

STAR TREK

"The City on the Edge of Forever"

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"The City On The Edge of Forever"

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Gene Roddenberry
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SHOOTING SCRIPT
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"THE CITY ON THE EDGE OF FOREVER"

CAST

CAPTAIN JAMES T. KIRK
MISTER SPOCK
SISTER EDITH KEELER
DR. McCOY
CHRISTINE CHAPEL
SCOTT
UHURA
SULU
DAVIS (SECURITY)
YEOMAN
TRANSPORTER CHIEF
RODENT
POLICEMAN

NAVIGATOR
MISSION WORKERS
MEN AND WOMEN - ON STREET & IN MISSION

GUARDIAN VOICE

"THE CITY ON THE EDGE OF FOREVER"

SETS

INTERIOR:

ENTERPRISE BRIDGE
SICKBAY

BASEMENT

MISSION MAIN ROOM
MISSION BACK ROOM

TENEMENT STAIRWAY
KIRK-SPOCK ROOM

EXTERIOR:

PLANET SURFACE

ALLEY
NEW YORK STREET
SECOND ALLEY
ANOTHER STREET

POST PRODUCTION

ENTERPRISE IN ORBIT
ENTERPRISE LEAVING ORBIT
VORTEX STOCK FILM
TRANSPORTER OPTICALS
PHASER OPTICAL (RODENT)

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"THE CITY ON THE EDGE OF FOREVER"

FADE IN:

1 INT. BRIDGE - CLOSE ON HELM ALARM LIGHT 1

BLINKING out its red warning, BEEPING its protest of imminent danger. It's obvious the vessel is on Emergency Alert as in addition to ordinary bridge b.g. SOUNDS, we hear FILTERED VOICES of decks and stations keeping the Enterprise bridge informed of their status. CAMERA PULLS BACK to REVEAL SULU and NAVIGATOR busy at their controls, CAPTAIN KIRK behind them at his command position as:

KIRK
Keep ahead of her, Mister Sulu.

SULU
We're holding orbit, sir. But
the helm is sluggish.

The ship (CAMERA JIGGLE) rocks and bucks slightly, Sulu fighting to punch in the proper compensations on his board.

2 WIDE ANGLE - TO INCLUDE MAIN VIEWING SCREEN 2

On the viewing screen (during this moment while CAMERA HOLDS STEADY) we can see an orbital view of a strangely wan and silvery (MEASURE) planet. ENGINEER SCOTT turns from a panel to:

SCOTT
Control circuits threatening to
overload, Captain...

KIRK
(overlapping)
Understood, Engineer.

3 ANGLE TO INCLUDE LIBRARY COMPUTER-VIEWING SCREEN 3
(O.S.)

to include MISTER SPOCK who bends over his hooded viewer, expertly working controls as he takes readings.

KIRK
(continuing)
Mister Spock, unless we can avoid
these areas of turbulence...

(CONTINUED)

3 CONTINUED:

3

The ship (CAMERA JIGGLE) bucks and lurches. NOTE: Mild lurching here compared to what our storyline will require of us near end of TEASER.

SPOCK

I believe we can have them plotted in a few more orbits, Captain.

4 ANGLE TO EMPHASIZE SULU

4

As the threatened overload suddenly hits his helm controls. The SPARKLING, JOLTING ELECTRICAL ARC hits him hard; he gasps in anguish as he is flung from his position and to the deck unconscious. Kirk hits the intercom:

KIRK

(into intercom)
Sickbay, man down on bridge.

MCCOY'S VOICE

Sickbay, acknowledge.

Kirk is already to Sulu, bending anxiously over the Helmsman's unconscious form. YEOMAN assists him. Scott has leaped to Sulu's panel, the sparks dying away as he bypasses the affected circuit.

SCOTT

Switching to manual, Captain. Do we maintain this orbit?

Kirk looks up toward Spock who turns and with as near a plea as is possible to him:

SPOCK

Captain, I beg of you... the scientific importance of all this. We're actually passing through ripples in time.

KIRK

(nods to Scott)
Maintain orbit, Engineer.

By now the Captain's Yeoman is tending to the unconscious Sulu, permitting Kirk to give his attention back to command and he turns to UHURA.

KIRK

Open a channel to starfleet command.

(CONTINUED)

4 CONTINUED:

4

UHURA

(turns to panel)

Yes, sir.

KIRK

Precautionary measure, Lieutenant.
Broadcast my past week's log
entries to starfleet command....
starting with the unusual readings
on our instruments, how they led us
here. Inform Star Command that
apparently something or someone down
on this planet...

More ship (CAMERA JIGGLE) rocking and bucking; Kirk
holding on.. DOCTOR MCCOY has entered scene from
elevator, hurriedly crossing to the prone Sulu.

KIRK

... can actually affect changes
in time, causing these waves of
turbulent space displacement.

5 MCCOY AT SULU

5

as Kirk turns from Uhura, ENTERS shot with them.
McCoy has taken out his hypo and is making quick,
expert adjustment of the complex controls on it.

MCCOY

Some heart flutter. I'd better
risk a few drops of cordrazene.

McCoy pressing the hypo to Sulu. NOTE: just a brief
HISS, small dosage. They wait a moment; Sulu doesn't
move. Finally:

KIRK

(worried)

Fricky stuff. If it's such a
risk...

Then Sulu's eyes flutter open. McCoy reacts, pleased,
turns to Kirk.

MCCOY

You were about to make a medical
comment?

KIRK

(dead pan)

Me, Doctor?

(CONTINUED)

5 CONTINUED:

5

Kirk rises, starts to cross to Spock. McCoy and Yeoman begin helping a rapidly recovering Sulu to his feet.

SCOTT

We're guiding around most of the time ripples now, Captain....

SPOCK

(at hooded viewer)

All plotted but one... coming up on it now, looks to be a fairly heavy displace...

NOTE: This is our heaviest WHIPPING SHOCK (CAMERA JIGGLE AND ROLL) of this last turbulence. Kirk is almost knocked from his feet, has to hang on as does everyone else on their feet but Doctor McCoy. At that particular instant he had given his attention to his hypo, intending to put it back in his medikit and he has been caught off balance and unawares, flipped and whiplashed hard to the deck.

6 ANGLE ON McCOY

6

Thrown hard, doubled up over the hypo he had still held in his hand. And as the rocking (CAMERA JIGGLES) ceases, we become aware of the deadly HISSING of that hypo which McCoy is lying upon.

7 EMPHASIZING KIRK

7

Straightening up, checking that all on the bridge are all right, then suddenly becoming aware of the HISSING. He whirls, reacting, leaping toward the doctor.

KIRK

Bones...!

SPOCK

(racing in too)

Captain, the hypo...!

Kirk yanks McCoy away, Spock grabbing the hypo, the HISSING stopping as he turns it off.

KIRK

It was set for cordrazene.

(CONTINUED)

7

CONTINUED:

7

SPOCK

(indicates hypo)

Then he's a dead man. It's empty.

A WILD THROATY SOUND from a McCoy who is getting to his feet, hysterical strength flooding into his body, his eyes blindly unreasoning. Growing into INSANE SCREAMS AS:

KIRK

Or worse. Maybe even worse...

McCoy

Killers! I won't let you! I'll
kill you first. I won't let you.
I'll kill you....

The last words thrown away as he and Spock, pitting their combined strength against the maddened McCoy are hardly able to restrain him and Scott has to leap in and help.

FADE OUT.

END TEASER

ACT ONE

FADE IN:

8 EXT. SPACE - ENTERPRISE 8

orbiting the planet.

KIRK'S VOICE

Captain's log, supplemental ship's orbit is stabilized. Circuits repaired. My attention is torn between the enigma of the planet below...

9 INT. SICKBAY - ANGLE ON BODY FUNCTION PANEL UNUSUAL READINGS 9

KIRK'S VOICE

... and the gravely uncertain condition of my old friend, ship's surgeon, Leonard McCoy. Wildly, paranoid, he sees us as strangers, believing we...

10 ANGLE ON MCCOY 10

He is on one of the beds, seems to be still.. calmed. But it is a pretended calm, and the cunning watchfulness in his eyes betrays this. MAKEUP NOTE: Perspiration, and a suggestion of feverish pounding blood vessels.

KIRK'S VOICE

... have destroyed all his friends and are now bent on murdering him.

NURSE CHRISTINE CHAPEL enters and crosses to note the readings on the body function panel. McCoy quickly feigns sleep.

11 ANOTHER ANGLE - THROUGH INTO OFFICE 11

To reveal Kirk through door in office talking to an ND Doctor in white smock. Then Kirk nods, turns and enters TOWARD CAMERA, crossing to Christine. He looks toward McCoy... the doctor is still pretending sleep.

KIRK

Tranquilized?

(CONTINUED)

11 CONTINUED:

11

CHRISTINE

As heavily as we dare, Captain.

Kirk's concern has him irritable, snappish.

KIRK

Medicine is obviously not yet an exact science, Nurse. He's had every possible examination, been checked by every specialist aboard and still no one can tell me anything!

CHRISTINE

In small doses Cordrazene is a useful drug, sir. But in large doses its unpredictable effects on the brain...

KIRK

(interrupting)

Then I can't see why you people fool around with things you don't understand.

CHRISTINE

I suppose just as others orbit unknown planets, sir.

Although very quietly and respectfully delivered, Kirk loses some of his sharp irritation as he gives her a look, sees her point. He turns back to McCoy.

KIRK

At least he could get well; they say that's as possible as anything else.

(turns for door)

Keep me informed. The slightest change.

CHRISTINE

Yes, sir.

Kirk exits to corridor, Christine makes a final reading on the body function panel, exits toward Sickbay Office.

12 CLOSE - McCOY

12

He opens his eyes, cranes his neck to watch Christine.

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8.

