

STAR TREK III  
THE SEARCH FOR SPOCK

by  
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REV FINAL DRAFT  
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FADE IN:

1 SPACE - A STARFIELD - (ILM SHOT) 1

As the stars appear, we hear the AMBIENCE OF SPACE, a litany of groans, squeals and pings of the unknown. Over this we SUPER:

2 "PARAMOUNT PICTURES PRESENTS:" 2

We are MOVING through the stars slowly and to our right as the SUPER FADES. And we hear a hoarse voice.

SPOCK (V.O.)  
Space... the final frontier.

Our MOVE CONTINUES to reveal the Genesis planet and its sun, which flares into our lens.

SPOCK (V.O.) (CONT'D)  
(continuing)  
These are the continuing voyages of the Starship Enterprise. Her ongoing mission...

The sunflare has DISSOLVED us to the planet's primal surface. We are MOVING through the trees and greens of this Eden-like place. A soft, smoky haze covers every- thing.

SPOCK (V.O.) (CONT'D)  
(continuing)  
To explore strange new worlds... To seek out new life forms, and new civilizations... To boldly go, where no man has gone before...

And now, amid the trees, we see it, and CAMERA comes to a brief rest: Spock's casket, a photon torpedo tube, black with red letters, "Mark VI." The STAR TREK FAN- FARE is heard, and we SUPER:

3 "STAR TREK III : THE SEARCH FOR SPOCK" 3

The CREDITS BEGIN. As they appear, we MOVE away from the casket and through the lush forest.

The haze thickens, until at last it becomes an obliter- ating cloud, and then we DISSOLVE through into moving clouds of the planet's atmosphere, and PULL BACK from them, DISSOLVING once again back to space and the Gene- sis planet where we HOLD as CREDITS END.

Then, a final SUPER:

(CONTINUED)

3 CONTINUED:

"THE GENESIS PLANET.

STARDATE: 8001.3"

We hear the SOUND of an approaching SPACESHIP.

4 SPACE - USS GRISSOM - (ILM SHOT) 4

A mid-sized Federation Science Vessel approaching at impulse power. She PASSES CAMERA, and we PAN WITH her to see her path leads to the Genesis Planet in the distance.

5 INT. BRIDGE - USS GRISSOM 5

Starfleet LIEUTENANT SAAVIK, looking radiant, is wearing her hair down these days, but is as intense and efficient as ever. The CRACKLE OF ELECTRONIC ACTIVITY fills the air.

SAAVIK  
(crossing bridge)  
We are approaching destination planet at point zero three five. So noted in ship's log.

She delivers the log to the Captain as ANGLE WIDENS to include CAPTAIN ESTEBAN, late forties, a cautious Starfleet veteran. Behind him, various OFFICERS on station.

ESTEBAN  
Very well, Lieutenant. Execute standard orbital approach.

HELMSMAN  
Standard orbit, aye.

ESTEBAN  
Communications. Send a coded message for Starfleet Commander, priority one... "Federation Science Vessel Grissom arriving Genesis Planet, Mutara Sector to begin search. As ordered, full security procedures are in effect. J.T. Esteban, commanding."

COMM OFFICER  
Aye sir, coding now.

ESTEBAN  
(turning)  
Dr. Marcus, it's your planet.

(CONTINUED)

ANGLE WIDENS to reveal DAVID MARCUS, mid-twenties, who will be remembered as the co-creator of Genesis, and also as Kirk's son.

DAVID

Thank you, Captain. Begin scanning, please. S

aavik has taken a position next to David at the science panel and together they begin activating the de- vices.

DAVID (CONT'D)

(continuing;  
enthusiastically)

This is where the fun begins,  
Saavik!

SAAVIK

(working)

Like your father... so human.

(then)

All units functional, recorders are on... Scanning sector one. Foliage in fully developed state of growth. Temperature, twenty- two point two Celsius.

DAVID

Sector two... Indicating desert terrain. Minimal vegetation, temperature thirty-nine point four.

SAAVIK

Sector three... Sub-tropical vegetation... Temperature --

(puzzled)

Temperature decreasing rapidly --

DAVID

It's snow. Snow in the same sector. Fantastic!

SAAVIK

... Fascinating.

DAVID

All the varieties of land and weather known to Earth within a few hours walk!

(CONTINUED)

SAAVIK

(to him)

You must be very proud of what you  
and your mother have created.

DAVID

(checking)

It's a little early to celebrate.  
Suddenly...

BEEP... BEEP... BEEP... a new and unique SOUND is heard from  
the MONITORS. Saavik flicks con- trols and a new image  
appears on screen.

SAAVIK

Same sector. Metallic mass.

DAVID

Underground deposit?

SAAVIK

Negative, on surface... A  
manufactured object.

DAVID

There's only one thing it could  
be... Short range scan.

Saavik complies. David's intensity rises. Captain Esteban,  
curious about the BEEPS, has joined them.

SAAVIK

Approximately two meters long...  
Cylindrical in form...

DAVID

A photon tube...!

ESTEBAN

Could it be Spock's?

DAVID

It has to be. Gravitational fields  
were in flux... It must have soft  
landed...!

ESTEBAN

(to Comm Officer)

In code to STARFLEET... Captain's  
Spock's tube located intact on  
Genesis surface. Will relay more  
data on subsequent orbits.

(CONTINUED)

5 CONTINUED: (3)

COMM OFFICER

Yes sir... Coding your message.

As the BEEPS DIMINISH, we HOLD on David and Saavik. There is mystery in the air.

CUT TO:

6 SPACE - USS ENTERPRISE - (ILM SHOT)

6

She comes AT US slowly, majestically, a great wounded bird limping home, showing, as she passes, the patched scars of battle. Over this we hear:

KIRK (V.O.)

USS Enterprise, Captain's personal log... With most of our battle damage repaired, we are almost home. Yet, I feel -- uneasy. And I wonder why.

7 INT. BRIDGE - USS ENTERPRISE - CLOSE - JAMES T. KIRK

7

He is stalking the bridge, lost in his thoughts. CAMERA IS MOVING with him. In b.g., bridge activity is normal.

KIRK (V.O.)

... Perhaps it is the erratic behavior of Ship's surgeon McCoy... Or the emptiness of this vessel: most of our trainee crew have been reassigned; Lieutenant Saavik and my son David are exploring a new world... and Enterprise feels like a house with all the children gone... No. More empty even than that...

He has reached Spock's vacant chair. He touches it.

KIRK (V.O.) (CONT'D)

(continuing)

The news of Spock's tube has shaken me.

(beat)

It seems that I have left the noblest part of myself back there, on that newborn planet.

We HOLD on him. Then, he shakes off his mood and:

(CONTINUED)

7 CONTINUED:

KIRK (CONT'D)  
Status, Mr. Sulu?

8 OMITTED 8

9 WIDER ANGLE 9

to include SULU and CHEKOV at forward stations, UHURA at the communications post.

SULU  
On course, Admiral. Estimating  
Spacedock in two point one hours.

KIRK  
Very well.  
(a beat)  
Mr. Chekov, I need pre-approach  
scan... Take the science station,  
please.

Chekov hesitates for a moment. Then:

CHEKOV  
Yes, sir.

He rises and crosses to Spock's empty chair, as Kirk continues.

KIRK  
Uhura, any response from Starfleet  
on our Project Genesis inquiries?

UHURA  
No, sir, no response.

KIRK  
Hmm.. Very odd.  
(at chair, hits comm  
button)  
Scotty. Progress report?

10 INT. ENGINEERING TUBE 10

SCOTTY and an ENGINEER TRAINEE are working at a junction of circuitry.

SCOTTY  
I'm almost done, sir. You'll be  
fully automated by the time we  
dock.

11 INTERCUT WITH BRIDGE

110

KIRK

Your timing is excellent, Mr. Scott. You've fixed the barn door after the horse has come home. How much refit time till we can take her out again?

SCOTTY

Eight weeks, sir.  
(as Kirk opens his mouth)  
But you don't have eight weeks so I'll do it for ya in two.

KIRK

(considers)  
Mr. Scott. Have you always multiplied your repair estimates by a factor of four?

SCOTTY

Certainly, sir. How else can I keep my reputation as a miracle worker?

KIRK

Your reputation is secure, Scotty.  
(a beat)  
Mr. Sulu, take the con. I'll be in my quarters.

SULU

Aye sir.

Kirk heads for the elevator, presses the door button. He is about to enter when he is intercepted by TRAINEE FOSTER, a young black officer too eager for protocol.

TRAINEE FOSTER

Sir... I was wondering...

Kirk turns.

TRAINEE FOSTER (CONT'D)

(continuing)  
Are they planning a ceremony when we get in...? I mean, a reception...?

KIRK

A hero's welcome, son? Is that what you'd like?...

(MORE)

(CONTINUED)

8.

11 CONTINUED: 11

KIRK (CONT'D)  
Well, God knows, there should be.  
This time we paid for the party  
with our dearest blood.

He enters the elevator, and the doors close.

12 OMITTED 12

13 INT. ELEVATOR - KIRK 13

Even as the doors close, his mood changes. The mantle of command falls away and he allows himself the luxury of his deeper feelings. Feelings of aloneness. And grief. CAMERA IN CLOSE to HOLD this anguished moment. Then, an intrusive interruption. Kirk covers his feelings as:

14 WIDER ANGLE 14

The elevator doors open at a floor and "BONES" MCCOY steps in. He is disheveled, unshaven -- and in a very odd emotional place. He takes his place in the elevator and gazes at the ceiling as the doors close, and the HUM BEGINS.

KIRK  
... Bones.

MCCOY  
(stiffly )  
Jim.

KIRK  
(after a pause, with  
growing irritation)  
Are you planning to shave today?

MCCOY  
Quo vadis, Admiral...

KIRK  
What is that supposed to mean?

MCCOY  
What is our destination?

KIRK  
We'll be orbiting Earth in two  
hours.

MCCOY  
Then we're headed in the wrong  
direction.

(CONTINUED)

KIRK

(warning)

Bones, don't do this. This is me.  
Jim. Your friend.

MCCOY

And I have been, and always shall  
be, yours.

KIRK

Damn it, Bones, don't quote Spock  
to me! I have enough pain of my own  
and I don't need your -- self-  
indulgence!

Bones, his eyes far away, turns to make contact. In a matter-  
of-fact voice:

MCCOY

You left me. You left me on  
Genesis. Why did you do that?

KIRK

(aghast)

... What the hell are you saying?

Even Bones is stunned by what has come out of his mouth. He  
tries to cope with his own disorientation.

MCCOY

(shaken)

I don't know... I just...  
(then, poignantly)  
Why did we leave Spock?

KIRK

(firmly)

Bones!... You must deal with the  
truth! He's gone. Spock is gone.  
And we both have to live with that.

Bones looks at Kirk for an agonized moment. Then, the  
elevator comes to a stop, the doors opens. McCoy takes a step  
out, then turns back to Kirk.

MCCOY

I can't get him out of my head,  
Jim. I'd give the whole state of  
Georgia if someone could tell me  
why.

(CONTINUED)

14 CONTINUED: (2)

McCoy leaves. The doors close on Jim Kirk's concern.

CUT TO:

15 SPACE - A STARFIELD - (ILM SHOT) 153

Over the vast emptiness we SUPER:

"SOMEWHERE IN ORGANIAN SPACE..."

As the SUPER FADES, a vessel drifts slowly INTO SCENE, a dark-looking merchantman. She gives the impression of drifting in space... of waiting.

16 INT. BRIDGE - MERCHANTMAN 164

Small and grubby; populated by three or four crewmen of mixed special breeds, and a renegade CAPTAIN who suggests a Federation traitor. And, lurking in the shadows, her face concealed by a half-veil, what appears to be an exotically beautiful WOMAN of epic proportions and mystery.

CAPTAIN

Steady... Steady, boys. Keep scanning...

(beat)

I thought you people were reliable... Where the hell is he!

WOMAN

He has been here for some time. I can feel his presence.

CAPTAIN

Don't give me your Klingon mumbo-jumbo -- there ain't another vessel in this whole damn quadrant.

WOMAN

Put me on the hailing frequency.

CAPTAIN

(sourly)

Sure - whatever games you wanna play.

He shakes his head, presses a button and nods to her. She now removes the veil, showing us a fascinating face of Klingon features. The crew stare at her as she speaks into a communication device. She is oddly unemotional.

(CONTINUED)

16 CONTINUED:

WOMAN

Commander Kruge: this is Valkris. I  
have obtained the Federation data,  
and am ready to transmit.

17 INT. BRIDGE - BIRD OF PREY (CLOAK EFFECT) - CLOSE - KRUGE'S  
PET

A SHOCK CUT to a frightening creature, half timber wolf, half  
lizard. His head is being rubbed by the hand of the owner. We  
PAN UP from the beast with Kruge's hand as it snaps switches.

KRUGE (O.S.)

Well done, Valkris... Stand by.

The PAN CONTINUES UPWARD to reveal BATTLE COMMANDER KRUGE, a  
Klingon War Lord of handsome but frightening presence, and  
relative youth. Now, in Klingon:

KRUGE (CONT'D)

Disengage cloaking device!

There is a light change from CLOAK to DE-CLOAKED CONDITION,  
along with ELECTRONIC WHIRRING SOUNDS. CAMERA PULLS BACK from  
man and beats during this to reveal the entire Klingon bridge  
which suggests the relationship of galley master to slave.

CUT TO:

18 SPACE - (ILM/DECLOAKING EFFECT) 18

We are SHOOTING PAST the merchantman in the f.g. to watch the  
strange and gradual appearance of a vessel.

19 CLOSE ANGLE - BIRD OF PREY (ILM/DECLOAKING EFFECT) 19

Breathtaking. Skeletally at first, then filled in a section  
at a time, a small deadly looking warship forms. It is the  
Bird of Prey, a long-necked, scary looking thing, with  
variable wing attitude which we will see in time.

20 INT. BRIDGE - THE MERCHANTMAN 20

CAPTAIN

(staring)

What the hell...?

As he and the crew try to comprehend, a commanding voice on  
SPEAKERS:

(CONTINUED)

20 CONTINUED:

                                  KRUGE (V.O.)  
                                  Well done, Valkris...Transmit data  
                                  on my command... Now!

The woman leans to the console. She inserts a small rectangular object and presses a button.

21 INT. BRIDGE - BIRD OF PREY - (INTERCUT WITH MERCHANTMAN) 21

Kruge rises from his regal station, crosses to a monitor where OFFICER MALTZ adjusts incoming material. We cannot see clearly what is coming in, but occasional images suggest material concerning the Genesis Project. As the high speed transmission ends:

                                  VALKRIS (V.O.)  
                                  Transmission completed. You will  
                                  find it essential to your mission.

Maltz hands Kruge the completed recording. Kruge taps it thoughtfully.

                                  KRUGE  
                                  Then you have seen it.)

                                  WOMAN (V.O.)  
                                  I have, my lord.

                                  KRUGE  
                                  (a cloud)  
                                  That is unfortunate.)

                                  WOMAN (V.O.)  
                                  I understand.

Kruge has a moment of hesitation. Then, to his helmsman.

                                  KRUGE  
                                  Thrusters!)

22 EXT. BIRD OF PREY - (ILM SHOT) 22

The variable wings begin to dip like hawk's talons, and the Bird begins an arcing maneuver...

23 INT. MERCHANTMAN 23

Uncertainty. The Captain turns to the Woman.

23 CONTINUED:

CAPTAIN

What's going on? When do we get  
paid off...?

WOMAN

Soon, Captain... Quite soon.  
(to communicator)  
Success, my lord -- and my love.

24 INT. BIRD OF PREY - CLOSE - KRUGE 24

KRUGE

You will be remembered with honor.  
(to gunner)  
Fire.

25 SPACE - THE TWO VESSELS - (ILM SERIES OF SHOTS) 25

The Bird of Prey, its wings in the menacing attack position  
swoops toward the merchant ship. From the two claw-like tips  
of the Bird of Prey, phaser beams (of a new type) erupt,  
SIZZLE -- EXPLOSIONS rip the outside of the merchantman -

26 INT. MERCHANTMAN - (SPECIAL FX) 26

EXPLOSIONS and smoke cloud the murky small bridge; the cries  
of the crew, the Captain's scream of outrage. And through it  
all, in the smoke, the Woman's face. Unperturbed. As a last  
act, she ritualistically covers her face with her veil, as  
she is enveloped in smoke and flames.

27 INT. BIRD OF PREY - (INTERCUT AS NEEDED WITH MERCHANTMAN) 27

The SCREAMS AND CRIES of the merchant crew can be heard. The  
Captain's voice rises above all these.

CAPTAIN (V.O.)

For God's sake, help us! Please!  
We'll keep your damn secrets, just  
don't let us die in space!

Kruge turns impassively to his gunner, and nods. The gunner  
presses the firing button.

28 SPACE - THE VESSELS - (ILM) 28

The Klingon Bird FIRES another salvo. The merchantman is  
obliterated. Debris floats through the SHOT.

29 INT. BRIDGE - BIRD OF PREY 29

The screams have stopped. Kruge's beast reacts with pleasure. Officer Maltz observes this, subtly wipes his forehead, but making sure Kruge doesn't see him. Kruge pets his beast, then straightens, recording in hand.

KRUGE  
I'll be in my quarters. Execute  
course to the Federation Boundary.

MALTZ  
Yes, my lord!

As Kruge starts out, the BEAST GROWLS. Kruge stops, points a finger at a Klingon in the sub-deck below.

KRUGE  
Feed him!

The Klingon nods vigorously as Kruge exits, then, with his commander gone, casts a nervous glance beast-ward.

30 CREWMAN'S POV - THE SNARLING BEATS (ILM) 30

A face only a Klingon could love.

CUT TO:

31 EXT. SPACE - THE GENESIS PLANET - (ILM SHOT) 31

INTO SHOT comes USS Grissom, orbiting.

