

STAR TREK
“ASSIGNMENT: EARTH”

(Pilot Spin-Off)

Teleplay by:
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Story by:
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Gene Roddenberry
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CAST LIST

CAPTAIN JAMES KIRK
MISTER SPOCK
DOCTOR MCCOY
ENGINEER SCOTT
LT. CHEKOV
LT. UHURA
LT. SULU
SECURITY CHIEF
GARY SEVEN
ROBERTA LONDON
COLONEL NESVIG
LAUNCH DIRECTOR CROMWELL
SECURITY SERGEANT
ENTERPRISE CREWMEN
SECURITY GUARDS
BLOCKHOUSE TECHNICIANS
VARIOUS AIR FORCE PERSONNEL

SET LIST**INTERIORS:**

INT. BRIDGE
INT. TRANSPORTER ROOM
INT. BRIEFING ROOM
INT. BRIG
INT. SEVEN'S LIBRARY
INT. SEVEN'S OFFICE
INT. APARTMENT BUILDING HALLWAY
INT. WHITE CAR
INT. GANTRY ELEVATOR (PROCESS)
INT. BLOCKHOUSE COMMAND SECTION (PROCESS OR MATTE)

EXTERIORS:

EXT. SEVEN'S APARTMENT BUILDING
EXT. ROCKET BASE STREET (INCLUDING MATTE ANGLE)
EXT. ROCKET BASE ROOFTOPS
EXT. BASE OF GANTRY (INCLUDING MATTE ANGLE)
EXT. SIDE OF ROCKET (AT REMOVAL HATCH) (ALSO MATTE)
STOCK - VARIOUS

TEASER

FADE IN:

1 EXT. SPACE ORBITING SHOT - ENTERPRISE 1

The Enterprise is in orbit around the Earth.

KIRK'S VOICE

Captain's Log. Using the light speed squared factor, the Enterprise has moved back through time to the 20th Century. We are now...

2 EXT. SPACE CLOSER ANGLE ON EARTH - (NASA FILM) 2

The Earth as actually seen from orbit.

KIRK'S VOICE

(continuing)

... in high orbit around Earth, using our ship's deflector shields to remain unobserved.

3 INT. BRIDGE - ANGLES ON CREW 3

SULU, CHEKOV, UHURA, and n.d. bridge personnel watching the o.s. main viewing screen - deeply absorbed, intense interest on their faces as if, indeed, a major 20th Century enigma is being examined at this moment.

KIRK'S VOICE

Our mission... monitor Earth communications in an attempt to learn how our planet survived the desperate problems faced during the critical year... 1968.

4 INT. BRIDGE - ANGLE ON ELEVATOR 4

As the turbo-elevator doors open and KIRK emerges. He stops, surprised, looks toward main viewing screen too. And for the first time we are now hearing the SOUND of HOOFBEATS... horses galloping! He eyes his crew again, half annoyed but half amused too.

5 WIDE ANGLE ON BRIDGE - INCLUDING MAIN VIEWING SCREEN - 5
KIRK'S POV

The Bridge Crew is watching a chase scene from "Bonanza!"

6 TRUCK SHOT - KIRK 6

Crossing into shot with bridge personnel, unaware of Kirk's arrival and still watching Bonanza with great fascination. We HEAR the o.s. Bonanza scene change from a chase to a dialogue scene between Bonanza continuing characters. Kirk eyes his rapt Crewmen, then looks up toward the screen again.

7 INSERT - MAIN VIEWING SCREEN - KIRK'S CLOSER POV 7

Upon which we see the (to be selected) Bonanza dialogue scene.

8 EMPHASIZING KIRK, SULU AND CHEKOV - MAIN VIEWING SCREEN - 8
O.S.

Kirk turning to his Helmsman.

KIRK
Seems we've overshot the 1960s Mr.
Sulu.
(looks toward
screen)
Where are we? 1868?

Startled, Sulu whirls and sees his Captain standing there.

SULU
(to Chekov)
Screen to normal.

As Chekov begins to make a quick adjustment on his panel:

9 INSERT - MAIN VIEWING SCREEN 9

Upon which we see the Bonanza scene dissolve to the screen's normal high orbit view of Earth.

10 BACK TO SHOT 10

Everyone on the bridge suddenly remembering work they had to do at their stations and consoles.

(CONTINUED)

UHURA

My fault, Captain. You see I accidentally picked up what they used to call a television broadcast...

SULU

... and it seemed rather, ah, educational, sir...

CHEKOV

(nods)

... a story of hardy Russian pioneers, Captain...

SULU

(to Chekov)

It was a Western drama...

CHEKOV

(to Sulu)

We invented the Western!

11 EMPHASIZING KIRK

11

Turning, crossing to his command position as:

KIRK

Hear this, all of you. I am as fascinated by these old things as the next man.

(turning back to them)

But we are out of our time; the risks are enormous. If they should become aware of a vessel here from centuries in the future, if we should do anything that changes the way history is supposed to go...

(to Uhura)

... Lieutenant, you or I, or this whole vessel might just "pop" out of existence.

(toward helm)

Or, worse, Gentlemen, we might interfere with whatever it was that kept Earth from blowing itself up during the late 1960s and 1970s.

SULU

I apologize, Captain. Since I had the con here, I should have...

(CONTINUED)

11 CONTINUED:

11

Interrupted by the whole vessel SHUDDERING; forcing them to grab for support.

KIRK
(snaps; quickly)
Alert status; force shields up; begin
sensor scan!

During which another SHUDDERING of the vessel. Immediately overlapping:

SPOCK 'S VOICE
(filter)
Transporter Room to Captain!

Kirk flips Intercom switch.

KIRK
Kirk here. What's happening, Mr.
Spock?

SPOCK'S VOICE
(filter)
Sir, we are intercepting a
transporter beam of unusual power.

KIRK
Impossible, Mr. Spock! There were no
such devices in...

Again, the ship SHUDDERS. Again, they have to grab handholds.

SPOCK'S VOICE
(filter; urgent)
Captain, something is beaming aboard
this vessel.

Kirk turns, races for the elevator.

12 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER CONSOLE

12

Where we HEAR surges of power and see console lights flashing rapidly and erratically in response. CAMERA BACK to reveal ship's science officer, MR. SPOCK trying to find the cause. There's a flash of sparks, a tendril of smoke, Spock tries to shut off that circuit, finds himself unable to do so. Engineering officer SCOTT is also trying. Ship continues intermittent SHUDDERING, as b.g. doors snap open again and Kirk enters on the run.

(CONTINUED)

12 CONTINUED:

12

KIRK
Where's this "beam" originating?

SPOCK
(taking reading)
... at least ten million light years
away, sir.

SCOTT
No transporter beam is that powerful!
Not even in our century!

KIRK
(reacting;
indicating)
Gentlemen...!

13 TRANSPORTER CHAMBER

13

Shimmering (OPTICAL) and strange electronic flashes.

14 KIRK, SPOCK AND SCOTTY

14

Watching, tensely:

KIRK
Something's beaming in.

They continue to watch for a beat, then react... startled.

15 TRANSPORTER CHAMBER

15

The electronic flashes fade, the vessel stops its shuddering and the shimmering is beginning to solidify to a hazy form, which gradually takes shape. The figure they have pulled in from deep space is that of a man... a man impeccably dressed in a 20th century business suit! Startled, he eyes the transporter room and occupants:

SEVEN
Identify yourselves, please. Give me
the name and purpose of this vessel.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

16 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER CHAMBER 16

No time lapse. The stranger stands in the transporter chamber, looking around... startled. He is tall, ruggedly handsome. His name is GARY SEVEN. His look, his voice, everything about him indicates enormous strength of will and force of personality.

SEVEN

I've asked your identity. Why have you intercepted me?

17 ANGLE ON SPOCK AND KIRK 17

Kirk, without taking his eyes from Seven, hits an intercom switch.

KIRK

(into intercom)
Security detail. On the double.

VOICE

(filtered)
On our way, sir.

Seven is now stepping down from the transporter chamber eyeing transporter room and occupants, puzzled.

KIRK

You're aboard the United Spaceship Enterprise. I am Captain James Kirk, commanding.

Seven's puzzlement is replaced by concern. He glances around at his surroundings, sees the transporter console, crosses directly towards it to examine it.

KIRK (cont'd)

(continuing)
We have the same questions. Who are you? Where are you from?

If Kirk hoped to impose his own strength of will on this stranger, he's disappointed. Seven ignores the question, examines the console with growing concern.

(CONTINUED)

SEVEN

I see. A crude transporter device,
but sufficient to intercept me.

(looks up)

What planet are you from?

KIRK

Earth.

SEVEN

Not possible. Earth has no space
flight in this era!

Examining the transporter panel again, then reacts at
certain readings he sees as the possible reality of his
situation begins to sink in.

KIRK

I asked your name and place of
origin. Unless you answer...

SEVEN

(looks up;
interrupting,
stunned)

You fools! You're from the future!

(hurriedly adjusting
console)

I must beam down onto Earth
immediately! There's not a moment to...

KIRK

Stop him!

Seven has actuated the Transporter Panel which starts to
HUM: Lights are coming on in the Transporter Chamber; Seven
is already turning to hurry that way as Spock and Scotty
move in to intercept him.

Seven drops Scotty with a slashing Karate poke that seems to
come out of nowhere. Spock applies the famous Vulcan Nerve
Pinch and is dropped to the floor, too, almost before he has
time to be surprised that the nerve pinch accomplishes
absolutely nothing. It's happened so fast Kirk has no time
to move in and support his men.

(CONTINUED)

He starts in now but the b.g. doors have already snapped open and SECURITY CHIEF and SECURITY GUARD enter on the run, drawing phaser pistols, leveling them at Seven.

SECURITY CHIEF
Freeze it there!

KIRK
Stun him if he moves a muscle.
(moving toward)
Spock? Scotty?

But Spock, very surprised, and Scotty, are painfully making their way to their feet.

SCOTTY
Great... Jumping leviathans. He hits
like... a turbohammer...

SPOCK
I applied a full Vulcan pinch,
Captain. Any normal human would be
uncon...

SEVEN
(interrupting)
Captain, you are not from this time
period; I am! Interfering with my
movements may have grave consequences
for Earth!

SPOCK
Or there is another possibility,
Captain. Just as we've come back in
time, so could an alien.

SEVEN
Please listen carefully... my name is
Gary Seven, I am a human being from
the 20th Century...

KIRK
Humans from the year 1968 do not beam
around through the galaxy, Mr. Seven!