13 McCOY'S POV - CHRISTINE

13

The Nurse has seated herself at McCoy's desk, her back to the Sickbay... she is working on a report.

14 CLOSE - McCOY

14

He pulls against the restraining straps, they give a little, but then hold firm. He looks again to see what Christine is doing.

15 SHOT - CHRISTINE

15

She is writing busily.

16 SHOT - McCOY

16

He gathers himself, eyes going wild, then a growing surge of mad strength, exerts a tremendous force against the straps. Under the strain one of them breaks. McCoy unsnaps the other, then sees:

17 McCOY'S POV - CHRISTINE

17

She is getting up from the desk, but keeps her back to McCoy as she moves across to a table and begins to sort some medical record tape cartridges there.

18 PANNING McCOY

18

He eases quietly out of the bed, begins to cross toward the unsuspecting nurse. Christine senses someone behind her, whirls in time to see McCoy closing on her.

CHRISTINE

(surprised)

Dr. McCoy --

McCOY

Murderer!

McCoy's blow sending her across the room and she falls, strikes her head against the table.. is knocked unconscious.

McCOY

So many of you, and you all want
to kill me...

(pained)

And I don't know why...!

18 CONTINUED:

18

He turns away, heads for the door. PAN DOWN and MOVE IN CLOSE on the unconscious nurse and:

CUT TO:

19 INT. ENTERPRISE BRIDGE - CLOSE ON KIRK AND SPOCK

19

Spock has stood to one side to allow Kirk to look into the hooded viewer.

SPOCK

As you see, these are definitely wavelike variations in time... note how our time circuits would all go out of sync for a moment.

KIRK

And it's all emanating from the one point on the planet surface down there.

Kirk looks up, hits an intercom button.

20 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER CHIEF

20

As we HEAR bos'n WHISTLE and TRANSPORTER CHIEF answers by hitting his intercom button.

TRANSPORTER CHIEF

Transporter Room.

KIRK'S VOICE

(filtered)

Bridge. Prepare to beam down a landing party. Lock in on library computer here for coordinates.

TRANSPORTER CHIEF

(adjusting switches)

Locking in, sir.

HUMMING SOUND, transporter panel LIGHTS COME ON.

21 ANGLE ON DOOR

21

Standing open... McCoy comes into view to stop, eye the back of the Transporter Chief with a wildly malevolent stare. We now hear HUM ENDS WITH SERIES OF BEEPS THEN PANEL GOES SILENT.

(CONTINUED)

21 CONTINUED:

21

TRANSPORTER CHIEF'S VOICE
Coordinates set, sir. Shall I...

CAMERA HAS BEEN DOLLYING with McCoy, who has crept within striking range of the unsuspecting Chief. Now he delivers sudden chopping karate-type blows which start to pound the Transporter Chief to the floor.

22 INT. BRIDGE - EMPHASIZING KIRK

22

With Spock at Library Computer Station. Kirk, puzzled, hits intercom button again.

KIRK
Transporter Chief, continue.

Pace for one interruption after the other. First, by the bos'n WHISTLE SOUND and:

CHRISTINE'S VOICE
(weakly)
... to Bridge... come in. Dr. McCoy... gone.

KIRK
(snaps)
This is Kirk. Identify; repeat.

CHRISTINE
Nurse Chapel, Sickbay. Dr. McCoy... has broken free. I must inform you he appears still dangerously paranoid... he attacked me.. he'll attack others...

Interrupted by still another bos'n WHISTLE SOUND:

DAVIS' VOICE
(filtered)
Bridge... this is Security. Alert, Alert!

KIRK
(snaps)
Kirk. Go ahead.

23 INT. TRANSPORTER ROOM - CLOSE ON DAVIS

23

He is speaking into intercom on the wall. In b.g. we can see a SECURITY GUARD helping the Transporter Chief stand up.

23 CONTINUED:

23

DAVIS

Davis, I.D. 054, Transporter Room.
We've found the Transporter Chief
injured. He says Dr. McCoy may have
beamed down to the planet, sir.

24 INT. BRIDGE - KIRK AND SPOCK

24

Spock is taking readings on the library-computer panel.

SPOCK

Make that definite, Captain. Heat
sensors show a human configuration
down there, moving erratically.

KIRK

(into intercom)

Security, check Nurse Chapel in
Sickbay, she may be injured, too.
Bridge out...

(to Spock)

Set up a landing party. All phasers
locked on stun.

DISSOLVE OR
FLY-BY TO:

25 EXT. PLANET SURFACE (RUINS) - ESTABLISHING - DAY

25

IMPORTANT: This planet is cold, landing party
apparel and actions will reflect this. LIGHTING sug-
gests a STRANGE SILVERY TWILIGHT (MEASURE). A burnt-
out sun hangs dolorously in the cadaverous sky. A
dead world, even from what little we see here... as
if some cosmic god had flicked an ash and it had grown
into a planet. We are in the middle of extensive
ancient ruins... enough scattered sections of broken
wall and piled stone to provide hiding places for
McCoy, but much of it almost dust. As we HOLD on
the scene, we see the tell-tale shimmering of the
TRANSPORTER EFFECT as Kirk, Spock, Scott, Uhura,
Davis, and the Security Guard appear. Spock carries
a Tricorder. (NOTE: Uhura carries another type of
recording device.) As they 'arrive' and look around:

KIRK

(to Uhura)

Begin record.

UHURA

(taking out device)

Recording, sir.

(CONTINUED)

25 CONTINUED:

25

KIRK
(to Spock)
These ruins extend past the horizon.

SCOTT
Must have been a city of
considerable size, sir.

Spock is reading this on the Tricorder, intent on the information he is registering.

SPOCK
And of incredible age. On the
order of ten thousand centuries old.

Spock demonstrates, picks up what appears a fragment of marble building block; it crumbles to dust in his hand.

SCOTT
Not all of it dust, Spock.
(indicating)
There's something polished like new.

26 TIEDOWN SHOT - TO INCLUDE THE VORTEX

26

Completely dominating scene is a large octagonal object, looking somewhat like a clouded mirror. Although all about it, our whole b.g. is dust and ruins, this object stands gleaming, untarnished, agelessly new. Its framed cloudy surface is nebulous, shifting. A cube, also unmarred but presently half-buried and dust-covered sits beside it (MEASURE). It may be a part of the vortex proper.

27 ANOTHER ANGLE - VORTEX O.S.

27

Spock aims the Tricorder at the o.s. vortex.

KIRK
(crisply)
Whatever it is, make it the hub
of our search pattern. Fan out.

The group separates quickly.

28 SHOT - McCOY

28

He is crouched in a ball behind ruins. As he peers carefully around the corner, the feverish color of the drug coursing through his veins can be seen in his cheeks.

28 CONTINUED:

28

Perspiration heavier. His eyes are bright and wild. He is a man totally out of his senses and believing he is pursued to death. He ducks quickly, huddling tighter behind the wall. Now, behind him, we see Scott move past in his search pattern. McCoy waits until Scott is gone, then quietly moves in an opposite direction, keeping low.

29 KIRK AND SPOCK

29

Kirk moving off, becomes aware Spock has been drawn toward the vortex, astounded by the Tricorder readings he is getting.

SPOCK

Unbelievable!

KIRK

Mister Spock?

SPOCK

This one, single object cannot be the source of all this time displacement. It's too small, too... simple...

Kirk intrigued despite himself, moves in to examine the vortex.

KIRK

Explain.

SPOCK

(frowning)

I can't, sir...

It's an answer, Kirk has never received. He looks at Spock curiously; Spock is very nearly embarrassed as he explains.

SPOCK

It's impossible by any science I understand.

(checks Tricorder)

It is operating now, Captain, perhaps "idling" would be the correct term... sending out waves of time displacement we picked up thousands of millions of miles away. Incredible power... it can't be a machine as we understand mechanics...

(CONTINUED)

29 CONTINUED:

29

KIRK
(eyeing vortex)
Then what is it?

Kirk and Spock are startled by a HUM.

THE GUARDIAN
(reverb)
A... question.

This, in sync with LIGHT THROBS IN THE CUBE (NOTE: lines to be recorded - separate mike on stage during production). The cube with a slow, long unused feeling at first, lifts up out of the dust which falls away exposing the cube's gleaming, unmarred perfection as it hangs unsupported and motionless. (MEASURE: again, cube may be supported as part of vortex proper, but it should move, rotate, or something, on Kirk's question, thus catching our attention:)

THE GUARDIAN
(continuing)
A question, since before your sun
burned hot in space, and before
your race was born, I have awaited
a question.

KIRK
What are you?

THE GUARDIAN
I... am the Guardian of Forever.

30 WIDE ANGLE ON DAVIS AND OTHERS 30

EMPHASIZING methodical, trained nature of their search through the ruins.

31 SHOT - McCOY 31

circling around behind Davis. A SCUFF as hit boot kicks some pebbles. He drops flat instantly.

32 BACK TO KIRK AND SPOCK 32

as they move back in toward vortex:

KIRK
(to vortex)
Are you machine or being?

32 CONTINUED:

32

GUARDIAN

I am both... and neither. I am
my own beginning, my end. I do
not exist and I am yet timelessly
existent.

Kirk looks sharply to Spock, annoyed. Spock nods.

SPOCK

I see no reason for it to answer
in riddles.

VORTEX

I answer as simply as your level
of understanding makes possible.

Spock looks up sharply at the vortex, hiding irri-
tation with effort.

SPOCK

I would assume from this guard
this doorway by which your race
left into another time or dimensions.
Am I correct?

GUARDIAN

As correct as possible for you.
Your science knowledge is obviously
primitive.

KIRK

Annoyed, Spock?
(begins to move off)
If I wasn't worried about Bones
I'd be enjoying this.

Kirk moves off one way and Spock, clearly having to
tear himself away from this fascinating machine-being,
moves off the other.

