

# STAR TREK™

300 FULL COLOR ACTION SCENES

FOTONOVEL™ #1

## CITY ON THE EDGE OF FOREVER



We seem to be costumed a little out of step with the times.

A **barbaric time** in American history, Captain. It was called "**Depression**" — circa 1930.

WINNER OF THE HUGO AWARD...  
THE SINGLE MOST POPULAR TV SHOW  
EVER AIRED BY **STAR TREK!**™

**CREATED BY GENE RODDENBERRY**

A MANDALA PRODUCTIONS FOTONOVEL™



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## **THE CITY ON THE EDGE OF FOREVER**

**Hurled through the mysterious "Gateway of Forever", Dr. Leonard McCoy is sent back through time and space to the early 20th century where his actions will alter all future events and change all of Earth's history from that day forward.**

**Capt. Kirk and Mr. Spock have only one chance to put history back in its correct order. They too must enter the incredible Gateway and go back in time, and somehow find McCoy and STOP him, or else all life as they know it will cease to exist.**

ANOTHER **FOTONOVEL**™  
YOU WILL ENJOY—

**WHERE NO MAN  
HAS GONE BEFORE**

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# STAR TREK<sup>TM\*</sup>

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# THE CITY ON THE EDGE OF FOREVER

written by **HARLAN ELLISON**

adapted from the television series

created by **GENE RODDENBERRY**



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RLI: VLM 9 (VLR 5-9)  
IL 6+

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THE CITY ON THE EDGE OF FOREVER  
*A Bantam Book / November 1977*

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For information address: Bantam Books, Inc.*

ISBN 0-553-11345-3

*Published simultaneously in the United States and Canada*

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PRINTED IN THE UNITED STATES OF AMERICA

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## DEAR READER,

After more than two years in preparation, Mandala Productions is both pleased and proud to present to you our first **Fotonovel** — a revolutionary approach to publishing in the United States. Our purpose from the beginning was to create a whole new concept — accurate and faithful recreations of your favorite television programs and movies.

But most innovative ideas are left as just that: *ideas*. And ours might have met the same fate had it not been for the support of the people from Paramount Pictures and Bantam Books. Their vast experience and belief in this new approach is in no small way responsible for our bringing to you this **Fotonovel**, our first of many.

We thank them most sincerely and invite you now to enter the world of Star Trek. Have a pleasant journey.

**MANDALA PRODUCTIONS**

# ENCOUNTER WITH AN ELLISON

by Sandra Cawson

Harlan Ellison's home is a calculated fall down a rabbit hole. Every wall scintillates with original paintings by the Italian Campanile, the German Wünderlich, the Japanese Kanemitsu, Leo & Diane Dillon — who do the covers of his books. Every corner is jammed with sculpture and toys and books, my God! the books: 17,000 in a sprawling many-winged hillside retreat from which pour, every year, books, short stories, essays, reviews, motion picture scripts and, of course, award-winning teleplays.

Not the least of these high points of television drama is the *Star Trek* segment called "The City on the Edge of Forever." Winner of the Writers Guild of America award as the Most Outstanding Dramatic-Episodic Script for 1967-68, winner of the World Science Fiction Convention Achievement Award (the prestigious "Hugo", of which Ellison has won six, more than any other writer in the field) as the Best Dramatic Presentation of 1967, and winner of a George Méliès Fantasy Award at the International Film Festival in 1973, it is the single most popular show ever aired by *Star Trek*.

To my surprise and delight, I found Ellison to be outgoing, charming, hospitable and prepared to answer my most prying questions.

**Sandra:** Mr. Ellison—

**Harlan:** My name is Harlan. "Mr. Ellison" was my father. He died in 1949.

**Sandra:** Harlan. Why is "The City on the Edge of Forever" as well-loved as it seems to be by fans and critics alike?

**Harlan:** Because it's a story about people. The underlying philosophical theme carries the plot forward, but essentially it's a very simple love story. A story of choice. The kind of story that is identified traditionally as "tragedy" in the grand sense. I don't mean that to sound pompous or even to suggest that



it's literature — because after all, what we're talking about is still just a television segment — but it's the essence of human relationships that snares the viewer. It's what Faulkner intended when he spoke of the only thing really worth writing about being "the human heart in conflict with itself." I think those who like the show identify with that.

**Sandra:** I understand the version that won the Hugo was the aired version, and the one that took the Writers Guild award was your original version? Were they that different?

**Harlan:** In some very personal and, I still believe, more significant ways, yes. Very different.

**Sandra:** What ways?

**Harlan:** Well, you must understand that working in television can be a singularly crippling and brutalizing thing for the creative spirit, particularly if a writer perceives himself as something more than merely a hack or a creative typist who is helping to fill network airtime in order to sell new cars and deodorants. So a writer who cares about his work puts in small touches, special scenes, lines of enriching dialogue, that give him his reason for writing it. Almost all of those touches were excised in the name of straight action sequences. Their loss diminished the value of the script enormously. At least for me.

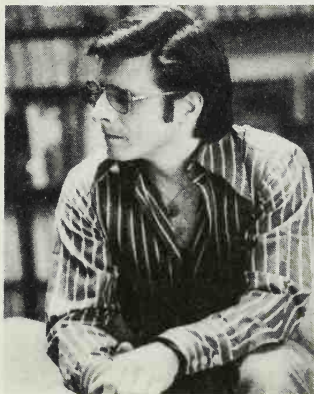
**Sandra:** But it's a *good* show, very beautiful.

**Harlan:** Only fifty per cent of what *could* have been filmed was presented; and if that fifty per cent knocks people out, imagine how they'd love the whole version.

And now, I hate to end this, but I'm writing the pilot for my own television series, and I'd like to get back to it.

**Sandra:** Thank you. It's been peculiar.

**Harlan:** And thank you. Yes, hasn't it?



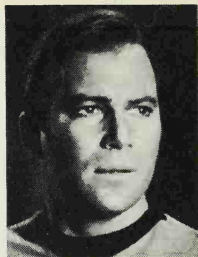
Dan Tooker

# CAST LIST

## **James T. Kirk, Captain**

**William Shatner**

A man in his mid-30's, whose independent nature and compassionate heart make him a natural leader whose overriding concern is always the well-being of his ship and crew.



## **Spock, First Officer**

**Chief Science Officer**

**Leonard Nimoy**

Of Vulcan and Terran heritage, which accounts for his analytical mind and extraordinary strength. His life is almost totally ruled by reason and logic.

## **Leonard McCoy, M.D., Lt. Commander**

**Senior Ship's Surgeon,  
Head of Life Sciences Dept.**

**DeForest Kelley**

Though surrounded by the most advanced equipment the 25th century can offer, he still practices medicine more with his heart than his head.



## **Montgomery Scott, Lt. Commander**

**Chief Engineer**

**James Doohan**

A middle-aged man of Scottish descent whose knowledge of the ship's engineering section is boundless.

**Edith Keeler**

**Joan Collins**

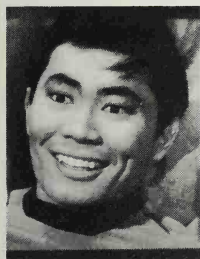
A very attractive  
social worker



**Sulu,  
Chief**

**Helmsman**

**George Takei**



**Policeman**

**Hal Boylor**



living in the United  
States in the  
1930's, who runs  
a mission and  
devotes her  
energies to those  
less fortunate  
than herself.

**Uhura, Lt.  
Communications  
Officer**

**Nichelle Nichols**



**Navigator**

**Bill Blackburn**



**Guard**

**Michael Barrier**



**Rodent**

**John Harmon**



**Lt. Galloway**

**David L. Ross**



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# THE CITY ON THE EDGE OF FOREVER

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## **SPACE: The Final Frontier**

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THESE ARE THE VOYAGES OF  
THE STARSHIP ENTERPRISE.  
ITS FIVE YEAR MISSION:  
TO EXPLORE STRANGE NEW  
WORLDS, TO SEEK OUT NEW  
LIFE AND NEW CIVILIZA-  
TIONS... TO BOLDLY GO  
WHERE NO MAN HAS GONE  
BEFORE.

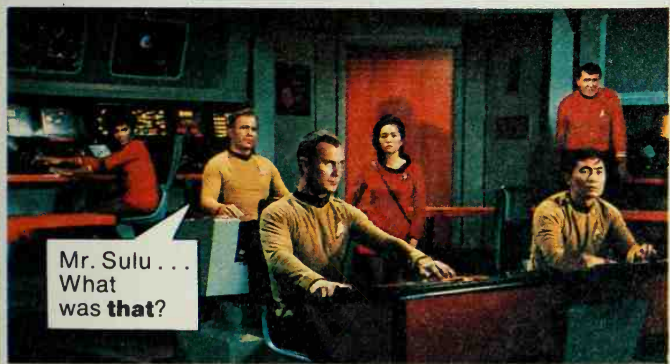
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**Stardate: 3139.0**






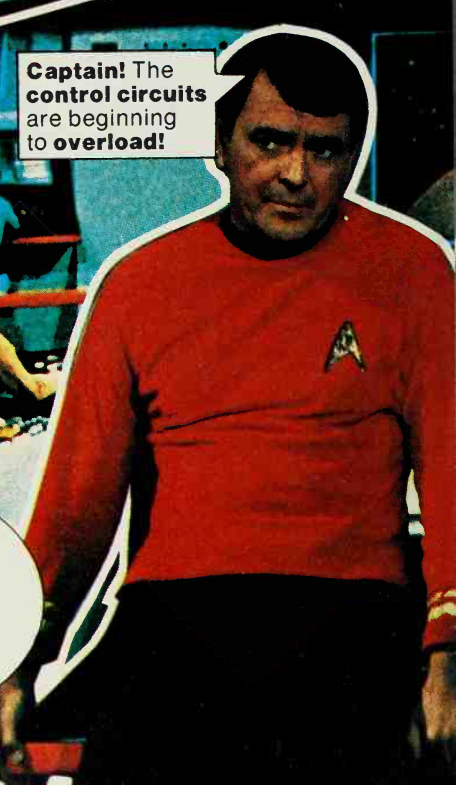
While on an investigative mission to an uncharted planet, the **Starship Enterprise** is suddenly jolted by an **unexpected force!**



Mr. Sulu . . .  
What  
was **that?**



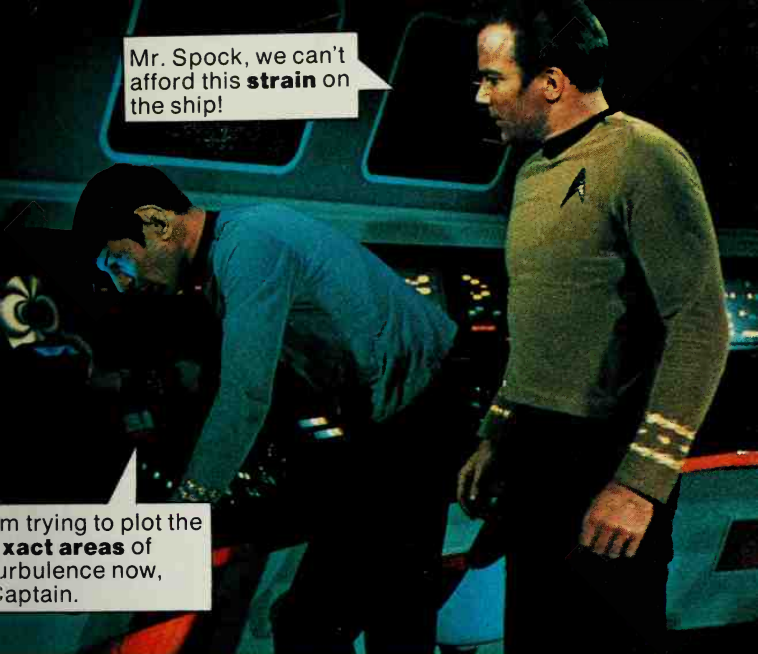
I don't know  
Captain, but I'm  
having **trouble**  
keeping the ship  
in orbit.



**Captain!** The  
control circuits  
are beginning  
to **overload!**




First our  
instruments start  
picking up all sorts  
of unusual data —  
and now **this**. Could  
it have anything to  
do with that **planet**  
down there?

A scene from Star Trek: The Motion Picture showing Mr. Spock in a green uniform standing and talking to a crew member in a blue uniform who is leaning over a console. The background shows the bridge with various control panels and screens.

Mr. Spock, we can't afford this **strain** on the ship!

...m trying to plot the **exact areas** of turbulence now, Captain.

A scene from Star Trek: The Motion Picture showing Lt. Sulu in a yellow uniform sitting at the bridge console. A bright, fiery explosion is occurring at the console in front of him. In the background, another crew member in a red uniform is visible at another console.

But the bridge's equipment is unable to withstand the overload. **It Explodes!!!** Lt. Sulu is thrown to the ship's deck by the impact.



Kirk's reaction is **immediate!** Quickly he moves to his control panel and notifies the **Medical Department.**


**Sickbay!**  
**To the bridge!**



He rushes to Sulu.

I think he's **seriously hurt.** Better change orbit. We've **got** to get out of these disturbances.

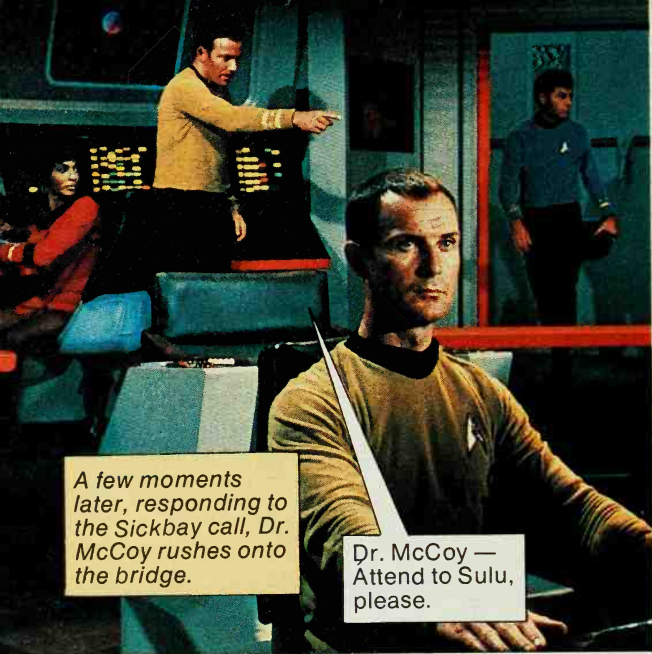




Captain, **wait!** This is of **great scientific importance.** We are passing through **ripples in time.**

Lt. Uhura — open a channel to Star Fleet Command — **a precautionary measure.** Broadcast my past week's log entries, starting with the unusual readings we have on the instruments and how they led us here.

Inform them that apparently something, **or someone,** down on that planet can effect **changes in time,** causing waves of **space displacement!**



A few moments later, responding to the Sickbay call, Dr. McCoy rushes onto the bridge.

Dr. McCoy — Attend to Sulu, please.




How is he?


The shock has caused some **heart flutter**. It's not good.



As his friends  
look on in concern,  
Sulu's **life signs**  
begin  
to **weaken!**




I'd better risk a few drops of **cordrazine**.




That's **tricky stuff!** Are you sure you want to risk . . .

But the moment the hypo is injected, Sulu's eyes begin to open, and within **seconds** he regains consciousness and **completely recovers!** Everyone breathes a sigh of relief.



You were about to make a **medical comment, Jim?**



You were about to make a **medical comment, Jim?**



Who, **me**,  
Doctor???

Captain,  
we're able to  
maneuver the  
Starship  
**around** most  
of the time  
ripples now.



All time turbulences  
have been plotted  
**except one**. We're  
coming up on it  
now, Captain. It  
should be a fairly  
**heavy**  
displacement.



To think — one drug can be both **so useful** and yet **so dangerous!**

McCoy pauses for a moment before putting the remaining cordrazine away.

