

STAR TREK V  
THE FINAL FRONTIER

by  
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STORY BY  
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## A WORD ABOUT THE SCIENTIFIC BASIS OF THIS SCRIPT

Many people tend to use terms like "universe" and "cosmos" and galaxy rather loosely. This script will remain true to the STAR TREK tradition of scientific reality. With a few possible exceptions, the STAR TREK series and films take place within our own galaxy. The galaxy is vast, but finite (as opposed to the universe which is infinite). As Gene Roddenberry has pointed out, only 115 of this galaxy will have been explored by the 23rd Century.

Because the galaxy is finite, however, it has a center. It is unlikely that by the time of this tale, this central area, distant and dangerous, will have been explored. Nor can anyone say for sure what we may find there.

These basic assumptions evolve from our on-going discussions with the staff of I.P.A.C. (Infrared Processing and Analysis Center) of JPL/Cal Tech. Their incredible computer graphics, obtained by advanced infrared satellite telescope photography, will be made available to use to enhance not only the accuracy, but the incredible beauty of this latest STAR TREK voyage.

HARVE BENNETT

PRODUCER

FADE IN:

1 EXT. DESERT - DAY 1

Shimmering waves of heat. A flat unforgiving landscape stretches to infinity. A storm of dust gathers on the horizon, small at first, increasing in size as it rolls toward us. Hoofbeats fill the soundtrack. Just as the storm threatens to engulf us, A RIDER ON HORSEBACK emerges.

Superimpose: NIMBUS III  
IN THE NEUTRAL ZONE  
("THE PLANET OF GALACTIC PEACE")

2 CLOSER ANGLE - STRANGE HORSE AND RIDER 2

A twisted rhino horn juts from the snout of this odd creature. The Rider spurs the beast, driving it onward. His white robes flare out behind him like the wings of an avenging angel. He rides like a man possessed.

CUT TO:

3 EXT. DRY LAKE BED - DAY 3

Camera pans an arid expanse of scorched earth. J'ONN, a ragged and malnourished homesteader of some alien race, toils beneath a blazing sun, his back to camera. He sinks an augering device into the ground, drilling in vain for water. There are many hundreds of holes in the earth around him.

J'onnn reacts to the clop of approaching hooves. He tenses, then whirls around clutching a crude home-made pipe gun.

4 J'ONN'S POV 4

Horse and rider thunder toward him.

5 ANGLE 5

J'onnn raises his pipe gun and fires a warning shot. The Rider reins his horse to a halt ten feet short of J'onnn. The beast snorts and stamps its hooves impatiently while the Rider studies the frightened

homesteader and removes a breathing device from his mouth. Finally, he speaks.

RIDER  
I thought weapons were forbiddeen on  
this planet.

The Rider swings down from the saddle. He's tall, power-  
fully built beneath his dusty robs, his face shadowed by  
a hood. He indicates their bleak surroundings.

RIDER  
(continuing)  
Besides, I can't believe you'd kill  
me for a field of empty holes.

J'ONN  
(pathetic)  
It's all I have.

J'onnn sags under the futile weight of his existence.  
The Rider approaches him without fear. He gently  
removes the weapon from J'onnn's trembling hands. It's  
all the homesteader can do to keep from sobbing.

RIDER  
Your pain runs deep.

J'ONN  
(turns away in  
embarrassment)  
What do you know of my pain?

RIDER  
Let us explore it together.

The Rider collects himself and concentrates deeply.  
J'onnn is immediately transfixed. He begins to tremble.  
Tears flood his dirty cheeks.

RIDER  
(continuing; soothing  
tone)  
Each man hides a secret pain. It must  
be exposed and reckoned with. It must  
be hauled from the darkness and  
forced into the light. Share your  
pain with me and gain strength from  
it.

J'onnn whimpers and cries out in anguish. Finally, the catharsis ends. J'onnn drops to his knees, then looks up. He opens his eyes and blinks in wonder and amazement at the Rider. The Rider helps him to his feet.

J'ONNN  
(as if reborn)  
Where did you get this power?

RIDER  
The power was within you.

J'ONNN  
(trying to find  
the words)  
I feel as if a weight has been lifted  
from my heart. How can I repay you  
for this miracle?

RIDER  
Join my quest.

J'ONNN  
What is it you seek?

RIDER  
What you seek. What all men have  
sought since time began -- the  
ultimate knowledge. To find it, we'll  
need a starship.

J'ONNN  
A starship? There are no starships on  
Nimbus III.

RIDER  
Perhaps I have a way to bring one here.

J'ONNN  
But how?

RIDER  
Have faith my friend. There are more  
of us than you know.

features. He's bearded, his hair is shaggy. He has the piercing eyes of a zealot and, to our surprise, pointed ears. His name is SYBOK.

J'ONN  
(o.s., amazed)  
You're a Vulcan.

Sybok nods and does something we've never seen a Vulcan do. He smiles. And as he does, the first faint bars of the Star Trek Theme well up on the soundtrack.

7 LONG SHOT

7

The Vulcan, his convert and the horse are tiny figures in a overpoweringly bleak landscape. Camera tilts up through waves of heat to the blazing sky and the galaxy beyond.

SLOW FADE TO:

8 SPACE

8

Music and credits play over a dazzling journey through the cosmos. Planets, stars and solar systems flash by. No doubt about it. We're in for a rousing Star Trek adventure. As the final credits appear, we tilt down to a breathtaking shot of Earth.

CUT TO:

9 EXT. YOSEMITE NATIONAL PARK - DAY

9

CLOSE UP - A HAND

as it clutches a sheer rock, groping for purchase. Camera pulls back to reveal "CAPTAIN JAMES T. KIRK" eight hundred feet above the surrounding forest. He climbs the face of El Capitan without ropes, gromets or equipment. Just man against mountain. Using the cracks in the rock face for hand and foot holds, Jim Kirk struggles up the treacherous incline, one painful inch at a time. We hold our breath, afraid he'll fall.

Superimpose: PLANET EARTH  
YOSEMITE NATIONAL PARK  
STARDATE 8454.011

10 CAMPSITE BELOW

10

DR. LEONARD "BONES" McCOY watches Kirk's progress through futuristic binoculars with mounting unease. From this distance Kirk resembles a small fly on a big wall.

McCOY

(muttering toward the mountain)

"You'll have a great time, Bones. You'll enjoy your leave and be able to relax."

(lowering binoculars)

You call this relaxing? I'm a damn nervous wreck.

(a beat)

If I'm not careful, I'll end up talking to myself.

11 EL CAPITAN - KIRK

11

He inserts the pads of two fingers into a narrow crack above his head. He exhales, focusing concentration. Kirk pulls himself up, balancing on a ledge barely an inch wide. Exhilarated, he pauses to admire the view.

12 KIRK'S POV

12

A breathtaking but vertigo-inducing high angle shot of Yosemite. This may be the 23rd Century but the park looks the same as it did three hundred years ago. There is a soft whooshing sound and SPOCK suddenly rises into frame.

SPOCK

Greetings, Captain.

13 WIDE SHOT

13

Spock hovers in mid-air along side the startled Kirk, kept aloft by means of levitation boots. His hands are clasped behind his back, typically Spock-like.

KIRK

Spock -- what brings you to this neck of the woods?

SPOCK

I have been monitoring your progress.

KIRK

I'm flattered. Twelve hundred points of interest in Yosemite and you pick me.

Spock doesn't take Kirk's hint to get lost.

SPOCK

I regret to inform you that the record time for free-climbing El Capitan is in no danger of being broken.

KIRK

(as he climbs)

I'm not trying to break any records, Spock. I'm doing this because I enjoy it. Not to mention the lost important reason for climbing a mountain...

SPOCK

Which is?

KIRK

(with a smile)

Because its there.

SPOCK

Captain, I do not think you realize the gravity of your situation.

Kirk slips but manages to gain a handhold and save himself. Beneath his feet a mini-avalanche of rocks is dislodged, tumbling to the valley below.

KIRK

(glaring at Spock)

On the contrary. Gravity is foremost on my mind, Spock. Look, I'm trying to make an ascent here. Why don't you go pester Dr. McCoy for a while?

SPOCK

Dr. McCoy is not in the best of moods.



McCoy, still watching Kirk's progress, is getting angrier by the second.

McCoy  
(grumbling)  
Goddamn... Irresponsible... Playing  
games with life...

15 EL CAPITAN - KIRK AND SPOCK 15

Kirk strains for the next handhold.

SPOCK  
Concentration is vital. You must be  
one with the mountain.

KIRK  
Spock, I appreciate your concern but  
if you don't stop distracting me,  
I'm liable to be one with the...

16 CAMPSITE 16

McCoy lets out a gasp as he watches Kirk's tiny figure  
drop down the face of El Cap.

17 ANGLE - SPOCK 17

He dives after Kirk firing boosters to increase his  
speed.

18 ANGLE - KIRK 18

Twisting and turning end over end as he hurtles down-  
ward. He thrashes at air, unable to defeat gravity.

19 CAMPSITE 19

McCoy turns away, unable to watch.

20 ANGLE - KIRK 20

Dropping... dropping... the ground rushing up like a  
hungry mouth. A split-second before impact...

21 ANGLE - SPOCK 21

The Vulcan swoops into shot. His powerful fingers grab  
Kirk by the ankle and jerk him upward in the nick of

time.

22 CAMPSITE 22

McCoy hasn't heard the expected splat. He turns to look and what he sees is:

23 WIDE SHOT 23

Kirk is suspended in air, bobbing upside down at the end of Spock's arm.

24 CLOSER - KIRK AND SPOCK 24

The top of Kirk's head is practically touching the ground. That's how close he came to being pizza. Kirk blinks in disbelief.

SPOCK

Perhaps "because it is there" is not a sufficient reason for wanting to climb a mountain.

Kirk dangles -- undignified but lucky to be alive.

KIRK

I'm hardly in a position to disagree.

McCoy is heard in approach.

25 KIRK'S POV 25

McCoy is seen upside down.

KIRK

Hello, Bones. Mind if we drop in for dinner?

MCCOY

That's right, turn it into a big joke. Dammit Jim, are you that anxious to meet your maker?

CUT TO:

26 EXT. NIMBUS III - DESERT - DAY 26

Sybok and his mount ride majestically to the top of a dune and halt. They are followed by J'onnn. He's on

foot but he clammers over the dune with determination. Behind J'onnn comes another tattered homesteader. And behind him, two more. Without warning, a virtual army of ragged settlers swarm over the dune. They fill the screen, aliens of every different race, the poor and downtrodden -- united in their devotion to Sybok.

27 ANGLE - SYBOK

27

His army draws up beside him, dust rising. Sybok points into the blurry middle distance.

SYBOK

My friends, behold Paradise.

Camera pans off Sybok. Below them sprawls the single outpost of civilization on this desolate world -- a small ramshackle village smack in the middle of nowhere, surrounded by high walls. A lone rider on horseback crosses the desert, headed for the outpost.

28 CLOSER SHOT - MAIN GATE

28

Across the top of the arch, broken letters spell out "Paradise." Some cynical jiker has added the word "Lost." The lone rider signals the lookout sentries who open the heavy iron gate. Camera cranes up over the arch as the rider passes beneath and rides toward the sleazy-looking saloon at the far end of the street.

CUT TO:

29 INT. PARADISE CITY SALOON - DAY

29

A 23rd Century equivalent of a frontier saloon. Futuristic honky tonk music. The patrons are rugged, unpleasant types. Klingons, Romulans, Andorians, you name it. Much drink and boistrous talk. Arguments. Fistfights. Two men play futuristic "pool" on a table filled with water.

30 A SEXY CATWOMAN dances atop the bar, flicking her long striped tail and hissing seductively at her rowdy audience.

31 ANGLE ON SALOON DOOR

31

A STRANGER coming from outside approaching familiar western-style doors. But instead of swinging open

like you'd expect, they whoosh apart automatically. The stranger steps into the bar and the doors whoosh back into place.

32 WIDE SHOT

32

Talk and noise go dead as the entire saloon turns its attention to the newcomer. The stranger, seen only from the back, steps into the squalid bar. The Bartender jerks his thumb in the direction of the back room. The stranger crosses to the back room door and disappears inside. Talk and noise resume.

33 INT. BACK ROOM

33

The stranger lowers the breathing device from her face and is revealed to be a young woman. A Romulan. Her name is CAITHLIN DAR and she stands on the threshold of the room, trying to adjust her eyes to the murky surroundings. She's a little nervous and a long way from home.

The back room is an area for unwanted odds and ends. A ceiling fan swishes overhead pushing hot air around. TWO MEN are sprawled in chairs at opposite ends of a table. They're too busy drinking to notice Caithlin's entrance.

CAITHLIN

Gentlemen, I'm Caithlin Dar.

The man seated closest to Caithlin slowly swivels his head in her direction. He wearily extracts himself from his chair and comes forward. He's a Terran (specifically, an Englishman) named ST. JOHN TALBOT. Thin and dissipated, alcoholic, Talbot is a veteran of the diplomatic corps. He pats down his unruly hair and straightens his soiled suit. He gives Caithlin a tired smile and extends a limp hand.

TALBOT

Ah, yes. Our new Romulan representative. Welcome to Paradise City, Miss Dar, capital of the so-called "Planet of Galactic Peace." I'm St. John Talbot, the Federation representative here on Nimbus III and my charming companion is the Klingon consul Korrd...

Caithlin regards the hulking figure on the other end of the table. KORRD is an old, overweight Klingon, a once great warrior now past his prime. He doesn't rise to greet Caithlin. Instead, he takes a swig from a flagon and emits an earth-shaking belch.

CAITHLIN

I expect that's Klingon for hello.

Reacting to Korrrds stench, Caithlin holds her breathing device in front of her mouth.

TALBOT

He doesn't speak English.

CAITHLIN

And I don't speak Klingon.

TALBOT

I'm relieved to hear that. Please sit down Miss Dar. Can I offer you a drink?

Caithlin brushes the dust from a chair at the opposite end of the table from Korrd.

CAITHLIN

(boldly)

I must say I'm shocked at what I've seen. Hunger. Poverty. No law enforcement. And here the two of you sit drinking...

Without warning, Korrd drunkenly lets loose with a barrage of his native tongue. (It is subtitled in English for those who don't speak Klingon.)

KORRD

(Romulan woman belong on their backs.)

CAITHLIN

What did he say?

TALBOT

He says he hopes you'll enjoy your tour of duty here. Might I ask, Miss Dar, what terrible thing you did to get yourself banished to this armpit

of the galaxy?

CAITHLIN

I volunteered.

TALBOT

(spewing grog)

Volunteered.

Talbot turns to Korrd and translates her answer into Klingon. Korrd chortles derisively.

CAITHLIN

Nimbus III is a great experiment. Twenty years ago when our three governments agreed to develop this planet together, a new age was born.

TALBOT

Your new age died a quick death. The great drought put an end to it. And the settlers we conned into coming here -- the dregs of the galaxy. They immediately took to fighting amongst themselves. We forbade them weapons -- they fashioned their own.

CAITHLIN

Then it appears I've arrived just in time. The policies that the three of us agree on will have far-reaching results...

TALBOT

My dear girl, we're not here to agree. We're here to disagree. This "great experiment" as you call it was instigated to satisfy a bunch of bleeding hearts whining for "galactic peace." It was intended to fail.