32 INT. BRIDGE - GRISSOM - CLOSE - SCIENCE MONITOR 32

Much visual display and BEEPING. PULL BACK to find Saavik, David -- with Esteban over their shoulders.

SAAVIK  
New orbit commencing... Coming up  
on sector three...

DAVID  
Short range scan.

SAAVIK  
(activates; studies)  
As before... Metallic mass...  
Verifying triminium photon tube...  
No new data.

(CONTINUED)

DAVID

Check for trace radiation. Infrared enhancement.

SAAVIK

(she responds)

... Radiation residual... Level is minimal...

Suddenly the BEEPS are joined in harmony by a new and subtly different SOUND. Saavik looks at David, who moves closer to her screen, studying it with growing intensity as she adjusts the controls, and the SOUND INCREASES IN VOLUME.

DAVID

I don't believe it...

ESTEBAN

What is it?

SAAVIK

If equipment is functioning properly, indications are -- an animal life form.

ESTEBAN

(to David)

You said there wouldn't be any.

DAVID

There shouldn't be any. Only plant forms were built into the Genesis matrix.

SAAVIK

(she's re-checked)

Cross referenced and verified. An unidentifiable life form reading.

COMM OFFICER

Do you wish to advise Starfleet, sir?

ESTEBAN

Wait a minute...! We don't know what we're talking about here...

DAVID

Why don't we beam it up?

(CONTINUED)

ESTEBAN

Oh no you don't! Regulations specifically state: "nothing shall be beamed aboard until danger of contamination has been eliminated." Can you guarantee that?

DAVID

Not from here, no.

SAAVIK

Captain... the logical alternative is obvious... beaming down to the surface is permitted...

ESTEBAN

"... If the Captain decides that the mission is vital and reasonably free of danger." I know the book, Saavik.

DAVID

Captain, please -- we'll take the risk. We've got to find out what it is...

SAAVIK

... Or who.

The implication is not lost on Esteban. After a moment:

ESTEBAN

All right -- get your gear. I'll put you down next time around.

DAVID

Thank you... Sir!

CUT TO:

33 EXT. SPACE - THE EARTH - ORBITING SPACEDOCK - (ILM SHOT) 33

with the grandeur of the horizon arc of the great blue marble as a backdrop, Spacedock orbits. INTO SHOT comes Enterprise, heading toward the waiting port.

34 INT. BRIDGE - USS ENTERPRISE - (ILM ELEMENTS) 34

The bustle and CRACKLING SOUNDS of approach procedure. Kirk is in the Captain's chair, all others are on stations. Scotty has come up from below to watch the show.

(CONTINUED)

KIRK  
Standby automatic approach system  
... Advise approach control.

UHURA  
Approach control... this is  
Enterprise. Ready for docking  
maneuver.

CONTROLLER (V.O.)  
Enterprise is cleared to dock.

KIRK  
Lock on!

SULU  
Systems locked.

The bridge lights change to docking mode.

KIRK  
Spacedock, you have control.

CONTROLLER (V.O.)  
Affirmative, Enterprise. Enjoy the  
ride, and welcome home.

KIRK  
Enterprise confirms. With thanks...

35 EXT. SPACEDOCK - SERIES OF SHOTS - (ILM) 35

The slowly rotating Spacedock is huge. Enterprise is coming  
in on an arc-like course.

The great doors of Approach Threshold 15 slide open...

Enterprise, with unerring precision, slips from space into  
the small opening afforded by the doors... and...

36 INT. SPACEDOCK - SERIES OF SHOTS - (ILM) 36

A huge, cavernous area, deigned as an orbital dock for many  
space vessels. We see Enterprise entering this great  
warehouse of ships through the doors, and proceed at slow  
impulse power to her waiting birth.

37 ANOTHER ANGLE (ILM) 37

introducing NX 2000, Excelsior, a super starship. Her lines are similar to Enterprise, but she is clearly bigger, sleeker, and very new. She sits at her mooring like the new Queen of Space.

38 INT. ENTERPRISE BRIDGE - FAVORING VIEWSCREEN - 38

(ILM ELEMENT)

The Excelsior is on screen for all to see.

UHURA

Would you look at that?

KIRK

My friends, the great experiment: Excelsior, ready for trial runs...

SULU

She's supposed to have transwarp drive...

SCOTTY

Aye. And if my grandmother had wheels, she'd be a wagon.

KIRK

Mr. Scott...

SCOTTY

I'm sorry, sir, but as far as I'm concerned, there's nothin' needed for space travel that this old girl doesn't already have.

KIRK

Come, come, Scotty. Young minds. Fresh ideas.  
(dryly)  
Be tolerant.

39 INT. SPACEDOCK - THE CAFETERIA (FX SHOT WITH ILM ELEMENTS) 39

THROUGH THE WINDOW of a Spacedock facility, a few lounging Starfleet persons look up to see a memorable sight...

... battle-scarred Enterprise is passing alongside of the sleek Excelsior. Their size differential is apparent (B-29 to B-17).

(CONTINUED)

39 CONTINUED:

39

Yet, Enterprise carries with her a battle-scarred history of achievement. Some of the Starfleet people begin to rise, silently. A standing ovation for a hero's return.

40 INT. ENTERPRISE BRIDGE - FAVORING KIRK

40

COMPUTER (V.O.)

Enterprise, stand by for final docking procedure.

KIRK

Standing by... Mr. Sulu, activate moorings... Stand by umbilical and gravitational support systems...

SULU

Aye, sir, moorings activated... All systems standing by...

CHEKOV

(abruptly)

Admiral... This is not possible.

KIRK

Mr. Chekov -- ?

CHEKOV

An energy reading from 'C' deck -- from inside Mr. Spock's quarters...

KIRK

(not patiently)

Mr. Chekov, I ordered Spock's quarters sealed!

CHEKOV

Yes, sir, I sealed the room myself. Nevertheless -- I am reading a life form there.

Kirk rises on the narrow edge of irritation.

KIRK

Mr. Chekov -- this entire crew seems on the edge of obsessive behavior concerning Mr. Spock.

(stays Chekov's protest)

I'll have a look... Mr. Sulu, continue docking procedure.

He exits, as the rest of the crew reacts. Chekov shrugs to all, indicating that he sees what he sees.

(CONTINUED)

40 CONTINUED: 40

And the CAMERA MOVES CLOSE to his panel to verify his belief. On screen -- an energy form is definitely pulsating.

41 INT. ENTERPRISE CORRIDOR - ON ELEVATOR DOORS 41

as they HISS open, and Kirk appears. A SOFT ALARM is BEEPING O.S. Kirk assesses this, his mood changing to puzzled concern. He starts purposefully OUT OF SHOT.

42 CORRIDOR SECTOR - TRACKING WITH KIRK 42

He is walking quickly, as the ALARM SOUND increases in frequency. He reacts: breaks into a trot, CAMERA SPEEDING UP WITH him until he arrives at the entrance to Spock's quarters. He examines with shock: a seal- ant coating over the door has been forced with indica- tions of great strength. The ALARM CONTINUES, LOUD now. Kirk TURNS IT OFF with a touch, then cautiously starts in, convinced the problem is real.

43 INT. SPOCK'S QUARTERS - LOW KEY LIGHTING 43

It is dark and shadowy as Kirk enters. He peers, try- ing to adjust his eyesight to the darkness. He steps forward carefully -- trips temporarily on some small object -- but recovers. He moves slowly inward, then stops, staring into the impenetrable dark. Then he reacts, as we hear SPOCK'S VOICE. It is hoarse, raspy, as it was in the final scene with Kirk in Star Trek II. But is unmistakably Spock.

THE VOICE

Jim... Help me... take me... up the  
steps... of Mount Seleya... through  
the hall of ancient thought...

44 CLOSE - KIRK 44

Shaken now. He strains into the darkness, looking --

45 KIRK'S POV 45

CAMERA PANS the darkened room and COMES TO REST as we see a shadowy figure in the far corner.

46 BACK TO KIRK 46

as he starts forward, all senses alert. As he nears the figure, whoever it is starts to flee, and Kirk grapples with him, like Jacob with the dark Angel. And Kirk pulls him down, panting, and the figure is il- luminated by a shaft of light, and it is --

47 TWO SHOT

47

-- Bones McCoy. Emotionally drained, eyes wide --

KIRK  
Bones, what the hell are you doing?  
Have you lost your mind! McCOY  
(his own voice, but raspy,  
drained)  
... Help me, Jim... Take me home.

KIRK (CONT'D)  
That's where we are, Bones. we are  
home.

McCOY ... Then perhaps there is still time... Climb the  
steps, Jim... Climb the steps of Mount Seleya...

KIRK (CONT'D)  
Mount Seleya? Bones, Mount Seleya  
is on Vulcan! We're home on Earth!

Bones looks at him, trying to comprehend. When he opens his  
mouth; it is, for one brief moment, SPOCK'S VOICE that  
emerges:

MCCOY  
(in Spock's voice)  
Remember!  
(and again)  
Remember!

Kirk stares at him in shock as:

UHURA (V.O.)  
Admiral: docking is completed.  
Starfleet Commander Morrow is on  
his way for inspection.

Kirk, still holding McCoy:

KIRK  
Uhura! Get the medics down here!  
Get them now!

He cradles McCoy who has gone limp.

KIRK (CONT'D)  
Bones, it's all right...

(CONTINUED)

47 CONTINUED:

47

As he holds his friend, rocking him gently, we OVERLAP the SHRILL SOUND of an ELECTRONIC BOATSWAIN'S PIPE.

CUT TO:

48 INT. ENTERPRISE TORPEDO BAY/DOCKING CHAMBER

48

The entire crew is assembled as the SOUND of the PIPE FINISES -- and the great docking doors open.

SULU

Tetsch-hut!

STARFLEET COMMANDER MORROW enters, a distinguished looking black man, followed by an AIDE. He crosses to Kirk at the head of the review line.

KIRK

Welcome aboard, Admiral.

MORROW

Welcome home, Jim.

He reaches for Kirk's shoulders with affection.

MORROW (CONT'D)

(continuing)

Well done.

He embraces Kirk. It is both a military courtesy, and a personal expression, twenty-five years of comradeship, service and sacrifice. Kirk is moved. When the embrace breaks:

KIRK

Thank you, sir.

(wryly)

I take it this is not a formal inspection.

A relieved ripple of laughter from all.

MORROW

No. At ease, everyone.

They relax in the glow of Morrow's smile. And he looks about.

MORROW (CONT'D)

(continuing)

Where's Doctor McCoy?

(CONTINUED)

KIRK  
(a beat)  
Indisposed, sir.

MORROW  
Ah, too bad... Well... You have all  
done remarkable service under the  
most -- difficult of conditions.  
You'll be receiving Starfleet's  
highest commendations, and more  
importantly, extended shore leaves.

A buzz of approval, then:

MORROW (CONT'D)  
(continuing)  
That is, all but you, Mr. Scott.  
They need your wisdom on the new  
Excelsior... Report there tomorrow  
as Captain of Engineering.

It is clear how Scotty feels about this honor:

SCOTTY  
With all appreciation, sir, I'd  
prefer to supervise the refit of  
Enterprise.

MORROW  
Yes, well... That really won't be  
necessary...

SCOTTY  
But sir -- this refit will take a  
practiced hand. There's much to do -  
(a look at Kirk)  
It could be months.

MORROW  
No, Mr. Scott, I'm sorry... There  
isn't going to be a refit.

A pall in the room. Kirk, as shocked as anyone.

KIRK  
Admiral, I don't understand. The  
Enterprise --

MORROW  
Jim, the Enterprise is twenty years  
old. We think her day is over...

(CONTINUED)

KIRK

But, we had requested -- we were hoping to take her back to Genesis...

MORROW

(a new concern)  
Genesis?! Whatever for?

KIRK

Why -- a natural desire to help finish the work we began!

MORROW

That's out of the question. No one is going to Genesis!

KIRK

May I ask why...?

MORROW

(a sigh)  
Jim, in your absence, Genesis has become a galactic controversy... Until the Federation Council makes policy, you are all under orders not to discuss with anyone your knowledge of Genesis... Consider it a quarantined planet. And a forbidden subject.

On their baffled reactions we...

CUT TO:

49 EXT. SPACE - THE BIRD OF PREY - (ILM SHOT) 49

We are TRACKING with her through space. She is quite visible, her wings in level configuration.

50 INT. BRIDGE - BIRD OF PREY - VERY CLOSE - MONITOR 50

At first we are disoriented. Jim Kirk's image FILLS THE SCREEN talking right AT US.

KIRK'S IMAGE

To fully understand the events on which I report, it is necessary to review the theoretical data on the Genesis Device...

(CONTINUED)

50 CONTINUED:

50

We are PULLING BACK. The bridge is lit normally. On screen, Kirk's voice now continues, describing what we see: molecular charts, followed by a barren graphic depiction of a planetoid. Toward it a torpedo arcs, causing fire, inferno, and a resulting new surface, capable of bearing life. (COMPUTER GRAPHIC, STAR TREK II.) This is being watched on the bridge by Kruge, Maltz, and OFFICER TORG, younger than Maltz, more gung-ho.

51 INTERCUT - THE GENESIS TAPE 51

with the reactions of the two junior officers, seeing it for the first time.

52 BACK TO SCENE 52

Kruge turns the machine off. He studies the two officers. Then with quiet intensity:

KRUGE

So!

(to Torg)

Speak!

TORG

Great power... to control...  
dominate... destroy. If it works.  
Kruge considers the answer, turns  
to Maltz.

KRUGE

Speak.

MATLZ

(thoughtfully)

Impressive... They con make  
planets... Possibilities are  
endless... Colonies, resources...

KRUGE

Yes... New cities, homes in the  
country... your woman at your  
side... children playing at your  
feet... and overhead, fluttering in  
the breeze... the flag of the  
Federation. Charming...

(hisses at Maltz)

Station!

MALTZ

Yes, my lord!

(CONTINUED)

Maltz snaps to and leaves, chastened. Kruge turns to Torg like a wily serpent.

KRUGE

It works. Oh yes, it works.

He presses a button and a new visual appears, Kirk's VOICE heard OVER:

KIRK (V.O.)

"... It was this premature detonation of the Genesis device that resulted in the creation of the Genesis planet..."

We see Enterprise fleeing the Genesis explosion (STOCK, STAR TREK II). Torg is very impressed. Kruge turns the visual off. Then, importantly:

KRUGE

Share this with no one.

TORG

Understood, my lord.

KRUGE

We are going to this "planet." Even as our emissaries negotiate for "peace" with the Federation, we will act for the preservation of our race! We will seize the secret of this weapon. The secret of ultimate power!

TORG

(whispered)

Success, my lord.

KRUGE

Station!

Torg crosses out, Kruge turns toward his chair, kneels to pet his beast as we hear:

HELMSMAN (V.O.)

My lord: approaching Federation territory...

KRUGE

Steady on course... Engage cloaking device!)

(CONTINUED)

52 CONTINUED: (2)

HELMSMAN (V.O.)  
Cloaking device -- engaged!

Lights change... ELECTRONIC SOUND BEGINS... and:

53 EXT. SPACE - BIRD OF PREY - (ILM CLOAKING EFFECT) 53

The ship, sectionally, vanishes before our eyes.

CUT TO:

54 SPACE - THE GENESIS PLANET - (ILM) 54

USS Grissom is orbiting. We hear:

ESTEBAN (V.O.)  
Transporter room, stand by to  
energize...

55 EXT. SURFACE OF THE GENESIS PLANET - (BEAM DOWN EFFECT) 55

We are PANNING. An area of great primal beauty, poet-ic,  
romantic. A smoky haze persists. The PAN STOPS as we hear a  
familiar ENERGY SOUND: And Saavik and David begin to appear  
in the BEAM DOWN EFFECT.

56 CLOSER ANGLE - SAAVIK AND DAVID 56

fully materialized. They are equipped with scientific  
backpacks. Their TRICORDERS BLEEP reassuringly, as they look  
about.

SAAVIK  
(looking as perplexed as  
she can)  
Saavik to Grissom. Request computer  
study of soil samples for  
geological aging.

DAVID  
(cutting in)  
I'll handle that later.

SAAVIK  
My readings indicate great  
instability.

DAVID  
We're not here to investigate  
geological aging, we're here to  
find life forms!

(CONTINUED)

56 CONTINUED:

56

His TRICORDER BLEEPS.

DAVID (CONT'D)  
(continuing)  
Come on...

Saavik reacts to his tension with a questioning look. Then they move off.

57 INT. GRISSOM BRIDGE - FAVORING ESTEBAN (INTERCUT WITH SAAVIK)

He and his officers are monitoring the progress of the landing party. DATA SOUNDS fill the bridge.

Then, LT. HINES points something out on a viewscreen.

ESTEBAN  
Grissom to landing party. We have you approaching radioactive indications. Do you concur?

SAAVIK (V.O.)  
Affirmative, Captain. Our readings are well below danger level.

ESTEBAN  
Very well. Exercise caution, Lieutenant. This landing is Captain's discretion and I'm the one who's out on a limb.

SAAVIK (V.O.)  
I'll try to remember that, Captain.

58 EXT. GENESIS PLANET - HIGH SHOT - SPOCK'S GLADE - DAY 58

David is in the lead, a distant figure, then stops to take readings as Saavik catches up to him. Then together they start forward TOWARD US. As they approach, HIGH CAMERA NOW LOWERS until it reveals, in f.g., Spock's casket.

59 EXT. GENESIS PLANET - SERIES OF SHOTS (ILM) 59

The two explorers take readings; they begin to realize what they are heading for...

Their tempo increases, they follow their tricorders, until...

60 EXT. GENESIS - SPOCK'S CASKET IN FOREGROUND 60

Saavik and David come INTO VIEW, close by, and stop, seeing it.

(CONTINUED)

60 CONTINUED:

DAVID  
... Spock's tube...

SAAVIK  
(steps forward, points)  
David --

He joins her, staring at:

61 POV - SPOCK'S CASKET - (ILM SHOT) 61

At the base of the tube, worm-like forms shimmy and squirm. They are small, horrible, and unquestionably alive.