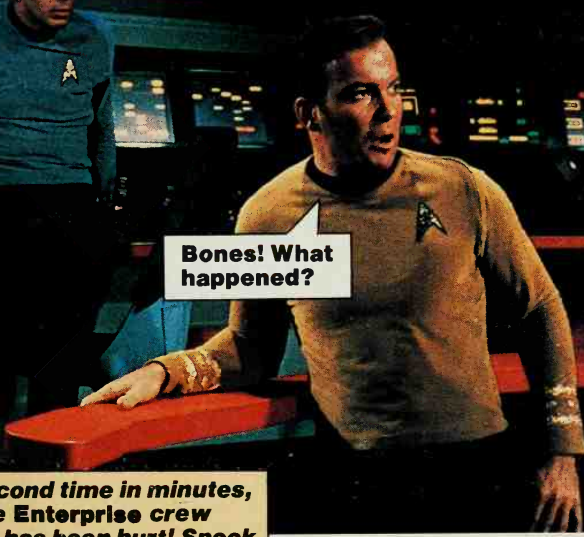
Just then, the Enterprise, passing through the last unplotted time disturbance, **lurches violently!**

The sharp unexpected movement of the space ship causes Dr. McCoy to **impale himself** on the hypo! The dangerous drug is **accidentally injected into his body!!!**



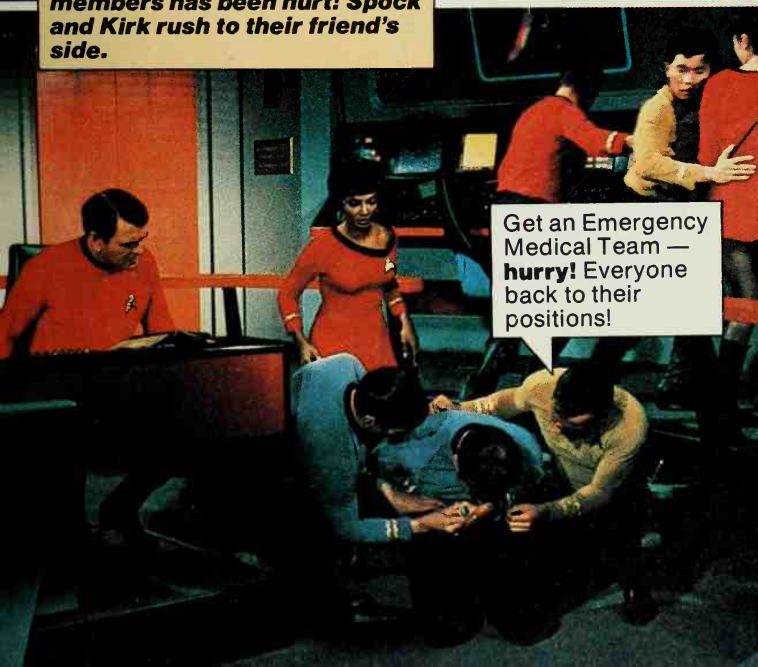


Kirk, seeing McCoy double over and fall to the floor, yells out —



**Bones! What happened?**

For the **second time in minutes**, one of the **Enterprise crew members has been hurt!** Spock and Kirk rush to their friend's side.



Get an Emergency Medical Team — **hurry!** Everyone back to their positions!



Captain — **the hypo is empty.** It was set for *cordrazine*. There was a **hundred times the normal dosage** in it!



Is **anything** known about the effects of this much *cordrazine* on the human body?

In seconds, Captain Kirk and Spock learn **first hand** about *cordrazine*. For it does not take long for the drug to travel through McCoy's blood stream and reach his **brain**. In a wild frenzy, he suddenly jumps up **screaming**.




**KILLERS!!!**  
You're all after me!





You won't get **me!**  
I'll kill you all **first!**  
**Murderers!!!**



**McCoy — listen  
to me! We're your friends!**

**I have  
no friends.**



The crew members try to catch McCoy, but the cordrazine has given him **added strength**. Convinced that they are trying to kill him, he fights off their efforts and bolts for the door, escaping from the bridge.



Kirk, shocked by his friend's behavior, nevertheless remains in **complete charge**.

**Alert Security.** McCoy must be found before he hurts himself, or **anyone else**.


Meanwhile, McCoy cautiously makes his way through the ship's decks, ever careful to avoid the security guards.



I **must** get off this ship! They're all trying to **kill me**. I have to get to the **Transporter**.

He quietly sneaks into the Transporter Room and **attacks** the unsuspecting Transporter Chief.






As the crew member lies semi-conscious on the floor, McCoy moves to the control panel and **beams himself down to the unknown planet** — hoping to find **safety** there!

## CAPTAIN'S LOG:

### Supplemental Entry

TWO DROPS OF CORDRAZINE CAN SAVE A MAN'S LIFE...A HUNDRED TIMES THAT AMOUNT HAS ACCIDENTALLY BEEN PUMPED INTO DR. MCCOY'S BODY. AND, IN A STRANGE WILD FRENZY, HE HAS FLED THE SHIP'S BRIDGE.


CONNECTING DECKS HAVE BEEN PLACED ON ALERT. WE HAVE NO WAY OF KNOWING IF THE MADNESS IS PERMANENT OR TEMPORARY...OR IN WHAT DIRECTION IT WILL DRIVE MCCOY.



A short time later Kirk returns to the bridge after having checked with the ship's Medical Department.

**Continue Alert** on decks 4 through 11. McCoy has **still** not been found!

The **Medical Department** knows as little as **we** do.



**Library record tapes** show that in dosages approaching this, there's some record of **wild paranoia**. Subjects become **hysterically convinced** that they are in **mortal danger**. They seek escape **at any cost** and are **extremely dangerous**.


**Alert! Alert!**  
This is Security!

Bridge here —  
**Go ahead.**


Security 054, sir. We  
have just found the  
Transporter Chief.  
**He's injured!**

Dr. McCoy's been  
here. He's beamed  
himself down to the  
planet.

**Captain!** The  
Transporter is  
focused on the  
center of the time  
disturbance!

A Starship Enterprise is shown in space, with a planet visible in the background. The ship is angled towards the right. The planet has a greenish, textured surface. The background is black with white stars.

So, whatever is down there, McCoy's in the **heart** of it. Set up a **landing party**. We've **got** to go get him!

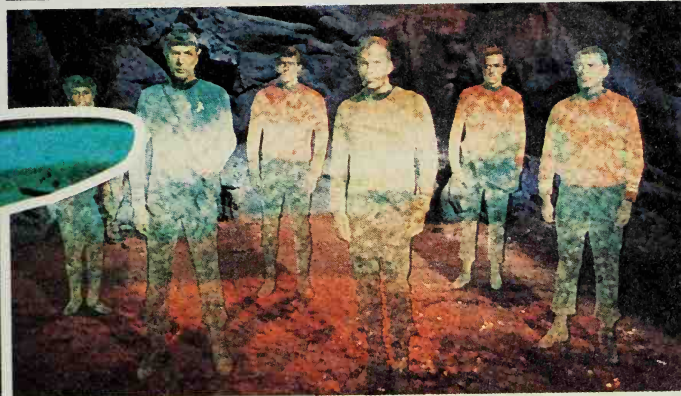
A cutout of Captain Kirk's face, looking upwards and to the right. He is wearing a yellow Starfleet uniform with a black collar and a black Starfleet insignia on his chest.

*Kirk and his fellow crew members have **no idea** what they will find down on the strange planet. All they know is that McCoy is there and he **must be found!***



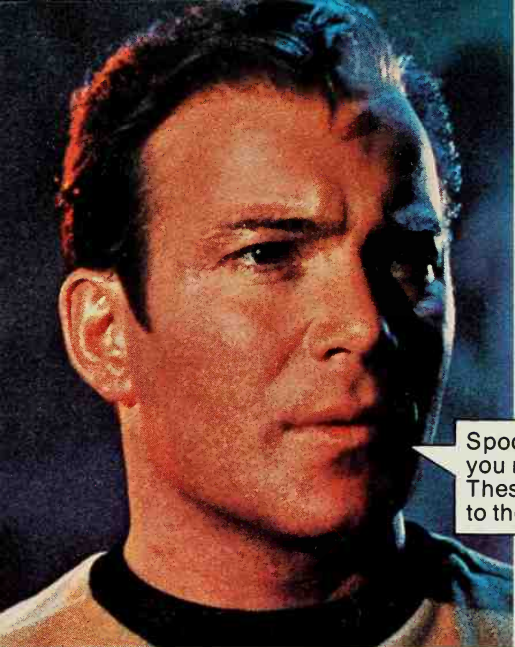


*The landing party is assembled and beamed down to the strange planet . . .*

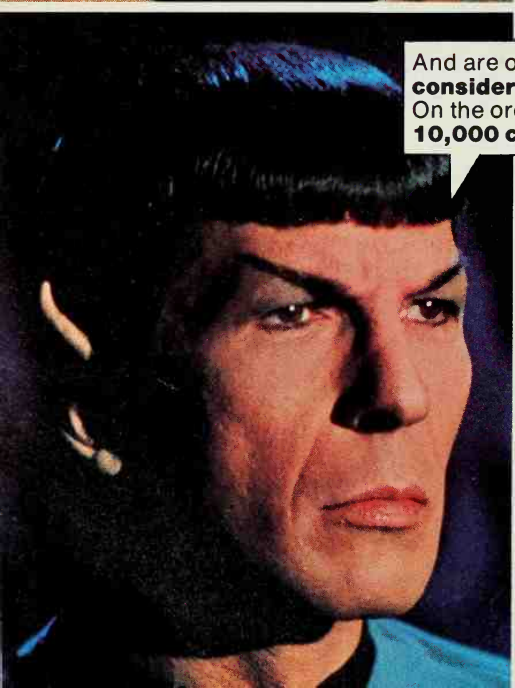


*and into the **time displacement** which has caused so much trouble!*





Spock — What do you make of **this**? These **ruins** extend to the horizon.




And are of **considerable** age. On the order of **10,000 centuries**.



*Stretching as far as they can see is a panorama of boulders and towering stone columns rising out of the sandy ground. There is no sign of life. And yet — somehow — somehow — they feel they are not alone.*

Somehow it reminds me of **ancient Greece.**




A scene from Star Trek: The Motion Picture showing the USS Enterprise crew on a planet. Spock is in the center, wearing his gold uniform, looking towards the camera. To his left is Captain Kirk in a blue uniform, looking at a device. To the far left is Ilia in a red uniform. To the right of Spock are two other crew members in red uniforms. The background is a rocky, reddish-brown landscape.

Spock — turn on the **Tricorder**.

**On,**  
Captain.

Detail — **fan out**. Begin looking for McCoy — no telling what his **state of mind** is.

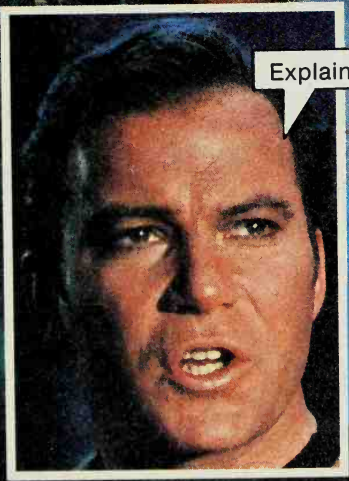
As they move around the ruins, their eyes become riveted on an **enormous structure** that **dominates** the landscape!

A scene from Star Trek: The Motion Picture showing the USS Enterprise crew on a planet. They are gathered around a large, glowing, circular structure that resembles a ring or a portal. The structure is emitting a bright, pulsating light. The crew members are looking at it with interest and concern. The background is a dark, rocky landscape.

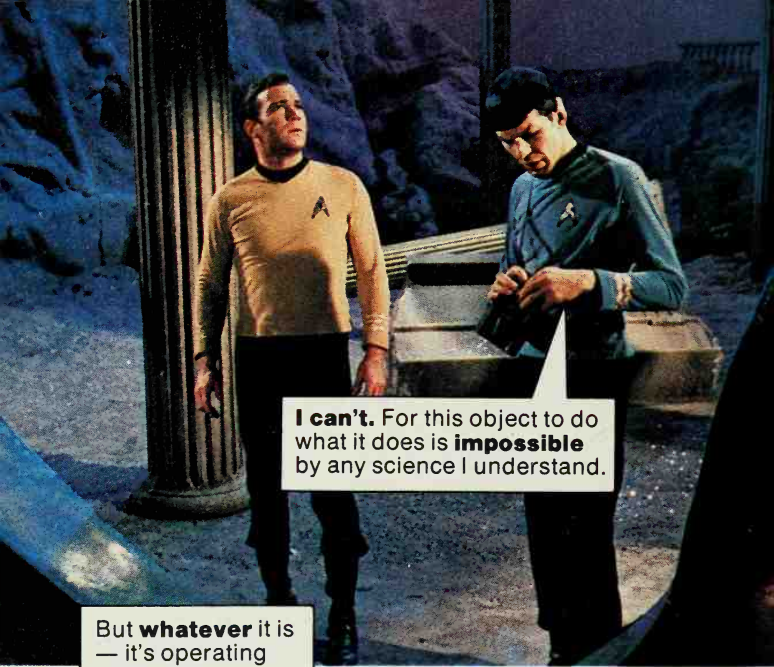
What **is** that? It seems to be **pulsating** with some kind of **power**.



It is **unbelievable**.  
This single object is  
**the source** of all the  
time displacements  
we monitored on the  
Starship.



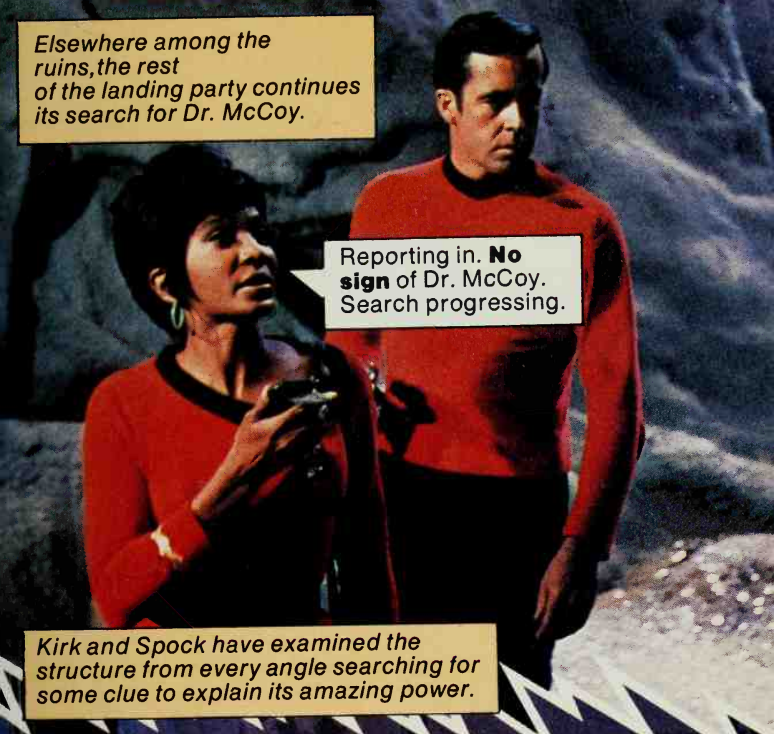
Explain.



**I can't.** For this object to do what it does is **impossible** by any science I understand.

But **whatever** it is — it's operating even now — generating some kind of **incredible power.**






Elsewhere among the ruins, the rest of the landing party continues its search for Dr. McCoy.

Reporting in. **No sign** of Dr. McCoy. Search progressing.


Kirk and Spock have examined the structure from every angle searching for some clue to explain its amazing power.



Mr. Spock — there must be **some** explanation.

**But there is not!** It can't be a machine as **we** understand mechanics.

Spock — **look what's happening!**

The background of the entire page is a dramatic, dark scene. A large, glowing, multi-colored light source, possibly a nebula or a massive fire, dominates the upper and middle portions of the frame. The light is a mix of bright white, yellow, and blue, with some darker, smoky areas. In the foreground, several ancient Greek columns are visible. One column is prominently featured in the lower right, standing on a dark, rocky base. Another column is partially visible on the right side, and a third is seen in the upper right corner. The overall atmosphere is mysterious and awe-inspiring.