CAITHLIN

I'm afraid I don't share that view.

TALBOT

(pleased)

There, you see? We are disagreeing already.

CAITHLIN

I'm here to open discussions for a solution to these problems.

Korrd comes to life. He roars with laughter and spits back a disgusting mouthful of Klingon. Talbot winces.

CAITHLIN

(losing patience)

What did he say? I want his exact words.

TALBOT

He said the only thing he'd like to open is your blouse. He's heard Romulan women are different.

Caithlin's embarrassment turns to anger.

CAITHLIN

You tell Consul Korrd -- never mind. I'll tell him myself in the only Klingon I know.

Caithlin let's loose with a Klingon epithet. No translation necessary. Sputtering with rage, Korrd hurls his flagon aside and clammers to his feet.

KORRD

(in perfect English)

Screw you too!

CAITHLIN

He does speak English!

TALBOT

(surprised)

Sly old bugger!

Further argument is interrupted by shouts from outside and the whine of a warning klaxon.

A handful of sentries brace themselves against the gate. It suddenly gives way. Camera climbs up over the top of the arch to reveal Sybok's army on the threshold of the city. In their midst, towering majestically above them, is Sybok on horseback. He urges his mount forward. With quiet determination, he and his army pour under the arch and proceed up the main drag.

Townspeople scurrying for protection, anticipating an attack. Those who consider challenging Sybok are allayed by the crude weapons and intimidating looks of his followers. Sybok intends to take this town by show of force without having to fire a shot. And it looks like he'll succeed.

34 OMITTED 34

35 EXT. STREET OUTSIDE SALOON 35

Korrd, Caithlin and Talbot emerge to see what the hub-bub is about. When they see the approaching forces, Korrd and Talbot immediately turn tail and run back inside. After a moment, Caithlin follows.

36 INT. SALOON 36

Korrd, fearing the worst, goes behind the bar and opens a bottle. He upends it and pours the contents down his throat. He prefers to die drunk.

Talbot runs to the far side of the room and yanks a dusty sheet off a primitive communications screen. Caithlin rushes to his side as he desperately tries to get it working.

The saloon doors are forced open. J'onnn and several soldiers pour in, brandishing weapons.

J'ONN

Get away from that screen!

The klaxon winds down to eerie silence as the soldiers herd Korrd, Caithlin and Talbot together. Sybok enters.

SYBOK

(appraising them  
one by one)

Romulan. Terran. Klingon. Consider yourselves my prisoners.

TALBOT

(scoffing)

Prisoners. We're already prisoners on this worthless ball of rock. Of what possible value could we be to you?



SYBOK

Nimbus III may be a wonderous ball of rock, but it does have one unique treasure. It's the only place in the entire galaxy that has the three of you.

Korrd reaches for the pistol at his side. But before his fingers can grasp it, Sybok's soldiers noisily cock their weapons and point them at his heart. Korrd is outgunned and he knows it. He sputters impotently.

CAITHLIN

(to Sybok; boldly)

I don't know who you are or what you want but I can tell you this: our government will stop at nothing to insure our safety.

SYBOK

(with a smile)

That's exactly what I'm counting on.

On Caithlin's confused look...

CUT TO:

37 EXT. SPACE - THE EARTH - SPACEDOCK 37

Hanging in space like a big Christams ornament. The big blue marble called Earth is visible in the distance.

38 INT. SPACEDOCK 38

A huge, cavernous area designed as a high and dry for space vessels. Among this warehouse of ships is the one we know best -- U.S.S. ENTERPRISE, NCC-1701-A.

INT. ENTERPRISE BRIDGE

A meager repair crew lazily overhauls consoles and monitors. Some things work, most do not. One thing that does work is CHIEF ENGINEER MONTGOMERY SCOTT who looks up as COMMUNICATIONS OFFICER UHURA enters, stepping around cables.

SCOTTY

(grumbling to himself)

"Let's see what she's got" the Captain said. And then we found out, didn't we?

UHURA  
I'm sure you'll whip her into shape, Scotty. You always do.

SCOTTY  
(realizing)  
Uhura, why aren't you on leave?

UHURA  
I thought we were going together.

SCOTTY  
(indicating the ship)  
I canna leave her when she needs me the most.

UHURA  
I had a feeling you'd say something like that. So...  
(produces a food pack)  
I brought you some dinner.

SCOTTY  
(touched)  
Lass, you're the most understanding woman I know.

The Bridge light starts to flash red. An ear-splitting klaxon sounds.

COMPUTER VOICE  
Red alert. Red alert.

SCOTTY  
(exasperated)  
I just fixed that damn thing. Turn it off, will you?

Uhura goes to her console to switch it off but sees something odd. She punches a button and responds.

UHURA  
This is Enterprise. Identify your-

self.

COMMAND VOICE  
Enterprise, this is Starfleet. We  
have a Priority Seven situation in  
the Neutral Zone.

UHURA  
Stand by, Starfleet.  
(signalig Scotty)  
Scotty, it's for real.

SCOTTY  
(aghast)  
You canna be serious. The ship's in  
pieces and we've less than a  
skeleton crew on board.

UHURA  
Starfleet, are you aware of our current  
status?

COMMAND VOICE  
Current status understood. Stand by to  
copy operational orders and recall key  
personnel.

Uhura and Scotty share grim looks.

CUT TO:

40 EXT. EARTH - FOREST - DAY

40

COMMANDER SULU and CHEKOV tramp through dense woods.  
From their weary expressions, its clear they've been  
hiking a long time. Sulu leads the way, Chekov  
trudges behind him.

CHEKOV  
Admit it. We're lost.

SULU  
All right, we're lost.  
(with a smile)  
But we're making good time.

Sulu's communicator beeps.

SULU

I don't believe this.  
(flips it out)  
Commander Sulu here.

INTERCUT WITH:

41 INT. ENTERPRISE - BRIDGE

41

Uhura studies a monitor showing Sulu and Chekov as two blips on a grid.

UHURA  
Commander Sulu, this is Enterprise.  
Bad news, gentlemen. Shore leave's  
been cancelled.

CHEKOV  
(with relief)  
Rescued at last.

UHURA  
Return to the prearranged coordin-  
ates for pickup.

Sulu and Chekov look at each other.

CHEKOV  
(whispering)  
Don't tell her you're lost. You'll  
never live it down.

UHURA  
Is there a problem, gentlemen?

SULU  
Er... yes. We've been caught in a  
blizzard!

CHEKOV  
(playing along)  
And we can't see a thing. Request  
you direct us to the co-ordinates.

Chekov provides blizzard noises.

On Enterprise, Uhura listens to the "blizzard" and checks her graphics display for weather report. She smiles.

UHURA  
I'm sorry about your weather. My  
visual says sunny skies and seventy  
degrees.

CHEKOV  
(improvising)  
Sulu! Look! The sun's come out! It's  
a miracle!

UHURA  
(chuckling)  
Don't worry, fellas. Your secret's  
safe with me. I'll send the shuttle-  
craft to pick you up.

SULU  
Uhura, we owe you one. Sulu out.

Sulu and Chekov sit down on a boulder to wait.

SULU  
(continuing)  
I should have gone to Yosemite with  
the Captain.

CHEKOV  
What's the difference? If you've  
seen one national park, you've seen  
them all.

Camera tilts up to reveal Mt. Rushmore in the back-  
ground. We pan the granite faces of Washington,  
Jefferson, Roosevelt, Lincoln and -- surprise -- the  
face of a fifth president (who happens to be a woman.  
A black woman.)

CUT TO:

42 EXT. YOSEMITE - CAMPSITE- NIGHT

42

McCoy stands over a blazing campfire. A covered pot  
simmers on the coals. McCoy picks up a pan and bangs  
on it with a spoon. He's slightly tipsy.

McCOY  
(calling out)  
Come and get it.

Camera pulls back to reveal Kirk and Spock two feet away.

KIRK  
Knock it off, Bones. We're right here  
and we're starving.

McCoy grins and crouches beside the covered pot. He revels in their undivided attention.

SPOCK  
Bi-podal seeds, Doctor?

McCOY  
Beans, Spock -- but no ordinary beans.  
These are from an old Southern recipe  
handed down to me by my father. And  
if you turn your Vulcan nose at  
these, you're not just insulting me,  
you're insulting countless gener-  
ations of McCoy's.

SPOCK  
In that case, I have little choice  
but to sample your... beans.

McCoy ladles out the beans. Kirk tears into his. Spock tries a forkful. He finds the taste strangely exciting.

SPOCK  
Surprisingly good. However, it contains  
a flavoring I am not familiar with.

McCOY  
That's the secret ingredient.

Spock eats with enthusiasm.

KIRK  
Got any more of that secret ingredient,  
Bones?

McCOY  
You bet your buns.

McCoy grins and pulls out a bottle of bourbon. Spock stops in mid-chew and McCoy fills Kirk's cup.

SPOCK

Am I to understand that your secret ingredient is... alcohol?

McCOY  
Bourbon, Spock. Kentucky bourbon.  
Care for a snort?

KIRK  
Bourbon and beans. An explosive combination. Do you think Spock can handle it?

McCOY  
Couldn't possibly affect his Vulcan metabolism.

SPOCK  
As you are so fond of pointing out, Doctor, I am half human.

McCOY  
Certainly doesn't show.

SPOCK  
Thank you.

McCOY  
This guy never changes. I insult him and he takes it as a compliment.  
(pouring himself  
another shot)  
You know, the two of you could drive a man to drink.

KIRK  
(innocent)  
What did I do?

McCOY  
You really piss me off, Jim. Human life is far too precious to risk on crazy stunts. Maybe it didn't cross your macho mind but when you fell off that mountain you should have been killed.

KIRK  
It crossed my mind.

McCOY

And?

KIRK

Even as I fell, I knew I wouldn't die.

McCOY

(indicating Spock)

I thought he was the only one who's immortal.

KIRK

It's not that, Bones. I knew I wouldn't die because the two of you were with me.

SPOCK

I do not understand.

KIRK

(darkly)

I've always known I'll die alone.

McCOY

(frowning)

I'll call Valhalla and reserve you a room.

(shaking his head)

It's a mystery that draws us together. All that time in space -- gettin on each other's nerves -- and what do we do when shore leave comes along? Spend it together. Other people have families.

KIRK

(wistful)

Other people, Bones. Not us.

They dwell on this thought for a moment. Then, Kirk notices that Spock has removed a sack from his back-pack. Spock reaches into the sack and takes out a marshmallow which he attaches to the end of a pointed stick.

KIRK

What are you doing, Spock?



SPOCK

I am preparing to toast a marsh melon.

Marsh melon? Kirk and McCoy hide their smiles as Spock holds the marshmallow over the fire.

McCOY

Well, I'll be damned. A marsh melon. Where did you learn that?

SPOCK

Before leaving the ship I consulted the library computer to familiarize myself with the customs of "camping out." The evening meal is traditionally followed by the toasting of marsh melons.

Spock offers sticks and marshmallows to Kirk and McCoy who play along, amused by Spock's dead serious approach to frivolity.

McCOY

Tell me something, Spock. What do we do after we toast the marsh... er, melons?

SPOCK

We consume them.

McCOY

I know we consume them, I mean after that.

SPOCK

I believe we are required to engage in a ritual known as the sing-a-long.

KIRK

I haven't sung around a campfire since I was a boy in Iowa. What should we sing? Bones?

McCOY

(thinking)

How about "Camptown Races?"

KIRK

"Pack Up Your Troubles."

SPOCK  
Are we leaving, Captain?

McCOY  
It's a song title, Spock.

SPOCK  
Ah.

KIRK  
"Moon Over Rigel Seven?"

McCOY  
"Row, Row, Row Your Boat."

KIRK  
Excellent. Do you know it, Spock?

SPOCK  
I did not encounter that song in my  
research.

KIRK  
The lyrics are simple: "Row, row,  
row your boat, gently down the  
stream...merrily,merrily, merrily,  
merrily, life is but a dream."  
Bones and I will start it off and  
when we give you the signal, jump  
in. Doctor if you please...

McCoy takes a hit of booze and clears his throat.

McCOY  
Don't say I didn't warn you.

McCoy starts to sing. Kirk joins in. Maybe it's the  
bourbon but the two of them sound pretty good.

KIRK AND McCOY  
(overlapping)  
"Row, row, row your boat gently down  
the stream merrily, merrily, merrily,  
merrily, life is but a dream..."

They signal Spock that it's his turn to jump in but  
the Vulcan merely regards them quizzically. The  
sing-a-long grinds to a halt.

KIRK  
What's wrong, Spock? Why didn't you  
join in?

SPOCK  
I was trying to comprehend the mean-  
ing of the words.

McCOY  
(losing patience)  
It's a song, you green-blooded son of  
a Vulcan. You sing it. The words  
aren't important. What's important is  
that you have a good time singing it.

SPOCK  
(sincere)  
I am sorry, Doctor. We're we having a  
good time?

McCOY  
(giving up)  
I liked him better before he died.

McCoy rolls out his sleeping bag.

KIRK  
Why don't we call it a night and get  
some sleep? I'm anxious to have  
another go at El Cap in the morning.

McCOY  
Over my dead body.

They prepare for bed.

43 LONG SHOT - CAMPSITE

43

Under a twinkling sky, the three men settle into their  
sleeping bags. Faint night sounds. Crickets. An owl.  
Then...

SPOCK  
(toubled)  
Captain?

KIRK  
We're on leave. Call me Jim.

SPOCK  
Jim?

KIRK  
Yes, Spock?

SPOCK  
Life is not a dream.

KIRK  
(with a sigh)  
Go to sleep, Spock.

They go to sleep. Stars twinlke overhead.

CUT TO:

44 EXT. SPACE

44

A NASA Pioneer probe tumbles through space. Ancient, forgotten, the device is flotsam. On it's side is a plaque showing image of two humans and simple mathematical and scientific symbols. It comes past camera and out of this distortion, a Klingon Bird of Prey materializes.

45 INT. BIRD OF PREY - BRIDGE

45

Doors seperate to admit KLAA, the Bird of Prey's swashbuckling young captain. He is met by VIXIS, his first officer, a statuesque Klingon female. It's clear she adores Klaa.

VIXIS  
(Captain Klaa, we have a target in sight. A probe of ancient origin.)

KLAA  
(Difficult to hit?)

VIXIS  
(Most difficult.)

KLAA  
(Good.)

Klaa's crew watches with excitement as their captain straps himself into his command chair which has been

equipped with an elaborate gunner's rig allowing Klaa to do the shooting himself.

KLAA

(All weapons to my control.)

A periscope-like device swings into position in front of Klaa's flashing eyes.

46 PERISCOPE - KLAA'S POV

46

The probe is a tiny traveling speck in the distance. Its course is erratic.

47 EXT. SPACE

47

The probe tumbles through space as the Bird of Prey swoops down for the attack. Machine gun-like phasers are mounted on the Bird's wings. They come to life and swivel, blasting a flange off the front of the probe. A second blast destroys a fin on the rear of the craft. A third shot blows away the antennae. Klaa is toying with the target.

48 INT. BIRD OF PREY - BRIDGE

48

The crew cheers each hit. They admire their captain and his deadly skill. But Klaa seems dissatisfied. He hesitates finishing the probe off.

