

STAR TREK

"WHAT ARE LITTLE GIRLS MADE OF"

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STAR TREK

"WHAT ARE LITTLE GIRLS MADE OF?"

CAST

CAPTAIN KIRK

MISTER SPOCK

NURSE CHRISTINE CHAPEL

COMMUNICATIONS OFFICER UHURA

DR. ROBERT KORBY

ANDREA

RUK

DR. BROWN

CREWMAN RAYBURN

CREWMAN MATHEWS

STAR TREK

"WHAT ARE LITTLE GIRLS MADE OF?"

SETS

U.S.S. ENTERPRISE

INT. BRIDGE
INT. TRANSPORTER ROOM
INT. CAPTAIN'S QUARTERS
INT. CORRIDOR (AT ELEVATOR)

PLANET EXO III

INT. UNDERGROUND LANDING CHAMBER (ROCKY)
INT. UNDERGROUND CORRIDORS (ROUGH-SEVERAL)
INT. AT CAVERN PRECIPICE
INT. FINISHED CORRIDOR (ODD-SHAPED DOORWAYS
MASONRY WALLS)
INT. KORBY'S STUDY (AND DINING AREA)
INT. SLEEPING QUARTERS
INT. LABORATORY

EXT. SPACE

TEASER

FADE IN:

EXT. SPACE - THE ENTERPRISE

passing through space, approaching a distant planet, Exo III, which grows larger as our vessel approaches. The coloration of the planet suggests extremely low temperatures on the surface. However, not totally snow-covered.

INT. BRIDGE - INSERT ON SHIP'S HEARING SCREEN

on which we see the planet approaching more closely as the Enterprise moves toward orbit.

WIDE ANGLE ON BRIDGE

CAPTAIN KIRK in the command chair. SPOCK busy at his library computer position. UHURA at her station. They're all watching the approach of the planet. In b.g., ship's nurse, CHRISTINE CHAPEL standing by, watching ship's viewing screen with nervous anticipation.

ANGLE EMPHASIZING KIRK

as he turns, motions Nurse Christine INTO ANGLE with him. They look up at the screen together.

KIRK

Entering standard orbit, Nurse.

She nods. Kirk eyes her, not unmoved by the determined anticipation he sees on her face as she scrutinizes the planet. She's a strong, calm woman, very much in control of herself which emphasizes only more for us the flickers of emotions that do occasionally show through.

KIRK

(continuing)

I'm told you gave up a career in bio-research to sign on this starship.

CHRISTINE

I know he's alive down there, captain...

KIRK

It's been five years since his last message...

She's not contradicting the captain, merely quietly certain.

CHRISTINE

Roger is a very determined man.
He'd find a way to live.

UHURA

Beginning signals to surface, sir.

ANOTHER ANGLE - TO TAKE KIRK TO SPOCK'S STATION

Crossing toward Spock, Kirk first answers Uhura:

KIRK

Run it through all frequencies,
lieutenant.

Kirk reaches Mr. Spock's station, looks up at Spock's library computer screen. In b.g. Nurse Christine has remained standing at Kirk's command position, watching the ship's main screen anxiously.

PAST KIRK AND SPOCK ONTO LIBRARY-COMPUTER SCREEN (TIEDOWN MATTE)

onto which we will FADE ON A STILL SHOT of Planet Exo III, a drawing which includes numerous measurements, notations, scientific facts.

SPOCK

Ship's record banks show little
we don't already know, captain.
Gravity of this planet one point
one of earth; atmosphere within
safety limits...

ENTER KIRK ANGLE - KIRK AND SPOCK (SPOCK'S SCREEN O.S.)

for INTERCUTTING as they continue.

KIRK

(nods)

... But surface temperatures are
close to a hundred degrees below
zero.

SPOCK

(nods)

It may have been inhabited once,
but the sun in this system has
been fading steadily for a half
million years.

(hits a switch)

Now, Doctor Korby...

BACK TO TIEDOWN MATTE

On library computer screen we DISSOLVE TO STILL SHOT (small photo of Roger Korby, a distinguished and vital-looking man in mid-forties, plus considerable information). It is important whether we can read more than the main headings of this information or not.

SPOCK

Often called the 'Pasteur of
archaeological medicine.' His
translation of medical records from
the Orion ruins, revolutionized our
immunization techniques...

KIRK

(nodding)

... required reading at the Academy,
Mister Spock. I'd always wanted to
meet him.

(beat)

Any chance he could still be alive?

Spock hits switch, his screen (MATTE) FADES to blank. He
turns to Kirk, shakes his head, solemnly.

ANGLE ON UHURA

turning from her communications console, calling:

UHURA

I've tried all frequencies, captain.
No return signal.

EMPHASIZING CHRISTINE

trying to hide her reaction.

KIRK AND SPOCK (LIBRARY-COMPUTER SCREEN O.S.)

as they exchange looks. Kirk moves back toward his command
position. Toward Uhura:

KIRK

Once more, lieutenant.

EMPHASIZING KIRK

with Christine still near his command position, watching the
screen hopefully. Kirk eyes the screen again for a moment.

INSERT - SHIP'S VIEWING SCREEN

The cold-looking planet slowly turning as the Enterprise
orbits.

BACK TO SHOT

as Kirk turns to eye Christine sympathetically again.

CHRISTINE

His last signal told about finding
underground caverns...

KIRK

And since then two expeditions
have failed to find him...

UHURA

(calling)

I've run all frequencies a second
time, captain. There's no...

Christine had tried to hide her reaction at this. But now,
Uhura is INTERRUPTED BY SOUND OF STATIC over bridge speakers
(AMPLIFIED) and she quickly flips a switch... STATIC FADES,
REPLACED BY:

KORBY'S VOICE

(filtered; amplified)

... Enterprise. Come in, Enterprise.
This is Roger Korby. Repeating, this
is Doctor Roger Korby.

EMPHASIZING CHRISTINE

having begun to accept her fiance's death, now hearing his
voice.

CLOSER ON KIRK

Kirk registers complete surprise. Spock crosses into scene,
equally astounded, during which we have continued hearing:

KORBY'S VOICE

(continuing; filtered)

Do you read me, Enterprise? This
is Doctor Roger Korby, standing by.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. SPACE - ENTERPRISE IN ORBIT

circling the planet.

KIRK'S VOICE

Star date 2711.4... a signal from Planet Exo III... Doctor Roger Korby has been located... he and part of his expedition remaining alive due to the discovery...

INT. BRIDGE - INSERT ON VIEWING SCREEN

on which we see Planet Exo III rotating, and hear:

KIRK'S VOICE

... of the underground ruins, left by the former inhabitants of this world.

EMPHASIZING KIRK

The scene very much as we left it in TEASER, now a few moments later. Kirk hits his speaker switch now:

KIRK

(voice AMPLIFIED)

Enterprise to Korby. Thank you, we have your landing coordinates pinpointed. Preparing to beam down a party.

(pleased expression)

It may interest you to know we have aboard this vessel...

KORBY'S VOICE

(interrupting;
filtered)

I have a rather unusual request, Captain Kirk. Can you beam down alone, just yourself? We've made discoveries of such a nature, they may require an extraordinary decision from you.

Kirk hesitates, surprised, hits his switch off. He turns to Spock who is torn between his respect for the great Korby and the unusual nature of the request.

SPOCK

Unusual request.

KIRK
The man who's making it is Roger
Korby.

SPOCK
(to Christine)
You're certain you'd recognize
his voice?

CHRISTINE
(smiles)
Have you been engaged, Mister Spock?
(at his look; nods)
Yes. It's Roger.

Kirk makes his decision, hits speaker button.

KIRK
(voice AMPLIFIED)
Agreed, doctor. However, there'll
be two of us.

Kirk nods at Christine.

CHRISTINE
(voice AMPLIFIED)
Hello, Roger.

A hesitation, then:

KORBY'S VOICE
(total surprise;
filtered)
Christine...?

CHRISTINE
(voice AMPLIFIED)
Yes, Roger. I'm up here.

KORBY'S VOICE
(filtered)
Darling... how, what are you...?
(then rapidly,
enthusiastically)
... yes, by all means, captain.
I had no idea, no hope... darling,
are you all right? I mean...

CHRISTINE
(voice AMPLIFIED)
Yes, Roger. Everything's all right
now.

This contrasting against the usual taut efficiency of the
starship bridge... and Kirk and the others not unaffected by
the human drama in this moment.

Even the imperturbable Spock trembles on the edge of a pleased reaction.

KIRK

On our way, doctor. Be with you soon. Enterprise out.

Kirk snaps off his speaker, rises and moves toward the elevator. Christine follows.

INT. TRANSPORTER ROOM - CLOSE ON TRANSPORTER CONTROLS

establishing BLINKING LIGHTS AND SOUND, the CAMERA BACK TO REVEAL TRANSPORTER CHIEF and ASSISTANT at the control panel and we hear the THROBING HUM of power as they prepare the chamber. Kirk and Christine are moving into the Transporter Chamber.

CLOSER ANGLE - EMPHASIZING KIRK AND CHRISTINE

as they take position. Kirk turns to Transporter Chief:

KIRK

Energize.