62 SAAVIK AND DAVID 62

They try to maintain their scientific objectivity, in spite of their horror -- and their disappointment at not finding some trace of Spock.

DAVID  
Well. There's your life form reading. These were microbes on the tube's surface. We shot them here from Enterprise.  
(with irony)  
They were fruitful, and multiplied.

SAAVIK  
But... How could they have evolved so quickly...?

David doesn't answer, his curiosity caught by something else. He starts slowly forward, Saavik following close. Their tricorders begin to register higher radiation levels as they approach the tube.

63 SERIES OF SHOTS - (PRODUCTION & ILM) 63

David and Saavik's faces as they approach.

Feet step among the wormy creatures to gain access to the tube. (ILM)

Even the unemotional Saavik reacts to this.

David reaches the tube, raises the lid of Spock's bier. He looks inside, and sees:

64 DAVID'S POV INTO SPOCK'S CASKET 64

It is empty, except for some kind of rumpled black cloth.

65 BACK TO DAVID

65

He reacts, stunned.

DAVID  
Saavik... He's gone.

He reaches in, withdraws the shroud-like cloth, and hands it to Saavik. As she touches, she knows.

DAVID (CONT'D)  
(continuing)  
What is it?

SAAVIK  
Spock's burial robe.

As they stare at each other without answers, the planet makes a gentle RUMBLING SOUND -- then the ground qui- vers slightly.

And in the far distance, a poignant CRY is heard. A young animal in pain, perhaps. Saavik and David do not know.

CUT TO:

66 INT. KIRK'S APARTMENT - VIEW OF THE BAY - NIGHT

66

Tranquil. We hear the SOUNDS of HARBOR and distant CITY. We are PULLING BACK, past Kirk as he stares quietly at the view, a glass in hand. Then he turns 'round, raises his glass in a toast.

KIRK  
Absent friends.

ANGLE WIDENS to include Uhura, Chekov and Sulu, who toast in response, and drink.

SULU  
... Admiral, what's going to happen to Enterprise?

KIRK  
She's to be decommissioned.

CHEKOV  
Will we get another ship?

(CONTINUED)

KIRK  
I can't get an answer. Starfleet is  
up to its brass in galactic  
conference. No one has time for  
those who only stand... and wait.

Kirk sips his drink thoughtfully, as do all. Then:

UHURA  
How is Doctor McCoy, sir?

KIRK  
That's the good news. He's home in  
bed, full of tranquilizers, and he  
promised me he'd stay there... They  
say it's exhaustion...  
(a sigh)  
We'll see.

A DOOR CHIME.

KIRK (CONT'D)  
(continuing)  
Ah. Mr. Scott, fresh from the world  
of transwarp drive... Come!

They all turn toward the door. We hear it WHIRR open, O.S.  
Their expressions change and they stare at:

67 THEIR POV - ANGLE TOWARD THE DOOR 67

A tall, mysterious figure in a hooded Vulcan robe walks  
slowly toward us, then stops, CLOSE, face unseen. Is it  
Bones?... A Spock apparition? The figure removes his hood,  
revealing the distinguished older features of:

68 BACK TO GROUP - FAVORING KIRK 68

KIRK  
(astonished)  
Sarek!

A hush of wonder falls over all. The ANGLE WIDENS as  
AMBASSADOR SAREK comes to Kirk.

KIRK (CONT'D)  
(continuing)  
Ambassador, I -- I had no idea you  
were here...  
(then)  
I think you know my crew...

SAREK

I will speak with you alone, Kirk.

Kirk turns to his crew. They look at him questioningly.

KIRK

Excuse us, please.

The crew, their concern showing, leave their glasses and file out. Sarek steps to the bay window, looks out in contemplation, his back to Kirk. With the others gone, Kirk comes up behind Sarek. A pause. Then:

KIRK (CONT'D)

(continuing)

Sarek... I would have come to Vulcan... to express my deepest sympathies...

SAREK

(raises a hand)

Spare me your human platitudes, Kirk. I have been to your Government. I have seen the Genesis information, and your own report.

KIRK

Then you know how bravely your son met his death.

SAREK

"Met his death"?

(turning on Kirk)

How could you, his friend, have assumed that? Why did you leave him on Genesis! Spock trusted you -- and you denied him his future!

KIRK

I -- saw no future --

SAREK

You missed the point, then and now... Only his body was "in death," Kirk! And you were the last one to be with him.

KIRK

Yes, I was...

(CONTINUED)

SAREK

Then you must know that you should have come with him to Vulcan.

KIRK

But -- why?

SAREK

Because he asked you to! He entrusted you with his very essence -- with everything was not of the body. He asked you to bring him to us -- and to bring that which he gave you: his Katra. His living spirit.

KIRK

(deeply, quietly)

Sir. Your son meant more to me than you can know. I'd have given my life if it would have saved his. You must believe me when I tell you that he made no request of me!

SAREK

He would not have spoken of it openly.

KIRK

Then, how --

SAREK

(interrupting)

Kirk, I must have your thoughts. May I join your mind?

KIRK

Of course...!

Sarek steps close to Kirk as CAMERA PUSHES IN VERY CLOSE. Sarek's hands are on Kirk's temples in familiar splayed fashion. And the eyes of both men are closed.

This can be LITERAL, or can be illustrated by SUB- LIMINAL FILM from TREK II. To be determined. Strange, SUB-MUSICAL SOUNDS underscore. The music of Vulcan, unlike anything we have ever heard before. After a moment:

SAREK

... He spoke of your friendship.

(CONTINUED)

KIRK  
(semi-trance)  
Yes...

SAREK  
He asked you not to grieve...

KIRK  
... Yes...

SAREK  
... The needs of the many  
outweigh...

KIRK  
... The needs of the few...

SAREK  
... Or the one.

KIRK  
... Spock...

SAREK  
I have been... and always shall  
be... your friend. Live long... and  
prosper!

KIRK  
... No...!

Kirk, bathed with sweat, suddenly shudders in pain. Sarek opens his eyes, removes his hands. He touches Kirk with gentleness as Jim recovers, opens his eyes.

SAREK  
Forgive me. It is not here. I  
assumed he had mind-melded with  
you. It is the Vulcan way when the  
body's end is near.

KIRK  
But he couldn't touch me...! We  
were separated!

SAREK  
I see... and I understand.  
(rises wearily)  
Then everything that he was...  
Everything that he knew... is lost.  
(MORE)

70 CONTINUED:

SAREK (CONT'D)  
And when I return home empty-  
handed, many shall mourn.

He turns now, starting for the door. Kirk stops him with an agonized wail:

KIRK  
Please wait!... Surely he would  
have found a way! If there was so  
much at stake -- Spock would have  
found a way!

SAREK  
(hesitating)  
Yes... But -- how...?

KIRK  
(rising)  
Sarek!... What if he melded with  
someone else?!

On their exchange of looks --

71 INT. SMALL ELECTRONIC CENTER 71

We are VERY CLOSE on an electronic screen. There is the frozen face of Spock with his hand splayed on the engine room glass. A mechanical voice tells us:

COMPUTER VOICE  
Engine Room, Flight Recorder  
Visual. Stardate 8128 point seven  
eight, point seven eight, point  
seven eight --

KIRK (V.O.)  
Back. Point seven seven. The tape  
begins to speed backwards in a  
scrambled image.

72 REVERSE ANGLE - CLOSE - KIRK (INTERCUT WITH SCREEN) 72

His face intense. The SOUND of BACKWARD TAPE is heard. Then it stops.

On screen: Spock and Kirk in their final conversation. Kirk watches a moment, painfully, then breaks off:

KIRK  
Back. Point seven six. The computer  
responds. More BACKWARD SOUND,  
then:

(CONTINUED)

## COMPUTER VOICE

Flight recorder visual. Stardate  
8128 point 76, point 76 --

KIRK

Go.

The tape activates. On screen we watch Spock enter the engine room, go to the console. He make a few adjust- ments then heads for the radiation room where he is intercepted by McCoy.

Kirk stares in growing fascination.

McCoy talks to Spock briefly. Spock tricks McCoy into looking away, then applies the Vulcan nerve pinch. Bones falls.

On screen: Spock moves close to McCoy, takes gloves from the unconscious Scott, then places his hand on McCoy's temple.

SPOCK'S IMAGE

Remember.

KIRK

Hold!

He stares at the frozen image, then:

KIRK (CONT'D)

(continuing)

Augment and repeat!

The CAMERA ZOOMS IN a TIGHT TWO SHOT. The action repeats:

SPOCK'S VOICE

Remember!

KIRK

(breathlessly)

Freeze...!

The image of the critical mind meld is there to see. Kirk is stunned.

CAMERA ANGLE WIDENS now, to reveal for the first time that Sarek is with Kirk in the shadowy room.

KIRK (CONT'D)

Bones!...

(CONTINUED)

SAREK  
One alive, one not. Yet both in pain.

KIRK  
What must I do?

SAREK  
You must bring them to Mount Selaya -- on Vulcan. Only there is the passage possible. Only there can both find peace...

KIRK  
What you ask is difficult.

SAREK  
You will find a way, Kirk. If you honor them both, you must.

Kirk looks at the screen, examines all that is clear to him, and accepts the truth of Sarek's challenge.

KIRK  
I will. I swear.

Over his determined face, we hear a weird OVERLAPPED SOUND: the strange CRY OF PAIN from the Genesis Planet.

CUT TO:

73 OMITTED 73

74 EXT. GENESIS PLANET - AREA 2 74

A different texture than the Spock Glade. Cactus growth, seeming desert, yet... slightly gnarled, slightly off. Over this empty landscape there is another trembling of the earth. And again, the CRY.

75 UP ANGLED - AREA 2 75

The SOUND OF RUNNING FOOTSTEPS. Then David and Saavik run INO SHOT staring O.S. as the CRY repeats itself. They stare O.S. and see:

76 THEIR POV - VISTA - (ILM SHOT) 76

Past the tall cactus in f.g., we see snow-covered terrain in the middle distance. The CRY is heard once more.

77 BACK TO THEM

77

SAAVIK

We hear it whenever the ground  
quakes.

David's tricorder is making LIFE FORM SOUNDS. Saavik whips  
out her communicator.

SAAVIK (CONT'D)

(continuing; to  
communicator)

Captain, this is Saavik. We have  
strong life sign readings bearing  
zero-one-five relative, and we are  
proceeding to investigate.

ESTEBAN (V.O.)

We concur, Saavik. And Saavik... be  
advised we are reading a severe and  
unnatural age curve on the planet.  
I'm getting nervous...

SAAVIK

(a look to David)

Do you have an explanation?

DAVID

Later. Let's go...

SAAVIK

Grissom, your message acknowledged.  
Will advise... Out.

And she hurries after David.

78 INT. BRIDGE - GRISSOM - FAVORING ESTEBAN

78

ESTEBAN

USS Grissom, out.  
(bends over his science  
station)  
What the hell's going on down  
there?!

79 EXT. GENESIS PLANET - AREA 3 - SNOWSCAPE (ILM--VISTAVISION)79

David leading, Saavik catching up as they enter a snow-  
covered patch of ground. CAMERA TRACKS with them now as the  
WIND begins to HOWL, and the first visible snow- flakes begin  
to fall.

(CONTINUED)

79 CONTINUED:

79

As the wind and snow increase, causing them to hold their hands up against the elements, they stop and stare outward.

80 THEIR POV

80

In the snow-covered landscape ahead of them, a series of tracks. Small, indeterminate. They lead ahead.

81 BACK TO SAAVIK AND DAVID

81

They respond. The WIND HOWLS, but they start forward.

CUT TO:

82 INT. STARFLEET OFFICER'S LOUNGE - ADMIRAL MORROW - NIGHT 82

MORROW

No. Absolutely not, Jim, it's out of the question!

ANGLE HAS WIDENED to include Kirk, a passionate Kirk.

KIRK

(deeply)

Harry. I'm off the record now. I'm not speaking as one of your staff. I'm talking about thirty years of service. I have to do this, Harry. It has to do with my honor, my life -- everything I put any value on.

The intimacy of the conversation is broken by a starfleet steward who bears drinks. Kirk sits in frustrated suspension until the steward leaves. Then Kirk tries to resume his plea, but Morrow stays him.

MORROW

Jim... You are my best officer and if I had a best friend, you'd be that too. But I am Commander, Starfleet, so I don't break rules!

KIRK

Don't quote rules, Harry! We're talking about loyalty. And sacrifice. One man who died for us, another who has deep emotional damage --

MORROW

Now wait a minute! This business about Spock and McCoy...

(MORE)

(CONTINUED)

MORROW (CONT'D)

Honestly, I have never understood Vulcan mysticism -- I'm sorry! But part of me doesn't want you to make a fool of yourself... Understand?

KIRK

Harry, you don't have to believe! I'm not even sure I believe. But if there's even a chance that Spock has an eternal soul -- then that is my responsibility.

MORROW

Yours...?!

KIRK

As surely as if it were my own!  
(deeply)  
Harry, give me back the Enterprise!  
With Scotty's help...

MORROW

No, Jim! Enterprise would never stand the pounding.

KIRK

Then I'll find a ship -- I'll hire a ship.

MORROW

Out of the question! The Council has ordered that no one but the science team goes to Genesis!

KIRK

(desperately)  
Then let me speak to the Council!  
Harry, please! I can make them understand!!

Kirk's voice and passion has risen enough to now gather a response from neighboring tables. Kirk realizes; he checks himself, draws slightly back. Morrow is firm.

MORROW

No, you understand...! The Council has its hands full with Klingons and Romulans! They're trying to hammer out a treaty on the Genesis Device and they haven't got time for your personal views on friendship and metaphysics!

(beat)

(MORE)

(CONTINUED)

MORROW (CONT'D)

Jim! Your life and your career stand for rationality, not intellectual chaos. Keep up this emotional behavior and you'll lose everything. You'll destroy yourself!

(deeply)

Do you hear me, Jim?

Kirk looks for a long moment, then sighs, his body sagging.

KIRK

Yes... I hear you.

(a beat)

I just had to try.

MORROW

Of course... Now take my suggestion, enjoy your leave -- and let all this tension blow away.

KIRK

(a sigh)

You're right.

(toasts)

Thanks for the drink.

MORROW

Any time.

Kirk rises with a smile, starts out. HOLD on Morrow.

He crosses the room filled with Starfleet senior officers, CAMERA TRACKING until he passes out of the main room, into the entry room -- where we are surprised to see Sulu and Chekov waiting for him conspiratorially. Kirk stops close to them, looks about cautiously.

SULU

The word, sir?

KIRK

The word is no.

(a beat)

I am therefore going anyway.

SULU

Count on our help, sir.

KIRK

I'll need it, Sulu.

83 CONTINUED:

83

CHEKOV

Shall I alert Dr. McCoy?

KIRK

Yes. He has a long journey ahead.

CUT TO:

84 INT. BAR - NIGHT

84

A crowded, smoke-filled watering hole of the twenty- third century, filled with a smattering of civilians, Starfleet personnel, and visitors from strange and far off civilizations. It does not have the bizarre qualities of the "Star Wars Bar" which is across the street.

McCoy is discovered entering the bar. He is haggard, less than clean shaved. He appears to be looking for something as he starts forward.

85 HIS POV - MOVING THROUGH THE BAR (ILM ELEMENT)

85

noting patrons at the twenty-third century equivalent of video games, darts. We see two people playing at a holographic version of a video game, in which World War 1 biplanes are engaged in 3-d combat... and a dart player throwing pneumatic jet propelled darts... BACK TO MCCOY  
81 Not finding what he is looking for, he settles into a small alcove. A seedy, but attractive WAITRESS arrives.

WAITRESS

Long time, Doc.

MCCOY

Yeah... Anyone... been looking for me?

WAITRESS

I have... But what's the use?

(a smile)

What'll it be?

MCCOY

Altair water...

(grandly)

Specially carbonated from underground fissures.

WAITRESS

Not your usual poison.

(CONTINUED)

MCCOY  
(confused)  
To expect one to order poison in a  
bar is not logical.  
(he catches himself)  
Excuse me... I'm on medication.

WAITRESS  
Got it.

She leaves. McCoy scans the room. He picks out some- one  
approaching.

an exotic-looking grubby fellow with a big grin, making his  
way unmistakably to McCoy's booth. PULL BACK with him as he  
reaches it, and slides in ebulliently.

ALIEN  
Hello! Welcome to your planet.  
MCCOY I think that's my line,  
stranger.

ALIEN (CONT'D)  
Oh, forgive. I here am new. But you  
are known, being McCoy from  
Enterprise.

MCCOY  
You have me at a disadvantage, sir.  
You are --

ALIEN  
I name not important. You seek I.  
Message received. Available ship  
stands by.

MCCOY  
Good. How soon and how much?

ALIEN  
How soon is now. How much is where?

MCCOY  
Where...

ALIEN  
Is yes. Where?

MCCOY  
... Somewhere in the Mutara Sector.

ALIEN

Oh. Mutara restricted. Take permits many. Money, more.

MCCOY

There aren't going to be any damn permits!

(checking room)

How can you get a permit to do a damn illegal thing?!

(then)

Look, price you name, money I got.

ALIEN

You name place, I name money. Otherwise, bargain, no.

MCCOY

(getting louder)

Alright, dammit. It's Genesis. The name of the place we're going is Genesis.

ALIEN

(genuinely shocked)

Genesis!

MCCOY

Genesis, yes. How can you be deaf with ears like that?

ALIEN

Genesis allowed is not... Is planet forbidden.

MCCOY

Now listen to me, my backwards friend!

(grabs the Alien by the collar)

Genesis may be "planet forbidden," but I'm damn well --

McCoy is interrupted by a hand on his arm. He looks up to see a nondescript-looking CIVILIAN, with a gentle, ingratiating manner.

CIVILIAN

Sir... I'm sorry, but your voice is carrying. I don't think you want to be discussing this subject in public.