GUARDIAN

A "doorway" then. If you wish,
your doorway to your past. Behold,
the birth of the planet you both
share.

33 ANGLE EMPHASIZING VORTEX (TIEDOWN MATTE)

33

As Kirk and Spock, unable to resist the call, turn
and see (OPTICALLY FRAMED IN THE VORTEX - MEASURE -)
the image of a solar system forming out of a changing,
cooling fireball (time foreshortened so that later we
can cover twenty-fifty, or a hundred years per one
image on one frame of film).

33 CONTINUED: 33

(THIS MEASURE TOO - WE COULD START as well with image of a primieval forest, or etc.)

34 ANOTHER ANGLE 34

(Vortex and cube o.s.) SHOUTS from Scott and Davis. As Kirk and Spock turn, we see McCoy suddenly appear in SHOT, running. Behind him, from two angling directions come Scott and Davis in close pursuit. McCoy, still with the strength and speed of his madness, dodges like an otter, slithering away from Davis' attempted tackle. Kirk and Spock jump forward quickly.

35 WIDE ANGLE 35

Scott, Kirk and Spock converging on McCoy. The doctor looks around wildly... seems to see an escape alley between two sections of wall and scrambles in that direction. But the Security Guard comes in and blocks the route. McCoy whirls on his pursuers like a rat in a corner, tries to fight them off, but there are four of them.. five, as Davis joins them.. and McCoy finally succumbs to a Spock neck pinch.

36 CLOSER - ON THE GROUP 36

McCoy lies sprawled on the ground. Kirk looks around as Uhura hurries up; Spock is already on his way back to the vortex, drawn by his curiosity.

KIRK

(to Uhura)

Notify the Transporter Room we're beaming up with...

(hesitates)

... no, just have them stand by.

UHURA

Yes, sir.

37 ANGLE ON SPOCK 37

as Kirk crosses to him. A range of interested expressions plays over Spock's face, his attention lost in his studies. The Tricorder and the vortex (o.s.) alternately.

(CONTINUED)

37 CONTINUED:

37

KIRK

If it is a doorway back through time, Mister Spock... Could we somehow take Bones back one day in time...?

SPOCK

(suddenly understands)

And relive that accident? This time see that the hypo accident is avoided?

(eyes vortex)

Theoretically, Captain. But look at the speed with which centuries are flashing. To step through on precisely the day you wish...

KIRK

(to vortex)

Can you change the speed at which you show us this?

38 TIEDOWN MATTE SHOT - VORTEX (MEASURE)

38

We're seeing a series of almost subliminal historical scenes. These single-frame cuts can be smoothed out or sometimes even obscured by RIPPLE, CLOUD or other EFFECT. It is important we SUGGEST the changing past, not that we see it clearly.

GUARDIAN

I was made to offer the past in this manner. I cannot change.

39 DOLLY IN ON MCCOY

39

He stirs a little, eyelids fluttering open. Davis and Security Guard standing near him, but their attention is on the o.s. vortex. CAMERA MOVES IN on McCoy while he listens to:

KIRK'S VOICE

Look! Blue seas, skin-clothed barbarians, who will one day be Greece... Greece! See her, Spock. Fascinating! To step through there now, lose oneself in that world...

McCoy goes alert at this... to escape these killers, to another world. He looks now toward the vortex.

40 TIEDOWN MATTE SHOT - VORTEX

40

A succession of indefinable images flickering on its surface.

41 KIRK AND SPOCK

41

Spock very intrigued by the problem, speaks half to self:

SPOCK

Yet perhaps if we had an instrument
for off-synchronous phasing
comparison a person might be able
to select the month he wanted, if
lucky perhaps the week...

Spock suddenly remembering his Tricorder and comes as near an involuntary oath as we've ever seen as he turns the instrument on and aims it at the vortex.

SPOCK

It was right, I am a fool! Our
Tricorder is capable of recording
even this speed. I've missed
taping centuries of priceless
living history that no man has ever...

42 WIDER ANGLE

42

(Vortex o.s.) Spock is interrupted by McCoy's sudden move. The doctor leaps to his feet, bowls Davis and The Security Guard out of his way... they are off balance and startled by his abrupt move. McCoy is headed for the time vortex. Spock immediately drops his Tricorder and, with Kirk, plunges forward to stop the doctor. Scott is trying to cut in from the side. Spock gets to McCoy first, but McCoy twists away from him, keeps going. As Scott closes from the side, McCoy slams him a glancing blow, enough to stagger the Engineer. Then Kirk is the only man between McCoy and the vortex. Kirk makes a flying dive for him but McCoy does a little dance-step of broken-field maneuvering and flings himself forward. Kirk just misses him, lands painfully... looks up:

KIRK

Bones... no!

43 TIEDOWN MATTE SHOT - THE VORTEX (MEASURE)

43

McCoy disappears into the cloudy octagonal frame, his body popping out of sight as though swallowed. And the vortex goes blank, shimmering as we first saw it.

44 WIDER ANGLE - ON GROUP

44

(Vortex o.s.) Spock is helping Scott up... Uhura is hurrying toward Kirk, concerned. Kirk turns quickly to the time cube.

KIRK

Where is he?

GUARDIAN'S VOICE

He has passed into what was.

KIRK

Where in history?

Kirk waits; no reply.

KIRK

(continuing)

Can you give the date, the time period?

SPOCK

If they could use the past at that speed, dates are meaningless to it...

Uhura reaches Kirk, interrupts:

UHURA

Captain, I've lost contact with the ship. I was talking to them, and it suddenly went dead. No static... just... nothing.

Kirk yanks out his communicator, tries it.

KIRK

Kirk to Enterprise.

(silence)

Mister Scott?

Scott, during this, has taken Uhura's communicator and his own, is examining them, trying them. He brings his eyes up to meet Kirk, worried.

SCOTT

The communicators are all right, sir. But... it seems like there's nothing up there.

(CONTINUED)

44 CONTINUED:

44

GUARDIAN'S VOICE

Your vessel, your beginning, all
that you knew is gone. You exist
only because you are my shadow of
no time.

KIRK

(suddenly realizing;
to Spock)

McCoy has somehow changed history!

SCOTT

We're stranded here, Captain?

SPOCK

(nods)

With no past.. no future.

UHURA

Captain... I'm frightened.

As Kirk speaks the next line, he looks up into the
black and star-littered sky of the nameless planet
and CAMERA BEGINS TO TILT UP FOLLOWING HIS GAZE as
he speaks:

KIRK

(nods)

There's not even an Earth out
there as we knew it. We are
totally alone.

CAMERA CONTINUES TILTING UPWARD AS WE HEAR the last
of Kirk's line and we see BLACK SKY as we LAP DIS-
SOLVE TO SKY STUDED WITH STARS and we obtain our
"perspective" of the immensity of their isolation
with the Enterprise gone, all very fast as we:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

45 EXT. PLANET SURFACE - THE LANDING PARTY 45

watching the o.s. vortex anxiously. Spock is working with his Tricorder.

KIRK'S VOICE OVER

Captain's Log. No star date; for us time does not exist. We have only one chance.

46 PANNING THE LANDING PARTY 46

Ending in TWO SHOT of Kirk and Spock still puzzling over Tricorder.

KIRK'S VOICE OVER

Somewhere in the millions of images Spock has recorded, is the instant McCoy leaped back into time. Without the ship's computers, it might take years to find it. Fortunately, Spock is as stubborn as he is logical.

Spock works at his Tricorder.

SPOCK

I was recording images at the time. A rather barbaric period in your American history.

(indicates vortex)

By synchronizing just out of phase with that, I believe I can approximate when to jump. Perhaps within a month of the correct time. A week if we're lucky.

KIRK

Be certain we arrive before McCoy got there. It's vital we stop him before he does whatever it was that changed all history.

Spock nods. They look toward the vortex.

47 SHOT - TIEDOWN ANGLE - THE VORTEX 47

Repeating one-frame succession of shots we saw earlier.

48 SHOT - BACK TO LANDING PARTY - EMPHASIZING KIRK AND SPOCK 48

Moving toward the o.s. vortex, tensing, watching for the right moment.

KIRK
(to the vortex)
Guardian... if we are... successful...

GUARDIAN
You will return; it will be as though none of you had gone.

UHURA
It sounds impossible, Captain. Even if you find the right date...

SCOTT
Then just finding McCoy would be a miracle.

SPOCK
There is no alternative, Engineer!

KIRK
When you think you've waited long enough, Scotty, then...
(shrugs)
Each of you will have to try it. Even if you fail you'll be alive in some past world somewhere.

SPOCK
(checking Tricorder)
Stand ready, Captain.

49 TIEDOWN ANGLE 49

Repeating MATTE FILM which occurred shortly before McCoy leaped through.

50 EMPHASIZING - KIRK AND SPOCK 50

Spock comparing Tricorder reading, poising to leap:

SPOCK
(tensing)
Seconds now, sir. Stand by...

SCOTT
Good luck, gentlemen...

(CONTINUED)

50 CONTINUED:

50

UHURA
Happiness, at least.

DAVIS
I hope we meet again, sir.

51 TIEDOWN MATTE SHOT - VORTEX (MEASURE)

51

Spock suddenly signals... he and Kirk leap into the octagonal frame and disappear.

DISSOLVE TO:

52 EXT. ALLEY - LATE DAY

52

Kirk and Spock (OPTICAL - MEASURE) appear. They look around, a little disoriented. Spock moves toward the nearby alley mouth, looks into the street beyond.

53 THEIR POV - NEW YORK STREET - 1930

53

A seamy, down-at-the-heels-street, one or two period cars parked. A store opposite carries a large sign: CC CAMPS, SIGN UP HERE. A couple of shabby MEN in caps and shapeless coats shuffle by on the far side of the street.

54 TWO SHOT - KIRK AND SPOCK

54

KIRK
I've seen old photographs of this period. An economic upheaval had occurred.