SEVEN
I have been living on another planet,
Captain! Far more advanced than
Earth! I was being returned to Earth
when you intercepted me.

(CONTINUED)

SPOCK

I must say, Captain, it seems unlikely such a man existed in 1968. But...

(shrugs)

... who can't say anything is absolutely impossible.

KIRK

(to Seven)

Where is this planet you say you came from?

SEVEN

(shakes head)

They would wish their existence kept secret, even in your time.

SPOCK

Then, if you are legitimately supposed to have arrived on Earth during these years, and since we have excellent record tapes of this period...

SEVEN

(interrupting)

You'll find no record of me. My work will be secret.

(moving in)

Even his delay is most dangerous.
Keep me here and you destroy your own planet!

Seven freezing, holding his position as he sees the Security Chief raising his phaser warningly.

KIRK

And if you're lying, beaming you down may also destroy Earth.

SPOCK

A most difficult decision, Captain. But I agree, you must hold him until you know more.

KIRK

(to Security Chief)

Security confinement!

20 ANOTHER ANGLE 20

The Security men, phasers leveled, take Seven from the room. Kirk turns and hits an intercom button:

MCCOY'S VOICE
(filtered)
Sickbay; McCoy.

KIRK
Bones, I need a medical analysis, fast. Prisoner in Security Confinement; is he human or isn't he?!

CUT TO:

21 INT. CORRIDOR OUTSIDE BRIG - CLOSE ANGLE ON MEDICAL SCANNER 21

ANGLE WIDENS to reveal that the HUMMING scanner is being used by DOCTOR MCCOY who stands at the forcefield covering the open door to the Brig. He is aiming the medical scanner at Seven who is inside the brig on the other side of the forcefield. An armed GUARD is standing a short distance to one side of the Doctor.

22 ANGLE ON SEVEN 22

From here, he can see only McCoy who, at the moment, is absorbed in his readings... the Guard is not in sight. Seven carefully coils for a spring, then comes up fast, flinging himself directly at the Doctor.

23 OPTICAL ANGLE 23

Seven hitting the unseen forcefield at the door, the (OPTICAL EFFECT) slamming him back, hard.

24 ANGLE ON SEVEN 24

As he hits the floor, hard. Instinctively, he reaches into his shirt pocket, starts to pull out what appears to be a ball point pen. (THE SERVO). He glances toward the doorway, sees the Guard with drawn phaser who has moved in to stand beside McCoy. Unobtrusively, Seven puts the Servo away, starts to rise.

25 INCLUDING MCCOY

25

Finishing up his scanning.

MCCOY

Sorry I didn't warn you in time.
You've never seen a forcefield
before?

SEVEN

Force is outmoded, where I was
raised, Doctor. Even forcefields.

McCoy has finished his readings, is turning to go. Seven comes to his feet fast.

SEVEN (cont'd)

No, Doctor. Wait! I'm going to tell
you exactly who and what I am. I must
risk it; there's too much at stake!

McCoy feels the authority in Seven's voice. He hesitates then turns back.

SEVEN (cont'd)

Every planet reaches a time of
crisis; Earth's time is now. The
advanced beings of my planet, from
the beginning of time, have taken a
chosen few from every world to live
and train, generation after
generation, so that a selected team
could return to their own world one
day and help guide it through the
time of crisis.

MCCOY

Fine, I'll give that message to...

SEVEN

(interrupting)

Are you a Doctor or a mechanic?!
There's more to me than what's on
your scanner there!

(as close to
forcefield as
possible)

That team was sent to Earth! But
they've not been heard from since. I
must find them. If necessary, replace
them, do their job!

CUT TO:

26 INT. BRIEFING ROOM - CLOSE ANGLE DOWN PAST CEILING SCANNER 26

CAMERA WILL ANGLE to reveal below scanner the Briefing Room, containing Kirk, Spock, Scott, Chekov and Sulu, all seated around the briefing table. Meanwhile we hear Kirk's voice AMPLIFIED.

KIRK

This is the Captain speaking. All departments and science sections...

27 INT. STOCK ANGLES VARIOUS ENTERPRISE SECTIONS 27

Personnel listening to Kirk's continuing AMPLIFIED VOICE. (No Corridor shots, use various departments.)

KIRKS VOICE

(Amplified.)

... are now interconnected to this session. Please break in at any time with analysis or information.

28 INT. BRIEFING ROOM - LEVEL ANGLE 28

Kirk completing remarks, nods to Spock who keys a lever and Kirk's voice will be normal from here on.

KIRK

Your report, Mr. Chekov.

CHEKOV

We analyzed the direction of his beam, sir. Our star maps show no solar system with habitable planets in that area in the galaxy.

KIRK

Scotty?

SCOTT

Can't give you too much, sir. The beam was unholy powerful.

(shrugs)

Could have brought him over great distances; could have brought him back through time. There's no way for us to know.

29 ANOTHER ANGLE

29

To include doors snapping open in b.g. and McCoy entering.

KIRK

Mr. Spock.

SPOCK

Principal Earth crisis situations on this date would fill a volume, I'm afraid, Captain. He could be interfering for or against Earth in areas of population, bush wars, revolutions, critically dangerous bacteriological warfare experiments, in hate movements springing up...

MCCOY

(crossing in)

Check records for specific events today, Mr. Spock. In one hour, twenty-one minutes to be exact.

VOICE

(filtered)

This is Rawlings, History Section, Captain, I have that one listed.

KIRK

Go.

VOICE

(filtered)

The first fully orbital nuclear warhead satellite, Code Name Vega, was due for launching by the United States at that time today. See File B-11-4.

30 ANOTHER ANGLE

30

Spock referring to an automated file, nods:

SPOCK

Yes, I've studied this one.

(to Kirk)

During this year, the United States had reason to believe another power was planning to place nuclear warheads into orbit around the Earth. This would radically change the balance of power.

(MORE)

(CONTINUED)

SPOCK (cont'd)
Nuclear devices, circling the Earth,
are much more efficient than bombers,
Polaris submarines or
intercontinental missiles.

SCOTT
Good Lord, the skies full of orbiting
H-bombs?

MCCOY
The United States felt it had to
launch such a warhead first. Just for
a few orbits, to prove to the other
powers it had the same ability and
such foolishness could only result in
an orbital arms race. The United
States did not know the other side
was equally suspicious and this would
actually force a counter-launch, and
the orbital warhead race would begin.

SPOCK
(raises eyebrow to
McCoy)
I'd never considered you such a
student of history, Doctor.

MCCOY
(to Kirk)
I'm not, I'm only repeating what your
prisoner told me. He says he intends
to prevent that arms race, that it is
his mission to see that the United
States rocket fails.

Seven alone in the Brig, pacing tensely, glancing toward the
forcefield in the doorway, and the armed Guard standing in
full view just beyond. The Guard keeps watching.

The Guard watching Seven. Off to one side, a light blinks on
an intercom panel. The Guard crosses to it, flips the
switch.

SECURITY CHIEF'S VOICE
(filtered)
Security report.

33 ANGLE ON SEVEN

33

Seven, seeing the Guard turn away, crosses swiftly towards the forcefield, taking his Servo from his pocket as he does. Making a slight adjustment on it, he points it at the doorway, running it faintly HUMMING along the framework of the door.

GUARD

(into intercom)

No problems here at all. Brig out.

There is a slight click, and the forcefield disappears! The Guard whirls as he hears the forcefield SOUND stop, reacts and goes for his phaser. Moving with amazing agility, Seven is through the open door, chops down on the Guard's wrist, sending his phaser clattering to the floor. Then, using a combination judo-karate, he swiftly knocks the Guard unconscious. He hurries out into the corridor.

34 INT. BRIEFING ROOM EMPHASIZING KIRK, SPOCK, MCCOY

34

The session is about as we left it.

KIRK

Gentlemen, I must have some evidence one way or the other! If I don't release him immediately I may be destroying mankind; if I let him go I may finish off Earth.

SPOCK

What were your medical readings on him, Doctor?

35 EMPHASIZING MCCOY

35

Hesitates, frowning, then:

MCCOY

I must admit they seemed... too good. Human readings, yes. But without a single physical flaw, a_totally perfect body.

KIRK

If an alien needed a human body, Mr. Spock?

(CONTINUED)

SPOCK

(nods)

He'd be inclined to prepare a perfect one, Captain...

SECURITY CHIEF'S VOICE

(filtered)

Security alert! All decks, alert!
Prisoner has escaped!

Kirk leaps for the intercom hits the button:

KIRK

(into intercom)

This is the Captain, inform us...

UHURA'S VOICE

(filtered;
interrupting)

This is Uhura on the bridge, Captain.
Transporter circuits have just come on.

KIRK

(into intercom)

Override! Shut them off!

UHURA'S VOICE

(filtered)

Our shut-off has been bypassed.
Someone is preparing to beam!

Kirk followed by Spock, leaves the briefing room fast.

36 INT. TRANSPORTER ROOM

36

Seven making his final adjustments on the console, then quickly moves to transporter chamber, takes his position.

37 ANGLE ON ENTRANCE TO TRANSPORTER ROOM

37

As Spock and Kirk enter. McCoy and Scott not far behind.

KIRK

De-energize!

Spock and Kirk race towards the controls.

38 ANGLE ON SEVEN

38

In the transporter chamber. The shimmering effect already,
and Seven dematerializes.

39 ANGLE ON SPOCK AND KIRK

39

As they glance at each other, dismayed. Gary Seven is gone.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

40 EXT. NEW YORK CITY SKYLINE - DAY (STOCK) 40
Establishing shot.

DISSOLVE TO:

41 EXT. SEVEN'S APARTMENT BUILDING - DAY 41
This is an elegant apartment building in New York's upper East Side... probably on Park Avenue. Canopied entrance. We PAN UP the building towards an upper floor.

DISSOLVE TO:

42 INT. SEVEN'S LIBRARY - DAY 42
This is a large room, furnished in modern elegance. As we PAN AROUND, we see that one wall is book-lined from a point about two and one-half feet from the floor to an equivalent distance from the ceiling. As we continue to PAN, we begin to HEAR a HUMMING SOUND. We reveal a large window and a rather ornate desk. There is only one entrance to this room, leading to the rest of the apartment. The door is closed. We finally CENTER on what appears to be nothing more than a large steel walk-in size wall vault, with what seems to be a combination locking mechanism. The HUMMING is louder now as the door to the "vault" slowly swings open automatically.

