

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
ENTERPRISE SECURITY CHIEF RAWLINGS
GARY SEVEN
ROBERTA LINCOLN
COLONEL NESVIG
LAUNCH DIRECTOR CROMWELL
ROCKET BASE SECURITY SERGEANT
POLICE OFFICER ROCKET BASE VOICE (RADIO AND LOUDSPEAKER)
APARTMENT COMPUTER VOICE
ENTERPRISE CREWMEN
ENTERPRISE SECURITY GUARD
ROCKET LAUNCH TECHNICIANS
THE CAT
ISIS (LOVELY CAT WOMAN)

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. GANTRY ELEVATOR (PROCESS)
INT. BLOCKHOUSE COMMAND SECTION

EXTERIORS:

EXT. SEVEN'S APARTMENT BUILDING
EXT. ROCKET BASE STREET (INCLUDING MATTE ANGLE)
EXT. BASE OF GANTRY
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 breakaway factor, the Enterprise has moved back through time to the 20th Century. We are now...

2 INT. BRIDGE - PAST HELM ONTO MAIN VIEWING SCREEN 2

On which we see Earth as actually seen from orbit. (NASA film)

KIRK'S VOICE

(continuing)

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

3 INT. BRIDGE - EMPHASIZING KIRK 3

In b.g., SULU, CHEKOV, UHURA and n.d. bridge personnel watching the o.s. main viewing screen, deeply absorbed. Kirk is dictating into his intercom.

KIRK

... historical research. We are monitoring Earth communications to learn how our planet survived desperate problems faced in the year... 1968.

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

KIRK (cont'd)

(continuing; snaps, quickly)

Alert status; force shields maximum; begin sensor scan!

During which another SHUDDERING of the vessel. Immediately overlapping:

(CONTINUED)

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

Kirk flips intercom switch.

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

SPOCK'S VOICE
(filter; quickly)
It appears we have accidentally intercepted someone's transporter beam, Captain. It's incredibly powerful...

KIRK
Impossible, Mr. Spock... the 20th Century had no such...

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

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

Kirk turns, races for the elevator.

4 INT. TRANSPORTER ROOM - ANGLE ON TRANSPORTER CONSOLE

4

Where we HEAR surges of power and SEE console lights flashing rapidly and erratically in response. CAMERA BACK to reveal Engineering Officer SCOTT trying unsuccessfully to shut off the circuits. Also, ship's Science Officer, MR. SPOCK who is taking a reading, reacting:

SPOCK
The beam is originating at least a thousand light years away.

SCOTT
No transporter beam can reach that far. Not even in our century!

Doors in b.g. snap open, Kirk enters on the run, crosses into THREE SHOT. Another strong ship SHUDDER.

KIRK
It's shaking us to pieces, Scotty...

(CONTINUED)

4 CONTINUED: 4. 4

SCOTT
Can't shut it off, Captain. It's
locked our circuits wide open.

5 TRANSPORTER CHAMBER 5
Shimmering (OPTICAL) and strange electronic flashes.

6 KIRK, SPOCK AND SCOTT 6
Watching, tensely:

KIRK
You're right, Mister Spock. Something
is beaming in.

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

7 INTERCUT ANGLES - TRANSPORTER CHAMBER AND OUR PEOPLE 7

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! And in his arms... a sleek black cat, wearing a necklace collar of glittering white stones. Startled, the man eyes the transporter room and occupants.

FADE OUT

END OF TEASER

ACT ONE

FADE IN:

8 INT. TRANSPORTER ROOM - TRANSPORTER CHAMBER 8

(Include footage for Opening Titles). The stranger stands in the transporter chamber looking around... as startled as the huge black cat which he quiets with a soothing rub. The necklaced feline only adds mystery, takes nothing away from the fact this man is tall, rugged looking. His name is GARY SEVEN. His look, his voice, everything about him indicates enormous strength of will and force of personality. Kirk hits intercom switch.

KIRK
Security detail. On the double.

VOICE
(filtered)
On our way, sir.

9 ANGLE INCLUDING KIRK, SPOCK AND SCOTT 9

Seven is now stepping down from the transporter chamber eying transporter room and occupants, puzzled. Kirk is equally startled.

SEVEN
Why have you intercepted me? Please identify yourselves.

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

10 CLOSER ANGLE 10

Seven's puzzlement is replaced by concern, immediately sensed by the sulky, black feline which emits a strange SOUND (Like the Siamese variety, Seven's cat will have an unusual variety of DUBBED SOUNDS).

SEVEN
I heard it, Isis. we're aboard a space vessel.
(releasing cat; to Kirk)
But from what planet?

(CONTINUED)

KIRK

Earth.

SEVEN

Impossible! At the present time Earth has no...

(trails, becomes aware of Spock, then)

Humans with a Vulcan! You're from the future! You fools!

(hurriedly adjusting console)

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

The b.g. doors snap open and SECURITY CHIEF and SECURITY GUARD enter on the run, drawing phaser pistols. Seven has already actuated the Transporter Panel which starts to HUM, LIGHTS coming on. Kirk immediately indicates Seven to the Security Men and they move in. Seven freezes as he sees phasers being leveled at point blank range.

11 EMPHASIZING THE BLACK CAT

11

Getting to its feet as if to crouch for a spring or to move in to attack.

SEVEN

Careful, Isis.

The cat obeys the command, eases back down again.

12 ANGLE ON ALL PRINCIPALS

12

As Seven looks from the phasers to Kirk:

SEVEN

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

KIRK

Humans from this century do not beam around the galaxy, Mr. Seven!

SEVEN

I have been living on another planet, Captain Kirk. Far more advanced. I was beaming to Earth when you intercepted me.

(CONTINUED)

KIRK

The location of that planet?

SEVEN

(hesitates; shakes
head)

They wish their existence kept
secret. It will remain unknown even
to those in your time.

SCOTT

It's impossible to hide a whole
planet!

SEVEN

(nods)

Impossible to you; not to them.

(turns)

Captain Kirk, I am of this time
period; you are not! Interfere with
me, with what I must do down there
and you will change history. You will
destroy Earth and perhaps yourselves,
too!

13 EMPHASIZING KIRK AND SPOCK AS KIRK AND HIS SCIENCE OFFICER
EXCHANGE LOOKS.

13

SPOCK

If what he says is true, Captain,
every second you delay him could be
dangerous.

KIRK

And if he's lying?

SEVEN

(interrupting)

This is the most critical period in
Earth's history! The planet I'm from
wants to help Earth survive...

KIRK

And if it turns out you're an
invading alien from the future?

(shakes head)

I can't beam you down without proof
one way or the other.

(CONTINUED)

13 CONTINUED:

13

SPOCK

(nods)

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

KIRK

(to Security Chief)

Security confinement!

14 ANOTHER ANGLE - EMPHASIZING SEVEN

14

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

KIRK

(into intercom)

Sickbay, this is Kirk in Transporter Room...

Seven has turned, as if to allow himself to be taken from the room... then pivots with amazing rapidity, drawing a slashing karate chop at the Security Guard nearest him and the man begins to fall, unconscious. At the same moment:

15 ANGLE ON CAT

15

A flash of black muscle and claws as it springs onto Security Chief in the same instant, snarling and clawing. Taken by surprise, the man whirls, trying to tear the fighting animal from him.

16 ANOTHER ANGLE

16

Scotty, closest to Seven, has leaped in and is dropped with another slashing karate blow that seems to come out of nowhere. Spock, moving in as quickly from behind, 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. Kirk has whirled from the intercom, leaps for the Security Chief's phaser which has CLATTERED to the floor as the man fights the cat. In the same instant, Seven has scooped up the Security Guard's phaser.

17 OPTICAL ANGLE

17

As Kirk FIRES a split-instant before Seven can bring up his phaser. OPTICAL EFFECT of Seven being hit by the stunning beam, knocked to the floor unconscious. Spock is getting

(CONTINUED)

17 CONTINUED:

17

groggily to his feet as will Scott, stunned, groggy, hit very hard, they stagger to help the Security Chief remove the snarling cat. Kirk hands his phaser to the Security Chief, turns toward the console from which we have heard MCCOY'S questioning VOICE (filtered) during the preceding. It comes in loud and clear now:

MCCOY'S VOICE

(filtered)

Sickbay to Transporter Room. Jim, what's going on there?!

KIRK

(into intercom)

Bones, check the prisoner you'll find in Security Confinement. I need a medical analysis fast. Is he human, or isn't he?!