KLAA

(Shooting space garbage is no test of a warrior's mettle. I need a target that fights back.)

VIXIS

(Captain, we are receiving a priority message from Operations Command.)

Klaa unstraps himself from the command chair and joins Vixis at a monitor screen. The fearsome face of A KLINGON COMMANDER fills the screen and starts barking Klingon over shots of Nimbus III and the Paradise outpost. It's clear the Bird of Prey is being ordered to Nimbus III. Klaa and Vixis are charged with excitement.

VIXIS

(One of the hostages is a Klingon.)

KLAA  
(And the others?)

VIXIS  
(A Terran and a Romulan.)

KLAA  
(That means the Federation will be  
sending a rescue ship of its own.  
Plot course for Nimbus III.)

Unable to contain his excitement, Klaa returns to his  
command chair.

KLAA  
(continuing)  
(I've always wanted to engage a Fed-  
eration ship.)

49 EXT. SPACE - ANGLE - BIRD OF PREY

49

The crippled NASA probe wobbles into the foreground,  
almost out of range. In the far distance, the Bird of  
Prey. Klaa's guns come to sudden life and blow the  
probe to atoms in a blinding flash of light.

CUT TO:

50 EXT. YOSEMITE - NIGHT

50

Another blinding light, this one a ball of great int-  
ensity sets down on the edge of the campsite, rousing  
Kirk, Spock and McCoy from sleep.

McCOY  
Get that damn light out of my face!

The three men rise and watch as a figure in silhouette  
emerges from the light and comes forward. It's Uhura.

UHURA  
Mister Scott appologizes for having  
to send the shuttlecraft but the  
transporter beam is not operational.  
Captain, we've recieved important  
orders from Starfleet.

KIRK

Why didn't you beep my communicator?

UHURA

You forgot to take it with you.

Uhura hands Kirk his communicator. It's clear he left it behind on purpose.

KIRK

Wonder why I did that?

(to Spock and McCoy)

Well, gentlemen, it appears shore leave's been cancelled. Pack out your trash.

CUT TO:

51 EXT. EL CAPITAN - NIGHT 51

The bright light leaves the deserted campsite and rises against the mountain. It turns toward camera and reveals itself as a sleek shuttlecraft of impressive design. Aft thrusters fire and it shoots skyward.

52 INT. SHUTTLECRAFT GALILEO 5 52

This is the Galileo 5, capable of transporting two dozen personnel. At the moment its passengers are Kirk, Spock, McCoy and Uhura who pilots the craft.

53 EXT. SPACE - ANGLE - ENTERPRISE 53

The ship is seen in her shining glory above Earth, framed against a full moon. The approaching Galileo is dwarfed by the magnificent starship.

54 INT. GALILEO 54

Kirk gazes fondly at Enterprise.

KIRK

"... and all I ask is a tall ship and a star to steer by."

McCOY

Melville.

SPOCK

John Masefield.

McCOY  
Are you sure about that?

SPOCK  
I am well-versed in the classics, Dr.

McCOY  
(cantankerous)  
Then how come you don't know "Row Your  
Boat?"

Spock raises an eyebrow.

55 INT - ENTERPRISE - CONTROL BOOTH OVERLOOKING THE LANDING BAY 55

A crewman watches a graphic of the approaching shuttlecraft.

UHURA'S VOICE  
Ready for landing maneuver. Enterprise,  
you have control.

SULU'S VOICE  
Roger, Galileo 5. Open by door. Transfer  
power to the tractor beam.

56 EXT. ENTERPRISE - FAVORING LANDING BAY 56

Bay doors open to receive Galileo. The tractor beam locks on to the shuttlecraft and slowly pulls her inside. It's a delicate maneuver. Even with wings retracted, the Galileo clears the door with only a few feet on either side.

57 CONTROL BOOTH OVERLOOKING LANDING BAY 57

The crewman operates the controls.

58 BAY AND STAGING AREA 58

The shuttlecraft comes in for a smooth landing. Its side hatch opens to allow Kirk and company to exit. There's no one to greet them, just a few crewmen scurrying around. Scotty appears. He may be exhausted and covered with grime but he's in his element.

SCOTTY



All I can say is they don't make 'em like they used to.

KIRK  
You told me you could have the ship operational in two weeks. I gave you three. What happened?

SCOTTY  
I think you gave me too much time, Captain.

KIRK  
(hiding a smile)  
Very well, Mister Scott. Carry on.

SCOTTY  
Aye, sir. No rest for the weary.  
(shouting to some  
unfortunate crewman)  
How many times do I have to tell you?  
The right tool for the right job...

Camera follows Kirk into the turbolift where Spock, McCoy and Uhura await.

MCCOY  
(indicating Scotty)  
I don't think I've ever seen him happier.

ELEVATOR VOICE  
(badly slurred)  
Level please.

KIRK  
Bridge, I hope.

Turbolift doors close with a grinding sound. Kirk, Spock, McCoy and Uhura are carried upward.

KIRK  
(to Spock; casually)  
I could use a shower.

SPOCK  
Yes.

A surprised reaction from Kirk.

CUT TO:

59 INT. ENTERPRISE - BRIDGE 59

Computers come to life. Screens activate.

60 ANGLE - TURBOLIFT 60

A whoosh but only half the automatic door slides open. The other half is stuck. Kirk must manually force it open to enter the Bridge.

KIRK

Doesn't anything work on this ship?

YEOMAN

Captain on the Bridge.

AN ATTRACTIVE YEOMAN comes forward with the jacket of Kirk's uniform. He shrugs off his camping jacket to reveal a "Go Climb A Rock" t-shirt underneath. Uhura and Spock go to their stations. McCoy shakes his head at the noisy, messy Bridge.

McCOY

Starfleet's got some nerve sending us out in this condition. Why, the ship's a virtual ghost town.

UHURA

Ready for Starfleet transmission.

KIRK

(raising his voice)

Could we have a little quiet, please?

(work and noise stop

at once)

Thank you.

(to Uhura)

On screen, Commander.

61 INTERCUT WITH BRIDGE VIEWSCREEN 61

Kirk is still fiddling with his buttons as the face of THE STARFLEET COMMANDER appears. Behind the Commander, images and data. The image is shaky at first.

COMMANDER

Am I on?

KIRK

Bob?

COMMANDER

Enterprise, this is Starfleet Operations.

(peers uncertainly)

Jim...? You're dressing rather informally, I see.

KIRK

You caught me on my way to the shower.

COMMANDER

Understand, sorry to interrupt your shore leave but look, we've got a dangerous situation on Nimbus III.

KIRK

(ironic)

On "the planet of Galactic Peace?"

COMMANDER

The same. From what we can make out, a terrorist force has captured the only settlement and taken hostages of the Klingon, Romulan and Federation consuls. Now I know Enterprise isn't completely up to specs...

KIRK

Will all respect, Enterprise is a disaster. There must be other ships in the quadrant...

COMMANDER

Other ships, no experienced commanders. Captain... I need Jim Kirk.

KIRK

Go ahead, Bob.

COMMANDER

Your orders are to proceed to Nimbus III, assess the situation, and avoid confrontation if possible. But, above

all, you've got to get those hostages out safely.

KIRK  
Have the Klingons responded?

COMMANDER  
No, but you can bet they will.

Kirk addresses his expectant crew.

KIRK  
(continuing)  
I'm afraid the ship's problems will have to be solved en route. Since we're undermanned, I'm counting on each of you to give his best. End of speech, let's get to work. Mister Sulu, plot course to Nimbus III.

SULU  
Aye, sir. Plotted.

McCoy sidles over to Kirk.

MCCOY  
If you ask me, Jim, and you haven't, this is a terrible idea. We're bound to bump into the Klingons and they don't exactly like you.

KIRK  
The feeling's mutual. Engine room.

SCOTTY'S VOICE  
Scotty here.

KIRK  
We'll need all the power you can muster, Mister.

SCOTTY'S VOICE  
Dinna you worry, Captain. We'll beat those Klingon devils even if I have to get out and push.

KIRK  
I'll keep your offer in mind, Mister Scott. Best speed, Mister Sulu.

Kirk settles into his command chair. He shifts uncomfortably.

McCOY  
What's wrong, Jim?

KIRK  
I miss my old chair.

62 EXT. SPACE - ANGLE - ENTERPRISE 62

Enterprise edges away from the moon at impulse power. Then, like she was fired from a slingshot, the ship warps into space.

CUT TO:

63 ANOTHER PART OF THE GALAXY 63

The Bird of Prey slices through the fabric of space headed for Nimbus III.

64 INT. BIRD OF PREY - BRIDGE 64

Klaa paces his deck like a restless buccaneer, eager for confrontation. Vixis approaches.

VIXIS  
(We've just intercepted an encoded message on the Federation frequency. The Starship Enterprise has been dispatched to Nimbus III.)

KLAA  
(Enterprise? That's Kirk's ship.)

Klaa's eyes flash with excitement. This news is too good to be true.

VIXIS  
("There will be no peace as long as Kirk lives." Our Empire's highest bounty has been placed on his head.)

KLAA  
(James T. Kirk -- I've followed his career since I was a boy. A man to admire... and hate. If I could defeat

Kirk...)

VIXIS  
(... you would be the greatest warrior  
in the galaxy.)

This fact isn't lost on Klaa.

KLAA  
(Maximum speed!)

The crew hops to it. Klaa turns to Vixis and gives her  
the chest thumping Klingon salute.

KLAA  
(Success!)

Vixis passionately returns the gesture.

VIXIS  
(Success... my captain.)

CUT TO:

65 EXT. SPACE - ANGLE - ENTERPRISE

65

As she sails toward the Neutral Zone.

KIRK'S VOICE  
Captain's Log, Stardate Eighty Four --  
(the recording malfunctions)  
Try again, Captain's Log, Stardate  
Eighty --  
(recording malfunctions again)  
Forget it.

66 INT. ENTERPRISE - BRIDGE

66

Uhura addresses Kirk from her station.

UHURA  
Captain, we're receiving the hostage  
information you requested.

KIRK  
On screen.

Spock and McCoy come forward to watch.

The screen comes to life and fizzles out. Then pops back on. Factual information, photographs, film and visual illustrations depict the background of the three hostages.

KIRK

Not General Korrd.

SPOCK

The same. He has apparently fallen out of favor with the Klingon High Command. His appointment to Nimbus III appears to be a form of banishment.

KIRK

(fondly)

Korrd's military strategies were required learning when I was a cadet at the Academy. When they put me out to pasture, I hope I fare better than Korrd.

McCOY

This must be the hostage tape.

A tape of poor quality. Image and sound come and go. A static shot of Caithlin Dar, flanked by Talbot and Korrd. Unlike the lively girl of the first scene, Caithlin is now restrained, dazed. Talbot and Korrd are also strangely subdued. In the b.g. we can see several of Sybok's soldiers brandishing weapons.

SPOCK

Their weapons appear to be extremely primitive.

CAITHLIN

At fourteen hundred hours we willingly surrendered ourselves to the forces of the Galactic Army of the Light. At this moment, we are in their protective custody. Their leader assures us that we will be treateds humanely as long as you co-operate with his demands. I believe his sincerity. He requests that you send a Federation starship to

parlay for our release. Be assured we are in good health...

McCOY  
(scoffing)  
Hostage mentality if ever I saw it.

CAITHLIN  
... and would appreciate your immediate response.

Sybok looms into shot, blocking the captives.

SYBOK  
I deeply regret this desperate act but these are desperate times. I have no desire to harm these innocents but do not put me to the test. I implore you to respond within twenty-four hours.

End of transmission. Spock strides to Uhura's console. He backwinds the tape and freeze frames on Sybok's face. It's blurry, indistinct. Spock is transfixed by the image.

KIRK  
(concerned)  
What is it, Spock? You look like you've just seen a ghost.

SPOCK  
Captain... perhaps I have.

Spocks turns and exits.

CUT TO:

68 EXT. DEEP SPACE - ANGLE - ENTERPRISE 68

As the ship comes past camera, we move in on a single window in the forward area of the dish.

69 INT. ENTERPRISE - FORWARD OBSERVATION ROOM 69

A vast area designed for contemplation. The most arresting feature is an antique ship's wheel -- the kind Horatio Hornblower might have steered. The wheel stands in front of tall curving windows that offer an impressive space vista.



Spock is beside the wheel, staring at the stars, lost in thought. In his mind he hears A DISTANT VOICE FROM THE PAST.

VOICE

I will find Sha Ka Ree...

Kirk and McCoy enter with urgency and approach Spock, interrupting his reverie. Throughout the following, Spock continues to stare thoughtfully at the stars.

KIRK

Spock, what is it? Do you know this Vulcan?

SPOCK

I cannot be sure.

KIRK

But he does seem familiar.

SPOCK

He reminds me of someone I knew in my youth.

MCCOY

Why, Spock, I didn't know you had one.

SPOCK

I do not often think of the past.

KIRK

(gently)

Spock, who is it he reminds you of?

SPOCK

(through the haze of memory)

There was a young student... exceptionally gifted... possessing great intelligence. It was assumed that one day he would take his place amongst the great scholars of Vulcan. But he was a revolutionary.

KIRK

What do you mean?

SPOCK  
The knowledge and experience he sought  
were forbidden by Vulcan belief.

KIRK  
Forbidden?

SPOCK  
He rejected his logical upbringing  
and embraced the animal passions of  
our ancestors.

KIRK  
Why?

SPOCK  
He believed that the key to self-  
knowledge was emotion... not logic.

McCOY  
Imagine that. A passionate Vulcan.

SPOCK  
When he encouraged others to follow  
him, he was banished from Vulcan,  
never to return.

KIRK  
(studying Spock)  
Fascinating.

UHURA'S VOICE  
Captain to the Bridge.

KIRK  
On my way.

Kirk and McCoy head for the exit. Kirk hesitates on the  
threshold. He looks back into the room. Spock is still  
at the window, lost in thought.

KIRK  
(continuing)  
Spock...?

Spock snaps out of it. He hurries to join Kirk.

SPOCK  
Coming, Captain.

CUT TO:

70 EXT. SPACE - NIMBUS III 70

That imposing ball of rock.

SULU (O.S.)  
Approaching Nimbus III.

71 INT. ENTERPRISE - BRIDGE 71

This time it's the other half of the turbolift door that fails to open. Kirk shoves it open so that he, Spock and McCoy can enter.

Nimbus III is on the viewscreen.

UHURA  
Hailing frequencies open.

KIRK  
(taking his seat)  
Standard orbit, Mister Sulu.

UHURA  
Captain, we're receiving a transmission from Paradise City. They demand to know our intentions.

KIRK  
Respond with static. Let them think we're having difficulty. It wouldn't be far from the truth.

UHURA  
(into her speaker)  
Paradise City, can you boost your power? We are barely receiving transmission.

KIRK  
Any sign of Klingon vessels?

SPOCK  
Scanning.

KIRK  
Transporter room. Status.

72 INT. TRANSPORTER ROOM

72

Scotty, hard at work.

SCOTTY

Scotty here, Captain. Transporter still inoperative. Even if we could lock on to the hostages, we canna beam them up.

BACK TO SCENE.

KIRK

Then we'll have to get them out the old fashioned way.

SPOCK

Klingon vessel now entering quadrant. Bird of Prey. Estimating 1.0 hours until her weapons come to bear.