ANGLE ON TRANSPORTER CREW

working their instruments, the panel lights beginning to throb.

ANGLE ON TRANSPORTER CHAMBER

as we see Kirk and the landing party begin to shimmer away into our DEMATERIALIZATION EFFECT.

INT. UNDERGROUND LANDING CHAMBER - DAY

But at first we'll think it's EXTERIOR - because what we see, initially, is a semi-twilight landscape of barren wasteland buried in deep snow; jagged ice peaks loom in b.g. against a dark and sinister sky. A moment after this vista is established, we see - in f.g. - the REMATERIALIZATION EFFECT occur. First the sparkling, then the transparent outlines of bodies, then the solid appearance of Kirk and Christine. Then, CAMERA PULLING BACK, we see we are in a low-ceilinged, rocky chamber, bleak and unfurnished -- apparently part of an extended tunnel system. The landscape we saw in previous SHOT is framed by solid walls of rock in a plastic, picture window effect. They look around, a little surprised to find no one waiting to meet them.

CHRISTINE

(concerned)

He said he'd be waiting.

THEIR POV

the empty cavern entry.

BACK TO SHOT

Puzzled, Kirk moves to look further into cavern. Christine still at the "window" reaches out to touch it, draws her hand back quickly. She rubs her chilled fingertips. Kirk has cupped his hands to mouth:

KIRK
(calling; ECHOING
HOLLOWLY)
Doctor Korby! Korby!

Kirk's VOICE ECHOING AND RE-ECHOING, finally dying away... then silence. Christine has joined Kirk at the cavern entry. She looks into the gloomy corridor stretching off into the black distance. A flicker of doubt...

KIRK
I suppose it's possible we hit the
wrong cavern entry.

But the doubts are still there. He makes a decision, pulls the communicator from under uniform shirt.

KIRK
(into communicator)
Captain to Enterprise.

SPOCK'S VOICE
(filtered)
Spock here, captain.

KIRK
Beam down...
(considers it)
... a pair of security men.

SPOCK'S VOICE
(filtered; fast,
concerned)
Any problem, captain?

KIRK
Some delay in meeting us, Mister
Spock. Probably nothing at all.
Kirk out.

Kirk has moved to center of chamber for his message, now puts his communicator away and motions Christine to join him over at the side of the chamber, leaving that position open for beaming.

KIRK AND CHRISTINE

waiting. Finally:

KIRK

The central corridors could be quite deep. Getting here may simply take more time than he estimated...

CHRISTINE

(smiles gratitude)

Thank you. I'm trying not to worry.

The SOUND of the DEMATERIALIZATION HUM beginning.

ANOTHER ANGLE

to include REMATERIALIZATION EFFECT, and we see CREWMAN MATHEWS and CREWMAN RAYBURN appearing. They are armed with weapons belts, full phaser pistols.

KIRK

Maintain post here, Rayburn.

(to Mathews)

We're going to look in a ways, Mathews. You'll accompany us.

MATHEWS & RAYBURN

Yes sir.

Kirk, Christine and Mathews exit into the cavern.

INT. UNDERGROUND CAVERN

Kirk, Christine and Crewman Mathews moving along a passage-way which slants downward. The light from the entry falls dimly along the path they follow... but there will be places where uneven cavern walls and inky blackness beyond suggest that cavern byways could lead off in many directions.

INT. AT CAVERN PRECIPICE

Empty, then Kirk, Christine and Mathews appear around a cavern projection, picking their way carefully. The light is getting much dimmer here. Kirk pulls to a halt as he senses danger to one side. He kicks sideways at a rock... which disappears into the darkness below and we HEAR it striking abyss walls, ECHOING as it seems to drop downward forever, SOUND FADING. Christine has reached Kirk's side, Mathews is picking his way along further behind. Suddenly, a LIGHT BEAM GOES ON, blinding them in its searchlight GLARE. Kirk brings the phaser out and up quickly, then shields his eyes.

THEIR POV

A bright searchlight surrounded by darkness. Then a figure steps in front of the light in black unrevealing silhouette.

KIRK AND CHRISTINE

Christine seeing the figure, hurrying forward...

CHRISTINE

Roger...!

Kirk starts quickly after her.

KIRK

Careful, the drop-off...

The figure there SNAPS OFF (at a panel). The blinding spotlight glare, replacing it with less blinding light. We see a rather ordinary looking man, mid-forties, who we'll come to know as DOCTOR BROWN. Christine stops short in surprise; it's not Korby. Kirk, adjusting his phaser setting, steps up beside her, raising the weapon. He glances at her, curious. Then Christine suddenly recognizes the man.

CHRISTINE

Doctor Brown...!

(to Kirk)

Roger's assistant.

(calling; moving forward)

Brownie... where's Roger?

Interrupted by:

MATHEWS' VOICE

Cap...!

(becoming a SCREAM)

Ahhhhhhh-h-h-h!

The CRY FADING down into the abyss... some CLATTERING of rocks being dislodged by a long fall... and the DISTANT ECHOING SOUND of something striking bottom. During which:

EMPHASIZING KIRK

as he and Christine whirl horror-struck, then Kirk leaps back toward the edge of the dark abysses.

ANGLE AT EDGE

revealing some dirt and pebbles still trickling over the edge down into the blackness below... a broken edge to the path as if the footing has given away. Kirk has drawn himself perilously close, looking downward. Kirk's face reflects the sudden agony he is feeling.

BROWN'S VOICE

Careful... please be careful...

Brown ENTERS SCENE, looks over the edge too. Although we could wonder why he is not more distracted, we can also assume this is a man who has lived all these years with danger, learned to accept it.

KIRK
(now quickly)
Is there any path down?

BROWN
(cutting in)
There's no hope, captain. It's
bottomless.

ANGLE - THE OTHER SIDE OF PATH

In the darkness, SHARP CUT to the huge figure of RUK... stinging us with the sight of this huge, enormously tall, completely hairless half-human creature. As we first see him, he is already pulling back further into shadow, toward what the total blackness indicates could be a passage leading somewhere else. During which we hear:

BROWN'S VOICE
He must have slipped.

KIRK'S VOICE
(demanding; rapidly)
Any chance of a projection, or a
ledge...?

During which Ruk has disappeared into the blackness.

KIRK, CHRISTINE AND BROWN

at the edge of the inky depths. Christine is fighting horror and shock. Brown, in answer to Kirk's last question, bends to pick up a jagged cavern boulder.

BROWN
None, captain. We lost a man
along here, too.

Brown heaves the boulder out beyond the edge... we seem to wait an interminable time before we hear ECHOING CLATTER far below, then SILENCE, then ANOTHER ECHOING CLATTER MORE DISTANT... and over the following MORE ECHOING CLATTER SOUNDS BEGINNING TO FADE INTO SILENCE. They listen while the SOUND FADES, still without hearing any indication of the rock striking any bottom.

EMPHASIZING BROWN

a man of about forty, quite ordinary in appearance, wearing utilitarian lab-type clothing.

Simply an unemotional man, one who has lived through many dangers and learned to compose himself? Or something colder? During the following we may begin to get the impression that any change in his features comes out of conscious volition, never out of emotion.

BROWN

Unfortunate. Terribly unfortunate.
Doctor Korby was detained, I came
as rapidly as I could.

KIRK

Not soon enough.

During the preceding, Christine has begun to eye Brown in some puzzlement, sensing a difference in the man. Her eyes are still wet, but curious uncertainty has supplanted the shock of Mathews' death.

CHRISTINE

Brownie... don't you recognize me?

BROWN

Explain...

CHRISTINE

What is it?

It seems as if Brown is permitting himself a small smile, as if a perfunctory gesture of warmth is required.

BROWN

Christine, you look well.
(to Kirk)
My name is Brown. Doctor Korby's
assistant. I presume you are
Captain Kirk.

Christine has continued studying Brown, still puzzled. But on the other hand, her eyes tell her this is an old acquaintance. And, after all, he's been here, out of contact, possibly undergoing privations, for five long years. She's not an hysterical woman; her training permits acceptance that conditions change people. And yet...? Brown sees Kirk looking back toward where Mathews disappeared.

BROWN

He's dead, I assure you.
(turning)
Come, Doctor Korby will be waiting.

Brown moves on to hit a couple more switches on the instrument panel set in the wall, lights come on further down along the corridor in that direction.

CLOSER - KIRK AND CHRISTINE

Kirk, puzzled, sees that Christine is also curious about the o.s. Brown.

KIRK

You do know him well... an old friend.

CHRISTINE

(nods, puzzled)

... I suppose existing here alone for five years...

Kirk reaches under shirt, pulls out his hand phaser... Christine watches silently as Kirk quickly adjusts it, returns it to his belt. Then he takes out his communicator, snaps it open:

KIRK

(still quietly)

Captain Kirk to Rayburn, report.

RAYBURN

(filtered)

All quiet here at the entry, captain. Any...

INT. UNDERGROUND LANDING CHAMBER

where Crewman Rayburn stands with his communicator out, speaking into it:

RAYBURN

... problems there, sir?

KIRK'S VOICE

(filtered)

We've lost Mathews... apparently an accident. Tell the Enterprise to have a full security party stand by.