CUT TO:

18 INT. BRIEFING ROOM - CLOSE ANGLE ON BLACK CAT

18

As a hand strokes it; the animal PURRS. During the following, CAMERA PULLS BACK TO REVEAL Spock with the black cat on the briefing room table top, stroking it, examining it curiously. They seem to have some affinity for each other. Kirk enters, sees this.

KIRK

What do you make of the animal, Mr. Spock? Does it tell us anything about Mister Seven?

SPOCK

Medi-scanners indicate it is a cat, Captain. Female... as we've seen, remarkably intelligent...

Spock again strokes the animal.

SPOCK (cont'd)

(continuing)

... quite a lovely animal, Captain. I drawn to it Cat PURRS and arches, surprised and pleased and we hear his voice This is the find myself strangely rubbing against Spock who is Kirk hits intercom button amplified:

(CONTINUED)

18 CONTINUED:

18

KIRK

This is the Captain speaking. Our next decision can be one of enormous consequence not only to us...

19 INT. STOCK ANGLES - VARIOUS ENTERPRISE SECTIONS

19

Personnel listening to Kirk's continuing AMPLIFIED VOICE. (No corridor shots, sip departments only. Include Rawlings, and series regulars from upcoming scene set-ups.)

KIRK'S VOICE

(amplified)

... but to Earth's entire future. You've been given as much information as we have. Please break in at any time with analysis of information.

20 INT. BRIEFING ROOM - KIRK AND SPOCK

20

Kirk, completing remarks, keys a lever and his voice goes to normal from here on.

KIRK

Navigator's report.

The briefing room table viewing screen FADES FROM BLANK TO SHOT OF CHEKOV:

CHEKOV

(filtered)

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

SPOCK

However, he did say his planet is hidden, Captain.

KIRK

(into intercom)

Engineering.

Briefing room viewing screen DISSOLVES TO SCOTT:

SCOTT

(filtered)

Still unable to analyze it, Captain. It was so powerful it fused most of our recording circuits.

(MORE)

(CONTINUED)

SCOTT (cont'd)

(shrugs)

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

KIRK

Spock... historical report.

SPOCK

Current Earth crises would fill a tape bank, Captain. He could be interfering for, or against Earth in areas of over-population, bush wars, revolutions, critically dangerous bacteriological experiments, hate movements springing up...

KIRK

(interrupting)

Specific events today?

SPOCK

There will be an important assassination, an equally dangerous government coup in Asia...

(checks Feinberger clipboard)

... and this could be highly critical, the launching of a sub-orbital nuclear warhead platform by the United States countering a similar launch by other powers...

To include door snapping open in b.g., and MCCOY entering to cross in and sit in THREE SHOT.

KIRK

(interrupting)

Weren't orbital nuclear devices one of the greatest worries of this era?

SPOCK

(nods)

Most definitely. Once the sky was full of orbiting H-Bombs, the slightest mistake could have brought one of them accidentally down and set off a nuclear holocaust.

22 INT. BRIG - ANGLE PAST SEVEN ONTO FORCEFIELD DOORWAY 22

Seven tests the forcefield (ANIMATION); the Security Guard hears the SOUND and moves in, watching him carefully. Seven turns away, takes his "ball point" SERVO from his pocket and makes an adjustment on it, using his body to shield from the sight of the alert guard.

23 ANGLE OUTSIDE FORCEFIELD DOORWAY 23

The armed Guard eying the back of Seven who, from this ANGLE seems to be slumped and resigned to being a prisoner. Satisfied, the Guard goes over to the side of the door out of Seven's view, takes up a position there with his back to the wall.

24 OPTICAL ANGLE - EMPHASIZING SEVEN 24

Seeing the Guard turn away out of view, he crosses swiftly toward the forcefield door, makes a final adjustment on his SERVO and points it at the doorway, running it faintly HUMMING along the LIGHTED framework of the door. There is a slight CLICK and the forcefield disappears! The Guard, nearing the forcefield SOUND stop, comes quickly into view and reaches for his phaser. Seven brings the small and innocuous appearing instrument up, presses something and (NEW OPTICAL EFFECT) the Guard is hit by something. It causes him to stiffen for a brief instant, and then come out of it, smiling, happy, weakly vague and pleasant. Seven crosses to him and pushes the man's phaser back into holster.

SEVEN
You're tired. Sleep.

It's almost humorous - the Guard instantly and smilingly begins to slump into Seven's arms and is breathing deeply sound asleep by the time Seven lowers him gently to the floor.

25 INT. BRIEFING ROOM - KIRK, SPOCK, MCCOY 25

The session is just about as we left it. Kirk is showing some annoyance.

KIRK
You, Bones. Your report!

(CONTINUED)

25 CONTINUED:

25

MCCOY

I must admit the sensor readings seemed... too good. Human readings, yes. But without a single physical flaw, a totally perfect body.

26 ANGLE - CAT

26

Their attention is diverted from it and the animal leaps down to the floor, approaches the doorway.

KIRK'S VOICE

And if an alien needed a human body...?

SPOCK'S VOICE

He might be inclined to prepare a perfect one, Captain But again he could be telling the truth... an advanced planet would produce a superior physique.

KIRK'S VOICE

Gentlemen, I must have proof one way or the other! All you are telling me is he could be lying on one hand, but on the other...

Interrupted by the cat coming within door-sensor range and the doors snapping open, the cat leaping out into the hallway.

27 KIRK, SPOCK AND MCCOY - INCLUDING VIEWING SCREEN AND B.G. DOORWAY

27

They whirl at the sound, see the door snapping closed behind the cat. Spock goes quickly for the door, interrupted by:

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.

The blank viewing screen FADES ON, AN ANGLE ON UHURA, interrupting:

(CONTINUED)

27 CONTINUED:

27

UHURA
 (filtered)
 Bridge to Captain. Transporter
 circuits show someone preparing to
 beam down.

KIRK
 Try to override! Shut them off!

Kirk, followed by Spock, leaves the briefing room fast.

28 INT. TRANSPORTER ROOM

28

An n.d. Transporter Chief is happily asleep on the floor in
 b.g. Seven is making his final adjustment on the console as
 the doors snap open and closed as the cat Isis enters.

29 ANOTHER ANGLE

29

The cat making one of its characteristic strange SOUNDS and
 Seven turning to pick it up into his arms.

SEVEN
 I know. But we'll be gone before they
 get here.

Seven, with cat, quickly moving to Transporter Chamber and
 taking his position.

30 ANGLE ON ENTRANCE TO TRANSPORTER ROOM

30

As Spock and Kirk enter. MCCOY not far behind. The first two
 race towards the controls. MCCOY quickly kneels to check the
 sleeping crewman.

31 ANGLE ON SEVEN

31

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

32 ANGLE ON SPOCK AND KIRK 39 AS THEY GLANCE AT EACH OTHER,
DISMAYED.

32

Gary Seven is gone.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. NEW YORK CITY SKYLINE - DAY - (STOCK) 33
Establishing shot.

DISSOLVE TO:

34 EXT. SEVEN'S APARTMENT BUILDING - DAY 34
This is an elegant apartment building in New York's upper East Side... Park Avenue, or similar. Canopied entrance.
NOTE: It's a cold winter day, no snow.

DISSOLVE TO:

35 INT. SEVEN'S LIBRARY - ESTABLISHING - DAY 35
We hear a strange HUMMING SOUND and see a hidden wall panel sliding open to reveal a large steel walk-in size wall vault. It's in a large room, furnished in modern elegance. One wall is book lined from a point about two-and-one-half feet from the floor to an equivalent distance from the ceiling. 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.

36 OPTICAL ANGLE ON VAULT 36
The HUMMING is louder now as the vault door now also begins automatically opening, revealing the normal steel interior of the empty vault. We see the locking mechanism move and hear it CLICK, then a strange OPTICAL shimmering begins inside the vault; then the figure of Seven and cat appear (OPTICAL) as if he has walked into view through the "nothingness" of the shimmer. Then the shimmer disappears and the interior of the vault appears normal again. It is obvious this "wall vault" camouflages what is actually some highly advanced type of "Transporter."

37 ANOTHER ANGLE 37
As Seven emerges from the vault. The door and wall panel close of themselves and the HUMMING subsides. Seven looks around for a beat, carries "Isis" to the window, looks down. He reacts a bit unhappily:

(CONTINUED)

37 CONTINUED:

37

SEVEN
 (gets DUBBED CAT
 SOUND, nods)
 You're right, it is primitive.
 Incredible people can exist like
 this.

