

Screenplay by
HARVE BENNETT & NICHOLAS MEYER

Story by
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REV. SHOOTING

SCRIPT

1986

March 11,

PRODUCTION NOTES

1. Please note that the character of Starfleet Commander is "Admiral Cartwright," not "Admiral Morrow." Please modify all scripts and production boards accordingly.
2. Please note that Master Chief Petty Officer Rand now first appears in Scene 25 and in all subsequent Starfleet Command scenes.
3. Please note that Commander Chapel appears in Scene 25 and in all subsequent Starfleet Command Scenes.
4. Please note that a new Scene 188A has been included and Scotty's side of the dialogue will be photographed in the Cargo Bay Area.
5. Please note the readmission of Scenes 132 and 133.
6. Uhura is now present in Scene 132.
7. Please note that in a new scene 158A, we are covering Kirk in the Transporter area of the Bird of Prey during the plexiglass lowering sequence.

Also note, we will require Video playback from production footage of Gillian's image outside. Existing video monitor in Cargo Bay will be playback source for this image.
8. Please note that in Scene 188A, Scotty will be covered in the Cargo Bay.
9. Please note that Admiral Morrow (Cartwright) does not appear in Scenes 265, 266, 267.

DEDICATION

IN BLACK

In the silence preceding the Paramount Logo, in simple white letters which FADE IN is the following legend:

"THE CAST AND CREW OF STAR TREK
WISH TO DEDICATE THIS FILM
TO THE MEN AND WOMEN OF
THE STARSHIP CHALLENGER
WHOSE COURAGEOUS SPIRIT SHALL
LIVE TO THE 23RD CENTURY AND
BEYOND."

THE LEGEND FADES OUT.

.....

FADE IN:

1 1 SPACE - A STARFIELD - ILM

A HORN sounds the STAR TREK FANFARE, and we begin to MOVE FORWARD. MAIN TITLES begin. And to the delight of Star Trek lovers everywhere, the MUSIC OVER the early credits is the SERIES THEME by Alexander Courage. We're in for a classic, good old Star Trek time. But hold on...

After the first 16 bars and early CREDITS, the music trails off ominously into silence -- and a faint new SOUND. At the same time, we pick up a speck of light coming toward us from deep space. As the SOUND GROWS, the speck begins to assume shape and form.

2 2 CLOSER - THE PROBE - ILM

A simple cylinder, non-threatening but huge in size, with odd, eye-like antennae. It emits the SOUND, a long synthesized gibberish, foreign to our ears. The SOUND STOPS; the antennae rotates; the SOUND is heard a second time, then stops. As the probe slowly passes us we hear:

FEMALE VOICE
What do you make of it?

MALE VOICE
It appears to be a probe, Captain.
From an intelligence unknown to us.

3 SPACE - THE STARSHIP SARATOGA - ILM

A RELIANT class vessel.

FEMALE VOICE
Continue transmitting; Universal
Peace and Hello in all known
languages.
(then)
Get me Starfleet Command.

4 INT. BRIDGE - USS SARATOGA - FAVORING THE CAPTAIN

She is a concerned Starfleet professional. Her male
SCIENCE OFFICER stands beside her. CREDITS RESUME.

CAPTAIN
Starfleet Command, this is USS
Saratoga patrolling Sector 5,
neutral zone. We are tracking a
probe of unknown origin on apparent
trajectory to the Terran solar
system. Attempts to communicate
with the probe have been negative on
all known frequencies.

STARFLEET VOICE
Continue tracking, Saratoga. We will
analyze transmissions and advise.

CAPTAIN
Roger, Starfleet, Saratoga out.

HELMSMAN
Range 400,000 kilometers, closing.
(GIBBERISH starts)
Here it comes again.

The CALL, louder this time. As they listen, the Bridge
lights begin to dim.

CAPTAIN
What's causing that!?

SCIENCE OFFICER
Captain, their call is being carried
on an amplification wave of enormous
power!

CAPTAIN
Can you isolate the wave?

SCIENCE OFFICER
Negative. It's impacting on all our
systems!

Even as he speaks, the GIBBERISH increases in volume
and the lights on the bridge dip lower.

CAPTAIN
Yellow alert! Shields up. Helm,
reduce closing speed!

The Helmsman attempts to comply. Nothing works.

HELMSMAN
Captain, Thruster controls have been
neutralized!

CAPTAIN
Emergency Thrusters!

HELMSMAN
(tries, then)
No response, Captain!

5 5 SPACE - THE PROBE, PAST SARATOGA - ILM

The distance closes rapidly; the Probe's size is
getting awesome; the GIBBERISH resumes, loud...

6 6 SARATOGA BRIDGE

As the Gibberish reaches a loud climax, the lights go
out entirely, along with all engine and electronic
sounds. In the sudden darkness:

CAPTAIN'S VOICE
Emergency lights!

Very low level lights; baffled faces; systems
Checking.

CAPTAIN
Damage report!

SCIENCE OFFICER
Captain... All systems have
failed... We are functioning on
reserve power only.

CAPTAIN
We're out of control -- Rig for

collision...

7

7 EXT. SPACE - THE PROBE - ILM

As it bears down on Saratoga, and passes massively overhead, endlessly; The Probe is now recognized as miles long. It passes now, and goes off into the distance.

7A

7A BACK TO THE BRIDGE

SCIENCE OFFICER

(stunned)

They've finished us. And we don't even know what they want...

The Captain considers this, turns to the Comm Officer.

CAPTAIN

Give me whatever you've got on the emergency channel.

(then)

Starfleet Command, this is Saratoga. Can you hear me...? Come in, please... Come in, please...

7B

7B SPACE - THE PROBE - ILM

Disappearing in the distance. The GIBBERISH begins faintly, ominously again.

8

8 EXT. SAN FRANCISCO BAY AREA - DAY - ILM

The City of the 23rd Century, the Golden Gate Bridge: PUSH IN to Federation Headquarters.

9

9 INT. CORRIDOR - FEDERATION HEADQUARTERS - CLOSE ON

FEET

Hurrying over marble floors, as CREDITS CONTINUE. PAN UP now to reveal SAREK, Spock's father, moving OUT OF SHOT.

10

10 INT. CORRIDOR

As we PAN Sarek INTO SHOT with COMMANDER CHAPEL, Starfleet Medical Officer whose history in Star Trek is known to all.

CHAPEL

Thank you for coming. It's not

going well.

SAREK

Am I too late to testify?

CHAPEL

I don't know.

Sarek raises an eyebrow, as they start out.

11

11 INT. FEDERATION COUNCIL CHAMBER - ANGLE ON ENTRY

As Sarek and Chapel enter in semi-darkness, while events are taking place O.S. They look in wonder at:

12

12 SPACE - THE ENTERPRISE

As it comes toward us, only to be wrecked and torn apart by a series of explosions.

13

13 BACK TO SAREK, CHAPEL

Awed, seeing this for the first time.

14

14 ANGLE - (GIANT SCREEN)

As Enterprise streaks to its fiery death, watched in LONG SHOT by Kirk and crew. Then as Kirk's face is seen, CLOSE:

KLINGON VOICE

There! Hold the image, hold!

As Kirk's image FREEZES, PULL BACK to reveal:

15

15 INT. FEDERATION COUNCIL CHAMBER - FULL

A doomed room in which the FEDERATION COUNCIL and its PRESIDENT sit at a long table before the Federation Seal. There is a gallery of representatives from various planets. The screen on which Kirk's image is frozen is centrally located. And at a spot lit glass podium, stands the KLINGON AMBASSADOR, pointing.

KLINGON AMBASSADOR

Behold! The quintessential devil in these matters! James T. Kirk, renegade and terrorist! Not only is he responsible for the murder of a Klingon crew; the theft of a Klingon vessel. See now the real plot and intentions:

Kirk, ON SCREEN, introduces the Genesis Device and its awesome visuals (STAR TREK II AND III). Many people in the room have never seen the secret material and react accordingly. And the Klingon continues his tirade

KLINGON AMBASSADOR

Even as the Federation negotiated a peace treaty with us, Kirk was secretly developing the Genesis torpedo! Conceived by Kirk's son and test detonated by the Admiral himself!

(the proof is on
screen)

The result of this awesome energy was euphemistically called "The Genesis Planet..." A secret base from which to launch the annihilation of the Klingon people!

(as the audience
stirs)

We demand the extradition of Kirk!
We demand justice!

SAREK

Klingon justice is a unique point of view, Mr. President.

As the audience stirs, Sarek descends the stairs.

SAREK

(continuing)

Genesis was perfectly named: The creation of life not death. It was the Klingons who had first blood while trying to possess its secrets.

KLINGON AMBASSADOR

Vulcans are well known as the intellectual puppets of the Federation!

SAREK

(evenly)

Your vessel did destroy U.S.S. Grissom. Your men did kill Kirk's son. Do you deny these events?

KLINGON AMBASSADOR

We deny nothing! We have the right to preserve our race!

SAREK

Do you have the right to murder?

The gallery erupts in reaction and the Council President gavels them to silence.

COUNCIL PRESIDENT
Order. There will be no further outbursts from the floor.

SAREK
(reaches a podium)
Mr. President, I have come to speak on behalf of the accused.

KLINGON AMBASSADOR
Personal bias! His son was saved by Kirk!

The President remains calm amid the buzzing. Then:

COUNCIL PRESIDENT
Mr. Ambassador, with all respect, the Council's deliberations are over. You have been allowed to speak in order to put your views on the record.

KLINGON AMBASSADOR
Then Kirk goes unpunished?!?

COUNCIL PRESIDENT
Admiral Kirk has been charged with nine violations of Starfleet regulations...

KLINGON AMBASSADOR
Starfleet regulations? Outrageous!
(then)
Remember this well: there will be no peace as long as Kirk lives!

And with a flourish, he exits with his staff as the assembly murmurs. Then:

COUNCIL PRESIDENT
Sarek of Vulcan, with all respect -- we ask you to return Kirk and his crew to answer for their crimes.

SAREK
With respect to you, Mr. President, there is only one crime: denying Kirk and his crew the honors they so richly deserve.

COUNCIL PRESIDENT
... You are welcome to remain and

testify.

He gavels the meeting to its end. CREDITS CONCLUDE.

17 17 SPACE - THE PLANET VULCAN - MOVING IN - ILM

A great red sphere.

KIRK
Captain's Log, Stardate 8390...

18 18 EXT. VULCAN - BIRD OF PREY - HIGH SHOT - ILM

CAMERA MOVES IN. The Klingon ship rests on its landing pad; the crew gathered outside as in a meeting.

KIRK'S VOICE
We are in the third month of our Vulcan exile. We are uncertain about the progress of Captain Spock's memory training.. And it was Doctor McCoy with a fine sense of historical irony, who decided on a name for our captured Klingon vessel.

19 19 EXT. LANDING PAD - CLOSE - BIRD OF PREY - NEAR RAMP

The words "H.M.S. BOUNTY" have been hand painted on the side of the open bay doors. CAMERA MOVES toward the gathered Captain and Crew.

KIRK'S VOICE
... And like those mutineers of 500 years ago, we too have a hard choice to make. A choice made harder because we are all too old to suffer fools gladly... Nevertheless:

CAMERA PANS: as Kirk calls the roll: BONES... SCOTTY... UHURA... CHEKOV... SULU. Each raises a hand and holds it. Kirk now says:

KIRK
Let the record show that the Commander and the crew of the late Starship Enterprise have voted unanimously to return to Earth to face the consequences of their actions in the rescue of their comrade, Captain Spock.
(a long beat)
Thank you all... Repair stations, please.

As they disperse:

KIRK

Mr. Scott, how soon can we get underway?

SCOTTY

Give me one more day, sir. The damage control is easy. Reading Klingon is hard.

Kirk nods, Scotty heads inside. Bones hangs back sourly.

BONES

You'd think they could at least send a ship. Bad enough to be court marshaled and spend the rest of our lives mining borite -- but to come home in this Klingon flea trap...

KIRK

We could learn a thing or two from this flea trap. It has a cloaking device that cost us a lot.

BONES

I just wish we could cloak the stench.

And he starts off. WIDEN as Kirk turns to LT. SAAVIK, dressed in Vulcan attire.

SAAVIK

Admiral, I'd like to continue my work on the ship until you leave.

KIRK

Thank you, Lt. Saavik.

SAAVIK

(produces disc)

And... Here is a deposition I have made. If it is not sufficient, I will return to Earth to testify.

KIRK

Don't concern yourself, Saavik. Your leave has been granted for good and proper cause.

(a beat)

How are you feeling?

SAAVIK

I am well, Admiral.

KIRK

You will be in good hands here.

They exchange a look, and she starts in, leaving him alone in thought. Then he slowly, almost secretly looks upward: he stares uncertainly at the mountain above.

20 OMITTED

21 HIGH PROMONTORY ABOVE - UP ANGLED - A FIGURE

We SLOW ZOOM to the hooded figure. It is SPOCK watching impassively. After a long moment, he turns and leaves.

22 INT. SPOCK'S TEST CHAMBER - CLOSE ON THREE SCREENS

They form a computer console like a great pipe organ, with a bank of keys. On each screen are the words: MEMORY TESTING INTERRUPTED." PULL BACK as Spock enters, sits thoughtfully,. Then he places a small lightweight headset on:

SPOCK

Resume.

What follows happens rapidly: Questions appear on all three screens. The tempo increases through the sequence to a crescendo. Spock takes it all on in stride, answering questions by keyboard, or verbally, without being flapped.

- Q. What is the molecular formula of Yominum Sulfide crystals? (A. K4YM3 (SO73 Es 2)
- Q. Who said, "Logic is the cement of our civilization with which we ascend from chaos using reason as our guide?" (A. T'plana-Hath, matron of Vulcan philosophy.)
- Q. What significant legal precedent arose from the peace pact between Argus and Rigel IV? (A. All beings may not be created equal yet shall be given equal opportunity and treatment under the law.)
- Q. Solve: (a graphic of 3-dimensional chess) (A. White Queen to section 5, grid 6. Queen takes Knight. Rook takes Queen. White pawn to section 5, grid 7, pawn takes Rook. Checkmate.)
- Q. What was Kiri-kin-tha's first law of metaphysics? (A. Nothing unreal exists.)
- Q. Adjust the sine wave of this magnetic envelope so

that anti-neutrons can pass through it but anti-gravitons cannot. (A. Spock works keypad and the image of the envelope is changed on one of the screens.)

- Q. What is the electronic configuration of Gadolinium? (A. Spock types, in one second: 5s22s22p63d104s24p64d104f75s25p64d16s2.)
- Q. Identify: (an image appears) (A. A Klingon mummification glyph from the earliest part of the Zanxthkolt dynasty.)
- Q. What were the principle historical events on the planet Earth in the year 1987? (A. Spock types, but things are going too fast for us to see the answer.)
- Q. What significant contribution to bio-engineering was made on the Loonkerian outpost on Klendth? (A. The universal atmospheric element compensator.)
- Q. What is this a model of? (A. A three dimensional theoretical representation of a four dimensional time gate as proposed by the Andorian scientist, Shres.)
- Q. Where were the first conclusive advances made on toroidal space-time distortion and by whom? (A. At Cambridge, Massachusetts, Earth, in 2052 by Ralph Seron.)
- Q. Evaluate and conclude: A starship's sensors indicate it is being pursued so closely that it occupies the same space as its pursuer. (A. The warp drive regulators are creating a parallex matter echo.)

Abruptly, the hectic pace stops, there is a beat of silence; then, on all three screens comes the legend: MEMORY TEST SATISFACTORY. Then: READY FOR FINAL QUESTION. Spock is ready. HOW DO YOU FEEL? Spock sees it on all three screens and seems baffled. The question begins to flash impatiently.

SPOCK

I do not understand.

He stares at the flashing question. He becomes aware of someone in the room. He turns to see his mother, AMANDA.

SPOCK

(continuing)

I do not understand the final question...

AMANDA

You are half human. The Computer knows that.

SPOCK

The question is irrelevant.

AMANDA

Spock... The retraining of your mind has been in the Vulcan way, so you may not understand feelings. But as my son, you have them. They will surface.

SPOCK

As you wish, since you deem them of value. But I cannot wait here to find them.

AMANDA

Where must you go?

SPOCK

To Earth. To offer testimony.

AMANDA

(hopefully)

You do this -- for friendship?

SPOCK

I do this because I was there,

AMANDA

(a pause)

Spock. Does the good of the many outweigh the good of the one...?

SPOCK

I would accept that as an axiom.

AMANDA

Then you stand here alive because of a mistake -- made by your flawed, feeling, human friends. They have sacrificed their futures because they believed that the good of the one -- you -- was more important to them.

SPOCK

(a pause)

Humans make illogical decisions...

AMANDA

... They do, indeed.

Spock cocks his head, still baffled by this contradiction.

It passes CAMERA innocently emitting its CALL. No cause for alarm. Except as the Probe passes into the distance, we see it is headed directly for the blue marble, Earth.

24 EXT. SAN FRANCISCO - 23RD CENTURY - DAY - ILM

The sun is shining. MOVE, along the Golden Gate Bridge, toward Starfleet Headquarters.

25 INT. STARFLEET COMMAND - DAY - ILM ELEMENTS

Large windows overlook the bay. But in the midsection of the room, hi-tech displays monitor the universe. The scene, and the tension are feverish. One of the communicators is LT. RAND formerly of the Enterprise crew. Commander Chapel is also present. A verbal babble, and visual reports at hectic pace. ADMIRAL MORROW, Starfleet Commander, presides. The Council President enters.