KIRK

Damn.  
(as he rises)  
Let's move.

CUT TO:

73 EXT. NIMBUS III - PARADISE CITY - NIGHT

73

Its walls and craggy structures loom against the planet's twin moons.

74 INT. SALOON

74

Tables and chairs have been cleared aside. A single figure stands before an old-fashioned communications screen. It's Sybok, waiting with great patience.

UHURA'S VOICE

Paradise City, this is the Starship Enterprise.

SYBOK

(pleased)  
A Federation ship.

An image flickers and takes hold on the screen. We see the Bridge of the Enterprise. The command chair swings around and reveals its occupant to be Chekov.

CHEKOV

This is Captain Pavel Chekov speaking. You are in violation of Neutral Zone treaty. I advise you to release your hostages at once or suffer the consequences.

Sybok regards Chekov with a calm smile.

SYBOK

Your threats amuse me, Captain Chekov. What consequences did you have in mind?

CUT TO:

75 EXT. SPACE - NIMBUS III 75

The shuttlecraft Galileo 5 streaks toward the planet's surface deploying wings as it enters the atmosphere.

76 INT. GALILEO 76

Low Level combat lighting. Sulu occupies the pilot's seat. Nearby are Uhura and seven Enterprise crewmen. Kirk and Spock are huddled over a graphics screen. They are dressed in field uniform. Phasers and transparent shields have been dispensed.

SPOCK

Their scanning systems are primitive but effective. I recommend we land here co-ordinate Eight Five/ Six Three.

KIRK

That puts us pretty far away from Paradise City.

SPOCK

To land any closer would be to risk detection.

KIRK

Mister Sulu... execute.

77 EXT. DESERT - NIGHT 77

The shuttlecraft swoops out of the dark sky and skims the surface of Nimbus III.

78 INT. GALILEO 78

Kirk and Spock are side by side. Kirk buckles himself in, then notices that Spock is lost in thought has not buckled up. Kirk leans over and buckles Spock's belt for him.

KIRK  
You okay, Spock?

SPOCK  
I am fine, Captain.  
(trying to reassure  
him)  
Damn fine.

Kirk wonders.

79 EXT. PARADISE CITY 79

Its lights are tiny specks in the dark desert landscape as the Galileo comes in for a landing some distance away.

80 INT. SALOON 80

Chekov addresses Sybok from the communication screen.

CHEKOV  
Even as we speak, a Klingon warship is on its way. We estimate arrival within the hour.

SYBOK  
I imagine the Klingons will be quite angry.

CHEKOV  
You are a master of understatement. They're likely to destroy the planet.

SYBOK  
Then its fortunate I have you and your starship to protect me. In

the meantime, Captain, I instruct you and your first officer to beam down to my co-ordinates.

CHEKOV  
(playing for time)  
We will be happy to beam down but first we must have certain assurances.

SYBOK  
(weakly)  
Name them.

CUT TO:

81 EXT. NIMBUS III - DESERT - NIGHT 81

Galileo lies behind a dune. The lights of Paradise city are glimpsed over the rise, a mile off.

82 ANGLE - GALILEO 82

The crewmen all spill out, lining up in formation, clutching their rifles and shields. Kirk and Spock scramble up the side of the dune and scan the distant outpost with night vision binoculars. There's nothing between them but flat expanse.

SPOCK  
At footspeed I estimate the journey to Paradise City at 1.2 hours.

KIRK  
We don't have 1.2 hours.  
(looking O.S.)  
Wait a minute...

83 KIRK'S POV - THROUGH BINOCULARS 83

A tiny oasis in the near distance.

CUT TO:

84 EXT. OASIS - NIGHT 84

A BAND OF RAGTAG SOLDIERS gather around a campfire. They are six in number, all men, members of Sybok's force. They are heavily robed to retard the night

chill. They chat and drink. Nearby, their horses sip from a meager spring.

A woman's song floats out of the darkness -- soft and mysterious, seductive. The soldiers look at each other in surprise, then rise en masse to seek the source of the singing. One of them points O.S. with excitement.

85 THEIR POV 85

In the distance, atop a dune and silhouetted against the low hanging twin moons... a female! But not just any female. This siren undulates as she sings, moving sensuously.

86 CLOSER SHOT 86

It's Uhura.

87 THE SOLDIERS 87

Drawn like moths to a flame. They stumble over each other to get a closer look, climbing on hands and knees up the steep dune where Lorelei Uhura waits at the top.

88 ANGLE FROM BELOW 88

The slaving soldiers have almost reached the summit when they hear whinnies from their horses. The soldiers tear their eyes away from Uhura and look back to camp.

89 OASIS 89

The Enterprise crew is rounding up the horses.

90 SOLDIERS 90

They turn back to Uhura who towers above them, a phaser in each hand.

UHURA

I've always wanted to play to a "captive" audience.

Armed Enterprise crewmen enter shot to back her up.

CUT TO:



91 EXT. DUNES - NIGHT 91

Snarling horses pound over a rise, sending sand in all directions. Riders hurtle past camera with flowing capes and cowled faces. Ahead of them, Paradise City. Behind them, the desert -- a sea of darkness.

92 ANGLE - KIRK AND SPOCK 92

Kirk rides with determination, his face nearly hidden behind a burnoose. He looks over at the rider beside him. It's Spock, bouncing stiffly on the saddle, doing all he can to hang on.

KIRK

Spock.

SPOCK

Yes, Captain?

KIRK

(can't resist)

Be one with the horse.

93 EXT. PARADISE CITY GATE 93

Armed sentries watch from the walls as the scruffy band of horsemen cross the desert. J'onnn, Sybok's convert appears, looking concerned.

J'ONNN

It's our look-out party. Open the gate.

The huge iron gate wings open.

94 ANGLE - THE HORSEMEN 94

They gallop at full tilt, lead by Kirk. He shouts frantically to the sentries.

KIRK

Federation soldiers -- about a mile behind us! Close the gate!

As Kirk and his party gallop through, the gate is closed behind them.

95 INT. PARADISE

95

Kirk and the company rein their horses to a stop. Much movement and confusion. He shouts to J'onn and the soldiers on the walls.

KIRK

There's more than a hundred of them!  
Fortify the walls!

J'onn and the soldiers turn their attention to the desert and prepare themselves for the confrontation.

96 MAIN STREET

96

As soldiers rush past them to defend the walls, Kirk and company coax their horses toward the saloon at the end of the street. They ride slowly, not wanting to attract any more attention than they have. Occasionally a crewmember drops away from the group and dismounts taking a position where he can lay down cover for the eventual escape.

97 ANGLE - THE HORSEMEN

97

Kirk's eyes sweep around. There are soldiers on most of the rooftops, heavily armed and dangerous looking.

KIRK

(urgent whisper)

Spock.

Spock hides a tri-corder in his lap.

SPOCK

Hold your horse, Captain. I am scanning.

(indicating the saloon)

The hostages are in the structure just ahead.

Hiding it from view, Kirk raises a communicator to his lips.

KIRK

Galileo, this is Strike Team. Start your run.

UHURA'S VOICE

Aye, sir. On my way.

98 GATE

98

While the others watch the desert, J'onn turns to watch the horsemen.

J'ONN  
(suspicious)  
Where are they going?

J'onn rushes to the big spotlight anchored on the wall. He wings its bright beam in the direction of the horsemen.

99 STREET

99

Spock and his tri-corder and Kirk and his communicator are revealed as the light sweeps across him. Kirk and the others turn and react to the light, realizing that the jig is up.

KIRK  
(shouting)  
Phasers on stun! Get rid of the  
mounts! Sulu, take out that light!

The crewmen dismount and whip out the phaser rifles they've hidden under their robes.

100 ANGLE - SULU

100

Sulu spurs his horse and charges the spotlight as pebbles fired from the enemy's crude weapons whiz around them like angry hornets. He gallops toward the blinding light, raises his phaser and with an expert shot, blows it to bits. The street goes dark, lit now by neon and the flash of gunfire and phasers.

101 SERIES OF SHOTS

101

The soldiers on the walls and rooftops open fire with their crude weapons. The Enterprise crewmen fight back from strategic positions along the street, expertly picking off the enemy and using their transparent shields to repel the volley of pebbles.

102 INT. SALOON

102

Sybok reacts to the gunfire.

SYBOK  
What's going on?

CHEKOV  
I instruct you to surrender at once.  
You are under attack by superior  
Federation forces.

SYBOK  
(angered)  
Do you realize what you've done? It  
wasn't bloodshed I was after.

Sybok turns and strides out of the room, his robes  
swirling around him.

CHEKOV  
(on the screen)  
Wait! Come back!

103 EXT. STREETS OF PARADISE - A SERIES OF SHOTS 103

A symphony of smoke and rapid gunfire. Dizzying action.  
Running figures. Stampeding horses.

104 ANGLE - KIRK 104

He charges his horse in the direction of the saloon,  
clenching the reins with one hand and firing his  
phaser with the other. Enemy soldiers scatter in his  
wake.

105 ANGLE - SPOCK 105

The Vulcan dismounts. As he heads for the saloon AN  
ENEMY SOLDIER leaps from a balcony, landing squarely  
in the saddle of Spock's horse. Armed with a sword  
the Soldier urges the steed forward to trample Spock.  
As Spock turns in response, the Soldier rears the  
horse up on its hind legs. Hooves threaten to pummel  
Spock into hamburger.

Spock calmly reaches up and presses his fingers into  
the horse's neck, executing a Vulcan nerve pinch.  
The horse collapses at Spock's feet. The rider  
stumbles off, gapping at disbelief at the Vulcan.  
Spock arches an eyebrow at him. The rider turns and

runs like hell.

106 ANGLE - KIRK 106

He thunders up the steps of the saloon on horseback. Kirk swings down and stuns a soldier with a phaser blast.

107 EXT. ROOFTOP 107

Sybok's soldiers set up a multiple pipe weapon cranked like a Gatling gun. Like the other weapons it uses pebbles for bullets. One of them catches an Enterprise crewman in the leg. He goes down.

108 ANGLE - McCOY 108

The doctor rushes to the wounded crewman who clutches his leg. McCoy drags him to safety and digs into his kit.

McCOY

I haven't seen a wound like that since med school. These people are savages.

McCoy passes an instrument over the wound that emits a healing ray and effects the pebble. The crewman flexes his leg. All better. McCoy gives the pebble to the crewman.

McCOY

Here's a souvenir.  
(warning)  
Stay off that leg for at least two minutes.

109 INT. SALOON 109

Dark and empty. Phaser drawn, Kirk cautiously makes his way across the room when, with a sudden hiss, the Dancing Catwoman leaps over the bar and pounces on his back. As she claws at him, Kirk twirls her around in an "airplane spin" and throws her the length of the room. The Catwoman lands in the "pool" table, sending up waves of water that soak the walls.

110 ANGLE 110

Spock enters and reacts to the unconscious Catwoman

as Kirk blasts open the door to the back room. Caithlin, Korrd and Talbot look up in surprise. Kirk breathes a sigh of relief.

KIRK

Thank God.

Spock appears at Kirk's side as Kirk signals for the Hostages to follow them. But the hostages confound them by pointing three crude pistols at their heads.

KIRK

(continuing)

What the --

CAITHLIN

Please co-operate.

TALBOT

(quite sobor)

Would you mind handing over those weapons?

111	OMITTED	111
115		115
116	EXT. PARADISE - WIDE SHOT	116
	The shuttlecraft has landed and been captured. Sybok's soldiers shout their victory from the gates and rooftops. Others swarm into the street.	
117	STREET	117
	Kirk and Spock are marched out of the saloon by the hostages. The rest of the Enterprise crew is herded together.	
118	ANGLE	118
	Sybok appears from behind the shuttlecraft to thunderous cheers. The soldiers shout his name.	

SYBOK

(above their cheers)

Well done, my friends. Well done.

As the cheers begin to die, Spock detaches himself

from Kirk and McCoy. In Vulcan he calls to Sybok whose back is turned.

SPOCK  
Qual es tu... Sybok?

Silence. Sybok cocks his head to one side. For the first time we see him vulnerable. He's afraid to turn and look. The voice... the question... It couldn't possibly be who he thinks it is. Or could it?

SPOCK  
Qual es tu?

Now Sybok knows he's not dreaming. He pivots and confronts Spock across a distance of several yards. Soldiers move away, clearing a path between the two Vulcans.

SYBOK  
(a choke of emotion)  
Spock...

J'onn reacts with amazement.

SYBOK  
(continuing; as he  
rushes forward)  
Spock!

Sybok opens his arms to embrace his fellow Vulcan but Spock will have none of it. He raises his hand -- a stop sign. Sybok stops short, hurt and confused.

They regard each other. Spock is without emotion, all business. It dawns on Sybok that this is not out of character for Spock. Sybok smiles.

SYBOK  
Still tight-assed...

It's clear Sybok is trying to force an emotional reaction from Spock. But Spock refuses to fall into his trap.

SYBOK  
(continuing)  
Spock, it's me. It's Sybok. You've

finally caught up with me. Isn't there anything you want to say?

SPOCK

Yes.

SYBOK

(a beat)

Well?

SPOCK

You are under arrest for violating seventeen counts of Neutral Zone treaty.

Sybok is incredulous. There must be a hundred guns pointed at Spock's heart. Sybok can't help it. He chuckles. The chuckle becomes a full rich laugh. The soldiers join in and soon their laughter is ringing through Paradise.

SYBOK

Why, Spock, you've developed a sense of humor after all.

SPOCK

It was not my intention to amuse you. These are serious charges. If you surrender now --

SYBOK

I'm sorry, Spock, but I can't surrender now. I'm not through violating Neutral Zone treaty. In fact, I'm just getting started. And for my next violation, I intend to steal something... something very big.

J'onn and several soldiers chuckle knowingly. Spock seems bewildered.

SYBOK

(continuing)

I must have your starship.

KIRK

(stepping forward as he realizes)



You started this to get your hands  
on my ship?

Sybok regards Kirk in his grubby commando outfit.

SYBOK

Who are you?

KIRK

James T. Kirk -- Captain of the  
Enterprise.

SYBOK

But I thought Chekov...  
(realizing)

I see. Very clever, Captain.  
(turning to Spock with  
excitement)

Spock, it would appear you've been  
given a second chance to join me.  
What do you say?

SPOCK

I am a Starfleet officer.

SYBOK

Then I'll take the ship without  
your help.

CUT TO:

119 EXT. SPACE - ANGLE - ENTERPRISE

119

Waiting. Vulnerable.

120 INT. ENTERPRISE - BRIDGE

120

Chekov, Scotty and a tense crew.

SCOTTY

Shuttle en route.

CHEKOV

Position, Bird of Prey?

SCOTTY

(concerned)

Closing.

121 EXT. SPACE - ANGLE - BIRD OF PREY 121

The Klingon ship approaches Nimbus III.

122 INT. BIRD OF PREY - BRIDGE 122

Klaa and Vixis react to Enterprise on their viewscreen.

VIXIS  
(Stealth approach. Slow to one  
quarter impulse power. Prepare to  
cloak.)

A klaxon sounds. The bridge is bathed in red light.

KLAA  
(continuing)  
(Engage cloaking device.)

123 EXT. SPACE - ANGLE - BIRD OF PREY 123

The ship distorts and becomes invisible.