38 INSERT - NEW YORK STREET - SEVEN'S P.O.V. - DAY (STOCK) 38

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

39 BACK TO ANGLE ON SEVEN 39

SEVEN
 At least we won't have to. Not for
 long.
 (sets cat down)
 Computer on.

40 ANGLE ON BOOK-LINED WALL 40

The bookcases separate along a central horizontal line, one
 half sliding up toward the ceiling, the other half sliding
 out of sight towards the floor. Behind it is revealed a
 large computer panel, of incredibly advanced design. It
 surrounds a large viewing screen. Seven crosses directly to
 the computer panel. Panel lights have begun to flash.

COMPUTER VOICE
 Computer on.

SEVEN
 Specify locations of Agent 201 and
 347.

COMPUTER VOICE
 (HUMS, then)
 Identify self.

SEVEN
 (slightly annoyed)
 Computer, simply check my voice
 pattern. You'll find me listed as
 Supervisor 194, code name 'Gary
 Seven.'

(CONTINUED)

COMPUTER VOICE

(HUMS; then CLICKS)

Voice pattern matches. But I have no listing of a 'Gary Seven' assigned this planet.

SEVEN

(more annoyed)

I am a Class One Supervisor. You are ordered override previous instructions and answer my questions.

COMPUTER VOICE

I am a Beta-5 computer, capable of analytical decisions. Please confirm identity as supervisor by describing nature of agents and mission here.

SEVEN

Computer, I caution you. I have little love for Beta-5 snobbery. Override.

(waits; gives in)

All right. Agents are male and female, descendants of human ancestors taken from Earth approximately six thousand years ago. They are the product of generations of training for this mission. Problem: Earth science and technology have progressed faster than social and political knowledge. Purpose of mission: prevent Earth civilization from destroying itself before it can mature into a peaceful society.

Computer HUMS and CLICKS several times, then:

COMPUTER VOICE

Incomplete but sufficient. Identity as supervisor established.

SEVEN

(angry now)

Then give me the present location of our team here!

COMPUTER VOICE

(HUM, then)

Location of Agents unreported for three days.

(CONTINUED)

SEVEN

Why didn't you say so?!

(then, quickly)

No, don't answer that! Just begin a search! Re-check news broadcasts, decode all intercepted government communications...

COMPUTER VOICE

(interrupts)

I am aware of proper search procedures, 194.

Seven almost shouts back, restrains self with difficulty. Computer begins HUMMING and CLICKING as Seven waits anxiously.

41 EXT. SPACE - ORBITING SHOT - ENTERPRISE

41

The Enterprise is orbiting around Earth.

42 INT. TRANSPORTER ROOM

42

Scott working on the transporter console, Kirk and Spock anxiously watching.

SCOTT

We can estimate only within a thousand meters or so where he beamed down, Captain.

KIRK

If we beam down, you can compare our position with his control settings.

SPOCK

Following him down is a major risk, Captain. If we ourselves do anything that changes history...

KIRK

(interrupting)

I must know if he's lying or not. We can't answer that sitting up here.

(to Scott)

Have ship's stores prepare proper costumes; stand by to send us down.

43 INT. SEVEN'S LIBRARY - EMPHASIZING CAT - DAY 43

"Isis" sitting, watching, waiting, as the computer continues with lights flashing, HUMMING, occasionally CLICKING.

44 ANGLE EMPHASIZING SEVEN 44

SEVEN

Computer, how much longer?

COMPUTER VOICE

Useless questions will only prolong search.

SEVEN

Are you a one-relay machine? Clear a circuit; describe present mission of Agents 201 and 347.

COMPUTER VOICE

(HUM, CLICK)

In response to nuclear warhead placed in sub-orbit by other major power, United States today launching sub-orbital platform with multi-warhead capacity. Purpose, to maintain balance of power...

SEVEN

(interrupting)

And the same foolishness almost destroyed planet Omicron IV. Balance of power won't work. The other side will launch still more, they'll end up with the sky full of H-bombs waiting for just one mistake.

COMPUTER VOICE

Analysis correct. Mission of agents 201 and 347. Set malfunction in United States rocket, frighten both sides into realizing orbital warheads are unsafe and impractical.

SEVEN

Progress of agents? Has the rocket been set to malfunction?

COMPUTER VOICE

Negative. No progress.

(CONTINUED)

44 CONTINUED:

44

SEVEN
 (very troubled)
 How long before launch?

COMPUTER VOICE
 Exactly... one hour, twenty-seven minutes, twelve seconds.

45 CLOSE ON SEVEN

45

Reacting hard. The cat jumps into his lap, WHINES quietly; he pats it, thinking. Then: finally, and very unhappily.

SEVEN
 (very unhappily)
 Computer... record the following:
 unless missing agents are found
 immediately... I must undertake their
 mission. Begin manufacture of map of
 the rocket base, instructions and
 credentials.

46 EXT. STREET OUTSIDE SEVEN'S APARTMENT BUILDING - OPTICAL ANGLE INTO ALLEYWAY - DAY

46

As we faintly hear the familiar transporter HUM, see the TRANSPORTER EFFECT begin, the SPARKLE which begins to materialize into the forms of Kirk and Spock, (wearing 20th-century cold weather hats and overcoats).

KIRK
 (into communicator)
 Lock in on our position, Scotty. Lead us to him.

47 PAN SHOT

47

ROBERTA LINCOLN, early twenties, very "mod," moving down the sidewalk and crossing the alley entrance. Kirk and Spock are in b.g. CAMERA following Roberta to building entrance where she exits shot.

48 INT. SEVEN'S LIBRARY - OPTICAL ANGLE ON COMPUTER - DAY

48

The "Materialization Niche" where we see OPTICAL EFFECT... various large microfilm sheets of instructions and information materialize along with a number of identity cards. As they are fully MATERIALIZED, a hand moves in and extracts them.

49 INSERT - THE DOCUMENTS 49

In Seven's hand. We emphasize a couple of them - an Air Force ID card listing "Colonel Gary Seven, U.S. Air Force Security Office" and another, a New York Police Department ID card listing "Lt. Gary Seven, Homicide Detail."

50 ANGLE ON SEVEN - INCLUDING CAT 50

as Seven puts away the ID cards and begins examining the microfilm instruction sheets.

SEVEN
(to self; reading)
McKinley, Rocket Base, U.S.
Government...

The cat moves suddenly, making one of its SOUNDS. Gary Seven turns quickly toward the door, listening. We hear a door SLAM from the next room. Seven quickly turns to the computer:

SEVEN (cont'd)
(continuing)
Computer off!

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.

51 SEVEN AT DOOR 51

Cracking it open, looking.

52 INT. SEVEN'S OFFICE - SEVEN'S P.O.V. - DAY 52

Where we see Roberta (from the previous street scene) just having arrived for work.

53 ROBERTA 53

As she hangs up her coat:

ROBERTA
Hello? Anybody here?

No response. She grins, crosses to a closet as she removes her coat.

(CONTINUED)

ROBERTA (cont'd)
Well, Roberta, they can't dock you if
they don't know you're late.

She breaks off as the door to the library opens and Gary
Seven enters. She turns, startled. Seven closes the door
behind him, stares angrily at Roberta.

ROBERTA (cont'd)
Who are you?

SEVEN
(interrupting
tightly)
Where have you been?

ROBERTA
Well, the subway got stalled and
then...

SEVEN
Where have you been the last three
days?

ROBERTA
Wait a minute. Why should I tell you?
Why should I tell you? Who are you,
anyway?

SEVEN
Where is 347?

ROBERTA
With... 348?

SEVEN
(controlling
exasperation)
201, I... there is no need for code
responses...

ROBERTA
(interrupting; moves
for phone)
Listen, friend, maybe I'd just better
call the police.

SEVEN
Sit down.

(CONTINUED)

ROBERTA
(a little frightened
now)
Who do you think you...

SEVEN
I said sit down!

She locks eyes with him, sees the determination and strength there, this madman. She sits.

ROBERTA
Okay, okay, I'm sitting.

SEVEN
I'll say this much for you. You play
your role well. But it's no longer
necessary. Not with me.
(beat)
I am Supervisor 194, Code name Gary
Seven.

She senses the authority in his tone, and helplessly resumes her seat. He points to the typewriter.

SEVEN (cont'd)
Launch is imminent, I need a quick
report on this mission.

She sees no way out, figures doing as he wants is the best way to get rid of him. She inserts a sheet of paper into the typewriter.

ROBERTA
Everything I've done. Let's see...