COUNCIL PRESIDENT
Status report, Admiral!

MORROW
Mr. President, the Probe has passed through all quadrants. The starships Shepard and Yorktown and three smaller vessels have been neutralized.

COUNCIL PRESIDENT
"Neutralized?" How?

MORROW
We don't know. It's using forms of energy our best scientists do not understand...

COUNCIL PRESIDENT
Can you protect us?

MORROW
We are launching everything we have.

As the President reacts to this...

26 EXT. SPACE DOCK - ILM

The great rotating satellite, home of grand Spaceships.

27

27 INT. SPACE DOCK - CONTROL BOOTH, OVERLOOKING SPACE CRAFT

TWO CONTROLLERS, back to us, sit in the control seats. They control several Starships in b.g.

CONTROLLER ONE
Excelsior and Intrepid are cleared
to depart. Open space dock doors.

Over this, the SOUND OF THE PROBE'S SIGNAL is heard. Almost immediately, Controller Two is in big trouble.

CONTROLLER TWO
Sir! Space dock doors are
inoperative!

CONTROLLER ONE
Keep trying.
(then)
Excelsior and Intrepid stand by!
Malfunction on exit doors.

INTREPID VOICE
Control, Intrepid. Never mind. We
can't get powered up!

The Two Controllers look at each other as the SOUND OF the Probe's GIBBERISH comes in at DEAFENING VOLUME.

CONTROLLER TWO
Space doors not responding. All
Emergency systems are non-
functional.

All over Space dock, lights are dimming.

CONTROLLER ONE
Engage reserve power. Starfleet
Command, this is Space dock on
emergency channel. We have lost all
internal power. Repeat, we have
lost all power!...

28

28 SPACE - THE PROBE - ENTERING EARTH ORBIT - ILM

The Probe's thrusters fire, and it slows to orbit the blue marble below.

29

29 CLOSER ANGLE - THE PROBE - ILM

As the antennae rotate to face the Earth. As the GIBBERISH comes on, LOUD:

30 30 EXT. OCEAN SURFACE - ILM

30 An amazing EFFECT: The SOUND, like the prow of an
invisible boat, cuts the surface of the ocean, leaving
not a wake of water -- but of rising CLOUDS.

31 31 SERIES OF SHOTS - ILM

31 We INTERCUT between the Probe's transmissions and the
impact on the water surfaces of Earth to create a clear
impression: CLOUD COVER is slowly forming as ocean
water is being transformed into cloud vapor by the
SOUND.

31A 31A INT. STARFLEET COMMAND - VIEW SCREEN INCLUDED

31A The dignitaries are stunned to see the cloud cover
totally enveloping their planet.

32 32 EXT. VULCAN SUNRISE - ILM

32 Long shadows over the red planet.

33 33 EXT. BIRD OF PREY - DAWN - ILM

33 The " HMS BOUNTY" sits alone in the morning light.

34 34 INT. BIRD OF PREY - BRIDGE

34 Renovated and spruced up by the Enterprise crew.
CAMERA FOLLOWS Kirk as he inspects the pre-launch
activity.

 KIRK
 Systems report. Communications?

 UHURA
 Communications Systems ready.
 Communications Officer -- ready as
 she'll ever be.

 KIRK
 Mr. Sulu?

 SULU
 Guidance is functional. Onboard
 Computer will interface with
 Federation memory bank...

 KIRK
 Weapons systems?

CHEKOV
Operational, Admiral. Cloaking
Device now available in all modes
of flight.

KIRK
I'm impressed, Mr. Chekov. A lot of
effort for a short voyage.

CHEKOV
(shrugs)
We are in an enemy wessel, sir. I
didn't wish to be shot down on thee
way to our own funeral.

KIRK
Most prudent.
(comm. button)
Engine room. Report, Scotty.

35 INT. ENGINE ROOM - BIRD OF PREY

Our first look in this cavern. In addition to the
transporter and engine areas, there is a large Cargo hold.

SCOTTY
We're ready, sir. I've converted
the Dilithium Sequencer to something
less primitive. And Admiral -- I've
replaced the Klingon Food Packs. They
was givin' me sour stomach.

36 BACK TO BRIDGE

KIRK
Appreciated by all, Mr. Scott.
(then)
Prepare for departure.

As the crew chatters through the pre-launch check list,
Kirk crosses to Saavik, near the exit doors, her work
finished.

KIRK
(continuing)
Well, Saavik. I guess this is
goodbye.

SAAVIK
Yes, Admiral.
(then, stiffly)
Sir. I have not had the opportunity
to tell you about your son.
(then)

David died most bravely. He saved Spock. He saved us all... I thought you should know.

Kirk wants to know, but is deeply moved. At last he reaches for her shoulders, holds on affectionately.

After a moment, they separate. We FOLLOW Saavik to the garb, stands in the open doorway looking back at Saavik. A moment. Then:

SAAVIK

(continuing)

Good day, Captain Spock... May your journey be free of incident.

SPOCK

Live long and prosper, Lieutenant.

She looks back at Kirk for the briefest moment, then exits. Spock has started forward to Kirk.

37 ANGLE - SPOCK AND KIRK

37

SPOCK

Permission to come aboard.

KIRK

Permission granted.

SPOCK

Thank you, Admiral.

KIRK

Jim, Spock, Jim. Remember...?

SPOCK

It would be improper to refer to you as Jim while you are in command, Admiral... Also, I must apologize for my attire.

(befuddled)

I seem to have misplaced my uniform.

KIRK

Well, I... find that understandable
(at Spock's eyebrow)

I mean, you've been through a lot.

(then)

Station, please.

Spock nods, and somewhat rigidly crosses to the Science station. Kirk watches, uncertain. Bones is suddenly by his side, whispering.

BONES

You sure this is such a bright idea?

KIRK

What do you mean?

BONES

I mean him, back at his post, like nothing happened. I don't know if you'd got the whole picture but he isn't exactly working on all thrusters.

KIRK

It'll come back to him.

BONES

Are you sure?

(Kirk isn't)

That's what I thought.

KIRK

Mr. Sulu... Take us home...

The whine of the energizers begins, the engines come alive.

38 EXT. LAUNCH PAD - DAWN - THE RAMP

As Saavik walks away without looking back. The wind and ROAR of the engines. She walks to a waiting Amanda.

39 EXT. LAUNCHING PAD - BIRD OF PREY - ILM

With a ROAR and a belch of rocketry, the Bird of Prey lifts off, and starts its journey.

40 CLOSE - SAAVIK AND AMANDA

Wind blown, they watch as:

41 EXT. VULCAN CANYON - BIRD OF PREY - ILM

The Bird disappears among the canyons of Vulcan.

42 INT. STARFLEET COMMAND - SCREEN AND GRAPHICS -

PULL BACK

It is bedlam. Data is pouring in from every corner of the Earth. All the visuals and audio reports combine to create a trend that is inescapable:

AUDIO #1
Juneau, Alaska, cloud cover
increased to 95 percent!

AUDIO #2
Tokyo, total cloud cover. All power
is from reserve banks.

AUDIO #3
Leningrad has lost electrical power.
Cloud cover 100 percent.
Temperatures dropping rapidly.

As the reports continue on SCREENS and on SOUND:

PRESIDENT
What is estimate cloud cover of the
Planet at this time?

COMPUTER VOICE
93.2 percent. Probe now orbiting
South Pacific. Estimate total cloud
cover by next orbit. No known way
to dissipate cloud cover.

MORROW
Notify all stations: Starfleet
Emergency, Red Alert. Switch power
immediately to Planetary Reserves.

The SOUND OF THE PROBE is heard throughout, like the
death knell. Morrow turns to the President and says
privately:

MORROW
Mr. President, even with Planetary
Reserves we cannot survive without
the sun.

PRESIDENT
I am well aware of that, Admiral.

Now the President steps to the great window, where
Sarek is watching the world of San Francisco. Rain has
begun to streak the window.

PRESIDENT
Sarek... Is there no answer we can
give this Probe?

SAREK
It is difficult to answer if you do
not understand the question.
(then)
Mr. President, perhaps you should
transmit a planet distress signal,
while we still have time.

The President looks at Sarek deeply. If his old wise friend has no answer, what hope is there...?

43 OMITTED

43 &
&
44

45 EXT. SPACE - BIRD OF PREY - ILM
45

As it passes us at high speed.

46 INT. BRIDGE - BIRD OF PREY - PAST SULU TO KIRK
46

SULU
Estimating Planet Earth one point
six hours present speed.

KIRK
Continue on course. Chekov, any
signs of Federation escort?

CHEKOV
No, sir. And no Federation wessels
on assigned patrol stations.

KIRK
That's odd. Uhura, what's on the
Comm channels...?

UHURA
(baffled by headset)
Very active, Sir. Multi-phasic
transmissions, overlapping.... almost
a gibberish...
(a beat)
Let me see if I can sort it out.

She sets to work, intently: Spock reacts, picks up an earpiece to listen in, perhaps be helpful.

47 BONES
47

He sees Spock at science station, takes this opportunity to walk to his old comrade, break the silence of months.

BONES
Hi... Busy?

SPOCK
Uhura is busy. I am monitoring.

BONES

Umm. Well, just wanted to say -- nice to have your katra back in your head, not mine.

(He smiles; Spock stares)

I mean, I may have carried your soul, but I sure couldn't fill your shoes.

SPOCK

... My shoes...

BONES

Forget it...

(a new tack)

How 'bout covering a little philosophical ground? Life, Death, Life... Things of that nature?

SPOCK

I did not have time on Vulcan to review the Philosophical disciplines.

BONES

Spock, it's me, Bones! I mean our experience was unique. You really have gone where no man has gone before. Can't you tell me what it felt like?

SPOCK

It would be impossible to discuss the subject without a common frame of reference.

BONES

You're joking...!

SPOCK

A joke is a story with a humorous climax.

BONES

You mean I have to die to discuss your insights on death?

SPOCK

(re earpiece)

Pardon me, Doctor, I am hearing many calls of distress.

Bones is enraged and frustrated by this as we go to:

47A FAVORING UHURAH'S STATION

47A

As Kirk arrives in response to her wave.

KIRK

What is it?

UHURA

Overlapping distress calls. Some from Starships... others...

KIRK

On screen!

ON SCREEN, we have the option of playing FRAGMENTS of distress calls from SARATOGA, and other VESSELS. But these fragments are ultimately superceded by the tearing image of the FEDERATION PRESIDENT. Some of his message will be obscured until Uhura can find a balance.

PRESIDENT'S IMAGE

This is... President of... Grave Warning: Do not approach Planet Earth... To all Starships, repeat, do not approach!

(as Crew reacts)

... Orbiting Probe... emits transmissions on energy wave unknown to us... Wave, directed at our oceans... Ionized our atmosphere... All power sources have failed. Starships are powerless.

(clearing now)

... A cloud envelope has enveloped the Planet. Heavy rain and flooding. Temperature dropping to critical level. Planet cannot survive unless Probe is responded to... Probe transmissions dominate all standard channels. Communications may not be possible... Save yourselves. Avoid the Planet Earth... Farewell.

KIRK

Spock? What do you make of it?

SPOCK

Most unusual. An unknown form of energy of great intelligence and power. I find it illogical that its intentions are hostile...

BONES

(dripping sarcasm)

Really? You think this is its way of saying "Hi there" to the people

of the Earth?

SPOCK

There are millions of other species on Earth, Doctor. Only human arrogance would assume the message was meant for man.

BONES

(to Kirk, aside:)

I liked him better before he died.

KIRK

Bones --

BONES

Dammit, Jim, they've made him into a goddam green-blooded computer!

And as Bones stalks off:

KIRK

Spock -- you're suggesting the transmission is meant for life form other than man?

SPOCK

A distinct possibility, Admiral. The President did say the transmission was directed at the Earth's Oceans

KIRK

Uhura... Can you modify the Probe's signals by accounting for density temperature and salinity factors?

UHURA

I'll try, sir.

Now begins a virtuoso performance by Uhura: a series of SOUND CHANGES accounting for all the factors; a feeling of a deductive process, modifying the GIBBERISH by slowing it down and changing it, until:

UHURA

(continuing)

I think I have it, sir.

The Bridge is filled with a SOUND familiar to some in our audience, but baffling to our 23rd Century friends.

KIRK

(to Uhura)

Then, this is what it would sound like underwater?

UHURA

Yes, sir.

SPOCK

Fascinating. If my suspicion is correct, there can be no response to this message.

As this impacts, he rises abruptly and heads for the door.

KIRK

Where are you going?!

SPOCK

(turns)

To the on-board computer room. To confirm my suspicion.

Spock turns and is gone. Beat; Kirk starts after him followed by Bones. Kirk turns back to Bones.

KIRK

Bones, stay here.

BONES

No way -- somebody has to keep an eye on him!

48

48 THE ORBITING PROBE - ABOVE EARTH - ILM

The ultimate condition statement: below the Probe, the Planet has become a grey-black enshrouded ball. Pinpoint lightning flashes can be seen as tiny Christmas lights. And the Probe's SOUND goes on.

49

49 INT. STARFLEET COMMAND - FAVORING DISPLAY SCREENS

Above the din of the Probe's call and the shouts and chatter of officers, the screens convey a series of terrible images, some deteriorating:

-- Clouds, tumbling abnormally in response to the Probe's call, build up massive thunderheads, split by LIGHTNING and THUNDER.

-- A familiar Landmark (The Leaning Tower, The Sphinx) is seen against grey-black tumbling clouds. Rain has begun to fall heavily. The Sphinx appears to be crying.

-- A dam cracks, and torrents of water pour into the valley below, all under leaden skies.

-- SAN FRANCISCO BAY: Dark with giant clouds, whipping wind and rain. Lightning crackles on top the Golden

Gate.

As we WIDEN from the screen, we are in the midst of Bedlam. Morrow, trying to chatter orders, the President trying vainly to be heard on a comm channel, Commander Chapel urgently directing medical and evacuation efforts. (DIALOGUE TO COME)

50 ANGLE AT GREAT WINDOW

The rain howls outside, and water is beginning to spray in through the seals. A CREW, drenched, is attempting to shore up the window itself.

51 OMITTED

52 INT. COMPUTER ROOM - BIRD OF PREY - CLOSE SCREEN

As the Probe's modified CALL is heard (WHALE SONG), a series of graphic images present themselves on screen; The computer search narrows down to whales, and then, specific species thereof. In short order the computer finds a match, and a line drawing of a great whale appears. A printout indicates: "Megaptera Novaeangliae." As this is occurring, ANGLE WIDENS to include Kirk and Bones watching intently behind Spock.

KIRK
Spock...?

SPOCK
As suspected, the Probe's
transmissions are the songs sung by
whales.

KIRK
Whales?

On Screen: "HUMPBACK WHALE" begins flashing to replace the Latin species name.

SPOCK
Specifically, Humpback Whales.

BONES
That's crazy! Who would send a
probe hundreds of light years to
talk to a whale?

KIRK
(reflects)
It's possible. Whales were on Earth
far earlier than man...

As DATA continues to flash on screen:

SPOCK

10 million years earlier. Humpbacks were heavily hunted by Man. They have been extinct since the 21st Century... It is possible that an alien intelligence sent the probe to determine why they lost contact.

BONES

... My God...

KIRK

Spock, could the Humpback's answer to this call be simulated?

SPOCK

The sounds, but not the language. We would be responding in gibberish.

KIRK

Is there any other planet where this species exists?

SPOCK

The Humpback was indigenous to Earth. Earth of the past.

KIRK

That leaves us no choice. We must destroy the probe before it destroys Earth.

SPOCK

That would be futile, Admiral. The probe would neutralize us easily.

KIRK

But we can't turn away! Is there no alternative?

SPOCK

There is one, but I cannot guarantee its success. We could attempt to find some Humpback Whales.

BONES

You just said there aren't any except on Earth of the past.

SPOCK

That is what I said, Doctor.

BONES

Then how.?

He trails off, seeing Kirk deep in thought.

BONES

(continuing)

Now wait just a damn minute.

KIRK

Spock, start your computations for time warp.

(a beat)

Come on, Bones. Let's pay Scotty a visit.

52A

INT. CARGO BAY - KIRK AND SCOTTY

striding through a vast Cargo area. Bones follows.

KIRK

Scotty, how long is this bay?

SCOTTY

About 60 feet, Admiral.

KIRK

That should be enough. Can you enclose it to hold water?

SCOTTY

I suppose I can, sir; are you planning to take a swim?

BONES

Off the deep end, Mr. Scott.

As Scotty puzzles -

KIRK

Scotty, we have to find some Humpbacks.

SCOTTY

(carefully)

. Humpbacked - people.?

KIRK

Whales, Scotty. 45 to 50 feet long; about 40 tons a piece.

SCOTTY

Admiral - how am I going to handle all that weight?

KIRK

You'll work it out, Scotty. And remember: two of them.

SCOTTY

Two?

KIRK

It takes two to tango, Mr. Scott.

And with a confident grin, Kirk exits, pursued by Bones.

SCOTTY

The great flood and Noah's Ark.
what a way to finally go.

52B ANOTHER ANGLE - THE CARGO BAY

As Bones catches up with Kirk.