(CONTINUED)

MCCOY

I'll discuss what I like, and who  
the hell are you?!

CIVILIAN

Could I offer you a ride home, Dr.  
McCoy?

MCCOY

Where's the logic in offering me a  
ride home, you idiot! If I wanted a  
ride home, would I be trying to  
charter a space flight?!

(then)

How the hell do you know who I am?

CIVILIAN

Federation Security, sir.

It's a bad moment for the agent to have announced himself. A  
desperate Bones releases the Alien and rises to his feet just  
as the Waitress arrives with his Altair water on a tray. The  
Altair water spills on the Alien.

The Alien, hit by the water, leaps to his feet in rage.

The Waitress is knocked into a group of people.

More spilling of drinks.

A bystander, thinking the Alien hit the Waitress, hits him.

A general scuffle begins.

Meanwhile, McCoy tries to race around the "Civilian's" end of  
the confusion, but the agent (very big), grabs him. Bones, in  
confusion and panic, suddenly turns, wild-eyed, and attempts  
a Vulcan nerve pinch on his tormentor. The nerve pinch has  
absolutely no effect, and the agent stares at Bones for a  
long moment.

CIVILIAN

You're going to get a nice, long  
rest, Doctor.

He ushers Bones out as the brouhaha continues in b.g.

CUT TO:



The Boy does not respond. Saavik looks to David.

DAVID  
(in awe)  
The Genesis Wave... His cells could  
have been regenerated... Reformed --

Quietly, so as not to alarm the Boy, Saavik opens her communicator and reports softly:

SAAVIK  
Captain, this is Saavik. Come in,  
please...

ESTEBAN (V.O.)  
Yes, Saavik, go ahead...

SAVVIK  
We have found the life sign. It is  
a Vulcan child, perhaps eight to  
ten years of age.

ESTEBAN (V.O.)  
A child! That's extraordinary. How  
did he get there?!

SAAVIK  
It is Dr. Marcus' opinion that this  
is -- that the Genesis effect has  
in some way regenerated -- Captain  
Spock.

94 INT. BRIDGE - GRISSOM - FAVORING ESTEBAN (INTERCUT WITH PLANET) 94

There is a moment of uncertainty between Esteban and his science officers that should be one of the grand laughs of this film.

ESTEBAN  
(slowly and carefully)  
Ah, Saavik, that's, ah,  
extroadinary. What would you, ah,  
like to do next?

SAAVIK (V.O.)  
Request permission to beam aboard  
immediately.

ESTEBAN

Saavik... Does Dr. Marcus think there could be -- any chance of -- ah -- radioactive contamination?

SAAVIK (V.O.)

None that I can detect, sir.

ESTEBAN

Well, all the same, I'm going to advise Starfleet and get instructions.

On the planet, Saavik and David exchange a frustrated look.

SAAVIK (V.O.)

I'm sure Starfleet would approve, sir.

ESTEBAN

I know, but -- let's do it by the book. Stand by on this channel.

(to Comm Officer)

Go.

COMM OFFICER

Starfleet Command, this is the USS Grissom on sub-space coded channel ninety eight point eight. Come in, please...

There is an odd SOUND on the speakers. Below, David and Saavik wait impatiently. Then, on the bridge:

COMM OFFICER (CONT'D)

(continuing)

Sir... Something's jamming our transmission. An energy surge.

ESTEBAN

Locate.

COMM OFFICER

Surge from astern, sir. Aft quarter!

ESTEBAN

On screen.

On MONITOR, a starfield appears, with some kind of energy interference. A heat-like distortion of one area of the picture is evident.

(CONTINUED)

94 CONTINUED: (2)

94

Then, suddenly, by means of the de-cloaking effect, the Bird of Prey is dead on a at close range in attack configuration.

ESTEBAN (CONT'D)

Oh, my God!

95 INT. BRIDGE - BIRD OF PREY - FAVORING KRUGE

95

KRUGE

Tube one, target, engine section only!

GUNNER

Ready!)

96 SPACE - BIRD OF PREY STALKS GRISSOM - (ILM)

96

97 BACK TO BRIDGE - GRISSOM (INTERCUT WITH PLANET & BIRD OF PREY) 97

ESTEBAN

Red alert! Raise shields!

SAAVIK (V.O.)

Captain, what's happening?!

ESTEBAN

We are under attack! Stand by for evasive -- stand by for --

98 INT. BIRD OF PREY

98

KRUGE

(Fire!)

99 EXT. SPACE - GRISSOM F.G., BIRD OF PREY, CLOSE B.G. - (ILM) 99

The BIRD FIRES A Klingon PHOTON TORPEDO which WHOOSHES the relatively short distance to the peaceful Grissom and, shockingly -- blows her to bits with one shot.

100 THE GENESIS PLANET - SAAVIK, DAVID - THE BOY

100

SAAVIK

Captain!... Come in, Captain!

101 INT. BRIDGE - BIRD OF PREY

101

Kruge turns to his gunner.

KRUGE

I told you, engine station only!!

(CONTINUED)

Kruge's BEAST GROWLS.

GUNNER

A fortunate mistake, sir...

KRUGE

I wanted prisoners!

The BEAST GROWLS again as Kruge, in a rage, pulls out his phaser and FIRES, obliterating the Gunner. No one in the crew seems to take this as unusual behavior. And Kruge adds, for his own justification:

KRUGE (CONT'D)

(continuing)

Animal!

Kruge's beast adds his contempt to this message. As Kruge stalks from his chair --

TORG

Sir, may I suggest --

KRUGE

(whirling)

Say the wrong thing, Torg, and I will kill you too!

TORG

I only meant, my lord, that if it's prisoners you want --

(points to screen)

There are life signs on the planet. Perhaps the very scientists you seek.

Kruge cocks an eye, examines the screen.

KRUGE

Very good.

SAAVIK

... Grissom... This is Saavik on emergency frequency... Come in please...!

STATIC is heard on her communicator. She folds it closed in resignation. That unnerves David.

DAVID

Saavik... My god, what happened to them?

SAAVIK

It would seem that Grissom was destroyed by an enemy attack.

DAVID

You mean, we're stranded down here?!

SAAVIK

Logic indicates that is the case.

DAVID

How can you be logical at a time like this?! We have to get thee hell off this planet!

SAAVIK

That may be difficult...

DAVID

Why don't you just call for help!

SAAVIK

I have already made one transmission too many...

David looks at her, understanding now, looks away in despair. He covers his face with his hands now.

SAAVIK (CONT'D)

(continuing)

It's time for total truth between us.

(then)

This planet is not what you intended, or hoped for, is it?

DAVID

(ironically)

Not exactly.

SAAVIK

Why?

DAVID

(a pause)

I used protomatter in the Genesis matrix.

(CONTINUED)

SAAVIK

Protomatter. An unstable substance which every ethical scientist in the galaxy has denounced as dangerously unpredictable.

DAVID

(defensive)

It was the only way to solve certain problems --

SAAVIK

Did your collaborator know?

DAVID

My mother knew nothing about it. That's why I asked her to leave Genesis in my hands.

SAAVIK

So, like your father, you changed the rules...

DAVID

If I hadn't, it might have been years -- or never!

SAAVIK

And how many have paid the price for your impatience? How many have died? How much damage have you done... And what is yet to come?

David looks at her, accepting the truth of what she says.

CUT TO:

Bones McCoy is lying on a cot; we are not yet certain of his mental state, though he looks like a man with a very bad hangover. From O.S.:

GUARD 1 (V.O.)

You got a visitor, Doc.

(then)

Make it quick, Admiral. They're moving him to the Federation funny farm.

104 ANGLE TOWARD CELL DOOR

104

Kirk and GUARD 1 stand in the doorway which is framed by line of light indicating a force field. Kirk is in civilian clothes.

KIRK

Yes, poor friend. I hear he's  
fruity as a nutcake.

GUARD 1

Two minutes.

The Guard places an electronic "key" against a plate on the wall. Force light blinks out. As Kirk enters the cell, the Guard reactivates the force field and leaves. Kirk moves quickly to Bones, kneeling beside him.

MCCOY

Jim --

KIRK

Shhh. How many fingers up?

Kirk holds up his hand in the Vulcan salute, fingers splayed.

MCCOY

That's not very damn funny.

KIRK

(reaches in pocket)

Good, your sense of humor's  
returned.

MCCOY

The hell it has.

Kirk withdraws syringe.

MCCOY (CONT'D)

(continuing)

What's that?

KIRK

Lexorin.

MCCOY

Lexorin?! What for?

KIRK

You're suffering from a Vulcan mind  
meld, Doctor.

(CONTINUED)

104 CONTINUED:

MCCOY  
... Spock?!

KIRK  
That's right.

MCCOY  
... That green blooded son of a  
bitch!... It's his revenge for all  
the arguments he lost...

KIRK  
Give me your arm. This will make  
you well enough to travel.  
(re syringe)  
How do you do this anyway?

105 INT. PRISON OUTER OFFICE - ANGLE ON ENTRY DOOR - NIGHT 105

A SECOND GUARD is on duty with GUARD 1 as the door slides  
open and Sulu enters with some urgency.

SULU  
Where's Admiral Kirk?

GUARD 1  
He's with the prisoner.

SULU  
Get him quickly. Commander,  
Starfleet wants him right away.

Guard 1 fishes for his electronic key and leaves. Guard 2, a  
big, paunchy man, stretches his girth and yawns.

SULU (CONT'D)  
(continuing)  
Keeping you busy?

GUARD 2  
Don't get smart, Tiny.

106 CELL ENTRY AT DOORWAY 106

Guard 1 applies his device to the cell electronic plate.  
Force fields blink out.

GUARD 1  
Admiral... Starfleet is...

(CONTINUED)

106 CONTINUED:

KIRK  
(stops him)  
This man is sick! Look at him!

As the Guard moves to Bones, Kirk drops him with a martial chop.

KIRK (CONT'D)  
(continuing)  
Can you move?

MCCOY  
Yah -- that's great stuff.

And they start out of shot.

107 PRISON OFFICE

107

A BUZZING is heard from the Guard's console. Guard 2 picks up an earpiece (like Uhura's), holds it to ear and answers.

GUARD 2  
Sixth Floor Holding... Yah, come up  
and get him, his visitor's just  
leaving.  
(a beat)  
What? Well, some Admiral name of --  
Kirk.  
(much squawk in ear)  
Well how am I supposed to know -- ?  
He's a damn Admiral!

He unplugs furiously, rises determinedly, and starts for the door which, just before he reaches it, slides open, revealing Kirk and Bones.

GUARD 2 (CONT'D)  
(continuing)  
What the hell's going --

He is cut short by a savage martial chop delivered by Sulu from behind.

SULU  
The side elevator. Agents on their  
way up.

Kirk nods and, followed by Bones, moves to the outer door, opens it, and they hurry out. Meanwhile, Sulu has stepped to the master console, a bank of flashing lights and comm equipment.

(CONTINUED)

107 CONTINUED:

107

He reaches underneath with an electronic device, then steps back as the entire console shorts itself to oblivion in a shower of sparks and electronic pain. Sulu starts out of the room, but cannot resist stopping for a split second over the fallen body of Guard 2.

SULU (CONT'D)  
(continuing)  
Don't call me Tiny.

As Sulu hurries after the others, we PUSH gently to the fallen giant, sleeping peacefully.

108 INT. ELEVATOR - SULU, BONES, KIRK

108

Kirk whips out his communicator as they descend.

KIRK  
Unit two, this is One. The  
Kobayashi Maru has set sail for the  
promised land. Acknowledge.

CHEKOV (V.O.)  
Message acknowledged. All units  
will be informed.

Kirk flips his communicator closed. McCoy raises an eyebrow.

McCOY You're taking me to the promised land?

KIRK  
... What are friends for?

109 INT. SPACEDOCK - USS EXCELSIOR - (ILM SHOT)

109

The new Queen of Space is quietly docked, floodlit like a great monument, but essentially in bed for the night.

110 INT. DESERTED CORRIDOR - EXCELSIOR

110

Mr. Scott, looking cautiously around, stands by the elevator door in the empty corridor. The elevator door opens, and as Scott is preparing to step in, CAPTAIN STYLES steps out. Styles is an officer about Kirk's age. If he's a little stuffy, it's pardonable; he does, after all, have the plum assignment in all of Starfleet.

STYLES  
Ah, Mr. Scott. Calling it a night?

SCOTTY  
Ah, yes, Captain.

(CONTINUED)

110 CONTINUED:

STYLES

Turning in myself. Looking forward  
to breaking some of Enterprise's  
speed records tommorrow.

SCOTTY

Yes, sir. Good night.

The doors of the elevators close, leaving Scotty alone  
inside. A slightly condescending MALE VOICE says:

ELEVATOR (V.O.)

Level please!

SCOTTY

Transporter room.

ELEVATOR (V.O.)

Thank you.

SCOTTY

Up your shaft.

111 INT. SPACEDOCK - ON USS ENTERPRISE - (ILM SHOT) 111

In contrast to Excelsior, she seems a ghost ship, unlit and  
without signs of activity.

112 INT. TRANSPORTER ROOM - ENTERPRISE (ILM SHOT) 112

Eerie. Dark. A mysterious hand throws a switch at the  
transporter panel, and the resulting glow reveals Chekov. A  
BEAMING SOUND is heard and:

Mr. Scott materializes on a pod

CHEKOV

Welcome home, Mr. Scott.

SCOTTY

Thank you, Chekov... Let's get some  
life in the old girl.

113 INT. A SHABBY TRANSPORTER STATION - ON UHIRA - NIGHT 113

UHURA

(into comm)

Roger. Old City Station at 2200  
hours. All is well.

(CONTINUED)

She releases comm and methodically begins adjusting controls on her console as CAMERA WIDENS to reveal a lanky, cynical Starfleet LIEUTENANT in his early twen- ties; he leans back in his chair, hands clasped behind his head.

LIEUTENANT

You amaze me, Commander.

UHURA

(working)

How is that...?

LIEUTENANT

A twenty year space veteran, yet you ask for the worst duty station in town. I mean, look at this place: the hind end of space.

UHURA

Peace and quiet appeals to me, Lieutenant.

LIEUTENANT

Well, maybe that's okay for someone like you whose career is winding down. But me: I need some challenge in my life. Some adventure... Even just a surprise or two.

UHURA

You know what they say, Lieutenant. Careful what you wish for: you may get it.

The entry door slides open and Kirk, Bones and Sulu hurry in and begin walking without hesitation, toward the pods.

UHURA (CONT'D)

(continuing)

Gentlemen. Good evening.

KIRK

Good evening, Commander. Everything ready?

UHURA

Yes, Admiral. Step into my parlor.

The parade of purposeful men passes the befuddled Lieutenant as if he weren't there.

(CONTINUED)

He watches as they settle themselves onto the pods, while Uhura busies herself with the setting of controls. He crosses with concern to where she is working so efficiently.

LIEUTENANT

(sotto)

Commander, these are some of the most famous people in Starfleet! Admiral Kirk, my God!

UHURA

Good for you, Lieutenant.

LIEUTENANT

But it's damn irregular. No destination orders, no encoded i.d...

UHURA

All true.

LIEUTENANT

Well -- what are we going to do about it?!

UHURA

I am going to do nothing about it. You are going to sit in the closet.

LIEUTENANT

The closet?! Have you lost all sense of reality?

UHURA

This isn't reality. This is fantasy.

With that Uhura turns, a phaser leveled.

UHURA (CONT'D)

(continuing)

You wanted adventure? How's this? The old adrenalin going?

(he nods)

Good boy. Now get in the closet.

He backs into it, disappears inside, and she closes the door from her panel.

MCCOY

I'm glad you're on our side.

(CONTINUED)

113 CONTINUED: (3)

KIRK  
(re -- the closet)  
Will you be able to handle that...?

UHURA  
Oh, I'll have "Mr. Adventure"  
eating out of my hand. And I'll see  
you at the rendezvous.  
(then)  
All my hopes.

She smiles and activates THE BEAM. They wave back to her  
until they are gone.

114 INT. SPACEDOCK - ENTERPRISE (ILM SHOT) 114

CAMERA PUSHES TOWARD the darkened bridge section as energizer  
and ELECTRONIC SOUNDS are heard, and suddenly from within,  
the lights begin to go on.

115 INT. BRIDGE - ENTERPRISE - ELEVATOR DOORS 115

They open and Kirk, Bones and Sulu appear on the bridge where  
activity is now bustling thanks to Scotty and Chekov. Scotty  
turns in informal salute.

SCOTTY  
As promised, she's all yours, sir.  
All systems automated and ready. A  
chimpanzee and two trainees could  
run her.

KIRK  
Thank you, Mr. Scott. I'll try not  
to take that personally.  
(to all)  
My friends... I can't ask you to go  
any further. Dr. McCoy and I have  
to do this. The rest of you do not.

CHEKOV  
Admiral, we're losing precious  
time.

SULU  
What course please, Admiral?

KIRK  
Mr. Scott?

(CONTINUED)

115 CONTINUED:

SCOTTY  
I'd be grateful, Admiral, if you'd  
give the word.

KIRK  
(a moment)  
Gentlemen... may the wind be at our  
backs. Stations please!

As they reach stations, we are on Kirk as a series of orders  
and responses are given...

KIRK (CONT'D)  
(continuing)  
Clear all moorings... engage auto  
systems... one-quarter impulse  
power...

CUT TO:

116 INT. SPACEDOCK - ENTERPRISE - (ILM SHOT) 116

The scarred, noble vessel begins to move slowly, im- pulse,  
rockets WHOOSHING intermittently.

117 INT. SPACEDOCK - THE CAFETERIA - (FX SHOT WITH ILM ELEMENTS)7

It's darkened now, and empty. A lone cleaning man works among  
the stacked tables as behind him, in the great window,  
Enterprise begins backing away from Excelsior like a mouse  
tip-toeing away from a sleeping cat. The cleaning man looks  
up in surprise. What the hell's going on?