A strange **multi-colored light** is suddenly emitted from the structure, as a voice echoes to them — **coming out of nowhere . . . everywhere!**

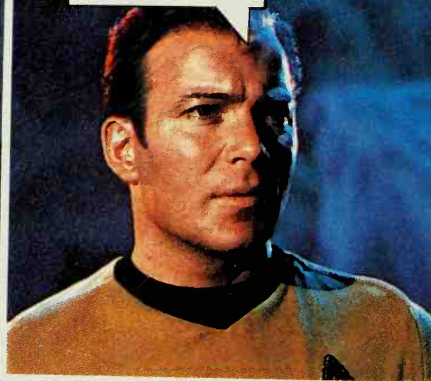
I am the  
**GUARDIAN OF  
FOREVER.**

Since before  
your sun burned hot,  
I have awaited  
**a question.**

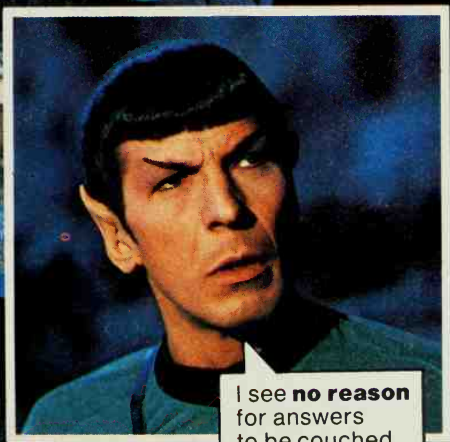
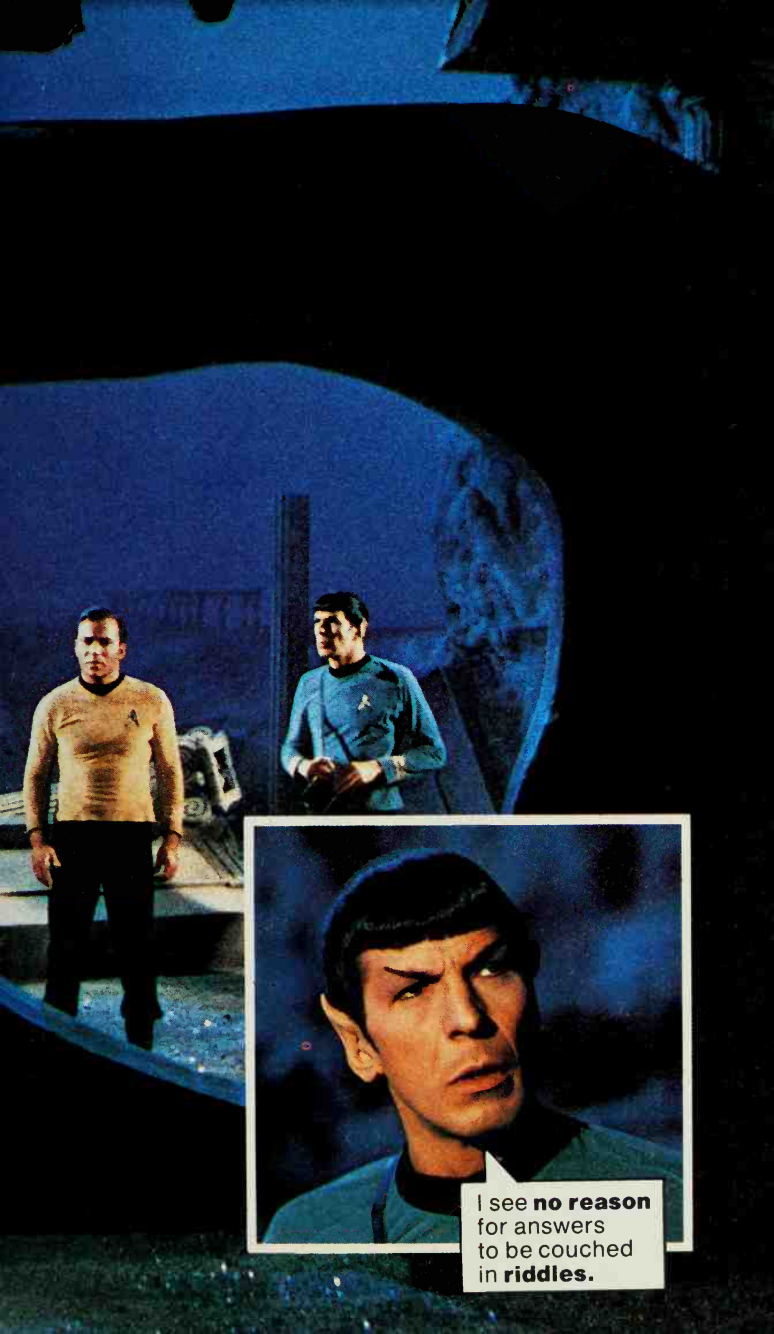




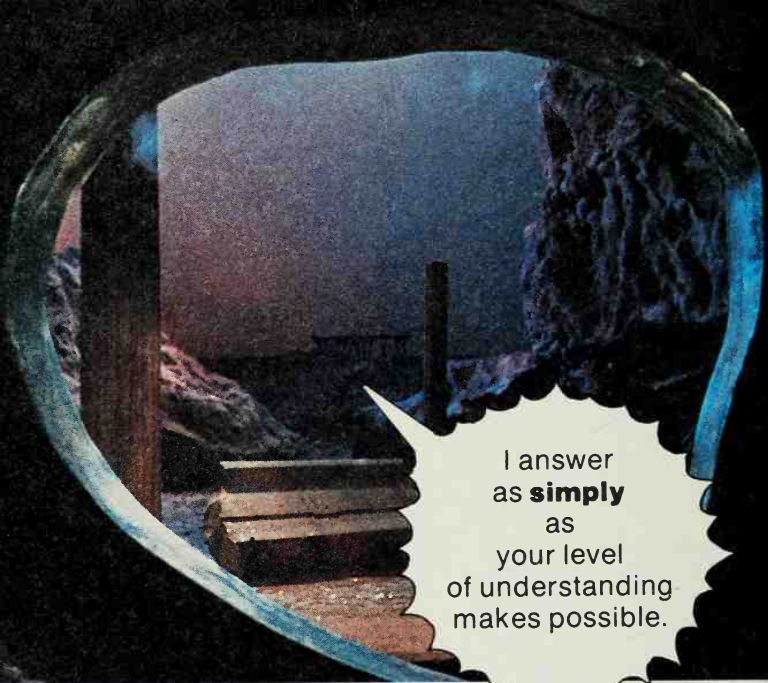
What **are** you?  
**Machine**  
or **Being**?



I am **both** —  
and **neither**.  
I am  
**my own Beginning**  
and  
**my own Ending**.



I see **no reason**  
for answers  
to be couched  
in **riddles**.




I answer  
as **simple**  
as  
your level  
of understanding  
makes possible.

Indeed!!!



*Not far away, the search party, unaware of how close they are to Dr. McCoy, continues its search.*




**I've got to get away!  
They'll kill me if  
they find me!**

Meanwhile:

Mr. Spock — could you hazard a guess as to what this is?

If I'm correct, this is a **Time Portal** — a **Gateway to other times and dimensions.**

As correct as possible, **for you.** Your scientific knowledge is **obviously primitive.**



*Spock tries to hide his irritation.*

**Annoyed,  
Spock?**



Suddenly the Guardian begins to project **fantastic images** in its vortex.

**Behold!**  
I present  
a Gateway to  
your own past. See —  
**the pyramids of  
ancient Earth!**

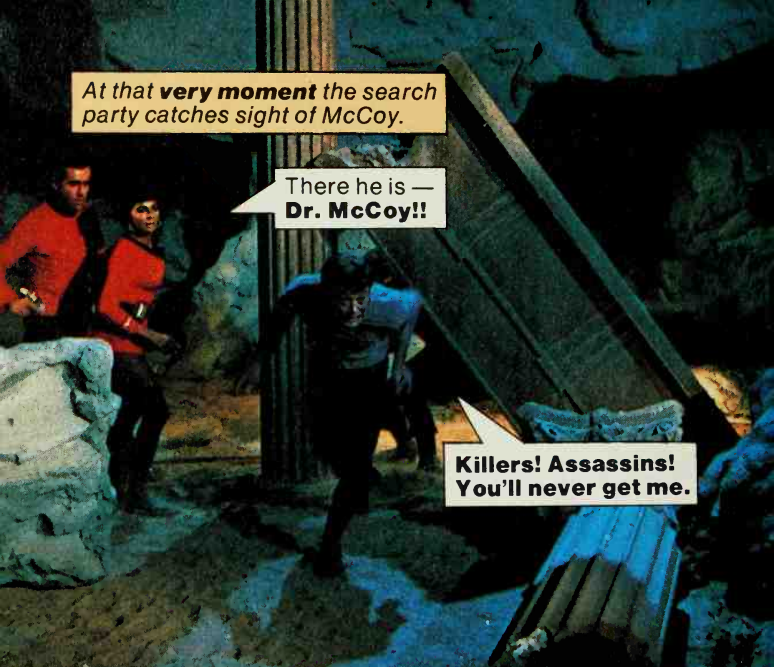
Look at  
**that,**  
Spock!





At an **incredible speed**, images are being flashed, tracing man's history from its **very beginning!**

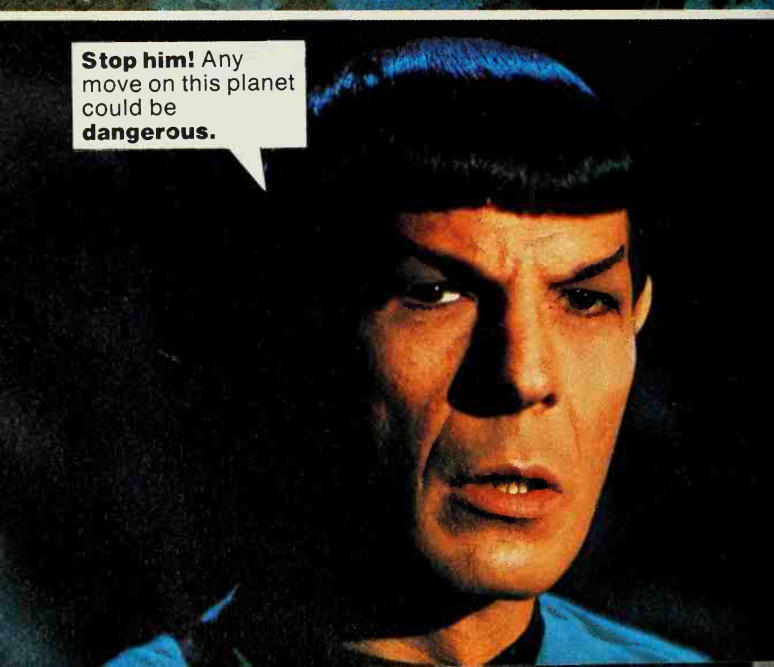





At that **very moment** the search party catches sight of McCoy.

There he is —  
**Dr. McCoy!!**

**Killers! Assassins!**  
You'll never get me.



**Stop him!** Any move on this planet could be **dangerous.**

A scene from Star Trek: The Motion Picture. A man in a blue Starfleet uniform (Dr. McCoy) is being held back by two men in red Starfleet uniforms. McCoy is shouting and looking upwards. The man on the left is speaking to McCoy. The man on the right is holding McCoy's arm. The background is dark and rocky.

**MURDERERS!**  
Murderers! Let me go!

**Easy, doctor.**  
We're your  
friends.

*After a short chase,  
McCoy is finally subdued.*



**Killers! Don't!  
No! NO! Ahhhhhh.**

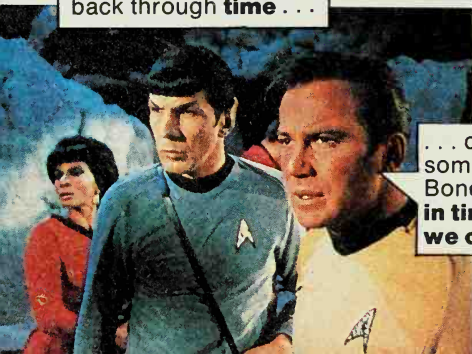
**Careful —  
Don't  
hurt him.**

*Kirk directs Spock to  
apply the  
**Vulcan nerve pinch**  
to knock out the frenzied McCoy.*

*With McCoy taken care of for the  
moment, Kirk turns his attention  
back to the Gateway.*




**Spock — if that  
really *is* a doorway  
back through **time** . . .**



**. . . could we  
somehow take  
Bones **back a day**  
in time? Then  
we could. . .**





**Relive** the incident on board the *Enterprise*? But **this time** be certain that Dr. McCoy **avoids** the accident with the hypo.

**Exactly!**



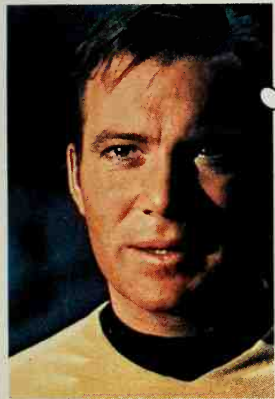
But look at the **speed** with which the centuries are passing. To step through on **precisely** the day we wish would be **impossible!**

Guardian — can you **change the speed** at which history passes?



I was made to offer the past in this manner. **I cannot change.**

The **unlimited possibilities** offered by this Gateway to times past **fascinates** Kirk.



**Strangely compelling . . .**  
To be able to step through that portal and **lose oneself in another world!**

*Unnoticed by the others, McCoy regains consciousness. But with the cordrazine still in his system, he remains convinced that Kirk and the rest are trying to kill him. He studies the strange object that the others are watching.*

**A Doorway?** My **only** chance. I **have** to try it!

Imagine . . . traveling back in time!




**Fantastic!!**

*As the landing party stares in wonderment at the incredible images the Guardian is projecting, **McCoy makes a break for "freedom" . . .***





... and dashes through the center of the Gateway **into Earth's past!**



The instant McCoy's body passes through the Gateway, **he vanishes!** The crew is left staring in disbelief at an **empty space.** All smoke clears . . . and all images **disappear!**



He's gone!

Guardian — where is Dr. McCoy?

He has passed into what was.

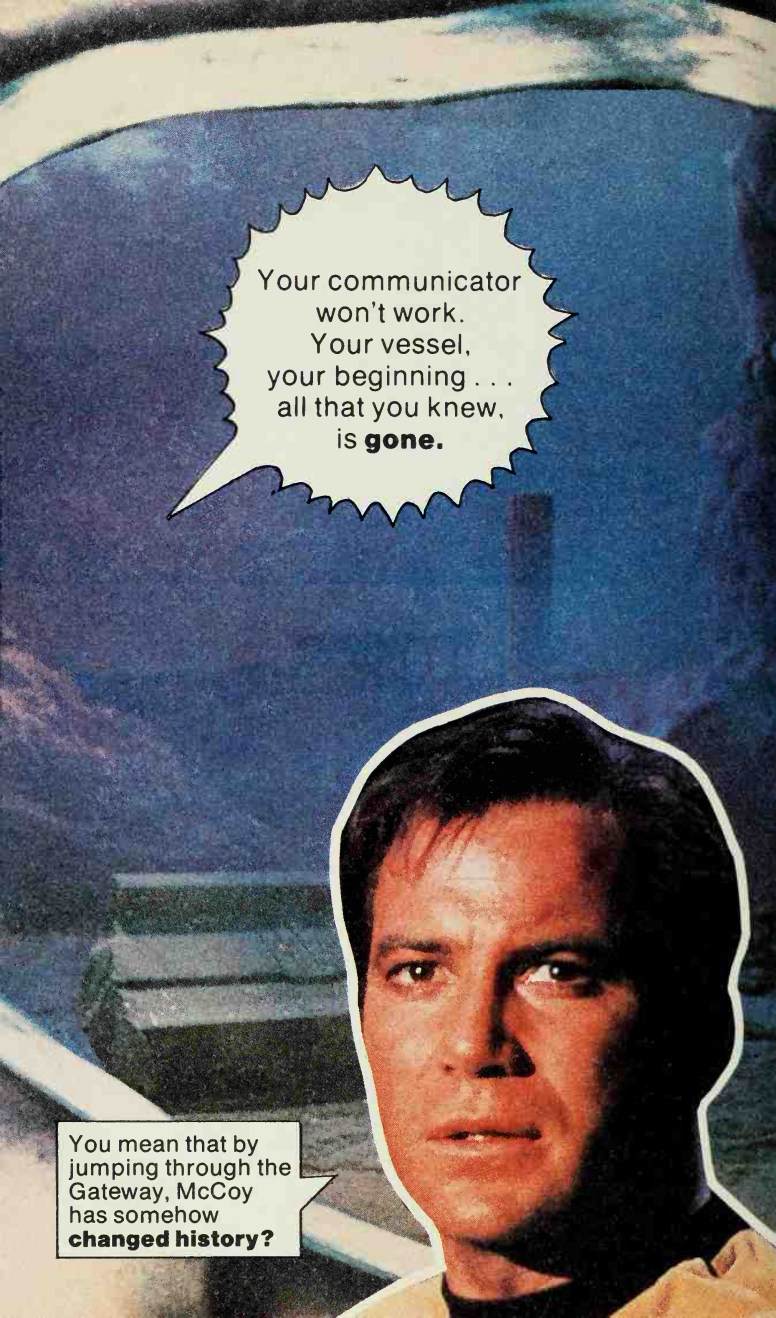


Captain — **I just lost contact with the *Enterprise***. I was reporting to them when suddenly the communicator went **dead**. No static . . . just **nothing**.