BONES

You're really going to try this time
travel in this rust bucket?

KIRK

We've done it before.

BONES

Sure, slingshot around the Sun. If
you pick up enough speed you're in
time warp. If you don't, you fry..

KIRK

Would you prefer to do nothing?

And Kirk passes through the Cargo Bay into:

52C INT. NECK CORRIDOR - BIRD OF PREY

Bones pursues Kirk on the way to the bridge.

BONES

I prefer a dose of common sense.
you are proposing to head backwards
in time, find Humpback Whales, then
bring them forward in time, drop
them off - and hope they tell this
Probe what to do with itself!

KIRK

-- That's the general idea.

BONES

That's crazy!

KIRK

If you have a better idea - now's
the time.

There is a pause. Bones does not have a better idea.

52D 52D INT. BRIDGE - BIRD OF PREY

The doors open, Kirk strides in, Bones following.

KIRK
Mr. Spock, your computations?

SPOCK
In progress, Admiral.

KIRK
Uhura. Get me through to Starfleet
Command.

53 53 EXT. SAN FRANCISCO BAY - ILM

Waves crash against the bridge posts and the shoreline.
Wind roars: Lightning, thunder, crackle and rumble.

54 54 INT. STARFLEET COMMAND

Torrential rain at the window; lightning reflects deep
into the room. The situation screens have become
erratic; technicians scurry desperately and there is
CHATTER overlapping from all. Through this:

COMM OFFICER
Sir... I'm picking up a faint
transmission... It's Admiral Kirk
calling...!

MORROW
On screen!

But at this moment, the entire situation display goes
fuzzy, distorts, and is gone.

MORROW
(continuing)
Satellite reserve power, now!

The board starts up again, but dimmer, more erratic. A
distorted image of Kirk appears on SCREEN (INTERCUT
WITH BIRD OF PREY). We will not hear every word.

KIRK'S IMAGE
... Analysis... Probe call...
Captain Spock... Opinion... extinct
species, Humpback Whale... proper
response... Do you read me...?

MORROW
Stabilize! Emergency reserve!

As the Comm Officer responds, Sarek steps up beside
Morrow. Now Kirk's image clears enough to see:

KIRK
Starfleet, if you read, we are going
to attempt time travel. We are
computing our trajectory at this
time...

But suddenly the power fails, Kirk's image is gone. A
silence as they stare at the blank screen.

SAREK
(softly)
Good luck, Kirk. And all you go
with you.

The interruption is sudden: the entire great window
facing the bay CRASHES INWARD, filling the room with
debris, cries, and howling wind.

55 55 EXT. SPACE - BIRD OF PREY - ILM

Cloud covered Earth is distant b.g. The ship passes
us. PAN to see she's heading for the Sun.

56 56 OMITTED

56A 56A INT. BIRD OF PREY BRIDGE

SPOCK
Ready to engage computer, Admiral.

KIRK
What is our target in time?

SPOCK
The late 20th Century.

KIRK
Surely you can be more specific...

SPOCK
Not with this equipment. I have had
to program some of the variables
from memory.

KIRK
What are the variables...?

SPOCK

Availability of fuel components;
Mass of the vessel through a time
continuum, and the probable location
of Humpbacks, in this case, the
Pacific basin.

KIRK

You've programmed that from memory...?

SPOCK

I have.

BONES

(eyes to heaven)

Angels and ministers of grace,
defend us.

SPOCK

Hamlet, Act I scene 4.

KIRK

Mr. Spock... None of us has doubts
about your memory.

(then)

Engage computer. Prepare for Warp
Speed.

57 57 EXT. SPACE - BIRD OF PREY - ILM

Her wings move to their sleekest position as she con-
tinues her course to the Sun.

58 58 INT. BIRD OF PREY BRIDGE

KIRK

Shields, Mr. Chekov.

CHEKOV

Shields, aye.

KIRK

May fortune favor the foolish.

(then)

Mr. Sulu, Warp Speed!

59 59 EXT. SPACE - SERIES OF SHOTS - ILM

The Bird of Prey explodes into WARP; she blurs past our
eyes several times, gaining speed toward the Sun --

60 60 INTERCUT - BRIDGE (ILM ELEMENTS)

SULU
Warp two... three...

KIRK
Steady as she goes...

On VIEW SCREEN the sun is getting larger. Vibration begins on the bridge and increases markedly with speed...

SULU
Warp five... seven...

SCOTTY'S VOICE
I don't think she'll hold together, sir!

KIRK
No choice now, Scotty!

CHEKOV
Sir, heat shields at maximum!

SULU
Warp Nine... Nine point two... Nine point three...

KIRK
Mr. Sulu, we need breakaway speed!

SULU
Hang on, sir... Nine point seven... point eight... Breakaway threshold...

KIRK
Steady!!...
(cues from SCREEN)
Now, Mr. Sulu!

61 OMITTED

&

62

63 SPACE - SERIES OF SHOTS - THE SLINGSHOT - ILM

-- Just as the Bird appears certain to be swallowed by the Sun, a BLAST of some kind accelerates the ship along the far curve of the great star. Solar flares lick at the bright blur as she --

-- Arcs suddenly behind the sun, whipping almost faster than we can see and --

-- Like a tracer bullet on a circular course, the bright blur emerges from the opposite side of the sun and starts back toward Earth.

64 64 EXT. SPACE - BIRD OF PREY - ILM

We are behind the ship, chasing and closing rapidly as it sizzles through space. We overtake the ship until the blue white heat of the engines FILLS THE SCREEN --

65 65 INT. BIRD OF PREY BRIDGE

FROM THE REAR as CAMERA CONTINUES MOVING IN toward Kirk sitting in his chair. As the back of Kirk's head FILLS THE SCREEN:

66 66 TIME TRAVEL SEQUENCE - SUBJECTIVE - ILM

We are inside Kirk's MIND as we see a series of hypnotic dream images floating up from Kirk's subconscious; undulating figures which float toward us and pass... Liquid faces... amorphous figures... images of Kirk's shipmates in semi-transparent ghostly shapes -- aging and regressing. Kirk's image of himself running toward himself... underwater looking up at a sunlight-dappled surface... gently waving strands of reeds at an abstract shoreline... disembodied voices, sounds and music add to the hypnotic effect. And then...

A WHOOSHING ROAR begins to mount and grow louder until it climaxes with a terrible BANG! And we:

CUT

TO:

67 67 EXT. SPACE - STAR FIELD - ILM

Empty a moment, then the Bird of Prey descends INTO THE SHOT, no longer glowing, tranquil in flight.

68 68 OMITTED

69 69 INT. BIRD OF PREY BRIDGE

KIRK
Mr. Sulu...? ... Mr. Sulu?!

SULU
(out of trance)
... Aye sir...?

KIRK
What is our condition?

SULU
Sir... Braking thrusters seem to
have fired.

KIRK
Picture, please.

ON SCREEN: The spectacle of Earth as seen from high
orbit (NASA MATERIAL). Awesome.

KIRK
(continuing)
Earth... But when?... Spock?

SPOCK
(at his station)
Judging by the pollution content of
the atmosphere, I believe we have
arrived at the late 20th Century.

KIRK
Well done, Mr. Spock.

UHURA
Admiral, I am receiving whale songs.

KIRK
On speakers.

Sure enough.

KIRK
(continuing)
Home in on the strongest signal.
Descend from orbit.

SPOCK
Admiral, if I may: we're probably
already visible to the tracking
devices of the time.

KIRK
Quite right, Spock. Mr. Chekov,
engage cloaking device!

70 EXT. SPACE - BIRD OF PREY - ILM (CLOAK EFFECT)

Descending, the ship, via the cloaking device,
disappears.

71 INT. BIRD OF PREY BRIDGE

SULU

We are crossing the terminator into night.

SPOCK

Homing in on the west coast of North America...

UHURA

Individual whale song getting stronger... This is strange, Admiral. The song is directly ahead. It's coming from San Francisco.

KIRK

From a city? That doesn't make sense....

SULU

Perhaps thy are stranded in the Bay, sir?... Or in captivity?

SCOTTY'S VOICE

Admiral, you and Spock better get down here...!

KIRK

(thoughtfully)

Continue approach...

72 INT. BIRD OF PREY ENGINE ROOM- CLOSE - POWER CONSOLE

(AS SHOT)

Within a shielded sub-room, we can see through a window dilithium crystals. They are beautiful, but they're dim. WIDEN as Scotty tells Kirk and Spock:

SCOTTY

They're giving out. De-crystallizing.

KIRK

Give me a round figure, Mr. Scott.

SCOTTY

Oh, twenty-four hours, give or take, staying cloaked. After that, Admiral, we'll be visible -- and dead in the water. In any case, we won't have enough to break out of the Earth's gravity, to say nothing of getting back home.

Kirk scowls at the crystals.

KIRK

I can't believe we've come this far

only to be stopped by this!
(thinks)
Scotty, is there any way dilithium
can be re-crystallized?

SCOTTY
Sorry, sir. We can't even do that
in the 23rd Century.

SPOCK
There is a 20th Century possibility.

KIRK
Explain.

SPOCK
If memory serves, there was a
dubious flirtation with nuclear
fission reactors resulting in toxic
side effects. By the beginning of
the fusion era, these reactors had
been replaced, but at this time, we
should be able to find some.

KIRK
But you said toxic.

SPOCK
We could rig a device to collect their
high energy photons safely; we could
then inject the photons into the
dilithium chamber, causing crystalline
restructure.... Theoretically.

KIRK
Where would we find these
reactors... Theoretically.

SPOCK
Nuclear power was widely used in
naval vessels...

Kirk looks at him, thinking.

73 EXT. SAN FRANCISCO - DOWN ANGLED POV - NIGHT - ILM

The city, alive with lights. We are descending.

74 THE BRIDGE

The FOOTAGE is seen on screen. Kirk is on station.
They are all watching.

BONES
It doesn't look all that different.

KIRK

Let's hope so, Bones. Mr. Sulu, set us down in Golden Gate Park.

SULU

Aye, sir. Descending.

KIRK

We'll divide into teams. Commanders Chekov and Uhura are assigned to the Uranium problem.

CHEKOV

Yes, sir.

KIRK

Dr. McCoy, you, Mr. Scott and Commander Sulu will convert us a whale tank.

BONES

Oh, joy.

KIRK

Captain Spock and I will attempt to trace these whale songs to their source.

UHURA

I'll have bearing and distance for you, sir.

KIRK

Right.

(then)

Now look: I want you all to be very careful. This is terra incognita. Many customs will doubtless take us by surprise. It's a forgone conclusion these people have never seen an extra-terrestrial before.

Everyone looks at Spock. He arches an eyebrow; reaches into his robe and pulls out a strip of lining which he ties around his head, concealing his ears and making him look like a Japanese gentleman in samurai dress.

KIRK

(continuing)

This is an extremely primitive and paranoid culture. Mr. Chekov, issue a phaser and communicator to each team.

(then)

We'll maintain radio silence except in emergency, all transmissions to

be preceded by three coded bleeps.
Anyone in uniform, get rid of your
rank insignia.
(they do)
Any questions?
(then)
All right, let's do our job and get
out of here. Our own world is
waiting for us to save it if we can.

75 EXT. GOLDEN GATE PARK - NIGHT

A garbage truck is stopped as TWO GARBAGE MEN empty
park trash cans into the rear of the truck.

1ST GARBAGE MAN
So I told her: if you think I'm
laying out sixty bucks for a goddam
toaster oven you got another thing
coming.

2ND GARBAGE MAN
So what'd she say?

Before he can answer, a mighty wind comes up. We're
talking Hurricane Gloria at 150 m.p.h. It's all they
can do to hang on to the truck for dear life, squinting
in the direction of the wind. After a couple of moments,
the wind dies as quickly as it arose.

1ST GARBAGE MAN
What the fuck was that?

But both are now taken by a WEIRD SOUND, and they look
to see:

76 EXT. PARK - NIGHT - ILM

The ramp of the Bird of Prey descends, the only visible
part of the ship. Kirk and his crew descend, back-lit.

77 BACK TO THE TRUCK

The garbage men stare in disbelief. Number One starts
for the cab, grabs Number Two, who's frozen, and they
scramble into the truck, fumble for the starter, and
roar away.

78 INT. TRUCK

NUMBER TWO
Did you see that?

NUMBER ONE

No. And neither did you, so shut up.

79 79 BACK TO RAMP

As the truck roars off in the distance, Kirk and the crew reach the ground. The ramp closes, restoring normal light.

KIRK

We'll stick together till we get orientated. Bearing to the whales?

UHURA

(with tricorder)

283 degrees... 15.2 kilometers...

KIRK

Everyone remember where we parked.

And they move off.

CUT

TO:

80 80 EXT. DOWNTOWN SAN FRANCISCO - VARIOUS SHOTS - DAY

Culture shock! Bustling traffic and people. Our doughty band moves through the scene in awe and wonder, taking in sights and sounds. They are little noticed by passersby; their dress may be a little odd, but this is San Francisco. Now they stop in front of a news machine.

81 81 POV - THE HEADLINE, SAN FRANCISCO CHRONICLE

"Nuclear Arms Talks Stalled."

82 82 BACK TO SCENE

BONES

It's a miracle these people ever got out of the 23rd century.

A man steps to the machine, inserts coins, takes a paper. Kirk frowns.

KIRK

Damn, they're still using money. We're going to need some.

He looks around in thought, sees:

83 HIS POV - ANTIQUE STORE : "WE BUY AND SELL"

84 BACK TO SCENE

KIRK
You people wait here... And spread
out. We look like a cadet review.
... Spock --

The group spreads out self consciously, as Spock
follows Kirk across the street. In mid-street, a car
SQUEALS to a stop to avoid hitting Kirk.

CAR DRIVER
Watch were you're going, you dumb
ass!

KIRK
(flustered)
And double dumb ass on you!

Spock reacts to this language.

84A EXT. THE OTHER SIDE OF THE STREET

The rest of the crew having spread out per Kirk's
instructions, are waiting as A YOUNG JAPANESE BOY
passes Sulu, does a double take and comes up to him.
The scene will be played IN JAPANESE with English
sub-titles.

THE BOY
(in wonder)
Ojichan? Akira ojichaan dewa naino?
Koko de nani shiteru no?
(translation)
(Uncle Akira?! Is that you? What
are you doing here?)

SULU
(in classical Japanese)
Gomen nasarei. Hito chigai de
gozaranuka na.
(translation)
I'm sorry, my son. You have mis-
taken me for someone else.

THE BOY
Ah, chigaau hito da. Hanashi kata ga
okashii.
(translation)
Yes, this must be true. You talk
funny.

He starts to back away apologetically but Sulu stops him.

SULU

Chotto omachi nasarei. Namae
wa nanto moosareruka na.

(translation)

Wait my son. What is your name?

THE BOY

Sulu Hikaru.

SULU

(visibly moved)

Ah, sorenara mazu mazu nagaiki wo
sareru to mira.

(translation)

Ah... Then I am sure that you will
have a long and happy life.

THE BOY

Arigato. Sayonara.

(translation)

Thank you, honorable sir.

The boy departs and Bones steps to Sulu.

BONES

Who was that?

SULU

That, Doctor, was my great
great grandfather.

On McCoy's reaction we CUT TO:

85 INT. ANTIQUE STORE - DAY

85

The OWNER examines Kirk's glasses, now shattered.

OWNER

Yes, they're eighteenth Century
American, quite valuable. Are you
sure you want to part with them?

KIRK

How much will you give me?

As the Owner examines the glasses:

SPOCK

Weren't those a birthday present from
Dr. McCoy?

KIRK

And they will be again, Spock.
That's the beauty of it.

(to Owner)
How much?

OWNER
They'd be worth more if the lenses
were intact. I'll give you 200 bucks
take it or leave it.

KIRK
(brightly)
Is that a lot?

86

86 EXT. ANOTHER STREET CORNER

As Kirk divides the money.

KIRK
That's all there is, so nobody
splurge. Are we set?
(they are)
Then, good hunting.

And they divide into teams and start off. We stay with
Kirk and Spock as they begin walking.

KIRK
(continuing)
Well, Spock, thanks to your restored
memory and a little bit of luck, we
are in the streets of San
Francisco looking for a pair of
humpback whales.
(then)
How do you propose to solve this
minor problem?

SPOCK
Simple logic will suffice. We need
a map.
(gestures)
That one should do.

He leads Kirk to a SYSTEM MAP in a bus stop enclosure.

SPOCK
(continuing)
I will juxtapose our coordinates on
this map and find our destination.

He starts to, but the map is diagrammatic, and very
puzzling to Spock. As he struggles with its illogic, a
BUS pulls up. On the side is an ad: "See GEORGE AND
GRACIE, the only two Humpback Whales in Captivity at
the Cetacean Institute, Sausalito." Kirk smiles.

KIRK

I think we'll find what we're looking for at the Cetacean Institute in Sausalito. Two Humpbacks called George and Gracie.

SPOCK
(perplexed)
How do you know this...?

KIRK
... Simple logic.

87 87 ANGLE AT BUS DOOR

Kirk, followed by Spock, enters. The door closes, but the bus does not start. CAMERA PANS along bus to the rear exit door, which opens, disgorging a frustrated Kirk and a puzzled Spock.

SPOCK
What does it mean, exact change?

88 88 EXT. STREET - DAY

Bones, Scotty and Sulu.