RAYBURN

Yes sir.

ANOTHER ANGLE

to include cavern entry in b.g... CAMERA ZOOMING PAST Rayburn into ANGLE ON RUK. Again, stinging us with the shock of his sudden appearance and looks. He begins moving in silently, during which:

KIRK'S VOICE

(filtered)

And inform Mister Spock that we will both report in at hourly intervals.

(MORE)

KIRK'S VOICE (cont'd)

If you and I lose contact, or if he fails to hear from either of us, he is to beam down the security force immediately. Kirk out.

We HEAR SNAP OF COMMUNICATOR BEING TURNED OFF... immediately after which SURPRISED CHOKING GURGLE from Rayburn as he is yanked into and through SHOT by the huge arm of Ruk encircling his neck.

INT. FURTHER INSIDE CORRIDOR - KIRK AND CHRISTINE

with Brown, after having turned on LIGHT illuminating the path further along, stands waiting in distance. Kirk is replacing his communicator under his shirt.

BROWN

(calling)

This way, please.

KIRK

Coming.

Kirk and Christine move down the cavern past spots of light to where Brown waits in the distance at a bend in the path. As they move off, away from us, the LIGHTS go on and off with their progress, and their voices and footsteps echo back to us.

BROWN

The lights are automatic from here on.

INT. ROUGH CORRIDOR - SERIES OF SHOTS

Brown leads Kirk and Christine through the corridors in a series of shots (with or without dissolves at the discretion of the Producer in editing) which should give the impression of movement through time and space, a long walk toward the center of the planet. Brown's dissertation continues without break through the montage:

BROWN

Doctor Korby has discovered that as their sun dimmed, the inhabitants of this planet moved underground, from an open environment to this dark world. When you were his student, Christine, you often heard Doctor Korby say that freedom of movement and choice produced the human spirit. The culture of Exo III proved his theory.

(MORE)

BROWN (cont'd)

As they moved from light to darkness, they replaced freedom with a mechanistic culture. Doctor Korby has been able to uncover elements which will revolutionize the Universe when freed from this cavernous environment.

INT. FINISHED CORRIDOR

Now they emerge into an area containing doors.

CHRISTINE

Fascinating.

BROWN

I thought you would be interested, Christine.

(without pause,
to Kirk)

We've arrived, captain.

INT. KORBY'S STUDY

Kirk and Christine have entered; Brown is closing the door behind them. They move forward, looking around. The walls are rock, but finely finished here... feeling of massive grandeur... LIGHTING is warmer here than in the corridor outside. Decoratively, it is a combination of the ancient race and the modern use of the chambers by Korby and staff... in five years they've had time to make themselves comfortable and give the chamber a "lived in" appearance. A couple of the odd-shaped doors lead off this room into unseen other chambers. There are a number of scientific instruments, recorders, etc., obviously being regularly used by Korby and staff. Also, some archeological tools, favorite art pieces found and treasured... plus a dining area in the corner with tables and chairs.

ANGLE EMPHASIZING KIRK

Alert, but interested in the grandeur of this place despite himself. The SOUND of a door opening: Kirk whirling.

ANOTHER ANGLE

One of the strange-shaped doors opening and ANDREA enters... pale, dark-haired, lovely... even exquisite. She comes forward smiling... serenity, complete openness, and innocence.

ANDREA

I'm Andrea. You must be Christine
... I've always thought... how
beautiful your name is.

The surprise of the unexpected entry reflected on Christine's face, quickly combines with another expression too. With all her youth and innocence, Andrea is woman too... and Christine is immediately aware of it. Kirk heads up quickly to Christine for recognition, identification... finds none on her face. Meanwhile, Andrea turns to Kirk:

ANDREA

(continuing)

And you must be Captain Kirk of the Starship Enterprise. We appreciate your bringing Roger's fiancée to him.

The familiar "Roger" gets a definite reaction from Christine.

CHRISTINE

I don't remember Doctor Korby mentioning an 'Andrea'...

ANDREA

(smiles)

But you are exactly as Roger described you. No wonder he's missed you so.

EMPHASIZING KIRK

who has become aware of the storm brewing, now tries to deflect it:

KIRK

Where is Doctor Korby?

KORBY'S VOICE

Here, captain. I've been looking forward to meeting you.

KIRK

And I to meeting you, sir.

Kirk although startled, contains himself. He's lost a Crewman, he likes little of this, and he turns slowly and with the presence he exhibits on his own bridge.

ANGLE TO INCLUDE ANOTHER DOORWAY

where we see DR. KORBY standing there. He is an intelligent-looking, but strong-faced man in his late forties, with a self-assured and commanding presence himself.

CHRISTINE

Roger...!

KORBY

Christine...

She moves to him... takes his outstretched hands... a believable reunion... two people who have lived away from each other too long... with two relationships... teacher/student first... fiancée/fiance later... but both still present. At first there is a hesitant, searching eye contact. Kirk watches. We can see his suspicions vanish as he sees the honesty of the reunion.

EMPHASIZING KORBY AND CHRISTINE

as they embrace... restrained but genuine... propriety observed in the presence of others even now.

CHRISTINE

I knew I'd find you.

And now she is crying as women will cry when they are happy.

KORBY

(warm smile)

Everything's all right now.

(to Kirk)

Forgive me, captain.

KIRK

There's no need to apologize, sir.

BROWN

The captain lost a man in the caverns, doctor.

CAMERA EMPHASIZES Korby, as he whirls appalled and shocked. There is no doubting the sincerity of his emotion.

KORBY

(turning to Brown)

What...? How did it happen?

BROWN

The pit near the outer junction.
The edge must have given way.

Korby searches Brown's face, dropping even Christine's hand, then he turns to Kirk, abjectly:

KORBY

I'm terribly sorry, captain.
Perhaps if I'd been there... I
know the passages so well.

KIRK

It's not your fault, doctor.

He has his communicator out; speaks into it:

KIRK

Captain to Rayburn. Report.

(to Korby)

I have a security confirmation to make. When I call my ship, if you can list your personnel, cargo requirements, any special needs...

KORBY

(agitated)

Captain! I would much prefer...

KIRK

(interrupting; into communicator)

Kirk to Rayburn, are you receiving?!

KORBY

I'd prefer you waited, captain.
Please! Until I've talked to you...

Kirk, growing a bit concerned, makes an adjustment on his communicator as:

KIRK

I'm sorry, doctor. I've drawn a blank on my guard. I'm required to call my vessel...

Kirk is raising the communicator to his mouth... interrupted by:

BROWN'S VOICE

No communication, captain!

WIDER ANGLE - INCLUDING BROWN

Kirk whirls, sees Brown bringing a phaser (old style) into view from behind a massive piece of furniture, levelling it at Kirk.

CHRISTINE

(to Korby... confused)

Roger?

KORBY

(to Christine, sincerely)

I'm sorry, but if they should send down more people...

Andrea steps in, takes the communicator from Kirk's hand.

CHRISTINE

Roger, this man...

KORBY

(interrupting;
to Christine)

He won't be harmed, I promise you!
Isn't it possible there could be
things here unknown to you, so
terribly important that...

KIRK

(interrupting;
explaining; baffled)

Doctor Korby! I have one man dead,
another out of contact!

KORBY

Take his weapon, Andrea.

Andrea circles, intending to remove the hand phaser from rear
of Kirk's weapon belt. Kirk moves away; Brown raises the
phaser threateningly.

KIRK

(to Korby)

What are you doing? Nothing is
that important! I have a command
to consider, crewmen, a vessel...

KORBY

Captain, this is necessary. You
will understand.

Andrea, in taking Kirk's gun, has moved around him not reckon-
ing with Kirk's agility and reach. At this instant he cata-
pults toward her, snatching the phaser from her hand and
rolling in the same instant behind a piece of furniture,
bringing the phaser up.

KIRK

Drop it!

Brown is confused... the movement is so fast, he's lost im-
mediate clear view of Kirk. Then he sees Kirk, brings up
the phaser rifle to fire. Kirk purely unwilling, but with
no choice. He presses the trigger.

ANGLE ON BROWN

Ready to fire himself... flung around by the impact of Kirk's
phaser beam (OPTICAL EFFECT), thrown completely OUT OF SHOT.

EMPHASIZING KORBY AND CHRISTINE

as Korby pulls Christine back; she reacts, calls, warning:

CHRISTINE

Captain...!

ANGLE ON KIRK

Kirk holding the phaser on Korby; behind him the giant frame of Ruk looming INTO SCENE. Kirk tries to whirl, but he's too late. Ruk grabs Kirk's arm holding the phaser... lifts him by the arm as if a child. We can see from the look of agony on Kirk's face the tremendous force of the grip alone. The phaser weapon clatters to the floor.

WIDER ANGLE

Ruk holding Kirk up off the floor like a puppet... then his other arm smashes Kirk hard. Then Ruk releases Kirk, lets him topple limply, semi-conscious, down in a heap. In the midst of this, a SCREAM from Christine.

EMPHASIZING CHRISTINE AND KORBY

She is looking down at the floor in another direction, utterly frozen by what she sees o.s.