43 ANGLE ON VAULT 43
The "vault" appears to be empty. But there is a strange OPTICAL shimmering just inside the vault door - something is happening there, then the figure of Seven appears, as if he has walked in to view through the optical shimmer. It is obvious this "wall vault" camouflages what is actually some highly advanced type of "transporter."

44 ANOTHER ANGLE 44
As Seven emerges from the vault. The door closes of itself, the humming subsides. Seven looks around for a beat, crosses to the window, looks down.

45 INSERT - NEW YORK STREET - SEVEN'S POV - DAY (STOCK) 45

A typical New York traffic scene, viewed from a twelfth story window.

46 BACK TO ANGLE ON SEVEN 46

As he registers some distaste at what he sees below. Then he crosses purposefully to the desk, pulls open a drawer, reaches in and presses a concealed button.

47 ANGLE ON BOOK-LINED WALL 47

The bookcases separate along a central horizontal line, one half sliding up towards the ceiling, the other half sliding out of sight towards the floor. Behind it is revealed an exciting-looking, large computer panel surrounding a viewing screen. Seven crosses directly to the computer panel, adjusts several controls. Various panel lights begin to flash.

SEVEN

Computer.

COMPUTER VOICE

Computer on.

SEVEN

Arrival report, Supervisor M-294, code name Gary Seven. I was delayed by interception, by a starship from a future time period. Their ship Captain, one James Kirk, remarkably intelligent and competent, but my arrival there created an impossible decision for him. Since I could not convince him of the purpose and urgency of my mission, escape by force became unavoidable.

(rueful smile)

He is much concerned that I could be an invading alien and I would probably feel the same in his case. My immediate concern is that he may try to follow me here.

48 EXT. SPACE - ORBITING SHOT - ENTERPRISE 48

The Enterprise is orbiting around Earth.

49 INT. TRANSPORTER ROOM - ANGLE ON VIEWING SCREEN 49

Scott working at a console. Scott and N.D. Crewman are attaching, hooking in fairly large viewing screen on the side wall of the transporter room.

SPOCK

He set the controls for wipe, Captain. Impossible to know exactly where he transported but we can estimate within five hundred meters or so.

SCOTT

Visual hooked in, Captain.

50 MATTE ANGLE 50

Kirk nods and Scott hits a control; the Transporter Panel viewing screen FADES ONTO HIGH WIDE ANGLE (STOCK) of busy New York city street, of a neighborhood fitting what we have seen around Seven's apartment.

SPOCK

He'll be hard to find visually, Captain. These old cities had thousands of people per square mile.

KIRK

Scotty, stand by to triangulate from here; Spock and I will beam down and give you coordinates.

51 INT. SEVEN'S LIBRARY - ANGLE ON SEVEN - DAY 51

Working at his computer.

SEVEN

Specify computer. Do you have location of agents W-201 and 347?

COMPUTER

Negative.

SEVEN

Did they accomplish their mission at this location?.

COMPUTER VOICE

Negative.

(CONTINUED)

51 CONTINUED:

51

During which a red light begins flashing and SOUNDING on the panel and:

SEVEN
(interrupts)
Computer off!

Seven whirls toward the door to the rest of the apartment, listens. We can HEAR a door SLAM. He hits the button which soundlessly slides the partition panel over the computer face, hiding it. Then he crosses toward the door to the rest of the apartment.

52 SEVEN AT DOOR

52

Cracking it open, looking.

53 INT. SEVEN'S OFFICE - SEVEN'S POV - DAY

53

Where we see ROBERTA LONDON, early twenties, obviously just having arrived for work, hanging up her coat, HUMMING. She's dressed in "mod" fashion, very attractive and lively-looking.

54 ANOTHER ANGLE - TO INCLUDE DOOR

54

As Seven enters, stands watching her with mixed relief and annoyance.

SEVEN
W-201, I'd like an immediate
explanation of...

ROBERTA
Eeeek!

In the midst of moving to sit at her desk, whirling to see Seven standing there in the room, collecting herself:

ROBERTA (cont'd)
Please, friend! Don't ever, ever...

SEVEN
(interrupting)
Where have you been the last four
days?

(CONTINUED)

54 CONTINUED:

54

ROBERTA
 (eyes him, then)
 I thought it went... "Where have you
 been all my life?"

55 CLOSER, EMPHASIZING SEVEN

55

Eying her perplexed, then crossing into TWO SHOT with
 Roberta. She edges back toward her desk, sliding her hand
 unobtrusively toward the telephone there.

SEVEN
 Code answers are quite unnecessary.
 I'm 294.

ROBERTA
 Really?

SEVEN
 Where is 347?

Roberta's hand reaches the telephone, she moves to lift it,
 then becomes aware how intently he is watching her and how
 close he is. She waits, answers:

ROBERTA
 ... could I have that last question
 again?

SEVEN
Where is 347?

ROBERTA
 With... 348?

SEVEN
 (controlling
 exasperation)
 Your answers are according to
 training, but they are quite
 unnecessary. I have identified
 myself... M-294, Code name Gary Seven.
 I've had a difficult journey and I am
 far from happy to be here in this...
 (interrupts self;
 hard)
take your hand from that device and
 sit down!

56 ANOTHER ANGLE

56

Roberta, again starting to pick up the phone, lets it slide back into its cradle and sinks back into her chair under Seven's gaze and force of will.

SEVEN

(continuing)

I am not happy to be here. It is one thing to help a backward civilization survive, but quite another to be forced to come to it simply because of your negligence... Yours and your partner's.

ROBERTA

Listen, friend...

SEVEN

(interrupting)

I thought I'd made it clear Code responses are no longer necessary!

57 EXT. SEVEN'S APARTMENT BUILDING - DAY

57

We are off to one side of the apartment building, near an alley or alcove which is presently deserted and out of sight of those passing on the street. We hold for a beat, then OPTICAL EFFECT of Kirk and Spock materializing. They are dressed in civilian 20th century garb, Spock wearing a hat or beret or something which hides the tips of his ears. They move immediately out toward the street.

58 ANOTHER ANGLE - ON STREET

58

AS Kirk and Spock get their bearings. Then, careful that he is not observed, Kirk pulls his communicator out of coat pocket, flips_it open.

KIRK

(into communicator)

Kirk to Enterprise. Begin triangulation.

59 INT. SEVEN'S OFFICE - SEVEN AND ROBERTA - DAY

59

Roberta still treating Seven gingerly, certain she has a madman on her hands.

(CONTINUED)

59 CONTINUED:

59

He has her poised over the typewriter and although its obvious she would like to grab for the phone, she is playing along with him until the chance occurs.

ROBERTA

That'll satisfy you, promise? Just type out what I've done the last four days?

Still fighting annoyance, Seven leans in and hits a hidden switch on the typewriter which emits a strange sounding HUM. Roberta starts to place her fingers on the keyboard; Seven interrupts:

SEVEN

Not with your fingers!

ROBERTA

(becoming annoyed)

What do you expect me to type with, my nose?!

She jumps half out of her seat when the typewriter obediently and quite unaided, begins rapid-fire typing. She looks at the paper, startled.

60 TYPEWRITER - CLOSE ON PAPER

60

The machine has just finished typing: "What do you expect me to type with, my nose?!"

61 BACK TO SEVEN AND ROBERTA

61

Stunned, Roberta stares at the typewriter, then at Seven.

ROBERTA

All the time I thought it was you; it's me, I've flipped!

Again, the machine, rapid-fire types everything she said... and Roberta has had enough. Jumping out of her chair, she pushes past Seven and races for the door.

62 ANOTHER ANGLE

62

Roberta at the door, throws a look over her shoulder and is relieved Seven isn't following her. Then she stops, remembering her coat but hesitates at the thought of moving back across the room to get it.

(CONTINUED)

62 CONTINUED:

62

ROBERTA

My coat. Mind if I get my coat?

Seven just stands there eying her puzzledly.

ROBERTA (cont'd)

On second thought...

She reaches for the door to exit but Seven has quickly taken out his ballpoint pen-sized "Servo," waves it at the door. We HEAR the lock CLICK as Roberta tries to open it. Alarmed, she tries to locate the locking mechanism. She whirls again, very alarmed.

63 ANGLE ON SEVEN

63

Realizing his error, almost as alarmed as Roberta. He reaches to the desk, picks up and strokes the small green cube there. The cube glows, PULSATING with light.

SEVEN

Tie into computer.

COMPUTER

Computer on.

Roberta startled at this new voice.

SEVEN

Scan and identify female present.

COMPUTER

(BEEP; rapid-fire)

Roberta London, age 20, born
Brooklyn, New York, profession...

64 ANGLE ON SEVEN

64

As he looks with great concern towards Roberta.

COMPUTER

(continuing)

... secretary employed by W-347 and
201. Period of employment to
date, four weeks, five days, one hour,
twelve minutes. Description: Five
feet...

65 FEATURING ROBERTA

65

Fascinated despite her fear.

COMPUTER

... two inches, 124 pounds, hair light brown, presently tinted silver blond..

ROBERTA

(startled)

Hey!

COMPUTER

... blue eyes; distinguishing birthmarks: small mole on left..

ROBERTA

(overlapping)

Hey! Watch that!

Seven puts his hand on the cube. It CLICKS, the glow fades, it is silent. They eye each other a long beat. Finally:

SEVEN

I believe I owe you an explanation.

ROBERTA

You owe me a key to this door, that's all you owe me.

SEVEN

(sincerely)

It's not quite that simple, Miss London. I'm sorry.

She glances at him, worriedly.

66 EXT. SEVEN'S APARTMENT BUILDING - DAY

66

As Kirk with Spock, holding communicator, moves to a position in front of the entrance. They turn away from a curious stare by a passerby, then:

KIRK

(into communicator)

In position. We've moved twenty yards on a true bearing, zero three two degrees.

(CONTINUED)

SCOTT'S VOICE
 (filtered)
 Correlated. Readings indicate a
 greater altitude, Captain.
 Approximately thirty meters higher.

SPOCK
 (glancing up at
 building)
 Estimate that to be the twelfth floor
 of this building, Captain.

Kirk glances up.

CAMERA ANGLED UP to building's twelfth floor windows.

Seven and Roberta. She is watching him worriedly.

SEVEN
 You've seen and heard more than you
 should, Miss London. But the
 mistake's been made and there's
 nothing either of us can do about it.

ROBERTA
 You can let me out of here, that's
 what you can do.

He glances at her for a beat, then takes his Servo from his
 pocket, waves it at the door. We HEAR the CLICK. He gestures
 towards the door.

SEVEN
 All right. You can go.

She looks at him for a beat, not quite believing it, then
 rushes towards the door.