118 INT. SPACEDOCK - ENTERPRISE - (ILM SHOT) 118

Backing slowly into the last third of the great dock -- and  
the great closed doors through which she must pass.

119 INT. ENTERPRISE BRIDGE 119

SULU  
One minute to space doors.

MCCOY  
(edgy)  
You just gonna -- walk through  
them?

KIRK  
Calm yourself, Bones.

(CONTINUED)

119 CONTINUED:

CHEKOV

Sir. Commander, Starfleet on  
emergency channel. He orders you to  
surrender this vessel.

KIRK

(a breath)

No reply, Chekov... Continue on  
course...

120 INT. EXCELSIOR - CAPTAIN'S QUARTERS - CLOSE - STYLES 120

Sleeping, he is jarred awake by an alarm KLAXON. Then:

BRIDGE VOICE (1ST OFFICER)

Yellow alert! Captain to the  
bridge. Yellow alert -- !

Styles fumbles to consciousness, not pleased to be awakened.  
He gropes for a comm button.

STYLES

Bridge, this is the Captain. How  
can you have a Yellow Alert in  
Spacedock!

BRIDGE VOICE

Sir... Someone is stealing the  
Enterprise!

Styles' mouth drops open. Then:

STYLES

On my way.

121 INT. BRIDGE - ENTERPRISE 121

SULU

Thirty seconds to spacedoors.

CHEKOV

Sir: Excelsior is powering up with  
orders to pursue.

MCCOY

(looks to O.S. screen)

My God, she's gaining on us just  
sitting there...

122 INT. EXCELSIOR BRIDGE (ILM ELEMENT) 122

Doors open, Styles strides in, buttoning tunic.

(CONTINUED)

122 CONTINUED:

STYLES

Status!

1ST OFFICER

All automates ready and  
functioning. Automatic moorings  
retracted. All speeds available  
through transwarp drive.

STYLES

Incredible machine. Helmsman, one-  
quarter impulse power.

123 INT. SPACEDOCK - EXCELSIOR - (ILM SHOT) 123

As she moves away, heading forward, looking faster than  
Enterprise even in low speed.

124 INT. SPACEDOCK - ENTERPRISE, F.G. - THE SPACEDOORS - (ILM) 124

They are closed -- and approaching!

125 INT. ENTERPRISE BRIDGE 125

KIRK

Steady... Steady... All right, Mr.  
Scott.

SCOTTY

(distracted)

Sir...?

KIRK

(an edge)

The doors, Mr. Scott!

This is not lost on Bones -- But Scotty is too busy to panic,  
rolling in numbers on his console coolly.

SCOTTY

Yes, sir, workin' on it...

He presses a final button, looks up at the screen as --

126 INT. SPACEDOCK - THE DOORS - (ILM) 126

They slide slowly open just in time to allow Enterprise a  
narrow passage out into space...

127 BACK TO THE BRIDGE 127

SULU  
(sweat in his voice)  
... We have cleared Spacedoors.

KIRK  
FULL IMPULSE POWER!

128 EXT. SPACEDOCK - ENTERPRISE - (ILM) 128

Picks up speed and EXITS the SHOT... But Excelsior is seen now exiting the Spacedoors and coming on.

129 INT. BRIDGE - EXCELSIOR - FAVORING STYLES 129

1ST OFFICER  
Enterprise maintaining full impulse power...

STYLES  
And we are gaining... Stand by, tractor beam!

1ST OFFICER  
Tractor beam, aye!

STYLES  
If he tries to get away with Warp Drive, he's really in for a shock...

130 SPACE - BEYOND THE EARTH - (ILM) 130

Enterprise first... Excelsior clearly closing the gap.

131 ENTERPRISE BRIDGE 131

CHEKOV  
Excelsior closing to 4,000 meters, sir.

KIRK  
Mr. Scott, we need everything you've got now.

SCOTTY  
Aye, sir... Warp Drive is standing by...!

132 EXCELSIOR BRIDGE - STYLES 132

STYLES  
Kirk! You do this, you'll never sit  
in the Captain's chair again.

133 BACK TO SCENE 133

KIRK  
Warp Speed, Mr. Sulu...

SULU  
Aye, sir, Warp Speed...

He moves his control, SOUND builds, and --

134 EXT. SPACE - ENTERPRISE - (ILM) 134

The Warp Drive explodes her forward and OUT OF VIEW.

135 INT. EXCELSIOR BRIDGE - FAVORING STYLES 135

STYLES  
No way, Kirk.  
(crisply)  
Prepare for Warp Speed! Standby  
Transwarp Drive!

Appropriate KLAXONS and SOUNDS prepare the ship, the helmsman  
completes his pre-sets and nods to the first --

1ST OFFICER  
Transwarp at your command, Sir!

STYLES  
Execute!

There is a massive buildup of SOUNDS, and then -- a sudden  
series of BANGS, SHAKES, COUGHS and WHEELS, as if the ship  
had hit a series of potholes in space.

136 SPACE - EXCELSIOR - (ILM) 136

She begins to shake and vibrate, shuddering her way through  
space...

137 INT. EXCELSIOR BRIDGE 137

Strange, impotent SOUNDS no one of them has heard be- fore,  
and on Styles' face, absolute bafflement.

138 INT. BRIDGE - ENTERPRISE

138

Except for the puzzled McCoy, there seems to be quiet satisfaction on the Enterprise.

SULU

Excelsior, the great experiment, is adrift in space.

KIRK

Mr. Scott: as good as your word.

SCOTTY

Aye, sir. The more they over- think the plumin', the easier it is to stop up the drain.

(turns to McCoy)

Here, Doctor, a souvenir as one surgeon to another.

He hands McCoy a tiny microchip (INSERT). McCoy looks up bewildered, still shaky from the chase.

SCOTTY (CONT'D)

(continuing)

I took it out of her main Transwarp computer drive.

MCCOY

Nice of you to tell me in advance.

KIRK

(wry)

That's what you get for missing staff meetings, Doctor. Gentlemen, your work today was outstanding... I intend to recommend you all for promotion... in whatever fleet we end up serving.

There are smiles, but sober ones. And Kirk puts his hand on Sulu's shoulder as he says:

KIRK (CONT'D)

(continuing)

Best speed to Genesis.

139 SPACE - ENTERPRISE - (ILM)

139

Responding to Sulu's touch, she speeds off.

CUT TO:

- 140 SPACE - THE GENESIS PLANET - (ILM) 140  
The Bird of Prey is orbiting.
- 141 INT. BRIDGE - BIRD OF PREY 141  
Maltz and a half-dozen Klingons are on station under Torg. The young officer leans into a monitor with interest. We see two BLIPS there, one converging on the other.
- 142 EXT. GENESIS PLANET - SPOCK'S GLADE - CLOSE TRACKING - DAY 142  
We are on a Klingon TRICORDER which is BEEPING excitedly. WIDEN to see that it is in Kruge's hand as he advances rapidly, through the oddly changed glade.
- 143 SPOCK'S GLADE - WIDER - STILL TRACKING 143  
A SERGEANT and one CREWMAN are with Kruge on the planet, always a half step behind his brisk pace. The TRICORDER'S BEEPING INCREASES with each step. Then, abruptly, the PLANETARY RUMBLE is heard -- and the Klingons -- and CAMERA -- STOP, listening to the rumble.  
  
The earth shakes. As it does, a hideous, high-pitched SQUEAL is heard, nearby O.S. (This is different than the cry we have heard on the planet.) As the surface stops shaking, the SQUEAL TAPERS OFF -- but the TRI- CORDER BEEPS remain very active. Kruge, his curiosity inflamed, starts forward OUT OF SHOT, the others following.
- 144 EXT. SPOCK'S GLADE - FULL 144  
The Spock casket is in the f.g. CAMERA RISES now as the Klingons approach the casket, stop short in surprise as they see:
- 145 SHOCK CUT - CLOSE - CASKET - (ILM SHOT) 145  
Where the "squiggly forms" once were, now horrible 4-foot-long SERPENTINE THINGS rise, Cobra-like, HISSING and SQUEALING.
- 146 BACK TO SCENE 146  
Krugue is impassive, the others a little shocked. The Sergeant pulls his phaser -- but Krugue stops him with a hand. Now Krugue regards the serpents... then steps forward to them. He does this with total arrogance to reassert his bravery to the crew. CAMERA PULLS with Krugue. He smiles as he reaches the casket. Then he reaches into the group of serpents.

147 SCENE - KRUGE AND SERPENTS - (PRODUCTION & ILM FX SHOTS) 147

Kruge grasps one of the elusive Things, brings it close for study. This has the macho quality of a bullfighter getting within an inch of the bull. The crew watches breathlessly. Then, suddenly --

The Thing makes a squidlike coiling motion and wraps itself around Kruge's neck and right arm. It's squeezing hard.

The crew reacts, but are wisely stayed by the Sergeant. This is the boss's show.

Kruge responds in a worthy manner. Even though the Thing is coiling tightly, Kruge exerts all the strength he has in what he correctly guesses to be the creature's jugular. The creature POPS -- its strength collapses -- and it slithers down and falls away from its conqueror. He takes a moment to enjoy the crew's reaction... then:

KRUGE  
(to his communicator)  
Bridge -- Nothing of consequence  
here. Am resuming search.

The light around him begins to change dramatically. He looks up, and reacts to:

148 HIGH - FULL GENESIS PEAK - (ILM SHOT) 148

The highest promontory on the small planet gives us a view of the sunlight TERMINATOR LINE (the line between day and night, as on the moon) rolling forward on the terrain below, where we now know the Klingons are. Sunlight is being replaced by night with the rolling motion.

149 OMITTED 149

150 CLOSE - DAVID 150

The POV has been his. He watches in wonder as the day- night line crosses him, in a light change. He stands, turns, and looks behind him to see:

151 GENESIS PEAK - FULL - (PRODUCTION) 151

The highest plateau is turned into night to complete the cycle. We now see this area for the first time as the starlight begins to fill it. A rocky, craggy place with giant tree roots and gnarled shapes everywhere.

152 BACK TO DAVID 152

He reacts in wonder.

153 INT. THE CAVE AT GENESIS PEAK - CLOSE - MOVING - NIGHT 153

Saavik is ministering to the O.S. boy. We do not yet see his face. We hear his SOFT SOUNDS, the aftermath of cries which we heard earlier. CAMERA CONTINUES MOVING as Saavik takes off her tunic and throws it as an added cover on the O.S. figure. Then she stops, looks at the boy in wonder, as CAMERA completes its arc to reveal the BOY.

We are shocked to see the Boy has changed. He is now unquestionably older, perhaps 13 or 14. He is breathing heavily as the pain recedes.

                  SAAVIK  
                  (... Sleep)  
                  She rises, and slowly steals out.

HOLD on the Boy.

154 EXT. GENESIS PROMONTORY - CLOSE - DAVID - NIGHT 154

Looking out over the darkened planet, lost in thought. WIDEN to admit Saavik. She too looks outward. A distant, FAINT RUMBLE. No tremor felt. Then:

                  DAVID  
                  (taking tricorder  
                  readings)  
                  This planet is aging in surges.

                  SAAVIK  
                  (nods; then)  
                  And Spock with it. They are joined  
                  together.

Saavik steps forward seeking eye contact and an explanation. David looks at her now.

                  DAVID  
                  The Genesis wave started a life  
                  clock ticking for him and the  
                  planet. But at the rate things are  
                  going now...

                  SAAVIK  
                  ... How long?

(CONTINUED)

DAVID

Days... Maybe hours... Protomatter  
has made the situation  
unpredictable.

(softly)

I'm sorry.

SAAVIK

(accepts; then)

It will be hardest on Spock. Soon  
he will feel the burning of his  
Vulcan blood.

DAVID

I don't understand.

SAAVIK

Pon Farr. Vulcan males must endure  
it every seventh year of their  
adult life.

DAVID

I still don't...

But his TRICORDER is BEEPING FAINTLY. He checks it.

DAVID (CONT'D)

(continuing)

Whoever they are, they're getting  
closer.

SAAVIK

I'll go...

DAVID

No!... I'll do it.

(then)

Give me your phaser.

Their eyes meet. She gives him the phaser. Then he hurries  
out. HOLD on Saavik. Slightest RUMBLE of the planet. Concern.  
Is another surge coming?

CUT TO:

She passes us at high speed.

156 INT. ENTERPRISE BRIDGE

156

Around Kirk is his new "formation"; Chekov is at the Comm station, Sulu at the helm, next to him Scott on weapons/engineering; and at the Spock science post -- well, we haven't seen yet.

SULU

Estimating Genesis 2.9 hours,  
present speed.

KIRK

Can we hold speed, Mr. Scott?

SCOTTY

Aye, sir, she's got her second wind  
now.

KIRK

Scan for vessels in pursuit!

SPOCK'S VOICE (O.S.)

Scanning... Indications negative at  
this time...

You could drop a pin. Everyone turns to Spock's station...

157 ANGLE - FAVORING BONES

157

MCCOY

Did I get it right?

KIRK

You did great, Bones... Just great.

CHEKOV

Sir, Starfleet calling Grissom  
again. A warning about us.

KIRK

Response?

CHEKOV

(a beat)

Nothing. As before.

KIRK

What's Grissom up to?... Will they  
join us, or fire on us...?

(thinks)

Chekov, break radio silence. Send  
my compliments to Captain Esteban.

(CONTINUED)

CHEKOV

Aye, sir.

Chekov begins calling, as Kirk crosses easily to McCoy.

KIRK

How we doing?

MCCOY

(thoughtfully)

How are we doing... Funny you should put it quite that way, Jim.

(beat)

We are doing fine. But I'd feel safer giving him one of my kidneys than what's scrambled in my brain.

CHEKOV

Admiral, there is no response from the Grissom on any channel.

KIRK

Keep trying, Chekov. At regular intervals.

CUT TO:

158 EXT. PROMONTORY - CLOSE - SAAVIK

158

She has fallen asleep in her exhaustion. There is a faint SOUND OF TRICORDER LIFE SIGNS BEEPING. She slumbers through this. Then, the planet begins to tremble. A RUMBLE. An O.S. CRY, which by now we know is from the young Spock. Saavvik shakes herself, wakes up not knowing what has just happened. The first thing she is aware of is the BEEPING TRICORDER. She checks it, uncertain. Then pulls her communicator.

SAAVIK

David... This is Saavik... Come in.

There is STATIC, and no response. Then the planet trembles again, and there is a definite O.S. CRY. Saavik reacts in alarm, hurries OUT OF SCENE as the RUMBLING and the CRIES CONTINUE.

159 INT. ENTRANCE TO THE CAVE - NIGHT

159

As Saavik appears in the opening. We hear the O.S. CRIES OF PAIN from the boy as Saavik watches, sympathetic but helpless. As the CRIES SUBSIDE, and there are no more rumblings, Saavik takes a few steps inside. She sees:

160 HER POV - THE YOUNG MAN 160

Hunched down in a corner, his face turned AWAY FROM USS, is Spock. He is now in some kind of awful spasm.

161 BACK TO SAAVIK 161

She studies what she sees. She understands. His CRY OF RAGE now splits the air and:

162 THE YOUNG SPOCK 162

He turns TO CAMERA suddenly, a YOUNG MAN in his late teens, lean of face, high of cheekbone. The look on this tortured face and his body language tell us he is fighting for control of body and his world. He is fevered and shuddering. He looks at Saavik with wild eyes which are both frightened -- and frightening.

163 SAAVIK 163

She approaches him cautiously, but with absolute understanding. She stops a step away from him.

SAAVIK

So it has come.

Spock hears, but does not understand.

SAAVIK (CONT'D)

(continuing)

It is called Pon Farr. He stares.

SAAVIK (CONT'D)

(continuing)

Pon Farr.

Her voice has calmed him some. She takes the last step and is now close to him. Calmly and in Vulcan:

SAAVIK (CONT'D)

(continuing)

... Will you trust me...?

Spock does not respond; he is in quiet agony. She kneels beside him. His breathing is labored... Saavik offers her hand in Pon Farr configuration -- like a two-finger Boy Scout salute. Spock studies it, then she brings up his right hand in the same configuration.

(CONTINUED)

163 CONTINUED:

163

With her two extended fingers she touches his and then slowly begins to stroke his entire hand in gentle fore-play. His breathing eases now, his body begins to relax. Uncertainly, he begins to return the finger-play, first on Saavik's hand and then on her temples.

He is more in control now... intense. His eyes turn and lock on hers. Hands touching, they move together until their faces are brushing... and their fingers embrace.

CUT TO:

164 SPACE - THE STARS (ILM) 164

A moment of soft SPACE AMBIENCE. Then Enterprise glides silently INTO SHOT.

165 INT. ENTERPRISE BRIDGE - FAVORING SULU 165

SULU

We are secured from Warp Speed...  
Now entering Genesis Sector of  
Mutara Quadrant.

KIRK

What about Grissom, Mr. Chekov?

CHEKOV

Still no response, sir.

KIRK

Bones... Can you give me a quadrant  
biscan?

McCoy hunches forward at the science station, but his lack of understanding is clear.

MCCOY

I think you just exceeded my  
capability...

KIRK (CONT'D)

(a look)

Mr. Chekov...

With an understanding nod, Chekov crosses toward the science station to take over. MCCOY (to Kirk) Sorry...

KIRK (CONT'D)

Your time is coming, Doctor... Mr.  
Sulu, proceed at impulse power.

166 INT. BRIDGE - BIRD OF PREY - CLOSE - MONITOR SCREEN 166

An object appears, accompanied by a SOFT ALARM. PULL BACK.  
The screen is being watched by Maltz, who reacts.

MALTZ

Vessel entering sector. Torg has  
come up, bends over screen.

TORG

Yes... Federation Battle Cruiser.  
(then)  
Have they scanned us?

MALTZ

Not yet.

TORG

Engage cloaking device.

The SOUNDS and lights of cloaking begin...