ANGLE DOWN ON BROWN (CHRISTINE'S POV)

Brown is lying on the floor, face upwards. There is no gore on his chest where the phaser hit him... merely a shiny tangle of twisted fine mechanism... the infinitely complex inner workings of an android robot.

KIRK

Semi-conscious, still too limp to move much, but still able to recognize what he and Christine are seeing.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. SPACE - ENTERPRISE IN ORBIT

circling the planet.

INT. BRIDGE - WIDE ANGLE

Spock just leaving the command position; Uhura at her panel, having thrown a signal on the speakers.

KIRK'S VOICE

(amplified)

... do you read? Enterprise from
Captain Kirk, come in.

SHOT - CLOSER AT UHURA'S COMMUNICATION PANEL

as Spock enters. Uhura flicks a switch.

UHURA

Frequency open, sir.

SPOCK

Spock here, captain.

KIRK'S VOICE

Contact established with Doctor
Korby.

SPOCK

We were becoming concerned, captain.
Your check-in was overdue. And since
we had not heard from your security
team...

KIRK'S VOICE

No problem, Mister Spock. They're
with me. Return to ship will require
about forty-eight hours. Doctor
Korby's records and specimens will
require careful packing.

INT. SLEEPING QUARTERS - CLOSE ON RUK

He holds Kirk's communicator open before him.

SPOCK'S VOICE

(filtered)

We can send down a work detail,
captain.

We can see Ruk's lips move, but Kirk's voice issues from them.

RUK

(Kirk's voice)

It would save no time, Mister Spock.
Korby has ample staff here. It's
just that the work is quite delicate.

SPOCK'S VOICE

(beat)

Captain... is everything all right?

WIDER ANGLE

to include Kirk and Korby and to establish Kirk is being detained in what are obviously sleeping quarters, not unlike Korby's study, comfortably furnished, but smaller and with a single door which leads out into the corridor. Kirk sits on the bunk; Korby stands near where the heavy door to the room stands ajar. Important: Korby's attitude manifests sincere concern for Kirk. And at this moment Kirk is edging off the bunk, tensing for action... Ruk sees it, CLICKS communicator off for a moment... stands ready to intercede.

KORBY

(to Kirk)

Please... if you move or cry out,
Ruk may injure you. At least wait
until you and I can talk.

Kirk settles back, but his eyes remain fixed on Korby... examine his face... puzzled.

SPOCK'S VOICE

(filtered)

... acknowledge, captain. You sound
tired.

RUK

(Kirk's voice)

Perhaps the excitement of all this,
Mister Spock. Korby's discoveries
here are fascinating. All under
control; stand by for regular
contact. Kirk out.

Ruk lowers the communicator, CLICKING IT OFF.

KORBY

(to Kirk)

This isn't a vain display, captain.
I'm a scientist, you obviously know
of my reputation. Trust me.

KIRK

Yes, I know your reputation. The whole galaxy knows who you are and what you stand for. That is why all of this makes no sense.

KORBY

There is so much you must learn before a judgment is made.

(to Ruk)

Andrea.

RUK

(Andrea's voice)

And you must be Captain Kirk of the Starship Enterprise?

Something horrifying about the sweet voice coming from the grotesque Ruk. Ruk, in his machine-like voice, seems pleased with the reaction.

RUK

(continuing;
Korby's voice)

Christine... It's all right now...

KORBY

(to Kirk)

You see, captain...

RUK

(Christine's voice)

Yes, Roger, everything is all right now.

KORBY

(reacting sharply)

Enough! You are not to mock Christine; you will never harm her...

(hesitates)

KIRK

... Or disobey an order from her?

KORBY

(eyes Kirk; then
to Ruk)

You will not disobey her orders.

(to Kirk)

Satisfied, Captain Kirk? Both love ... and trust.

Korby crosses, sits on the bed alongside Kirk. Ruk starts to move in, protectively and menacingly; Korby waves him to a halt, turns back to Kirk.

KORBY
 (continuing; to Kirk)
 Give me twenty-four hours to convince
 you.

KIRK
 Do I have to be a prisoner to be
 convinced?

KORBY
 What would your first duty be upon
 a return to your vessel? A report!
 Do you realize the number of lost
 discoveries because of superstition,
 of ignorance, of laymen's inability
 to comprehend...

KIRK
 Then a simple layman's question,
 doctor. Where is my other man?
 Alive... dead...

KORBY
 (sincerely)
 Ruk was programmed to protect my
 experiments. The logic of his
 machine-mind saw danger to me...

KIRK
 (stands; demanding)
Where is my other crewman?!

KORBY
 (quietly)
 Ruk... destroyed them both, captain.
 But totally against my wishes, I
 assure you...

During the following, we'll see Kirk tensing for his move:

KIRK
 (to Ruk)
 He's an android? Like Brown?

Ruk doesn't answer until Korby nods to him. Then in his
 "normal" heavy voice:

RUK
 More complex than Brown, much
 superior. I was left by the old
 ones.

KORBY
 (to Kirk)
 Ruk was still tending the machinery
 when we arrived here. How many
 centuries...
 (MORE)

KORBY (cont'd)
 (shakes head)
 ... even Ruk doesn't know. With
 his help, with the records I could
 find, we built Brown.

KIRK
 You've convinced me, doctor --
 you've convinced me that you're...
 dangerous.

Kirk has positioned himself as needed... now pivots fast, shoving Korby hard into Ruk's path; wheeling and leaping for the open door in the same instant. But Ruk is too fast... moving with surprising speed, grabbing hard as Kirk exits, catching his arm, yanking him back into the room like a puppet.

ANOTHER ANGLE

Kirk, rolling across the room, hard into the masonry wall on the other side. Kirk rolls fast, agile, but against Ruk it's no use. He is grabbed hard, lifted like a toy...

ANGLE ON KORBY

watching, to Ruk:

KORBY
 Careful, Ruk!

Biting off his words, not meaning to have said that.

EMPHASIZING KIRK AND RUK

Kirk, in the vise-like grip, hearing it, reacting.

KORBY
 (continuing)
 Gently, Ruk...

Ruk complies... by his standards, cuffing Kirk across the head as a child cuffs a doll. But it's enough; Kirk goes limp, unconscious.

INT. KORBY'S STUDY - CLOSE ON DOOR

Another door, now opening... Andrea entering scene to stand there, watching someone.

ANDREA
 I do not understand...

ANOTHER ANGLE

to include Christine across the room, at another door, seeking the combination to open it. She whirls at the sound of Andrea's voice. Andrea steps further inside and that door HUMS closed behind her.

ANDREA

Why are you unhappy? You are with Roger again...

Again the uncomfortably beautiful young woman using the familiar "Roger." Christine turns, examines her.

CHRISTINE

Where is Captain Kirk?!

ANDREA

(puzzled; then)

You are concerned about the captain?

CHRISTINE

Yes, I'm concerned!

ANDREA

(openly; sincerely)

How can you love Roger without trusting him?

Notices Christine's reaction, smiles openly, and still as sincerely as ever:

ANDREA

(continuing)

Why does it bother you when I use the name 'Roger?'

KORBY'S VOICE

It's sufficient that it does disturb her.

WIDER ANGLE

to include Korby, Kirk with Ruk holding him, at the doorway. He moves on in, the door HUMS closed automatically behind him.

KORBY

(continuing)

You'll call me 'Doctor Korby' from now on, Andrea.

ANDREA

Yes, Doctor Korby.

Korby crosses to Christine... a THREE SHOT.

KORBY

I didn't mean to eavesdrop, Christine.
(smiles, taking
her hand)

As you can see, Captain Kirk is fine;
he won't be harmed... The things at
stake here simply make it necessary
that he doesn't send a report to his
ship. I need time to explain and
demonstrate to him... and to you.
Shall we start with Andrea?

Christine hesitates, but the female temptation to pursue this
direction is too strong.

CHRISTINE

Yes, let's start with Andrea.

She turns to Andrea.

ANDREA

(simply; openly)
I am like Doctor Brown... an android.
You did not know?

KORBY

Remarkable, isn't she?
(to Kirk)

Notice the lifelike pigmentation,
the variation in skin tones.

As he speaks he takes Andrea's unresisting wrist, raises it.

KORBY

(continuing)
The flesh has warmth. There's
even a pulse, physical sensation...

CHRISTINE

How convenient.

Now he senses the tone. He releases his grip on Andrea's
wrist.

KORBY

(to Christine)
All I require for my purpose is
obedience and awareness...

Again, he falters. He seems to be choosing unfortunate word
combinations. Christine reads another meaning into every-
thing he says. Or seems to.

KORBY

(continuing)
Christine. You must realize that
this android is like a computer.
(MORE)

KORBY (cont'd)
 It does only what I program...
 (growing irritated)
 As a trained scientist yourself,
 you must realize...

CHRISTINE
 (interrupting)
 ... that given a mechanical Doctor
 Brown, then a mechanical 'geisha'
 would be no more difficult?

ANGLE TO EMPHASIZE ANDREA

watching, listening. Just a touch of fascination on her usually serene face. Korby reaches out suddenly, pulls Christine close.

KORBY
 Do you think I could love a machine...?

CHRISTINE
 Did you?