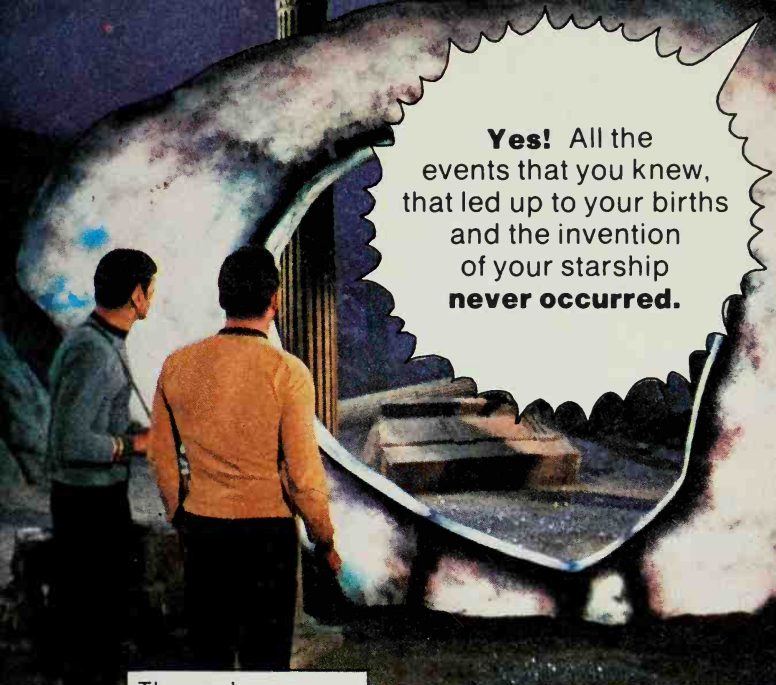
Scotty, check this communicator.

There's **nothing wrong** with it, Sir.

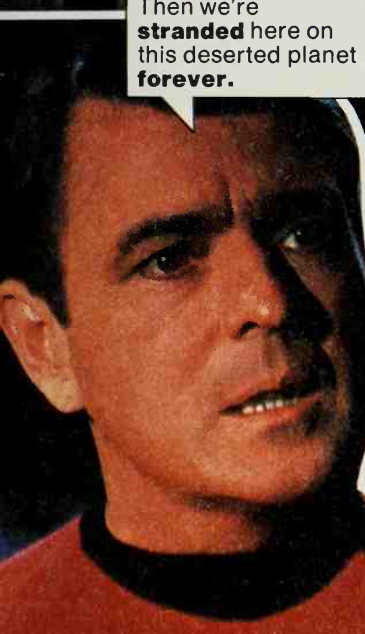
A man with dark hair, wearing a yellow shirt, is shown from the chest up. He has a serious, slightly worried expression. The background is a dark blue, textured surface, possibly a wall or a sky. A large, white, jagged-edged speech bubble is positioned above his head, containing text. Another smaller, white speech bubble is located in the bottom left corner, containing a question.

Your communicator  
won't work.  
Your vessel,  
your beginning . . .  
all that you knew,  
is **gone**.

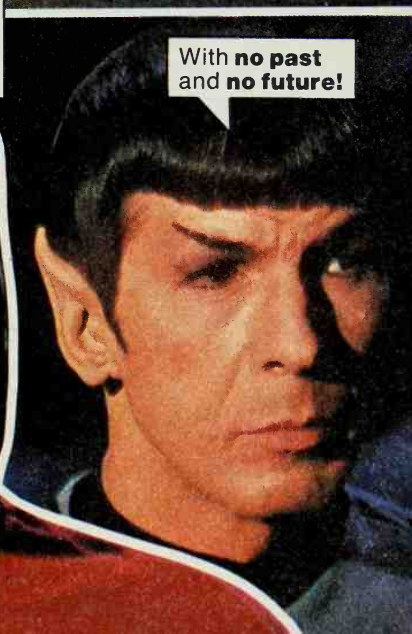
You mean that by  
jumping through the  
Gateway, McCoy  
has somehow  
**changed history?**



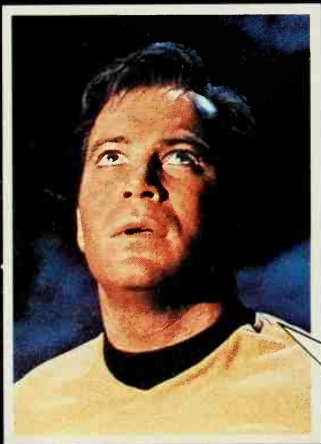
**Yes!** All the events that you knew, that led up to your births and the invention of your starship **never occurred.**



Then we're **stranded** here on this deserted planet **forever.**



With **no past** and **no future!**



Earth's not there  
any longer. At least  
the Earth we knew.  
We are **totally**  
**alone.**



## CAPTAIN'S LOG:

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### No Stardate

FOR US, TIME DOES NOT EXIST. MCCOY, BACK SOMEWHERE IN THE PAST, HAS AFFECTED A CHANGE IN THE COURSE OF TIME. ALL EARTH'S HISTORY HAS BEEN CHANGED. THERE IS NO STARSHIP "ENTERPRISE." WE HAVE ONLY ONE CHANCE - WE HAVE ASKED THE GUARDIAN TO SHOW US EARTH'S HISTORY AGAIN. SPOCK AND I WILL GO BACK INTO TIME OURSELVES AND ATTEMPT TO SET RIGHT WHATEVER IT WAS THAT MCCOY CHANGED. SPOCK'S TRICORDER WAS RECORDING THE GUARDIAN'S IMAGES AT THE TIME MCCOY ENTERED THE GATEWAY. IT WAS A PERIOD OF AMERICAN HISTORY - BACK IN THE 20TH CENTURY.

I believe I can approximate just when to jump . . . perhaps **within a month** of McCoy's arrival — **a week** if we are fortunate.



Just make sure we arrive **before** McCoy got there.

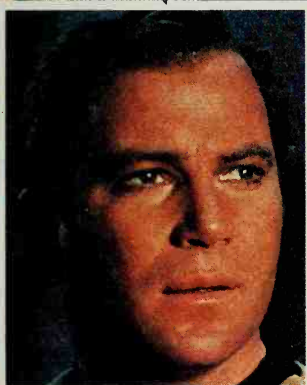
. . . It's **vital** we stop McCoy from **changing all history!**

I'll try, Captain.



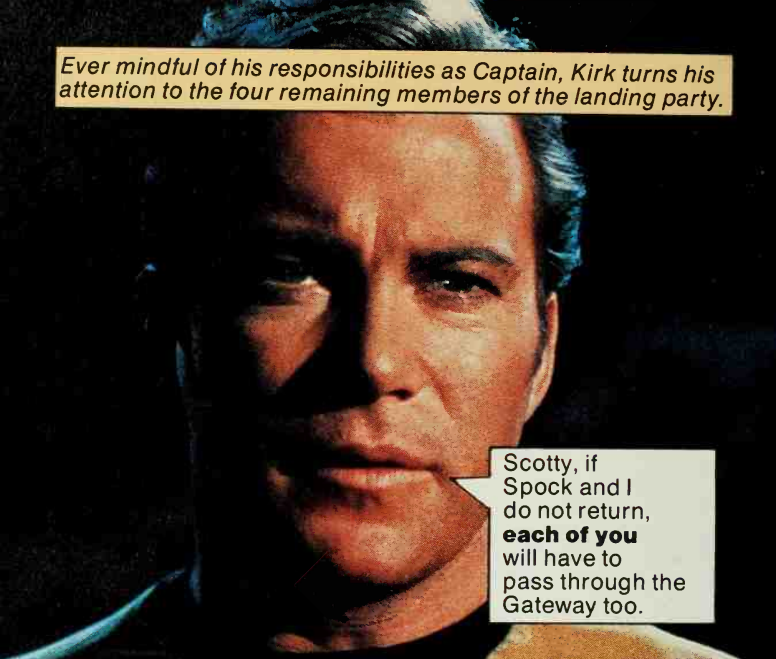
WINO!

Guardian —  
**If we are successful . . . ?**




OLD ABE  
LINCOLN  
CAME OUT OF  
THE WILDERNESS

**Then you  
will be returned.  
It will be  
as though none of  
you had gone.  
History will be  
restored.**



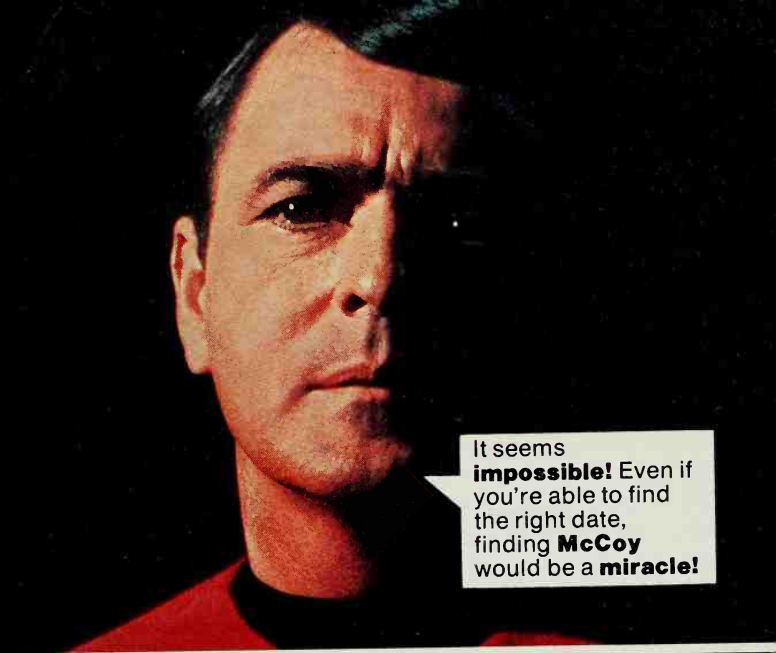
*Ever mindful of his responsibilities as Captain, Kirk turns his attention to the four remaining members of the landing party.*

Scotty, if Spock and I do not return, **each of you** will have to pass through the Gateway too.



Aye, Captain.

At least you'll be alive in some past world . . .  
**somewhere!**



It seems **impossible!** Even if you're able to find the right date, finding **McCoy** would be a **miracle!**



Captain,  
**I'm frightened!**



Unfortunately,  
Lt. Uhura, we  
have no alternative.

Seconds to go now,  
Captain. Stand by . . .  
**ready . . .**



And now . . .  
**JUMP!**

*In a **fraction of a second** Kirk and Spock find themselves in **another era**.*

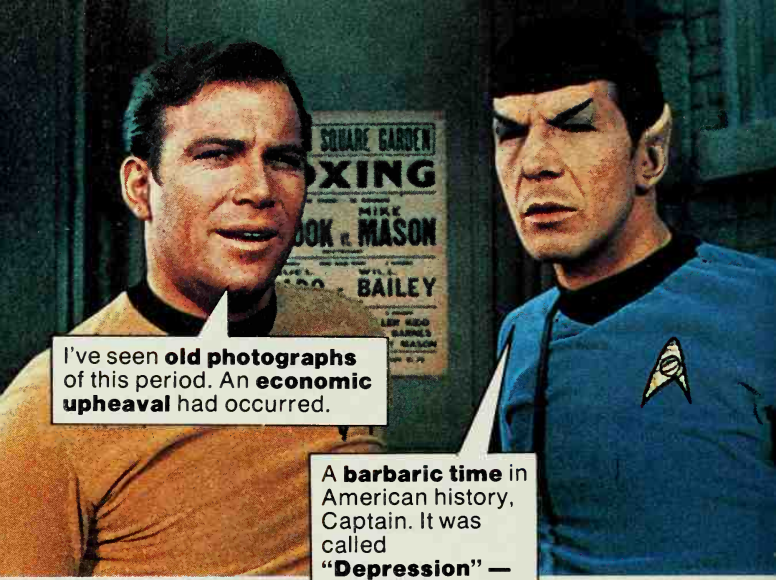
WALTON SQUARE GARDEN  
**BOXING**

WITH **MIKE**  
**McCOOK** & **MASON**

AND **PRADO** & **BAILEY**

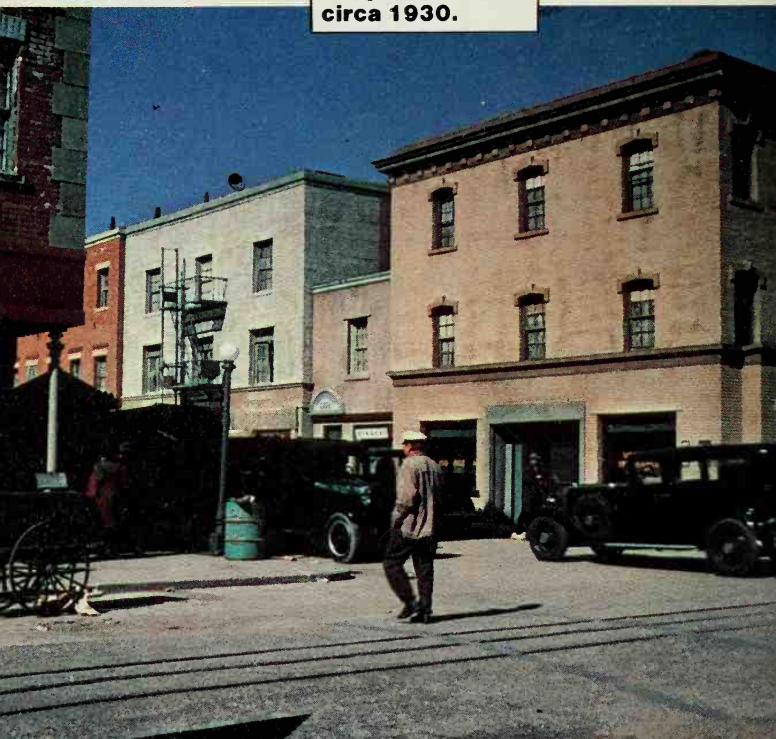
BOB LIVING      H. RIGBY KING  
FRANKY BARNET      GUY BARNES  
BOBBY SCOTT      JIMMY HARRISON

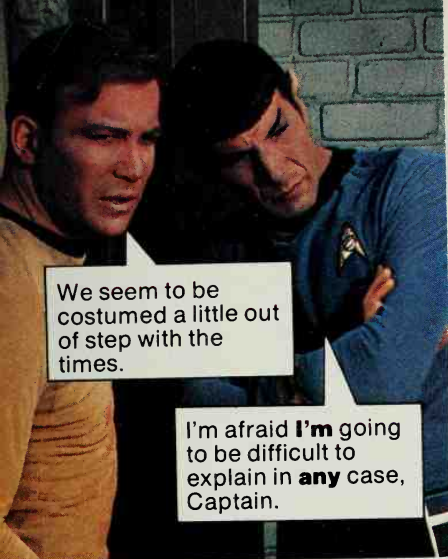




I've seen **old photographs** of this period. An **economic upheaval** had occurred.

A **barbaric time** in American history, Captain. It was called "**Depression**" — **circa 1930**.





We seem to be costumed a little out of step with the times.

I'm afraid **I'm** going to be difficult to explain in **any** case, Captain.



Come on. Let's get out of here.



It would be advisable to avoid attracting too much attention — perhaps we should seek shelter.

Wait . . . Look! Up there . . . **clothes.**

*Above them on a tenement fire escape, old clothes have been hung out to air.*

Are you considering **theft**, Captain?

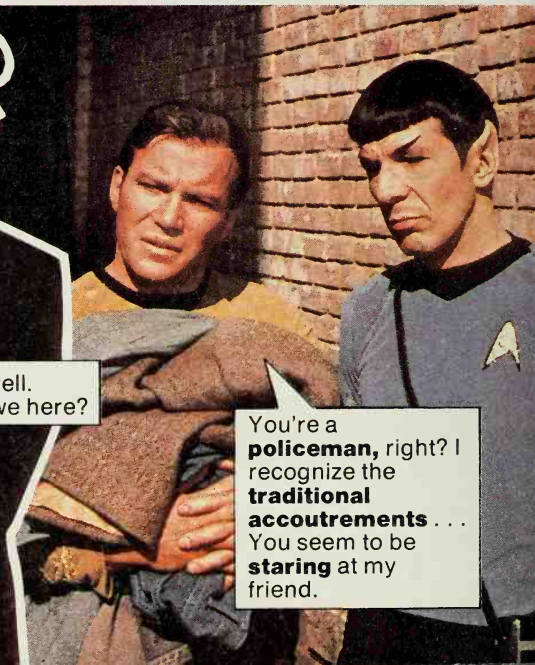
Well, we'll have to steal from the rich and give back to the poor **next** time. Right now we **need** a change of clothes.