BONES
Would you mind telling me how we plan to convert this tank?

SCOTTY
Ordinarily, I could do it with a piece of transparent aluminum...

SULU
You're about 150 years too early for that.

SCOTTY
I know. We've got to find the 20th Century equivalent...

SULU
(points)
What about that?

They look off. RACK FOCUS to a billboard: "CAN'T FIND IT? TRY THE YELLOW PAGES!"

89 89 INT. PHONE BOOTH - CLOSE ON PHONE BOOK - DAY

A finger runs down one of the white pages, finds something, snaps the book shut. WIDEN to reveal Chekov

emerging from the booth, Uhura waiting.

UHURA

Find it?

CHEKOV

Yes, under "U.S. Government." Now we need directions.

He steps forward, stops a PASSERBY.

CHEKOV

(continuing)

Excuse me, sir. Can you direct me to the Navy base in Alameda?

PASSERBY

(hearing the accent)

The... Navy base?

CHEKOV

Yes. Where they keep the nuclear wessels.

90 INT. BUS - DAY

90

Kirk and Spock are riding across the Golden Gate Bridge. In front of them, a punker listens to a ghetto blaster so loudly that every time Kirk tries to talk, he can't be heard. Finally he leans forward and shouts:

KIRK

Excuse me. Can you please stop that sound?

In response, the punker flips him the finger. In response to which, Spock gives the punker a Vulcan nerve pinch and disarms the radio. Other passengers applaud. Kirk and Spock settle into their seats.

SPOCK

As you observed, a primitive Culture.

KIRK

Yes.

SPOCK

Admiral, may I ask you a question?

KIRK

Spock, don't call me Admiral. Don't you remember: you used to call me Jim... Now what's your question?

SPOCK

Your use of language has altered since our arrival. It is currently laced with -- shall I say -- more colorful metaphors: "Double dumb ass on you" -- and so forth...

KIRK

You mean profanity. That's simply the way they talk here. Nobody pays any attention to you if you don't swear every other word. You'll find it in all the literature of the period.

SPOCK

For example?

Kirk thinks.

KIRK

Oh, the complete works of Jacqueline Susan, the novels of Harold Robbins....

SPOCK

Ah... The giants.

91

91 EXT. MARITIME CETACEAN INSTITUTE - DAY

The bus pulls up and disgorges Kirk, Spock and a few other visitors. They head for the impressive building.

92

92 INT. INSTITUTE - MAIN ROOM - DAY

Large, beautiful, with great hanging replicas of whales dominating. A tour group has gathered, and DR. GILLIAN TAYLOR, perkily attractive , enters to take charge.

GILLIAN

Good morning. I'm your guide this morning; my name's Dr. Gillian Taylor, but you can call me Gillian. I'm Assistant Director of the Maritime Cetacean Institute. Please follow me and just give a yell if you can't hear, okay?

She starts off, all follow.

GILLIAN

(continuing)

The Cetacean Institute is the only museum in the world exclusively devoted to whales. As you can see

we have a great seal to offer, but that is small compared to what we know -- or rather what we don't know about whales. The first commonly held misconception is that whales are fish. They're not; they're mammals like us. Warm-blooded, needing air to breathe and producing milk to nurse their young. They are very old mammals -- 11 million years, give or take.

During the spiel, Taylor notices Kirk. In an odd way, they connect. He's attractive, even in his odd clothes, and he pays stricter attention than the average Joe.

A MAN

Do whales attack people -- like in "Moby Dick"?

GILLIAN

Most whales don't even have teeth. They strain vast amounts of tiny shrimp for food and that is the limit of their hostility. Unfortunately, their principle enemy is far more aggressive.

KIRK

You mean man...

GILLIAN

To put it mildly. Since the dawn of time, men have harvested whales for a variety of purposes, most of which can be achieved synthetically at this point. A hundred years ago, using hand-thrown harpoons, they did plenty of damage -- but that was nothing compared to what they've achieved in this century.

Gillian pushes a button and screens modern whale-hunt footage. Pretty gruesome stuff.

GILLIAN

(continuing; still emotional for her)

This is mankind's legacy: whales hunted to the brink of extinction. Virtually gone is the Blue Whale, largest creature ever to inhabit the Earth.

(beat)

Despite all attempts at banning whaling, there are still countries

and pirates currently engaged in slaughter of these inoffensive creatures. Where the humpback whale once numbered in the hundreds of thousands, today there are less than 7 thousand specimens alive and those that are taken are no longer fully grown. In addition, many of the females are killed, still bearing unborn calves.

The pictures graphically illustrate what she's talking about.

SPOCK

To hunt a species to extinction is not logical.

GILLIAN

(bitter)

Whoever said the human race was logical?

(then)

Now if you'll follow me, I'll introduce you to the Institute's pride and joy.

They start after her.

93 EXT. WHALE TANK - DAY - ILM ELEMENTS

GILLIAN

This is the largest sea water tank in the world -- and it contains the only two humpback whales in captivity.

The two whales undulate majestically. They are colossal. Kirk and Spock react in awe.

GILLIAN

(continuing)

They are mature humpbacks, weighing 45,000 pounds each. They wandered into San Francisco Bay as calves and were brought here. We call them George and Gracie.

KIRK

(excited whisper)

It's perfect, Spock: a male, a female, together in a contained space can beam them up together and consider ourselves damn lucky...

Spock reacts oddly to this.

GILLIAN
Beautiful, aren't they? And
extremely intelligent. Why
shouldn't they be? They're swimming
around with the largest brains on
Earth... Now if you'll follow me
please.

The group enters the building. Spock hangs back. Kirk
does not notice his absence.

93A INT. BUILDING

As Gillian continues the tour.

GILLIAN
Despite all the things they are
teaching us we have to return
George and Gracie to the open sea.

KIRK
Why's that?

GILLIAN
Well, for one thing, we simply don't
have the money to keep feeding them
a couple of tons of shrimp a day!

KIRK
How soon?

GILLIAN
Soon... It's too bad because they're
very friendly as you can see. I've
grown quite attached to them... This
way.

She starts down a spiral staircase that winds around
the tank. The others follow, minus Spock.

94 ANGLE NEXT TO TANK WINDOW, LOWER LEVEL

Gillian stops with her back to the tank.

GILLIAN
Here's a much better way to see
George and Gracie -- underwater.

Kirk has begun to look for Spock -- but in vain.

95 INT. TANK - UNDERWATER

As Gillian continues her spiel, CAMERA MOVES IN toward

the whales and discovers Spock -- in the water, swimming to them! He approaches one, and looks it in the eye. The great eye stares back.

96 96 CLOSER ANGLE - UNDERWATER

Spock and the whale are a foot apart. Spock gently puts his hand on the whale -- a MIND MELD. A shaft of back lightning makes the mood ethereal.

97 97 EXT. TANK

Over speakers, we hear WHALE SONG. The crowd reacts.

GILLIAN

What you're hearing is whale song. It is sung by the male. He'll sing anywhere from six to as long as thirty minutes, and then, start again. In the ocean, other whales will pick up the song... And pass it on.

Now Kirk sees Spock in the water behind Gillian and is in mild shock. He watches wild-eyed as Spock and whale move through the water in mid mind-meld.

GILLIAN

(continuing)

The songs change every year, but we still don't know what purpose they serve. Are they navigational? Part of the mating ritual? Or pure communication beyond our comprehension?

AN OLDER WOMAN

Maybe he's singing to the man.

As the woman points, Gillian turns around to see:

98 98 POV - SPOCK AND WHALE IN TANK

99 99 BACK TO SCENE

GILLIAN

What the hell --!
(starts out)
Excuse me! Wait right here!

She dashes up the stairs as Kirk desperately pursues.

100 100 EXT. EDGE OF TANK - DAY

Spock climbs out, and is putting on his robe as Gillian comes running to him from a distance, followed but Kirk.

GILLIAN

Who the hell are you? What were you doing in there?!

Spock turns to Kirk for guidance, but:

KIRK

You heard the lady!

Spock gives it his best logical shot.

SPOCK

Attempting the hell to communicate.

GILLIAN

Communicate? Communicate what? You have no right to be here!

Spock hesitates.

KIRK

Come on, fellah -- speak up!

SPOCK

Admiral, if we were to assume these whales are ours to do with as we please, we would be as guilty as those who caused their extinction.

GILLIAN

(realizes they are together)

Ohhhkay. I don't know what this is about, but I want you guys outta here right now or I call the cops.

KIRK

I assure you that won't be necessary. We were only trying to help...

GILLIAN

The hell you were, buster. Your friend was messing up my tank and messing up my whales...

SPOCK

They like you very much. But they are not the hell your whales.

GILLIAN

I suppose they told you that...?

SPOCK
The hell they did.

101 101 EXT. ROAD NEAR CETACEAN INSTITUTE - DAY

Kirk and Spock walking, Golden Gate Bridge in the background . Slight tension between them. Then:

KIRK
Spock...

SPOCK
Yes?

KIRK
About those colorful metaphors we discussed. I don't think you should try to use them.

SPOCK
Why not?

KIRK
Well, for one thing, you haven't quite got the hang of it.

SPOCK
I see.

KIRK
And another thing... It is not always necessary to tell the truth.

SPOCK
I cannot tell a lie.

KIRK
You don't have to lie... You could exaggerate.

SPOCK
Exaggerate.

KIRK
You've done it before. Can't you remember?

SPOCK
The hell I can't

KIRK
(sighs; then)
What else did you learn from your mind meld?

SPOCK

They are very unhappy about the way
their species has been treated by
man.

KIRK
They have a right to be...
(then)
Do you think they'll help us?

SPOCK
I believe I was successful in
communicating our intentions.

KIRK
(an uncertain beat)
... I see.

102 102 EXT. WHALE TANK - DAY

Gillian sits on the edge, dangling her feet. George
and Gracie swim back and forth next to her, blowing
water that showers her. She strokes them.

GILLIAN
It's all right. Yes. I know. It's
okay. They didn't mean any harm.

The whales make NOISES. They are trying to tell her
something -- but what? BOB BRIGGS, Director of the
Institute, comes up behind her.

BOB
Heard there was some excitement.

GILLIAN
Just a couple of kooks...

Bob watches her affectionately from behind; kicks off
his shoes and, rolling up his slacks, sits down next to
her with his feet in the water.

BOB
How're you doing?

GILLIAN
Fine. Just fine.

BOB
Don't tell me fish stories, kiddo.
I've known you too long.

GILLIAN
Bob... it's tearing me apart.

BOB
I know. I feel the same thing. But

we're between a rock and a hard place. We can't keep them without risking their lives and we can't let them go without a taking the same chance.

GILLIAN

(dully)

Yeah.

BOB

And finally, they're not human beings, you know. Their intelligence has in no way been proven comparable to ours --

GILLIAN

I don't know about you, but my compassion for someone is not limited to my estimate of their intelligence.

(beat)

I mean whales may not have painted the Mona Lisa or invented the dirt bike but they didn't ravish the land either.

Bob is rebuked. Gillian rises.

GILLIAN

(continuing)

Sorry if I spoke out of turn.

BOB

Not at all. You gave me things to think about. You always do. You do sound a little wrecked, why don't you go home and stare at the ceiling?

GILLIAN

(nods)

Why don't I?

Gillian goes off. Bob sits, then takes his feet out of the tank. JOE, an assistant, comes over.

JOE

We all squared away?

BOB

Looks like it.

JOE

She's gonna go berserk.

BOB

It's for her own good, Joe; it's the only way. She'll call me names for a while, but then she'll calm down and understand.

103 103 EXT. ALAMEDA NAVAL BASE - LONG SHOT - DAY -
ESTABLISHING

A great AIRCRAFT CARRIER at dock; the Naval Base beyond. As CAMERA MOVES IN, we note from the gangplank banners and the dockside cabanas that this is "U.S.S. ENTERPRISE, CVN65." A definite Star Trek moment.

103A 103A REVERSE - A PARK-LIKE AREA, CLOSE BY - (AND INTERCUT)
(AS SHOT)

CAMERA MOVES to reveal Uhura and Chekov coming through the trees to discover ENTERPRISE in the near distance. A moment between them. Then Uhura whips out her tricorder and begins getting some readings. As the tricorder BEEPS, Chekov pulls out the communicator.

CHEKOV
Team leader, this is team 2. Come in, please...

UHURA
(the BEEPS increase)
I have the coordinates of the reactor...

CHEKOV
... It gives me a great sense of history.

UHURA
It gives me a great sense of danger. We have to beam in next to the reactor room, not in it.

KIRK'S VOICE
Team 2? Kirk here....

CHEKOV
Admiral, we have found the nuclear wessel.

104 104 EXT. ROAD - KIRK AND SPOCK - (INTERCUT) (AS SHOT)

KIRK
Ah, well done, team 2.

CHEKOV
And Admiral, it's the Enterprise.

KIRK

Understood. What is your plan?

CHEKOV'S VOICE

We will beam in tonight, collect the photons and beam out. No one will ever know we were there.

KIRK

Understood and approved. Keep me informed. Kirk out.

As Kirk is about to start another call on the comuncator, an approaching vehicle makes him put the device away. He turns to see:

104A 104A POV - A LANDROVER APPROACHING

105 105 OMITTED

106 106 INT. LANDROVER - DAY

107 107 HER POV - THROUGH WINDSHIELD

Kirk and Spock trudging down the road ahead.

108 108 INSIDE CAR

She reacts, keeps her eyes on them, and passes them slowly enough so that they look up to see her. As she leaves them behind, she purses her lips, stops the car, considers. Then she backs up.

109 109 KIRK AND SPOCK

KIRK

It's her -- from the Institute. If we play our cards right, we may learn when those whales are really leaving.

SPOCK

How will playing cards help?

The Land rover backs into the scene; Kirk acknowledges her presence but continues walking, playing it cool. Gillian begins tracking alongside.

GILLIAN

Well, if it isn't Robin Hood and

Friar Tuck.

No response.

GILLIAN
(continuing)
Where're you fellahs heading?

Kirk eyes her, keeps walking.

KIRK
Back to San Francisco.

GILLIAN
Came all the way down here to jump
in and swim with the kiddies, huh?

KIRK
There's really very little point in
my trying to explain.

GILLIAN
I buy that. What about him?

KIRK
He's harmless.
(inspiration)
Back in the sixties he was part of
the Free Speech movement at
Berkeley. I think he did too much
LDS.

GILLIAN
LDS?? Are you dyslexic on top of
everything else? Come on, Lemme
give you a lift. I have a notorious
weakness for hard luck cases --
that's why I work with whales.

KIRK
We don't want to be any trouble.

GILLIAN
You've already been that. C'mon.

She stops, pushes open the door. They get in, Spock in
the middle staring straight ahead.

KIRK
Thanks.

GILLIAN
Don't mention it. And don't try
anything, either. I got a tire iron
right where I can get at it.

Kirk has no idea what she's talking about. Silence.

Then, to Spock:

GILLIAN
(continuing)
So you were at Berkeley.

SPOCK
I was not.

Kirk rolls his eyes.

KIRK
Memory problems, too.

GILLIAN
Uh huh. What about you? Where
you from?

KIRK
Iowa.

GILLIAN
A landlubber. Come on, what the
hell were you boys really trying to
do back there? Was it some kinda
macho thing? If that's all, I'm
gonna be real disappointed. I hate
that macho type.

KIRK
Can I ask you something?

GILLIAN
Go ahead.

KIRK
What's going to happen when you
release the whales?

Long pause. Gillian doesn't like considering this.

GILLIAN
They're gonna hafta take their
chances.

KIRK
What does that mean, exactly? Take
their chances.

GILLIAN
It means that they will be at risk
from whale hunters -- same as the
rest of the humpbacks.
(to Spock)
What did you mean when you said all
that stuff back at the Institute
about extinction?

SPOCK

I meant --

KIRK

He meant what you were saying on the tour: that if things keep on the way they're going, humpbacks will disappear forever.

GILLIAN

That's not what he said, farm boy. "Admiral, if we were to assume these whales are ours to do with as we please, we would be as guilty as those who caused -- past tense -- their extinction."

(pause)

I have a photographic memory. I see words.

A silence.

SPOCK

(to Kirk)

Are you sure it isn't time for a colorful metaphor?

GILLIAN

You're not one of those guys from the military, are you? Trying to teach whales to retrieve torpedoes, or some dipshit stuff like that?

KIRK

No, ma'am. No dipshit.

GILLIAN

Well, that's something. I'da let you off right here.

SPOCK

(suddenly)

Gracie is pregnant.

Gillian stops the car with a SQUEAL OF BRAKES.

GILLIAN

All right. Who are you? and don't jerk me around any more. I want to know how you know that.

KIRK

We can't tell you.

(she starts to interrupt)

Please, just -- let me finish. I

can tell you that we're not in the military and that we intend no harm to the whales.

GILLIAN

Then --

KIRK

In fact, we may be able to help -- in ways that, frankly, you couldn't possibly imagine.

GILLIAN

Or believe, I'll bet.

KIRK

(he sinks back
into his seat)

Very likely. You're not exactly catching us at our best.

SPOCK

That much is certain.

Silence.

KIRK

You know I've got a hunch we'd all be a lot happier talking over dinner. What do you say?

Gillian considers this for a moment; she's got nothing better to do. Finally:

GILLIAN

You guys like Italian food?

Kirk and Spock exchange glances, mystified.