SPOCK
(nods)
Depression, it was called. Circa 1930. Quite barbaric.

Kirk notices a passing PEDESTRIAN giving them a startled look.

KIRK
And we're costumed a bit out of step with the times.

Spock nods, glances around, sees another person has stopped, staring at him very curiously. Spock draws Kirk back into the alley from which they came.

(CONTINUED)

54 CONTINUED:

54

SPOCK

I'm afraid I'll draw attention
either way, Captain.

KIRK

If we can't disguise you, Mister
Spock, we'll find a way to explain
you.

SPOCK

That should prove interesting.

Kirk indicates a direction; they move down the alley.

55 ANOTHER ANGLE - FURTHER DOWN ALLEY

55

Hanging on the line to air and dry are some men's
shirts, pants, an old jacket, and a wool stocking cap.
PULL BACK QUICKLY TO REVEAL the wash is hanging in a
backyard surrounded by a low fence. The alley
adjoins it, and Kirk and Spock are coming along the
alley.

56 TWO SHOT - KIRK AND SPOCK

56

Kirk sees the clothes in the yard, grabs Spock's arm
and stops him. Spock looks, then is shocked.

SPOCK

Theft, Captain?

KIRK

Would Little John have said that
to Robin Hood?

(moving off)

Later we'll steal from the rich,
give back to the poor.

SPOCK

Captain, I don't quite follow
your logic...

KIRK

(going over the
fence)

Watch for King John's men.

Spock completely perplexed as Kirk deftly appro-
priates two shirts, two pairs of pants, the jacket
and wool cap off the clothes line. Rolling them
into a bundle, he tucks them under his arm, makes a
fast retreat back to Spock and they flee.

57 ALLEY AT STREET

57

As they race into scene, burst from the alley, dodge a couple of pedestrians. Spock gives Kirk a puzzled look; Kirk grins.

KIRK

You know, I rather like this century... simpler, easier to manage. We may find I actually have a considerable talent for...

And they run almost into the arms of a POLICEMAN. They pull up so fast, so guiltily, each holding his clothing bundle as if it were hot gold bars from Fort Knox, that the Policeman can hardly ignore them. Finally:

POLICE OFFICER

Well?

KIRK

Uh... yes... you are a police officer. I recognize the... the traditional accoutrements...

Kirk realizes this was all wrong and tries to pass it off with a friendly smile. Spock has turned a dead pan, but critical, gaze to Kirk.

SPOCK

You were saying something about a considerable talent, sir?

Bringing the Officer's puzzled attention to Spock's strange looks. He starts to point to Spock's ears and Kirk interrupts:

KIRK

My friend is Chinese, of course. And... you've noticed the ears, I see. They are actually... actually easily explained. Uh...

The Policeman, true to his craft, lets the suspect talk and explain. But his looks are a bit unnerving. Spock turns to the stumped Kirk.

SPOCK

Perhaps the unfortunate accident I had in childhood...

KIRK

(quickly to Policeman)
.. in the fields, yes. Caught his head in a mechanical.. uh... rice picker.

(MORE)

57 CONTINUED:

57

KIRK (cont'd)

Fortunately...

(thinking quickly)

... an American missionary living nearby, who happened to have been a skilled plastic surgeon in civilian life...

POLICE OFFICER

(has had enough;
motions)

Drop the bundles, hands up against that wall.

Kirk and Spock exchange looks. Officer lifts his nightstick.

POLICEMAN

Did you hopheads hear me?

A few pedestrians are collecting.

KIRK

Uh yes, of course...

(indicates)

But watch that yellow jacket crawling down your neck. Nasty sting if...

POLICE OFFICER

(looking)

Where?

Spock, also obediently starting to turn toward the wall, now turns back with great respect and concern, indicating:

SPOCK

There, sir...

(gently)

Here, let me....

And the famed Spock Pinch drops the Policeman sagging into unconsciousness. Spock lets him down to the sidewalk quickly but gently. Kirk eyes the bystanders uncertainly, is relieved to find them eyeing him and Spock equally uncertainly. It's hard to say which side wants most to bolt and run. Kirk indicates the street-alley corner to Spock, they turn and exit walking, leaving nervous pedestrians standing around a police officer who lies sleeping soundly on the sidewalk.

58 ANGLE INSIDE ALLEY

58

Kirk and Spock breaking into a run up the alley. PANNING THEM SOME DISTANCE, then we hear SOUND OF DISTANT POLICE WHISTLE blowing insistantly. Kirk and Spock pick up speed, turn a corner, exiting as fast as they can move.

59 EXT. SECOND ALLEY - SMALL STREET - DUSK

59

(Or Second Alley depending on needs. ESTABLISHING, then as Kirk and Spock hurry into view. Kirk spots an open cellar or basement door, indicates it and they head for it. Again POLICE WHISTLES growing nearer.

60 INT. BASEMENT

60

Kirk and Spock entering, at first unaccustomed to the dimness. A coal bin, an old furnace, lots of litter and storage. They stop. listen as we hear POLICE WHISTLES fade into distance outside. Finally.

KIRK

You were actually enjoying my predicament back there. At times you seem quite human.

SPOCK

(coolly)

I hardly believe insults are within your perorgative as my commanding officer, Captain.

KIRK

Sorry.

DISSOLVE TO:

61 INT. BASEMENT - ON SPOCK AND KIRK - LATE DAY

61

Now dressed in the ill-fitted 1930's style garb. They are buttoning the last buttons over their uniform shirts as we come to them. Kirk wears the jacket, Spock has the stocking cap pulled down over his ears, working a bit futilely with the Tricorder.

62 ANGLE ON KIRK

62

watching. The excitement of arriving, the new ways, the chase, it's all behind them now and the thing which has brought them the problems which now face them here are beginning to occupy their thoughts.

63 SPOCK

63

gets an unwanted ELECTRONIC SQUEAL out of the Tricorder, suppresses the emotion of irritation, glances up toward Kirk.

64 TWO SHOT

64

Another moment of silence, then:

KIRK

Time we face the unpleasant facts?

SPOCK

(nods)

First, I believe we have about a week before McCoy arrives. But as far as being certain of that...

KIRK

And arrives where? New York, Boise, Alaska... why not Outer Mongolia for that matter? At the speed time and place were shifting inside that time vortex...

SPOCK

(interrupting)

There is a theory...

(hesitates, shrugs and decides to say it)

... There possibly could be some logic to a belief that time is fluid... perhaps like a river with currents and backwash, eddies...

KIRK

And our hope is that the same current which swept McCoy to a certain place or event... will take us there too.

SPOCK

Unless that is true, Captain, we have no hope.

(exhibits Tricorder)

Frustrating. Locked in here is the exact place, moment, even the images of what he did. If I could hook this into the ship's computer for just a few moments...

(CONTINUED)

64 CONTINUED:

64

KIRK

Perhaps you could build some form
of computer aid here?

SPOCK

In this zinc-plate, vacuum tube
culture?

65 EMPHASIZING KIRK

65

Eyeing Spock closely, an idea forming; then obviously
baiting Spock:

KIRK

Yes, it would pose a complex
problem in mechanics and logic.

(nods)

Forgive me, Spock. I do sometimes
expect too much.

Spock looks up sharply... the moment interrupted by
suddenly the basement overhead bulb SWITCHES on and
LIGHT floods the basement.

EDITH'S VOICE

Who's there?

66 ANGLE TO INCLUDE EDITH

66

Kirk and Spock to their feet, turning to see EDITH
KEELER standing on the steps of the stairway leading
to the basement. She is a young woman, possibly
mid-twenties, with a voice that is instantly arrest-
ing. She is quite lovely, not beautiful, but fresh
and vibrant, strongly unafraid of this world, truly
alive. She wears a dress, attractive only in its in-
expensive simplicity. Likewise, her hair style
and makeup are also quite simple.

KIRK

We didn't want to trespass... Miss...
but since it was getting cold out
there...

Edith looks at him sharply. The obvious intelligence
and politeness in Kirk's quiet voice mark him as more
than just a passing down-and-outer taking shelter from
the cold.

EDITH

A lie is a bad way to say "hello."
Was it really that cold?

(CONTINUED)

66 CONTINUED:

66

KIRK

(eyes her, then)

No. We were being chased by a
Police Officer.

EDITH

Because of...?

KIRK

Petty theft. These clothes. We
had no money.

EDITH

(estimates them;
finally)

I need some help. Sweeping up,
washing dishes, general cleanup.

SPOCK

At what scale of payment?

(at Kirk's sur-
prised look)

I need radio tubes and so forth.
My hobby...

EDITH

Fifteen cents an hour for ten
hours a day. Your names are...?

KIRK

Jim Kirk. His name is Spock.

EDITH

(nods)

I'm Edith Keeler.

(crisply)

You can start by cleaning up
down here.

She starts to turn away, leaving Kirk, and Spock a
little startled by her brisk attitude.

KIRK

Excuse me.

(as she turns)

What kind of place is this?

EDITH

You're in the 21st Street Mission...

KIRK

And you run the place?

(CONTINUED)

66 CONTINUED: (2)

66

EDITH

Indeed I do, Mister Kirk.

She smiles pleasantly and exits.

67 CLOSER - KIRK AND SPOCK

67

Kirk takes his eyes from where Edith exited, turns to pick up a pair of brooms, tosses one to Spock.

KIRK

Vacuum tubes and so on? I approve hobbies, Mister Spock.

68 INT. MISSION MAIN AREA - ESTABLISHING - NIGHT

68

A strange, topsy arranged combination in an old building -- neither a church, nor a dining room, nor recreation area, but with aspects of all that and more. Plain furnished with benches and tables. Soup and coffee dispensing WORKERS. A low dais stands at the front of the room. Somewhere in the room is a large tool box, padlocked with a combination lock, to one side. A number of shabbily dressed men have just finished soup, sit unenthusdly waiting.