SEVEN (cont'd)
 But you won't be helping your country
 if you do.

Startled at the remark, she slows down at the door, turns
 and looks at him.

SEVEN (cont'd)
 Unless you don't care about that.

(CONTINUED)

ROBERTA

(defensively)

Of course I care! What do you think I am?!

SEVEN

I don't know what you are, Miss London. Not yet. But I do know my incompetence has made you aware of top secret devices vital to the national interest of your government. But you're ready to walk out of here and talk to everyone you meet about it.

ROBERTA

Now wait a minute! I didn't say I was going to do that.

SEVEN

What are you going to do?

(indicates)

Sit, listen? Give me a chance to explain?

She glances from the door back to him, doesn't move.

ROBERTA

What are you, anyway? FBI? Secret Service? Something like that?

SEVEN

(nods)

Something like that.

ROBERTA

(idea)

CIA! You're a government agent!

He glances at her, nods.

SEVEN

But obviously not as good a one as I thought.

(smiles)

You're a bright girl, Roberta London. Will you sit and listen?

ROBERTA

(holding out her hand)

Bright enough to want to see some credentials.

(CONTINUED)

68 CONTINUED: (2)

68

He reaches into his pocket, produces C.I.A. identification, hands it to her. She studies it. He waits, watching her. She hands it back, smiles, nods, moves back into the room.

ROBERTA (cont'd)
I'll sit and listen.

69 INT. APARTMENT BLDG. HALLWAY - ELEVATOR DOORS - DAY

69

Elevator doors open. Kirk and Spock emerge. Kirk flips open his communicator.

KIRK
Come in, Scotty.

SCOTT'S VOICE
(filtered)
Altitude verified, Captain. Proceed
forty-one yards, two-four-seven
degrees true.

70 INT. SEVEN'S OFFICE - CLOSE ON FILE CABINET - DAY

70

As the file drawer is slammed closed. ANGLE WIDENS to reveal Seven taking out a file folder.

CLOSER as Seven flips rapidly through the folder as he talks, finds what he wants, extracts it. Roberta moves in. reacts as she sees the legend on it "Secret. GROUND PLANS - CAPE ROCKET BASE, USAF."

ROBERTA
Secret! Zowie! And they said they
were doing research for a new
encyclopedia. And I believed them.

SEVEN
You're sure you haven't heard
anything from them?

ROBERTA
Not for three days. It's been like a
graveyard around here. Until today...
(grins)
I'm glad you showed up.

SEVEN
(grimly)
So am I.
(MORE)

(CONTINUED)

70 CONTINUED:

70

SEVEN (cont'd)
 (strides towards
 library with ground
 plan)
 I can't be disturbed, Roberta.
 Remember that. Not by anybody.

And he exits quickly into the library, closing the door behind him.

71 INT. SEVEN'S LIBRARY - FEATURING COMPUTER - DAY

71

The panel lights of the computer are flickering in sequence as it responds to an inquiry.

COMPUTER
 Scanning taped reports, Defense
 Department coded radio messages.

ANGLE WIDENS to include Seven waiting anxiously for the report. BEEPS, COMPUTER CLICKS, THEN:

COMPUTER VOICE
 Verified. Transmission originating
 government rocket base, Cape Kennedy,
 Florida. Bodies answering
 descriptions subject agents
 discovered there three days ago.

SEVEN
 Bodies? Specify!

COMPUTER
 Cause of death: nuclear emanations
 from rocket warhead. Mission not
 completed.

We HEAR the front DOORBELL RING, Seven reacts sharply,

SEVEN
 (snapping)
 Computer off.

The panel lights go out. Seven crosses quickly to the desk, pulls open the drawer, pushes the button. Again, the DOORBELL. Seven hits the concealed button and the bookcases begin to slide into place, hiding the computer. working fast, he pulls open the Cape Kennedy plans, begins analyzing them.

72 INT. SEVEN'S OFFICE - DAY 72

As Kirk and Spock enter fast, confronted by Roberta.

ROBERTA
What do you think you're doing? You
can't come breaking in...

KIRK
(interrupting
sharply)
Where's Mr. Seven?

73 INT. LIBRARY - DAY 73

Checking the plans, Seven makes rapid adjustments on the
controls of the vault door. Its HUMMING SOUND begins.

74 INT. OFFICE - DAY 74

We can HEAR the FAINT HUMMING in here. Kirk and Spock
confronting Roberta.

ROBERTA
I told you I don't know who you're
talking about!

SPOCK '
(reacting to
humming)
Captain! Hear it? In there!

They rush to the door, try to open it. It is locked.

75 ANGLE ON ROBERTA 75

As she rushes to the phone, picks it up, dials the operator.

ROBERTA
The police! Get me the police!

76 KIRK AND SPOCK 76

At the door. Kirk throws his shoulder against it, no good.
Spock glances off, sees Roberta, rushes to her.

ROBERTA
Apartment 12-D! Hurry!

(CONTINUED)

- 76 CONTINUED: 76
Spock grabs the phone from her, slams it down.
- 77 KIRK 77
At the door, trying to break it open.
- 78 INT. LIBRARY - DAY 78
Seven finishing adjustments. The vault door swings open. We can HEAR Kirk battering at the door.
- 79 INT. OFFICE - DAY 79
Kirk pulls out his phaser, levels it at the door lock, blasts a hole in it.
- 80 INT. SEVEN'S LIBRARY - ANGLE ON VAULT - DAY 80
Seven quickly folding the rocket base plans and pocketing them as he steps into the shimmering grey wall, disappearing into it. The vault door starts to close.
- 81 INT. SEVEN'S OFFICE - DAY 81
Kirk pulls the library door open.
ROBERTA
You can't go in there!
KIRK
Hold her, Spock.
Spock complies; Kirk rushes into the library.
- 82 INT. SEVEN'S LIBRARY - DAY 82
As Kirk races in. We see the door silently closing on the walk-in "vault." (Kirk does not see this). He looks around the room startled. No one is there. Now Spock comes, bringing a worried Roberta with him. She's as startled as they are to find the room unoccupied. Kirk turns to her sharply.
KIRK
Where has he gone?

(CONTINUED)

82 CONTINUED:

82

ROBERTA

I don't know who you're talking about.

83 EXT. ROCKET BASE STREET (STUDIO) - ANGLE ON DOOR - DAY

83

Over the door a sign: "WARNING: LIQUID HYDROGEN. Assembly area B-101 - United States Air Force." The door swings open of itself, we see the familiar OPTICAL SHIMMER, then Seven appears, stepping out through the door. There's a U.S.A.F. truck next to the door. Seven looks around cautiously, then is startled at the sudden SOUND of SIREN from nearby. He ducks into hiding behind the parked truck.

84 ANGLE ACROSS STREET - MILITARY POLICE JEEP

84

The military Jeep, SIREN SOUNDING and red light blinking, drives past escorting an olive drab command car bearing two star fender flag and two star plates of a Major General. As the jeep and command car exit scene:

85 MATTE ANGLE - DOWN ROCKET BASE STREET (STUDIO)

85

As Seven steps into SHOT and looks in the direction of the departing car and escort - sees in the distance in that direction, towering forty stories into the air, the gantry and the giant rocket poised in pre-launch position.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

86 EXT. ROCKET BASE STREET (STUDIO) MATTE ANGLE - DAY 86

Again, establishing Seven and in the distance the dramatically towering rocket in its gantry. A HORN SOUNDS and Seven moves aside and a rocket base truck drives past.

SERGEANT'S VOICE

You! Speak to you a moment?

87 ANOTHER ANGLE (NO MATTE) 87

Seven turning to find MILITARY POLICE SERGEANT moving toward him, beckoning. He digs into wallet, extracts an I.D. card.

SEVEN

Air Force, Counter-Intelligence.

Sergeant has moved into TWO SHOT with Seven, inspects the plastic I.D., nods.

SERGEANT

Sorry, Colonel, but since you're wearing no pass and there's a launch going on today..

SEVEN

... you'll have to have this verified, of course.

(smiles)

And I'd have to put you on report if you didn't.

Sergeant indicates an officially marked telephone on the side of the building past the parked truck. They head that way.

88 AT TELEPHONE STATION 88

Sergeant moving in with Seven, turns his back to step toward the telephone. Seven clips hard, a sudden judo punch between the shoulder blades and the Military Police Sergeant's legs give way. Seven catches him and pulls him into hiding behind a row of metal containers at the side of the building. During which:

(CONTINUED)

88 CONTINUED:

88

LOUDSPEAKER VOICE
 (filtered;
 amplified)
 Attention all personnel! It is now
 launch minus 45 minutes! Launch minus
 45 minutes!

89 ANOTHER ANGLE

89

Technicians in white overalls passing. From the direction of
 the gantry, the distant SOUND of a WARNING HORN HOOTING,
 and:

LOUDSPEAKER VOICE
 (filtered;
 amplified)
 Ground operations director to gantry.
 All personnel, stand by to clear
 gantry.

90 PAN SHOT

90

Seven pulling out his Rocket base plans, checking them and
 looking around anxiously, trying to get his bearings. Then
 he spots a ladder running up the side of a tall (stage)
 building marked "ROCKET ASSEMBLY - ORBITAL STAGE. U.S.A.F."
 He races across the street, ducks into hiding as another
 vehicle passes, then leaps to the ladder, CAMERA PANNING UP
 toward the sky as he begins agilely climbing toward the high
 top of the building.

91 INT. SEVEN'S LIBRARY - DAY

91

Kirk and Spock surrounding a worried but determined Roberta.

KIRK
 Where is Mister Seven?

ROBERTA
 I told you I never heard of him.

KIRK
 (to Spock)
 Analysis, Spock. Is she 20th century?
 Or one of Seven's people?

ROBERTA
 I'm warning you, I've already called
 the police.

(CONTINUED)

91 CONTINUED:

91

SPOCK
 (eying her
 curiously)
 Impossible to establish this quickly,
 Captain. He did tell McCoy that two
 agents had preceded him to Earth...

She breaks off at the SOUND of the DOORBELL. She turns and makes a mad dash towards the office. Spock and Kirk race after her.

92 INT. SEVEN'S OFFICE - DAY

92

The DOORBELL RINGS again, as Roberta races towards the door, Kirk reaches her first, restrains her, she SCREAMS:

POLICE OFFICER
 (o.s.)
 Open up! Police.

Roberta bites Kirks hand, breaks free. Spock grabs Roberta and they struggle.

ROBERTA
 Help! Police!