KIRK

Yes.

(overlapping)

SPOCK

No.

She looks at them. What a group.

110

EXT. PLEXIGLASS FACTORY - BURLINGAME - DAY

A big sign -- PLEXICORP tells us what this place is.

111

INT. FACTORY WORK AREA - DAY

Scotty, dressed conservatively, paces back and forth. After a moment, the manager, NICHOLS, emerges with Bones.

NICHOLS

Professor Scott, I'm Dr. Nichols,
plant manager. I'm terribly sorry
but there's been an awful mix-up
Would you believe I was never told
about your visit?

BONES

I tried to clear things up,
Professor Scott. I explained you'd
come all the way from Edinburgh on
appointment to study manufacturing
methods here at Plexico, but they
don't seem to know anything about
it.

SCOTTY

(furious)

Don't know anything about it? I
find it difficult to believe that
I've come millions of miles --

NICHOLS

Millions?

BONES

Thousands; the Professor's
understandably upset --

SCOTTY

(not missing a beat)

Thousands of miles on an invited
tour of inspection, only to be
informed that I was never invited in
the first place!

NICHOLS

Professor Scott, if you'll --

SCOTTY

I demand to see the owners! I
demand --

BONES

Professor, just take it easy! Dr.
Nichols is offering to take us
around personally.

SCOTTY

(chagrined)

He is?

NICHOLS

With pleasure.

SCOTTY

Well, that's different.

NICHOLS
If you'll follow me, Professor --

SCOTTY
I will. Can my assistant come, too?

NICHOLS
Of course.

Scotty starts past Bones.

BONES
Don't bury yourself in the part.

112 EXT. PLEXIGLASS FACTORY - BIG YARD - DAY

Sulu moves through the grounds where Plexiglass Products of all shapes and sizes are stacked. In the midst of this, sits a great HUEY helicopter with the company logo on its side. Its PILOT is working on his engine as Sulu comes up touches the craft lovingly, stares studiously into the cockpit.

PILOT
Hi.

SULU
Hi. Huey 205, isn't it?

PILOT
Right on. You fly?

SULU
Oh, here and there.
(pats it)
I flew something similar in my Academy days.

PILOT
All right, then this is old stuff to you.

SULU
Old, yes. But interesting.
(then)
Do you mind if I ask a few questions...?

113 INT. NICHOL'S CUBICLE - DAY

An impressive glass-walled cubicle separating the boss from the factory chaos. Nichols leads Scotty and Bones inside.

NICHOLS

Well, so much for the tour of our humble plant. I must say, Professor your knowledge of engineering is most impressive.

BONES

Back home, we call him the miracle worker.

NICHOLS

Indeed... May I offer you gentlemen anything?

A look between Bones and Scotty. Then:

SCOTTY

Doctor Nichols, I might have something to offer you.

NICHOLS

... Yes?

SCOTTY

I notice you're still working with polymers.

NICHOLS

(mystified)

Sill? What else would I be working with?

SCOTTY

Ah, what else indeed? Let me put it another way: how thick would a piece of your plexiglass need to be at 60 feet by 10 feet to withstand the pressure of 18,000 cubic feet of water?

NICHOLS

That's easy: 6 inches. We carry stuff that big in stock.

SCOTTY

Yes, I noticed. Now suppose -- just suppose -- I could show you a way to manufacture a wall that would do the same job but was only an inch thick. would that be worth something to you, eh?

NICHOLS

... Are you joking?

BONES

He never jokes... Perhaps the professor could use your computer.

NICHOLS

Please...

He gestures, and Scotty sits at a nearby Macintosh. He surveys the machine quizzically, clears his throat, and in a loud voice says:

SCOTTY

Computer --

Bones steps in quickly, picks up the "Mouse" and shoves it into Scotty's hand. Scotty looks at the mouse, baffled, then puts it to his lips like a mike.

SCOTTY

(continuing)

Hello? Computer...?

NICHOLS

(bewildered)

Just use the keyboard...

SCOTTY

The keyboard... How quaint.

Then, preparing his fingers like a concert pianist, he plunges to work furiously.

114 CLOSE - COMPUTER SCREEN

114

An awesome series of figures and graphics are appearing. PULL BACK to reveal Scotty, now master of the keyboard, while Nichols watches in awe, next to Bones. with a flourish, Scotty hits a last command, and a wondrous three dimensional graphic appears.

NICHOLS

(wide-eyed)

Transparent aluminum?

SCOTTY

That's the ticket, laddie.

NICHOLS

... But it would take years just to figure out the dynamics of this matrix...!

BONES

You'll be rich beyond the dreams of avarice.

SCOTTY

So, is it worth something? Or should I just punch "clear"...

NICHOLS

No!

(then)

No... What did you have in mind...?

BONES

A moment alone, please.

BONES

(continuing)

You know, if we give him the formula, we'll be altering the future.

SCOTTY

Why? how do you know he didn't invent the thing!

As Bones accepts the truth of this, we hear:

KIRK'S VOICE

Right here is fine.

115 EXT. GOLDEN GATE PARK - SPACESHIP SITE - DUSK
115

The Land rover pulls to a stop. Kirk and Spock get out, but Kirk gets back in.

116 CLOSER - ACROSS GILLIAN IN CAR
116

Spock is now outside. Gillian calls to him:

GILLIAN

You sure you won't change your mind?

SPOCK

Is there something wrong with the one I have?

KIRK

(shrugs)

Just a little joke. See you later, old friend.

GILLIAN

(still to Spock)

How did you know Gracie's pregnant? Nobody knows that.

SPOCK

Gracie does.

(to Kirk)

I'll be right here.

Spock walks OUT OF VIEW.

GILLIAN
He's just going to hang around the
bushes while we eat?

KIRK
(shrugs)
It's his way.

And they drive off.

117 ANGLE ON SPOCK - ILM
117

After the Land rover has departed, he is left alone,
standing quietly. Then, with no warning, he BEAMS OUT.

118 INT. ITALIAN RESTAURANT - KIRK AND GILLIAN - NIGHT
118

Not fancy but nice; a WAITER stands, ready to take
their order.

GILLIAN
Do you trust me?

KIRK
Implicitly.

GILLIAN
Good.
(to Waiter)
A large mushroom and pepperoni with
extra onions. And a Michelob.

WAITER
And you, sir?

Kirk stares at the menu blankly. He shrugs.

KIRK
Make it two.

The Waiter leaves. Kirk and Gillian, a moment; then:

KIRK
(continuing)
So how did a nice girl like you get
to be a cetacean biologist?

GILLIAN
(unhappily)
Just lucky, I guess.

KIRK
You're upset about losing the
whales.

GILLIAN

... You're very perceptive.

KIRK

How will that be done, exactly?

GILLIAN

They'll be flown in a special 747 to Alaska and released there.

KIRK

Flown... And that's the last you'll see of them?

GILLIAN

See, yes. But we'll tag them with radio transmitters on a special frequency so we can keep tabs on them.

KIRK

You know, I could take those whales somewhere they wouldn't be hunted.

GILLIAN

(smiles despite herself)

You? You can't even get from Sausalito to San Francisco without a lift.

The Waiter returns with their beers, and two plates.

GILLIAN

(continuing)

Thanks. Cheers.

KIRK

If you have such a low opinion of my abilities, how come we're having dinner?

GILLIAN

I told you: I'm a sucker for hard luck cases. Besides, I want to know why you travel around with that ditzy guy who knows that Gracie is pregnant and calls you Admiral.

Kirk says nothing, looks at her. There's chemistry, all right.

GILLIAN

(continuing; finally)

Where could you take them?

KIRK

Hm?

GILLIAN

My whales? Where could you take them where they'd be safe?

KIRK

(carefully)

It's not so much a matter of a place as of time.

GILLIAN

Sorry, the time would have to be right now.

KIRK

What do you mean now?

GILLIAN

(bitterly, into her beer)

Let's just say that no humpback born in captivity has ever survived.

(a sigh)

Problem is, they won't be a whole lot safer at sea because of all the hunting this time of year... So that, as they say, is that.

(her eyes begin to moisten)

Damn.

As she dabs her eyes with a napkin, Kirk's communicator BEEPS three times from under his clothes. Pained, he ignores it.

GILLIAN

(continuing)

What's that?

KIRK

What's what?

GILLIAN

You got a pocket pager? What are you, a doctor?

The BEEPER again. Exasperated, Kirk flips it open.

KIRK

(testy)

What is it? I thought I told you never to call me --

118A INT. BIRD OF PREY CARGO BAY - TRANSPORTER CONTROL AREA

SCOTTY
Sorry, Admiral. We just thought
you'll like to know, we're beaming
them now.

118B 118B BACK TO SCENE

KIRK
Oh I see --
(Sotto)
Tell Them phasers on stun. Good
luck. Kirk out.

Long pause. Gillian stares at him, pulls on her beer
thoughtfully. Then:

GILLIAN
Wanna try it from the top?

KIRK
Tell me when the whales are going to
be released?

GILLIAN
... Who are you?

KIRK
Who do you think I am?

She bites her pizza.

GILLIAN
Don't tell me: you're from outer
space.

KIRK
No, I'm from Iowa. I just work in
outer space.

GILLIAN
Well, I was close. I knew outer
space was going to come into it
sooner or later.

KIRK
All right. The truth?

GILLIAN
I'm all ears.

KIRK
That's what you think.
(then)
Okay...Truth... I'm from what, on
your calendar, would be the late

23rd Century. I've been sent back in time to bring two Humpback Whales with me in an attempt to... repopulate the species.

GILLIAN
Well, why didn't you say so? Why all the coy disguises?

KIRK
You want the details?

GILLIAN
Are you kidding? I wouldn't miss this for all the tea in China.

KIRK
Then tell me when the whales are leaving.

GILLIAN
Jesus, you are persistent.
(then)
Okay, your friend was right. Gracie is not only pregnant, she is very pregnant... At noon tomorrow -- in what is sure to be a media circus -- the whales get shipped out.

KIRK
(stunned)
Noon tomorrow...?!

The Waiter arrives, plunks the pizza down and holds up the check.

WAITER
Who gets the bad news...?

GILLIAN
Don't tell me: they don't have money in the 23rd Century.

KIRK
Well, we don't.
(then, rising)
Come on. I don't have much time now.

And so saying, he exits, leaving a baffled Gillian and Waiter. Gillian, a beat, then covers to the Waiter:

GILLIAN
Uh... Could we have this to go?

119 EXT. NAVAL BASE - NIGHT

U.S.S enterprise, floodlit, secure. Shore Patrolmen on duty. A general sense of tight security.

120 120 INT. CORRIDOR - U.S.S ENTERPRISE

A SAILOR in dungarees and a DRUG DOG patrol the empty corridor. As they near CAMERA a familiar SOUND (THE BEAM-IN) is heard faintly. The dog stops, his ears go up in surprise. The sailor has not heard the sound. He whistles to the dog and urges him on down the corridor.

121 121 INT. MACHINERY ROOM - NIGHT

Deep within the bowels of the ship. Uhura and Chekov have made it in. They carry with them the COLLECTING DEVICE, a long, flashlight-like tube with a folded up metal piece. They start forward, hide momentarily as a PAIR OF FEET walk above them, seen through the metal decking which forms a ceiling above them. Then they start carefully OUT OF SHOT.

122 122 INT. ROOM ADJACENT TO REACTOR AREA (AS SHOT)

Signs of danger and warnings. Definitely off limits. They move quickly to the "Reactor threshold," a control area marked by signs, warnings, and flashing red lights. Uhura takes a confirming reading on her tricorder, nods, and Chekov fans the metal piece open into a parabolic shape. He places the "dish" in the place indicated by Uhura, turns on a power source. A FAINT SOUND indicates it is working.

UHURA

How long?

CHEKOV

Depends on how much shielding is between us and the reactor.

She looks around nervously.

123 123 OMITTED

thru

125

126 126 EXT. GOLDEN GATE PARK - LANDING SITE - NIGHT

As the Land rover pulls to a stop.

As she pulls on the handbrake. The empty pizza box is between them.

GILLIAN

Well, "Admiral," that may be the strangest dinner of my life and the biggest cockamamie fish story I've ever heard.

KIRK

You asked.

(then)

Now, will you tell me something?

(at her look)

George and Gracie's transmitter. What's the frequency?

She looks at him --

GILLIAN

(sighs)

Sorry, that's classified.

(beat)

I don't really have a clue who you are... You wouldn't want to show me around your space ship, would you?

KIRK

It wouldn't be my first choice, no.

GILLIAN

So. There we are.

KIRK

Lemme tell you something. I'm here to bring two humpbacks into the 23rd Century. If I have to, I'll go to the open sea to get them, but I'd just as soon take yours -- better for me, better for you... and better for them.

GILLIAN

I bet you're a damn good poker player.

KIRK

Think about it -- but don't take too long because I'm out of time. If you change your mind, this is where I'll be.

GILLIAN

(looks around)

Here... In the park?

KIRK

Right.

He gives her a brief kiss and is gone. She sits there, surprised, but not disagreeably. Then she RESTARTS her CAR and is about to depart when she hears an ODD SOUND O.S. and there is a SLIGHT FLICKER of reflected LIGHT. She turns and looks back through the rear window.

128 HER POV
128

There is no one within a hundred feet of where Kirk last stood.

129 BACK TO GILLIAN
129

She turns back, puzzled; slips the car into gear, and still puzzled, departs.

130 INT. BIRD OF PREY TRANSPORTER ROOM - ILM
130

Kirk materializes and is met by Spock. Immediately they begin walking.

KIRK

Status?

SPOCK

The tank will be finished by morning...

KIRK

That's cutting it closer than you know. What about team two?

SPOCK

No word since beam-in. We can only wait for their call.

KIRK

Damn.... Damnit! We've been so lucky. We have the two perfect whales in our hands, but if we don't move quickly, we'll lose them!

SPOCK

In that event, the probabilities are that our mission would fail.

KIRK

(stunned)

Our mission! Goddam it, Spock, you're talking about the end of

every life on Earth! You're
half human, haven't you got any
goddamned feelings about that!!

Enraged and frustrated, Kirk stalks off, leaving
Spock. A critical moment: his feelings are surfacing:
anger, pain, and above all, confusion.

131 131 INT. SHIP COMPARTMENT - CLOSE ON "COLLECTOR"

PULL BACK. The device is still HUMMING. Uhura looks
at Chekov in concern. He can only shrug.

131A 131A INT. C.I.C. ROOM - NIGHT - FAVORING RADAR SCREEN

Which seems to be having electronic trouble. Watching
it are a RADAR OPERATOR and an ELECTRONIC TECHNICIAN.
in b.g. are other ENLISTED TECHS, and TWO OFFICERS.
The Operator plays with the faulty screen and says:

OPERATOR

The hell... There it is again.

TECHNICIAN

That's weird.

(turns)

Commander...

The COMMAND DUTY OFFICER steps to the console.

C.D.O.

Thought you were running a test
program...

TECHNICIAN

Aye, sir, but we're getting an
apparent power drain through the
module. It's coming from somewhere
in the ship...

C.D.O.

C.I.C., Command Duty Officer Rogerson.
(listens)

Yes, Chief, we're tracking it here,
too. What do you make of it?

(he tightens)

You sure?... Check the Video scan, I
need a confirm.

(cups phone; to
the others)

He thinks there's an intruder in one
of the MMR's.

131B 131B UHURA AND CHEKOV

The Collector makes a sound that appears final. As Chekov removes the device from the bulkhead and folds the metal in place, Uhura flips the communicator open.

UHURA

Scotty: we're ready for beam out.

(a pause; static)

Scotty... Can you hear me...?

131C THE C.I.C. ROOM

As the C.D.O., waiting on phone hears a voice.

C.D.O.

Yes, Chief?... Confirmed, Roger that.

He clicks off, dials a number code and in a moment:

C.D.O.

(continuing; urgent now)

Mardet C.O. this is Commander Rodgerson, the Command Duty Officer. We have an intruder in the #4 M.M.R. I say again...

131D OMITTED

&

131E

131F UHURA AND CHEKOV

UHURA

Scotty... Come in please... Do you read.

SCOTTY'S VOICE

(breaking up)

Aye, lass, I hear you.

131G BIRD OF PREY TRANSPORTER AREA - SCOTTY (INTERCUT)

SCOTTY

... My transporter power's down to minimal. I got to bring you in one at a time. Stand by...

131H UHURA, CHEKOV - ILM VISTAVISION (INTERCUT)

CHEKOV

Take the collector. You go first!

Chekov steps aside, as Scotty sweats back in the B.O.P. Transporter. The Transporter power is discernibly weak. At last, Uhura is slowly BEAMED OUT. Chekov, looks nervously about.

CHEKOV

Scotty... How soon... Hello...?

132 132 BACK TO SCOTTY

Scotty is working feverishly as Chekov's voice breaks up on speaker. During scene Uhura enters and listens anxiously.

SCOTTY

Chekov, you're breaking up. Please signal again. Chekov, can you hear me?

133 133 BACK TO CHEKOV

The RUNNING FEET, an O.S. COMMOTION, are louder, closer.

CHEKOV

Scotty... Now would be a good time --

134 134 ANOTHER ANGLE - PAST CHEKOV (AS SHOT)

From all angles, U.S. MARINES in jungle fatigues, helmets and bandoliers have surrounded Chekov, their SHOTGUNS leveled at him.