69 ANOTHER ANGLE - KIRK AND SPOCK

69

entering, motioned to the soupline. A Mission Worker dippers out a big bowl of soup, and Kirk balances it and a spoon in one hand, a cup of coffee in the other. They're motioned to a table.

70 AT TABLE

70

Kirk and Spock sitting to eat next to RODENT, a small man with thin features; his soup finished, bored, he eyes Kirk and Spock.

RODENT

You'll be sorreeeee!

KIRK

(eating)

Why?

RODENT

You expect to eat free or something?
You gotta listen.

(CONTINUED)

70 CONTINUED:

70

EDITH'S VOICE
(brightly)
Good evening.

RODENT
(indicates)
To Miss Goodie Twoshoes.

71 ANGLE TO INCLUDE DAIS

71

as Edith Keeler strides toward it, mounts to face the meagre audience. Her manner is casual, cheerful, and makes it obvious this is the regular routine after dinner.

EDITH
And now, as I'm sure at least someone out there has said, you've got to pay for the soup.

Some LAUGHTER.

RODENT
(quietly to Kirk)
Not that she's a bad looking broad. But if she wanted to really help out a fella in need.

KIRK
(casually, quietly)
Shut up.

Rodent starts to snap off a reply, notices a look in Kirk's eye, decides to obey.

KIRK
(explaining;
to Spock)
I'd like to hear this.

SPOCK
(dryly)
Of coures.

72 ANGLE ON EDITH

72

Some of the exchange of this overlapping and preceeding between Kirk, Rodent and Spock.

(CONTINUED)

71 CONTINUED:

71

EDITH

Let's start as we always do...
getting something straight. I'm
not a do-gooder. If you're a bum,
if you can't break off with booze,
or whatever it is that makes you
a bad risk... get out!

(toward one of
the men)

Charlie... you can get now. You've
had dinner tonight... also your
last chance.

Edith eyes the man down. He finally gets up, exits.
Edith turns back to the others.

72 EMPHASIZING KIRK AND SPOCK

72

Quite surprised at her strength and what she says. Now
she shows a trace of humor as:

EDITH

Why do I work, connive, and maybe
cheat a little in order to keep
feeding you? None of your business!

More LAUGHTER. Kirk turns to Rodent.

KIRK

(quietly)

She's not a minister? This isn't
a religious organization?

RODENT

You said "shut up".

(sees that look
again; finally)

All right. Nobody cares what
she is.

(shrugs)

Follow her rules and you can eat
here. Don't get her to like you
though. She'll find you a job.

73 ANGLE ON EDITH

73

Overlapping the previous.

EDITH

Now, I won't pretend to tell you
where to find happiness and love...

(MORE)

(CONTINUED)

73 CONTINUED:

73

EDITH (cont'd)
... not with the despair you're
fighting these days. But I do
insist that you survive because
the days and years ahead of us
are worth living for!

74 SHOT - KIRK AND SPOCK

74

interested, listening.

EDITH
Man is going to someday harness
the energy of the atom. I think
it will happen sooner than even
our leaders expect. Energy which
will ultimately hurl to other
worlds in spaceships.

75 SHOT - KIRK AND SPOCK

75

astonished. They glance at each other, then back to
Edith as:

EDITH'S VOICE
And the men who can reach across
space can also find ways to feed
the world's hungry millions...
and cure their diseases. They can
find a way to give all men peace
and a common future. Those are
days worth living for...

KIRK
(overlapping;
quietly to Spock)
Development of atomic power is
years away... space flight years
beyond that...

SPOCK
(shrugs)
Speculations... gifted insight.
Not uncommon.

KIRK
(looks back at
Edith, quietly)
I find her most uncommon, Mister
Spock.

DISSOLVE TO:

76 INT. MISSION MAIN ROOM - ANGLE ON DIRTY DISHES

76

Being stacked up. CAMERA PULLS BACK TO REVEAL meeting is over, the men present are turning in their empty plates to the serving table.

77 KIRK

77

As Edith Keeler intercepts him.

EDITH

You are uncommon workmen, Mister Kirk. The basement looked like it has been scrubbed and polished.

KIRK

Then we report back for other work?

EDITH

At seven A. M.
(eyes him)
You're washed, your clothes brushed clean.

KIRK

Habit.

EDITH

(shakes head)
Pride. Do you have a flop for the night?

KIRK

A what?

EDITH

(studies him curiously)
You're really new at this, aren't you? A "flop" is a place to sleep. There's a vacant room where I live, two dollars a week. If you want it I'll guide you there in a moment.

Kirk holds briefly, not knowing quite how to size up this woman. Then:

KIRK

Indeed we do. Thank you.

She crosses out of scene; Kirk crosses to Spock.

KIRK

We've got a flop.

(CONTINUED)

77 CONTINUED:

77

Spock stares at him, his eyebrows almost vertical.

KIRK
(continuing)
A place to sleep.

SPOCK
One might have said so in the
first place.

DISSOLVE TO:

78 INT. KIRK-SPOCK ROOM - CLOSE ON TRICORDER - DAY

78

The tricorder is attached to what ultimately might be a Medusa-head of wires and coils, banks of old vacuum tube circuits. At the moment, it's not yet so complex (will grow increasingly so with every scene here). Hands come in to push buttons or switches on it. CAMERA PULLS BACK QUICKLY TO REVEAL Spock is working on the tricorder. (The room is very plain... a few pieces of scarred furniture, sagging bed, limp curtains.) As Spock works, we see he is growing more and more irritated by the limitations of 1930's technology.

79 ANOTHER ANGLE

79

The door behind Spock opens, and Kirk enters carrying a small paper sack of groceries. He sets them down on a small table.

SPOCK
(absorbed; expertly)
Captain, I must have some platinum. A small block of it would be sufficient, only five or six pounds. Then by passing selected circuits through there, as a duo-dynetic field core...

Trails his words as he turns to see Kirk shaking his head.

KIRK
I bring assorted week old cabbages, leeks, and assorted odd vegetables for you, a slice of bologna and a hard roll for me.
(exhibiting)
It took the other nine tenths of our combined salaries for three days to fill your order for these.

79 CONTINUED:

79

Kirk passes over some second-hand radio tubes and assorted radio-type junk to Spock who checks it over eagerly.

KIRK

(continuing)

I assure you that brown bag contains neither platinum, gold, nor diamonds, nor is it likely in the near future.

SPOCK

Captain, you're asking me to work with equipment which is hardly very far ahead of stone knives and bearskins!

KIRK

You'll have to somehow make this level of thing work for you. How long will it take?

The question "how long?" is almost too much for even Spock's unemotional facade.

SPOCK

Captain...

(fights it,
turns, eyes
equipment)

Captain... in three weeks at this rate, perhaps a month, I might reach the first mnemonic (pronounced nee-mon-ic) memory circuits...

KIRK

(interrupts)

McCoy may be here any day now. We've no guarantee there'll actually be some current in time pulling us all together...

Now it's Kirk's turn to trail his words at the look on the other's face. He nods, puts a hand on Spock's shoulder. Quietly:

KIRK

I'm sorry. Of course, you're doing the best you can..

Interrupted by a KNOCK, Edith sticks her head through door. Brightly, as usual:

(CONTINUED)

79 CONTINUED: (2)

79

EDITH

If you can leave now, I can get you both five hours work at twenty-two cents an hour.

(eyes transistor hook-up)

What on earth is that?

SPOCK

(with dignity)

I am endeavoring, Ma'am, to construct a mnemonic memory circuit tap out of stone knives and bearskins.

Kirk LAUGHS, guiding the puzzled Edith for the door.

KIRK

You did say twenty-two cents an hour?

EDITH

You work so much better than the others. The way you painted Mister Ely's storeroom...

SPOCK

(following)

It seems quite illogical that one man can paint better than another. In the simple mechanical task of covering a two-dimensional surface with a viscous, chromatically saturated liquid...

Somewhere during which, Spock EXITED TOO and his VOICE FADES DOWN HALLWAY, INTO:

DISSOLVE TO:

80 INT. MISSION MAIN ROOM - NIGHT

80

Kirk and Spock are cleaning and straightening up after an evening's program. The soup table is now cleared and being used by a couple of men as a worktable. One of them is repairing a cuckoo clock and has a complete set of delicate tools beside him. CAMERA MOVES IN CLOSE ON KIRK AND SPOCK as they finish. Spock reacts to the sight of the intricate tool.

(CONTINUED)

80 CONTINUED:

80

SPOCK
(quietly)
Captain, look. Tools for finely
detailed work.

KIRK
Yes, that woman has more things
going on around here than a TKL
computer.

(nods at men)
Clock repair, woodworking, the
tailor shop in back...

EDITH'S VOICE
Just a start, Jim. Wait and
watch us.

Kirk and Spock turn to see Edith has ENTERED SCENE,
crossing toward them.

EDITH
Can you help me tonight? There
are some typewriters Tim Dorby
isn't going to be needing in his
office.

KIRK
Nice of a bookmaker to donate
typewriters to you.

EDITH
He hasn't yet.
(moving off)
Let's get there before the raid.

As she bustles away, Spock looks at Kirk.

SPOCK
You were quite right, Captain.
She is fascinating.

DISSOLVE TO:

81 INT. KIRK-SPOCK ROOM - CLOSE ON SPOCK - NIGHT

81

He is working intently at something o.s. Very deep
concentration. CLICKING AND WHIRRING o.s. CAMERA
PULLS BACK QUICKLY TO REVEAL he is completing an ad-
justment on the tricorder hook-up which is beginning
to fill the room, looking like an octopus spawned by
an Erector set. The Science Officer straightens abruptly.

(CONTINUED)

81 CONTINUED:

81

SPOCK

Captain. I may have stumbled
across something.