Shrugs, moves fingers to keyboard. With a snort of impatience, Seven moves forward to the typewriter, touches a control underneath as:

SEVEN
Not with your fingers.

ROBERTA
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.

54 TYPEWRITER - CLOSE ON PAPER

54

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

55 BACK TO SEVEN & ROBERTA

55

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

ROBERTA

Did you see that? The machine typed everything I... stop, stop, Stop it!

As the machine is already typing these words, capitalizing "Stop it" and adding the exclamation point. Seven begins to realize, leans over and snaps off machine. Roberta has jumped up!

ROBERTA (cont'd)

That does it. I quit. I quit right now.

She crosses, grabs her coat. Seven eyes her, troubled.

SEVEN

You aren't playing a role, are you?

She starts for the door.

ROBERTA

Playing? I'm leaving!

SEVEN

What did you say your name was?

She stops.

ROBERTA

I didn't say, you didn't give me a chance to say. Roberta Lincoln. Goodbye.

As she goes to the door, he takes out his Servo, waves it towards the door. And we HEAR the lock CLICK closed. She hears it, too, grabs for the knob and tries unsuccessfully to open the door. Alarmed, she tries to locate the locking mechanism. Seven, realizing his error, is 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.

(CONTINUED)

SEVEN
Tie into computer.

COMPUTER VOICE
(from cube)
Computer on.

Roberta startled at this new voice.

SEVEN
Scan and identify female present.

COMPUTER VOICE
(BEEP; rapid-fire)
Roberta Lincoln, born Brooklyn, New
York, profession, secretary, employed
by 347 and 201. Description: Age 20,
five feet...

Roberta is fascinated despite her fear.

COMPUTER VOICE (cont'd)
(continuing)
... seven inches, 120 pounds, hair
light brown, presently tinted honey
blonde...

ROBERTA
(startled)
Hey!

COMPUTER VOICE
... blue eyes, distinguishing
birthmarks: small mole on left...

ROBERTA
Hey! Watch it.

She quickly puts her hand on the cube. It CLICKS, the flow fades, it is silent. Seven eyes her. She waits frightened but also fascinated and her curiosity about the cube gets the better of her.

ROBERTA (cont'd)
(continuing)
I'll bite- What is it?

SEVEN
Miss Lincoln, what kind of work did
your employers tell you they were
doing?

(CONTINUED)

55 CONTINUED: (2)

55

ROBERTA
 Research for a new encyclopedia.
 (glances at him
 doubtfully)
 NO?

He shakes his head no. She glances at him, worriedly.

56 EXT. SEVEN'S APARTMENT BUILDING - DAY

56

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

KIRK
 (into communicator)
 Lock in, Scotty. Check this position.

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

Kirk glances up.

57 INT. SEVEN'S APARTMENT

57

Seven is eying her for a beat, then he 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)
 (continuing)
 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)
 (continuing)
 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
 Lincoln. Not yet. But I do know my
 incompetence has made you aware of
 top secret devices vital to the
 national interest. But you're ready
 to walk out of here and talk to
 everyone you meet about us.

ROBERTA
 Now wait a minute! I didn't say I was
 going to do that. What are you people
 here? FBI? Government agents of some
 sort?

SEVEN
 (smiles)
 You're a bright girl, Roberta
 Lincoln.

ROBERTA
 (holding out her
 hand)
 Bright enough to want to see some
 credentials.

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.

Interrupted by a cat SOUND from the library door, Roberta
 whirls, reacting.

58 ANGLE TO INCLUDE CAT

58

Standing where the door is cracked open. It is making the
 SOUND again.

SEVEN
 Thank you, Isis. I'll be right in.

Trails his words as he sees Roberta is a bit open mouthed at
 his spoken response to the cat.

SEVEN (cont'd)
 Trained cat. Like sentry dogs, that
 sort of thing.
 (MORE)

(CONTINUED)

58 CONTINUED:

58

SEVEN (cont'd)
 (moves for door)
 Wait for me. Don't let anyone in;
 I'll be busy.

He quickly exits into the library, closing the door behind him.

59 INT. APARTMENT BUILDING HALLWAY - ELEVATOR DOORS - DAY

59

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.

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

60

The panel lights of the computer are flickering in sequence as:

COMPUTER VOICE
 Location: Highway 949, ten miles
 north of McKinley Rocket Base.

ANGLE WIDENS to include Seven very upset.

SEVEN
 Are the facts verified? For them to
 die in something as... as useless as an
 automobile accident...?

COMPUTER VOICE
 (interrupting)
 Verified, descriptions are exact.

We HEAR the front DOORBELL RING. Seven reacts sharply.

SEVEN
 (snapping)
 Computer off.

The panel lights go out. Seven crosses quickly to the desk, pushes the concealed button. Again, the DOORBELL.

(CONTINUED)

60 CONTINUED:

60

Seven hits the concealed button and the bookcases begin to slide into place, hiding the computer. Working fast, he takes out the Cape Kennedy plans, begins analyzing them. The cat waits at his feet.

61 INT. SEVEN'S OFFICE - AT ENTRY DOOR - DAY

61

As Roberta opens the door, Kirk and Spock enter fast.

ROBERTA

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

KIRK

(interrupting
sharply)

Where's Mr. Seven?

ROBERTA

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

Spock extracts pocket sensor; we hear it HUM as he turns it on, quickly gets a reading from the direction of the library door.

SPOCK

In there, Captain.

They rush to the door, try to open it. It is locked. Roberta grabs up the phone, dials the operator.

ROBERTA

Operator, 811 East 68th Street,
Apartment 12, send the police...

Kirk rushes back to stop her, grabs the phone and slams it down. Spock tries to force the door.

62 INT. LIBRARY - OPTICAL ANGLE

62

Seven reacts as he hears SOUND at door, hits a concealed button which exposes the "vault" door. One last glance at the plans on the desk before him, then he hurries to the "vault" mechanism, makes a quick adjustment. The vault door swings open and Seven moves the locking wheel and it CLICKS; the interior DISSOLVES INTO the shimmering "nothingness."

63 INT. OFFICE - DAY 63

Kirk pulls out his phaser, levels it at the door lock, begins burning a hole in it.

64 INT. SEVEN'S LIBRARY - OPTICAL ANGLE - DAY 64

SEVEN
Come on, Isis.

The cat jumps into his arms and he steps into the shimmering grey wall, disappearing into it. The vault door starts to close.

65 INT. SEVEN'S OFFICE - DAY 65

Kirk pulls the library door open. Roberta tries to forcibly hold him back.

ROBERTA
You can't go in there!

KIRK
Hold her, Spock.

Spock complies; Kirk rushes into the library.

66 INT. SEVEN'S LIBRARY - DAY 66

As Kirk races in. We see the wall partition silently closing to hide 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.

67 EXT. ROCKET BASE STREET (STUDIO) - OPTICAL ANGLE ON DOOR - DAY 67

Over the door a sign: "WARNING: LIQUID HYDROGEN. Assembly area B-101." The door swings open of itself, the doorway empty, then WE SEE Mister Seven MATERIALIZE in motion as he steps out with Isis in his arms, moving out of scene to:

68 MATTE ANGLE - DOWN ROCKET BASE STREET (STUDIO) 68

As Seven steps into SHOT and his eye is caught by something in the distance. He turns, sees, towering forty stories into

(CONTINUED)

the air, the gantry and the giant rocket poised in pre-launch position.

AMPLIFIED VOICE

Attention. It is now seventy minutes to 'launch.' 'T' minus seventy minutes.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

69 EXT. ROCKET BASE STREET (STUDIO) - MATTE ANGLE - DAY 69

Again, establishing in the distance the dramatically towering rocket in its gantry. Seven, with the cat, "Isis," following him, moves down the street toward the parked cars (one of them the STOCK FILM white Falcon), at a building labeled "LAUNCH CONTROL DIRECTOR."

70 ANOTHER ANGLE (NO MATTE) 70

A HORN SOUNDS as a Rocket Base truck drives past.

SERGEANT'S VOICE

You! Speak to you a moment?

Seven turning to find uniformed (non-military) POLICE SERGEANT moving toward him, beckoning. He digs into wallet, extracts an ID card. Sergeant takes the ID, inspects it. He's not overly impressed and remains suspicious.

SERGEANT

I'll have to confirm this, Colonel.

Sergeant indicates an officially marked telephone on the side of the building past the parked truck. Watching Seven carefully, the Sergeant lets him proceed in that direction.