KORBY
 Love can't exist at all when it's predictable. There must be imperfection -- moments to be lied to, worshipped, hated -- anger, fear. Andrea is incapable of that. She has no meaning for me. No emotional bond exists. She simply obeys orders. Watch.
 (he turns to Andrea)
 Kiss Captain Kirk, Andrea.

She hesitates, then kisses Kirk.

KORBY
 Now... strike him.

She slaps him unemotionally.

KORBY
 You see -- there is no emotion in her -- no involvement. She simply responds to orders. She is a sterile, a totally logical computer -- a thing, not a woman.
 (to Kirk)
 Have you nothing to say, captain?

KIRK
 If these mechanical beings have no feelings and only perform as they are programmed, then why did Brown attack me?

(MORE)

KIRK (cont'd)
 (points at Ruk)
 And why did he kill two of my men?
 Those are some of my questions,
 doctor.

KORBY
 I'll answer all of your questions
 -- now.

FAST CUT TO:

INT. LABORATORY - WIDE ANGLE

Ruk crossing, carrying a green-brown shape (about the breadth and height of a human body, but without appendages), a huge plasticized, roughly molded shape. CAMERA PANS Ruk to where we can see, partially obscured by a bank of computer-like control panels, one-half of what appears to be a turntable. Ruk deposits the plasticized mold on an indentation of about the same size on the table.

AT DOOR

Korby and Christine entering. He motions her on into the room, CAMERA PANNING them to include Ruk finishing putting the formless mold into place, then lowers over the mid-section of it a covering piece of mechanism. Then Ruk starts to manually swing the huge turntable around.

ANGLE ON CHRISTINE

registering... disbelief.

CHRISTINE'S POV - TURNTABLE

as it swings around... revealing Kirk lying on the opposite side, pressed immobile and covered thigh to breast by an identical piece of mechanism, he lies there unconscious opposite the formless lump of the same size, similarly laid out on the opposite side of the turntable.

KORBY AND CHRISTINE

as he eyes the turntable proudly, then turns to Christine.

KORBY
 This... is how you make an android.

FULL ON TURNTABLE

as Kirk stirs, coming to consciousness. Then, CAMERA ZOOMS in on Kirk as his eyes open, he looks around, taking in the turntable, the room, the fact he is held immobile on the strange looking device.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

INT. LABORATORY - ANGLE ON TURNTABLE

Beginning to turn, only slowly at first. Kirk, unconscious on one side -- the green-brown formless plastic mold on the other. The squat "dynamo duplicators" at each end of the table GLOW and THROB with power as Kirk's form and the mold form alternately pass. Other LIGHTING EFFECTS add to the feeling of growing power.

ANGLE ON CHRISTINE

watching, torn between affection for Korby and respect for his work, and her captain on the table. We see the LIGHT EFFECTS begin to build and reflect on her face. She hears a WHINING SOUND from above, looks up.

CHRISTINE'S POV

Mechanism (MEASURE) above table which has caught her attention.

ANGLE - VERTICALLY DOWN ONTO TABLE

From POV of mechanism Christine has just noticed. The turntable spinning more rapidly now, but still slow enough for us to make out the distinct shapes of Kirk and the still formless plasticised mold.

ANGLE ON KORBY AND RUK

manipulating the controls. Korby looking up to eye the turntable, then making a definite adjustment.

ANGLE - VERTICALLY DOWN ONTO TURNTABLE (CAMERA TIEDOWN)

SOUNDS MOUNTING, turntable spinning more rapidly, then we see the formless brown-green mold DISSOLVING INTO skin-tone color and a humanish (mannequin) form with definite appendages. At this point, the mechanism covering over the mid-section of each form has begun to pulse and glow too. (MEASURE)

WIDE ANGLE

Andrea has crossed in from another part of the room, takes over the doctor's controls. Korby crosses back to Christine. We can see at this HORIZONTAL ANGLE the turntable spinning still faster and faster, a definite BLUR now. And SOUND HAS RISEN TO A SHRIEKING PEAK of power.

KORBY AND CHRISTINE

as he looks toward her, eyes the tight, uncertain expression on her face.

KORBY

He's not being harmed. I promise.

CHRISTINE

But to strap a man to a table like a lab specimen... I don't... what's happened to you? When I sat in your class... you wouldn't even consider injuring an animal or an insect... life was sacred to you then... it's what I first loved about you... but now...

KORBY

I haven't changed... this is just a harmless demonstration aimed at his practical, military mind.

(touches her arm)

Christine, if I'd simply beamed up to their vessel with Brown and the others... I'd have brought them objects of curiosity, the beginnings of wild stories, foolish theories...

CHRISTINE

You don't know Captain Kirk.

PAST KORBY AND CHRISTINE - ONTO TURNTABLE

spinning at BLUR speed now. Korby indicates turntable.

KORBY

Watch carefully now...

Korby moves, CAMERA PANNING him to the control station where he makes another precise adjustment.

VERTICAL ANGLE DOWN (CAMERA TIEDOWN)

And we see even at this speed the mannequin-like skin-tone figure DISSOLVING INTO a human figure (actor-double) like Kirk. WHINING SOUND LOWERS IN VOLUME and the turntable begins to slow down.

ANGLE ON KORBY

Other adjustments being made.

CHRISTINE

watching, now her doubts giving way to amazement.

HORIZONTAL ANGLE ON TURNTABLE (TIEDOWN)

Going slow now; we see each time the opposing niche in the table goes by, the same form in it...Captain Kirk! It slows to a stop.

ANGLE EMPHASIZING KORBY

watching, very satisfied at the results he is getting.

VERTICAL ANGLE DOWN ONTO TABLE (SPLIT-SCREEN OPTICAL)

At each end, Captain Kirk and Captain Kirk! From above here, we can see Korby walk into scene, motion... and Christine enters with him. Their VOICES from perspective below:

KORBY

Choose, Christine. Which is your captain?

We can see her looking from one to the other, uncertain.

CHRISTINE

I... don't know. They're exact;
I honestly don't know!

Korby points and they walk to the figure near them.

THREE SHOT - KORBY, CHRISTINE AND KIRK ON TURNTABLE

Korby indicates Kirk lying there.

KORBY

Here. Do you see any harm?

Kirk's eyes fluttering open. Kirk fights against the mechanism holding him down; he is held tightly. Then his gaze turns and he sees Christine there. Korby ENTERS SHOT. Kirk's expression goes hard as he sees the doctor. Christine, uncertain, tries to say something, interrupted by:

KORBY

Synthetic organs are in place.
We merely synchronize them with
Kirk's autonomic nervous system,
duplicating the rhythms of his
body.

(moving off)

Come, I'll demonstrate. Accomplished
at the same time we duplicate the
mental patterns.

Kirk, beginning to show a glimmer of understanding. Christine torn between the two men, hesitantly follows Korby out of scene.

ANGLE AT CONTROL PANEL

Korby entering, followed by Christine.

KORBY

(to Christine)

With the physical pattern complete,
we now make a mental pattern.

(to Ruk)

Ready for...

MED. CLOSE ON KIRK

as he hears:

KORBY'S VOICE

(from across room)

... final synaptic fusion. Andrea
stand by cortex circuits.

MOVING IN CLOSE on Kirk as he thinks rapidly, estimating what may be going on, what it could lead to. Then reacting as he hears:

KORBY'S VOICE

(continuing; from
across room)

The android will be so perfect he
could even replace the captain.
The same memories, the same abilities,
the same attitudes...

Suddenly, Kirk has an idea, at least something to do, something he can do. As we hear:

KORBY'S VOICE

Activate circuits.

Kirk contorts his face into a look of fury, anger, muttering to himself:

KIRK

Mind your business, Mister Spock!
I'm sick of your half-breed
interference! Do you hear? Mind
your business, Mister Spock, I'm
sick of...

During which HUM OF POWER and new LIGHT FLICKERING on Kirk's face... a surge of pain convulses him and he goes rigid and paralyzed in mid-sentence. SOUND RISES TO CRESCENDO PEAK, THEN FADES AWAY, leaving Kirk perspiring but conscious, unharmed. He looks around as ALL POWER SOUNDS AND LIGHTS go off.

PANNING KORBY AND CHRISTINE

as they move in toward Kirk's position at the turntable.

KORBY

Complete.

CAMERA CARRYING THEM into THREE SHOT with Kirk.

CHRISTINE

Are you all right?

KIRK

(eyes Korby; then
to Christine; nods)

As far as I know.

KORBY

(to Christine)

And now... meet an android.

Korby signals over his shoulder; the table slowly rotates until Kirk is out of sight... then a second Captain Kirk rotates into sight, the turntable stopping. It's the android, perfect in every detail. The eyelids flutter... slowly the eyes open. Then a look around, fastening on Christine. A smile of recognition.

ANDROID (KIRK)

(softly)

Nurse Chapel...

DISSOLVE TO:

INT. KORBY'S STUDY - CLOSE ON DINING TABLE

Hands laying out a meal. CAMERA PULLS BACK TO REVEAL Andrea, preparing the table. Christine enters, sees the table set for two. Andrea turns, smiles as serenely and openly as ever.

ANDREA

Is the food appealing? I am now
programmed to please you, also.

CHRISTINE

Yes, thank you.