MARINE LEADER

Freeze!

There is a pause as Chekov stares back.

CHEKOV

Precisely what does this mean --
"freeze?"

135 135 OMITTED

136 thru

137 138

139 139 INT. INTERROGATION ROOM - ENTERPRISE - NIGHT

(AS SHOT)

We are CLOSE on an FBI AGENT, his badge in lapel pocket. He's examining Chekov's I.D.

FBI AGENT
Lt. Commander Pavel Chekov,
Starfleet, United Federation of
Planets.

PULL BACK to include Chekov, various NAVAL OFFICERS,
and a CIVILIAN, (A.E.C.)

FBI AGENT
(continuing)
All right, Commander, you wanna tell
us anything?

CHEKOV
Like what?

FBI AGENT
Like who you really are and what
you're doing here and what this
thing is.

The phaser -- on the desk.

CHEKOV
My name is Pavel Chekov. I am a Lt.
Commander in Starfleet, United
Federation of Planets, service
number 656-5827b.

FBI AGENT
All right. Let's take it from the
top.

CHEKOV
The top of what?

FBI AGENT
Name?

CHEKOV
My name?

FBI AGENT
No, my name.

CHEKOV
I do not know your name.

FBI AGENT
You play games with me and you're
through

CHEKOV

I am? May I go now?

The Agent takes a deep breath of exasperation and, leaving Chekov at the table, walks back to the Civilian.

FBI AGENT

What do you think?

CIVILIAN

He's a Russkie.

FBI AGENT

No kidding... He may be a russkie, all right, but he's a retard or something.

CIVILIAN

We better call Washington...

While they huddle, Chekov snatches up the phaser.

CHEKOV

Don't move.

They stare at him in disbelief.

FBI AGENT

Okay... Make nice and give us the ray gun.

CHEKOV

I varn you. If you don't lie on the floor, I vill have to stun you.

FBI AGENT

(patiently)

Go ahead. Stun me.

CHEKOV

I'm wery sorry, but --

He aims the phaser and pulls. It makes a pathetic BURBLING SOUND. Everyone stares. Chekov, apologetically:

CHEKOV

(continuing)

It must be the radiation...

With an abrupt change of mood he bolts for the nearest bulkhead door, dogs it open and reaches out.

FBI AGENT

(wearily)

Someone sound a general alarm. better tell the Marines to go easy,

don't hurt the crazy bastard.

139A OMITTED
139A
&
139B
140 INT. SHIP COMPANIONWAYS AND DECKS - NIGHT - SERIES
OF SHOTS
A140 -- As ALARMS SOUND, Chekov dogs a bulkhead door
behind him, then as a choice of down a hatch or up a
ladder. He wisely goes up.
B140 -- Marines pour from hatchways and corridors in hot
pursuit.
C140 -- Chekov up a ladder, Marines in pursuit below.
-- Up the ladders come the Marines.
D140 -- HANGAR DECK: Chekov breaks into the great empty
and space, barn like; he see's the elevator opening
a shot at freedom, he races toward the light.
E140 -- Marines, gaining, follow him across the hangar
deck.
F140 -- Chekov reaches the elevator portal, races onto
the elevator and the gangway beyond -- only to see:
G140 -- SHORE PATROLMEN, coming up the gangplank to the
elevator.
H140 -- Behind Chekov, the Marines have caught up. He
veers to his left, thinking to dive into the water,
trips and, with a cry:
140A EXT. SHIP - UP ANGLED - NIGHT
140A
It's too late for Chekov. He falls from the elevator
into CAMERA --
149B REVERSE - TOWARD BARGE
149B
Chekov has landed on a floating barge below
the elevator. He lies there, unmoving.

141 141 UP ANGLED - THE PURSUERS
141

The Marines and Shore patrolmen look in horror. The FBI
MAN rushes up, and seeing:

F.B.I. MAN
Damn... Get an ambulance...

141A 141A INT. BIRD OF PREY BRIDGE - FAVORING UHURA - NIGHT
141A

She's at her station, distraught, monitoring a series
of local POLICE and PARAMEDICAL EMERGENCY CALLS. Kirk
enters, comes to her.

KIRK
Any luck...?

UHURA
Nothing... I should never have left
him...

KIRK
Uhura, you did what was necessary.
(gently)
Keep trying. You'll find him...

Kirk steps to his chair, presses COMM, weary,
frustrated.

KIRK
Mr. Scott, you promised me an
estimate on the dilithium crystals...

141B 141B INT. CARGO BAY - DILITHIUM CHAMBER (INTERCUT)
141B

Scotty and Spock are watching a slow re-crystallization
process.

SCOTTY
It's going slow, sir. It'll be well
into tomorrow.

KIRK
Not good enough, Scotty. You've
got to do better!

SCOTTY
(wearily)
I'll try, sir. Scott out.
(then, to Spock)
Well now, he's got himself in a bit
of a snit, don't he.

SPOCK
(thoughtfully)
... He is a man of deep feelings.

SCOTTY
... So what else is new...

HOLD on Spock. Up above, HOLD on Kirk, as Uhura's police calls ECHO faintly in b.g., he feels all the frustration of waiting...

DISSOLVE TO:

142 EXT. CETACEAN INSTITUTE - MORNING

The Land rover pulls up and Gillian gets out, puzzled. It's very quiet. No press. No crews. The main door is locked. She takes out a key, and enters.

143 EXT. TANK AREA - ILM

Gillian enters, and stares: It's strange, ghostly, and empty here. She can see no sign of George or Gracie. Has her world gone mad? Has she walked into the wrong dimension? As her distress mounts she turns to face:

144 OMITTED

&

&
145

146 ANGLE TO INCLUDE BOB 146

BOB
(quietly)
They left last night.
(then)
We didn't want a mob scene with the press, it wouldn't have been good for them. Besides -- we thought it would be easier on you this way.

GILLIAN
(rage rising)
You -- sent them away. Without even letting me say goodbye?

BOB
Gillian --

She slaps him hard.

GILLIAN

You son of a bitch.

147 EXT. THROUGH LAND ROVER WINDOW - PARKING LOT

As Gillian runs to her car from b.g. and climbs in, close. For a moment she just sits there, her head on the wheel, sobbing now. Then with determination, she starts the car, and peels out of the scene.

148 EXT. AIR TO AIR - OVER SAN FRANCISCO - DAY

The Plexicorp helicopter, carrying an enormous pane of plexiglass across the city. It is not exactly steady.

149 INT. HELICOPTER

Sulu is at the controls, muttering to himself.

SULU
... How the hell did they ever keep
these things in the air...?

150 EXT. THE EDGE OF GOLDEN GATE PARK - GROUND TO AIR -
DAY

As the chopper and its load pass overhead;

150A OMITTED

151 EXT. LANDING SITE

The Land rover drives up and stops. Gillian jumps out, still overwrought. She looks around and almost like a silent scream for help, she yells Kirk's name. The scream is silent because its drowned out by the SOUND OF THE APPROACHING HELICOPTER. Gillian looks up to see:

152 THE HELICOPTER

It comes closer, then hovers.

153 OMITTED

154 CLOSE - SCOTTY

He climbs into SHOT from below FRAME LINE, waves Sulu in like a landing officer on a carrier.

155 GILLIAN
155 She cannot believe what she's seeing O.S.

156 HER POV - ILM
156 The chopper is lowering the plexiglass into thin air, and guiding the process is half of Scotty, visible only from the waist up.

157 BACK TO SCENE
157 Gillian, stunned, moves forward to get a better view, and clunks her head on an invisible strut. She gets up and feels the thing like a blind person. She's starting to understand she's in some Twilight Zone. In desperation:

GILLIAN
Kirk! Kirk! Listen to me! Oh,
God, Kirk, I need you!!

158 TO SCOTTY
158 He's seen her distress below him. To communicator:

SCOTTY
Admiral, we have problem.

158A INT. BIRD OF PREY CARGO BAY - ON KIRK
158A He is looking upward, a shaft of daylight falling on his face. As he hears Scotty's cry from above, he turns quickly to a SURVEILLANCE MONITOR close by. There on the screen he sees Gillian's agitated figure. There is a moment of amazed reaction then looking back up to Scotty:

KIRK
Stand by, Scotty!

159 BACK TO SCENE - ILM ELEMENTS
159 As, hysterically, she trips and bumps into other parts of the invisible ship.

GILLIAN
Kirk!! Please, Kirk!!

The SOUND she once heard, she hears again; and to her disbelief, she disappears in the BEAM EFFECT.

As Gillian BEAMS IN. Kirk is there.

KIRK
Hello, Alice. Welcome to
wonderland.

She looks about, dazed as he helps her off transporter.

GILLIAN
It's true... what you said...

KIRK
Yes... And I'm glad you're here.
Though I'll admit, you picked a
hellova time to drop in...

She's about to faint; Kirk catches her.

KIRK
(continuing)
Steady, now. We need your help.

GILLIAN
Have I flipped out? ... Is any of
this real?

KIRK
It's all real. Look.
(takes her)
The storage tanks for the whales.

GILLIAN
But Kirk...

KIRK
We'll bring them up just like we
brought you. It's called a
transporter beam...

GILLIAN
(clearing now)
Kirk. They're gone.

KIRK
... Gone?!

GILLIAN
They were taken last night. I
wasn't told. They're in Alaska by
now.

KIRK
... Damn!

GILLIAN
But they're tagged, I told you.
Can't you go find them?

KIRK
At the moment, we can't go anywhere.

GILLIAN
What kind of spaceship is this,
anyway?

KIRK
A spaceship with a missing man.

He looks up to see Spock entering, all business.

SPOCK
Admiral. Full power is restored.

KIRK
Thank you, Spock.

As Gillian stares at Spock's ears:

SPOCK
Hello, Doctor. Welcome aboard.

He offers his hand. She shakes it in wonder as:

UHURA'S VOICE
(emotionally)
Admiral -- are you there?

KIRK
Yes, Uhura -- what's wrong?

160A 160A INT. BIRD OF PREY BRIDGE - UHURA ON STATION (INTERCUT)

UHURA
(shaken)
I've found Chekov, sir: he's in
emergency surgery right now.

KIRK
Uhura!... Where!

UHURA
Mercy Hospital.

161 BACK TO CARGO BAY (INTERCUT) 161

GILLIAN
That's in the Mission District.

UHURA'S VOICE

They report his condition as critical;
he is not expected to survive.

BONES

Jim, you've got to let me go in there!
Don't leave him in the hands of
Twentieth Century medicine.

KIRK

(already decided, but:)
What do you think, Spock?

SPOCK

Admiral, may I suggest that Dr.
McCoy is correct. We must help
Chekov.

KIRK

(testing)
Is that the logical thing to do,
Spock...?

SPOCK

No, Admiral... But is the human
thing to do.

KIRK

(takes a beat)
Right.
(to Gillian)
Will you help us?

GILLIAN

... How?

BONES

We'll need to look like physicians.

162 INT. MERCY HOSPITAL CORRIDOR - DAY

162

TRACK with Kirk, Bones and Gillian -- dressed as
DOCTORS AND NURSES. Bones carries his own medical
equipment in a traditional black bag.

KIRK

We'll check this way; you try down
there...

They split; Kirk and Gillian go one way. We follow
Bones. He walks down a corridor, nodding to other
doctors, nurses, interns. He sees a gurney, steps to
it. On it is a very feeble ELDERLY WOMAN.

WOMAN

Doctor...

BONES
What's the matter with you?

WOMAN
(faint)
Kidney... dialysis...

BONES
Dialysis?? What is this, the dark
ages? Here, swallow one of these.

He slips a lozenge from his bag under her tongue.

BONES
(continuing)
Call me if you have a problem.

163 163 INT. HOSPITAL - ANGLE AT ELEVATOR - DAY
163

Kirk and Gillian. Kirk gestures, O.S. WIDEN to admit
Bones.

KIRK
They're holding him in a security
corridor one flight up. His
condition is critical.

Bones reacts, then looks around. He sees an empty
gurney.

BONES
Come on.

164 164 INT. CORRIDOR - OUTSIDE ROOM - DAY
164

Kirk and Bones, masks on their faces, emerge wheeling
the gurney with Gillian under the covers. They head
for an elevator. The doors open.

165 165 INT. ELEVATOR - DAY
165

Kirk and Bones push the gurney in. TWO INTERNS are
talking.

1ST INTERN
So, Weintraub says radical
chemotherapy or she's gonna croak.
Just like that...

2ND INTERN
And Gottlieb?

1ST INTERN
Well, what'd you expect? All he

talked about was image therapy.

BONES

Unbelievable.

1ST INTERN

You have a different view, Doctor?

BONES

Sounds like the goddam Spanish
Inquisition...

The doors open. They wheel the bed out, the doors close, leaving the Interns looking at each other, perplexed.

166 166 INT. UPSTAIRS CORRIDOR - DAY

We TRACK behind Kirk, Bones and the bed towards the end of the hall. TWO POLICEMEN block their passage.

BONES

Out of the way!

They don't budge. Under the sheet, Gillian starts to wail.

POLICEMAN

Sorry, doctor! we have strict orders...

Gillian wails louder. The Policemen look uncertain.

BONES

Dammit, this woman has immediate
post prandial upper abdominal
distension! Do you want an acute
case on your hands?

Gillian wails. The Policemen finally move aside and they push their way through.

167 167 ANGLE - OTHER SIDE OF DOORS

KIRK

What did you say she was getting?

BONES

Cramps.

Gillian sits up, throws off the sheet as they see the operating theatre. They leave the bed where it is and proceed into the room, lifting their surgical masks.

DOCTOR (O.S.)

Lee, why hasn't this man been prepped?

Kirk looks to Bones, who nods and they walk around the curtain where Chekov, unconscious, lies on the table. Two nurses arrange instruments in preparation for surgery, while a YOUNG DOCTOR reads Chekov's chart.

DOCTOR

(looks up)

Who are you? Doctor Adams was supposed to assist me.

BONES

We're just -- observing.

DOCTOR

I was not informed about observers.

Then, to the curious glances of the surgical team, Bones takes out his Tricorder and passes it over to Chekov --

DOCTOR

(continuing)

What the hell do you think you're doing?

BONES

Reading the patient's vital signs.

KIRK

An experimental device, doctor.

BONES

Tearing of the middle meningeal artery...

DOCTOR

What's your degree in, dentistry?

BONES

How do you explain slowing pulse, low respiratory rate and coma?

DOCTOR

Fundoscopy examination --

BONES

Fundoscopy examination is unrevealing in these cases!

DOCTOR

(condescendingly)

A simple evacuation of the expanding epidural hematoma will relieve the pressure.

BONES

My God, man, drilling holes in his head is not the answer. The artery must be repaired without delay or he will die! So put away your butcher knives and let me save the patient!

The young Doctor gives Bones an icy stare.

DOCTOR

I don't know who the hell you are, but I'm going to have you removed.

But as he turns to leave, Kirk blocks his path, then --

KIRK

Doctors, doctors, this is highly unprofessional --

He gives the Doctor a swift, sure, Judo chop. Gillian and the nurses gasp.

KIRK

(continuing)

Quite harmless, I assure you.

As Bones pulls out his Medical Tricorder and begins working on Chekov, Kirk slings the fallen Doctor over his shoulder, and draws a phaser.

KIRK

(continuing; to Nurses)

Ladies. Please...

Indicating a windowed room adjoining, he herds them in there, lowers the Doctor to the floor, and closes the door. Then he adjusts his phaser, aims at the lock and:

167A 167A INSERT - ILM

Kirks phaser **MELTS** the lock.

167B 167B BACK TO SCENE

Bones, muttering as he passes the device over Chekov.

BONES

Chemotherapy... fundoscopic examination... dealing with medievalism here!

Kirk joins him; Chekov has begun to moan faintly...

BONES
(continuing)
Wake up, man, wake up!

KIRK
Come on, Pavel...

Chekov's eyes begin to flutter.

BONES
He's coming 'round, Jim...

KIRK
Pavel, can you hear me? Give me
your name and rank...

CHEKOV
... Chekov... Pavel H... Rank -
(a fantasy smile)
... Admiral...

GILLIAN
Don't you guys have any enlisted
types...?

Now Chekov is pulling out of it. He sits up.

CHEKOV
Dr McCoy... ZDRASTVUYTE!

BONES
Hello to you, Chekov.

168 EXT. UPSTAIRS CORRIDOR

The "Doctors," pushing the sheet-draped Chekov, exit,
passing the two Policemen we saw before.

POLICEMAN 1
How's the patient...?

KIRK
(exiting)
He's gonna make it!

POLICEMAN
He? They went in with a she...

They look at each other, make a beeline for the O.R.

KIRK
(mutters)
One little mistake...

169 INT. BIRD OF PREY ENGINE ROOM - DILITHIUM CHAMBER

The crystals are coming back to life! WIDEN to reveal the process supervised by Scotty, watched by Spock.

170 170 INT. HOSPITAL CORRIDOR - KIRK AND FRIENDS

Rolling the gurney in a hurry. ALARMS go off! LOUDSPEAKERS! They break into a run.

170A 170A SAME CORRIDOR - NEAR DOUBLE DOORS

A group of HOSPITAL and POLICE GUARDS round a corner, see the fleeing Kirk, and race toward us, CAMERA PANNING. As they exit, HOLD on double doors which open. Sitting up on an emergency gurney, happy as a clam, is the feeble old lady we saw before. Two DOCTORS, one pushing.