93 INT. APARTMENT BUILDING HALLWAY - DAY

93

Two uniformed POLICE OFFICERS at the door.

ROBERTA'S VOICE
 Police! Help! I'm...

She breaks off. The police officers draw their guns and throw their shoulders against the door.

94 INT. OFFICE - DAY

94

Spock is holding a struggling Roberta, his hand over her mouth muffling her attempted cries. Kirk quickly draws out his communicator. We HEAR the door being BROKEN IN, as:

SPOCK
 (quickly)
 She's our only lead, Captain. We must
 question her further...

(CONTINUED)

94 CONTINUED:

94

KIRK
 (nods; into
 communicator)
 Kirk to Enterprise.

SCOTT'S VOICE
 (filtered)
 Scott here. Transporter Room

KIRK
 Lock in on us fast, Scotty. Three to
 beam up!

95 ANGLE ON NOON - DAY

95

The blows against the door continue, and the frame is beginning to give. We HEAR the familiar BEAMING SOUND begin. Then the door gives way, and the two officers rush in. They stop, look around puzzled. The room is empty.

96 INT. TRANSPORTER ROOM

96

Scott is at the console, looking towards the transporter chamber.

97 OPTICAL ANGLE - TRANSPORTER CHAMBER

97

Kirk, Roberta and Spock materialize... Roberta as startled as anyone can be. They both turn to eye her curiously.

KIRK
 Our Transporter Chamber. Does that
 mean anything to you?

SPOCK
 Matter energy patterning and
 conversion system. I assume your
 system is similar.

Roberta is too stunned to-answer - or even move. She looks around her... in shock.

SCOTT
 (quietly)
 I called for Uhura.

KIRK
 (nods, turns back)
 Miss London?

(CONTINUED)

ROBERTA
 (trails words,
 uncertain)
 What is this place? How did we get...?

KIRK
 You're on the Starship Enterprise,
 Miss London.

ROBERTA
 (puzzled)
 The Starship...??
 (then stunned)
 You mean a flying saucer??!!

SPOCK
 I fear she is twentieth century,
 Captain.

KIRK
 (nods)
 But she's still our only lead to
 Seven.
 (to Roberta)
 Miss London, we'll explain, but
 meanwhile we need your help badly.
 The whole future of mankind may be at
 stake.

Meanwhile, Uhura has entered, overhearing the preceding.
 Immediately sympathetic, she crosses to Roberta now.

UHURA
 There's nothing to be afraid of. This
 is an Earth ship; we're as human as
 you are.

Kirk and Spock moving aside, speaking quietly, out of
 Roberta's hearing.

SPOCK
 We cannot permit her to return to
 Earth. Her knowledge of our ship
 could influence and change history.

Troubled, Spock makes the mistake of removing his 20th
 Century headgear. Roberta turns, sees his pointed ears,
 jumps perceptibly:

(CONTINUED)

ROBERTA

What's he??!!

SPOCK

Sorry, Captain.

KIRK

(to Uhura)

Take her to the briefing room.

Roberta, still stunned and shaken, allows herself to be led off by Uhura.

Kirk turns to Scott.

KIRK

Seven got away from us. Begin a visual scan of the rocket base.

Scott goes immediately to the screen.

Past Kirk, Spock and Scott who begins adjusting control and line patterns appear on the screen, DISSOLVING TO HIGH ANGLE PANORAMIC ON ROCKET BASE (STOCK). Meanwhile:

SCOTT

If he's there, Captain, it'll be like finding a needle in a haystack.

(indicates screen)

Look, dozens of square miles, thousands of people...

KIRK

(to Spock)

Where would he go to sabotage a launch?

SPOCK

It would depend on how he planned to interfere. The blockhouse, somewhere on the rocket itself, the guidance control computers, the guidance transmitters...

SCOTT

I wouldn't know where to scan for those things, Captain.

(MORE)

(CONTINUED)

100 CONTINUED:

100

SCOTT (cont'd)

This is a primitive ground launch,
ancient history to me.

KIRK

Not much time, Spock. we may have to
beam down ourselves...

SPOCK

If there's ever a place to risk
interfering with history, this would
be it, Captain.

(turns to Kirk)

We must at least be certain his story
is true; that he's actually gone
there.

101 EXT. ROCKET BASE ROOF TOPS (STUDIO) ANGLING TO SKY - DAY 101

As Seven hurries across a catwalk, drops nimbly to another
roof top and stops to consult his Rocket Base plans, compare
them with the lay of the land.

102 CLOSER - SEVEN 102

Looking off into distance.

103 POV - THE ROCKET AND GANTRY (STOCK) 103

Off in distance.

104 PAN SHOT 104

Seven turning to cross the parapet edge of the roof, looks
down.

105 POV - ANGLE DOWN 105

To an area with an office carrying a large sign: "GROUND
CONTROL-LAUNCH OPERATIONS." Parked below, the white car
matching STOCK FOOTAGE.

106 STUNT ANGLE - FROM GROUND LEVEL 106

Seven (Double) descending the building face - any method
selected for practicality plus a demonstration of Seven's
remarkable strength and agility.

107 ANGLE ON LAUNCH OPERATIONS OFFICE 107

As Ground Control Launch Director CROMWELL, (clothing match with stock) comes out of the building, crosses to the white car, gets in and starts the motor.

108 PANNING SEVEN 108

Bent low, crossing to the rear of the car at the back seat door. He hesitates... how to get in with the driver seated only inches from where he crouches. In the front seat, Cromwell picks up a mike, hits the transmitter button:

CROMWELL
(into mike)
This is the Ground Control director.
Sound pre-launch alert.

From a distance, a warning SIREN begins. Then a closer SIREN: Then a SIREN from very nearby. During which:

LOUDSPEAKER VOICE
(filtered;
amplified)
Final warning. Clear gantry and launch area. All personnel, clear gantry and launch area. It is now launch minus forty-one minutes!

During which, covered by the SIRENS and LOUDSPEAKER VOICE we play all the tenseness as, with the others only inches away, Seven carefully works the rear door open, silently, carefully distributing his weight, slides into the floor of the rear seat.

109 ANGLE - REAR OF CAR 109

Seven unable to get the door completely closed. As Cromwell starts the car rolling, the door flies open, rocks back and forth.

110 WIDER ANGLE - CROMWELL 110

Cromwell becomes aware of door, hits the brakes. He starts to lean over the rear seat to reach door, a move that will certainly reveal Seven lying there. But luckily the swinging door flies back within reach of his left hand and he leans out, SLAMS it. He drives off.

(CONTINUED)

- 110 CONTINUED: 110
- CROMWELL
- Got it.
- The car drives off.
- 111 WIDE ANGLE - LAUNCH AREA (STOCK) 111
- The white car is driving through rocket base toward the launch area.
- 112 INT. WHITE CAR 112
- We see Seven's head coming up cautiously from behind the back seat, where he had secreted himself. He looks ahead.
- 113 POV (STOCK) THROUGH WINDSHIELD 113
- Travel through the rocket base.
- 114 BACK TO SHOT 114
- Seven ducking down behind seat again.
- 115 EXT. ENTERPRISE IN ORBIT 115
- Around planet Earth.
- 116 INT. BRIEFING ROOM - THREE SHOT 116
- Kirk, Spock and Roberta at table. Uhura waiting in b.g. Roberta is, of course, terribly frightened.

SPOCK

Miss, you must understand. This Gary Seven may be an alien invader whose presence is most dangerous to the future of the Earth.

ROBERTA

I don't know what you're talking about. I don't understand any of this.

KIRK

He's a man from another planet.

(CONTINUED)

ROBERTA
He's a United States government
agent!

KIRK
Is that what he told you?

ROBERTA
It's true! I saw his credentials,
and...

SPOCK
(interrupting)
An invader from another planet might
have all kinds of credentials. He'd
have to have them, in fact.

ROBERTA
(confused; trails,
realizing where she
is)
That's ridiculous, a "man from
another planet." I didn't believe in
that sort of...

KIRK
(nods)
That's right, Miss London. Unless
you're dreaming, you are on a
spaceship right now.

ROBERTA
But... he has to be a government man.
He has secret files.

KIRK
(quickly)
You may have thought you saw them...

ROBERTA
I did see them! Ground plans of the
government rocket base at...

She breaks off as she senses, from their reactions, that
she's said something important. Kirk and Spock immediately
begin exiting. Uhura moves in toward Roberta.

117 EXT. ROCKET BASE - CLOSER ESTABLISHING OR ROCKET - (STOCK) 117

Towering high in its gantry.

- 118 LOWER ANGLE AT GANTRY (STOCK) - THE WHITE CAR 118
 Enters scene, drives up to the the gantry base.
- 119 LIMITED ANGLE - GANTRY BASE (PROCESS) 119
 As the white car pulls in and to a stop. COLONEL NESVIG, commanding Base Security, and a Security Lieutenant are waiting there at a jeep. They cross toward Cromwell who picks up car microphone.
- NESVIG
 (to Cromwell)
 Launch area swept and clear.
- LOUDSPEAKER VOICE
 (amplified)
 Attention, it is now launch minus thirty-five minutes. Launch minus thirty-five.
- CROMWELL
 (into mike)
 Cromwell; ground control. Making final check, rocket gantry.
- RADIO VOICE
 (filtered)
 Roger, final check of gantry.
- They move off toward gantry.
- 120 ANGLE ON SEVEN (PROCESS) 120
 Getting out of the car, still crouching in hiding. He looks toward rocket, then up:
- 121 POV - PAN UP ROCKET (STOCK) 121
 Emphasizing the immense size and height of the giant rocket.
- 122 EXT. ENTERPRISE IN ORBIT 122
 around planet Earth.

123 INT. TRANSPORTER ROOM - ANGLE PAST KIRK, SPOCK AND SCOTT 123
 ONTO VIEWING SCREEN (CAMERA TIE-DOWN MATTE)

Scott works viewing screen controls (his control switching timing with matte film) as we see various PANORAMIC STOCK ANGLES of the rocket base on the viewing screen.

SPOCK

It appears the launch is imminent,
 Captain.

(indicates screen)

All surrounding areas have been
 cleared.

KIRK

(to Scott)

Closer. Scan the rocket again.

As Scotty works controls, on the viewing screen, CLOSE STOCK OF ROCKET AND GANTRY.

124 EMPHASIZING KIRK AND SPOCK (VIEWING SCREEN O.S.) 124

Kirk torn, upset by the decision he must take.

KIRK

If he is an invading alien planning
 to trigger World War III...