KIRK

(moving in;
sniffing)

You've a connection burning
somewhere too.

SPOCK

(nods)

I'm loading these lines too
heavily, but this may be the
focal point in time.

A tortured CLICKING, some FAINT ELECTRONIC sounds, then:

SPOCK

(continuing;
indicates)

The tricorder screen... Watch...

82 CLOSER - KIRK

82

Bending in to look into the small tricorder screen.

SPOCK

... I've slowed the recording it
made from the time vortex. Switching
now to visual...

83 INSERT - TRICORDER SCREEN

83

Flickering, the faint ELECTRONIC SOUNDS too as the image
tries to form, then sharpens up and we see EDITH
KEELER'S FACE, then realize it's a newspaper photo.
Beneath the photo, in fairly bold print: "FDR CONFERS
WITH SLUM AREA "ANGEL" ".

84 CLOSE - KIRK AND SPOCK

84

Kirk reacting in surprise as, light from tricorder
screen flickering on his face, he reads:

KIRK

The date... February 23, 1936...
says the President and Edith
Keeler conferred for some time
on her idea for...

84 CONTINUED:

84

STATIC of a short circuit, SPARKS AND SMOKE, Spock having to pull wires loose and they lose the image. Spock is turning back to Kirk in surprise, shaking his head.

SPOCK

That's quite impossible, sir. On the same memory circuit, I saw a 1930 newspaper article.

KIRK

Either way, we know her future, Spock. Within six years from now she's going to become someone important, nationally recognized...

SPOCK

(interrupting)

No sir. I saw Edith Keeler's obituary! She never became famous; she will die this year in some kind of accident.

85 ANOTHER ANGLE

85

Kirk shocked, both men puzzling over it.

KIRK

Well... they can't both be true.

SPOCK

(understands; nods)

I'm afraid they can, Captain. Edith Keeler is a focal point in time. We were swept to her just as McCoy will be.

KIRK

(grasps it)

And... McCoy has something to do with her living or dying. And in his present state...

(sudden idea;
to Spock)

Did McCoy kill her? Is that how all of history was changed?

SPOCK

Or kept her from being killed?

KIRK

Which?

(MORE)

(CONTINUED)

"The City On The Edge of Forever" - 1/30/67

42.

85 CONTINUED:

85

KIRK (cont'd)

(indicates; intent)

Get this thing fixed, Spock. We must find out before McCoy gets here.

SPOCK

And suppose we discover, Captain... that Edith Keeler must die?

As they look at each other:

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

86 INT. BASEMENT - ON KIRK - NIGHT

86

He is shoveling coal into the furnace. FOOTSTEPS sound behind him, and he turns to see Spock coming down the stairs. Spock holds the front of his sweater oddly... reveals the reason for it by pulling the flat case from under the sweater.

KIRK

Have this banked in a minute.
You finish your chores?

SPOCK

And more, Captain.

Spock opens the case, revealing the delicate instruments we saw earlier on the work table.

SPOCK

The jeweler's tools. I need them
for tricorder adjustments.

KIRK

I thought you objected to theft,
Mister Spock.

SPOCK

One could hardly call that box
"locked", sir. Simply closed
by a childish device in mathematical
improbability...

EDITH'S VOICE

And he opened it like a real pro.
It was almost a pleasure to
watch him.

The two men turn quickly.

87 ANOTHER ANGLE - INCLUDING EDITH

87

Edith stands at the top of the stair, moves down toward them as she addresses Spock.

EDITH

Question... "why". You have
one answer. Please make it the
honest one.

(CONTINUED)

87 CONTINUED:

87

SPOCK

The "radio" work you've seen me doing. I needed delicate tools. They would have been returned in the morning.

EDITH

(eyes him;
shakes head)

No... no, I'm sorry but...

KIRK

(interrupting)

If Mister Spock said they were important to have and that you'll return them in the morning, you can mortgage your reputation on that, Miss Keeler.

Surprised at his strength... but strong herself, she is pleased to find how much she appreciates it in another. She eyes them, then smiles:

EDITH

Will you walk me home, Mister Kirk? I've so many questions about you two, I'll split apart if I don't try some of them.

(at Kirk's
expression)

And please don't give me that "What? Questions about little ole us!" look. You know as well as I how much you're out of place here.

SPOCK

Interesting. Where would you estimate we belong, Miss Keeler?

EDITH

You, Mister Spock?

(nods)

At his side. As if you've always been there, will always be.

(eyeing Kirk)

And him? At least he belongs... in another place than this. But much more than that. I'll guess it eventually.

Spock reaches out, takes the shovel from Kirk.

(CONTINUED)

87 CONTINUED: (2)

87

SPOCK

I'll finish with the furnace...
(almost adds his
usual "Captain")

EDITH

(instead; she
adds it)
... Captain.
(smiles at Kirk)
Even when he doesn't say it,
he does.

She turns and starts up the stairs. Kirk exchanges a
glance with Spock, follows her.

88 EXT. NEW YORK STREET - ANGLE ON RODENT - NIGHT

88

Waiting for a late passing pedestrian to walk out of
sight, then hurrying up a short stairway and appro-
priating the bottle of milk setting at the doorway.
Hurrying back down the stairs he uncaps it.

89 TRUCKING RODENT

89

lifting the bottle to drink, then dropping it SMASHING
to the sidewalk as Doctor McCoy (OPTICAL DOUBLE EXPOSURE)
seems to leap into sight out of nothingness, stops, looks
around suspiciously, still transparent.

McCOY

(distant; ECHOED)
Murderers...

90 CLOSE - RODENT

90

reacting hard.

91 ANGLE ON McCOY

91

Face working with the pressures we've seen, perspiring,
becoming solid. Now his VOICE is solid too.

McCOY

Assassins! Killers!
(turning)
You! What planet is this?

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46.

92 ANGLE TO INCLUDE RODENT

92

Taking off at a full run. McCoy pursues.

McCOY

Stop! I won't kill you. It's
them who do the killing!

93 EXT. ANOTHER STREET - KIRK AND EDITH WALKING

93

Note: We want to hear SOURCE MUSIC from the period --
discuss with production staff.

EDITH

Why does he call you "Captain"?
Were you in the war together?

KIRK

We... served together.

EDITH

(waits, then)

And you don't want to talk about
it.

She stops in TWO SHOT, turns to him.

EDITH

(continuing)

Why? Is it something you think
you've done wrong? Or are you
hurt? Are you afraid of something?
Whatever it is, let me help.

Kirk eyes her a long beat, then he suddenly grabs her,
comes very near kissing her. He contents himself,
without releasing her, with holding her facing him
closely.

KIRK

"Let me help". A most lovely but
dangerous thing to say.

EDITH

Dangerous? In what sense?

KIRK

A hundred years or so from now...
I believe... a famous novelist
will write a classic using that
theme. He recommends those three
words even over "I love you".

(CONTINUED)

93 CONTINUED:

93

EDITH

(smiles)

A novelist a century from now,
by the name of...?

KIRK

Patrick Ko-lu-u-u-nah-meh-eh-eh
Taj-na-ah-me.

Long, but rattled off as naturally as you or I answering to who wrote "Huckleberry Finn". Her question was strangely natural too, as if by instinct rather than intelligence, she believed him. But now she's realizing the lengthy strangeness of the name he just rattled off.

EDITH

And where was he...?

(small LAUGH)

Where will he be from?

KIRK

(smiles)

A silly question, a silly answer.

(points skyward)

About there. A planet circling
that far left star in Orion's
belt.

CAMERA IN as she looks toward the night sky. Kirk finds her much too close and available. He kisses her hard, is not a little surprised to find it returned with equal decisiveness.

DISSOLVE TO:

94 INT. KIRK-SPOCK ROOM - ANGLE ON SPOCK - NIGHT

94

Bent over the tricorder and surrounding rig. It has grown again, taking up much of one end of the room. More attachments, rods, make-shift circuit boards. Definite HUMS and FAINT BUT STEADY ELECTRONIC SOUNDS as if he has very much a going piece of machinery now. He hears DOOR OPEN, turns:

95 INCLUDING KIRK

95

Entering. He and Spock exchange looks.

KIRK

All she said was... "let me help
you."

(CONTINUED)

95 CONTINUED:

95

Spock merely raises his eyebrows.

KIRK
(continuing)
She's a saint, Mister Spock.

SPOCK
Without being annoyingly cold and
formal about it, I assume.

Kirk gives Spock a quick look, crosses over to the rather
Rube Goldbergish contraption.

KIRK
How soon until we can have a full
answer?

SPOCK
I must have another two days
before I dare...

KIRK
(interrupting)
McCoy could have been in the city
a week now for all we know!
Whatever he does that affects
her and changes history could
happen tonight, tomorrow morning...

SPOCK
Captain, the fragment of information
we got last time cost thirty hours
work in fused and burned circuits...

KIRK
I must know whether she's to live
or die, Spock! I must know what
to do...!

SPOCK
(interrupting)
We already know what must be done,
Captain. Whether it means life
for her... or death.

Kirk moves off. Spock eyes him a bit worriedly.

96 EXT. ALLEY - ANGLE ON RODENT - NIGHT

96

Entering shadows of alley hurriedly, looking behind him.
MOVING TOWARD CAMERA, nervous, with a bit of irritation
that this particular wraith, or ghost, or madman selected
him, and wanting to believe it really didn't happen anyway.

96 CONTINUED:

96

Suddenly McCoy steps out of foreground shadows into TWO SHOT, intercepting and completely trapping Rodent.

McCOY

I'm glad you got away too.

RODENT

Uh... yeah.

McCOY

Why do they want to kill us?

RODENT

Look... you, uh, sip enough of the old wood alky, fellah, and almost anything seems...