124 INT. ENTERPRISE - BRIDGE 124

Scotty reacts to a monitor screen.

SCOTTY  
Mister Chekov, I've lost the Bird  
of Prey. She must've cloaked.

CHEKOV  
Raise shields.

SCOTTY  
But the shuttle --

CHEKOV  
(in charge)  
Do it.

Scotty punches in commands. On his graphics screen a  
series of dots wink on around an outline of the ship.

125 EXT. SPACE - ANGLE - GALILEO 125

Slowly heading back to the ship. Enterprise is in  
the far distance.

Kirk, Spock and McCoy are guarded by J'onn and a select handful of Sybok's soldiers. Sulu and Uhura pilot the craft while Sybok confers with Caithlin and Korrd. The remainder of the Enterprise crew has been left behind on Nimbus III.

Talbot informs Kirk of the plan.

TALBOT

Once we've taken control of your vessel, we'll bring up the rest of our followers.

KIRK

(scoffing)

The Klingons are out there. We'll be lucky to get back to the ship ourselves.

They are interrupted by Chekov's voice on the radio.

CHEKOV'S VOICE

Galileo, this is Enterprise. Condition red alert. Bird of Prey approaching -- she is cloaked. Raising shields. Recommend Galileo find safe harbor until situation secure. Acknowledge.

Sulu and Uhura turn to Kirk for instruction.

SYBOK

No reply. Remain on course.

KIRK

Sybok, listen to me. For this craft to enter the landing bay, Enterprise must lower shields and activate the tractor beam. To bring us inside and then re-raise the shields will take...

SPOCK

Exactly 15.5 seconds.

KIRK

An eternity during which we'll be

vulnerable to a Klingon attack.  
Korrd -- you tell him.

KORRD  
He speaks the truth. If my people  
have cloaked then they intend to  
strike.

SYBOK  
We cannot turn back.

KIRK  
Then let me do something.

Sybok regards Kirk with suspicion. He turns to Spock,  
the only one he can trust.

SPOCK  
You must allow us to act.

SYBOK  
Very well.  
(to Kirk)  
Do what you must -- but no more.

Kirk punches a button on the console.

KIRK  
Enterprise, this is Galileo.

127 INT. BIRD OF PREY

127

The Klingons have been monitoring the exchange  
between Enterprise and Galileo.

KLAA  
(Kirk! He's on the shuttlecraft!  
Alter attack course!)

128 INT. GALILEO

128

KIRK  
Understand your situation, Enterprise,  
but are unable to return to planet.  
Stand by to execute  
(pulling a name out  
of the air)  
Emergency Landing Plan -- B.

129 INT. ENTERPRISE BRIDGE

129

Chekov and Scotty exchange confused looks.

CHEKOV  
(aside to Scotty)  
What's Emergency Landing Plan B?

SCOTTY  
I dinna have a clue.

KIRK'S VOICE  
B as in "barricade."

SCOTTY  
(alarmed)  
He canna be serious.

130 EXT. SPACE - ANGLE - ENTERPRISE AND GALILEO

130

The shuttle draws closer.

131 INT. GALILEO

131

Enterprise looms through the windshield

KIRK  
(to Sybok)  
In order to lower and raise shields  
as quickly as possible, we're going  
to forego the tractor beam and fly  
in manually.

MCCOY  
(horrified)  
Manually?

SYBOK  
(to Sulu)  
How often have you done this?

SULU  
Actually, it's my first attempt.

Sybok looks at Kirk in amazement. Kirk smiles uneasily  
and indicates Sulu.

KIRK  
He's good. Really.

(then)  
 Scotty, on my mark -- open bay doors.

132 EXT. ENTERPRISE - FANTAIL 132  
 With agonizing slowness, the bay doors begin to open.

133 INT. BIRD OF PREY - BRIDGE 133  
 KLaA flexes his itchy trigger finger and peers into his view scope.

134 KLAA'S POV - VIEW SCOPE 134  
 The shuttlecraft swims into the target crosshairs.

KLAA  
 (Stand by to de-cloak for firing.)

135 INT. GALILEO 135  
 KIRK  
 Kirk to Scotty -- lower shields!

136 INT. ENTERPRISE - BRIDGE 136  
 Scotty punches in commands.

SCOTTY  
 Lowering shields...

On Scotty's graphic screen, the dots wink out around the outline of the ship. Enterprise is now vulnerable.

137 EXT. GALILEO 137  
 The Klingon ship is sighted.

UHURA  
 Bird of Prey bearing one zero five mark two.

KIRK  
 Go, Sulu.

Sulu hits the aft thrusters and the shuttle roars to life.

138 OMITTED 138

139 EXT. SPACE - ANGLE - ENTERPRISE AND GALILEO 139

The shuttlecraft takes off with a tremendous kick. Like it was fired from a slingshot, the tiny craft closes the gap between itself and Enterprise at alarming speed. But the bay doors -- they haven't opened wide enough yet. Just when it looks like Galileo will pulp itself on the fantail, she banks ninety degrees.

140 INT. ENTERPRISE - LANDING BAY 140

Galileo negotiates the narrow opening by coming on its side. It skids down the runway, showering sparks all the way, unable to stop. To our surprise a cargo net pop up to keep it from crashing into the retaining wall.

141 INT. GALILEO 141

As the shuttle recoils against the net, passengers are thrown about like rag dolls. Lights blow out and instrument panels explode.

142 INT. BIRD OF PREY - BRIDGE 142

Klaa gapes in surprise. The target has zoomed out of his sights.

KLAA  
(Bear on Enterprise.)

143 INT. ENTERPRISE - BRIDGE 143

SCOTTY  
They're in!

CHEKOV  
Transfer power to the warp drive.  
Warp speed now!

144 INT. BIRD OF PREY - BRIDGE 144

VIXIS  
(Enterprise targeted.)

KLAA  
(Firing!)

Klaa squeezes the trigger.

145 EXT. SPACE - ANGLE - ENTERPRISE 145

One moment she's there, the next she's gone in a flash of blinding light. Klaa's shot goes into the void.

146 INT. BIRD OF PREY - BRIDGE 146

Klaa reacts with amazement to Enterprise's sudden departure.

KLAA  
(Track her course!)

As Vixis and the crew hop to it, camera pushes in on Klaa who throws off his gunner's rig, unable to hide his admiration for Kirk's cleverness.

KLAA  
(to himself)  
(He's good.)

147 INT. ENTERPRISE - LANDING BAY 147

The badly-damaged Galileo lies smouldering on its side.

148 INT. GALILEO 148

In the smoking wreckage, passengers have been flung everywhere. No one's been killed but all are dazed or unconscious. Sybok and Kirk come to simultaneously. But before Kirk can act, Sybok snatches up a primitive shooting weapon and aims it at him.

SYBOK  
We must change course at once.

KIRK  
(crafty)  
I'll take you to the Bridge.

149 INT. LANDING BAY 149

The Galileo's back hatch blows open, emitting a cloud of smoke along with Kirk and Sybok. As Sybok steps down behind him, Kirk whirls and grabs for the weapon. The two men struggle and tumble across the landing bay floor.



Kirk is no match for the Vulcan's superior strength but he fights with everything he's got. He manages to knock the weapon from Sybok's hand. It skitters across the floor and stops at the feet of Spock who has emerged from the shuttle.

Spock looks down at the weapon, then back to Kirk whom Sybok is rendering helpless with one hand. With his incredible strength, Sybok forces Kirk to the floor.

KIRK  
(in pain)  
Spock... pick it up!

Spock obediently picks up the weapon like it was a distasteful object. Kirk collapses on the floor, conscious but no longer able to fight. Sybok faces Spock.

SPOCK  
Sybok, you must surrender.

SYBOK  
(approaching Spock)  
Spock, you can't stun me with that weapon and I've always been stronger than you. I'm afraid you'll have to kill me.

Spock raises the weapon as Sybok advances.

KIRK  
(desperate)  
Spock -- shoot him!

But Spock can't shoot. The emotional price is too great. He lowers the weapon in shame and defeat. Sybok takes it from him with a smile.

SYBOK  
For a moment... I thought you might actually do it.

Sybok's soldiers emerge from the wreckage of the

shuttle with McCoy. The doctor hurries to Kirk and helps him to his feet. Kirk, in pain and betrayed, glares at Spock who cannot meet his eyes.

Sybok turns to J'onnn. He indicates Kirk and McCoy.

SYBOK

Put these two in the Brig. Spock will accompany me to the Bridge.

SPOCK

(finding his voice)

I will not.

SYBOK

(a long pause)

Then you must join them.

J'onnn and several other soldiers march Kirk, Spock and McCoy out.

152 ANGLE - LANDING BAY CONTROL BUBBLE 152

Scotty witnesses the action on the deck below. Fortunately, no one sees him. He steps back into the shadows.

153 ANGLE - LANDING BAY 153

Caithlin, Korrd and Talbot emerge from the shuttle with Sulu and Uhura in tow.

KORRD

These two will be useful

Uhura and Sulu are defiant. Sybok approaches them.

SYBOK

Give us a moment alone.

CAITHLIN

(to Uhura and Sulu)

Don't be afraid.

CUT TO:

154 INT. BRIG 154

Kirk, Spock and McCoy are shoved into a cell by J'onnn. Phaser beam bars materialize to contain them. Kirk is

enraged.

KIRK  
Dammit. God dammit!

SPOCK  
Captain, what I have done --

KIRK  
What you have done is betray every  
man on this ship.

SPOCK  
Worse. I have betrayed you. I do  
not expect you to forgive me --

KIRK  
Forgive you? I ought to knock you  
on your goddamn ass!

SPOCK  
If you think that will help.

MCCOY  
You want me to hold him, Jim?

KIRK  
You stay out of this!  
(to Spock)  
Why, Spock? All you had to do was  
pull the trigger.

SPOCK  
If I had pulled the trigger, Sybok  
would be dead.

KIRK  
I ordered you to defend your ship.

SPOCK  
You ordered me to kill my brother.

KIRK  
The man may be a fellow Vulcan,  
but that's no reason --

SPOCK  
(cutting him off)  
You did not hear me, Captain.

Sybok, too, is a son of Sarek.

Kirk and McCoy can't believe it.

KIRK  
He's your brother brother?  
(flustered)  
You made that up.

SPOCK  
I did not.

KIRK  
Sybok couldn't possibly be your  
brother because I know for a fact  
that you don't have a brother.

SPOCK  
Technically, you are correct. I  
do not have a brother.

KIRK  
You see?

SPOCK  
I have a half brother.

KIRK  
(suddenly weary)  
I need to sit down.

MCCOY  
Let me get this straight. You and  
Sybok have the same father but  
different mothers.

SPOCK  
That is correct. Sybok's mother  
was a Vulcan princess. After her  
death, Sybok and I were raised as  
brothers.

KIRK  
But why didn't you tell us this  
before?

SPOCK  
I was not prepared to discuss...  
matters of a personal nature. For

that I am sorry.

KIRK  
(still fuming)  
He's sorry. Well, I guess that makes everything all right, doesn't it?

McCOY  
Quit it, Jim. Spock couldn't kill his brother any more than he could kill you. If you want to punish him for what he's done, why don't you throw him in the Brig?

Kirk's anger burns itself out.

McCOY  
(continuing)  
Besides we've got bigger problems to deal with. Like how we're going to get out of here.  
(a beat; turning to Spock)  
I'll say one thing, Spock. You never cease to amaze me.

SPOCK  
Nor I myself.

CUT TO:

155 INT. ENTERPRISE - BRIDGE

155

Door whoosh open to admit Uhura and Sulu. Chekov, in the command chair, stands to greet them.

CHEKOV  
I was beginning to worry. Where is the Captain?

Sybok enters, followed by the hostages and several armed soldiers. Chekov looks at Uhura and Sulu in confusion. They, like the hostages, are smiling warmly -- converts to Sybok's cause.

UHURA  
It's all right, Pavel. Sybok will explain everything.

Sulu moves past Chekov and takes his seat at the helm. He punches in commands.

CHEKOV  
Sulu, what are you doing?

SULU  
Plotting our new course.

CHEKOV  
(alarmed)  
New course? You have no authority.  
(to Sybok)  
What have you done to them?

SULU  
Pavel, I'm doing what I think is right. You've got to listen to this man.

Sybok approaches Chekov.

SYBOK  
I won't force you. The decision must be yours.

CHEKOV  
I don't understand...

SYBOK  
(soothingly; and in Russian)  
Each of us hides a secret pain. Share yours and gain strength from the sharing.

CUT TO:

156 INT. BRIG

156

Kirk balances on Spock's shoulders, examining the ceiling, seeking a means of escape. Kirk uncovers a fixture. Spock shakes his head negatively.

SPOCK  
Useless.

Kirk turns the fixture. It snaps off in his hand. He throws it away and investigates a circuitry panel.

Spock once again disaproves.

SPOCK

Unwise.

Kirk touches the panel and receives a shock that causes him to tumble to the floor.

KIRK

(irked at Spock)

You could've warned me.

McCOY

He did, Jim.

KIRK

There's got to be a way out of here.

SPOCK

This is a completely new Brig,  
Captain. It is escape proof.

KIRK

How do you know?

SPOCK

The desighners tested it on the  
most intelligent and resourceful  
person they could find. He failed  
to escape.

KIRK

(as he and McCoy  
realize)

This person... he didn't by any  
chance have pointed ears and an  
unerring capacity for getting his  
shipmates into trouble, did he?

SPOCK

He did have pointed ears...

CUT TO:

157 EXT. SPACE - ANGLE - ENTERPRISE

157

The ship continues at warp speed, disappearing from shot  
in a blur of blinding light.

158 INT. ENTERPRISE - BRIDGE

158

Uhura and Sulu are at their stations. Chekov once again occupies the command chair. Sybok stands beside him. In the background are Caithlin, Korrd and Talbot.

CHEKOV

(pleased to report)

Following new course. Warp Seven.

SULU

Estimating destination in 6.7 hours,  
present speed.

Sybok looks happy and paternal, less driven. He turns to Uhura.

SYBOK

Now that we're underway, it's time  
I announced my intentions to the  
rest of the ship.

CUT TO:

159 INT. BRIG

159

Kirk, Spock and McCoy continue to seek escape.

SYBOK'S VOICE

Brave crew of the Starship Enterprise...

They peer at a monitor screen beyond the cell.

160 INTERCUTTING WITH MONITOR SCREEN

160

Sybok on the bridge, flanked by Chekov, Uhura and Sulu.

SYBOK

(continuing)

Consider the questions of existence.  
"Who am I? Why am I here? Does God  
exist? These are the questionsd man  
has asked ever since he first gazed  
at the stars and dreamed. My Vulcan  
ancestors were ruled by their  
emotions. They felt with their hearts  
... made love with their hearts...  
and believed with their  
hearts. Above all else, they believed



in a place where these questions of existence would be answered. Modern dogma tells us this place is a myth... a fantasy concocted by pagans.

(emphatic)

It is no fantasy! I tell you it exists!

(continuing; with great excitement)

My brothers, we have been chosen to undertake the greatest adventure of all time -- the discovery of Sha Ka Ree.

Baffled responses from Kirk and McCoy.

SPOCK

(intrigued)

Is it possible?

KIRK

Is what possible?