SPOCK

(nodding)

Yes, Captain. This would be a most
 efficient way to do it.

KIRK

But if his story's true, if he does
 have information this launch would
 start an arms race...

(nods; indicates)

... he could be down there preventing
 world catastrophe.

125 INSERT - VIEWING SCREEN 125

STOCK ANGLES of Rocket Base, intercutting with:

126 BACK TO SHOT 126

Spock sympathetic, his face indicating he is well aware of the gravity of the decision Kirk must make.

(CONTINUED)

KIRK

Interfere or not? And the whole world
at stake.

SPOCK

An impossible dilemma. Unless you
discover for certain who and what he
is.

KIRK

We've got to risk transporting down!
(turning)
Scotty, the headquarters buildings
area. Beam us down there.

SPOCK

I estimate 17,000 to one against even
finding him in time, Captain. Much
less, learning the truth.

KIRK

There are no odds at all of learning
the truth if we stay here, Spock.

127 EXT. BASE OF GANTRY (PROCESS) - DAY

127

Cromwell and the Security Lieutenant returning from their
check of gantry as Nesvig, in foreground, reports in on
gantry area telephone.

NESVIG

Gantry area secured. We're leaving.

As he hangs up, the P.A. sounds.

LOUDSPEAKER VOICE

(amplified)

Launch minus thirty minutes!
Launch minus thirty minutes!

A SIREN WAILS briefly again.

CROMWELL

(shouting over
siren)

Secure access, Lieutenant. Time to
get out of here!

The Lieutenant hurries across toward the gantry, going o.s.

128 ANGLE ON GANTRY ELEVATOR (PROCESS) - DAY 128

As the Lieutenant crosses quickly to gantry elevator, pushes the button. The elevator starts its slow ascent. Cromwell, Nesvig and Lieutenant begin exiting.

129 INT. GANTRY ELEVATOR (PROCESS) - DAY 129

As the elevator rises, with the vast panorama of Cape Kennedy behind it, Seven slowly rises from below the half-paneled door behind which he'd hidden himself.

130 EXT. ROCKET BASE - STREET - MATTE ANGLE - DAY 130

(Using earlier MATTE ANGLE) Kirk and Spock materializing at a side of the street, obscured from ready view by a truck or building projection. Before materialization is fully complete:

CUT TO:

131 ANGLE ON SECURITY SERGEANT 131

The man rendered unconscious earlier by Seven. At this moment, he is getting shakily to one knee from where Seven left him... materialization HUMMING SOUND attracting his attention and he turns, reacts disbelievingly as he sees Kirk and Spock materialize.

132 KIRK AND SPOCK 132

Just coming out of the beaming "freeze" position; Kirk pulls out communicator, looks around, then into communicator:

KIRK

Down unobserved, Scotty. Maintain visual scanning; yank Seven up to the ship if you spot him.

Kirk no more has time to CLICK communicator off, get it attached to his belt, when Security Sergeant moves silently in behind him and Spock, pistol leveled:

SERGEANT

Freeze! One move and you've had it!

133 EXT. GANTRY - DAY (STOCK) 133

The elevator has almost reached the top of the gantry.

134 INT. GANTRY ELEVATOR (PROCESS) - DAY 134

As it reaches the top, stops. All of the Rocket Base can be seen from this height. Seven exits the elevator.

135 EXT. SIDE OF ROCKET - DAY 135

As Seven expertly removes a large cover plate, exposing the electronic complex inside.

LOUDSPEAKER VOICE
(amplified)
Launch minus twenty-five minutes.

136 REVERSE ANGLE AT ROCKET (PROCESS) 136

Seven's face intent as he does his complex job. Beyond him, all of the rocket base can be seen in the distance.

137 INT. BLOCKHOUSE (STOCK) - DAY 137

A series of cuts, utilizing available stock footage, showing personnel and equipment.

138 INT. BLOCKHOUSE COMMAND SECTION (MATTE OR SPLIT SCREEN) 138

Kirk and Spock, guarded carefully by the security Sergeant and the Lieutenant, are being inspected by Colonel Nesvig. Nesvig is holding Kirk's and Spock's communicators.

SERGEANT
So close to launching, sir, I thought
I should bring them directly here.

NESVIG
(nods)
Either of these the one who knocked
you out?

SERGEANT
No sir. I've put out a description on
him.

(CONTINUED)

LOUDSPEAKER VOICE
(amplified)
Launch, minus fifteen minutes, and
counting.

Ground Control Director Cromwell enters shot, crossing
quickly to Nesvig.

CROMWELL
No sign of trouble, systems all show
green.

NESVIG
Your decision.

CROMWELL
(nods)
This bird goes up on schedule.

NESVIG
(turns to Kirk and
Spock)
All right you two, let's have it.
Fast.
(waits, then
indicates
communicators)
What are these? Some kind of portable
transmitter?

Kirk and Spock stand mute. Nesvig lifts the communicator
(but without lifting the screen which turns it on).

NESVIG (cont'd)
(into communicator)
Checking, checking. One, two, three,
four; four, three, two, one. Come in,
come in.

He waits, nothing. He hands them over to the Sergeant.

NESVIG (cont'd)
Have one of the electronics men look
them over.
(turning on Kirk and
Spock)
You've got only one chance and I'll
offer you this deal only this once.
(MORE)

(CONTINUED)

- 138 CONTINUED: (2) 138
- NESVIG (cont'd)
- I'll see that the lightest possible charges are brought against you if you identify yourselves right now, tell us if you're connected with the man who attacked the Sergeant here, and if so, inform us his present location.
- (checks watch)
- You've got sixty seconds to answer.
- 139 EXT. SIDE OF ROCKET 139
- Seven working on the complex controls.
- LOUDSPEAKER VOICE
(amplified)
- Launch, minus fourteen minutes.
- Seven reacts, begins to hurry faster.
- 140 REVERSE ANGLE ON SEVEN (PROCESS) 140
- working at the detailed, difficult job.
- DISSOLVE TO:
- 141 EXT. ENTERPRISE IN ORBIT 141
- Around planet Earth.
- 142 INT. TRANSPORTER ROOM - TIE-DOWN MATTE - ANGLE OF VIEWING SCREEN 142
- Scott still scanning base. He hits a control, begins scanning rocket again.
- 143 ANGLE ON SCOTTY 143
- Watching the o.s. screen... then suddenly reacting. He reaches to one side, we HEAR an intercom BEEP and:
- SCOTT
- Security, get a couple of men here fast.
- SECURITY CHIEF'S VOICE
(filtered)
- Coming on the double.

144 TIE-DOWN MATTE - ANGLE OF VIEWING SCREEN - PAST SCOTT 144

Revealing he has centered on (PRODUCTION SHOT) of Seven working at the side of the rocket. Scotty reaches out, hits the speaker button again.

SCOTT
Enterprise to Captain Kirk; come in.

CUT TO:

145 INT. BLOCKHOUSE (STAGE) - CLOSE ON COMMUNICATORS - DAY 145

The communicators (antennas closed) are going BEEP-BEEP... BEEP-BEEP. CAMERA PULLS BACK to security Sergeant and n.d. white overalled Technician examining them curiously.

SERGEANT
He had something pulled up on them.
(takes communicator)
Like this, I think.

The Sergeant fumbles, then lifts the antenna, CLICKING the communicator on.

SCOTT'S VOICE
(filtered)
... come in. Captain Kirk, this is
Scott, Transporter Room, come in.
We've got a fix on Mr. Seven.

Sergeant reacts, grabs up both communicators, turns and hurries off.

146 INT. TRANSPORTER ROOM - PANNING SCOTT 146

To where Security Chief and n.d. Guard stand ready at the transporter console.

SCOTT
Can't raise the Captain.
(engaging
Transporter control)
Stand by, I'm locked in on this
Seven. I'm bringing him up.

147 EXT. SIDE OR ROCKET - OPTICAL ANGLE ON SEVEN 147

Working feverishly on the rocket, suddenly begins to dematerialize.

148 INT. BLOCKHOUSE COMMAND SECTION (MATTE OR SPLIT SCREEN) 148
- DAY

Kirk and Spock watching worriedly as Nesvig and Cromwell lift and close communicator antenna.

LOUDSPEAKER VOICE
Launch minus six minutes.

SERGEANT
The voice seemed to be calling a
"Captain Kirk," sir. Some technical
talk about "fixing a Mr. Seven" or
something.

Kirk and Spock react, restrain themselves with difficulty.

149 INT. TRANSPORTER ROOM - ACTION ANGLE IN TRANSPORTER CHAMBER 149

At first, only a confusion of arms, legs, struggling bodies, CAMERA PANNING THEM OFF TRANSPORTER CHAMBER INTO WIDER ANGLE REVEALING it is Seven, struggling furiously with the two security men. He drops the Guard, then sends Security Chief spinning head to the floor too. But Scotty leaps in to where Security Chief's phaser has clattered to the floor, scoops it up, and:

150 OPTICAL ANGLE 150

Scotty FIRING (OPTICAL) phaser; Seven flung back, unconscious. Security Chief gets groggily to feet as:

SCOTT
Brig! And this time, strip him down!
(bending over;
removing ballpoint
"Servo")
Like this. Any gadget at all,
confiscate it.

151 EXT. ROCKET BASE (STOCK) - LONG SHOT ROCKET - DAY 151

The liquid hydrogen and oxygen smoke trailing from it; no activity in site, launch imminent.

LOUDSPEAKER VOICE
Launch minus thirty seconds.

152 ANGLE ON SPECTATORS (STOCK) 152

Rocket in considerable distance. Then:

LOUDSPEAKER VOICE
(distant)
Launch minus twenty-five seconds.

153 INT. BLOCK HOUSE (VARIOUS STOCK) 153

Giving us a few seconds of film, then:

LOUDSPEAKER VOICE
Launch minus twenty seconds.

154 INT. BLOCKHOUSE COMMAND SECTION - EMPHASIZING KIRK AND SPOCK 154

Nesvig turning from working with communicators, turning to watch blockhouse final pre-launch activity. The communicators, one with antenna still left open by Nesvig, are placed on a table under the Sergeant's eye. Kirk and Spock are too far away to reach them.

155 CLOSER SHOT - KIRK AND.SPOCK 155

Moving together so as to be able to talk quietly, unheard by the others during these moments of pre-launch imminent.

LOUDSPEAKER VOICE
Launch minus fifteen seconds.

KIRK
Scotty must have been reporting a fix on Mr. Seven.

SPOCK
I gathered the same. Thus, there is nothing we can accomplish here now, Captain.