*Not realizing that their actions are being observed by a policeman, Kirk climbs the fire escape, steals the needed clothing and rejoins Spock.*



Well, well, well.  
What have we here?

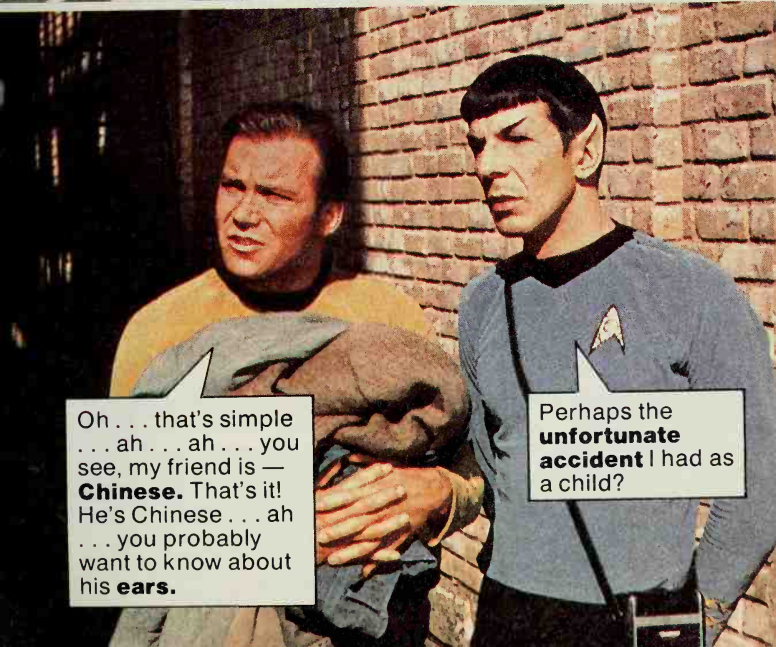


You're a **policeman**, right? I recognize the **traditional accoutrements** . . . You seem to be **staring** at my friend.





That I am. I think you have some explaining to do. **Especially** about your friend.



Oh . . . that's simple . . . ah . . . ah . . . you see, my friend is — **Chinese.** That's it! He's Chinese . . . ah . . . you probably want to know about his **ears.**

Perhaps the **unfortunate accident** I had as a child?



**Accident? . . .** Oh yes, **accident.** You see, officer, he . . . ah . . . ah . . . **caught his head** in a **mechanical rice picker . . .** uh . . . but fortunately, an **American missionary** living nearby was a skilled **plastic surgeon** and . . .

*The policeman, having taken all he's about to, orders them to drop the clothes and face the wall and begins to search them.*



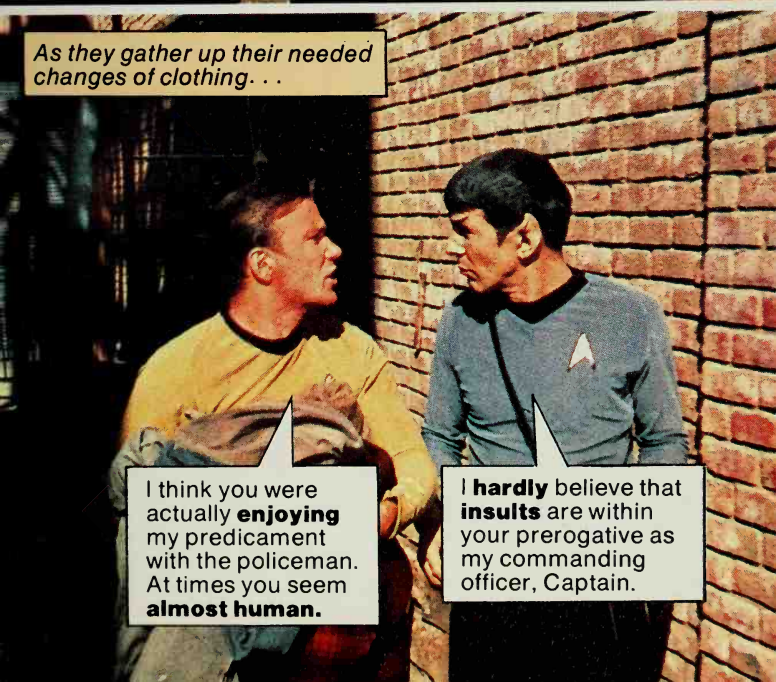
Oh, officer, how **careless** of your wife to let you go out with such a **rip** in your attractive uniform.

What are you **talking** about?



Oh, yes, **how untidy**. Here, let me help.

With a sign from Kirk, Spock waits till the policeman's head is turned and then applies a **Vulcan nerve pinch, paralyzing him!**



As they gather up their needed changes of clothing. . .

I think you were actually **enjoying** my predicament with the policeman. At times you seem **almost human**.

I **hardly** believe that **insults** are within your prerogative as my commanding officer, Captain.

*Spock and Kirk race up and down the unfamiliar streets, looking for some place to hide.*



Realizing that their actions are attracting **considerable attention** they dash down a flight of stairs and through an **open door** into a basement.

Once inside, Kirk and Spock quickly change into the 1930's clothing.

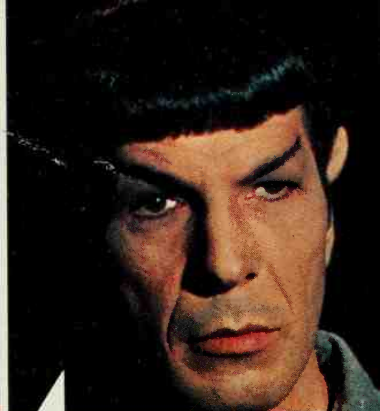


Spock — have you made any **conclusions** yet?

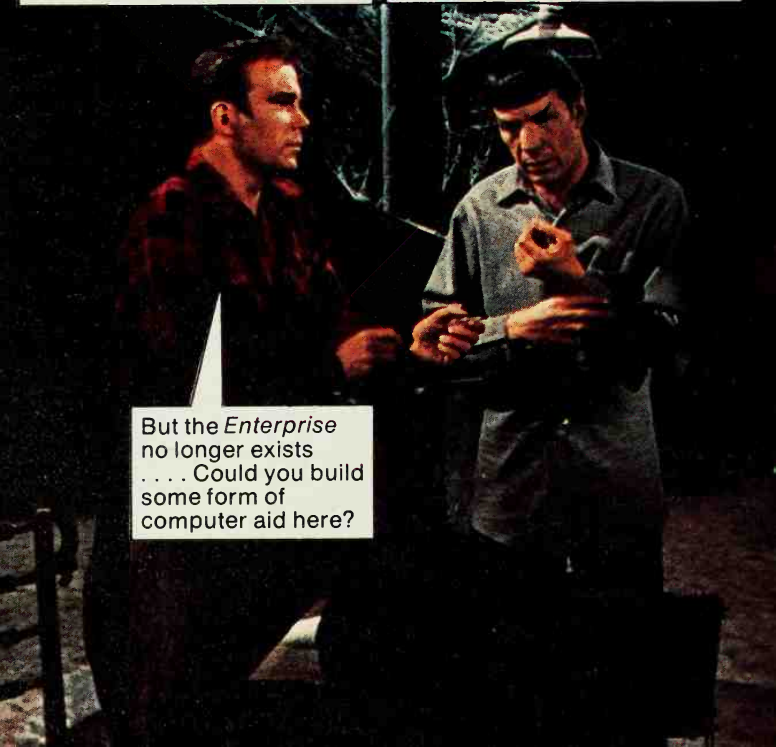
We should have at least a **week** before McCoy arrives. But time is **too fluid** for me to be more precise.



But arrives **where?** Honolulu? Boise? San Diego? We can only hope that the same currents that swept **us** to this time and place will bring **McCoy** here too.



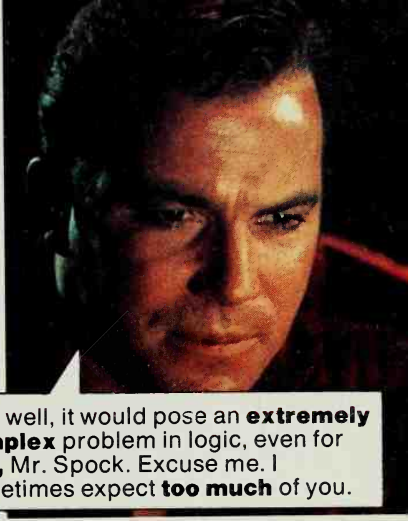
Locked in my Tricorder is the **exact place and moment** of Dr. McCoy's arrival. If only I could plug into the *Enterprise's* computer for just a few minutes . . . .



But the *Enterprise* no longer exists . . . . Could you build some form of computer aid here?



In this zinc-plated vacuum-tubed culture???



Yes, well, it would pose an **extremely complex** problem in logic, even for **you**, Mr. Spock. Excuse me. I sometimes expect **too much** of you.



Indeed!!!

*Suddenly there is a noise on the stairs.*



Quick, Spock — **cover your ears** with the cap.

The next moment, a beautiful young woman appears on the stairs. She has heard their voices and has come down to the basement to investigate.

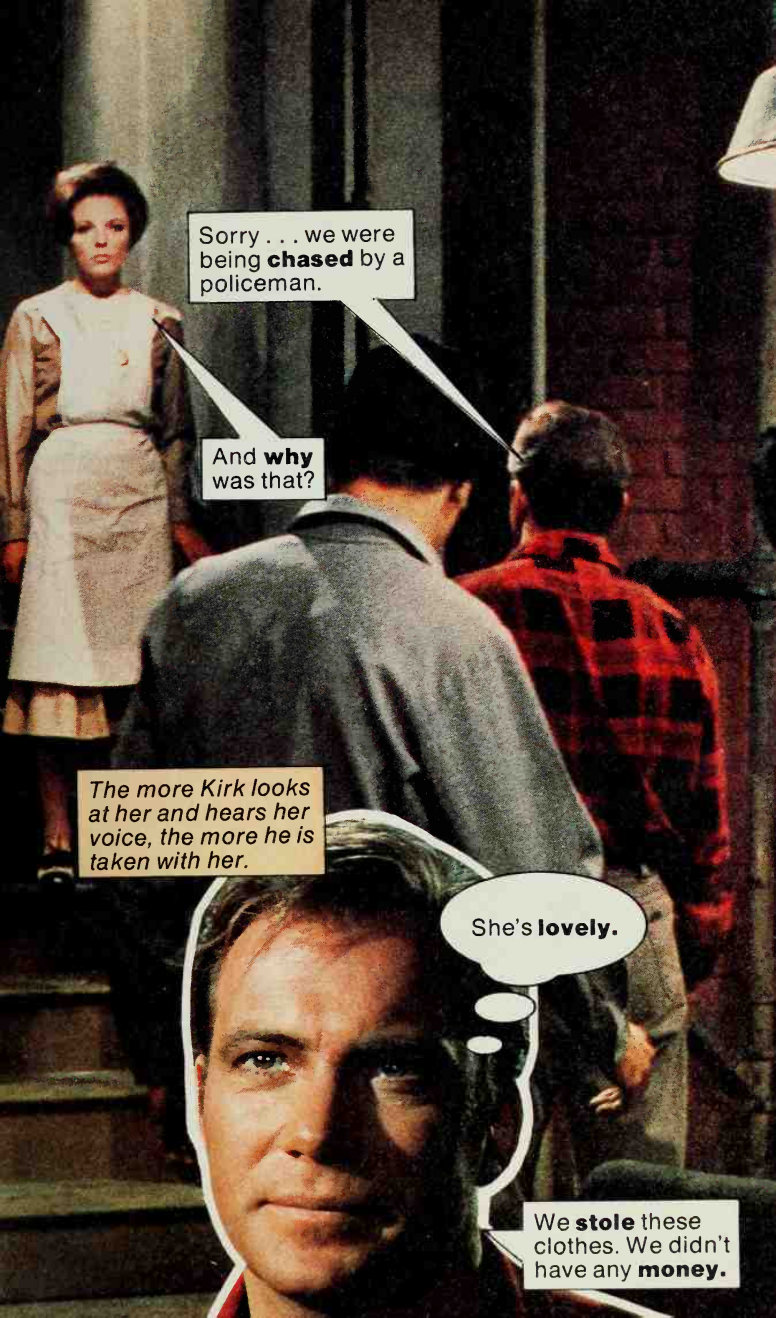
Who are you?  
What are you  
doing here?

Excuse us, Miss.  
We didn't  
**mean** to  
trespass, but its  
**cold** outside.

Instinctively feeling that these two men have **no intention** of harming her, Edith's manner **softens**.

A lie is a **very poor way** to say hello. It isn't **that** cold.





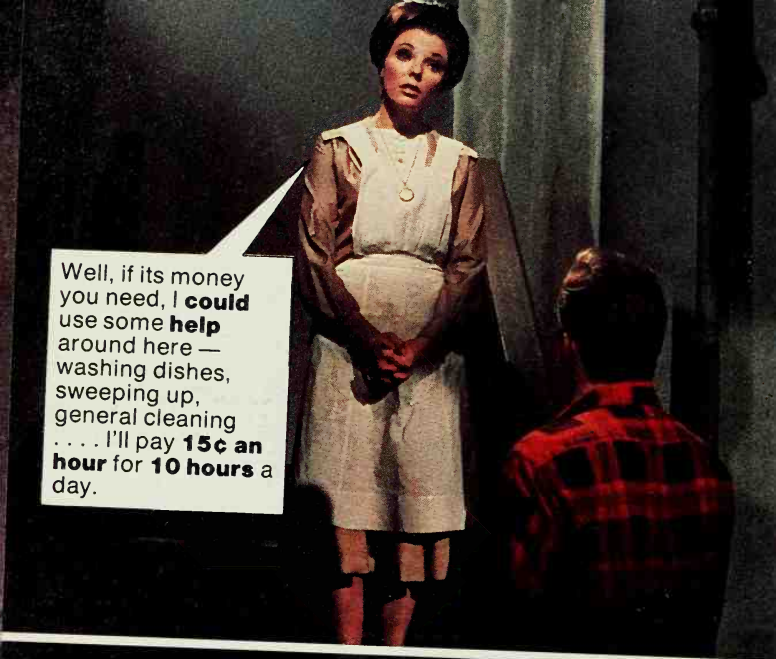
Sorry . . . we were being **chased** by a policeman.

And **why** was that?


*The more Kirk looks at her and hears her voice, the more he is taken with her.*

She's **lovely**.


We **stole** these clothes. We didn't have any **money**.




Well, if its money you need, I **could** use some **help** around here — washing dishes, sweeping up, general cleaning . . . . I'll pay **15¢ an hour** for **10 hours** a day.



An **excellent** rate of payment . . . . But may I ask exactly where **are** we?

A close-up photograph of Edith Keeler, a woman with dark hair styled in a bun, wearing a light-colored top and a necklace. She is looking slightly to the right with a neutral expression.

This is the 21st Street Mission and I run it. My name is Edith Keeler. What are yours?

A wider shot showing Edith Keeler on the left, wearing a light-colored dress with a dark top. She is talking to two men whose backs are to the camera. One man is wearing a red and black plaid shirt, and the other is wearing a grey jacket. They are in a basement with brick walls and pipes.

My name is Jim Kirk.

And mine is Spock.

Very well — you can start by cleaning up this basement.

After completing their chores, Spock and Kirk go upstairs to the mission's dining room where dinner is being served. Taking their bowls of hot soup and their slice of bread, they find two seats next to an extremely seedy looking man — **even by Depression standards!**

Not exactly a **sumptuous meal**, but at least it's **free**.

I wouldn't call it **free**. Pretty soon **Miss Goodie Twoshoes** will start her **preaching**.



*Just then . . .*

Good evening,  
gentlemen.





**Told ya!** It's the same thing **every meal**. You always gotta listen to her **babbling** about our **happy futures**. If she **really** wanted to help us guys . . .

**Shut up!** I want to **hear** her.



Why Captain, is it possible that you are "**interested**" in our employer?

Mr. Spock . . . I am only interested in what she has to **say** . . .




And now, as I am sure someone has said, "**It's time to pay for the soup.**" But let's get one thing **straight** first: **I'm no do-gooder.** If you're a **bum** — if you can't break off with the **booze** — then **get out.** As for the **rest** of you, I can't tell you how to find **happiness** when each day is a struggle just to **survive.** But the days **ahead** are worth waiting for. Things **are** going to get better.




What a  
**fascinating**  
woman!



Oh,  
brother!