97 EMPHASIZING McCOY

97

Trying to bring reality into focus. Still perspiring, perhaps not quite as bad. Quick flashes of sanity, but only brief ones.

McCOY

Where... where?

(looking around)

Earth?

(looks up)

Constellations are right but...

Rodent has tried to slip away but McCoy reaches out fast, grabs his newly frightened victim hard.

McCOY

Explain. I want this trick explained!

(spins Rodent,
inspecting him)

Biped, small, but good cranial development, no doubt with considerable human ancestry.

(indicates buildings)

Is that how you're able to fake all this? Very good. Museum perfection, right down to the red bricking, mortar, sawed wooden beams...

McCoy completely forgets Rodent, stumbles toward the side of a building, examining it.

(CONTINUED)

97 CONTINUED:

97

McCOY
(continuing)
Very, very good. I'd give...
(stumbles,
hangs on)
I'd give a lot to see... hospital.
Probably needles, sutures...
clamps, scalpels...
(stumbles again,
hangs on weaker, SOBS)
Pity... had to cut and sew people
like garments... needle and sutures...
terrible... pity...

McCoy collapses, goes down in the darkness at the side of the building, completely unconscious. Rodent, who would have run except for his amazement, now moves in carefully. Seeing McCoy is definitely out, Rodent bends over and deftly "rolls" McCoy.

98 CLOSER - RODENT

98

As he finds something under McCoy's shirt at the belt line, pulls out a hand phaser. He examines it, moving off, puzzled.

99 ANGLE ON - McCOY

99

We see a deep breath, see him turn to a more comfortable position, see he's probably all right. Suddenly a flash of blue light:

CUT TO:

100 OPTICAL ANGLE ON RODENT

100

Phaser in hand, having pushed the wrong button, OPTICAL of him being bathed in blue light and DISSOLVING AWAY to nothingness. The alley where he stood is empty.

DISSOLVE TO:

101 INT. MISSION MAIN ROOM - ANGLE ON SPOCK - DAY

101

He pushes through one of the doors in the back of the main room. He is wearing a dirty apron, has his sleeves rolled up. He stops to mop his hands dry on the apron, glances up o.s. and pauses.

102 SPOCK'S POV - KIRK AND EDITH

102

Kirk is coming through the outside door carrying a high pile of glasses and dishes in a tub. Edith holds the door, directs him to a bench so he can put them down. She tries to reach up to take some off the load, but Kirk pulls away, not allowing her to help. However, in pulling away, he promptly manages to drop half the dishes and glasses to the floor. A nerve ripping CRASH. As he stands there, looking in disgust at the mess of broken crockery, Edith reaches up to touch his shoulder comfortingly. At her touch, Kirk's face changes, softens... a man caught by a stir of feeling for a woman.

103 CLOSE - SPOCK

103

A shadow of concern drifts across his face...

DISSOLVE TO:

104 EXT. NEW YORK STREET - LONG SHOT - EDITH AND KIRK
DAY

104

walking, talking quietly. We cannot hear what they say... no one ever overhears lovers. Slowly, they reach toward one another and hold hands, still walking as we:

DISSOLVE TO:

105 INT. TENEMENT STAIRWAY - CLOSE ON EDITH AND KIRK -
NIGHT

105

They are outside Kirk's room... Kirk is sitting on the stair railing, Edith before him. At the moment he's LAUGHING at something she's said.

EDITH

Why? What's so funny about man reaching the moon?

KIRK

It's just that you're stubbornly certain.

EDITH

But he will! And he'll go on from there to the stars.

KIRK

How do you know!?

(CONTINUED)

105 CONTINUED:

105

EDITH

(shakes her head)

I just know. I feel it, Jim.
But it takes all men, working
together in peace... not just
this country, or that, or another.

106 CLOSER - KIRK AND EDITH

106

Kirk straightens, moves closer to her.

KIRK

You're right, of course. With
Earth in peace, United Earth
ships will reach Tau Centuri and
then probe further. Star ships
manned by hundreds will explore
the whole galaxy... and learn...
and grow...

EDITH

And we'll take all this money they
spend on war and death...

KIRK

... And we'll make them spend it
on life.

EDITH

You do understand, don't you,
Jim? You see the same things...
we speak the same language.

KIRK

The very same...

He moves to take her into his arms, into an embrace...
then he draws back a little.

EDITH

You've started pulling away from
me. Don't... please never...

He kisses her quickly, hard. CAMERA PANS to doorway
of Kirk-Spock room as it opens and Spock starts to
step out. But he sees Kirk and Edith close together
and he stops... silent... does not intrude.

DISSOLVE TO:

107 EXT. NEW YORK STREET - EARLY MORNING - ESTABLISHING 107

Grey light... not bright sun just yet. The street is quite deserted this early in the morning... perhaps one or two figures seen going about their business. CAMERA PANS and MOVES CLOSER to pick up McCoy on the street... walking... steadier now, but still disoriented. He stops, looks around at the unfamiliar street, a frown rumpling his forehead. Then he sees:

108 McCOY'S POV - THE MISSION 108

A plain building. Large sign over the door proclaiming it the "21ST STREET MISSION". And a smaller sign beside the open door which reads: "FREE SOUP. COME IN".

109 BACK TO McCOY 109

He begins moving toward the Mission.

CUT TO:

110 INT. MISSION MAIN ROOM - CLOSE ON COFFEE CUP - EARLY MORNING 110

being filled. CAMERA PULLS BACK QUICKLY TO REVEAL Edith is pouring the coffee for one of the shabby men. She smiles, hands it to him, and he shuffles away. As she turns to put down the pot:

McCOY'S VOICE
Miss... that coffee... smells wonderful.

She turns as CAMERA ANGLE WIDENS TO INCLUDE McCOY standing there, swaying a little unsteadily on his feet. She moves forward quickly, takes his arm.

EDITH
Here, sit down...

McCOY
Can't... have to keep moving... they can't find me...

EDITH
(hesitates, then)
Come on. There's a cot in one of the back rooms. They won't find you there.

She helps him toward the door to the back rooms at the rear of the main room. They go through, out of sight.

111 ANGLE ON KITCHEN DOOR

111

A beat, then Spock comes through the kitchen door, carefully carrying another big coffeepot, his hands wrapped in rags to protect against burns. He sets the full pot down on the soup-coffee table, takes away an empty one... and does not know the man he and Kirk seek is within yards of him.

DISSOLVE TO:

112 INT. KIRK-SPOCK ROOM - NIGHT

112

The tricorder has by now turned into a monster affair totally taking up the whole end of the small room, leaving Kirk and Spock a little more than half to live in. At the moment, they are both bent over the tricorder screen, the reflection of images on their faces.

113 CLOSER - KIRK AND SPOCK

113

Tricorder screen o.s. They watch intently as the tricorder begins to HUM and CLICK in steady rhythm. The small flickering light continues to indicate tricorder screen activity.

SPOCK

This is how history went after McCoy changed it. See, in the late 1930's a growing pacifist movement whose influence on the government delayed the United States entry into the Second World War. While peace negotiations dragged on, Germany had time to complete its heavy water experiments...

KIRK

Germany? Hitler and fascism won the war?

SPOCK

They developed the A-Bomb first.

Spock moves to push another switch, indicates.

SPOCK

(continuing)

Let me run it again, Captain. There is no mistake.

He indicates the tricorder screen:

114 INSERT - VERY CLOSE SHOT - TRICORDER SCREEN

114

Edith Keeler (street scene or anything) appears on the screen.

SPOCK'S VOICE

Edith Keeler... founder of the
peace movement...

115 BACK TO KIRK AND SPOCK

115

KIRK

But she was right. Peace is the
way...

SPOCK

She was right but at the wrong
moment. With the A-bomb, with
their V-2 rockets to carry them,
Germany won the world, Captain.

KIRK

(softly, pained)

No.

SPOCK

Because McCoy came back, somehow
saved her life. We must stop him.

KIRK

How is she supposed to die? When?

Spock tries for another reading, shakes his head.

SPOCK

We can estimate the large happenings
from the images, but...

(shrugs)

... I can't trace down precise
places at exact minutes, Captain.
I'm sorry.

KIRK

How can one woman's life alter
all of history? Because she's
decent, because she's totally
unselfish...

(angrily)

Spock, you might as well tell me
that the world's great thinkers
and messiahs and saints...

Kirk trails his words, suddenly realizing. Spock answers
his look, nods.

(CONTINUED)

115 CONTINUED:

115

SPOCK

(quietly)

Yes. So many of them died too,
didn't they?

KIRK

(beat, then)

Spock... I believe I am in love
with Edith Keeler.

SPOCK

(nods)

But Edith Keeler has to die, Jim.

Spock holds a half-beat, then turns away abruptly
toward the murmuring tricorder and snaps it off...
almost savagely.

116 CLOSE - ON KIRK

116

standing still, stricken, his face white and shaken..
in pain beyond any he has ever felt before.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

117 INT. MISSION MAIN ROOM - DAY

117

Some men are working, as before, this time repairing furniture. Edith has stopped, eyed the work and smiled, moves on to cross toward what would be a door to the mission back room. She turns, sees that Kirk has entered, stands watching her.

EDITH

(smiles)

Are you following me, sir?

KIRK

(makes it a
joke too)

Every moment possible.

Not unpleased with the exchange, Edith turns, exits thru the door leading into the back room.

118 ANOTHER ANGLE

118

Spock enters, crosses to Kirk.

SPOCK

One of us has to stay with her,
Captain. McCoy could appear
any hour now...

KIRK

(nods; indicates)

Back room. There's only this
door out.

SPOCK

(moves in;
quietly)

If it happened this moment...
could you stand here and let
her die?

KIRK

(beat)

I think so.

SPOCK

Jim... when the moment comes...
that won't be enough.