SPOCK

That he's found it. Sha Ka Ree. The reason Sybok left Vulcan.

MCCOY

Now just a damn minute --

Spock turns back to Sybok's image.

SYBOK

Our destination... the planet Sha Ka Ree. It lies beyond the Great Barrier at the Center of the Galaxy.

KIRK

(alarmed)

Center of the Galaxy?

SPOCK

Where Sha Ka Ree is fabled to exist.

KIRK

But the Center of the Galaxy can't be reached. No ship has ever gone into the Great Barrier. No probe has ever returned.

SPOCK  
Sybok possessed the keenest intellect I have ever known.

KIRK  
Spock! My only concern is getting the ship back. When that's done and Sybok's in here you can debate Sha Ka Ree until you're green in the face. Until then, you're either with me or you're not.

SPOCK  
(as if it's obvious)  
I am with you.

KIRK  
That's a little vague, Spock --

An infrequent almost inaudible tapping sound comes from the back wall of the cell.

KIRK  
(continuing; distracted)  
What is that damn noise?

They turn and regard the back wall. The tapping continues.

SPOCK  
I believe it is a primitive form of communication known as Morse Code.

They scramble over and huddle beside the wall.

KIRK  
You're right, Spock. I'm a little out of practice...  
(listening)  
Let's see... that's an "s."

SPOCK  
I believe the next letter is a "t."

KIRK  
"a"... "n"... "d"... end of word.

McCOY  
"Stand."

KIRK  
New word. "b"... "a"... "c"...  
"k."

McCOY  
"Back." "Stand back."

They're about to congratulate themselves when they realize it's a warning.

TOGETHER  
(in horror)  
Stand back.

They dive for cover as a large panel explodes from the wall, showering them with dust. Scotty appears in the opening.

SCOTTY  
Well, what're waiting for? Dinna  
you know a jailbreak when you  
see one?

CUT TO:

161 INT. CORRIDOR

161

Sybok, J'onn and Sulu exit the turbolift and head for the Brig.

SYBOK  
The bond between these three is  
strong... difficult to penetrate.  
This is going to be quite a  
challenge.

The Brig doors whoosh open. They step inside and are confronted with an empty cell. The prisoners have vanished.

SULU  
We've got to find them!

162 INT. BOWELS OF ENTERPRISE

162

Scotty leads Kirk, Spock and McCoy through the labyrinth

inards of the ship.

SCOTTY  
Captain, we canna trust no one.

KIRK  
If we could send a distress signal...

McCOY  
We'd never make it to the Bridge.

SPOCK  
There is an emergency sending apparatus in the forward observation room.

KIRK  
The only problem is, it's up there and we're down here.

SCOTTY  
You might be able to reach it by means of turbo shaft number three which is closed for repairs. It would be a long and dangerous climb...

McCOY  
(looking at Kirk)  
Some of us get off on long and dangerous climbs.

KIRK  
Scotty, get the transporter working. If we make contact with a rescue ship, we'll need it.

SCOTTY  
Aye, sir. Count on me.

KIRK  
Now... which way to the turbo shaft?

SCOTTY  
Head down this tunnel and make a right at the hydro vent, then a left at the blowscreen. You canna miss it.

Kirk, Spock and McCoy start down the tunnel.

KIRK  
Mister Scott, you're amazing.

Scotty walks off in the opposite direction.

SCOTTY  
(a little too prideful)  
Nothing amazing about it. Why I know  
this ship like I know the back of my  
hand.

Scotty turns the corner and whacks his head on a low  
hanging pipe. He collapses to the floor, out cold.

CUT TO:

163 INT. CORRIDOR 163

A warning klaxon sounds. Sybok's soldiers sweep  
through the ship.

COMPUTER VOICE  
Secure all levels.

164 INT. TURBO SHAFT 164

Kirk, Spock and McCoy gaze up at a narrow and seem-  
ingly endless elevator shaft. An emergency ladder  
attached to the wall is the only way up.

KIRK  
Look at it this way. We'll get a  
good workout.

McCOY  
Or a heart attack.

Kirk starts to climb the emergency ladder. McCoy  
reluctantly follows. Spock watches. Then, unnoticed,  
he slips away.

165 INT. BOWELS OF ENTERPRISE 165

Sulu, leading a team of converts, rounds a corner and  
nearly stumbles over Scotty. Scotty groans.

SULU  
(to a crewman)

Get Mister Scott to Sick Bay.

166 INT. TURBO SHAFT - MIDWAY - MINUTES LATER

166

Kirk climbs hand over hand, followed by a huffing and puffing McCoy.

McCOY  
(breathless)  
Jim, this is going to take forever.

KIRK  
(suddenly realizing)  
Where's Spock?

Kirk and McCoy look down. No Spock. Just then, a soft whooshing sound from above. They look up.

167 ANGLE

167

Spock descends wearing the levitation boots from Yosemite. He floats alongside Kirk and McCoy, hovering in mid-air.

SPOCK  
I believe I have found a faster way.

Kirk breaks into a smile of relief. He steps off the ladder and grabs on to Spock. They dip down a few feet, then slowly rise to a hovering position beside McCoy.

KIRK  
Bones...

McCOY  
(wary)  
You go ahead. I'll wait for the next car.

KIRK  
We're not splitting up.

Grumbling, a little fearful, McCoy steps on board. Their combined weight causes them to sink steadily downward.

SPOCK  
It would appear we are too heavy.

KIRK  
It's all those marsh melons.

They continue to descend at an alarming rate.

168 ANGLE - BELOW

168

Sulu and the search party appear at the bottom of the shaft, armed with phasers.

SULU  
(pointing)  
There!

169 ANGLE - KIRK, SPOCK AND McCOY

169

Sinking lower, on the verge of capture.

KIRK  
Spock... the booster rockets.

SPOCK  
If I activate them, we will be propelled upward at unpredictable speed.

KIRK  
(an order)  
Fire the boosters!

Spock hits the boosters. With an explosion of power and noise they shoot skyward like a bullet.

170 ANGLE

170

Our heroes are an upward blur that shows no sign of stopping. Spock hits "the brakes" and they stop barely one floor from the ceiling, bobbing in mid-air. Kirk and McCoy are white as sheets.

SPOCK  
I am afraid I overshot our mark by one level.

McCOY  
Nobody's perfect.

KIRK

All ashore.

Spock guides them to the exit.

CUT TO:

171 INT. FORWARD OBSERVATION ROOM

171

Dark, deserted. The grandeur of space lies beyond the tall curving windows. Kirk, Spock and McCoy enter and cross to the communications console. Spock activates it. Functions come to life.

SPOCK

Emergency channel open.

KIRK

To anyone within the sound of my voice: This is Captain James T. Kirk of the Federation Starship Enterprise. If you read me, acknowledge.

Several tense moments. Then a burst of static followed by a faint, scratchy female voice.

FEMALE VOICE

Enterprise, this is Starfleet Command. We read you. Over.

KIRK

(encouraged)

A hostile force has seized control of our vessel and put us on a direct course with the Great Barrier. Our co-ordinates are zero-zero-zero, \mark two. Request emergency assistance. Acknowledge.

FEMALE VOICE

Understood, Enterprise...

172 INT. BIRD OF PREY - BRIDGE

172

To reveal the "Starfleet Command" voice belongs to Vixis. Behind her, Klaa sits smugly confident.

VIXIS

(in English)



We are dispatching a rescue ship  
immediately.

173 INT. FORWARD OBSERVATION ROOM 173

KIRK  
Roger, Starfleet.

The transmission crackles out. Kirk shares hopeful  
looks with Spock and McCoy.

174 INT. BIRD OF PREY 174

Vixis turns to Klaa. Klaa barks an order to his helms-  
man.

KLAA  
(Plot course zero-zero-zero, mark  
two.)

VIXIS  
(But, Captain, that course will  
take us into the Barrier as well.)

Klaa isn't about to let a little thing like death stop  
him.

KLAA  
(Where Kirk goes, we follow.)

175 INT. ENTERPRISE - FORWARD OBSERVATION ROOM 175

Kirk, Spock and McCoy start for the exit when they are  
startled by the appearance of Sybok, J'onn and several  
armed soldiers.

SYBOK  
I trust your message was received?

KIRK  
You can't expect us to stand by  
while you take this ship into the  
Great Barrier. It can't be done.

SYBOK  
What you fear is the unknown. The  
people of your planet once  
believed their world to be flat...  
but Columbus proved it was round.

They said the Sound Barrier  
couldn't be broken... but it was  
broken. They said Warp Speed  
couldn't be achieved... but it  
was. The Great Barrier is the  
ultimate expression of this  
universal fear... an extension  
of personal fear.

(a beat)

Captain Kirk, I so much want your  
understanding and respect. Are  
you afraid to hear me out?

KIRK

I'm afraid of nothing.

Sybok turns to J'onnn and the soldiers.

SYBOK

Wait outside.

J'onnn and the soldiers reluctantly withdraw. Sybok  
indicates four chairs, arranged in a circle.

SYBOK

(continuing)

I'm sure you have many questions.  
Here, with the stars of the  
galaxy for our backdrop, we  
shall seek the answers together.

The four men take their seats. The lighting becomes  
intimate. Sybok weaves his spell.

176 INT. SICK BAY

176

Scotty awakens to find Uhura holding him in her arms.

UHURA

(soothing)

Easy, Scotty. Your back with us.

SCOTTY

(testing her)

Uhura. I had the strangest dream. I  
dreamt a madman had taken over the  
Enterprise.

UHURA

Dear Scotty, he isn't a madman.

SCOTTY  
(realizing she's a  
convert)  
He's not?

UHURA  
Sybok's put us in touch with feel-  
ings we've always been afraid to  
express.

Uhura gives Scotty a loving look.

SCOTTY  
(uncomfortable)  
I... er... have to get back to the  
transporter.

Scotty slips out of her arms.

UHURA  
But there's so much I want to tell  
you.

SCOTTY  
Maybe when I'm a wee bit stronger.  
I dinna think I could take it in  
my present condition.  
(under his breath)  
Or yours.

Scotty heads for the exit.

CUT TO:

177 INT. FORWARD OBSERVATION ROOM - (1st R.P. DENSITY CHANGE) 177

Beyond the windows, the swirling vastness of space.  
Kirk, Spock and McCoy and Sybok sits in a circle.

SYBOK  
Sha Ka Ree. "The Source." Call it  
what you will. "Heaven." "Eden."  
The Klingons call it "Qui'Tu." To  
the Romulans, it's "Vorta Vor."  
The Andorian word is... unpronoun-  
cable. Every culture shares this  
common dream of the place from

which creation sprang. For us,  
that place will soon be a reality.

KIRK  
The only reality I see is that I'm  
a prisoner on my own ship. What is  
this power you have to control the  
minds of my crew?

SYBOK  
I don't control minds. I free them.

McCOY  
How?

SYBOK  
By making you face your pain and  
draw strength from it. Once that's  
done, fear cannot stop you.

KIRK  
Spock?

SPOCK  
It is an ancient Vulcan ritual --  
forbidden in modern times.

McCOY  
Sounds like brainwashing to me.

Sybok closes his eyes and concentrates deeply.

SYBOK  
(to McCoy; sensing)  
Your pain is the deepest of all.

McCOY  
(startled)  
What?

SYBOK  
I can feel it. Can't you?

MAN'S VOICE  
(o.s., a whisper of  
pain)  
Leonard...

McCOY

It's some kind of trick.

MAN'S VOICE  
(o.s., imploring)  
Leonard...

McCOY  
(as he recognizes  
the voice)  
Father?

The surrounding walls come alive with energy. What follows is theatrical in style as we enter a subjective world.

McCOY  
(continuing; frightened)  
My god. Don't do this.

178 ANGLE - McCOY

178

He turns to find himself on a brilliantly white, sterile hospital room. A wasted figure reclines on a bed, an old man connected to a powerful life support system. This is McCOY'S FATHER and we are somewhere in the past.

FATHER  
(barely audible)  
Leonard...

McCoy rushes to the bedside.

McCOY  
I'm here, Dad. I'm with you.

FATHER  
The pain... stop the pain...

McCOY  
I've done everything I can do, Dad.  
You've got to hang on.

FATHER  
Can't stand the pain. Help me.

In the near background, Sybok watches with Kirk and Spock. They are entranced by what they're seeing.

McCOY

All my knowledge and I can't save him.

SYBOK  
(the voice of conscience)  
You've done all you can. The support system will keep him alive.

McCOY  
(flaring)  
You call this alive? Suspended between life and death by a bridge of pain?

Father whispers something. McCoy bends down and puts his ear next to the old man's parched lips.

FATHER  
Release... me...

McCoy looks into his father's eyes. The old man's gaze travels to the support machinery. He wants McCoy to shut it off.

McCOY  
(recoiling)  
I can't.  
(in agony)  
But how can I watch him suffer like this?

SYBOK  
You're a doctor.

McCOY  
(defiant)  
I'm his son!

McCoy reaches his decision. He shuts off the machine. The father dies in his son's arms. Sybok appears at McCoy's side.

SYBOK  
Why did you do it?

McCOY  
To preserve his dignity.

SYBOK

But that wasn't the worst of it was it?

McCoy  
No.

Sybok  
Share it.

McCoy hesitates, trembling. This is his darkest secret.

McCoy  
Not long after... they found a cure.  
A goddamn cure!

Sybok  
If you hadn't killed him, he might  
have lived.

McCoy  
(breaking down)  
No! I loved him!

Sybok  
You did what you thought was right.

McCoy  
Yes! No!

Sybok  
You must release this pain.

McCoy weeps for several moments, then wipes the tears away. He looks up at Sybok's comforting smile and is filled with a deep sense of relief.

Sybok  
This pain has poisoned your soul for  
a long time. But now you've taken  
the first step. The other steps  
we'll take together.

McCoy nods. Sybok turns to Spock.

Sybok  
(continuing)  
Each man's pain is unique.

Spock

I hide no pain.

SYBOK  
I know you better than that.

SPOCK  
(challenging)  
Do you?

KIRK  
Spock... don't.

SPOCK  
It's all right, Captain.  
(to Sybok)  
Proceed.

O.S. a woman screams in agony.

179 ANGLE - KIRK AND SPOCK

179

They turn and find themselves beneath the hanging stalagmites of a cave. Torchlight throws weird shadows on the walls. The shadows depict a woman in labor, attended by a Vulcan High Priestess. Ceremonial drums pound a throbbing pulse. The woman lets out another scream. It reverberates throughout the cavern.

KIRK  
What is this?

SPOCK  
I believe we are witnessing my birth.

Sybok appears beside them. He leads Spock and Kirk into the past.

180 ANGLE - AS THEY APPROACH

180

Spock's mother, the young earthwoman AMANDA, lies on a rough pallet, her legs spread beneath her robes, her distended stomach lifting. Her only attendant is THE HIGH PRIESTESS who intones the Vulcan birthrights.

Spock watches.

A figure steps from the shadow. It is SAREK, Spock's father. He observes his wife with typical detachment.



As the drums build in intensity, Amanda begins to deliver.

181 ANGLE - CAVE WALL 181

The birth takes place in shadow. Drums reach a climax and stop. An infant cries. Amanda lifts the mewling baby from between her legs.

182 SPOCK 182

watching his entry into the world.

