the ship back. You'll be transported to the first suitable planet.

WIDER ANGLE

to SHOW the other women in B.G., listening approvingly.

THEELA

How quickly will ~~we~~ become as other women? *we*

UHURA

Dr. McCoy says it should only take a few months.

THEELA

(dreamily)

To love--and be loved...that is much better than immortality!

The other women AD-LIB agreement as we

FADE OUT:

THE END