167 INT. CAVE - GENESIS - CLOSE - THE YOUNG SPOCK (17) 167

Morning light is streaming in. His eyes are closed, he  
breathes calmly. A hand, Saavik's, ENTERS SHOT, to sooth his  
brow and smooth his matted hair.

168 SAAVIK 168

A softer look than we have seen before. But a look of concern  
and apprehension.

She sighs, then picks up communicator. She is about to  
transmit a message when an instinct makes her put it down,  
turn to the cave entrance. We PAN with her look to cave  
entry, low. There, a pair of Klingon boots stand.

169 BACK TO SAAVIK 169

She reacts, starts to rise, when Klingon hands grab her, pull  
her to her feet. CAMERA WHIP PANS to young Spock who opens  
his eyes with a start, stares in con- fusion -- then hands  
grab him and --

170 EXT. THE PROMONTORY - FULL - DAY 170

Outside the cave the Klingon landing party waits. Here, amid  
gnarled and stoned formations, Saavik and the young Spock are  
forcibly pulled from the cave and hurled at the feet of:

171 KRUGE

171

A slow PAN UP reveals the Klingon, his patience strained.

KRUGE

So! I have come a long way for the  
power of Genesis. And what do I  
find?

At his gesture, David is thrust forward and thrown among the other two. David shows signs of having been roughed up by the Klingons.

KRUGE (CONT'D)

(continuing)

A weakling human... a Vulcan boy  
... and a woman!

Saavik, assessing the desperate situation, takes her best shot:

SAAVIK

My Lord... We are survivors of a  
doomed expedition... This planet  
will destroy itself in hours. The  
Genesis experiment is a failure.

KRUGE

A failure! The most powerful  
destructive force ever created -- !

(then)

You will tell me the secret of the  
Genesis torpedo.

SAAVIK

I have no knowledge.

KRUGE

Then I hope pain is something you  
enjoy.

The Sergeant steps forward, communicator in hand.

SERGEANT

My Lord...

Kruge snatches the communicator, barks into it:

KRUGE

I ordered no interruptions.

(CONTINUED)

171 CONTINUED:

TORG (V.O.)  
But sir! Federation Starship  
approaching.

For Saavik and David, a moment of hope.

KRUGE  
Bring me up!

We're on Saavik and David and the uncomprehending Vulcan as  
the sound and reflected light of a BEAM-UP take place.

172 INT. ENTERPRISE BRIDGE - FAVORING CHEKOV 172

At the science station, the blue light of the scanner  
flickering on his face.

CHEKOV  
I'd swear something was there sir,  
but I might have imagined it.

KIRK  
What did you see, Chekov?

CHEKOV  
For an instant... A scout class  
vessel.

KIRK  
(thoughtfully)  
Could be Grissom.  
(then)  
Patch in the hailing frequency.  
(at Chekov's nod)  
U.S.S. Grissom, this is Enterprise  
calling. Come in, please.

173 EXT. PROMONTORY - THE KLINGON CAMP 173

Favoring David, Saavik and the Vulcan. They hear the voice  
over the Sergeant's communicator.

KIRK (V.O.)  
Grissom, this is Enterprise  
calling. Do you read?

For David, it is the voice of his father and rescue. For  
Saavik, it is a possibility, just out of reach.

174 INT. BRIDGE - BIRD OF PREY - CLOAKED LIGHTING EFFECT 174

The doors slam open as Kruge hurries INTO SCENE.

(CONTINUED)

174 CONTINUED:

KRUGE  
Battle alert.

The KLAXON sound... in the b.g.

KIRK (V.O.)  
I say again: Grissom, this is  
Enterprise. Admiral Kirk calling  
Captain Esteban or Lieutenant  
Saavik. Come in!

KRUGE  
Report status!

TORG  
We are cloaked. Enemy closing on  
impulse power. Range, 5,000  
Kellicams.

KRUGE  
Good.  
(beat)  
This is the turn of luck I have  
been waiting for.

175 EXT. SPACE - ENTERPRISE - AGAINST STARS - (ILM) 175

Coming toward us. Apparently a sitting duck.

176 INT. BRIDGE - ENTERPRISE 176

CHEKOV  
Nothing on my scanner, sir.

KIRK  
Short range scan, Mr. Chekov... On  
screen, Mr. Sulu.

177 ANGLE FAVORING VIEW SCREEN - (ILM) 177

A view of the approaching Genesis planet appears, the planet  
off to the side. The other two-thirds of the screen appear to  
be normal star field/space. That is, except for one odd area,  
slightly diffused, which only the sharp-eyed might notice.

178 INT. BIRD OF PREY 178

MALTZ  
Range: 3000 Kellicams.

KRUGE  
Steady. Continue on impulse power.

(CONTINUED)

178 CONTINUED:

TORG  
Yes, sir!

MALTZ  
Range, 2000 Kellicams...

KRUGE  
Standby to transfer energy to  
weapons... at my command!

179 EXT. SPACE - POV OF ENTERPRISE - MOVING TOWARD HER - 179

(ILM)  
Smoothly, we are stalking the  
Enterprise.

180 INT. ENTERPRISE BRIDGE - INCLUDING VIEW SCREEN - 180

(ILM ELEMENT)  
Kirk is studying the projected  
image.

KIRK  
There. That distortion.

We see on the screen a kind of heat wave effect we saw once  
before when Grissom "bought it." But Grissom did not have  
Kirk.

KIRK (CONT'D)  
(continuing)  
See! That shimmering area.

SULU  
Yes, sir. It's getting larger as we  
close in.

181 INT. BIRD OF PREY 181

MALTZ  
Firing range, sir.

KRUGE  
Gunner: sight target. Disabling  
only -- understood?!

NEW GUNNER  
Understood clearly, sir.

The beats GROWLS.

182 INT. ENTERPRISE BRIDGE 182

KIRK  
That distortion is closing  
rapidly... Opinion, Sulu?

SULU  
I think it's an energy form, sir...

KIRK  
Yes. Enough energy to hide a ship,  
wouldn't you say?

SULU  
... A cloaking device?

KIRK  
Red alert, Mr. Scott.

The KLAXONS BEGIN, the lights dim to red --

183 INT. BIRD OF PREY 183

MALTZ  
1,000 Kellicams, closing!

KRUGE  
Wait!... Wait...

184 INT. ENTERPRISE BRIDGE 184

bathed in combat red light --

KIRK  
Mr. Scott, all power to the weapons  
systems --

SCOTTY  
Aye, sir!

MCCOY  
No shields?

KIRK  
If my guess is right, they'll have  
to de-cloak before they can fire.

MCCOY  
May all your guesses be right.

(CONTINUED)

184 CONTINUED:

184

KIRK (CONT'D)

Mr. Scott: two photon torpedoes at  
the ready. Sight on the center of  
the mass.

SCOTTY

Aye, sir!

185 INT. BRIDGE - BIRD OF PREY

185

MALTZ

500 Kellicams!

KRUGE

Stand by torpedoes -- de-cloak!

The SOUNDS and lights which accompany this, and --

186 EXT. SPACE - BIRD OF PREY - (ILM SHOT)

186

The ship begins to de-cloak --

187 INT. ENTERPRISE BRIDGE - FAVORING VIEW SCREEN - (ILM ELEMENTS)

187

where the Bird appears exactly in the spot anticipated.

SULU

Klingon Bird of Prey, sir! She's  
arming torpedoes...!

KIRK

Fire, Mr. Scott!

188 EXT. SPACE - SERIES OF SHOTS - (ILM)

188

The Enterprise fires two torpedoes... They impact on the Bird  
of Prey in separate explosions --

The displacement of the explosions cause the Klingon ship to  
turn and be pushed back, as if by thrusters --

189 INT. BIRD OF PREY - (SPECIAL FX)

189

As explosions shake the bridge, filling it with smoke and  
debris and cries of the injured. And suddenly, CLOSE, Kruge's  
outraged face appears, smudged by an explosion.

190 INT. ENTERPRISE BRIDGE (ILM ELEMENTS)

190

All lean forward toward the O.S. viewscreen.

(CONTINUED)

190 CONTINUED:

KIRK  
Good shooting, Scotty.

SCOTTY  
Aye, those two hits should stop a  
horse, let alone a bird.

KIRK  
Precautionary, Mr. Chekov. Shields  
up...

CHEKOV  
Aye, sir.

191 INT. BIRD OF PREY BRIDGE 191

Amid the shouts and the orders in Klingon, a dis-orientated Kruge wanders for just a moment until he almost stumbles across something. It is a body. He looks to see:

192 KRUGE'S POV 192

His beast. Dead.

193 BACK TO SCENE 193

A passion of rage. He is back to his instincts now.

TORG'S VOICE  
Sir, the cloaking device is  
destroyed!

KRUGE  
Never mind! Emergency power to the  
thrusters!

TORG'S VOICE  
Yes, my lord.

194 INT. ENTERPRISE BRIDGE - FAVORING CHEKOV 194

He shows growing concern.

CHEKOV  
Sir, the shields... Non-  
responsive.

KIRK  
Scotty...?

(CONTINUED)

194 CONTINUED:

SCOTTY

The automation system's overloaded.  
I didn't expect to take us into  
combat, ya know...!

He begins hitting buttons.

195 INT. BIRD OF PREY BRIDGE 195

KRUGE

Lateral thrust!... Standby  
weapons...

196 EXT. SPACE - THE BIRD OF PREY (ILM) 196

The thrusters stabilize her turning and backward movement.  
She is now lined up with a splendid angle on Enterprise.

197 INT. BIRD OF PREY - KRUGE 197

KRUGE

Fire!

198 EXT. BIRD OF PREY - FIRES TORPEDOES - (ILM) 198

199 INT. ENTERPRISE BRIDGE 199

KIRK

Torpedoes coming in -- !

200 EXT. SPACE - ENTERPRISE (ILM) 200

as she shudders and tilts with the hits, and the flashes of  
flame...

201 INT. ENTERPRISE BRIDGE - TILTED 201

A blast hits. Scotty's panel sizzles... LIGHT OUT!

KIRK'S VOICE

Emergency power!

The light return, EMERGENCY MODE. The ship rights itself.  
Kirk has been knocked down. Bones to him --

KIRK

I'm all right -- stand by to return  
fire! Mr. Scott, transfer power to  
the phaser banks --

SCOTTY

Oh, God, sir, I dinna think so...

(CONTINUED)

201 CONTINUED:

KIRK  
What's wrong?

SCOTTY  
They've knocked out the damn  
automation center.  
(pounds his panel in rage)  
I've got no control over anything!

Kirk pales, looks quickly to:

KIRK  
Mr. Sulu...?!

But Sulu's gesture says he has no control of helm, and Chekov also shakes his head in helplessness. Kirk digests this. Then:

KIRK (CONT'D)  
(continuing)  
So... We're a sitting duck.

202 INT. BIRD OF PREY - A DATA GAUGE - OVER TORG'S SHOULDER 202

TORG  
Emergency power re-charge is 40  
percent... 50 percent...  
(he turns now)  
Ready for fire emergency tube...!

ANGLE WIDENS to include Kruge, who raises his hand for pause, and thought.

203 SPACE - THE TWO SHIPS DRIFT QUIETLY - (ILM) 203

204 BACK TO SCENE 204

KRUGE  
Why haven't they finished us?...  
They outgun me ten to one; they  
have four hundred in crew to my  
handful, yet they sit there.

TORG  
Perhaps they wish to take you  
prisoner.

KRUGE  
They know we would die first.

(CONTINUED)

204 CONTINUED:

204

MALTZ

My Lord, enemy commander wishes a  
truce to confer.

KRUGE

Put him on screen!  
(to Torg)  
Study him well.

205 ANGLE FAVORING KLINGON SCREEN (INTERCUT)

205

The screen is a different configuration than we are used to;  
Kirk's image appears. (We will INTERCUT the Planet and  
Enterprise as needed during following sequence.)

KIRK'S IMAGE

This is Admiral James T. Kirk of  
the Federation Starship Enterprise.

On the Bird of Prey: Kruge's reaction to Kirk's face:

KRUGE

So! The Genesis Commander himself!

KIRK'S IMAGE

... By violation of treaty between  
the Federation and Klingon Empire,  
your presence here is an act of  
war. You have two minutes to  
surrender your crew and your  
vessel, or we will destroy you.

KRUGE

(to Torg)  
He's hiding something. We may have  
dealt him a more serious blow than  
I thought.

TORG

How can you tell that?

KRUGE

I trust my instincts.  
(leans to comm button)  
Admiral Kirk. This is your opponent  
speaking.

206 INT. ENTERPRISE BRIDGE (AND INTERCUT)

206

Only Kruge's voice is heard here, and on the planet below.

(CONTINUED)

KRUGE (V.O.)

Do not lecture me about treaty violations. The Federation, in creating an ultimate weapon, has become a gang of Intergalactic criminals. It is not I who will surrender, it is you.

(a pause)

On the planet below, I have three prisoners from the team who developed your doomsday weapon. If you do not surrender immediately, I will execute them, one at a time, as enemies of galactic peace.

KIRK

Who is this?! How dare you --

KRUGE

Who I am is not important. That I have them is.

(beat)

I will let you speak to them.

As Kruge's VOICE barks a Klingon order over the communicator, Saavik, David and the Vulcan are rousted to their feet by the Klingons, and assembled in a line. The Sergeant thrusts the communicator in front of Saavik, pokes her to make his command clear. She leans into the communicator, controlling carefully.

SAAVIK

Admiral, this is Lieutenant Saavik.

KIRK

(softly)

Saavik... Is... David with you?

SAAVIK

Yes, he is. And someone else. Vulcan scientist of your acquaintance.

KIRK

This Vulcan -- is he alive?

SAAVIK

He is not himself -- but he lives. He is subject to rapid aging -- like this unstable planet.

The Sergeant has had enough with her long windedness, pulls the communicator and thrusts it in front of David.

DAVID

Hello, sir. It's David.

KIRK

(shaken)

David... Sorry I'm late.

DAVID

It's okay -- I should have known you'd come... Saavik's right: this planet is unstable. It's going to destroy itself in a matter of hours.

KIRK

David!... What went wrong?

DAVID

I went wrong.

A beat.

KIRK

David, I don't understand...

DAVID

I'm sorry, sir. Just don't surrender. Genesis doesn't work! I can't believe they'll kill us for it --

But a Klingon crew member has cut David off the air --

208 INT. ENTERPRISE BRIDGE - (CONTINUE INTERCUTTING)

208

-- and STATIC FILLS THE SPEAKERS on board.

KIRK

David?... David!

KRUGE

Admiral, your young friend is mistaken. I meant what I said. And now, to show my intentions are sincere... I am going to kill one of the prisoners.

KIRK

Wait! Give me a chance --

(CONTINUED)

208 CONTINUED:

208

KRUGE  
 (to communicator)  
 Kill one of them. I don't care  
 which.

209 THE PLANET

209

The Sergeant has received the order. He draws a distinctive Klingon dagger, frightening to behold. As KIRK'S VOICE is heard, INDISTINCTLY PROTESTING over the communicator, the Sergeant walks behind the assembled line of the three prisoners: the Vulcan youth, Saavik, and David. It is like a game of Russian Roulette. We do not know where the blow will fall. Then, the Sergeant has picked his victim, and raises his dagger back to strike --

210 ANGLE

210

It is Saavik he intends to kill. David, his face curled in rage, leaps forward. grabs the man's arm. The struggle is short.

David takes a knife in the chest.

211 INT. ENTERPRISE BRIDGE (INTERCUT)

211

The CRY OF PAIN is heard on the speakers. There is a horrible silence that follows.

KIRK  
 Saavik?!... David...!?

At last we hear the shaken voice of Saavik.

SAAVIK  
 Admiral. David is dead.

There is none of these three Kirk would have parted with. But David... He fights back the horror as Bones steps to his side -- but finally he must let it go:

KIRK  
 You Klingon bastard! You've killed  
 my son...!

Kruge takes this news with a blink of triumph. Calmly:

KRUGE  
 There are two more prisoners,  
 Admiral. Do you want them killed  
 too?

(MORE)

(CONTINUED)

211 CONTINUED:

211

KRUGE (CONT'D)  
 (a beat)  
 Surrender your vessel!

KIRK  
 (a scream)  
 All right, damn you! All right!  
 (a trembling moment, then)  
 Give me a minute to inform my crew.

212 BIRD OF PREY

212

Kruge, pleased his gambit has worked, is magnanimous.

KRUGE  
 I give two minutes. For you, and  
 your gallant crew.  
 (clicks off; to Torg)  
 Take every last man: form a  
 boarding party, armed heavily!

TORG  
 They outnumber us, my Lord --

KRUGE  
 We are Klingons! Once you control  
 the ship, I will transfer my flag  
 there. And we will take Genesis  
 from their own memory banks!

213 ENTERPRISE BRIDGE

213

The crew has come forward to stand behind Kirk's command chair. Kirk is staring ahead, his eyes glazed.

MCCOY  
 Jim. You okay?

Kirk turns to face McCoy. His face is hollow, his eyes staring. Then, in a voice strained with grief.

KIRK  
 Mr. Sulu, what is the crew  
 complement of a Bird of Prey?

SULU  
 About a dozen officers and men.

KIRK  
 (thinking)  
 With some on the planet...

He turns to them, his voice hoarse:

(CONTINUED)

KIRK (CONT'D)  
 (continuing)  
 I swear to you, we're not finished yet.

MCCOY  
 We never have been, Jim.

KIRK (CONT'D)  
 (rising)  
 Bones, you and Sulu to the transporter room. The rest with me. We have a job to do.

As the individuals respond to orders, PUSH TO Kirk as he presses his COMM button.

KIRK (CONT'D)  
 (continuing)  
 Commander, Klingon vessel. Stand by to board this ship on my next signal.

KRUGE (V.O.)  
 No tricks, Kirk. You have one minute.

KIRK  
 No tricks. I'm looking forward to meeting you.