Interrupted by a door opening and ANDROID (Captain Kirk to Christine) (in uniform) ENTERS. The fact he is completely alone startles Christine. He smiles at her.

ANDROID (KIRK)

Doctor Korby tells me I'm more
or less on parole now.

He crosses in. Christine, still surprised, throws a look toward Andrea, who nods.

CHRISTINE
 (sotto voce)
 Captain...

ANDROID (KIRK)
 (sotto voce)
 We've got to find a way to contact
 the ship.

ANDREA
 Please sit, captain.

ANGLE AT TABLE

Android (Kirk) seating himself at the table with Christine.
 Andrea begins serving them.

CHRISTINE
 I don't know what's happened to
 him...

ANDROID (KIRK)
 Nurse, if I give you a direct order
 to betray him...?

A long hesitation from Christine. Finally:

CHRISTINE
 Please. Don't ask me to make that
 choice. I'd rather you push me off
 the precipice where Mathews died.

Andrea serves them both at this moment. Christine pushes away
 her plate.

CHRISTINE
 I couldn't touch it.

ANDROID (KIRK)
 (pushes his plate
 away)
 Androids don't eat, Miss Chapel.

Christine, startled, looks across to where Andrea is standing
 ... and follows Andrea's gaze across the room, reacts hard.

CHRISTINE'S POV

Across room to where Korby and the real Captain Kirk are
 standing just inside a doorway. Kirk, looking haggard and
 weary, wears a nondescript lab outfit, similar to that worn
 by Brown earlier. Korby beckons Kirk; the two begin crossing
 to:

SPLIT SCREEN TIEDOWN - FULL SHOT - TWO KIRKS

KIRK

There's one difference between us.
I'm hungry.

ANDROID (KIRK)

(overlapping)

The 'difference' is your weakness,
not mine.

KORBY

One at a time, gentlemen. Captain?

KIRK

Eating is a pleasure, sir.
Unfortunately, one you will never
know.

ANDROID (KIRK)

Perhaps, but I will never starve,
captain.

KIRK

(to Korby)

He is an exact duplicate?

KORBY

In every detail.

KIRK

(to Android)

What about memory? Tell me about
Sam.

ANDROID (KIRK)

George Samuel Kirk. Your brother --
only you call him Sam.

KIRK

He saw me off on this mission.

ANDROID (KIRK)

Yes, with his three sons and wife.

KIRK

He said he was being transferred to
Earth Colony Two Research Station.

ANDROID (KIRK)

No, captain. He said he was to
continue his research project, but
that he wanted to be transferred
to Earth Colony Two.

KORBY

You might as well try to outthink
a calculating machine.

Kirk is interested in this statement. Then:

KIRK

Obviously I can't. But we do have
some interesting differences.

Korby, annoyed by the direction of conversation, is on the edge of a frown, hides it. He nods to the android (Kirk) and Andrea.

KORBY

Totally unimportant ones.
(to android)
You may leave now.

The android (Kirk) gets up obediently. They exit. Kirk doesn't miss Korby's quick interruption either.

CLOSER ANGLE - AT TABLE

Korby has seated himself, again motions Kirk to the table. Andrea moves in and serves him; he begins eating. Only now has Christine completely recovered and to Kirk:

KORBY

You haven't guessed the rest? Not
even you, Christine?
(eyes them, then
proudly)

What you saw was only a machine.
Only half of what I could have
accomplished.

(to Kirk)

Do you understand? By continuing
the process I could have transferred
you, your very consciousness, into
that android. Your...

(small smile)

... 'soul,' if you wish. All of you!
Doctor Brown was an example. My
assistant was dying. I gave him life
in android form. Yes, humans converted
to androids can be programmed, but
for the better! Can you imagine how
life would be improved if we could do
away with jealousy, greed, hate...

KIRK

It can be improved by eliminating
tenderness, sentiment and love?
They're the other side of the same
coin, doctor.

KORBY

(edging toward anger)
No one need ever die again! No
disease, no deformities, even fear
 can be programmed away, replaced
 with joy! I sit here offering a
 practical heaven, a new paradise,
 and all I need is your help!

KIRK

At first you only wanted me to
 understand this.

KORBY

I need transportation to a planet
 colony with the proper raw materials,
 I'm sure there are several
 possibilities, among your next stops...
 no diversion from your route, I want
 no suspicions aroused. I'll begin
 producing androids, carefully,
 selectively...

ANGLE UP ON KIRK

revealing he has dropped a hand beneath the table, is un-
 ravelling one of the thongs which wraps the chair joints.

KIRK

No one need know... it would only
 frighten uninformed minds...

KORBY

(nods)
 They must be strongly infiltrated
 into society before android
 existence is revealed. So that no
 wave of superstitious hysteria
 can destroy what is right and good.
 Are you with me, captain?

BACK TO THREE SHOT

A long hesitation from Kirk, looking at Korby.

KIRK

You've created your own Kirk.
 You don't need me.

KORBY

I created him to impress you --
 not to replace you.

KIRK

You'd better use him. I'm impressed
 -- but not the way you intended.

ANGLE UP - ON KIRK

carefully unwrapping the chair binding into a length of cord. Korby waits for Kirk a moment, then:

KORBY

(calls)

Ruk!

Ruk enters, waits, face impassive.

KORBY

(continuing)

Ruk! Take the captain to his quarters.

Kirk sits, letting the giant Ruk move in... waiting to the last moment, carefully trying to appear unresisting. Then, as Ruk reaches out to take his arm, Kirk ducks under it, moving fast, and bears down upon Korby.

EMPHASIZING KIRK AND KORBY

Kirk has fastened the slim cord into a slip-knot, throws it over Korby's neck, pulling the slip-knot tight in the same move. Korby chokes, his hands coming up, vainly tugging on it, falling back against the wall, trying to breathe. Kirk has wheeled for the door, finds Ruk blocking his path. Kirk turns back, trying another direction... cornered. But in b.g., Korby, making CHOKING NOISES is slumping to the floor. Ruk advances on Kirk, then Korby's knees give way and he hits the floor hard. Ruk sees this, is torn between the two. Finally, he leaps to Korby's assistance, begins pulling at the knotted noose. Kirk goes out the door, exiting on a run.

INT. ROUGH CORRIDOR - WIDE ANGLE

The HOLLOW ECHO OF APPROACHING, RUNNING FOOTSTEPS and then in the dimness we can see Kirk entering, on a run, passing through scene.

INT. FINISHED CORRIDOR - EMPHASIZING KORBY

leaning against the corridor wall, rubbing his neck. Clearing his throat now, some difficulty in speaking to the huge Ruk who hovers nearby.

KORBY

Get...

(coughs, tries
again)

Get after him.

Korby coughs again. Christine enters scene, looks from Korby, massaging neck, to Ruk.

CHRISTINE

What is it, Ruk?

RUK

The ship captain...
 (exhibits noose)
 ... tried to kill Doctor Korby.

KORBY

(recovering
 somewhat)
 Stop him, Ruk... I...
 (coughs)
 ... have no further use for him...

Ruk understands, exits. Korby gives Christine an angry look, then exits into his study. Christine waits until he's gone, then turns on her heel, races off in the direction taken by Kirk and Ruk.

INT. ROUGH CORRIDOR - LONG ANGLE DOWN CORRIDOR

Ruk, already in f.g., hurrying along. In the distance beyond, Christine races into EXTREME LONG SHOT view.

CHRISTINE

(calling)
 Ruk! Ruk, stop!

Ruk, seemingly unhearing, races on past. CAMERA HOLDS, while Christine races in to f.g., passing near exhaustion.

INT. UNMARKED CORRIDOR PATH - WIDE ANGLE

Very dim light here. Kirk hurrying into scene, almost stepping off a ledge and pulling back. He looks one way, then the other, lost. He chooses a direction, clambers up a steep slope, exiting.

CHRISTINE'S VOICE

(faintly)
 The doctor said to obey me... Ruk?

ANOTHER ANGLE - UNMARKED CORRIDOR

Ruk moving INTO LONG SHOT TOWARD CAMERA, much more sure of himself, obviously familiar with this dim terrain. We HEAR FAINTLY FROM EXTREME DISTANCE, ECHOING:

CHRISTINE'S VOICE

(calling)
 Ruk... where are you?!

Ruk into MED. SHOT as we HEAR even MORE FAINTLY:

CHRISTINE'S VOICE

Ruk... I order you not to harm him.
 Ruk... do you hear...? He is not
 to be harmed.

Christine's VOICE FADING INTO SILENCE. Meanwhile Ruk's expression has not changed at her words; he passes CAMERA, disappears into the darkness.

INT. CAVERN PRECIPICE (REDRESS ACT I PRECIPICE)

Kirk, clambering through the rocks. He stops, listens... we can HEAR HOLLOW ECHO of someone moving in the darkness behind him.

CLOSER ON KIRK

Practically no lighting now, pitch blackness on every side. Kirk begins groping his way along. He freezes at a voice ECHOING PERILOUSLY NEAR:

RUK'S VOICE

Captain Kirk?

Kirk begins to edge forward again, hands feeling into the darkness ahead. Then from even closer the HOLLOW ECHO of:

RUK'S VOICE

(continuing)

Captain Kirk...!