One day soon, man is going to be able to harness incredible energy — maybe even the **atom**. Energy that could ultimately hurl man to other worlds in some sort of **spaceship**. And the men that reach out into space will be able to find ways to feed the hungry millions of the world.



They'll be able to find a way to give each man **hope** and a **common future**. And those are the days worth living for . . . .

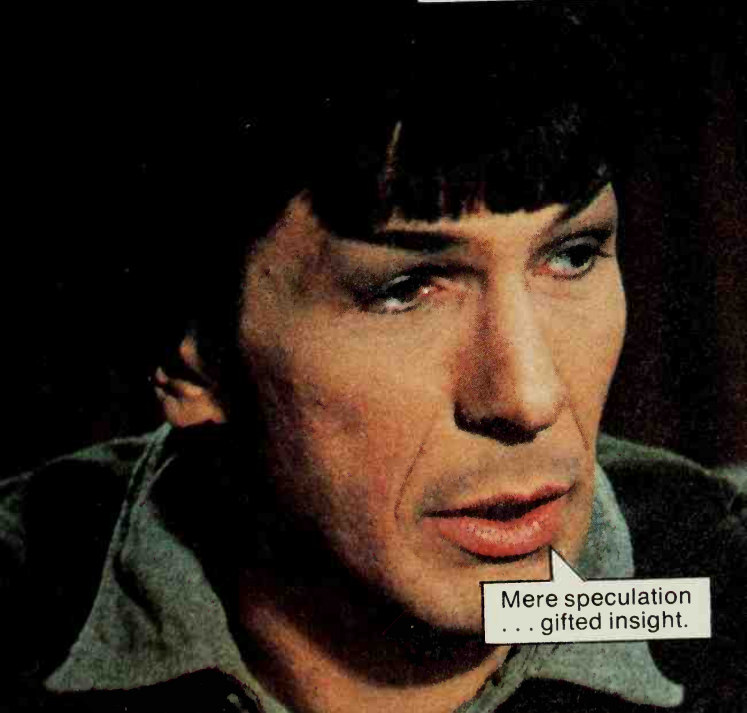





If there **is**  
a future.



Development of  
atomic power is  
**years** away . . .  
space flight-years  
after **that** . . .




Mere speculation  
. . . gifted insight.




In all my travels  
through the galaxy, I  
have **never met**  
such a woman.


I find her **most  
uncommon**, Mr.  
Spock.




After dinner, as the dining room is being cleared, Edith comes up to Kirk.




You are very good workmen. That basement looks like it's been **scrubbed and polished**.



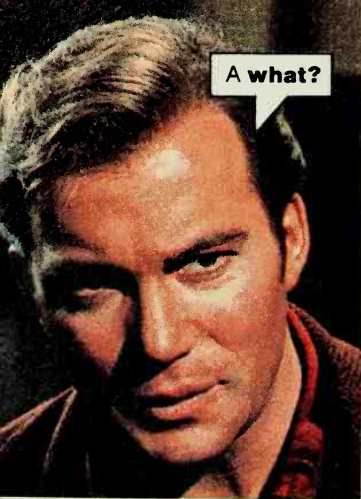
Then we can report back tomorrow for more work?



I'll see you here at 7 o'clock in the morning.



By the way, do you have a **"flop"** for tonight?



A what?



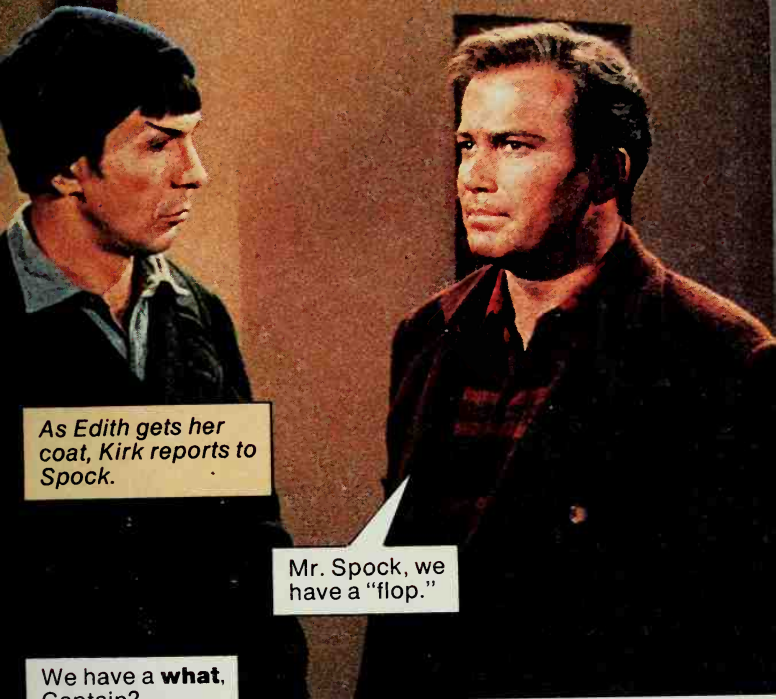
You really **are** new at this, aren't you? A "flop" is a place to sleep.



Oh . . . I guess we don't.

There's a place where I live for **\$2 a week**. If you like, I can take you there.

Thank you.



As Edith gets her coat, Kirk reports to Spock.

Mr. Spock, we have a "flop."

We have a **what**, Captain?



A "flop" . . . a place to sleep.

One **might** have said so in the **first** place.

Edith Keeler takes Kirk and Spock to a nearby rooming house where they rent their "flop" and settle in. But their problems are far from over. Their immediate and foremost concern is **MONEY**. Kirk must find some way to earn money — not only to pay for rent and food, but enough to buy the supplies Spock must have if he is to try to construct an **adapter** for the Tricorder. But these are **hard times**. Work — any kind of work — is **almost impossible** to come by. Men who once owned stores are reduced to selling their wares in make-shift shacks on the street. Men who once ran banks are now pulling pushcarts of vegetables. Fortunately, Kirk could not have found a better friend than Edith. Day after day, she **somehow** finds jobs for him and though they are not intellectually challenging, nevertheless they pay the bills. And while Kirk learns the correct way to **wash windows** and **shovel coal** . . .

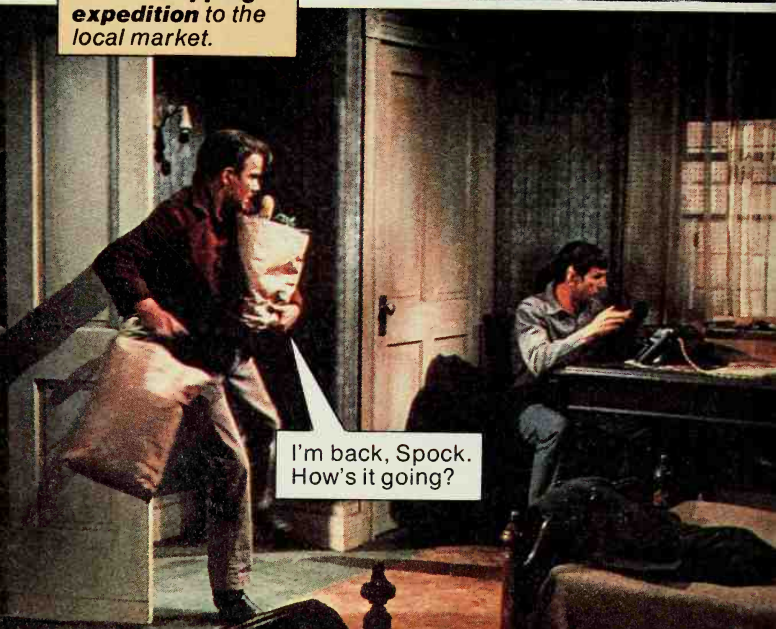






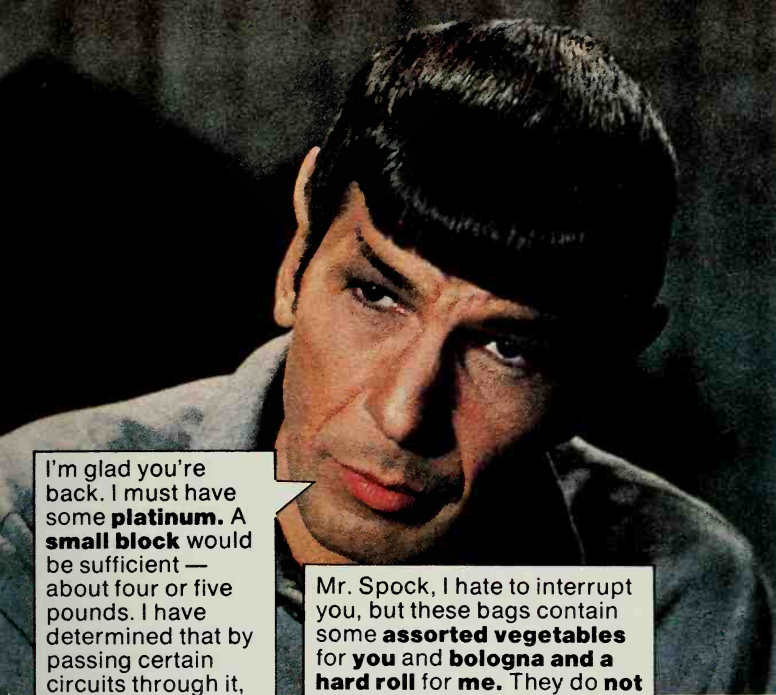
... Spock calls upon all of his **Vulcan powers** as he works **day and night** trying to construct the complex circuitry needed to change the Tricorder's data into actual pictures — the pictures that will pinpoint the **exact time and place** in which McCoy changed history. Then they'll at least have a chance of **stopping** him.

Early one afternoon Kirk returns to their room loaded down from a **shopping expedition** to the local market.




I'm back, Spock.  
How's it going?






I'm glad you're back. I must have some **platinum**. A **small block** would be sufficient — about four or five pounds. I have determined that by passing certain circuits through it, using it as a duodynamic field core, I will be able . . .

Mr. Spock, I hate to interrupt you, but these bags contain some **assorted vegetables** for **you** and **bologna** and a **hard roll** for **me**. They do **not** contain **platinum** or **silver** or **gold**. Nor are they **likely** to in the near future!



May I remind you that nine-tenths of our combined salaries have **already** gone to fill your need for tubes and other equipment?





Captain, you are asking me to work with tools which are **barely** ahead of **stone knives** and **bearskins!**

I **realize** it's not easy. But McCoy will be here in **a few days** . . . perhaps sooner. This equipment you are constructing might be our **only chance** of locating him. You **have** to make it work.

Without more sophisticated tools, it will be **three weeks** — possibly **a month** — before I can reach the first **mnemonic memory circuits.**

Before they can finish their "discussion", they are startled by a **sudden knock** on the door.



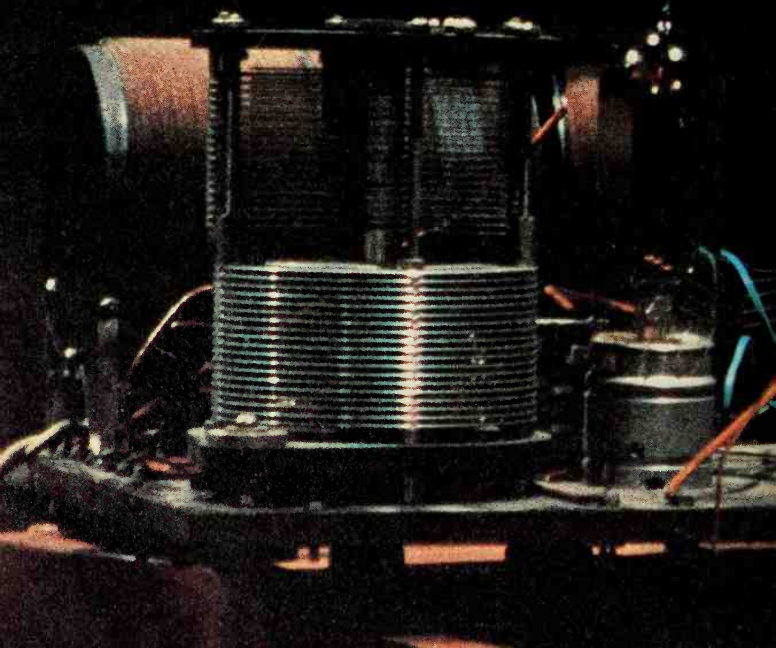
*Kirk opens the door slightly, trying to block Edith's view with his body.*



Even though Kirk's body obscures **most** of her vision, Edith is still able to catch sight of some of the **electrical equipment** in the room. Her eyes open wide. She has never seen such **strange and complicated** wiring and tubes and **can't imagine** what it is doing in their room.



**What** in the world is all that stuff? **What** are you two up to?

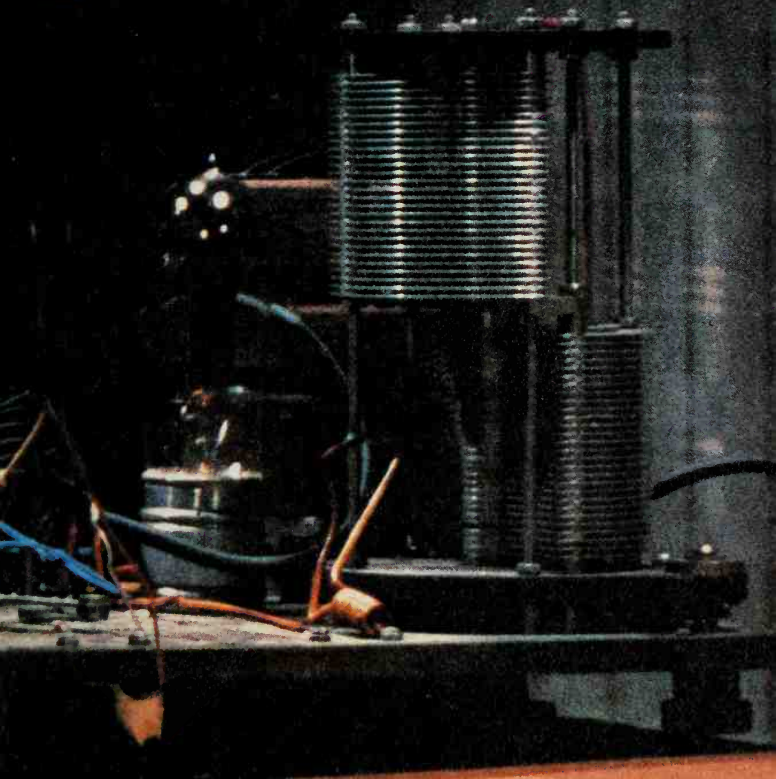


As Kirk scrambles for an answer —

I am endeavoring, Ma'am, to construct a **mnemonic memory circuit** using **stone knives** and **bearskins**.



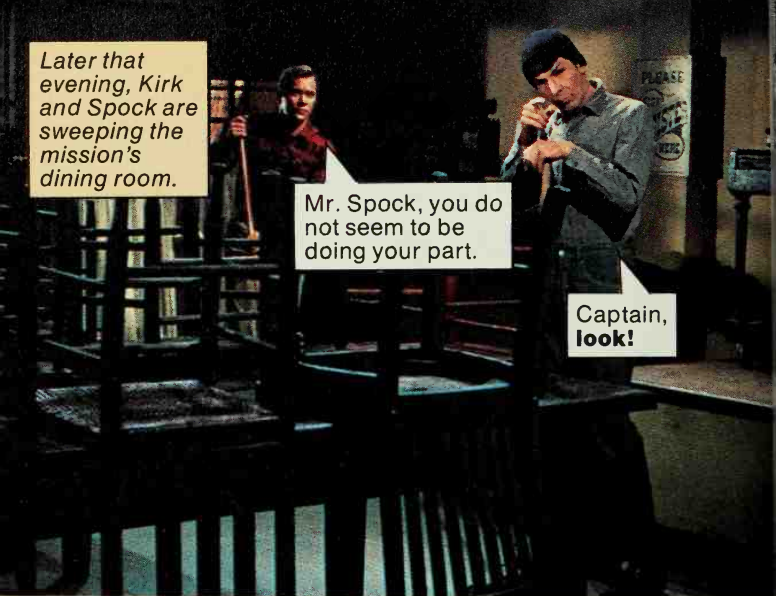
Sometimes truth **is** stranger than fiction!



Later that evening, Kirk and Spock are sweeping the mission's dining room.

Mr. Spock, you do not seem to be doing your part.

Captain, look!



In the corner of the room, an old man sits **fixing watches**.