Kirk out. He steps to the science station as Chekov and Scotty gather round. He leans in, presses a COMM button.

KIRK (CONT'D)  
 (continuing)  
 Computer, destruct Sequence One, code one, one-A...

Kruge is inspecting the six man landing party assembled by Torg. They are loaded down with weapons. Kruge raises his arm and points:

KRUGE  
 To the transporter room. Success!

TORG & ALL  
 Success!

215 INT. ENTERPRISE BRIDGE 215

CHEKOV  
Computer, this is Commander Chekov,  
acting Science Officer. Destruct  
sequence two, code one, one-A, two-  
B.

Scotty steps in now.

SCOTTY  
Computer, this is Commander Scott,  
Chief Engineering Officer. Destruct  
sequence three, code one- B, two-B,  
three.

COMPUTER (V.O.)  
Destruct sequence completed and  
engaged. Awaiting final code for  
one-minute countdown.

A moment among them. Then:

KIRK  
Code zero, zero, zero destruct  
zero.

COMPUTER (V.O.)  
One minute... fifty-nine seconds  
... fifty-eight... fifty-seven...

And they hurry out. CAMERA MOVES to a visual display which is  
counting in sync with the COMPUTER VOICE.

216 BIRD OF PREY BRIDGE 216

Kruge, alone with Maltz, checks time impatiently, hits a talk  
button.

KRUGE  
Kirk, your time runs out. Report!

217 INT. ENTERPRISE CORRIDOR - KIRK, SCOTTY, CHEKOV, 217

218 RUNNING 218

219 INT. ENTERPRISE TRANSPORTER ROOM 219

as Kirk, Scotty and Chekov hurry in. Kirk stops as the others  
move O.S.

(CONTINUED)

219 CONTINUED:

KIRK  
Everything set?

SULU'S VOICE  
Yes, sir. Hurry!

KIRK  
(flips communicator)  
Commander, Klingon vessel. We are  
energizing transporter beam... Now.

As the ELECTRONIC WIND UP begins...

220 BIRD OF PREY BRIDGE 220

KRUGE  
Transporter stand by!

221 ENTERPRISE TRANSPORTER ROOM (ILM ELEMENT) 221

As the POWER WHINE INCREASES, Kirk steps on one of the transporter pods, joining Scotty, McCoy, Sulu and Chekov. After a few endless seconds, they begin to DE-MATERIALIZE AND VANISH. There is a FLICKER, a pause. Are they returning? Have they been blocked?

No. The second BEAM EFFECT materializes the Klingon landing party. They pause guardedly, phasers drawn. Then, led by Torg, they start out. We are faintly aware of a soft COMPUTER VOICE counting off seconds.

222 BIRD OF PREY BRIDGE 222

Kruge waits, patiently...

223 INT. ENTERPRISE CORRIDOR 223

The Klingon landing party enters, proceeds cautiously...

224 INT. BRIDGE - ENTERPRISE (INTERCUT WITH KRUGE) 224

It is deserted except for the soft COMPUTER VOICE.

COMPUTER (V.O.)  
Twenty-two... twenty-one...  
twenty...

The sliding door opens and Torg leads the Klingons in, weapons drawn. They check out the bridge as the VOICE CONTINUES FAINTLY, unobserved by the Klingons. Then Torg pulls out his communicator.

(CONTINUED)

TORG

My Lord. The ship appears to be deserted.

KRUGE'S VOICE

How can this be? They are hiding!

TORG

Yes, sir. But the bridge appears to be run by computer. It is the only thing speaking.

KRUGE'S VOICE

Speaking? Let me hear...

Torg, puts his communicator close to the computer's panel speaker and the voice is quite loud now.

COMPUTER (V.O.)

Six... five... four... three...

KRUGE'S VOICE

Get out! Get out of there! Get out!

Torg and his men are baffled by Kruge's distress when a sudden SERIES OF EXPLOSIONS engulf the bridge, and --

225 INT. ENTERPRISE CORRIDOR

~~225A~~

-- a fireball streaks through the empty companionway --

226 EXT. ENTERPRISE/ EXT. PLANET/ INT. BIRD OF PREY - SERIES ~~226~~  
SHOTS (INTERCUT)

The great ship is wrecked by an EXPLOSION, then AN OTHER, and ANOTHER in a chain of designed destruction. (ILM)

The skin of the circular section ruptures, cracks open like an arid desert; the star drive section bursts and trembles... (ILM)

Kruge watching in frustrated rage...

Like a fiery comet, Enterprise falls gracefully out of orbit, burning up as she plunges, toward her death.

Saavik; the young Vulcan, watching. She, uncertain. He, staring blankly...

We see Enterprise in the distance, a small fireball in the outer edge of the Genesis atmosphere. (ILM)

227 EXT. GENESIS PLANET - KIRK'S LANDING - (ILM ELEMENTS) 227

The comet-like death of Enterprise in the distance is being watched by a silhouetted group as the sun sets.

228 REVERSE ANGLE - TWILIGHT - (AND INTERCUT) 228

The five survivors of Enterprise, temporarily safe, watch in awe and grief as their home of twenty years dies in the ominous sky beyond. On each face, the light left by Enterprise flickers, then at last, is gone. Kirk watches with hollowed eyes.

KIRK

My god, Bones. What have I done?

MCCOY

What you had to do. What you always do. Turned death into a fighting chance to live.

(concerned)

You hear me, Jim?

Kirk takes a deep breath, nods his understanding to McCoy. Even as the earth trembles, and Sulu's tricorder begins to go a little wild.

SULU

Sir, planet core readings unstable... Changing rapidly...

KIRK

What about surface life signs...?

SULU

Close... There --

KIRK

(draws phaser)

Come on!

They hurry off in the direction Sulu has pointed, as the GROWLS AND RUMBLES of the planet begin to accelerate. Night is falling.

229 BIRD OF PREY BRIDGE - ON OFFICER MALTZ 229

He is watching something O.S. with apprehension. WIDEN to reveal Kruge in f.g. going through his own crisis, an agony of self-loathing. After a moment...

(CONTINUED)

MALTZ

My Lord... what are your orders?

KRUGE

(mainly to himself)

I underestimated him... He did the one thing I didn't anticipate ... He destroyed himself...

MALTZ

Sir, may I --

KRUGE

Killing his son was stupid! It made Kirk willing to die.

MALTZ

We still have the prisoners, sir. Perhaps their information --

KRUGE

They are useless! It was Kirk I needed. And I let him slip away.

MALTZ

But surely, our mission has not failed -- ?

KRUGE

Our mission is over. I have failed... A human has been bolder and more ruthless than I...

(a beat)

That -- is the real dishonor.

As Maltz watches him uncertainly...

The two Klingons guard the seated Saavik. Spock is isolated, some distance away. The death RUMBLINGS of the planet begin to INCREASE with each moment. The sky beyond occasionally lights with awesome flashes of electrical energy; the ground shakes in unpredictable spurts. Suddenly, a tree vaults upward, as if pushed from its place by a force below. The TREE GROANS AN CRASHES toward the ground, the Klingons leaping out of its way.

As the two Klingons are distracted, and the planet's agony continues, Saavik slips away from them toward Spock.

232 SPOCK 232

He is seated, BACK TO US. His aging spasms has begun, and with each earth RUMBLE of the planet, he suffers.

233 THE KLINGONS 233

concerned about their own problems, and the silence from their ship. The Sergeant pulls his communicator.

SERGEANT

Lord Commander... This place is destructing... What are your orders?...

234 STATIC CRACKLES. 234

SERGEANT

(continuing)

My Lord... Recommend beaming up ourselves and the prisoners...

While he waits for an answer, his eyes catches Saavik's progress toward Spock. He calls this to his subordinate's attention with a guttural grunt, and the second Klingon hurries off to correct the situation.

235 ANGLE - SAAVIK AND SPOCK 235

As she nears the suffering Vulcan, the Klingon reaches her, and with a strong arm, hurls her easily aside. The GROUND RUMBLES again. The Vulcan cries out. THE Klingon, fascinated by the Vulcan's behavior, approaches, then, reaches out toward him.

SAAVIK

No, don't touch him!

The Klingon ignores. He puts his hand on the Vulcan, and for his trouble, in a blur of action, gets grabbed, whacked, and hurled through the air by a burst of the Vulcan's strength.

The Klingon lands at the base of the gnarled tree and lies quite still, his neck broken.

236 ANGLE - THE KLINGON SERGEANT 236

reacts in shock to what has happened, draws his phaser, all business now as he studies:

- 237 THE VULCAN 237  
 Hands over his face as he twists in pain. He emits a long, terrible CRY, the cry we've heard, but never seen.
- 238 EXT. GROTESQUE FOREST - FAST TRUCKING SHOT 238  
 Kirk and the crew are coming to the rescue, running amid the TREMORS and the flashes of light, whipped by wind and flailing trees. As the CRY is heard THROUGH THE WIND, they pull up, listening. The CRY AGAIN, close by. Kirk leads them out on the run.
- 239 THE KLINGON CAMP - SERIES OF SHOTS 239  
 Saavik has returned to try to help Spock. She holds him now, as his spasms continue.  
 The Sergeant comes forward, phaser in hand, until he reaches the Vulcan, held by Saavik. The Klingon stops, mesmerized. He stares at:
- 240 YOUNG SPOCK - OVER SAAVIK'S SHOULDER - (SPECIAL FX) 240  
 His features are changing before our eyes, his face distending... Saavik, looking back at the Klingon, clutches the ago-nized Spock to her, trying in some way to protect him.
- 241 THE SERGEANT 241  
 He's frightened. He reflexively raises his phaser...
- 242 ANGLE - THE CLEARING'S EDGE 242  
 The flash of lightning illuminates the arrival of Kirk and the crew. Kirk, phaser leveled --
- KIRK  
 Don't move!!
- The Klingon whirls to face the new threat, whips his phaser toward Kirk -- But Kirk FIRES A STUN BLAST...
- 243 ANGLE - INCLUDING THE KLINGON - (STUNT & ILM) 243  
 The STUN WAVES zip at the Klingon, strike him with spectacular force, cause him to somersault through the air, and then, landing, lie still.

244 BACK TO SCENE 244

Kirk lowers his phaser; he and the others stare at:

Saavik, holding the now immobile Spock.

The Enterprise family reacts; with Kirk and Bones leading, they rush to Saavik.

245 ANGLE AT SPOCK AND SAAVIK 245

Kirk and the others have pulled up. Spock is now comatose, breathing with labored sighs. We cannot see his face, cradled in Saavik's comforting embrace. But Saavik is looking up at Kirk with dazed eyes.

KIRK

... Bones...

McCoy crosses quickly, takes the Vulcan's form from Saavik as she rises to Kirk.

SAAVIK

Oh, Admiral.

Even a half-Vulcan has a breaking point. She sags for just a moment.

KIRK

Easy, Saavik. It's all right.

As he holds Saavik, his eyes flick over her shoulder to:

246 KIRK'S POV 246

Unnoticed up to now, half covered by leaves, the body of David, Kirk's fallen son.

247 BACK TO SCENE 247

He reacts. Then, with a last comforting hug to Saavik, he breaks the embrace, and heads slowly for David's body. She watches him EXIT SHOT.

248 ANGLE - DAVID'S BODY 248

WIDEN to admit Kirk as he enters, kneels. He reaches out, touches his son's brow, wipes a leaf away.

KIRK

(a intimate whisper)

My son...

(MORE)

(CONTINUED)

KIRK (CONT'D)

"To thee no star be dark... Both  
Heaven and Earth... Friend thee  
forever..."

Saavik has come up behind him. She hangs back. Then Kirk rises, aware of her presence.

KIRK (CONT'D)

(continuing)

What happened...?

SAAVIK

He gave his life to save us. That  
is all I know.

MCCOY'S VOICE

... Jim!

Kirk runs, hurries OUT OF SHOT...

FAVORING MCCOY AND SPOCK

With the crew gathered around, McCoy is scanning the Vulcan's body, soothing his fevered brow. We cannot see Spock's face, but Kirk as he enters and kneels beside McCoy. He reacts, mesmerized by what he sees:

KIRK

... Bones...?!

MCCOY

... Rapid aging... all genetic  
functions highly accelerated...

KIRK

And his mind?

MCCOY

It's a void. It would seem,  
Admiral, that I've got all his  
marbles.

KIRK

Is there anything we can do?!

SAAVIK

Only one thing, Sir... Get him off  
this planet... His aging is part of  
what's going on around us...

There is a lightning FLASH, and an earth TREMOR -- and a moan from Spock. Kirk responds, rises, and crosses



253 ANGLE - FAVORING KIRK AND CREW, PAST KRUGE 253

Kirk and the others look up in shock, then rise slowly hands in the air. Kruge moves closer, pointing.

KRUGE  
Over there, All but Kirk.

The group moves to a cleared space indicated, leaving Spock's form behind.

KRUGE (CONT'D)  
(continuing to his comm:)  
Maltz. Prisoners are at beam  
coordinates. Standby...

KIRK  
(easily)  
You should take the Vulcan, too.

KRUGE  
No.

KIRK  
But, why?

KRUGE  
Because you wish it.  
(then, in Klingon)  
Maltz! Activate beam!

254 FX SHOT - BEAM EFFECT - (ILM ELEMENTS) 254

McCoy, Scotty, Sulu, Chekov and Saavik disappear in the beam effect and are gone.

255 BACK TO SCENE - KIRK AND KRUGE 255

A flash of lightning! A movement of earth. The sudden HISS of a FISSURE OF STEAM through the surface... And the two men face each other, shouting above the planet noises.

KRUGE  
Genesis, I want it.

KIRK  
Beam the Vulcan up -- And we talk.

KRUGE  
Give me what I want -- and I'll  
consider it...

(CONTINUED)

255 CONTINUED:

KIRK  
You fool -- look around you! This planet is destroying itself!

KRUGE  
Yes. Exhilarating, isn't it!

KIRK  
If we don't help each other, we'll all die here!

KRUGE  
Perfect! That's the way it shall be!... Give me Genesis!

Suddenly, the very ground on which he stands seems to become an elevator. He is carried rapidly upward on a craggy rock formation which bursts upward, out of the ground. Kruge tumbles, and Kirk seizes the opportunity --

256 THE FIGHT - SERIES OF SHOTS 256

Kirk leaps upon Kruge and they roll and struggle on the churning, erupting ground.

They are evenly matched. Kirk's opening momentum holds until Kruge's great size begins to turn the tide. He takes temporary command with swift vicious kicks and punches. Kirk is down.

Kruge now looks around for his phase, starts for it, but Kirk, in a series of ground rolls trips Kruge up with his legs, and comes on.

The off-balance Kruge now takes a series of punches from Kirk which make him reel backward near the edge of the promontory. A final blow from Kirk forces Kruge over the edge -- and he:

-- tumbles and rolls down the fifteen foot slope. Kirk peers over the edge to see:

257 KIRK'S POV - (ILM ELEMENTS) 257

Kruge has landed on a level precipice about fifteen feet in diameter. Beyond that is an endless drop into a chasm, the bottom of which has become a glowing red river of LAVA.

258 ON THE PRECIPICE - UP ANGLED (ILM ELEMENTS) 258

As Kruge rises to his feet, Kirk without hesitation soars into the air from above and dives upon Kruge, the momentum of the dive taking both men right to the edge of the final drop.

(CONTINUED)

258 CONTINUED:

258

They work their way to their feet and continue the struggle anew, pieces of the rock edge slipping away under their feet as they scuffle. Kirk is winning until:

With a burst of energy, Kruge shoves Kirk hard and Kirk slams into a wall of stone, dazed. Kruge has him -- but as he starts to step forward, the edge of the rock he is standing on starts to slip.

259 FULL - THE PRECIPICE - (ILM ELEMENTS)

259

Kirk on the left against the wall, Kruge on the right, on the edge. Kruge is dropping lower. The rock formation he is on now breaks away, carrying him outward:

KIRK  
(shouts)  
Jump -- damn you!

Kruge does jump forward at the last possible instant as the rock falls away. He leaps to:

260 THE NEW EDGE OF THE PRECIPICE (ILM ELEMENTS)

260

Where Kruge lands precariously, hanging on almost by his fingernails. He's holding on as best as he can, his legs flailing, unable to gain any purchase to boost him up.

Kirk, recovering his own strength, sees Kruge in this helpless situation. He comes forward to the edge, kneels over the Klingon.

KIRK  
Give me your hand and we both live.

KRUGE  
(screams a curse in  
Klingon)

KIRK  
Don't be a fool -- give me your  
hand!

Kruge looks down, measuring the terror below as if considering, then with sudden and explosive strength, vaults upward making a desperate grab for Kirk. He has a leg! Suddenly, Kirk is fighting not to be pulled over the edge. He is losing that fight. Till he lashes out with a blow. The Klingon's grip slips, yet he hangs on tenaciously, until -- with a cry of rage --

(CONTINUED)

260 CONTINUED:

260

KIRK (CONT'D)  
(continuing)

I have had... enough... of you!!

Kirk turns and kicks Kruge mightily -- and the Klingon begins his fall...

261 WIDE DOWN ANGLED SHOT - (ILM ELEMENTS) 261

Kirk in f.g. watches as Kruge tumbles endlessly toward the steaming red hot lava beds below...

262 ON KIRK 262

He turns now to his ultimate problem: the planet is caving in around him. He starts to scramble up the steep slope, back to the promontory where --

263 THE PROMONTORY - SPOCK 263

His inert body lies, surrounded by new bursts of steam from the cracking earth...

264 ANGLE - KIRK (ILM ELEMENT) 264

Behind him we see the first signs of a fast rising fireball sun. He claws his way back to the top level and races to Spock's fallen form. He kneels and turns the body over to see:

265 PAST KIRK TO SPOCK 265

We see the face at last: it is Spock, at the age he died.

But he is also a haggard, ravaged shell of a being, almost again dead from the agonies of change -- and even now, with soft frightening sounds, giving indications of the final changes that lie just ahead.