Now, from the darkness behind, he can hear the CLOSE, HEAVY BREATHING of Ruk; OVERTAKING FOOTSTEPS. Kirk seeks frantically for a weapon... sees a stalagmite, but is unable to dislodge it. Then he finds a heavy boulder, smashes at it, the rocks CLANGING AGAIN AND AGAIN, finally dislodging a club-like piece of it.

CHRISTINE'S VOICE

(hushed whisper)

Captain Kirk? Where are you?

Kirk darts a look at the darkness... almost answers...

RUK

as he calls out again... in Christine's voice.

RUK

(in Christine's
 voice)

Captain Kirk... I can help you.

KIRK

thinks... then decides, no matter who it is, he must make answer... it might be Christine... and he has taken what precautions he can...

KIRK
Over here, Christine.

ANOTHER ANGLE

Kirk seeking footing, readying himself... then the dim and huge figure of Ruk approaches, easily, sure-footed, as if his eyes pierce the darkness. Kirk steps gingerly for the solid footing that will allow him to defend himself. Ruk is close ... Kirk... swings back the weapon he holds...

ANGLE ON KIRK'S FEET

already perilously near the edge of a drop-off, and now Kirk's pivoting for footing has the edge suddenly crumble out from beneath his footing.

ANOTHER ANGLE - EMPHASIZING KIRK

as we HEAR the precipice edge give way, Kirk dropping from sight, clawing for support, his stalagmite "club" falling from his hands into the black void below.

ANGLE ON KIRK - GRABBING AN OUTCROPPING OF STONE

At the edge of a chasm as sheer and black as the one in which Mathews was lost. Just a fingertip of a hold... Kirk clawing to maintain it. Meanwhile, down and beyond, the HOLLOW ECHOING SOUND of the stalagmite "club" and dislodged rock, then silence and then more FAINTLY hollow echoing SOUNDS as falling debris strikes the walls, then FAINTER and FAINTER, then FADING without ever striking bottom. Kirk senses something above, looks up:

ANGLE UP - PAST KIRK

Ruk leaning over the edge, eyeing him. They exchange looks for a long moment, Kirk completely helpless, his fingers begin to tire.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CAVERN PRECIPICE - LONG PAN SHOT

ESTABLISHING the cavern, exploring it, then CAMERA SUDDENLY FINDING Ruk, hunched over the precipice, peering over the edge. We cannot see Kirk in this angle.

ANGLE UP INCLUDING KIRK

one hand slipping, having to grab again. More debris is beginning to dislodge -- the outcropping he holds onto begins loosening.

ANGLE ON KIRK

Perspiration now beginning to bead his forehead as he grimly hangs on, looks up again. The outcropping crumples more.

ANGLE PAST KIRK ONTO RUK

Ruk still kneeling there, eyeing him. Suddenly the outcropping gives way... and as fast, Ruk's arm snakes down, grasps one of Kirk's wrists. Again, an exchange of looks. Then Ruk slowly hauls Kirk up to... at least, temporary safety.

DISSOLVE TO:

EXT. SPACE - ENTERPRISE IN ORBIT

around Planet Exo III.

INT. ENTERPRISE CORRIDOR - AT ELEVATOR

as the doors snap open, the android (Kirk) enters from the elevator, strides down the corridor. Mr. Spock moves into view from a corridor intersection. Sees him, hurries after him.

INT. CAPTAIN'S QUARTERS - WIDE ON ROOM

as the doors snap open, Kirk enters, followed by Spock. Kirk goes immediately to his desk, opens a drawer and as he leafs through it for his command orders:

SPOCK

Captain, I'd just received word
you were beaming up.

ANDROID (KIRK)

Doctor Korby has considerable cargo
coming aboard.

(MORE)

SPOCK
 (into intercom)
 Wait until the captain has beamed
 down. Then have them meet me in
 the Transporter Room.

CAMERA HOLDING on Spock and his expression as we:

DISSOLVE TO:

INT. KORBY'S STUDY - CLOSE ON COMMAND ORDER PACKET

as a hand opens it, takes out the enclosed information.
 CAMERA PULLS BACK TO REVEAL Korby sitting there, studying it.

KIRK'S VOICE
 I looked it over. You'll find
 Planet Midos Five an excellent
 choice...

Korby looks up, surprised and pleased.

WIDER ANGLE

to reveal the voice to be the android (Kirk) in uniform,
 standing nearby. Korby shuffles through the information,
 inspects the indicated sheet. Then he nods:

KORBY
 Small colony... abundant raw
 materials.
 (rises up and then)
 You've made a good beginning, captain.

ANDROID (KIRK)
 Thank you, doctor. I felt quite
 at home on the Enterprise.

INT. SLEEPING QUARTERS

Kirk is stretched on the bed... thinking... adding things up
 ... trying to find an "out"... some way to gain his freedom.
 The door HUMS open... Andrea ENTERS... moves to pick up a
 tray. Kirk watches her as she moves seemingly oblivious to
 his presence.

ANOTHER ANGLE

Kirk in f.g.... Andrea in b.g....

KIRK
 Andrea.

She turns to him... some slight question in her face.

KIRK
 (flat; even; a
 half command)
 Kiss me, Andrea.

Andrea has, accidentally, been programmed to respond... moves to Kirk... bends down... kisses him without either hesitation or involvement... simply kisses... then, also programmed by Korby earlier, she then cocks her hand back to slap Kirk, but he catches her hand in flight, sits up... looks deep into her eyes... voice soft:

KIRK
 No.

Then he rises... takes her in his arms... kisses her... with warmth and feeling... she does not respond... then she begins to give herself to it. The kiss ends... then Kirk looks into her eyes again to see what response he has drawn.

ANDREA

puzzled... confused... inside her, circuitry shorted and responses askew.

ANDREA
 (the sound of panic
 in her voice)
 Not you... not programmed for you.

She turns... goes... her confusion obvious in her movement. Kirk starts to follow her out of the room... finds Ruk in his path... is shoved back into the room.

ANOTHER ANGLE

Ruk, his eyes on Kirk.

RUK
 To maintain your life is illogical.

KIRK
 Why?

Ruk doesn't answer... seems to be wrestling with thoughts both difficult and monstrous to him... and Kirk takes careful note of Ruk's reactions and behavior.

RUK
 You are no longer needed here.

KIRK
 You want to kill me, Ruk? What does Doctor Korby call it -- turn me off?

RUK

You are inconsistent. You cannot be programmed. You are inferior.

KIRK

I want to live. Survive, Ruk. Self-preservation.

RUK

You from the outside -- you create disorder here.

KIRK

I'm not programmed. I'll do anything -- no matter how illogical -- to stay alive. Does that confuse you, Ruk?

RUK

(wrestling with
the idea)

Our place was peaceful. There was no threat to existence.

KIRK

Is existence important to you, Ruk?

RUK

I am programmed to exist. Therefore, I exist.

KIRK

You're simply a machine, or so Korby says. You can be turned off. There is no harm in that, is there?

RUK

You are evil. Until you came all was at peace here.

KIRK

I came in peace. The only difference between us is that I have emotion. Unpredictability. That's it, isn't it, Ruk? And with each human, the unpredictability increases geometrically. With three of us here, you have nine combinations. Do you realize that with thirty humans around you, there would be over one million emotional combinations? Over a million instances of evil?

A long moment, Ruk staring at Kirk; then, slowly, he nods.

RUK

Yes, it was so long ago... I had forgotten. The old ones here.

(MORE)

RUK (cont'd)

The ones who made us. Yes, it is still in my memory banks... it became necessary to destroy them.

ANGLE ON KIRK

absorbing this. Then he hears the HUM of the door opening.

WIDER ANGLE

to include doorway, where Korby appears. He looks from Ruk to Kirk, a moment of surprise. Then, even more surprised, he sees Ruk's look at him.

RUK

You brought him among us.

KORBY

What?

RUK

(advancing on Korby)
You brought the inferior ones!
(voice rising;
machine anger)
We had cleansed ourselves of them;
you bring the evil back...

KORBY

Ruk, I order you to stop! Your programming...

EMPHASIZING KORBY

backing toward a corner, shocked and surprised, barely has time to draw Kirk's phaser weapon before Ruk reaches him.

ANOTHER ANGLE

Korby fires and Ruk FLASHES INTO NOTHINGNESS (OPTICAL EFFECT) leaving only a charred spot and smoke where he once stood. Korby whirls, angry, bringing the phaser around toward Kirk. Christine enters, interrupting. She looks from Korby and Kirk. Korby hesitates, then motions Kirk to the front door. Kirk exits, Korby following with phaser levelled, Christine after him.

KIRK

You didn't have to destroy him...

INT. FINISHED CORRIDOR

Korby marching Kirk toward the entry to Korby's study. Christine, becoming something of an enigma, follows.

Reaching the door to his study, Korby angrily motions Kirk inside as the door HUMS open. Kirk makes a point of letting Christine go in ahead of them. Then, phaser still levelled, Korby follows Kirk into the room.

KIRK

You were a man with respect for all things alive. How could I ever explain the change in you, doctor? If I was to tell Earth that I was in your hands and tell them what you've become...