71 AT THE TELEPHONE STATION 71

Still holding Seven's "ID card" and watching him closely, the Sergeant starts to pick the phone off the hook. He notices Seven's hand moving toward his vest pocket, (where we can see the "ballpoint pen" Servo clipped there).

SERGEANT

Just keep your hands at your side...
sir.

SEVEN

(complying, looks
down)

Careful, Isis. Don't get stepped on.

72 ANGLE ON ISIS

72

The cat at their feet, watching this intelligently. We HEAR the telephone COME OFF THE HOOK and:

SERGEANT'S VOICE
Give me Security. Identification
check.

73 SEVEN AND SERGEANT

73

The Sergeant, phone at ear, watching Seven carefully, waiting. He shifts his weight, moves a foot, resulting in a PAINED FELINE SCREECH AND HISSING. The Sergeant has diverted his attention, turning and looking down at the cat - giving Seven time to pull his Servo. We hear the SOUND, the Sergeant smilingly slumps into Seven's arms. CAMERA ANGLES with Seven as he eases the unconscious man past Isis into hiding behind a row of metal containers beside the building.

SEVEN
Isis, you're an accomplished actress.

LOUDSPEAKER VOICE
(filtered;
amplified)
Attention! It is now 'T' minus sixty
minutes.

74 INT. SEVEN'S OFFICE - DAY

74

Kirk facing a worried, but determined, Roberta.

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

KIRK
Where is Mister Seven?

Spock appears at the library door, inspecting the plans
dropped by Seven.

SPOCK
Captain, I think you'll find this
interesting.

(CONTINUED)

74 CONTINUED:

74

KIRK
 (crosses; examines
 plans)
 McKinley Rocket Base, United States
 Government.

At the SOUND of the DOORBELL, Roberta makes a mad dash toward the door. They race after her; Kirk reaches her first, restrains her, she SCREAMS.

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

Roberta bites Kirk's hand, breaks free. Spock grabs Roberta and they struggle.

75 INT. APARTMENT BUILDING HALLWAY - DAY

75

Two uniformed New York POLICE OFFICERS at the door.

ROBERTA'S VOICE
 (muffled)
 Police! Help!

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

76 INT. SEVEN'S OFFICE - ANGLE ON DOOR

76

We see the door beginning to give, as the police BATTER it in. CAMERA PANS to INCLUDE Spock holding a struggling Roberta, his hand over her mouth to muffle her attempted cries. Kirk is drawing his communicator.

KIRK
 (into communicator)
 Kirk to Enterprise.

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

KIRK
 Wide scan, Scotty, we'll be moving.
 Now!

Spock suddenly releases Roberta; the two men race OUT OF SCENE through library door.

77 ANGLE ON DOOR - DAY 77

As the door gives way, and the two officers rush in.
Roberta indicates the library:

ROBERTA
In there!

The officers continue on without stopping.

78 INT. SEVEN'S LIBRARY - DAY 78

Kirk, with communicator open, speaking into it:

KIRK
Now Scotty. Hurry!

As the officer's race in, revolvers coming out, pulling to a halt, training their guns on Kirk and Spock.

79 INT. TRANSPORTER ROOM 79

Scott at the console, and we are hearing the familiar transporter SOUNDS growing in volume. Scott is in the act of throwing the levers full open and looking toward the transporter chamber to see:

80 TRANSPORTER CHAMBER - OPTICAL ANGLE 80

Kirk and Spock, also the two New York police officers, MATERIALIZING. In the same relative positions as we left them - Kirk and Spock facing us, the two officers facing them, guns drawn and leveled. But as Kirk and Spock race off the platform, the officers are turning their heads, eying the room disbelieving and transfixed.

KIRK
Scotty... reverse and energize!

81 ANGLE AT CONSOLE 81

Almost as one with Kirk's order, Scotty begins moving the controls; we HEAR the familiar SOUND as:

82 INT. SEVEN'S LIBRARY - ROBERTA 82

Inside the room at doorway, looking around unbelievably.
She calls:

(CONTINUED)

82 CONTINUED:

82

ROBERTA
Officers? Police...?

Familiar SOUND of materialization has begun and she looks in that direction, reacts disbelievingly to see:

83 OPTICAL ANGLE

83

The swirling first MATERIALIZATION SPARKLE there, then two figures appearing faintly, growing solid. And the two police officers are standing in the room they left only moments before. Roberta MOVES INTO SHOT with them, eyes them nervously; they look back at her with similar expressions. Finally:

ROBERTA
Where did you go?

The two officers exchange looks, hesitate. Finally:

2ND POLICE OFFICER
Nowhere.

ROBERTA
Listen, you two phonies, I saw what I saw!

1ST OFFICER
Uh... why did you want the police, Ma'am?

ROBERTA
Because people are popping in and out of here like a magician's rabbit!

2ND OFFICER
(to 1st)
Women! A burglar under every bed.

The two police officers exit. Roberta's anger is fading in the face of the certainty of the two public servants. She looks around, becoming a bit uncertain now.

84 EXT. ROCKET BASE STREET (STUDIO) - DAY

84

Near the office carrying the large sign "LAUNCH CONTROL DIRECTOR." Parked below, the white car matching STOCK FOOTAGE.

85 ANOTHER ANGLE - LAUNCH CONTROL OFFICE

85

Seven ENTERING MEDIUM SHOT, having disposed of the Sergeant. He looks up anxiously as we continue to hear:

LOUDSPEAKER VOICE
All personnel, prepare to clear
gantry and launch area.

CAMERA PANS Seven as he reacts to the message. He looks off at white car with "LAUNCH CONTROL DIRECTOR" stenciled on it. He moves to rear of car, crouches out of sight as he sees:

86 ANGLE ON OFFICE

86

As Launch Director CROMWELL, (clothing match with STOCK) comes out of the building, turns back and calls.

CROMWELL
Heading for gantry. Sound Alert.

As he turns and heads for his car:

LOUDSPEAKER VOICE
(filtered;
amplified)
Final warning, Clear gantry and
launch area. All personnel, clear
gantry and launch area. It is now 'T'
minus forty minutes!

Cromwell gets in car, turns on engine and drives away.

87 INT. TRANSPORTER ROOM - PAST KIRK, SPOCK, SCOTT ONTO VIEWING
SCREEN (MATTE)

87

The viewing screen on a side wall. Scott is adjusting controls and line patterns are beginning to form on the screen. Kirk and Spock, still in their 20th century garb, are studying the rocket base plans. Kirk indicates map:

KIRK
Schematic layout of the entire rocket
base.

SCOTT
There's an old-style weather
satellite in orbit below us, Captain.
If I can bounce off it, we'll get
some good close views.

(CONTINUED)

87 CONTINUED:

87

Scott succeeds - the viewing screen DISSOLVES INTO HIGH ANGLE PANORAMIC ON ROCKET BASE (STOCK).

SCOTT (cont'd)
(continuing)
Got it, Captain. I may get in even closer.

Kirk and Spock turn to the viewing screen, watching footage.

88 INSERT - THE VIEWING SCREEN

88

Closer STOCK SHOTS of base.

89 INTERCUTTING - EMPHASIZING KIRK AND SPOCK

89

Watching the screen.

SCOTT
If we could spot him, I could lock on and beam him up.

SPOCK
The odds are he's out of sight. Inside the rocket gantry, or at one of the control centers...

KIRK
(interrupts)
Launch is in forty minutes.
(considers it, then)
Stand by to beam us down, Scotty.
Continue visual scan.

90 EXT. ROCKET BASE - CLOSER ESTABLISHING SHOT OF ROCKET (STOCK)

90

Towering high in its gantry.

91 LOWER ANGLE AT GANTRY (STOCK) - THE WHITE CAR

91

Enters SCENE, drives up to the gantry base, followed by another white car.

92 LIMITED ANGLE - GANTRY BASE 92

As the white car (MATCHING STOCK) pulls in and to a stop. COLONEL NESVIG, commanding Base Security, and a SECURITY LIEUTENANT pull up and get out of the other car.

LOUDSPEAKER VOICE
(amplified)
Attention, it is now 'T' minus
thirty-five minutes, 'T' minus
thirty-five.

Nesvig and Lieutenant move off to check the gantry. Cromwell takes out his car radio mike:

CROMWELL
(into mike)
Launch Director at gantry. Beginning
final check.

93 ANGLE ON SEVEN 93

Getting out of the car, still crouching in hiding. He looks toward rocket, then up. Over which:

RADIO VOICE
(filtered)
Roger. Countdown is continuing.

94 P.O.V. - PAN UP ROCKET (STOCK) 94

Emphasizing the immense size and height of the giant rocket.