183 HIGH PRIESTESS 183

She takes the baby from Amanda and holds it up. The tiny infant kicks and cries. Amanda reaches out for her child but the Priestess turns and presents the crying baby to Sarek instead.

SAREK  
(without joy)  
So human.

184 OMITTED 184

185 SAREK 185

He takes the infant and lays it on Amanda's belly. Amanda beholds the child up close. As it thrashes against her, she sees for the first time its tiny pointed ears.

AMANDA  
(to Sarek)  
Neither yours nor mine.

186 SPOCK AND KIRK 186

Kirk looks at Spock with concern.

KIRK  
Spock...

SPOCK  
Sybok has failed. I resolved this pain long ago.

From behind comes a faraway voice. The voice of young Sybok.

YOUNG SYBOK'S VOICE

Spock...

Spock turns, unprepared for this. A figure regards him from a distance, a hood shadowing his features. It appears to be Sybok on the day he and Spock parted.

YOUNG SYBOK

I must go now.

SPOCK

Sybok? Wait.

YOUNG SYBOK

I can't. They've banished me.

186A ANGLE - SPOCK

186A

He is in shadow, featureless. But his voice and demeanor is that of an adolescent boy.

SPOCK

Then take me with you.

SYBOK

Spock...

SPOCK

I want to go with you.

186B ANGLE - THE HOODED FIGURE

186B

YOUNG SYBOK

It's not possible. I'm an enemy of the people a heretic. Besides, you have chosen the Vulcan way.

SPOCK

But where will you go?

YOUNG SYBOK

Where I can be free... where I can prove I was right. I'll find Sha Ka Ree.

The Hooded Figure recedes into the distance.

186C ANGLE - THE ADULT SPOCK

186C

The light comes up on his face. We are back in the present. Sybok appears at his shoulder... Spock turns to face him.

SPOCK

Sybok...

SYBOK

That is your pain. You begged to come with me then. Come with me now.

187 ANGLE - FORWARD OBSERVATION ROOM -  
(2nd R.P. DENSITY CHANGE)

187

Spock turns away from Sybok and the others.

KIRK

Spock...

(when he doesn't reply;  
to Sybok)

What have you done to my friends?

SYBOK

I've done nothing. This is who they are, didn't you know that?

The question hits Kirk with force.

KIRK

(realizing)

No... I didn't.

SYBOK

Now learn something about yourself.

KIRK

No. I refuse.

McCOY

(imploring)

Jim, try to be open about this.

KIRK

About what? That I've made the wrong choices in my life? That I went left

when I should've gone right? I know what my weaknesses are. I don't need Sybok to take me on a tour of them.

McCOY

If you'd just unbend and allow yourself --

KIRK

To be brainwashed by this con man?

McCOY

I was wrong. This "con man" took away my pain!

KIRK

Dammit, Bones, you're a doctor. You know that pain and guilt can't be taken away with the wave of a magic wand. They're things we carry with us -- the things that make us who we are. If we lose them, we lose ourselves. I don't want my pain taken away. I need my pain.

A tense silence broken by...

UHURA'S VOICE

Sybok, this is the Bridge. We are in approach of the Great Barrier.

Sybok is filled with excitement, eager to go to the bridge.

SYBOK

Captain, I'm afraid you'll have to remain here. Spock... Doctor... come with me.

Sybok and McCoy start for the exit but stop when they realize that Spock is remaining with Kirk.

SYBOK

(puzzled)

Spock?

SPOCK

I cannot go with you.

SYBOK  
(can't believe it)  
Why?

SPOCK  
I stand with my captain.

SYBOK  
I don't understand...

SPOCK  
You are my brother, but you do not know me. I am not the outcast boy you left behind. Since that time I have found myself and my place in the world... here... among these people... my shipmates. This ship is my life.

McCoy reacts to this speech. After a moment, he takes his place with Kirk and Spock.

McCOY  
I guess you'd better count me out, too.

(3rd R.P. DENSITY CHANGE)

Beyond the great windows, space is changing, reflecting this unique part of the galaxy.

Sybok regards Kirk, Spock and McCoy with affection. This is only a temporary setback. He knows the ultimate win will be his.

SYBOK  
Then I'll see you on the other side.

Sybok heads for the exit. Doors whoosh open to reveal the guards outside.

KIRK  
Wait!  
(Sybok turns)  
You know we'll never make it through the Barrier.

SYBOK  
But if we do, will that convince you

that my vision was true?

KIRK  
What vision?

SYBOK  
Given to me by God.  
(as the others react)  
He waits for us on the other side.

KIRK  
(stunned)  
You are mad.

SYBOK  
Am I? We'll see.

The fiery look in Sybok's eyes might be confidence, it might be madness. He turns and exits.

188 EXT. SPACE - THE GREAT BARRIER

188

Enterprise is poised on the edge of the giant starcluster known as the Great Barrier. It is visibly stunning and equally dangerous. We see giant regions of star formations as well as expanding blast waves from exploding stars. Beams of radiation from pulsars sweep the tiny and insignificant ship, bathing her in color.

189 INT. BRIDGE - ANGLE TO INCLUDE VIEWSCREEN

189

Sybok is on the Bridge, Uhura, Chekov and Sulu are at their stations. Caithlin, Korrd and Talbot are also present. They and the rest of the crew are transfixed by the viewscreen, awed by the vista of a sky filled with thousands of stars, each a fiery orange.

But what really draws their attention is the black thundercloud looming directly ahead. Here starts the ring of gas and dust that enshrouds the center of the galaxy, hiding it from view. Behind this black veil lies a region that emits ten times more energy than our sun. Through the chinks in the wall we see flashes of blue light -- hints of the fires blazing within.

The ship's monitor screens go blank.

SULU

They say no ship can survive it.

SYBOK

I say they're wrong. I say the danger  
is an illusion.

CHEKOV

We have no instrument readings. Is  
it there or isn't it?

SYBOK

Mister Sulu... full ahead.

SULU

Full ahead, aye.

- 190 EXT. SPACE - ANGLE - ENTERPRISE 190
- And with that, the ship plows into the Barrier, straight into the dark clouds, disappearing from sight. We hold for a terrifying moment, wondering if we'll ever see Enterprise again.
- 191 ANGLE - INSIDE THE BARRIER 191
- Surprisingly, there is no turbulence, no buffeting. The Enterprise travels through a fantastic passageway of light and color. Then, quite suddenly, the gas clouds part and the ship enters a region of incredible calm and serenity, like the clear space at the eye of a hurricane.
- 192 INT. ENTERPRISE - BRIDGE 192
- The crew experiences the euphoria of safe passage. A wave of joy washes over them.
- 193 INT. FORWARD OBSERVATION ROOM 193
- Kirk, Spock and McCoy feel the rush of happiness. They gaze through the window at this incredible spacescape, unable to deny the sensation stirring within them. Sybok was right.
- 194 EXT. SPACE 194
- Dead ahead, a single planet. A planet of great beauty and peace. Our final destination.
- 195 INT. ENTERPRISE - BRIDGE 195

A burst of emotion. Crew members rejoice.

196 INT. FORWARD OBSERVATION ROOM 196

Kirk, fascinated by the planet, moves to the antique ship's wheel. He absent-mindedly rests his hand on it. His eyes are drawn to the plaque attached to the spokes of the wheel. On it, the charter of the Enterprise has been set in bronze. Camera moves in on these words: TO GO WHERE NO MAN HAS GONE BEFORE.

197 KIRK, SPOCK AND McCOY 197

Visibly moved.

McCOY  
Are we dreaming?

KIRK  
If we are, then life is a dream.

SPOCK  
Fascinating.

198 INT. BRIDGE - ANGLE TO INCLUDE VIEWSCREEN 198

The Bridge buzzes with excitement. Monitor screens come to life.

CHEKOV  
Instruments are back on line. Incredible. There's a power source emanating from the planet like nothing I've ever seen.

On the viewscreen, the planet appears up close -- a celestial orb, cloaked by swirling white clouds. Quick shots of awed reactions.

SYBOK  
Sha Ka Ree.

CAITHLIN  
Vorta Vor.

KORRD  
Qui'Tu.



TALBOT

Eden.

199 ANGLE

199

The bridge doors whoosh open to reveal Kirk, Spock and McCoy. The others turn, fearful of what he'll say or do. A tense moment, then:

KIRK

(to Sybok)

About the ship...

SYBOK

(encouraging)

It needs its Captain.

KIRK

No special conditions?

SYBOK

(happily)

No conditions.

KIRK

What makes you think I won't turn us around?

SYBOK

Because you too, must know.

Kirk looks at the hopeful facts around him. He feels the excitement of being on the verge of a great frontier, perhaps the greatest frontier.

KIRK

Then if we're going to do it...

(with conviction)

... we'll do it by the book. Chekov take the conn. Sulu, standard orbit approach. Uhura, alert the shuttlecraft to stand by. Sybok, Spock and Doctor McCoy with me. The rest of you will remain on board until I've determined what we're dealing with.

Kirk's eyes flash with excitement. To Sybok:

KIRK

(continuing; with  
a smile)  
Well, don't just stand there. God's  
a busy man.

Sybok happily joins them in the turbolift.

CUT TO:

200	EXT. ENTERPRISE	200
201	INT. COPERNICUS	201
202	MISSING	202
-		-
214		214
215	EXT. AMPHITHEATER	215

Bay doors open. Copernicus, the shuttle backup, emerges and drops from the mothership. Thrusters fire as it streaks toward the planet, disappearing into the swirling white clouds.

Spock pilots the craft. He, McCoy and Kirk have changed into Starfleet uniforms.

Kirk, Spock, McCoy and Sybok descend into the bowl of the crater. They reach the center and stop. They look at each other wondering. "Is this all there is?" Sybok tries to hide his disappointment. He looks around for a sign that isn't there, then, after a moment of deafening silence, he addresses their bleak surroundings.

SYBOK  
(shouting; a trace of  
desperation)  
We have travelled far by starship...

Nothing. It looks like a bust. Sybok's voice chokes off and he lowers his head. Kirk and McCoy frown at each other. Kirk whips out his communicator to address the ship.

KIRK  
Enterprise, this is Kirk...

Spock goes to Sybok and puts a comforting hand on his

brother's shoulder.

SPOCK

Perhaps --

Spock's words are obscured by a rumble from within the earth. A shadow engulfs the amphitheater.

216 ANGLE - THE SKY ABOVE 216

Clouds turn ashen and threatening, transforming day into night.

217 AMPHITHEATER - A SERIES OF SHOTS 217

The ground comes to life beneath the feet of our heroes. The earth buckles and ripples as if nature herself were trying to break free. Without warning a pillar of sheer rock rips up through the surface and climbs skyward. Then another pillar shoots up, followed by another and another. They encircle the amphitheater like giant fingers. We intercut Kirk, Spock, McCoy, and Sybok reacting to this dazzling display of power

218 EXT. AMPHITHEATER - WIDE SHOT 218

The fingers of rock form a crude cathedral.

219 INT. AMPHITHEATER 219

Within this primitive cathedral Kirk, Spock, McCoy and Sybok watch as the ground in front of them melts like molten lava. It swirls, creating a vortex. A rushing sound comes from the planet's core, growing closer. Something of incredible power is on its way to the surface.

220 ANGLE 220

A shaft of energy explodes out of the vortex. It shoots skyward like an erupting geyser, blinding our heroes with its beauty and raw power.

221 EXT. SPACE - ANGLE - PLANET AND ENTERPRISE 221

The energy shaft rises from the planet like a beacon light. Enterprise, just outside the shaft, is bathed in its reflection.

222 INT. AMPHITHEATER 222

Sybok staggers back. Like Kirk, Spock and McCoy, he must shield his eyes from the intensity of the energy shaft.

223 ENERGY SHAFT 223

It pulsates and throbs with life. A GOD-LIKE VOICE comes from within.

VOICE  
Brave souls. Welcome.

Startled reactions.

McCOY  
(hushed)  
Is this the voice of God?

As if responding to McCoy's question, the energy shaft throbs. From the swirling dust within it, a living form begins to take shape. The shape is powerful, beautiful, enticing.

Sybok and the others watch in wonder. The wind it kicks up causes them to stagger back.

224 CLOSER ANGLE - ENERGY SHAFT 224

Within this maelstrom of power, the form of humanity begins to take shape. And it takes on many forms, each reminding us of the holy paintings that have depicted the All-Mighty through the ages.

225 A SERIES OF SHOTS 225

We intercut between the shifting images of God and the reactions of the Enterprise crew. One moment the figure is Ra. The next, Allah. He's black. White. Female. Male. Andorian. Klingon. Each witnesses a flash of his own God.

226 KIRK, SPOCK AND McCOY 226

They watch the "God Show" with mounting fascination.

227 ENERGY SHAFT 227

The Being synthesizes into the Biblical Heavenly Father of our imagination. (Note: The Being is contained within the perimeters of the energy shaft, unable to venture out of it.)

The Being turns his gaze to Sybok, Kirk, Spock and McCoy. He beams with pleasure. His eyes twinkle.

BEING

Does this better suit your expectations?

It does indeed. No one knows what to say. Sybok is vindicated, he can barely contain his ecstasy.

SYBOK

Qual se tu?

BEING

It is I.

(a pause)

The journey you took to reach me could not have been an easy one.

SYBOK

It was not. The Barrier stood between us -- but we breached it.

BEING

Magnificent. You are the first to find me.

SYBOK

We sought only your infinite wisdom.

BEING

And how did you breach the Barrier?

SYBOK

With a starship!

BEING

Ah. This starship... could it carry my wisdom beyond the Barrier?

SYBOK

It could. Yes!

BEING  
Then I shall make use of this  
starship.

SYBOK  
(thrilled)  
It will be your chariot!

Kirk politely raises a hand.

KIRK  
Excuse me.

BEING  
(ignoring Kirk)  
It will carry my power to every  
corner of creation...

KIRK  
(insistant)  
Excuse me.

The Being regards Kirk like he was a pesky insect.

KIRK  
(continuing)  
I just wanted to ask a question.

McCoy looks at Kirk like he just farted in church.

KIRK  
(continuing)  
What does GOD need with a starship?

The Being returns his attention to Sybok.

BEING  
Bring the ship closer.

KIRK  
I said... what does God need with a  
starship?

MCCOY  
Jim, what're you doing?

KIRK  
I'm asking a question.

The Being once again regards Kirk. Kirk stands his ground.

BEING  
Who is this creature?

KIRK  
Who am I? Don't you know? Aren't you God?

The smile leaves The Being's face. Thunder rumbles faintly in the distance, underscoring his displeasure.

SYBOK  
He has his doubts...

BEING  
You doubt me?

KIRK  
I seek proof.

MCCOY  
Jim, maybe you shouldn't ask him for his I.D.

BEING  
Then here is the proof you seek.

A bolt of energy shoots from the Being's eye and then strikes Kirk full in the chest, knocking him to the ground. Spock and McCoy look on in shock as Kirk, now injured, tries to rise.

KIRK  
(to Sybok)  
Why... is God... angry?

Sybok is confounded. He addresses The Being.

SYBOK  
I don't understand. Why have you done this to my friend?

BEING  
He doubts me.

Spock takes it upon himself to step forward.

SPOCK

You have not answered his question.  
What does God need with a starship?