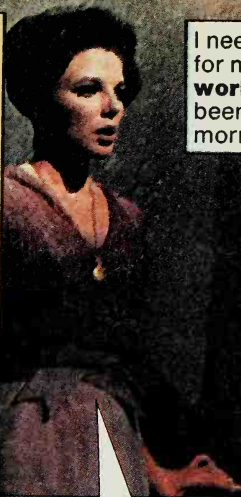
Captain, those tools are **exactly** what I need!

Mr. Spock — are you considering **theft**?


Let's just call it a **loan**.

*Later that night, Spock sneaks into the dining room and **breaks into the box** where the tools are kept. Then he joins Kirk in the basement of the mission.*






*While locking up the mission that night, Edith discovers the opened tool box and immediately goes down to the basement where Spock and Kirk are repairing the furnace.*



I needed the tools for my . . . ah . . . **work**. They'd have been returned in the morning.


You men never cease to **amaze** me with your "**varied talents**." That tool box had a **combination lock** and one of you opened it like a **real pro**. What is going on here?

I'm sorry. I see **no reason** why I should believe you.



Miss Keeler, if Mr. Spock says that he needs the tools and that they'd be returned in the morning, you can **bet your reputation** on it.

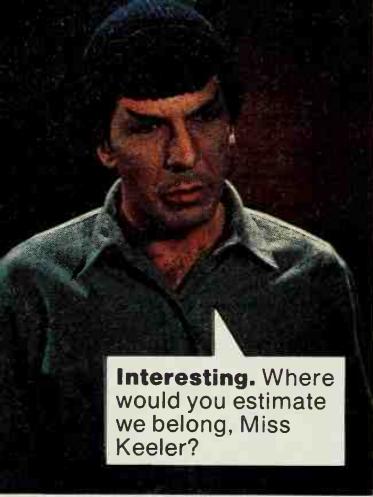




Well, I will **overlook** what I've seen, **on one condition** — Will you walk me home? I **do** have some **questions** I'd like to ask about you two gentlemen.

And don't give me that, "**What, little old us?**" look. You know, as well as I do, how **out of place** you two are here.





**Interesting.** Where would you estimate we belong, Miss Keeler?



You, Spock, at Jim Kirk's side . . . it's as if you have always been there and **always will.**



And you, Mr. Kirk, well, you belong in **another place** — I don't know where or how . . . But I will figure it out — eventually.

As Kirk walks  
Edith home . . .

Why does Spock  
call you Captain?  
Were you in the **war**  
together?

Let's just say we  
**served** together.

And you don't want  
to talk about it?  
Have you done  
something **wrong**?  
Don't be afraid. Let  
me help . . .

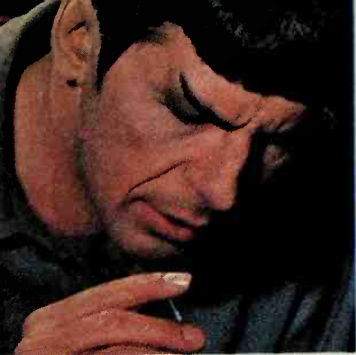
**"Let me help."** A  
hundred years from  
now a famous writer  
will use **those very**  
**words** and  
recommend them  
even over **"I love**  
**you."**

**Centuries** from  
now? Who will he  
**be**? Where will he  
**come** from?



You may find this **hard to believe**, but he'll be from that planet circling that **far left star** in Orion's belt . . . see?

You're **right**, I find that **hard** to believe.

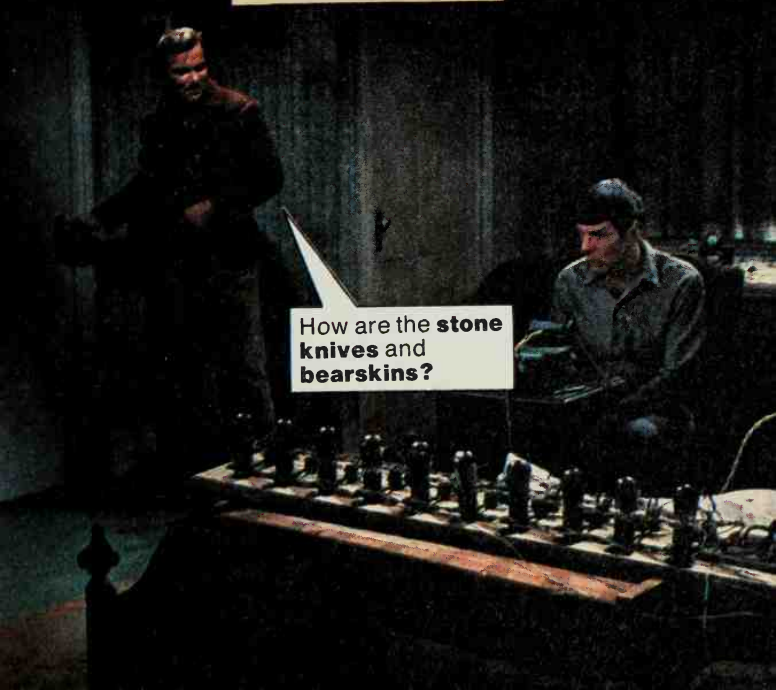


The following day, Spock **finally** manages to finish the complex equipment needed to turn the Tricorder's recordings into **actual pictures** . . .




And Edith Keeler appears on the screen in her **obituary**.

A few minutes later, Kirk returns from a job.



How are the **stone knives** and **bearskins**?



I think I have found our **focal point** in time. But I'm afraid I'm **overloading** the circuits. The picture keeps **fading away**.


It **does** smell like something's **burning**.

I'm getting a picture again. But I'm afraid you may find the news a bit **distressing**.

Let's see what you have.

But, as the static clears, a **different newspaper article** is seen on the screen.

What's distressing about that? It's **fantastic!** Franklin Delano Roosevelt confers . . .

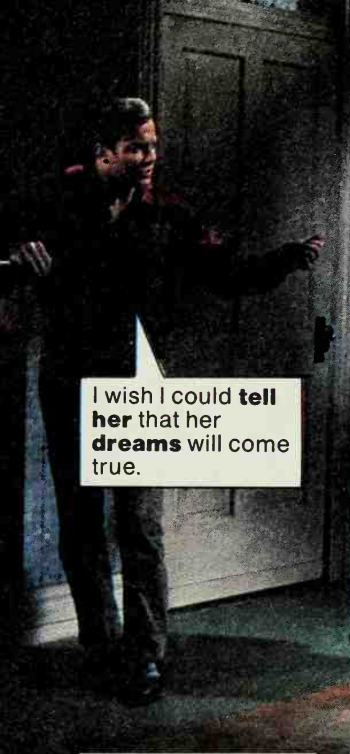


Just then the overloaded circuits **explode!**

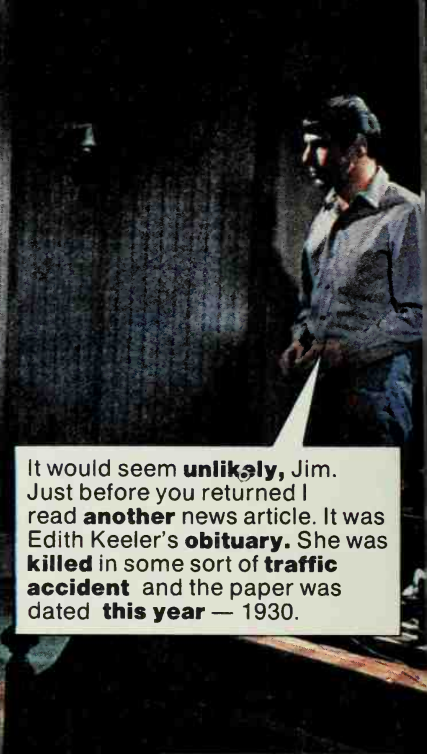
**Spock! The circuitry! It's burning up!**

After the small fire is put out, Spock begins to try to repair the burnt-out equipment as Kirk mulls over what he has seen.

We actually **know** her **future**. Within six years she will become **so important** that even the **President** will seek her out.



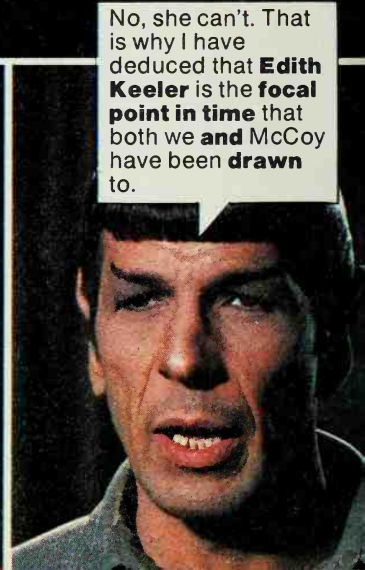
I wish I could **tell her** that her **dreams** will come true.



It would seem **unlikely**, Jim. Just before you returned I read **another** news article. It was Edith Keeler's **obituary**. She was **killed** in some sort of **traffic accident** and the paper was dated **this year** — 1930.

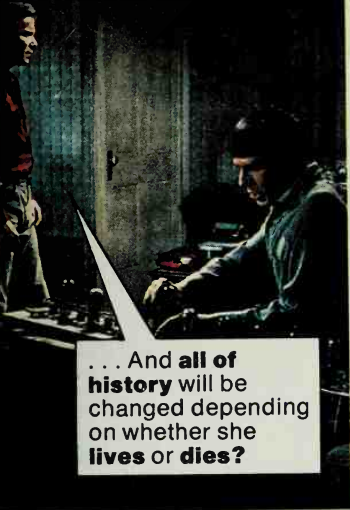


You must be **mistaken**. They **both** can't be true. She can't have **two** possible futures.

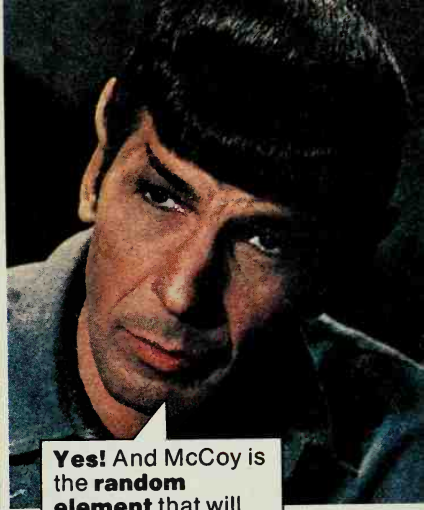


No, she can't. That is why I have deduced that **Edith Keeler** is the **focal point in time** that both we **and** McCoy have been **drawn** to.





... And **all of history** will be changed depending on whether she **lives** or **dies**?



**Yes!** And McCoy is the **random element** that will affect **all history** — as **we** know it.



But in **his** condition, what does he do? ... **kill her**?

Or does he **prevent** her from being killed?



Captain, when I repair this damage, what if we find out that in order to restore history . . .  
**Edith Keeler must die?**


**I don't know.**  
Spock . . .  
I don't know.



*As the days pass, Spock works **constantly** on repairing the circuitry, while Kirk spends his free time with Edith — falling **deeper and deeper** in love. One evening, as Kirk walks Edith home. . .*

**I'll never forget** that first night I heard you talking in the mission.

I saw you **smirking** at me. Why? What's so **funny** about men reaching for the moon?



No, it's not funny . . .  
I just can't figure out  
how you **know**  
about all that.

I don't know, I just  
**feel** it. And some  
day all the money  
now spent on **war**  
and **death** . . .

. . . will be spent on **life**.

You see the **same**  
**things** I do! We  
speak the **same**  
**language**.

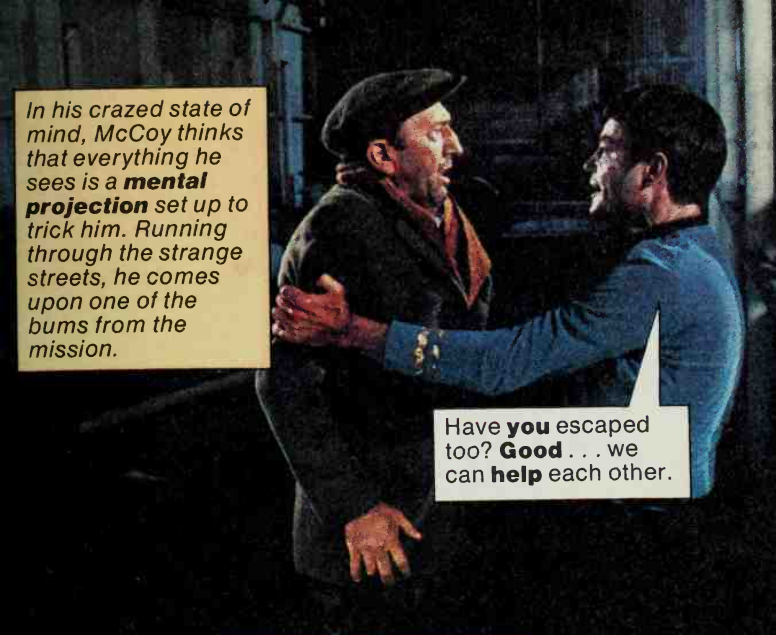
The  
**very**  
same.

Nearby, the **currents of time** have finally swept Dr. McCoy to 1930. But **where** he is — or **how** he got there — McCoy has **no idea**.

The **cordrazine** still rules his mind. He remains **convinced** that his former friends are trying to **kill** him.

**Assassins!!!**  
You'll never  
get me!

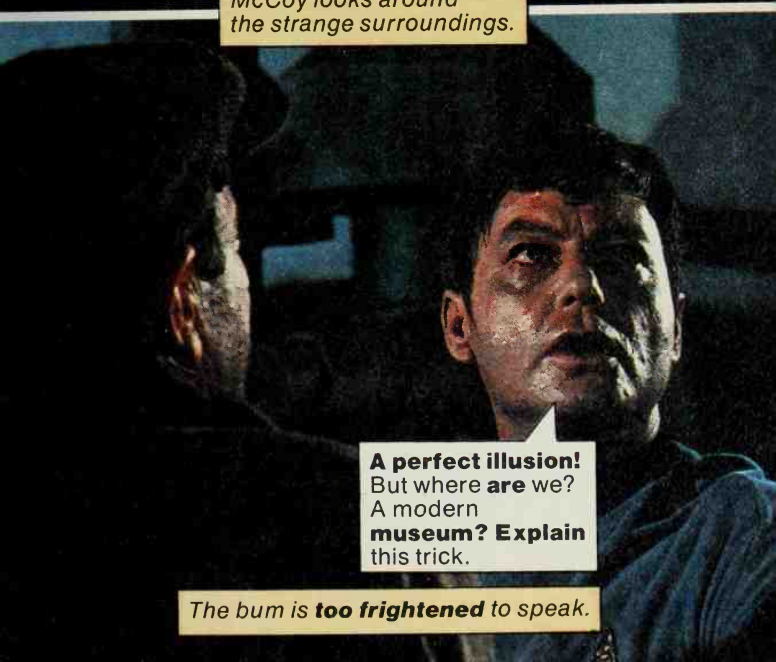




In his crazed state of mind, McCoy thinks that everything he sees is a **mental projection** set up to trick him. Running through the strange streets, he comes upon one of the bums from the mission.


Have **you** escaped too? **Good** . . . we can **help** each other.

McCoy looks around the strange surroundings.




**A perfect illusion!** But where **are** we? A modern **museum**? **Explain** this trick.

The bum is **too frightened** to speak.




And what are **you**?  
A **Bi-ped**? Of  
**course!** Small,  
good cranial  
development . . .  
probably **human**  
ancestry.



Look, fella, you take a sip too  
much of that old **wood-alky**  
and you can start imagining  
**anything**.

*McCoy passes  
out. The bum  
begins to look  
through his  
pockets,  
hoping to find  
something  
to hock.*



May as well see  
what this drunk has.  
. . . . Hey, what's **this**?


But where **am** I? . . .  
Earth? They're **still**  
after me. I have to  
keep **moving** . . .  
But . . . ah . . . I feel  
so **weak** . . .



*Finding McCoy's phaser, the bum begins to toy with the controls, unaware of its powers!*



*Accidentally, the bum sets the phaser on "**kill**" and in an instant he **vanishes forever** in a **blinding flash of light**.*



Meanwhile, Kirk has returned to their room after his date with Edith.

Mr. Spock — how much longer before you'll have that working again?

I'll need at least two more days — with luck, one — before I **dare** make another attempt.

But Spock — for all we know, McCoy could have been here for a week **already**. Whatever he is going to do could happen tomorrow, or even **tonight**.

Captain, the last information we were able to get was achieved at the expense of over **30 hours of work** in burnt-out circuits.