95 ENTERPRISE IN ORBIT 95

Around planet Earth.

96 INT. TRANSPORTER ROOM - SCOTT AT VIEWING SCREEN (MATTE) 96

Continuing to visually scan rocket base (STOCK).

97 EXT. BASE OF GANTRY - DAY 97

Cromwell and Nesvig returning from their check of gantry.

(CONTINUED)

97 CONTINUED:

97

LOUDSPEAKER VOICE
 (amplified)
 'T' minus thirty minutes! 'T' minus
 thirty minutes!

A SIREN WAILS briefly again.

NESVIG
 (shouting over
 siren)
 Lock elevator at top, Lieutenant.
 Time to get out of here!

We HEAR the o.s. NOISE of the elevator starting its ascent and the Lieutenant hurries across to join the others. They all look up.

98 ANGLE ON GANTRY ELEVATOR (P.O.V.) - DAY 98

Their POV as the elevator ascends toward the top.

99 BACK TO SCENE 99

They turn and get in their cars and drive off.

100 INT. GANTRY ELEVATOR (PROCESS) - DAY 100

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. He is holding the cat.

101 EXT. ROCKET BASE - STREET - OPTICAL ANGLE - DAY 101

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:

102 ANGLE ON SECURITY SERGEANT 102

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, sees:

103 KIRK & SPOCK 103

Just coming out of the beaming "freeze" position when Security Sergeant moves silently INTO SHOT behind Kirk and Spock, pistol leveled:

SERGEANT

Freeze! One move and you've had it!

104 EXT. GANTRY - DAY (STOCK) 104

The elevator has almost reached the top of the gantry.

105 INT. GANTRY ELEVATOR (PROCESS) - DAY 105

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

106 INT. SEVEN'S LIBRARY - CLOSE ON GREEN CUBE - DAY 106

No light from the green cube in Roberta's hand. No response, as:

ROBERTA'S VOICE

You heard me! I'm talking to you exactly like he did.

CAMERA PULLING BACK during this to reveal Roberta bending with green cube at Seven's desk. She sets it down.

107 ANOTHER ANGLE CUBE ON DESK (WIRED). 107

ROBERTA

All right, don't answer. But you can tell him I quit; tell him I promised I'll never say a word to anyone, he's safe, you're safe, my little green friend.

The cube FLICKERS briefly.

ROBERTA (cont'd)

The same to you.

Exasperated, she has leaned against his desk and her fingers accidentally touch the concealed button. Roberta is startled to see the wall panel sliding open and revealing the grey walk-in vault. She eyes it, growing curious.

108 EXT. SIDE OF ROCKET - DAY 108

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

LOUDSPEAKER VOICE
(amplified)
'T' minus twenty-five minutes.

109 REVERSE ANGLE AT ROCKET (PROCESS) 109

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

110 INT. BLOCKHOUSE (STOCK) - DAY 110

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

111 INT. BLOCKHOUSE COMMAND SECTION - DAY 111

Kirk and Spock, guarded carefully by the Security Sergeant and the Lieutenant. Nesvig is holding Kirk's and Spock's communicators, exhibiting them to Cromwell.

NESVIG
No weapons, this is all they were carrying.

LOUDSPEAKER VOICE
(amplified)
'T' minus fifteen minutes, and counting.

NESVIG
(turning on Kirk and Spock)
You've got a chance and I'll offer it only this once. The lightest possible charges will be brought against you if you identify yourselves, tell us why you're here.

Kirk and Spock stand mute. Ground Control Director Cromwell turns to check monitors:

CROMWELL
No sign of trouble on my boards.
(MORE)

(CONTINUED)

111 CONTINUED:

111

CROMWELL (cont'd)
 (hits desk intercom)
 Launch Director. Confirm status, all
 systems.

RADIO VOICE
 (filtered)
 Control to Launch Director.
 Confirming... all systems show green.

CROMWELL
 (into intercom)
 Continue countdown.

112 EXT. SIDE OF ROCKET

112

Seven working on the complex
 controls. Isis sitting near, makes a
 standard cat MEOW (the first we've
 heard) and Seven throws her a
 surprised glance.

SEVEN
 'Meow!' You are nervous.

LOUDSPEAKER VOICE
 (amplified)
 'T' minus fourteen minutes.

Isis MEOWS again.

SEVEN
 (working fast)
 I know! I'm hurrying.

113 REVERSE ANGLE ON SEVEN (PROCESS)

113

working at the detailed, difficult job.

114 EXT. ENTERPRISE IN ORBIT

114

around planet Earth.

115 INT. TRANSPORTER ROOM - TIEDOWN MATTE - ANGLE OF VIEWING
SCREEN

115

Scott still scanning base. He hits a control, begins
 scanning rocket again. He reacts as he sees he has centered
 on (PRODUCTION SHOT) of Seven working at the side of the
 rocket. Scotty reaches out, hits the intercom button.

(CONTINUED)

- 115 CONTINUED: 115
- SCOTT
Security, get a couple of men here
fast.
- 116 INT. SEVEN'S LIBRARY - ROBERTA - DAY 116
- She is examining the vault curiously, accidentally touches the locking mechanism, pulls back startled as this results in a CLICK and the beginning of the HUMMING SOUND we've heard before. The "vault" door begins to automatically and noiselessly swing open. She looks into it curiously.
- 117 EXT. SIDE OF ROCKET - ANGLE ON SEVEN 117
- working feverishly on the rocket. Isis is near him. He hears our familiar TRANSPORTER SOUND, turns from rocket, reacts. (NO OPTICAL!)
- 118 INT. SEVEN'S LIBRARY - OPTICAL ANGLE ROBERTA IN VAULT - DAY 118
- We see her hand coming to rest on the "trigger mechanism" which we've seen Seven use previously. It suddenly CLICKS and SHIMMERING OPTICAL NOTHINGNESS begins to take over the interior of the vault. She jumps back, startled.
- 119 INT. TRANSPORTER ROOM - SCOTT 119
- Working the controls, glancing up toward o.s. transporter chamber a bit puzzled. Security Chief and Guard move INTO SHOT to alertly stand at his side, watching also.
- 120 OPTICAL ANGLE 120
- One of the transporter positions showing the familiar SPARKLE, a partial MATERIALIZATION of Seven and Isis, then suddenly he fades away and is gone. The chamber goes dark and the TRANSPORTER SOUNDS DIE AWAY.
- 121 ANGLE ON SCOTT LOOKING UP TOWARD THE CHAMBER, COMPLETELY FLABBERGASTED. THEN TO SECURITY MEN. 121
- SCOTT
I had him. Something yanked him away
from me!

122 INT. SEVEN'S LIBRARY - OPTICAL ANGLE ON VAULT

122

Roberta watching, amazed, as Gary Seven MATERIALIZES out of "nothingness" in the "vault" and steps into the room. Isis follows him out of the vault. Seven looks at Roberta and where he is, as surprised as Roberta is.

SEVEN

What have you done? I wasn't finished.

ROBERTA

I don't know about any of that. I'm sorry. I just...

(indicates)

... touched that handle, there and... and wow!

SEVEN

(understands)

You must have intercepted the Enterprise trying to beam me up!

(whirls; crossing)

Computer on!

123 WIDER ANGLE

123

Showing the huge computer sliding INTO VIEW. Roberta hasn't seen it yet; she's turned back to the "vault" which is automatically closing and will hide itself behind the wall partition.

ROBERTA

No. Not even the CIA can do that.

(turns; sees

computer appearing)

Holy jehoshaphat!

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

124

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

LOUDSPEAKER VOICE

'T' minus thirty seconds.

125 ANGLE ON SPECTATORS (STOCK)

125

Rocket is in considerable distance. Then:

(CONTINUED)

46.

125 CONTINUED: 125

LOUDSPEAKER VOICE
(distant)
'T' minus twenty-five seconds.

126 INT. BLOCKHOUSE (VARIOUS STOCK) 126

Giving us a few seconds of film, then:

LOUDSPEAKER VOICE
'T' minus twenty seconds.

127 INT. BLOCKHOUSE COMMAND SECTION - EMPHASIZING KIRK AND SPOCK 127

Nesvig turning from working with communicators, turning to watch the blockhouse final pre-launch activity.

128 CLOSER - KIRK & SPOCK 128

Kirk trying to edge close enough to the table 154 155 to reach a communicator, but the Sergeant is too watchful. Meanwhile:

LOUDSPEAKER VOICE
'T' minus ten seconds... nine...