DISSOLVE TO:

119 INT. MISSION BACK ROOM - CLOSE ON McCOY - DAY

119

He lies limply on a cot. Someone is laying a blanket over him. His eyes flicker open. CAMERA PULLS BACK TO REVEAL it is Edith who bends over his cot. The room is small, plain, only the one door. The only window is set high up on one wall. McCoy is still groggy; he tries to push to a sitting position, but can't quite make it. Edith moves quickly to push him back.

EDITH

Here, now... You can't take on any tigers yet. Just rest.

McCoy lies back obediently and looks around as Edith pulls the chair up beside the bed and sits. He's weak, will drift toward sleep, but never loses the McCoy tartness:

McCOY

(weakly)

The most common question... at this point would be... "where am I?"

(looks around)

I don't think I'll ask it.

EDITH

(smiles)

Why not?

McCOY

The only possible... answer would conclusively prove I am... either unconscious or demented.

(looks around again)

Like old Earth, about 1920, 25...

EDITH

Would you care to bid "thirty?"

McCoy gives her a long look. Then:

McCOY

(nods)

I am unconscious or demented.

EDITH

(laughs)

I have a friend who talks about Earth the same way. If you'd care to meet him...

(CONTINUED)

119 CONTINUED:

119

McCOY

Why would I... be interested in
a demented... friend of yours?
I'm a surgeon, not a... psychiatrist.
(at her look)

I am Leonard McCoy... senior
medical officer... aboard the
U.S.S. Enterprise.

EDITH

I... don't mean to disbelieve you.
But, well that's hardly a navy
uniform, is it? And...

McCOY

(drifting off)

Quite all... right. I don't
believe... in you either...

His eyes have drifted closed... the exchange has drained
him. Edith tucks his arms back under the blanket,
pushes the rumpled hair off his forehead, and gets up to
put the chair to one side. She starts to leave, pauses
at the door as McCoy stirs, turns on the bed. But then
he lies quiet, and Edith EXITS, frowning a little...
not entirely sure about this man and what he's said.

DISSOLVE TO:

120 INT. TENEMENT STAIRWAY - ANGLE ON STAIRS - NIGHT

120

Edith appears at the top and starts down, finds Kirk
waiting halfway. She is talking over her shoulder to
Kirk as:

EDITH

Are you still following me, sir?

KIRK

With ulterior motives. Should
that interest you?

EDITH

I hope that means what I...

At this moment, she misses a step, starts to fall.
VERY FAST CUTS as:

121 SHOT - SPOCK

121

Coming out the door of his room, freezes with the door
cracked open, watches:

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60.

122 EMPHASIZING KIRK

122

She is toppling... he catches her in time, pulls her upright, and holds her tight. They do not see:

123 AT DOOR - SPOCK

123

a reluctant spectator, and an unhappy one.

124 TWO SHOT - KIRK AND EDITH

124

holding onto each other very tight.

EDITH

I love you, Jim.

A stricture of pain/pleasure crosses his face. She does not see it.

EDITH

(continuing;
softly)

And I broke my heel off. Wait
for me?

KIRK

For...

(damn it, he
will say it)

Forever.

She kisses him, heads back upstairs. Kirk turns; Spock opens the door wider, steps out into hallway.

SPOCK

(uncomfortable)

I did not plan to eavesdrop...

KIRK

I know.

Spock is tortured but has to say it.

SPOCK

Captain... I must point out she
might have died right here had
you not caught her.

KIRK

(harshly)

McCoy was not here. It's not
the day.

(CONTINUED)

124 CONTINUED:

124

SPOCK

And when it is?

(waits)

Millions will die who did not die before...

KIRK

(interrupting)

They are abstract millions. A different history! But Edith Keeler is here, real, deserving to live...

SPOCK

As do Scott, Uhura, the others we left behind. You are their Captain.

On the two men, staring at one another, each tortured in his own way.

DISSOLVE TO:

125 INT. MISSION BACK ROOM - ANGLE ON McCOY - DAY

125

A.D. Note: DAY is MEASURE. Concluding scenes can as easily be night.

Doctor McCoy is seated on the edge of the bed, sipping at a cup of hot coffee. He looks up as a LIGHT TAP sounds on the door. Edith enters with a newspaper under her arm, smiles at McCoy.

EDITH

How do you feel today?

McCOY

(smiles back)

A lot better, thanks. And I'm starting to remember a little more.

EDITH

I thought you might like to read today's paper.

McCOY

Not particularly. I have convinced myself this is all a cordrazine hallucination.

Edith, puzzled, lays the paper beside him.

(CONTINUED)

125 CONTINUED:

125

EDITH

We'll talk when I look in on you later. My young man is taking me to a matinee. I hope a Richard Dix movie.

McCOY

(eyes her, then)

Definitely hallucinatory. Richard Dix, indeed.

EDITH

Well... see you for dinner. Tonight you can join us out there.

(exiting)

I always give a talk; I'm sure you'll hate it.

She's gone out the door. McCoy was brightened a bit by her, but now as he turns to the paper he is troubled again, throws it across the room angrily. He finds his boots, starts getting into them.

126 EXT. NEW YORK STREET (OUTSIDE MISSION) - DAY

126

Kirk, Spock, and Edith emerge. Spock starts away down the street, while Edith and Kirk move across to the opposite sidewalk. As Kirk and Edith walk:

EDITH

If we hurry, we can catch that Richard Dix movie at the Orpheum. I'd really like to see it, Jim...

KIRK

(smiles)

That's almost too much. Richard Dix!

EDITH

(looks up,
startled)

That's funny. Dr. McCoy said almost the same ---

Kirk stops dead in his tracks, whirling to face her.

KIRK

McCoy?

Kirk takes her shoulders, his fingers tightening enough to hurt her in his anxiety.

126 CONTINUED:

126

KIRK

Leonard McCoy? Edith, this is important.

EDITH

Yes. He's in the mission. He's been sick, talks a little strangely...

(smiling)

In fact I once asked him...

KIRK

(interrupting)

Spock!

(back to Edith)

Wait here for me.

He runs across the street without waiting for her nod of consent.

127 SHOT - KIRK AND SPOCK

127

as they meet in front of the mission door.

SPOCK

What is it, Captain?

McCoy's coming from mission INTO SCENE, answers Spock's question.

KIRK

Bones!

McCoy whirls, surprised... then a grin splits his face, and he half-catapults himself across the room to them. The laughing, handshaking and back-thumping greetings of the three men (even Spock a little).

128 ANGLE ON EDITH

128

watching the scene across the street curiously.

129 KIRK, SPOCK, McCOY

129

Their dialogue overlaps, enthusiastically.

McCOY

How'd you find me? And for that matter, where are we?

(CONTINUED)

129 CONTINUED:

129

KIRK
When Edith said "Dr. McCoy"---

SPOCK
Impossible that you should have
been that close to us ---

130 MEDIUM - EDITH

130

still curious, a little left out. Without looking for
traffic, she steps off the curb to cross. VERY FAST
CUTS as:

131 ANGLE ON MOVING VAN

131

The huge truck lumbers into the street, coming quickly.
Edith doesn't see it... she is so intent on Kirk and
the others.

132 KIRK, SPOCK, McCOY

132

Kirk is positioned nearest street. He sees the moving
van bearing swiftly down on the girl.

KIRK
(torn from him)
No! Not so soon...

Kirk starts forward.

SPOCK
No Captain!

Kirk slows, hesitates, torn:

133 ANGLE ON McCOY

133

Behind Kirk. He sees the girl's danger and starts to
run toward her so suddenly Spock cannot intercept him.

134 KIRK AND McCOY

134

Blindly, almost sobbing... Kirk steps in front of McCoy,
blocks his way, McCoy stumbles. Terrible pain and
anguish in Kirk's face... as we HEAR the SCREAMING
SHRIEK OF BRAKES, Edith's CRY... and silence.

135 McCOY AND KIRK 135

Spock joining them in THREE SHOT. McCoy getting to his feet.

McCOY
You deliberately stopped me, Jim.

Silence from Kirk.

McCOY
(continuing)
Did you hear me? Do you know
what you just did?

Kirk cannot answer... he is torn, striving for control
he does not have or want to have.

SPOCK
(quietly)
He knows, Doctor.
(takes Kirk's arm,
a step or two
with him)
And what was... now was again...

DISSOLVE TO:

136 EXT. PLANET SURFACE (RUINS) - DAY 136

Scott and Uhura are just turning away from the time
vortex, almost the same positions as we left them.

137 SHOT - VORTEX (TIE DOWN MATTE) (MEASURE) 137

Kirk and Spock appear from the shifting opaqueness in
the vortex.

138 SHOT - UHURA AND SCOTT 138

They react, very surprised, alarmed.

SCOTT
What happened, sir. You just
left...

He stops, staring at the vortex, o.s.

139 SHOT - VORTEX (TIE DOWN MATTE) 139

McCoy appears.

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66.

140 FULL SHOT - GROUP

140

They turn as:

GUARDIAN VOICE

Time has resumed its shape. All
is as it was before.

SPOCK

Everything is as before? We
ourselves changed nothing?

Spock glances up at Kirk, who stands numbly. He is
not the same, nor will he be again.

UHURA

Enterprise is answering our signal,
Captain.

GUARDIAN'S VOICE

Many such journeys are possible.
I am your gateway.

Kirk looks dully toward the vortex. Then he turns away.

KIRK

Tell them to beam us aboard,
Lieutenant.

The Landing Party moves together, positioning for:

141 ANGLE - LANDING PARTY (TIE-DOWN FOR OPTICAL)

141

As we see the familiar shimmer of DEMATERIALIZATION
OPTICAL. Then they are gone, leaving the dust city,
the Vortex, alone. HOLD FOR BEGINNING END TITLES.

142 EXT. SPACE ENTERPRISE IN FLIGHT

142

Leaving orbit around the planet, heading into space.
FINAL END TITLES.

FADE OUT.

THE END