156 ANOTHER.ANGLE 156

Kirk trying to edge close enough to the table to reach a communicator but the Sergeant is too watchful. Meanwhile:

LOUDSPEAKER VOICE
Launch minus ten seconds... nine...

157 ANGLE ON LAUNCH PERSONNEL AND EQUIPMENT (STOCK) 157

Various dramatic shots of launch personnel and equipment.

LOUDSPEAKER VOICE
...eight... seven... six...

158 ANGLE ON LAUNCH DIRECTOR 158

At his position, watching the screens tensely.

LOUDSPEAKER VOICE
five...

159 ANGLE ON KIRK AND SPOCK 159

Watching the screen.

LOUDSPEAKER VOICE
...four... three... two...

160 EXT. ROCKET AND GANTRY - DAY (STOCK) 160

LOUDSPEAKER VOICE
...one...

SHATTERING SOUND, flame and smoke... and we see the rocket
blast off. It rises on a tail of fire and soars majestically
into space.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

- 161 EXT. SPACE - ROCKET (STOCK) 161
The rocket in flight.
- 162 INT. BLOCKHOUSE (STOCK) - DAY 162
Various shots of personnel, equipment, the flight being monitored, etc.
- 163 INT. BLOCKHOUSE COMMAND SECTION - DAY 163
Kirk and Spock still closely guarded. The communicators still on the table, out of reach. Cromwell absorbed in the launch but Colonel Nesvig now turning back to Kirk and Spock.
- 164 CLOSER 164
Nesvig's eye drawn to Spock, moves in, examines him curiously. Then he reaches over, takes off Spock's headgear... reacts hard.

SERGEANT
I'll be dovetailed!

NESVIG
(to Sergeant)
Again, when did you first see them?

SERGEANT
I was just "coming to," sir. From where the other one had laid me out.
(indicates)
I heard this funny noise, looked over... and there they were just sort of...
(shakes head)
Like I said, I was kind of groggy...

NESVIG
They were "just sort of what," Sergeant?

(CONTINUED)

SERGEANT
 (swallows)
 Appearing... sir.

KIRK
 Had you been drinking, Sergeant?

SERGEANT
 (bites it off;
 angry)
 No, I had not been...

NESVIG
 (to Kirk)
 So you can talk.
 (to Spock)
 And you? What are you?

CROMWELL
 Colonel!

Nesvig turns, sees Cromwell intent on launch data coming in.
 He presses an earphone next to his ear.

165 POV - A BLOCKHOUSE KEY POSITION (STOCK) 165

If possible, a shot of technician or personnel working
 rapidly, tensely.

166 BACK TO SHOT 166

Cromwell very tense as he turns to speak into his intercom:

CROMWELL
 Correlate your readings. If they
 check out, prepare to detonate.
 (turning; calling to
 technician)
 Activate emergency rocket three.
 (hits intercom
 button)
 Guidance controller, check
 stabilizer.

NESVIG
 What's happening?

CROMWELL
 Malfunction, Colonel. Rocket's
 veering out of planned orbit.

(CONTINUED)

166 CONTINUED: 166

He breaks off, as he gets some information on his earphone.

CROMWELL (cont'd)

(to intercom)

Yes... Ye ... Try retrograde. We have to get it back on course.

Concernedly, Cromwell glances off towards control personnel.

167 CONTROL PERSONNEL (STOCK) 167

Working feverishly.

168 SPOCK AND KIRK 168

Watching tensely.

SPOCK

It seems Scotty located Mister Seven too late, Captain.

Kirk nods grimly, then reacts as we hear BEEP-BEEP from communicators on the table. Intent on the problems of a rocket veering off course, the others do not notice.

169 CLOSE ON COMMUNICATORS 169

At this distance, although the LOW VOLUME we can clearly hear the BEEP-BEEP.

170 INT. TRANSPORTER ROOM - EMPHASIZING SCOTTY 170

At the console, hitting the talk button.

SCOTT

(into mike)

Enterprise to Captain Kirk, come in, come in.

During which, Uhura enters. Scott finally gives up, turns.

SCOTT (cont'd)

(continuing)

Anything from one girl, Lieutenant?

UHURA

Scared to death, sir. But brave too.

(smiles)

I like her.

(CONTINUED)

SCOTT
Throw her in the brig. With this
Mister Seven.

UHURA
(reacts)
What?
(moves in)
Come on, Scotty. You know she's no
danger to any...

SCOTT
(interrupting)
And monitor everything they say.

Scott crossing to wall viewing screen.

171 AT VIEWING SCREEN - TIE-DOWN MATTE

171

Scott engaging the controls, picking up STOCK of rocket
base, beginning to visually scan again.

SCOTT
(continuing)
The Captain and Spock are down there
somewhere, Lieutenant. I need some
lead on what's going on.

172 ANGLE ON UHURA

172

Seeing the sense in it, nodding, exiting.

UHURA
Yes, sir.

173 INT. BLOCKHOUSE COMMAND SECTION - EMPHASIZING CROMWELL

173

Pressing earphone against head, very concerned. He whirls to
Nesvig.

CROMWELL
Nuclear warhead has separated. It's
in decaying orbit!

NESVIG
You can destroy it, of course.

CROMWELL
(nods)
We can signal it to destruct.
(MORE)

(CONTINUED)

173 CONTINUED:

173

CROMWELL (cont'd)
 (throws look toward
 Kirk and Spock)
 Assuming it hasn't been tampered
 with.

NESVIG
 And if it doesn't blow up?

CROMWELL
 (fights to maintain
 control)
 If it won't?! If it won't, man, we'll
 be laying an H-bomb on somebody
 somewhere!

174 INT. BRIG - CLOSE ON FORCEFIELD AROUND DOOR

174

As the HUM goes off, CAMERA PULLING BACK to reveal Security Guard working mechanism while Security Chief holds his phaser aimed at Seven. Uhura indicates the brig and Roberta, uncertain what this is all about, moves to the open doorway. Then she sees Seven, crosses in to him. He is leaning against the wall in front of the brig intercom.

ROBERTA
 Mister Seven!

The force field is reengaged and the slight HUMMING begins again.

UHURA
 Don't try to walk back through this
 door, Roberta, hon.
 (indicates)
 "It's a forcefield. If you try it'll
 slam you back, hard. I'm sorry.

175 ROBERTA AND SEVEN

175

Eying each other. In b.g. Uhura reluctantly follows Security Chief out. The Guard takes up his usual position to one side. Only then does Seven change position, turning to reveal that his belt, hidden by his body before, is hanging from the intercom by the belt buckle which is inserted in the edge of the intercom panel there. He begins quickly working at the intercom, obviously intending to remove the panel.

ROBERTA
 What are you going to do?

(CONTINUED)

SEVEN

I'm going to try to keep your civilization from blowing itself up. There might still be time.

ROBERTA

My civilization. Always "my" civilization. What about yours? Or maybe it isn't yours.

The communicator is now unclipped, and he pulls it from the wall. Several wires connect it to the main circuit.

SEVEN

(on above action)

I'm not sure you'd understand.

ROBERTA

And I'm up to my eyeballs in not understanding. Look at me. In a flying saucer, and I don't even know who's wearing the black hats anymore. You or them.

While Roberta has been talking, Seven has been carefully examining the circuits in the back of the communicator, which is still attached to the wall by its wires.

SEVEN

(still examining
communicator)

None of us are wearing black hats, Roberta. But these people think I'm from the future. - Might work.

ROBERTA

Where are you from? What are you doing?!!

This last exclamation is caused by the fact that Seven has suddenly yanked the communicator, pulling it completely free, leaving its wires dangling. He signals her to be silent, glances worried towards the door.

The forcefield in operation. Beyond it, the Guard, looking off down the corridor. He has not seen nor heard anything.

177 ANGLE ON SEVEN AND ROBERTA

177

Seven turns his attention back to the dangling wires I and circuits of the communicator.

ROBERTA

(whispers)

What are you going to do?

SEVEN

Leave here.

ROBERTA

Suppose I call the Guard.

SEVEN

If you like.

She's caught by his gaze, wrests her eyes away with difficulty.

ROBERTA

I've got to choose which side I'm on.

178 INT. BRIDGE - UHURA AT HER COMMUNICATIONS CONSOLE

178

Frowning, hits one switch, listens. Then another switch. Finally she changes to another channel and into mike:

UHURA

Scotty, the brig intercom is dead.
I'm picking up nothing there.

SCOTT'S VOICE

Inform Security Chief immediately!

179 INT. BLOCKHOUSE - DAY (STOCK)

179

All personnel working tensely.

180 INT. BLOCKHOUSE COMMAND SECTION

180

Kirk and Spock still prisoners. Nesvig, forgetting about them in his concern, is glancing towards the o.s. activity.

NESVIG

They can't control it...

(CONTINUED)

180 CONTINUED:

180

The Sergeant's attention is attracted away too. Kirk takes advantage of the opportunity, starts to edge forward towards the communicators. Then the Sergeant senses the movement, brings his gun up.

SERGEANT

Don't try it.

Kirk must subside.

181 EMPHASIZING CROMWELL

181

Colonel Nesvig moving in to watch tensely too as Cromwell issues crisp instructions through the intercom.

CROMWELL

Abort systems ready. Activate!

182 ANGLE ON CONTROL POSITION - (STOCK)

182

A member of control personnel hits a control.

183 ANGLE ON INDICATOR DIALS (STOCK)

183

The dials remain constant. No change.

184 CROMWELL AND NESVIG

184

Cromwell has now become extremely tense. He hits the intercom button.

CROMWELL

Hook in auxiliaries! Fast!

NESVIG

What's happening?

Cromwell ignores him as he listens tensely to a message coming in on his earphone.

CROMWELL

All right! All right!

Wearily, helplessly, he removes his earphone from his ear.

CROMWELL (cont'd)

We've had it, Colonel.

Cromwell then reaches out, picks up the red telephone.

(CONTINUED)

184 CONTINUED:

184

CROMWELL (cont'd)
Get me the President of the United
States.

185 INT. BRIG - CLOSE SHOT - INTERCOM PANEL

185

We see the back of the intercom panel, now rewired, ANGLE WIDENS to reveal that Seven is placing the intercom panel at the base of the forcefield opening. He motions Roberta to get down.

ROBERTA
I still don't know why I trust you.
(eyes him, then)
But I do. Good luck in whatever is
happening.

She gets down on the floor as he makes a final adjustment, producing a STRANGE UNDULATING SOUND, growing LOUDER and HIGHER in pitch.