129 ANGLE ON LAUNCH PERSONNEL & EQUIPMENT (STOCK) 129

Various dramatic shots of launch personnel and equipment.

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

130 ANGLE ON LAUNCH DIRECTOR 130

At his position, watching the screens tensely.

LOUDSPEAKER VOICE
... five...

131 ANGLE ON KIRK & SPOCK 131

Watching the screen now, too.

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

132 EXT. ROCKET AND GANTRY - DAY (STOCK)

132

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:

133 INT. SEVEN'S LIBRARY - MATTE SHOT - CLOSE ON ROCKET (STOCK) 133

Rocket in flight a few seconds after launch. Only after CAMERA PULLS BACK do we reveal we are seeing the rocket on Seven's computer viewing screen. Seven is adjusting controls. Roberta, although still shaken, has new doubts forming in her mind.

SEVEN

Computer. Adjustments at Rocket Base were not completed. Can I still take over the rocket as planned?

Roberta reacts hard at this, growing definitely suspicious now.

COMPUTER

(HUMS, CLICKS)

Rocket control possible if Exceiver circuits operated manually.

134 ANGLE EMPHASIZING ROBERTA 134

Growing more and more suspicious as lights begin FLASHING regularly, accompanied by metering SOUNDS. Roberta begins to move back toward the telephone at the desk. Seven, absorbed in work at his computer, hits control:

SEVEN

Exceiver on manual. Lock in on telemetry.

135 ANGLE ON CAT 135

Isis watching o.s. Roberta. The cat arches its back and emits a (DUBBED) warning CRY.

136 ANGLE ON SEVEN 136

Turning quickly, pulling his Servo, adjusting it with thumb as he brings it up, aiming.

137 ROBERTA - OFFICE DOOR IN B.G. 137

She is starting to dial, looks up startled at a STATIC SOUND, the FLASH of light and a tendril of SMOKE at the telephone cord, which now separates, burned completely through. She whirls toward Seven to see:

138 ANGLE ON SEVEN - INCLUDING CAT 138

Seven just lowering the Servo.

SEVEN
Please don't try to leave. You'll
find the doors all locked.

The cat still arching, HISSING at Roberta.

SEVEN (cont'd)
(continuing, to Cat)
Jealousy, Isis? Most unbecoming.

139 CLOSER - THE CAT 139
Turning, exits into Seven's office.

140 BACK TO SEVEN AND ROBERTA 140

Seven turning back to computer as:

COMPUTER VOICE
Rocket altitude 100 miles...

SEVEN
Begin malfunction after third stage.

Roberta is shocked at the word "malfunction," frightened, uncertain what to do. Then, her eye falls on a heavy art object on the desk top and she looks from it toward Seven, who has turned back to the computer again.

141 INT. BLOCKHOUSE - PAST RED LIGHT ONTO CROMWELL 141

CAMERA ANGLING PAST a blinking, BUZZING red light on the top of the (STUDIO) technicians' console, onto Cromwell bending anxiously in over them. He whirls, hurrying to his station. Nesvig watching anxiously; Kirk, Spock and Sergeant in b.g.

142 ANGLE ON CROMWELL 142

Quickly snatching up earphones and into his intercom:

CROMWELL
Give me the readings! Fast!

NESVIG
What is it?

CROMWELL
(listening,
reacting)
Malfunction. Rocket is deviating from
Programmed flight path!

143 EXT. SPACE - THE ENTERPRISE 143

In orbit around planet Earth.

144 INT. TRANSPORTER ROOM - MATTE ANGLE AT VIEWING SCREEN 144

On which Scott is watching this glimpse of the rocket in trajectory (STOCK). He gets an intercom Bosun's whistle, hits the intercom switch.

SCOTT
Scott here.

145 INT. BRIDGE - CHEKOV AND SULU BOTH USING INTERCOM AND CHECKING THEIR CONTROL SETTINGS, ALARMED: 145

CHEKOV
Sensor shows the rocket has armed
itself, Mister Scott.

SULU
Computers indicate an impact
somewhere in the heart of the
Euro-Asian continent.

CHEKOV
We've still time to enter close orbit
and destroy it with our phasers, sir.

146 ANGLE ON UHURA 146

Reacting at something coming over her earphones, hitting her intercom switch:

(CONTINUED)

146 CONTINUED:

146

UHURA

They're beginning to worry down on Earth, Mister Scott. I'm picking up military alerts from the major powers.

147 INT. TRANSPORTER ROOM - ANGLE ON SCOTT - VIEWING SCREEN O.S. 147

Very troubled. Then into intercom:

SCOTT

I've got to risk calling the Captain. Lieutenant Uhura, open a channel.

148 INT. SEVEN'S LIBRARY - ANGLE ON SEVEN AT COMPUTER - DAY 148

As the previously noted art object flashes through FRAME and THUNKS against Seven's head.

149 ANOTHER ANGLE - COMPUTER VIEWING SCREEN O.S. 149

Revealing it's Roberta who has swung hard; Seven going down to the floor equally hard, lying still. She stands there looking a little frightened at what she's done.

ROBERTA

Look, I'm sorry...
 (bends down
 anxiously)
 But like you asked me, I do care about my country and... you can't be CIA.

Seven Stirs, GROANS. Roberta is uncertain, then she reaches down and pulls the Servo from his pocket, examines it uncertainly5 accidentally touches the right control and the Servo emits a SOUND and jumps in her hand.

150 ANGLE INCLUDING DESK 150

As the wastebasket at desk, in direct line with the Servo's aim, emits a SHOWER OF SPARKS and melts, smoking, to the floor (MEASURE). Roberta looks startled from the wastebasket back to the Servo. Then she brings it around and aims it at Seven, who is stirring, opening his eyes. Then he realizes what has happened, turns to computer, alarmed:

SEVEN

Computer... Rocket status...

(CONTINUED)

ROBERTA
 (aims Servo)
 Hold it, Mister Seven. You're through
 monkeying with my country's rocket!

COMPUTER VOICE
 (having HUMMED,
 CLICKED)
 Orbital platform separating. Six
 minutes to impact.

Seven reacts, starts to move toward computer. Roberta
 threatens with Servo.

ROBERTA
 Don't move. You've done enough
 already.

SEVEN
 Roberta... I've got to finish what I've
 started. Or in six minutes World War
 III will begin.

151 INT. BLOCKHOUSE - CLOSE ON COMMUNICATORS

151

During the following CAMERA PULLS BACK to REVEAL Kirk and
 Spock near the table.

The Sergeant's attention is diverted by the emergency going
 on in b.g. And Kirk is edging almost within reach of the
 communicators there. Cromwell listens intently to his
 earphone. Nesvig moves in, very alarmed.

NESVIG
 How could the warhead arm itself?!

CROMWELL
 We don't know!

NESVIG
 You can destroy it, of course.

CROMWELL
 If we can't, man, we're going to lay
 an H-Bomb on somebody somewhere!

152 KIRK AND SPOCK

152

Exchange looks. The preceding information has caused the
 Sergeant to divert his attention and Kirk has finally gotten
 his hand on a communicator, manages to flip the antenna up,

(CONTINUED)

152 CONTINUED:

152

but before he can lift it, Sergeant starts turning back and Kirk has to leave it on the table. Meanwhile:

CROMWELL
Ready on destruct signal. Destruct!
(waits, then)
What?! Try again. Boost the signal!

153 KIRK, SPOCK & SERGEANT

153

The Sergeant whirls toward the open communicator, as we hear from it:

SCOTT'S VOICE
(filtered)
Can you read, Captain? I was beaming
up Mister Seven and something yanked
him away from me.

SERGEANT
Colonel...!

Waved into silence by a distraught Nesvig, the Sergeant picks up the communicator, examines it. Kirk and Spock exchange looks. In b.g., the rocket emergency has everyone's attention totally diverted. An atomic warhead is going away!

CROMWELL
Go to Auxiliary Transmitters!
Destruct!

SERGEANT
(into communicator)
Hello. Come in. Who are you?

SPOCK
(indicates
communicator to
Sergeant)
Here, it turns on with this control,
Sergeant...

In leaning in, pretending to indicate with one hand, Spock puts his other hand naturally on the Sergeant's shoulder... applies the famous VNP and the Sergeant goes immediately limp. Both Kirk and Spock snatch up communicators.

CROMWELL
Make absolutely certain. Check
everything again.

154 ANGLE - CROMWELL, NESVIG 154

As Cromwell gets a headphone message, suddenly looks very tired. He removes the earphone, turns to reach for the red telephone, picks it up.