DOCTOR 2
So! How do you explain it?

DOCTOR 1
(stunned)
According to the scanner...
(beat)
... She's grown a new kidney...

171 171 INT. HOSPITAL CORRIDOR - VARIOUS SHOTS

-- Kirk and friends, racing at high speed...
-- The guards, weapons drawn are gaining...
-- On the speeding Gurney, Chekov raises his head in confusion; Bones clunks him down.
-- A large elevator door opens ahead; as the gurney heads for it, a hospital GUARD steps in the way;

using

the gurney as a battering ram, Kirk takes the Guard out of the play, races with Bones and Gillian into the elevator. The doors close just as the perusing forces get there. The guards check the "UP" indicator and head for the stairs!

-- Inside the elevator, going up. Gillian is concerned.

GILLIAN
If we keep going up, they'll catch us!

KIRK

Calm yourself, Nurse.
(pulls out
communicator)
Scotty, get us out of here!

-- TOP FLOOR: The pursuers race out of the Stairwell,
across the Elevator, where the indicator says
they've beat the elevator. Weapons drawn, they wait:
when the doors open and they press forward:

-- POV: The Elevator is empty.

-- Back to the group: Consternation.

172 172 OMITTED

thru

178

178

179 179 EXT. LANDING SITE - SERIES OF SHOTS - ILM ELEMENTS

179

-- Kirk, Gillian, Bones and Chekov BEAM IN. Bones
leads Chekov toward --

-- The descending RAMP. Sulu appears to help. They
all disappear up the ramp, which now begins to
close.

-- Kirk alone with Gillian. She sees the ramp closing
and begins to sense something wrong.

KIRK
Gillian... Would the whales be at
sea by now?

GILLIAN
Yes... If you have a chart on board,
I can show you.

KIRK
All I need is the radio frequency to
track them.

GILLIAN
What are you talking about? I'm
coming with you.

KIRK
You can't. Our next stop is the
23rd Century.

GILLIAN
What do I care? I've got nobody but
those whales...

KIRK

I have no time to argue, Gillian.
Or even tell you how much you've
meant to us... The frequency.

GILLIAN

All right. The frequency is 401
megahertz.

KIRK

Thank you. For everything.
(flips communicator)
Beam me up, Scotty.

As Kirk starts to BEAM UP, Gillian leaps, grabs him
round the waist. And as they are BEAMED IN together:

GILLIAN'S VOICE

Surprise!

180 180 OMITTED

181 181 INT. BIRD OF PREY BRIDGE - ON DOORS

WHOOSH, and Kirk strides in angry, Gillian following,
looking around room at all the crew in wonder.

KIRK

Mr. Spock, where the hell is the
power you promised me?

SPOCK

Admiral, you must wait one damn
minute.

SCOTTY

I'm ready Spock. Let's go find
George and Gracie...

KIRK

Mr. Sulu?

SULU

(punching buttons)
I'm trying to remember how this
works. I got used to a Huey.

As he works, Kirk turns to Gillian:

KIRK

You tricked me.

GILLIAN

You need me.

SULU
Ready sir.

KIRK
Go, Mr. Sulu.

And the GREAT ROAR BEGINS...

182 182 EXT. LANDING SITE - DAY - SERIES OF SHOTS

As a GREAT HURRICANE envelopes the meadow along with the ROAR. Trees bend, trash cans and panic tables tumble until the roar begins to recede -

183 183 EXT. GOLDEN GATE PARK - VERTICAL POV - PULLING UP - DAY

The landing area below is receding rapidly as the Bird's rockets ROAR.

184 184 INT. BRIDGE - BIRD OF PREY

As the professionals from the future crackle their routine, Gillian watches, wide eyed.

CHEKOV
Cloaking device is stable... All systems normal.

KIRK
Stabilize Energy Reserve!... Report helm:

SULU
Maintaining impulse climb. Wing five by zero, helm steady.

KIRK
Advise reaching 10,000. Steer three-one-zero.

SULU
Three-one-zero, aye!

KIRK
Uhura, scan for the whales. 401 megahertz!

UHURA
Scanning, sir!

185 185 EXT. SAN FRANCISCO - VERTICAL POV - STILL RISING - DAY

By now we see the outline of the bay and bridges on a sun sprayed beautiful day.

186
186 BRIDGE

SULU
10,000 M.S.L., Admiral.

KIRK
Wing to cruise configuration... Full impulse power.

SULU
Aye, sir... Three-one-zero to the Bering Sea. E.T.A.: 12 minutes.

As Gillian reacts to this, the impulse engines ROAR and:

187
187 EXT. - POV LOOKING FORWARD FROM BIRD (UNDERCRANKED)

We are speeding at Mach 16 or 17 down the California coast and out toward the open sea.

188
188 BRIDGE - (INTERCUT ENGINE ROOM)

KIRK
Scotty: Are the whale tanks secure?

188A
188A CARGO BAY - SCOTTY

SCOTTY
Aye. But I've never beamed up 400 tons before.

KIRK'S VOICE
400 Tons?

SCOTTY
It ain't just the whales, it's the water.

188B
188B BACK TO BRIDGE - KIRK

KIRK
Yes, of course.

Kirk moves to Uhura, followed by Gillian.

KIRK
The whales... Any contact?

Uhura, earpiece pressed, holds up her hand to indicate she is working on it.

188C 188C FAVORING SPOCK'S STATION

As Spock looks baffled, Bones ENTERS SHOT.

BONES

You, ah...
(diplomatically)
You present the appearance of a man
with a problem.

SPOCK

Your perception is correct, Doctor...
In order to return us to the exact
moment at which we left the 23rd
Century, I have used our journey back
through time as a referent,
calculating the coefficient of
elapsed time in relation to the
acceleration curve.

BONES

Naturally.
(then)
So what is your problem?

SPOCK

Acceleration is no longer a constant.

BONES

Well, you're gonna have to take your
best shot.

SPOCK

... Best shot...?

BONES

Guess, Spock. Your best guess.

SPOCK

"Guessing" is not in my nature...

BONES

(has waited 10
years for this)
Well nobody's perfect...

189 189 OMITTED

190 190 ANGLE - UHURAH'S STATION

FAINT SOUND of Whale Transponder is heard. Gillian reacts:

GILLIAN
That's it! That's it!

UHURA
Affirmative. Contact with the whales.

KIRK
Bearing!

UHURA
Bearing 327, range 600 nautical.

KIRK
Put them on screen!

GILLIAN
How can you do that?! It's radio!

UHURA
Image translation on screen!

On VIEWSCREEN, a slightly deteriorated image, but we can make out George and Gracie. There is a moment of reaction from Gillian, Kirk, Spock and all. Then:

191
191 EXT. OCEAN - THE WHALES - DAY

They breach, singing their song, and the music swells to say what is in everyone's heart: hang in there!

192
192 BACK TO BRIDGE

UHURA
Admiral, I have a signal closing on the whales. Bearing 328 degrees.

KIRK
On screen.

ON VIEWSCREEN: A semi-clear image of a whaling ship, its prow cutting through the water, its harpoon gun very much in evidence.

BONES
What kind of ship is that?

GILLIAN
A whaling ship, Doctor.

KIRK
Estimate range, ship to whales!

UHURA

Sir... Estimating one nautical mile.

GILLIAN

Oh my God, we're too late!

KIRK

Mr. Sulu: full power descent!

193 EXT. OCEAN - POV - (UNDERCRANKED)

The horizon rises as our view dips 20 degrees, the speed increases to 12,000 MPH, and we whiz through puffy clouds toward an unseen ocean target hundreds of miles away.

194 EXT. OCEAN - THE SHIP - SERIES OF SHOTS - DAY
(35MM STOCK)

The Whaler is modern, and plows through the water at 25 knots. Its crew are largely bearded; they are Northern Europeans, maybe Swedes, Icelanders or Russians, all famous as Humpback hunters. The radar turns lazily. Then:

In the crow's nest a sailor points. Binoculars are trained. They see something! The ship begins a gradual course change. The engine telegraph signals FLANK SPEED. The decks are exploding with activity as she heads toward the quarry.

195 EXT. OCEAN - DAY

The whales break the surface, arcing majestically; enjoying the sun and their freedom...

196 INT. BRIDGE - BIRD OF PREY

(NOTE: We may now utilize, on VIEWSCREEN, scenes of WHALES and WHALING SHIP, as well as POV's of the Bird's forward view, which at the moment, is on screen.)

SULU

Dive speed is 200 knots per minute,
3.3. per second. Estimate reaching
whales in 1.2 minutes.

197 ABOARD THE SHIP - VARIOUS ANGLES

Feverish activity, punctuated by the rising SOUND OF SONAR PINGING. Harpoons are being carried to the gun and loaded. The crew begins pointing excitedly to the

and falls harmlessly into the sea.

209 THE BOAT

Bafflement! Consternation! Then:

209A THE BRIDGE - CLOSE - KIRK

KIRK
Scotty -- Disengage cloaking device!

SCOTTY'S VOICE
Aye, sir.

210 EXT. OCEAN - ILM

Where the harpoon had stopped, now comes a ROAR OF SOUND and LIGHT. The Bird of Prey, big as a football field, DE-CLOAKS!

211 ABOARD THE SHIP - VARIOUS ANGLES

Oh-my-God! What-he-hell! ALARM KLAXONS! The helmsman spins the wheel! The engine telegraph goes to flank.

212 OMITTED

&
&
213

214 INT. BRIDGE

The defeat of the whaler causes the cheers of all. But Kirk quiets them with:

KIRK
Mr. Scott. It's up to you now.
Commence build up for transporter beam!

SCOTTY'S VOICE
Give it me best, sir!

As the SOUND of the beam build-up begins:

215 OMITTED

&
&

216
216

217 CARGO BAY - SCOTTY - (INTERCUT WITH BRIDGE)
217

Everything is to the firewall and he's sweating.

SCOTTY
Stay with me, sir -- I need more
power curve...

KIRK
How long, Scotty?

SCOTTY
10 seconds, Admiral; 5 - 4 - 3 -
2 - 1.

As the energy WHINE PEAKS:

218 EXT. OCEAN - UNDERWATER - ILM ELEMENTS
218

George and Gracie, moving slowly through the deep,
begin to BEAM OUT...

219 CARGO BAY - FAVORING THE TANK - ILM ELEMENTS
219

As Scotty watches in awe, the whales, and half a tank
of sea water, BEAM IN.

On Scotty, open-mouthed.

SCOTTY
Admiral! There be whales here!

220 THE BRIDGE (INTERCUT)
220

KIRK
Well done, Mr. Scott. How soon can
we be ready for warp speed?

SCOTTY
I'll have to re-energize.

KIRK
Don't take too long. We're sitting
ducks for their radar systems...
(then)
Mr. Sulu, impulse climb.

221 EXT. BIRD OF PREY - ILM
221

as she begins to climb with moderate speed to altitude.

222

222 BRIDGE (CONTINUE INTERCUTTING)

UHURA
Unidentified aircraft, 40,000 feet
MSL, range 30 miles, bearing 010.

KIRK
Mr. Scott -- how soon?

SCOTTY
Stand by, sir. Miracle worker at
work...

KIRK
Mr. Scott, don't make jokes, we are
in danger of -

SCOTTY
Full power, sir.

KIRK
(recovers from his
pique and.)
Mr. Sulu, if you please.

SULU
Aye, sir, warp speed!

223

223 EXT. SUB-SPACE - ILM

The Bird of Prey EXPLODES into warp speed, disappearing
into the deep blue-black of Space beyond.

224

224 AT BRIDGE

KIRK
Mr. Sulu, take the con. I'm taking
our guest down to see her whales.
(as he starts)
Mr. Spock: have you accounted for
the variable mass of whales and
water in your time re-entry program?

SPOCK
Mr. Scott cannot give me exact
figures, Admiral. So I will...
(a beat)
Make a guess.

KIRK
You?
(laughs)

Spock, that's extraordinary.

He steps forward, shakes Spock's hand as though he had just come through a great transformation. In high spirits, Kirk leads Gillian off the bridge, leaving a puzzled Spock.

SPOCK

... I don't think he understands...

BONES

No, Spock. It means he feels safer about your "guesses" than most other peoples facts.

There is a pause.

SPOCK

You're saying... It is a compliment.

BONES

It is.

Spock straightens, pulls the bottom of his garment straight with dignity, and accepts the responsibility.

SPOCK

I will try to make the best guess I can.

225

INT. CARGO BAY - WHALES IN TANK - ILM ELEMENTS

The two whales are contentedly behind the plexiglass, their eyes focusing on Gillian. Kirk, Scotty flank her, all watching the whales.

KIRK

Ironic. When man was killing these creatures, he was destroying his own future...

SCOTTY

(to Gillian)

The beasties seem happy to see you, Doctor. I hope you like our little aquarium.

GILLIAN

A miracle, Mr. Scott.

SCOTTY

... The miracle is yet to come.

Scotty exits shot.

GILLIAN

... What does that mean?

KIRK

He means our chances of getting home are not very good. You might have lived a longer life if you'd stayed where you belong.

GILLIAN

I belong here.

(at his look)

Suppose by some miracle you do get them through.

(beat)

Who in the 23rd Century knows anything about Humpback whales?

KIRK

(a long moment)

... You have a point...

As she looks at Kirk, the ship begins to vibrate quietly.

SCOTTY

You better get up there, sir. We're having some power fall-off...

KIRK

On my way...!

Kirk hurries out.

SCOTTY

Buckle up, Lassie. It gets bumpy from here.

226 EXT. SPACE - BIRD OF PREY - TO THE SUN - ILM

As before she's heading straight for the great Star.

227 INT. BRIDGE - BIRD OF PREY

Kirk enters through the WHOOSHING DOORS. The bridge is beginning to shake badly now. Kirk listens to:

SCOTTY'S VOICE

Warp seven point five... Seven point nine... Mr. Sulu, that's all I can give ye!

CHEKOV

Shields at Maximum!

Kirk steps forward.

KIRK

Can we make breakaway speed!?

SPOCK

Hardly, Admiral, I cannot even guarantee we will escape the Sun's gravity! I will attempt to compensate by altering our trajectory.

SULU

Warp eight. Eight point one...
Maximum speed, sir!

SPOCK

Admiral, I need thruster control...

KIRK

Acceleration thrusters at Spock's command...!

CLOSE on Spock as the buffeting gets intense. A wait.
A further wait. Then:

SPOCK

Steady... Steady... Now.

228 SPACE - SERIES OF SHOTS - "THE SLINGSHOT" - ILM

-- Just as the Bird appears certain to be swallowed by the Sun, a BLAST accelerates the ship along the far curve of the Sun as before. Solar flares lick the blurring vessel as she disappears behind the Sun. The CAMERA PANS ACROSS the Sun, waiting for the "comet" to appear around the far side of the Sun as she did before... And we wait. And we wait.

-- CLOSER. The bird does not appear. The wait is interminable. Has the ship incinerated...? Then abruptly: there is a BANG and the SOUND OF RETROS as we heard in the first time sequence. Suddenly:

229 INT. BIRD OF PREY - BRIDGE

The SILENCE is total and deafening. We do not hear even the ambient pings and pongs of the electronic equipment. We have a feeling of LIMBO. Yet the people seem all right, though baffled. Are we in some new dimension? Kirk surveys the scene, and dares to speak:

KIRK

Spock... Did braking thrusters fire?

SPOCK

They did, Admiral.

KIRK

Then... Where the hell are we?

Consternation from all; then, FAINTLY in the void of sound, we begin to hear the PROBE GIBBERISH...

230

(REPEAT OF SCENE 53) - EXT. SAN FRANCISCO BAY

WAVES CRASH against the shore. This sequence is exactly as we saw earlier in the film. GIBBERISH louder now.

231

(REPEAT OF SCENE 54) - INT. STARFLEET COMMAND

As before; Panic; Lightning and PROBE GIBBERISH.

COMM OFFICER

Sir... I'm picking up a faint transmission... It's Admiral Kirk calling...!

MORROW

On screen!

But at this moment, the entire situation display goes fuzzy, distorts, and is gone.

MORROW

(continuing)

Satellite reserve power, now!

The board starts up again, but dimmer, more erratic. A distorted image of Kirk appears on SCREEN (INTERCUT WITH BIRD OF PREY). We will not hear every word.

KIRK'S IMAGE

... Analysis... Probe call...
Captain Spock... Opinion... extinct species, Humpback Whale... proper response... Do you read me...?

MORROW

Stabilize! Emergency reserve!

As the Comm Officer responds, Sarek steps up beside Morrow. Now Kirk's image clears enough to see:

KIRK

Starfleet, if you read, we are going to attempt time travel. We are computing our trajectory at this time...

But suddenly the power fails, Kirk's image is gone. A

silence as they stare at the blank screen.

SAREK

(softly)

Good luck, Kirk. And all you go
with you.

The interruption is sudden: the entire great window
facing the bay CRASHES INWARD, filling the room with
debris, cries, and howling wind. (END REPEAT SEQUENCE.)

232 INT. STARFLEET COMMAND - NEW FOOTAGE

As the wind and the rain blow through the room, we find
Sarek and Morrow, hands held up to protect their faces,
then, suddenly, Sarek looks outward -- point"

SAREK

Look!