266 KIRK - SUN LARGER BEHIND HIM (ILM ELEMENTS) 266

Amid the death knell of this place, Kirk knows it is now or never. A desperate idea forms. With determination, he picks Spock up and shoulders him. Then drawing his communicator, he flips it open and takes his best shot:

KIRK  
(in guttural Klingon)  
Maltz... Activate beam!...

(CONTINUED)

266 CONTINUED:

266

There is a moment of uncertainty. Kirk is about to try again when the Klingon beam SOUND begins and...

267 BEAM UP EFFECT - (ILM ELEMENTS)

267

Amid the groans, flashes, the HISSES OF STEAM and falling debris, Kirk, carrying Spock dematerializes in the KLINGON BEAM, even as the sun appears to be coming closer...

268 MASTER - THE DESERTED PLANET (ILM SHOT)

268

... and closer still, casting yellow white light over the disintegrating surface...

269 INT. BIRD OF PREY

269

The doors WHOOSH open, and Kirk, carrying the inert Spock, steps out, phaser at the ready!

270 REVERSE - INCLUDING KIRK

270

Maltz on the Captain's deck, the Enterprise prisoners below. Maltz turns, expecting Kruge, and is clearly astonished; as he raises his hands, Kirk steps forward.

KIRK

How many more?

SCOTTY

Just him, sir!

KIRK

Bones, help Spock! Everyone else, find a station!

A flurry of activity as the crew moves into position in the strange -- yet familiar bridge. McCoy takes Spock from Kirk, guides him OUT OF SCENE, and Saavik takes Maltz' phaser and steps back. To Maltz:

KIRK (CONT'D)

(continuing)

You! Help us or die!

MALTZ

I do not deserve to live!

KIRK

Fine, I'll kill you later! Let's get out of here!

(CONTINUED)

270 CONTINUED:

270

And so saying, he dashes OUT OF SHOT, followed by Saavik. The Klingon can only stare in confusion.

271 SPACE - THE GENESIS PLANET - (ILM)

271

We are near her now ERUPTING surface; flames shoot out. Beyond, her sun waits, former friend, now ready to accept the planet in death.

272 BRIDGE - BIRD OF PREY

272

Kirk in command, Sulu and Saavik on nearby station. They are confronted by familiar tools, but baffling zymology.

KIRK

Anyone here read Klingon?

No one does.

KIRK (CONT'D)

(continuing)

Well, take your best shot.

273 ENGINEERING PANEL

273

Scotty hunched over the console, Chekov hunched over him...

CHEKOV

If you can bypass into the module -

SCOTTY

Fine, but where's the damn anti-matter inducer?

CHEKOV

This.? No, this!

SCOTTY

This or nothing.

Scotty makes several adjustments, presses some buttons, then, with a deep breath, moves a sliding handle forward. A HIGH WHINE STARTS, WAVERS, THEN GROWS ROBUST.

274 BRIDGE

274

Sulu responds to the panel indicator.

SULU

If I read this right, sir, we have full power.

(CONTINUED)

274 CONTINUED:

274

KIRK

Go, Sulu!

Sulu impels the throttle device -

275 SPACE - BIRD OF PREY - (ILM)

275

Turning gracefully, she gains speed, PASSES CAMERA, and heads for the stars with increasing velocity breaking to Warp Speed as -

276 SPACE - GENESIS AND HER SUN - (ILM)

276

The planet is now heading toward the sun. We watch in wonder as she gains speed and becomes a glazing fireball, plummeting spectacularly to her own destruction.

277 BRIDGE - BIRD OF PREY

277

The mood is subdued, somber.

SAAVIK

The Genesis planet is gone.

KIRK

(a whisper)

Goodbye, David.

SULU

We are clear and free to navigate.

KIRK

Best speed to Vulcan. Mr. Chekov,  
take the prisoners below.

CHEKOV

Aye, sir.

As he starts to:

MALTZ

Wait! You said you would kill me!

KIRK

I lied.

At Kirk's gesture, Chekov leads Maltz out. Kirk turns back to his panel.

SULU

Estimating Vulcan at point one  
niner.

(CONTINUED)

CAMERA MOVES IN to Kirk and Saavik.

KIRK

Saavik: message to Ambassador Sarek. Tell him we bring McCoy and a living Spock. Ask him to prepare for the Katra ritual.

Saavik raises an eyebrow.

SAAVIK

Yes, Admiral. But that may not be possible.

KIRK

(turning)

What? What are you saying?

SAAVIK

The Katra ritual is meant to deposit Spock's consciousness in the Hall of Ancient Thought - not in his body.

KIRK

But we have Spock alive! That's more than we bargained for!

SAAVIK

Or less. What you describe is called Fal Tor Pan - the refusion. It is very dangerous. The elders may not choose to attempt it.

KIRK

And if they don't.? What will Happen to Spock?

SAAVIK

He will remain always as he is.

As Kirk wrestles with the horror of this we see:

He is pale, comatose, fragile looking. WIDEN as Bones passes a scanner over the form; the scanner's sound is feeble. McCoy stops in frustration, checks Spock's eyes; then turns back, wearily. Softly, as CAMERA begins to ARC around them.

278 CONTINUED:

MCCOY

(wearily)

Spock. I've done everything I know  
(to do).

Help me!. You struck me with it,  
for God's sake, teach me what to do  
with it!

(a pause, then)

I never thought I'd say this to  
you. but it seems I've missed you.  
And I couldn't bear to lose you  
again.

He lowers his head in helpless grief on the form of the  
unmoving Spock, and CAMERA'S ARC has revealed Kirk standing,  
watching. Kirk steps forward now, puts his hand gently on  
McCoy, then on Spock. Three lives, intertwined for so long.

279 SPACE - THE PLANET VULCAN - (ILM) 279

HOLD. The ROAR of an unseen spaceship is heard, and, the Bird  
of Prey ENTERS SHOT, heading toward Vulcan.

280 INT. BRIDGE - BIRD OF PREY 280

As Kirk enters.

SULU

The planet Vulcan. In hailing  
distance, sir.

KIRK

Saavik. Send to Ambassador Sarek.  
Tell him we're coming in.

281 EXT. THE VULCAN TEMPLE AREA - HIGH FULL ANGLE - DUSK (ILM) 281

LOOKING DOWN on the awesome mountainous landscape with a  
temple complex on a high forbidding peak. SLOW ZOOM IN TO  
MATCH:

282 EXT. TEMPLE AREA - UP ANGLED - CLOSE - SAREK - DUSK 282

Zooming at comparable speed, to a CLOSE UP of Spock's father.

A VOICE

On approach. Permission to land.

SAREK

Permission granted. Tell Kirk we'll  
be ready.

(CONTINUED)

282 CONTINUED: 282

CAMERA PANS now from Sarek to reveal Uhura, in uniform.

UHURA

I'll send the message, sir.

283 EXT. VULCAN - BIRD OF PREY - ILM) 283

at impulse power, approach speed. Her "wings" configure into atmospheric lift generating airfoils; she glides...

284 INT. BIRD OF PREY 284

KIRK

Mr. Sulu, you're on manual.

SULU

It's been a while, sir. Here we go... Retrothrusters!

285 EXT. VULCAN - BIRD OF PREY - DUSK - (ILM) 285

As the ship descends slowly and gracefully to a soft landing in the Temple area, retro's kicking dust.

286 INT. BIRD OF PREY 286

As energizers wind down, Kirk hits comm:

KIRK

Bones, let's get him off-loaded.

287 EXT. VULCAN LANDING AREA - CLOSE IN - BIRD OF PREY 287

as a RAMP section of the plane HISSES and lowers to the ground. Spock is carried down on a litter borne by his friends. As they reach the bottom, Kirk is in f.g., and looks in amazement to see:

288 POV - (ILM ELEMENTS) 288

The great hill to the Temple is lined with hundreds of Vulcans, many with torches. It is most impressive.

289 BACK TO KIRK - MCCOY - SAAVIK 289

KIRK

My God...

SAAVIK

Much is at stake...

Then Kirk sees something else, reacts as:

290 UHURA 290

Crosses to the crew -- is hugged by Kirk. Her eyes are moist with emotion as:

UHURA  
Sarek is waiting above...

Kirk nods, and Uhura falls in place behind him, helping to carry Spock's form with the others. They now carry Spock OUT OF SCENE as we begin to hear RITUAL CHANTS and MUSIC in the distance.

DISSOLVE TO:

291 EXT. VULCAN HILL - SERIES OF SHOTS - NIGHT 291

The procession is in progress through a path lined on both sides by simply-robed Vulcans of all ages. Spock's form makes passage to stately MUSIC.

292 VARIOUS SHOTS 292

Vulcans responding to Spock's passage.

FEATURE: A small girl releases herself from her father's grip and moves alongside the body, makes the Vulcan salute, and whispers with great solemnity:

SMALL GIRL  
... Live long and prosper, Spock...

REACTION CUTS from Kirk and the others. And we --

DISSOLVE TO:

293 EXT. VULCAN - UPPER LEVEL OF TEMPLE AREA - SERIES OF SHOTS 293

Sarek, some DIGNITARIES, and SIX VULCAN WOMEN, tall and stately, are waiting. MUSICIANS are close by now. As the Enterprise group reaches Sarek, he steps forward to meet them. Now a silence falls.

Sarek stands at his son's head and gently places his two hands on Spock's face. When he is done, he looks at Kirk and McCoy. They search his face for some indication of hope, but Sarek is expressionless. He steps back now, gestures. The Vulcan women come forward, and take Spock from his friends.

(CONTINUED)

293 CONTINUED:

293

As the transfer is completed, the procession begins again toward the temple entry. Sarek falls in behind the body; Kirk and his group follow him.

DISSOLVE TO:

294 INT. VULCAN TEMPLE - SERIES OF SHOTS

294

The Hall of Ancient Thought, lined with massive heads of stone. DOLLY with the procession as an amazing thing takes place:

As Spock's body moves, now seen -- now blocked by passing forms, we realize the bearers' hands are no longer under the body, but are ON TOP OF IT.

The magic of this moment is not lost on Kirk, Bones and the others as we --

DISSOLVE TO:

295 EXT. VULCAN ALTAR AREA - SERIES OF SHOTS (ILM ELEMENTS) 295

A great saucer-shaped platform under the Vulcan sky, with an altar at the far end. The dramatic figure of a VULCAN PRIESTESS stands there. Rising into the air behind her is an elegant version of the Vulcan hand salute shaped in gleaming metal.

The bearers continue with Spock toward the altar, but Sarek stops here on the threshold, and stops Kirk and group.

SAREK

This is where you will wait.

Sarek turns to face the altar. Spock's body is deposited there to ritual MUSIC. Then, the powerful CHANT of the HIGH PRIESTESS begins.

Kirk and McCoy and the others stare in awe at what is happening, as the Priestess' chant flows over them. Then, the CHANT ENDS. Sarek steps forward. A HORN.. ..SOUNDS. Then:

PRIESTESS

Sarek... Child of Skon... Child of Solkar. The body of your son breathes still. What is your wish?

SAREK

I ask for Fal-Tor-Pan, the refusion.

(CONTINUED)

PRIESTESS

What you seek has not been done  
since ages past -- and then, only  
in legend. Your request is not  
logical.

SAREK

Forgive me, T'Lar. My logic falters  
where my son is concerned.

She looks at him for a long moment. Then:

PRIESTESS

Who is the Keeper of the Katra?

As Sarek's nod and Kirk's urgent look, Bones replies  
uncertainly:

MCCOY

I am... McCOY... Leonard H.  
(adding)  
Son of David...

PRIESTESS (CONT'D)

(deep, ominous)

McCoy... Son of David. Since thou  
art human, we cannot expect thee to  
understand fully what Sarek has  
requested. The circumstances are  
extraordinary: Spock's body  
lives... With your approval, we  
shall use all our powers to return  
to his body that which you possess:  
his essence. But McCoy...

(a pause)

You must now be warned! the danger  
to thyself is as grave as the  
danger to Spock.

(this impacts on McCoy and  
Kirk)

You must make the choice.

MCCOY

(pause, then...)

I choose the danger.

(then, aside to Kirk)

Helluva time to ask.

PRIESTESS

Bring him forward.

(CONTINUED)

295 CONTINUED: (2)

295

As Sarek leads Bones toward the altar, we HOLD on Kirk's new apprehension.

296 THE ALTAR - (INTERCUT WITH KIRK AND CREW) - SERIES OF SHOTS 296

Sarek and McCoy reach the altar, and Sarek departs. The Priestess intones another short CHANT, punctuated by GONGS and MUSICAL emphatics. Then chant and music stop and we hear only the gentle SOUND OF THE WIND, and far-off TEMPLE CHIMES. She places a hand on Bones' face, another on Spock's. Then, eerily:

## PRIESTESS

All that can be done... shall be  
done... Though it take full turn of  
the Vulcan sun...

SOFT MUSIC now. She begins drifting into a trance like mind meld, chanting softly, almost inaudibly.

CLOSE on McCoy... And Spock... Their eyes are closed. A sense of kinetic energy somehow passing between them...

The crew of the Enterprise, each and all... Waiting...

297 FULL SHOT - FROM ABOVE

297

The great altar area, the land and valley beyond. Lightning streaks the sky.

298 CLOSE - KIRK - SLOW MOVE IN

298

The lightning flashes are reflected in his face as we MOVE SLOWLY IN on his concerned face... and VERY SLOWLY --

LONG DISSOLVE  
TO:

299 EXT. VULCAN TEMPLE AREA - HIGH FULL SHOT - SUNRISE - (ILM) 299

The early morning sun casts a different, long-shadowed hot look on the altar and threshold.

300 OUTSIDE THE ALTAR - KIRK, THE CREW

300

From where they had watched from last night, here they have waited, lain down. They are beginning to stir when the SOUND OF A GONG brings them fully awake. They rise, bleary eyed to see:



- 303 KIRK AND GROUP 303  
 They are now looking into the low sun, shading their eyes for a last look at the white-robed figure.
- 304 POV - SAREK AND GROUP - LONG LENS 304  
 They are moving slowly away when, suddenly, the white-robed figure stops, turns toward the Enterprise group.
- 305 CLOSE - THE WHITE HOOD 305  
 We cannot see the features beneath, but we know the figure is staring. After a moment, the figure starts back to the Enterprise group. As two priests reach to stop him, they are stayed by Sarek, who now watches with interest.
- 306 KIRK AND GROUP 306  
 watching with held breath as the white-robed figure walks steadily to them, reaches them.
- 307 THE FIGURE 307  
 Back lit. The wind whips his garment. Now he lowers his hood. We see Spock: a radiant, gentled Spock. His age is as we have known it; his hair, his face, the same; he would look at peace except for the eyes, which remain hollow, filled with questions and uncertainties.
- 308 SCENE - VARIOUS ANGLES 308  
 The Enterprise crew, each of them stares back at Spock as SUBJECTIVE CAMERA PANS PAST them SLOWLY. Each makes his own effort to be remembered, but --  
 Spock remains churning, but uncertain. Then he looks hardest at all at:  
 Kirk. The wind whips his hair.  
 Something triggers in Spock. He steps forward, and then in an odd, rusty voice:
- SPOCK  
 I know you... Do I not?
- KIRK  
 Yes. And I know you.

(CONTINUED)

SPOCK

My father says you have been my friend... You came back for me.

KIRK

You would have done the same for me.

SPOCK

(searching)

Why would you do this...?

KIRK

(grasping to make a connection)

Because... the needs of the one outweighed the needs of the many.

Spock stares at him. A vague connection has been made -- but not enough. Spock turns away in uncertainty, begins walking back to the group he left. Kirk raises his helpless hand after Spock, wondering what he might have said, should have said -- when suddenly:

Spock stops, back to Kirk. He closes his eyes, looks to the sky. And like someone who has found a piece of a puzzle, he says:

SPOCK

I have been... and ever shall be... your friend.

Kirk steps forward a few steps -- hushed, encouraging --

KIRK

Yes, yes, Spock...

SPOCK

(half turns)

The ship... Out of danger...?

KIRK

(deeply)

You saved the ship, Spock. You saved us all. Don't you remember?!

There is an odd moment after Kirk's impassioned speech: Spock cocks his head as if some vital piece of information had just clicked into place.

(CONTINUED)

SPOCK  
(softly)  
... Jim... Your name is Jim.

Kirk's eyes well with tears. He nods his head.

KIRK  
... Yes.

Their eyes are locked together. Spock gives a little nod of satisfaction, as if knowing he has taken the first of many steps. He turns to share this with McCoy... And then with them all. We have the feeling that Spock has come back to his family... and to us...

They have gathered round Kirk now, beaming at Spock through their tears and their joy, knowing they all have a future together. As the CAMERA PULLS UP AND BACK from this, we ROLL END CREDITS and --

FADE OUT.

Star Trek III: The Search for Spock is a 1984 American science fiction film directed by Leonard Nimoy and based on the television series Star Trek. It is the third film in the Star Trek film series, and is the second part of a three-film story arc that begins with Star Trek II: The Wrath of Khan (1982) and concludes with Star Trek IV: The Voyage Home (1986). After the death of Spock (Nimoy), the crew of the USS Enterprise returns to Earth. When James T. Kirk (William Shatner) learns that Spock's Search. Submit. Toggle navigation. Star Trek III: The Search for Spock. As the U.S.S. Enterprise returns to spacedock for repairs following the battle with Khan in 2285. Kirk continues to mourn Spock's death. McCoy suddenly enters the Vulcan's sealed quarters, babbling incoherently. Star Trek III: The Search for Spock - Trailer. Do you like this video? Real World article(written from a Production point of view). "A Dying Planet. A Fight For Life. The Search For Spock." "All that they loved, all that they fought for, all that they stood for will now be put to the test! Join us on this, the final voyage of the starship Enterprise.". Admiral James T. Kirk's defeat of Khan and the creation of the Genesis planet are empty victories. Spock is dead and McCoy is inexplicably being