The Being's countenance turns dark. Another bolt shoots from his eye and heads for Spock. Crash! Spock is knocked to the ground.

228 INT. ENTERPRISE - BRIDGE 228

The crew can't comprehend this turn of events. Korrd, Caithlin and Talbot look at each other in horror.

229 INT. AMPHITHEATER 229

The Being turns to McCoy.

BEING

Do you doubt me?

McCoy looks at The Being's handiwork -- his injured friends.

MCCOY

I doubt any God who inflicts pain  
for his own pleasure.

The Being is on the verge of zapping McCoy when Sybok interrupts.

SYBOK

Stop! The God of Sha Ka Ree would  
not do this!

By way of reply. The Being smiles a truly wicked smile and Sybok realizes to his horror that he's been tricked.

BEING

Sha Ka Ree?

(scornful laughter)

An eternity I've been imprisoned in  
this place! The ship! I must have  
the ship! Now give me what I want!

Spock shouts to his brother.

SPOCK

Sybok -- this is not the God of Sha  
Ka Ree -- or any other God!



SYBOK  
I don't understand...  
(to the Being)  
Reveal yourself to me!

230 ANGLE - THE BEING

230

Before our stunned eyes, the being changes into Sybok himself -- a dark sinister reflection of Sybok. This Evil Sybok laughs, enjoying the reaction.

BEING  
What's wrong? Don't you like this  
face? I have many but this one  
suits you best.

231 ANGLE TO INCLUDE SYBOK

231

His self-realization is painful to behold.

SYBOK  
No... it's not possible.

BEING  
Bring me the ship or I will destroy  
you!

SYBOK  
(realizing the Being's  
evil intention)  
The ship...

BEING  
Bring it closer so that I might  
join with it. Do it or watch  
these puny things die horribly.

The Being indicates Kirk, Spock and McCoy.

KIRK  
(into his communicator)  
Kirk to Enterprise. Listen carefully...

SYBOK  
(turns to Sybok; in  
agony)  
Spock, what have I done?

SPOCK  
(urgently)  
Sybok...

SYBOK  
(soul searching)  
This is my doing! My arrogance...  
my vanity...  
(to the others with  
sudden determination)  
Save yourselves!

SPOCK  
(realizing Sybok intends  
to sacrifice himself)  
No, Sybok!

Sybok raises his hand to Spock in the Vulcan gesture of  
farewell.

SYBOK  
Forgive me.

Sybok turns to face the Being, gathering up all his  
power. Spock starts forward but Kirk holds him back.

232	OMITTED	232
-		-
234		234
235	ANGLE - THE BEING AND SYBOK	235

Sybok has no fear as he confronts his evil mirror  
image.

SYBOK  
I couldn't help but notice your pain.

BEING  
(caught off-guard)  
My pain?

SYBOK  
It runs deep. Share it with me.

Sybok boldly enters the shaft and embraces his evil  
twin.

236	ANGLE - ENERGY SHAFT	236
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An amazing spectacle. As they grapple, the good and evil Syboks merge into one twisting and thrashing body, clearly at battle with itself. The good Sybok tears himself loose. He dominates the struggle until the evil Sybok manages to rip through and fight back. The two Syboks, good and evil, battle on... merging, tearing apart.

237 INT. ENTERPRISE - BRIDGE 237

Sulu and Chekov in action. Sulu uses all the tricks of the pilot's trade to angle the ship into the best possible attack position. Chekov punches commands into the weapon's console, plotting the correct torpedo trajectory. It's like watching two master musicians play a symphony in a windstorm. The screens in front of them blink and flash with graphic displays and warnings.

238 INT. AMPHITHEATER 238

Kirk, Spock and McCoy watch the titanic struggle raging within the energy shaft. As they grapple, the two Syboks are slowly pulled downward... into the hole.

KIRK  
(into his communicator;  
desperate)  
Enterprise... are you ready?

239 INT. ENTERPRISE - BRIDGE 239

SULU  
In firing position. Torpedo armed.

CHEKOV  
But Captain, we're firing directly  
on your position.

KIRK'S VOICE  
Send it down Mister Chekov -- now!

240 EXT. SPACE - ANGLE - ENTERPRISE AND ENERGY SHAFT 240

A photon torpedo leaves the dish and streaks downward.

241 ANGLE 241

Camera chases the torpedo down the shaft and into the hole.

242 INT. AMPHITHEATER 242

Impact is seconds away. Kirk, Spock, and McCoy run for cover. From far beneath the surface of the planet comes the sound of the explosion. The ground blisters and puckers.

243 AMPHITHEATER - LONG SHOT 243

A blinding explosion erupts from the hole.

244 EXT. SPACE - ANGLE - ENTERPRISE 244

The energy shaft vanishes. Enterprise is safe.

245 INT. AMPHITHEATER 245

Smoke. Debris. The Cathedral is in disarray. An eerie silence. Kirk, Spock and McCoy emerge from cover. The energy shaft is a memory. In its place there is only a gaping hole, glowing raw and red like a wound.

SPOCK

(softly)

Sybok...

A rumbling sound from within the earth. The hole throbs. It pulsates.

KIRK

(worried)

We've got to get out of here.

246 KIRK, SPOCK AND McCOY 246

They haul ass up the side of the amphitheater.

246A ANGLE - THE HOLE 246A

Camera pushes in on the smouldering hole as a horrific creature pulls itself out of the abyss -- a fire-breathing monster made entirely of rock -- all that remains of the evil entity. It spots the escaping threesome and clambers after them.

247 OMITTED 247

-		-
249		249
250	INT. ENTERPRISE - BRIDGE	250
	They're desperately trying to locate Kirk, Spock and McCoy on the planet below.	
251	ANGLE - DEFENSE STATION	251
	The unattended screen still depicts the Bird of Prey. "ESTIMATED TIME OF INTERCEPT: 4 MINUTES." Then, the graphic of the ship vanishes and is replaced with the warning: "CLOAKING DEVICE ENGAGED, POSITION UNKNOWN,"	
252	INT. BIRD OF PREY - BRIDGE	252
	Enterprise appears on the viewscreen. Klaa is out of his command chair, pacing the deck like a restless buccaneer.	
	VIXIS (Enterprise defense systems are down. Captain they don't know we're here.)	
	KLAA (They will in a moment.)	
	Klaa settles into his gunner's rig.	
253	OMITTED	253
254	EXT. AMPHITHEATER	254
	Kirk, Spock and McCoy make it inside. The door closes behind them.	
	KIRK Spock, get us out of here!	
	Before Spock can act, a tremendous blow rocks the shuttle. There's something out there and it wants to get in. Spock tries the controls.	
	SPOCK Thrusters are inoperative.	
	Kirk whips out his communicator.	

KIRK  
Scotty!

SCOTTY  
Scotty here, Captain.

KIRK  
Now would be a good time to tell me  
the transporter's working.

SCOTTY  
She's got partial power, sir. I  
might be able to take two of you.

KIRK  
Beam up Spock and Doctor McCoy.  
Do it!

255 OMITTED 255

Before Spock and McCoy can protest, the transporter beam shimmers down and takes them away. A second later, the windshield behind Kirk is smashed to pieces by a monstrous fiery arm. Off Kirk's startled reaction...

256 INT. ENTERPRISE - TRANSPORTER ROOM 256

Spock and McCoy step off the platform. Scotty is at the control console.

SPOCK  
Mister Scott, send the beam back  
down.

SCOTTY  
Aye, sir.

At that moment Enterprise absorbs a terrific jolt. Spock, McCoy and Scotty go flying as the transporter explodes in a shower of sparks.

256A EXT. SPACE - ANGLE - ENTERPRISE AND BIRD OF PREY 256A

The Klingon ship has decloaked and fired from a position directly in front of Enterprise. In cowboy terms, it's got the drop on them.

256B INT. COPERNICUS 256B

Kirk realizes he's not going to be beamed up. The rock creature comes in after him.

257 EXT. PEAKS 257

Kirk escapes through the Copernicus' rear hatch. He disappears into the darkness, pursued by the rock creature.

258 OMITTED 258

259 259

260 INT. ENTERPRISE - BRIDGE 260

The crew painfully pulls itself together. Fires are put out. Auxilliary power comes on. Spock, McCoy and Scotty enter.

McCOY

(to Spock)

What about Jim? We can't just leave him down there.

SPOCK

(stoic)

Please, Doctor, try to get a grip on yourself. Status report.

UHURA

Mister Spock, Klingon captain wishes to name his terms.

SPOCK

On screen.

Klaa appears on the viewscreen arms folded across his chest, seated triumphantly in his command chair. He speaks English the first time.

KLAA

This is Captain Klaa of the Klingon Empire. Attempts to raise shields or arm weapons and I will destroy you. You are alive for a single reason. The renegade James T. Kirk! Hand him over and I will spare your lives. My transporter stands ready to beam him aboard.

SPOCK  
Captain Kirk is not among us.

KLAA  
You lie!

SPOCK  
I am a Vulcan. I cannot lie. Captain  
Kirk is on the planet below.

KLAA  
Then give me his co-ordinates!

Spock glimpses a possibility. He turns to Korrd and speaks  
with urgency.

SPOCK  
General, I am in need of your assis-  
tance.

KORRD  
(scoffing)  
My assistance?

SPOCK  
You are his superior officer.

KORRD  
I can do nothing! I am a foolish old  
man.

SPOCK  
Damn you, sir, you will try!

Korrd sees that Spock will not take no for an answer.

CUT TO:

261 EXT. PEAKS

261

Kirk scrambles from one hiding place to another as the  
rock creature pursues him, able to anticipate his every  
move.

262 PINACLE

262

With no where to go but up, Kirk scales a steep pinn-  
acle. He climbs with agility and speed. He'd better.



The pursuing creature is practically breathing fire up his ass.

263 WIDE ANGLE SHOT 263

Kirk clammers to the top of the pinnacle and finds himself trapped. He always knew he'd die alone. The rock creature climbs up to get Kirk, an inhuman voice issuing from its flaming mouth.

CREATURE

Give... me... the... ship.

A whooshing sound from overhead. Kirk looks up.

264 ANGLE - SKY ABOVE 264

The Bird of Prey drops out of the storm clouds. Its guns come to life and strafe the rock creature, driving it back, away from Kirk.

265 KIRK 265

Vulnerable atop the pinnacle. The Bird of Prey hovers directly above him, its guns swivelling in his direction. Kirk is determined to go down fighting.

KIRK

(shouting in defiance)

So it's me you want, you Klingon bastards! Come and get me!

The Bird of Prey's transporter beam shimmers down and engulfs him. Kirk disappears in its sparkling light, saved from the rock creature who lets out an angry roar of defeat. The Bird of Prey takes off with its prize.

266 INT. BIRD OF PREY - TRANSPORTER ROOM 266

Kirk materializes. He's immediately seized by two brutal-looking Klingons. They march him out of the transporter room.

267 INT. BIRD OF PREY - BRIDGE 267

The bridge doors slide open and Kirk is brought in. The Klingon crew regard him from their stations. K'laa is off to one side looking petulant. Korrd stands beside him, chest puffed up with pride, obviously in charge.

Why isn't K'laa in his command chair? Because someone else is occupying it.

The command chair swivels around to reveal its occupant to be Spock. He unstraps himself from the gunner's rig, stands up and straightens his uniform in a dignified manner.

SPOCK  
Welcome aboard, Captain.

KORRD  
(to the guards)  
Release him.

The guards step away from Kirk. K'laa glares at Korrd but it's clear the older Klingon is now calling the shots.

Kirk regards the stoic Spock with affection and wonder.

KIRK  
(can't believe it)  
Spock, I thought I was going to die.

SPOCK  
Not possible. You were never alone.

Kirk fights back tears and clasps his friend in a hug. Spock stiffens with embarrassment.

SPOCK  
Please, Captain. Not in front of the Klingons.

Kirk laughs and hugs him all the harder. Spock tentatively hugs him back.

CUT TO:

268 EXT. SPACE 268

Enterprise and Bird of Prey are side by side, in orbit around the planet.

269 INT. ENTERPRISE - FORWARD OBSERVATION ROOM 269

A reception is in full swing. Spock and McCoy are dis-

covered off by themselves, standing at the observation window, gazing out at the God planet.

McCOY  
Try this on for size. Has it occurred to you that the Great Barrier wasn't placed there to keep us out -- but to keep that thing in?

SPOCK  
It has occurred to me.

McCOY  
Well, doesn't that imply the existence of a greater power?

SPOCK  
I will say this much Doctor. We have yet to reach the final frontier.

270 ANGLE - KORRD

270

The Klingon polishes off a tumbler of fluid. He frowns. What he wants is a real drink. Scotty approaches him.

SCOTTY  
Would you care for a wee nip of scotch whisky?

KORRD  
Umm...

Scotty produces a bottle and pours a splash into the Klingon's tumbler. Korrd downs it with obvious relish. Scotty smiles.

SCOTTY  
I never thought I'd be drinking with a Klingon.

Korrd chortles agreeably and moves off. We follow him over to Talbot and Caithlin.

KORRD  
And what are you two conspiring about?

TALBOT  
We are just thinking how far we've

come in such a short time.

KORRD  
We certainly have.

TALBOT  
Good heavens! We've just agreed on something!

CAITHLIN  
Gentlemen, it's about time.

They share a warm laugh.

270A ANGLE - KIRK

270A

He's been watching with satisfaction. As he turns, he notices Klaa eyeing him keenly from across the room -- the young gun locking eyes with the seasoned pro. With a smile, Kirk gives Klaa the Klingon salute.

Kirk notices Spock and McCoy still standing at the window, still staring out, oblivious to the party around them. Kirk approaches.

KIRK  
Cosmic thoughts, gentlemen?

McCOY  
We were speculating...  
(staring out)  
... is God really out there?

KIRK  
Maybe He's not out there, Bones.  
Maybe He's right here... in  
human heart.  
(noticing Spock's distant  
expression)  
Spock?

SPOCK  
I was thinking of Sybok.

KIRK  
I lost a brother once. But I was  
lucky; I got him back.

McCOY

I thought you said men like us  
don't have families.

KIRK

I was wrong.

Camera pushes in on them and we slowly...

DISSOLVE TO:

271 EXT. YOSEMITE - NIGHT

271

Camera pulls back from a roaring campfire. McCoy pours two cupsful of bourbon and hands one to Kirk who sets aside his marshmallow on a stick. Kirk and McCoy clink cups in a silent toast and drink, distracted by strange plinking sounds from close by. Spock is revealed, absently strumming his Vulcan lute in search of a tune.

KIRK

(with a smile)

Well, are you just going to sit  
there and pick at it or are you  
going to play something?

The plinks and plunks gradually become a tune. The unmistakable "Row Your Boat." Kirk and McCoy react with delight. McCoy takes a hit of bourbon and clears his throat.

McCOY

(singing)

"Row, row, row your boat gently  
down the stream..."

Kirk jumps in and, when it's his turn, Spock joins the chorus too. The three shipmates sing loudly with feeling and gusto. Their voices climb into the night sky.

VOICES

"... merrily, merrily, merrily,  
merrily, life is but a dream..."

As they continue to sing, we execute the greatest pull back of all time. The campfire becomes a dot of light. The dot of light joins other dots of light. They become the stars of the universe.

AND THE ADVENTURE CONTINUES

THE END