233 EXT. THE BAY - POV - BIRD OF PREY - ILM

Deep overcast, lightning flashes, heavy rain. We are
looking toward the Golden Gate. The BIRD OF PREY is
descending out of the overcast headed toward the bridge
in a shallow, but uncontrolled dive. PROBE GIBBERISH
present through out sequence.

234 INT. BRIDGE

The buffeting of turbulence; the GIBBERISH loud. A
sense of helplessness we've never seen from this crew.

KIRK

Spock: Condition report!

SPOCK

No data, Admiral. Computers are
non-functional.

CHEKOV

The mains are down, sir! Aux power
is not responding.

KIRK

Mr. Sulu, switch to manual control!

SULU

I have no control, sir!

KIRK

Picture, Uhura!

UHURA

I can't, sir -- Nothing!

KIRK

Out of control, and blind as a bat!

BONES

For God's sake, Jim, where are we...?!

235 235 EXT. SAN FRANCISCO BAY - BIRD OF PREY - SERIES OF
235 SHOTS - ILM

-- Where they are is: headed for the Golden Gate
Bridge.

-- Sarek, Morrow and the others watch in horror as --

-- The Bird narrowly misses by sheer luck and WHOOSHES
under the great bridge --

-- Skimming now over the ocean, closer and closer to
impact...

236 236 INT. BRIDGE
236

SULU

Sir -- I've got some back pressure
on manual --

KIRK

Ground cushion! Keep the nose up if
you can --

237 237 OUTSIDE - (AND INTERCUT)
237

-- The Bird's long snout rotates up just a bit and:

-- The crew holds its breath and --

-- The Bird of Prey SLAMS into the water like a giant
stone being skipped, bounces once, then bellies in
with ripping SOUNDS --

-- The crew is thrown about the bridge -- and the side
WINDOWS blow out with a POW!

-- The Bird comes to rest, nose high. After a moment
it is clear she is sinking.

238 238 INT. BRIDGE - VARIOUS SHOTS - TILTED
238

Water sprays from seams and pipes; the crew struggles
to move against the uphill tilt.

SCOTTY
No power to the bay doors.

KIRK
The explosive override -- ?

SCOTTY
It's under water! There's no way to reach it...

KIRK
Go on ahead... Close the hatch!

SCOTTY
Admiral, you'll be trapped!

But Kirk takes a deep breath and is gone, diving below. Scotty watches helplessly, then turns to aid Gillian up and out, closing the hatch as ordered.

244 INT. CARGO BAY - UNDERWATER - (TANK)

As Kirk swims in, begins searching. It's not going to be easy: Kirk cannot hold his breath forever.

245 EXT. OCEAN - DAY - (INTERCUT)

As the crew, one by one, emerge from the bridge window into the pelting rain. They cling to the floating bridge.

Inside the bridge, Spock helps Scotty and Gillian in and to the window exit.

246 TOP OF CARGO BAY

Kirk breaks the surface, his lungs screaming for air. Only a few inches remain unflooded. He gulps air, and dives one last time.

247 INT. CARGO BAY - UNDERWATER - SERIES OF SHOTS

A determined Kirk swims rapidly down, looks desperately, finally finds the panel behind a layer of wreckage. He rips the barrier away, opens the seal, presses the sensor. There is a MUFFLED EXPLOSION and:

248 EXT. UNDERWATER - BOTTOM OF CARGO HOLD - ILM

The bay doors swing open!

Now something few have seen: "George" swims into center stage, undulates, and drops into a hanging vertical position. Then he begins: WHALE SONG.

256 256 EXT. SPACE - THE PROBE - (INTERCUT) - ILM

It's antenna turns to the new SOUND. Then, it transmits a NEW GIBBERISH, somehow more conversational.

257 257 UNDERWATER - THE WHALE - (INTERCUT)

As this new dialogue mounts, the Probe will always transmit GIBBERISH from above, the whale will always answer with WHALE SONG from underwater. But even the dullest of us will sense the relaxing of concern and tension, the almost conversational climax between the two communicators. And then:

258 258 SPACE - THE PROBE - SPACEDOCK IN B.G. - ILM

It sends what sounds what like a farewell burst of GIBBERISH; then, a THRUSTER FIRES, and the Probe arcs up and out of orbit into the far distance, leaving Earth behind. As it leaves, the lights in SPACEDOCK slowly begin to wink on.

259 259 EXT. SAN FRANCISCO BAY - VARIOUS SHOTS - ILM

-- The rain begins to stop.

-- The swirling clouds begin to calm -- and part.

-- A shaft of slim sunlight peeks through.

-- Kirk, Spock, Gillian watch.

-- The crew watches as the clouds begin to part.

260 260 INT. STARFLEET COMMAND

Suddenly, the great BOARD becomes reactivated. Lights go on. SOUND and chatter return to normal.

MORROW

Mr. President -- we have power!

PRESIDENT

(at window)

By God! Launch rescue shuttle!

261 261 EXT. BAY AREA - ILM

With our floating survivors in f.g., we see the rapidly clearing skies over the Golden Gate Bridge and the city beyond. We hear FAINTLY, approaching RESCUE SHUTTLE.

262 262 EXT. OCEAN - THE SURVIVORS - SUNLIT NOW - (TANK)
262

They hear the growing SOUND of approaching rescue and looks at the clearing sky.

BONES
Congratulations, Jim. I think
you've saved the Earth.

KIRK
Not me, Bones... They did it.

263 263 EXT. OCEAN - THEIR POV - (INTERCUT) - ILM
263

George and Gracie breach and frolic in their new world; the sun breaks fully through, creating a most wonderful rainbow... All in all, a beautiful day in the 23rd century.

ABRUPT CUT TO:

264 264 INT. FEDERATION COUNCIL CHAMBER
264

Somber, hushed by contrast. Galleries filled largely by STARFLEET PERSONNEL. Some coughs. No talk. Then:

265 265 SIDE ENTRY DOOR
265

It WHOOSHES open and the President and the Council enters soberly and take their places. The President goes to the central podium. He looks into the front row.

PRESIDENT
Bring in the accused.

266 266 ANGLE
266

A somber group in spanking fresh uniforms, enters... They are Kirk, Bones, Scotty, Uhura, Sulu and Chekov. They walk past a front row where Gillian, Chapel, Rand, Sarek and Spock watch them. The audience murmurs as the "Accused" take their place on the Federation Seal. Moment. Then Spock rises and crosses to Kirk's group where he stands at attention.

PRESIDENT

Captain Spock, you do not stand accused.

SPOCK

I stand with my shipmates. Their fate shall be mine.

PRESIDENT

As you wish.

(then)

The charges and specifications are: Conspiracy; Assault on Federation Officers; Theft of Federation Property; namely the Starship Enterprise; Sabotage of the U.S.S. Excelsior; willful destruction of Federation Property, specifically the aforementioned U.S.S. Enterprise; and finally, disobeying direct orders of the Starfleet Commander... Admiral Kirk, how do you plead?

KIRK

On behalf of all of us, Mr. President, I am authorized to plead guilty.

PRESIDENT

So entered. Hear now the sentence of the Federation Council:

(clears throat)

Because of certain mitigating circumstances, all charges but one are summarily dismissed.

(a buzz through the crowd)

The remaining charge, disobeying orders of a superior officer is directed only at Admiral Kirk.

(looks up)

I'm sure the Admiral will recognize the necessity of keeping discipline in any chain of command.

KIRK

I do, sir.

PRESIDENT

James T. Kirk. It is the judgment of this Council that you be reduced in rank to Captain.

(uncertain buzz)

... And that as a consequence of

your new rank, you be given the
duties for which you have repeatedly
demonstrated unswerving ability:
the command of a Starship.

Reactions, buzz, happiness, but the President gavels
for order!

PRESIDENT

(continuing)

Silence!

(it is silent)

Captain Kirk, your new command
awaits you. You and your crew have
saved this planet from its own
short-sightedness... And we are
forever in your debt.

The tide breaks loose: everyone in the great hall
rises to a standing ovation for Kirk and the crew.

DISSOLVE

TO:

268 INT. FEDERATION COUNCIL CHAMBER

268

The last of the crowd is exiting. Kirk and the Crew
are accepting the last handshakes and congratulations.
Spirits are high. And Kirk suddenly turns to find
himself face to face with Gillian.

GILLIAN

My own exonerated Kirk! I'm so..
juiced, I can't tell you!

(she kisses him)

Bye, Kirk... Thanks.

She starts away.

KIRK

Hey! -- Where you going?!

GILLIAN

You're going to your ship, I'm going
to mine. Science Vessel. I've got
300 years of catch-up learning to
do.

KIRK

You mean this is -- goodbye?

GILLIAN

(perplexed)

Why does it have to be goodbye?

KIRK

Well, I... As they say in your century -- I don't even have your phone number. How will I find you?

GILLIAN

Don't worry. I'll find you.

(then)

See you around the galaxy...

And she is gone. Kirk shakes his head in affection and disbelief, then turns to see:

269 HIS POV - SPOCK

In a corner of the empty chamber, Spock waits stiffly as Sarek approaches him.

270 BACK TO KIRK

He sees, then waits discreetly, leaving them to talk alone.

271 ANGLE - SPOCK AND SAREK

As the father reaches the Son. A quiet moment in the empty, echoing hall.

SPOCK

Father...?

SAREK

I will be returning to Vulcan within the hour... I wanted to take my leave of you.

SPOCK

It is kind of you to make this effort.

SAREK

It is not an effort. You are my son.

(then, covering
this emotionalism)

Besides; I am most impressed with your performance in this -- crises.

SPOCK

Most kind, Father.

Sarek looks at him uncertainly, wanting to hear something. Finally:

SAREK

As I recall, I opposed your enlistment in Starfleet... It is possible that judgment was incorrect.

(Spock, an eyebrow)
Your associates are people of good character.

SPOCK
They are my friends.

SAREK
Yes, of course... Do you have any message for your mother?

SPOCK
(thinks; then)
Tell her I feel fine...

HOLD on Sarek. It is his turn to raise a Vulcan eyebrow. Now Spock crosses to the waiting Kirk. They share a moment, and depart together.

271 272 INT. SPACEDOCK - ILM

From the Dock in the distance, amid the great SHIPS, a tiny SHUTTLECRAFT comes toward us slowly.

273 273 INT. SHUTTLECRAFT - KIRK AND CREW - ILM BLUE SCREEN

A great window in the front of the craft gives everyone a view of the ships and where they are headed. They do not seem to know.

274 274 POV - THROUGH THE WINDDOW (AND INTERCUT WITH SHUTTLE)

Various vessels, odd shaped, undistinguished. A Reliant class, a Saratoga. As they watch:

BONES
The bureaucratic mentality is the only constant in the universe.
We'll get a freighter.

SULU
With all respect, Doctor, I'm counting on Excelsior.

SCOTTY
Excelsior? Why in God's name would you want that bucket of bolts?

KIRK
Scotty, don't prejudge. A ship is a

ship.

Ahead, through the window, is Excelsior.

SCOTTY

Whatever you say, sir.

(to himself)

Thy will be done.

And then, through the window screen, it happens: the shuttle, automated, begins a rising climb. The Excelsior DISAPPEARS BELOW THE FRAME LINE and in the near distance, a new SPACESHIP appears. It appears to be a Starship of the U.S.S. Constitution Class.

The faces of Kirk and the crew light up.

275 INT. SPACEDOCK - THE SPACE SHIP - CLOSE MOVING
275 APPROACH - ILM

It looks like the Enterprise. As we get closer, it is.

276 INT. SPACEDOCK - CLOSER ANGLE - U.S.S. ENTERPRISE -
276 ILM

FAVORING the great dish; where in freshly painted letters: "U.S.S. ENTERPRISE" and on the line below, "NCC 1701 - A" A painter, in spacesuit waves cheerily.

277 BACK TO THE SHUTTLE
277

The emotion is high from all, but very restrained. Kirk says it for all.

KIRK

My friends... We've come home.

278 EXT. SPACEDOCK - ILM
278

The great exit doors open. The U.S.S. Enterprise emerges and heads out on a trial run.

279 INT. BRIDGE - U.S.S. ENTERPRISE
279

Shiny, new, refitted for anything that may come. And the crew is where they belong, all at their stations. And Kirk is in his Captain's chair.

KIRK

Let's see what she's got, Mr. Sulu.

SULU

Aye, sir!

280

280 SPACE - THE ENTERPRISE - ILM

The great vessel curves and heads out. Over this we hear:

KIRK'S VOICE

Space, the final frontier. These are the voyages of the Starship Enterprise. Her ongoing mission: to explore strange new worlds... to seek out new life and new civilizations... To boldly go where no man has gone before...

With that, the Enterprise hits WARP SPEED, and is gone into the stars.

FADE OUT.

THE END

STAR TREK IV : THE VOYAGE HOME

APPENDIX A.

N.D. STARSHIP DIALOGUE

(as it appears in Scene 42)

VERSION 1

Starfleet command, this is Captain Joel Randolph of the starship Yorktown reporting. Emergency channel Zero-one-three-zero, code red. It has been three hours since our contact with the alien probe and all attempts at regaining power have failed. All non-essential crew have been given hiber-sedatives to slow down consumption of life support reserves. Our chief engineer is attempting to deploy a makeshift solar sail with which to focus and absorb radiation from a nearby sun we are orbiting. We have high hopes that this will, if successful, generate power to keep us alive indefinitely. If you would patch us through to Engineering Control we could link up with the technicians there and hopefully lick this problem. We will keep you posted on

our condition. Starfleet, and inform you of any further developments. Captain Randolph out.

VERSION 2

Starfleet Command, this is communications officer Trillya of the U.S.S. Shepard reporting on emergency status code zero one nine five. Our condition remains the same, the probe has neutralized all power supplies and we are functioning on reserves only. All attempts to reinstate main power have failed. Captain Clampett has quarantined all but minimal support crew due to failure of Bio-Sterilization capsules containing Vegan D virus, which has already killed fifteen crew members. All aboard are believed to be infected. Atmospheric regeneration and reclamation systems are not functional, and all medical supplies are spoiling due to refrigeration shut down. At present condition life support systems will be exhausted within eight hours. Starfleet, please advise...?

STAR TREK IV: THE VOYAGE HOME

APPENDIX B.

COUNCIL PRESIDENT MESSAGE

(as appearing in Scene 47)

COUNCIL PRESIDENT

This is the President of the United Federation of Planets with a Planet Alert, Priority One: Do not Approach Earth -- This is a Priority One warning to all Starships, repeat do not approach! Earth is under the attack of an unidentified orbiting probe which emits transmissions on an energy wave unknown to us. This powerful wave, directed at our oceans, has almost totally ionized our atmosphere. All power sources have failed or been neutralized. All Earth orbiting Starships are powerless. A cloud envelope has enshrouded the planet causing heavy rain and flooding. Temperatures are dropping to critical levels. This

planet cannot survive unless the Probe is responded to. The Probe's transmissions dominate all standard channels. Further communications may not be possible and we have discovered no methods to repel the Probe or destroy it. Do not attempt confrontation with the Probe!! Save your energy, save yourselves. Avoid the Planet Earth at all costs. Farewell...

STAR TREK IV: THE VOYAGE HOME

APPENDIX C.

KIRK'S SPEECH #1

(as appearing in Scene 540)

KIRK

Starfleet Command, this is Admiral James T. Kirk in route to Earth in Klingon vessel. We have intercepted and analyzed the call of the Probe threatening Earth. With the help of Captain Spock it is our opinion that only the extinct species Humpback Whale can give the proper response to the Probe. Do you concur with this opinion?... Do you read me? Starfleet Command, do you read me?

KIRK'S SPEECH #2

(as appearing in Scene 54)

KIRK

Starfleet Command, we hope you can hear us. If you read, Starfleet, we are going to attempt time travel. We are computing our trajectory at this time.

STAR TREK IV: THE VOYAGE HOME

APPENDIX D.

(as in Scene 25)

STARFLEET COMMAND TABLE OPERATOR

Right, I want S.F.C. up on console 5 on One... cue. Coming up on console three Com sat 4 no filtering southern Quadrants... check zero one five niner On cue three. Switching over to manual

Camera control on sat vert two three
Two. Mark on my cue 4... 3... 2...
1... check coming up on com 4... new
probe data input to major A.1. banks
for possible com link... switching to
data com line priority one weather
control... Quadrant 12-340 has partial
power maintenance... Probe has passed
A-13 new data unavailable... line
three... Sector 15 monitoring station
graphic consolidation display up on
main display 1. All neutral zone
monitoring graphics on screen 5...
On my count... cueing up now... check
K- 12 we've got you clear; I'm putting
You up on the main screen... Rigel
Monitoring graphics general data synth
With graphic reps on main 3... Check...
We're clear...

Switching now to line 13 with sat com
12... coming up on three...

... Check... we've got interactive
visuals from Delta 5 on alien probe
possible mag flux ratios... 4... 3...
2... 1... we are putting on Sat four
Graphics on screens 5 and 2... All
Clear on patch 13... Putting up
Communications from Reon seven with
Infra-red filtering... Check...
Increase contrast please... stop...
Down one third... Check that's it...
Okay...

Moving to console seven... new
Status... Update graphics on Rigel 5...
Check... continue update... fine...
Information dump clear for storage...
Okay we're clear... Bandit 5 you're
Coming through... Graphic data on
Pleadian Quadrants 5 and 7 coming up on
Screen alpha-delta seven...