INT. KORBY'S STUDY - ANGLE ON DOOR

as Korby follows Kirk in... Kirk suddenly wheeling, grabbing at the phaser. But Korby pulls back faster, levels it... but the door, HUMMING closed, catches Korby's other hand, closing on it.

ANOTHER ANGLE - KORBY

Kirk starts to follow up his advantage, but pulls to a stop. Despite Korby's wedged, crushed hand, he still holds the phaser unwavering and aimed at Kirk... now wrenches his hand free, from the door with effort.

CLOSE ON KIRK

reacting to what he sees.

CLOSE ON CHRISTINE

reacting even harder.

CLOSE ON KORBY

seeing their look, holds up his injured hand. Instead of torn and mangled flesh, the wound is a tangle of infinitely complex gears and pulsing metal connections. Emphasizing its android nature, there is a tiny SHORT CIRCUIT and a wisp of smoke (MEASURE).

INCLUDING KIRK AND CHRISTINE

Korby eyes Christine's reaction. He nods.

KORBY

It's still me, Christine. Roger. In this android frame... You can't imagine how it was. I was frozen, dying, my legs were gone. I had only my brain between death and oblivion and life.

(MORE)

KORBY (cont'd)

(raises hand;
exhibits it)

This can be repaired easier than
another man can set a broken finger.
I'm the same as I was before,
Christine... better... no death for
me, ever.

Christine is sickened... and frightened... tears perched in
her eyes... Kirk sees them... knows the agony in her.

KORBY

(continuing)

Imagine it, Kirk... a world with
no corruption... no suffering.

KIRK

Then why keep me alive, doctor?!
You have a Kirk...

KORBY

You know that answer. I am still
the man I was... the man you
described... with a respect for all
things alive... I am still that man.

KIRK

Then where is your humanity now,
doctor?! Look at Christine...
frightened... terrified... where
is your human response?

Panic sweeps through Korby as these factors are registered
in his computer brain. Korby is baffled... hoist... a soft
BUZZER SOUNDS... his response to this is not disturbed... he
turns and moves toward a wall speaker. Kirk looks at
Christine... moves to her.

KIRK AND CHRISTINE

She looks at Kirk... shock apparent... and terror... the
tears mounted to the rims of her eyes but frozen there by the
fear. Kirk places a comforting hand on her arm... all the
answer he can make to her questioning look.

KORBY (o.s.)

Andrea.

Kirk's eyes dart toward Korby... it is important he know what
is going on at every moment.

KORBY

ANDREA (o.s.)

Yes, doctor.

KORBY

There is someone in the upper
corridor.

KIRK AND CHRISTINE

They listen intently... Korby can be seen in b.g.

ANDREA (o.s.)

I will find Ruk.

KIRK

(to Christine)

It must be Mr. Spock. He got my
message.

KORBY

Ruk has been shut off.

CHRISTINE

(panicked)

They'll never find us in this maze!

Kirk tries to comfort her as we:

CUT TO:

INT. LABORATORY - CLOSE ON ANDREA

surprised as she hears:

KORBY'S VOICE

Get a weapon, deal with it! Protect!

WIDER ANGLE

Andrea registering, locates an old style phaser, hurries for
the door.

INT. FINISHED CORRIDOR

Andrea starts down the corridor... stops as she sees someone
ahead.

HER POV - ANDROID (KIRK)

as he moves down the corridor toward CAMERA (Andrea).

ANOTHER ANGLE

as Andrea, wearing a look of half puzzlement and half
interest, moves toward him... joins him.

ANDREA

(leans her face
toward him)

I will kiss you.

ANDROID (KIRK)

(sharp)

No.

A look of anger flicks across her face... then sudden calm.

ANDREA

Protect.

CLOSE ON ANDREA

emphasizing the completely serene, open face, as she raises rifle, aiming, pulling trigger.

LONG SHOT ON ANDROID (KIRK)

A FLASH (PHASER OPTICAL EFFECT)... and at that moment the android (Kirk) is gone, leaving only a wisp of smoke where he once stood.

ANDREA

as she moves to the study door... exits inside.

INT. KORBY'S STUDY - THREE SHOT

Korby still facing Kirk, his phaser levelled, and Christine. Korby is shouting angrily as the door HUMS open; Andrea enters. She stops at the door so that it doesn't close. Without noticing Kirk, to Korby:

KORBY

I'm the same! A direct transfer;
all of me! Wholly rational...
human but without a flaw!

ANDREA

Captain Kirk freed himself. I
destroyed him.

She notices Kirk, registers surprise... confusion.

KIRK

(makes his move)

She killed the android, Korby...
just as you killed Ruk... is this
your perfect world? Your flawless
beings? Killing off one another?!
Aren't you doing exactly what you
hate most in humans? Killing with
no more concern than when you turn
off a light?

Kirk has been advancing on Korby... Korby has not moved... eyes fixed on Kirk... confusion sweeping through him. Andrea is looking at Korby. Kirk now extends his hand toward Korby.

KIRK

Give me the phaser gun, doctor.
If any of the human Korby remains,
you must understand that the only
hope you have is to give me that
phaser gun.

KORBY

(defensive)

No! You can never understand. I
have constructed a perfect being..
tested it...

(impetus fading;
illogic penetrating)

... proven it... I have proven...
I... I have...

Then with a blank look of mindless bafflement in his eyes,
Korby's hand opens slowly and he extends the phaser toward
Kirk in the flat of his hand. Kirk takes it. Christine is a
shambles... moves to Kirk... clings to his arm... but her
eyes are locked on Korby's face... a look of complete pathos
on her face... this is her man and not a man...

KIRK

(to Andrea)

Give me your weapon, Andrea.

ANDREA

(hint of petulance;
warns him off with a
wave of the phaser)

No! Protect...

(moves to Korby, then)

To love you... protect you...

(leans her face
toward his)

To kiss you.

KORBY

No... you can't love... you are
not human!

Kirk and Christine watch in stunned awe and silence.

ANOTHER ANGLE

She does not respond to this... places an arm around him...
tries to lean her face up to him... the phaser she holds has
come to a position between them. Korby is trying to free
himself from her grasp.

ANDREA

(trying so hard)

To love you... kiss you.

And, as they struggle... she in innocence and he with confused frenzy... the weapon is discharged (OPTICAL EFFECT)... and in a flash of light... they are gone... a wisp of smoke all that remains of them.

ANOTHER ANGLE

Kirk and Christine are almost bowled over by the blast... recover. Christine dissolves in tears... Kirk holds her against him... to comfort her... to support her... heiress to a legacy of loneliness now... in need of gentleness. There is a long beat of quiet... then Kirk leads Christine to the door... it HUMS open.

KIRK
(calls... his
voice echoes)
Mr. Spock!

SPOCK'S VOICE
(after a quarter
beat; echoing from
close by)
Stay where you are. We have you
located.

Kirk and Christine both look back into the room now...

WIDE ANGLE

The char... the last of the smoke drifting away. In b.g. the door slowly gives way, wrenches finally open, and Mister Spock leads Security Crewmen in, phaser pistols drawn. All they find in the room are Kirk and Christine. Spock, guessing there must have been more inside, is a bit perplexed.

SPOCK
Captain...
(hesitates)
... you're all right, sir? Nurse?

Kirk nods.

SPOCK
(continuing)
Where is Doctor Korby?

Kirk hesitates, exchanges a look with Christine, then he nods:

KIRK
He was never here, Mister Spock.

DISSOLVE TO:

EXT. SPACE - ENTERPRISE AND EXO III

The starship leaving orbit.

INT. BRIDGE - INSERT - SHIP'S VIEWING SCREEN

We see Planet Exo III growing smaller, fading into the distance.

ANGLE ON SPOCK

at his library computer station, looking at the o.s. screen we've just seen. Then he makes a control adjustment, turns, looks toward captain's position.

SPOCK'S POV - KIRK AND CHRISTINE

Kirk in his command chair, in conversation (SILENT at this distance) with Christine.

PAN SHOT

Spock moves from his position, crosses over into THREE SHOT with Kirk and Christine, and hears:

CHRISTINE

Thank you for letting me make the decision, captain.

(nods)

I'm quite certain I'm doing the right thing.

Christine turns, exits. No smiles, no reactions from either - and Spock is curious. Kirk notices, then:

KIRK

She's staying with the Enterprise, Mister Spock.

(eyes viewing screen)

Steady as she goes, helm.

(notices Spock waiting)

Something bothering you, Mister Spock?

SPOCK

Captain, I... must protest your using the term half-breed.

KIRK

(surprised)

I didn't use it, Mister Spock. I directed it toward you as a...

SPOCK
(interrupting him)
You might have thought of a better
expression.

KIRK
(eyes Spock, then
as solemnly)
I'll remember that, should I find
myself in a similar position again,
Mister Spock.

SPOCK
Thank you, sir.

Kirk gives the imperturbable Spock a long look, then glances
up toward the viewing screen.

INSERT - SHIP'S VIEWING SCREEN

stars passing.

EXT. SPACE - THE U.S.S. ENTERPRISE

flashing past, exiting into a pinpoint of light in the
distance.

FADE OUT.

THE END