186 WIDER ANGLE - FOR OPTICAL

186

The Security Guard whirling, bringing out his phaser, uncertain. At this moment, the door in b.g. snaps open and Security Chief enters... met by OPTICAL BLAST as intercom panel explodes. Guard and Security Chief are flung back, hard, spinning against bulkheads, unconscious.

187 ANGLE ON SEVEN

187

He has been thrown backwards by the blast, but is unharmed. He glances towards Roberta.

188 ANGLE ON ROBERTA

188

She is lying unconscious on the floor.

189 ANGLE ON SEVEN

189

He rushes to her, quickly bends down beside her.

SEVEN
Roberta! Roberta!

She moans, but does not regain consciousness. He realizes he has no time. He rushes out.

190 INT. BLOCKHOUSE - DAY (STOCK) 190

Personnel tensely watching instruments and control panels.

191 INT. BLOCKHOUSE COMMAND SECTION 191

Colonel Nesvig and Cromwell watching instruments.

NESVIG

How much time?

CROMWELL

Should decay into the atmosphere in
about an hour.

192 SECTION OR BLOCKHOUSE 192

Kirk and Spock waiting for their chance to get away. Their two Guards are paying more attention to the o.s. activity than to them. Nesvig comes up, looks out towards the control panels o.s. Worriedly, the Sergeant comes up to him.

SERGEANT

Do they know where it'll hit, sir?

NESVIG

Still plotting it. But they estimate
somewhere in Eastern Europe.

In the b.g., Kirk and Spock edge forward, retrieve their communicators. The Sergeant turns back, worried, sees them with communicators in hand. Cromwell and Nesvig still absorbed in watching the control panels. The Sergeant brings his gun up; Kirk has his communicator open.

SERGEANT

Hold it right there!

KIRK

Energize, Scotty.

193 ANGLE ON KIRK AND SPOCK 193

as they dematerialize.

194 ANGLE ON SERGEANT 194

He is stunned... unable to believe his eyes.

195 INT. TRANSPORTER ROOM 195

A tense Kirk is talking to Scott. In b.g., Spock is looking into the hooded viewer.

KIRK
How long ago did he escape?

SCOTT
Not more than five minutes ago.

196 ANGLE ON SPOCK 196

He glances up from viewer.

SPOCK
Monitoring earth telecasts, sir. The Soviet Union is preparing an immediate retaliatory strike against the United States, if the warhead should land in their territory.

Kirk glances at Spock grimly.

197 INT. SEVEN'S LIBRARY - CLOSE SHOT - VIEWING SCREEN - DAY 197

Seven's giant computer is exposed, and on its viewing screen we can see the nuclear missile moving along in its deadly trajectory. ANGLE WIDENS to include Seven at the computer. He is working feverishly at the huge panel, taking readings, making correlations, punching controls.

SEVEN
Visual off.

The screen goes blank. He punches another control.

SEVEN (cont'd)
Distance from earth's surface in hundreds.

COMPUTER
Eight hundred miles.

Seven works with even greater urgency.

198 ANOTHER ANGLE 198

Kirk and Spock, still in civilian clothes, phasers drawn, materialize in the room behind him.

(CONTINUED)

KIRK

Away from that panel, Mr. Seven.

Seven barely acknowledges the fact that they are there, continues working. Kirk and Spock move up, grab him.

KIRK (cont'd)

I told you to...

Seven shoves back violently, pushing them away.

SEVEN

Stay away! I have no time!

He tries to get back to the computer panel. They dive for him. There is a violent struggle, during which Seven is almost a match even for Spock. Their phasers are dropped in the struggle.

COMPUTER VOICE

Seven hundred miles.

At the sound of the voice, Seven turns desperately towards the computer once again. Kirk grabs the opportunity to scoop up a phaser, bring it up to Seven's head.

KIRK

Don't try it!

(to Spock)

Check the computer! See if you can change to a new target point!

Spock crosses to the computer panel, starts an inspection.

SEVEN

(during Spock's
cross)

It's too late! It can't be changed!

COMPUTER VOICE

Six hundred miles.

SEVEN

(reacting; with
desperation)

Captain, I must get to the control panel.

KIRK

(tightly)

Why?! So you can guarantee nuclear war?!

(CONTINUED)

SEVEN

I can detonate the warhead now...
before it lands... if I can lock into
it!

KIRK

(glances at him,
then to Spock)
Readings, Mr. Spock.

SPOCK

(at console)
Still correlating, sir.

COMPUTER VOICE

Five hundred miles.

Again, Seven glances desperately towards the computer, then
back to Kirk.

SEVEN

Captain, listen. Please listen.
Everything I told you on your ship
was the truth. I came here to help
Earth.

KIRK

(evenly)
By tampering with a nuclear warhead,
Mr. Seven?

SEVEN

That was my assignment. When the
rocket seemed to malfunction and go
off course, then this world might
realize how dangerous they were. They
might stop using them.

SPOCK

Readings completed, sir. Change of
trajectory from this panel appears to
be impossible.

COMPUTER VOICE

Four hundred miles.

SEVEN

It must be detonated before it
reaches one hundred miles!

SPOCK

Confirmed, sir. To avoid danger of
nuclear fallout.

(CONTINUED)

KIRK

Can it be detonated from here?

SPOCK

A possibility, Captain. But at this point it would take more than one man to handle the cross-circuiting required.

SEVEN

(to Spock)

Then help me!

COMPUTER VOICE

Three hundred miles.

SEVEN

(to Kirk)

Let him help me!

SPOCK

May I remind you, Captain, if he is of this time period, we cannot interfere.

SEVEN

You already have interfered!

(to Kirk)

I had intended to set the warhead to explode at a safe altitude... nine hundred miles above the surface of the earth. But your crew, Captain... your crew... pulled me on board your ship before I could make that final adjustment.

SPOCK

Further involvement, sir, might cause the destruction of our future... and our ship.

COMPUTER VOICE

Two hundred miles.

KIRK

We'll take that risk, Mr. Spock. Help him to detonate.

Spock and Seven move immediately to the computer panel. Seven hits a button.

SEVEN

Distance in tens.

(CONTINUED)

198 CONTINUED: (4)

198

COMPUTER VOICE
One hundred ninety miles.

SPOCK
Visual, Mr. Seven.

SEVEN
(hitting button)
Visual on.

199 THE SCREEN

199

We see the nuclear warhead on its trajectory.

COMPUTER VOICE
One hundred eighty miles.

200 SPOCK AND SEVEN

200

Working side by side on the huge computer panel.

SEVEN
Cross-circuit to triode B.

Spock punches a control, takes a reading.

COMPUTER VOICE
One hundred seventy miles.

201 KIRK

201

He is watching them tensely.

COMPUTER VOICE
One hundred sixty miles.

202 SPOCK AND SEVEN

202

Correlating, taking readings.

SPOCK
Reading on _____.

SEVEN
231.5.

COMPUTER VOICE
One hundred fifty miles.

- 203 THE SCREEN 203
 Showing the missile.
 COMPUTER VOICE
 One hundred forty miles.
- 204 KIRK 204
 Tense, watchful.
 COMPUTER
 One hundred thirty miles.
- 205 SPOCK 205
 Working hard, beads of perspiration on his brow.
 SPOCK
 Correlate on red.
 COMPUTER
 One hundred twenty miles.
- 206 SEVEN 206
 Working with desperation.
 SEVEN
 Correlated.
- 207 SPOCK AND SEVEN 207
 COMPUTER VOICE
 One hundred ten miles.
 SPOCK
 Detonate.
 Seven pushes a button. They look at the screen.
- 208 ANGLE ON VIEWING SCREEN 208
 The nuclear warhead explodes!

209 FULL SHOT

209

as they react in relief. Then Seven glances at his computer.

SEVEN

(ruefully)

That didn't do my computer much good.

(to Kirk)

I hope you can send a technician to help restore the circuits to normal operation.

KIRK

(taking out his
communicator)

If there is a technician or a ship.

(to communicator)

Captain to Enterprise. Come in.

Captain to Enterprise. Come in.

No response. They glance at each other in concern.

KIRK (cont'd)

(more urgency)

Captain to Enterprise. Come in.

Again, no response. Then ... finally ...

SCOTT'S VOICE

(filter)

Scotty here, sir.

They grin broadly at this sign of life.

DISSOLVE TO:

210 INT. OFFICE - NIGHT

210

Seven seated behind the desk, dictating to his typewriter, which... of course... is typing completely by itself. During this, Spock and Kirk enter, stand watching him.

SEVEN

... as a result, the mission was completed, despite the unfortunate interference of the Enterprise and its crew.

SPOCK

Correction, Mr. Seven. Without our interference, recorded history would have been changed.

(CONTINUED)

210 CONTINUED:

Seven glances at him, puzzled, flips the switch on the typewriter, shutting it off.

KIRK

Mr. Spock has finished a detailed check on our historical records. They indicate that on this date an orbiting nuclear warhead did malfunction and explode at an altitude of approximately one hundred and five miles above the surface of the Earth.

SPOCK

The result, Mr. Seven, was an international treaty banning such weapons as impractical and dangerous.

SEVEN

(smiling)

Then it did some good, after all.

SPOCK

Historical records of this date also indicate a Roberta London, matching her age and description, resided many years at this address.

(to Kirk)

Therefore, Captain, to maintain history as it was and must be, Miss London must be returned. So... with your permission, sir.

(takes out
communicator, flips
it open)

Send her down, Scotty.

They glance off.

211 SECTION OF ROOM

211

A most delighted Roberta beginning to materialize

212 ANGLE ON SPOCK AND KIRK

212

Kirk glancing at Spock quizzically. SPOCK is almost smiling.

213 ANGLE ON ROBERTA

213

Completely materialized now, she rushes to Seven.

(CONTINUED)

213 CONTINUED:

213

ROBERTA

Did you hear?! I can stay! I think
it'll be a gas.

SEVEN

(puzzled)

A "gas."

SPOCK

(to Seven)

A 20th Century expression, meaning..

(shrugs)

... The young lady looks forward to the
association.

214 ANGLE ON KIRK_AND SPOCK

214

Watching, pleased. Spock is still on the verge of a smile.

KIRK

(dryly)

You seem to have developed a flair
for the dramatic, Mr. Spock.

SPOCK

The influence of the 20th Century,
sir.

Kirk smiles, takes out his communicator.

KIRK

Kirk to Enterprise. Ready to come
aboard.

DISSOLVE TO:

215 EXT. ENTERPRISE

215

The ship is moving, out into space.

FADE OUT.

THE END