CROMWELL
Get me the President.

155 ANGLE EMPHASIZING KIRK AND SPOCK 155

FAST CUT to Kirk with the communicator at his lips, unseen by the desperate Cromwell and Nesvig. He's speaking very quietly:

KIRK
Scotty, beam us direct to Seven's apartment.

156 INT. SEVEN'S LIBRARY - SEVEN AND ROBERTA 156

Seven rising, his head clearing. Roberta still holding the Servo trained on Seven, but she is now beginning to show some uncertainty:

SEVEN
You must believe me, Roberta. A truly advanced planet wouldn't use force or come here in strange alien forms. The best of all possible methods would be to take humans to their world, train them for generations until they're needed back here...

ROBERTA
Mister Seven, I want to believe you, I know the world needs help. That's why a lot in my generation are sort of...

(small laugh
indicates clothing)
... rebels, you know? We wonder if we'll be alive when we're thirty.

COMPUTER VOICE
(interrupting)
Two minutes to impact. Altitude 640 miles and descending.
Seven reacts, turning toward computer.

KIRK'S VOICE
Hold it there, Mister Seven!

157 ANGLE TO INCLUDE OFFICE DOORWAY

157

Kirk and Spock entering from office, pistol phasers drawn and leveled. Roberta has lowered the Servo, uncertain. Kirk and Spock cross in, react at hearing:

COMPUTER VOICE
Rocket altitude 600 miles.

KIRK
Is there a way to detonate the warhead from here, Spock?

SPOCK
(examining computer)
I'd need more time, Captain. The technology is totally foreign to me.

COMPUTER VOICE
Altitude 550 miles.

KIRK
You're the computer expert, Spock!
You must try something!

SEVEN
Captain, I want the warhead detonated too. And unless you let me do it... at least 100 miles above the ground...

Seven moving in anxiously, Kirk stopping him with leveled phaser. During which, Spock gets a BEEP on his communicator and still studying Seven's computer, he draws it out. Speaks quickly into it:

SPOCK
Landing party.

COMPUTER VOICE
Altitude 500 miles. Descent accelerating.

SCOTT'S VOICE
(filtered)
Inform the Captain our monitors show all major powers on full missile alert. Retaliatory strike ordered on warhead impact.

COMPUTER VOICE
Altitude 450 miles.

(CONTINUED)

SEVEN
 Captain, please let me do my job!

KIRK
 (anguished)
 I've no proof what your job is,
 Seven! You may want to set the
 controls so we can't possibly
 detonate the warhead.

ROBERTA
 (aiming Servo; to
 Kirk)
 Get away from him!

SEVEN
 (instinctively)
 No, Roberta. The Servo is set to
 kill!

Roberta lowers the Servo, uncertain. Kirk has turned to
 exchange a look with Spock, who raises an eyebrow.

All eyes on him. It's his decision, an agonizingly critical
 and almost impossible decision.

COMPUTER VOICE
 Altitude 400 miles.

SEVEN
 Only seconds, Captain. I'll need time
 to set it.

ROBERTA
 Please! I know he's telling the
 truth. A woman feels things about a
 man.

SPOCK
 (serious)
 A point against him, Captain. They
 are usually 100% wrong.

COMPUTER VOICE
 Altitude 350 miles.

(CONTINUED)

KIRK

(agony)

Spock, it's all mankind at stake. No man should be asked to make this decision!

SPOCK

Without facts, the decision cannot be made logically. It must be you... your human intuition.

Kirk eyes Seven again.

COMPUTER VOICE

Altitude 300 miles, accelerating.

KIRK

(nods to Seven)

GO!

Seven moves to the computer, fast, begins getting controls. He's not unaware that behind him, Kirk has grimly CLICKED his phaser into a new setting.

COMPUTER VOICE

Altitude 200 miles.

SEVEN

(snaps)

Go to visual; count by tens...

As the screen FADES FROM BLANK TO SKY SHOT (STOCK - Either no sign of warhead, or indicating it by contrail stream in upper atmosphere). Seven working frantically at the controls. At the last seconds, we'll see Kirk's phaser come slowly up, training point blank on Seven's back.

COMPUTER VOICE

Altitude 150 miles... 140... 130... 120...

Strange UNDULATING COMPUTER SOUND. As the VOICE says "110," Spock overlaps with "Captain!" and points at screen where we see a point of light suddenly growing into an expanding fireball swiftly more and more brilliant:

HARD CUT TO the growing brilliancy REFLECTING WHITE LIGHT on their faces.

161 BACK TO MATTE ANGLE 161

Where, on the screen, we see only billowing smoke now.

COMPUTER VOICE
Detonation... 104 miles.

162 BACK TO WIDE ANGLE (MATTE O.S.) 162

Catching the look of relief on all faces; Kirk's relief mixed with ashen fatigue. Spock looks toward him, understands, feels that very human emotion along with his Captain.

DISSOLVE TO:

163 INT. SEVEN'S OFFICE - NIGHT 163

Seven is 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
And despite the accidental interference with history by the Earth vessel from the future, the mission was completed.

SPOCK
Correction, Mister Seven. It appears we did not interfere with history. Rather, the Enterprise was simply part of what was supposed to happen on this day in 1968.

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

KIRK
We find in our record tapes that, although never generally revealed, on this date a malfunctioning sub-orbital warhead was detonated exactly 104 miles above the Earth.

Roberta has entered, crossing in as Seven stands in surprise. Then he nods, understanding.

(CONTINUED)

163 CONTINUED:

163

SEVEN

All exactly the way it was supposed to happen.

SPOCK

And you'll be pleased our records show it resulted in a new and stronger international agreement against such weapons.

164 CLOSER - EMPHASIZING ROBERTA

164

Kirk glances at Roberta.

KIRK

One other thing is needed to maintain history as it is supposed to go, Mister Seven. A permanent secretary.
(indicates)
Our historical records indicate that one Roberta Lincoln resided at this address many years.

ROBERTA

'Resided'? Now wait just one minute, friend...

Roberta trails her words as she sees:

165 ROBERTA'S P.O.V. - ACROSS ROOM

165

A beautiful woman, black hair, sleek black dress, and jeweled choker necklace, entering the room. She has almost a feline grace as she sits on the couch, curling her legs up under her.

SEVEN'S VOICE

Living here will be no threat to your 20th Century moral code, Miss Lincoln...

166 BACK TO SHOT

166

As Roberta, curious, turns back to Seven, then looks toward the couch again. Meanwhile:

SEVEN

It's a separate adjoining apartment which was leased for Agent 201... You'd find it quite luxurious.

167 CLOSER ON WOMAN 167

Emphasizing jet black hair, the choker necklace which is exactly like the one worn by the cat Isis.

168 ROBERTA, SEVEN, KIRK, SPOCK 168

As Roberta turns back to Seven, indicates.

ROBERTA
Would... you mind telling me who that is?

SEVEN
Who, Miss Lincoln?

ROBERTA
(pointing; turning toward couch)
Her!

Roberta looks back to the couch again. Seven, Kirk and Spock turn to look, too.

169 ANGLE ON COUCH THE CAT ISIS IS SITTING IN EXACTLY THE SAME PLACE ON THE COUCH, AND IN A STRANGELY SIMILAR POSITION. 169

170 BACK TO PRINCIPALS 170

As they look from the cat to Roberta, questioningly.

SEVEN
Simply my cat, Miss Lincoln.
(turning to Roberta)
Can you use the apartment? It would be convenient for the new agents to have a secretary nearby.
(to Kirk)
I expect to be replaced shortly. Your record tapes showed other names listed at this address.
(waits, then frowning)
They did, didn't they, Captain?

KIRK
I'm afraid we can't tell you everything we've learned, Mister Seven.

(MORE)

(CONTINUED)

170 CONTINUED:

170

KIRK (cont'd)
(glancing at
Roberta; back to
Seven)
It might change history if you knew
too much.

Seven eyes Kirk's smile a bit nervously, then realizes that even the usually imperturbable Mr. Spock is amused by something he and Kirk know. Kirk has taken out his communicator.

KIRK (cont'd)
(into communicator)
Two to beam up, Scotty.

SPOCK
(still amused)
Good luck, Mister Seven.

KIRK
And to you, Miss Lincoln. Engage,
Scotty.

The SOUND, then the DEMATERIALIZATION... and Kirk and Spock are gone, leaving Seven and Roberta eying each other, a bit uncertain.

171 EXT. ENTERPRISE

171

Leaving orbit of planet Earth.

FADE OUT

THE END