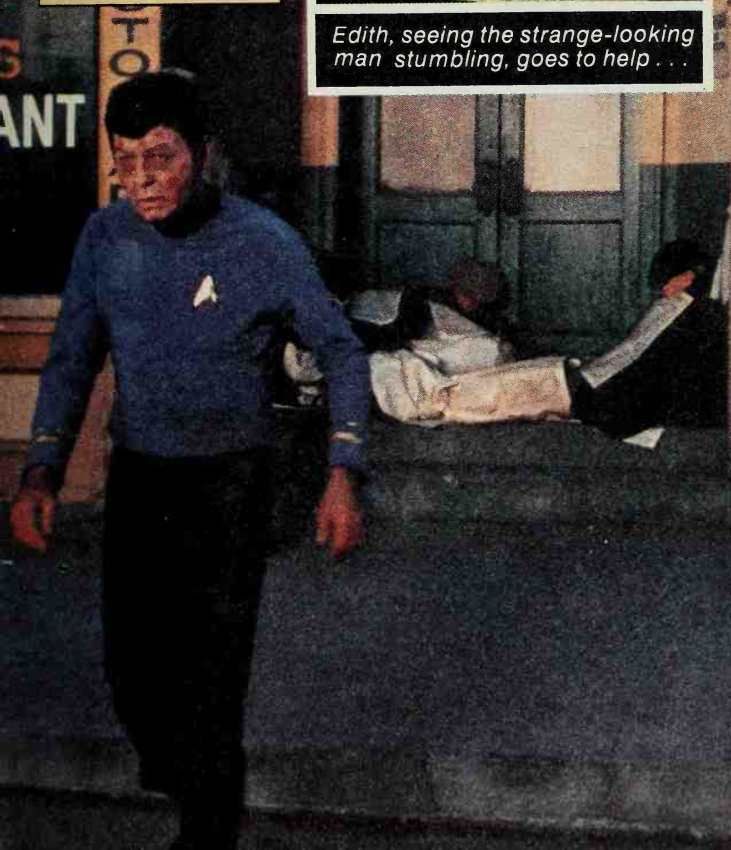
But I **have to know** whether Edith **lives** or **dies**.




*After coming to, McCoy has spent the night wandering the streets — constantly worried about his safety. Early the next morning, though, his fears begin to gently give way to exhaustion and hunger, when he sees the 21st Street Mission.*




*Edith, seeing the strange-looking man stumbling, goes to help . . .*





Sir, you look **terrible**.  
Please sit down.

No, I've got to **keep moving** . . . They'll **find me**.



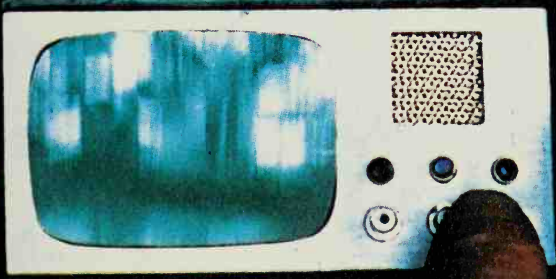
I have a cot in the  
back room. You can  
rest there. No one  
will hurt you.

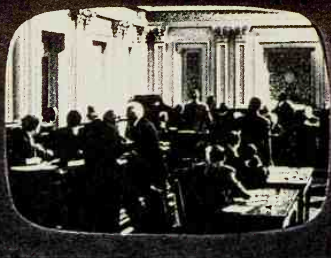
**Thank you, Miss.**  
I am so **tired**.

Later that day, Spock finally completes the repair work on the circuits.

One more adjustment and we should be able to see how history was **after** McCoy changed it.

I'm getting a picture now!



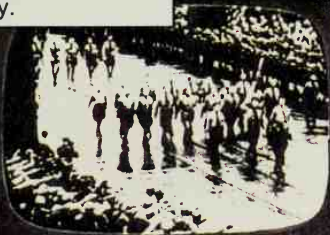


In the late 1930's a growing **pacifist movement**, led by your **Edith Keeler**, used its influence to **delay** the United States entry into **World War II**.


As a result, Germany had the time it needed to complete its experiments and develop the **A-Bomb**.

**Germany?** You mean Hitler **won** the Second World War?

**Yes,** because the peace movement **delayed** the U.S.'s entry.




**SIEG HEIL!  
SIEG HEIL!**



Then she was **right** . . .  
**Peace** was the way.

Yes, she was right.  
But at the **wrong**  
**time**. With the A-  
Bomb and the V-2  
rockets to carry  
them, Germany was  
able to **capture the**  
**world!**

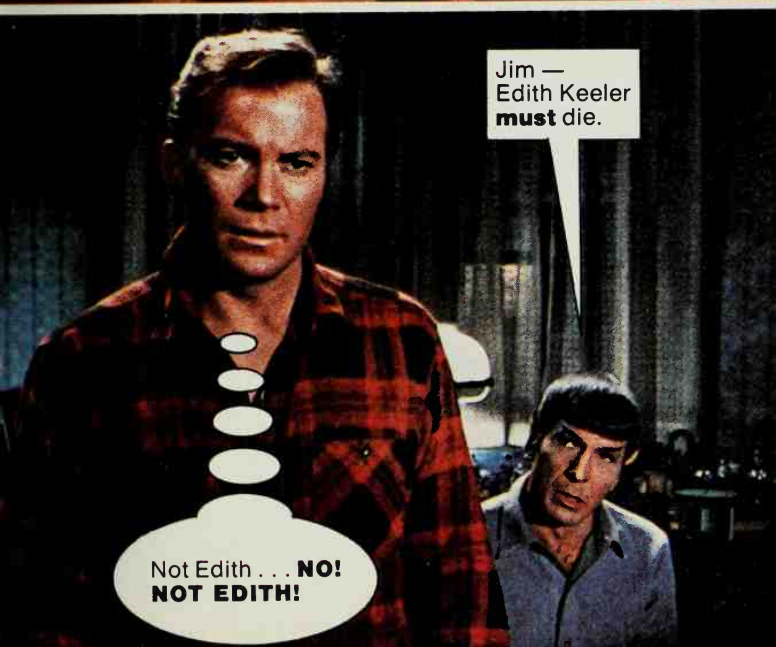


And **all this**  
because McCoy  
**somehow** kept  
Edith from dying as  
she was **meant** to.

That is why we  
**have** to find  
McCoy and  
**stop** him.

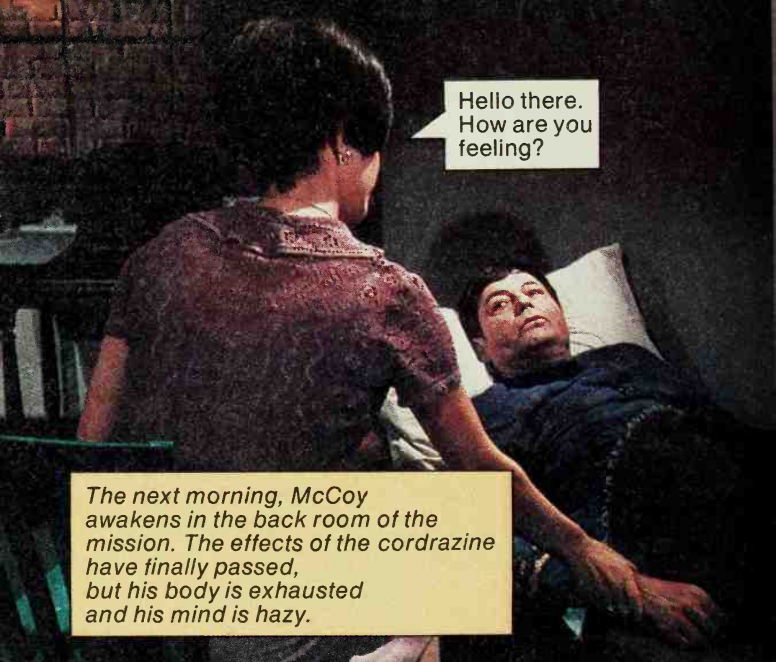


But Spock, **you don't understand. I'm in love with Edith Keeler!**




Jim —  
Edith Keeler **must** die.

Not Edith . . . **NO!**  
**NOT EDITH!**



Hello there.  
How are you  
feeling?

*The next morning, McCoy awakens in the back room of the mission. The effects of the cordrazine have finally passed, but his body is exhausted and his mind is hazy.*



The most **common** question to ask would be "**Where am I?**" . . . I don't think I'll ask it.





Why?

Because the answer would either prove I'm **unconscious** or **demented**. This place looks like **old Earth**. . . around 1920 or 25.

Would you care to try for 1930? You know, its funny. I have a friend who talks about Earth the same way **you** do. Would you like to meet him?

Miss, I'm a surgeon, **not** a psychiatrist. I am Leonard McCoy, Senior Medical Officer aboard the *U.S.S. Enterprise*.





I don't mean to **disbelieve** you, but that's **hardly** a navy uniform.



Quite all right, m'dear. It's quite all right. Because I don't believe in **you** either.



You better get some more rest now. I'll be back later.

Later that day, Edith meets Kirk in the hallway of their rooming house.

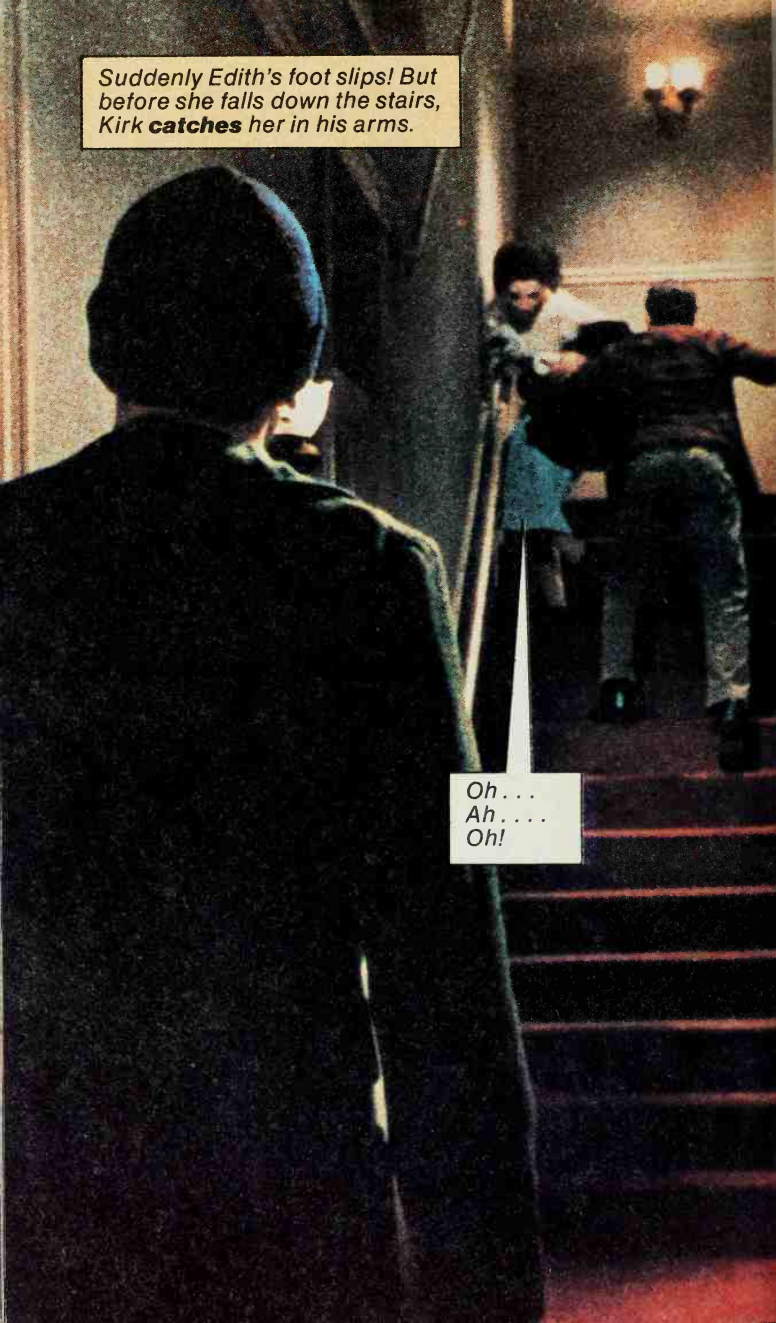
Are you following me, Sir?

With **ulterior motives**. Are you pleased?

Of course I am.

At the same moment, Spock comes out of his room.

With so little time left, it is **imperative** that the captain's mind not be clouded by **emotions**.

A dramatic scene from a film. In the foreground, a man in a dark suit is seen from behind, looking towards a staircase. On the stairs, a woman in a light blue dress is slipping, and a man in a dark jacket is reaching out to catch her. The scene is lit with warm, low-key lighting, creating a tense atmosphere. A wall sconce is visible in the background.

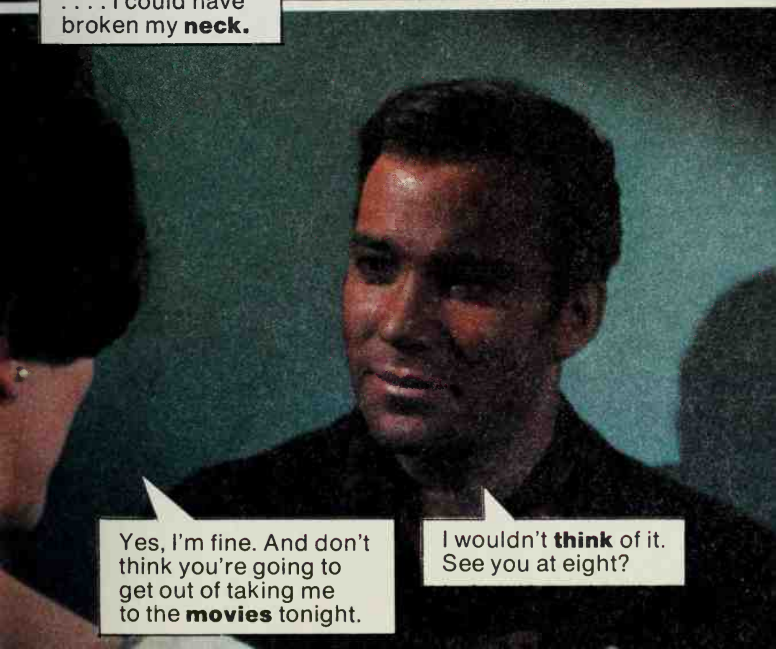
Suddenly Edith's foot slips! But before she falls down the stairs, Kirk **catches** her in his arms.

Oh...  
Ah....  
Oh!



**How stupid!** I've been up and down these stairs a **thousand** times . . . I could have broken my **neck**.

Are you **alright?**



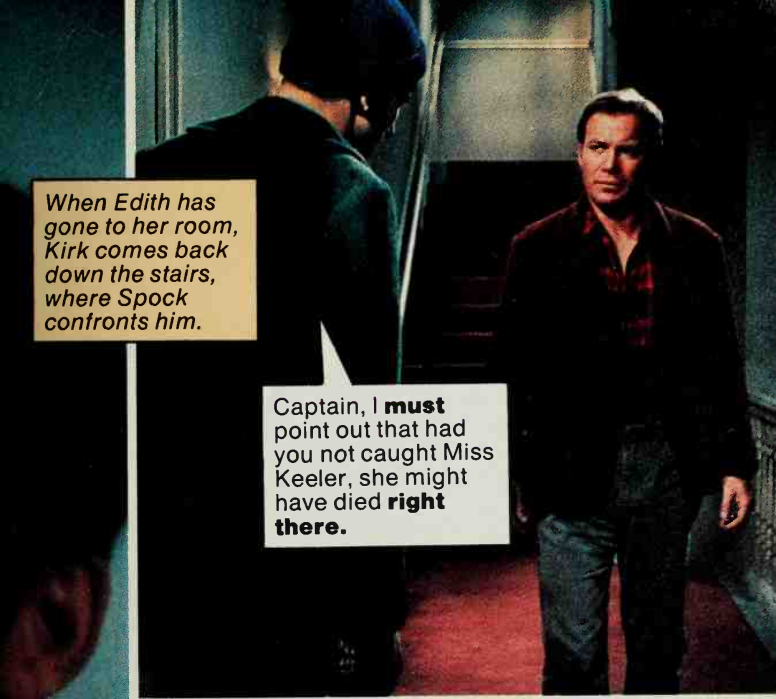
Yes, I'm fine. And don't think you're going to get out of taking me to the **movies** tonight.

I wouldn't **think** of it. See you at eight?




Fine. Pick me up at  
the mission. Oh . . .  
and thanks for  
**saving my life.**





*When Edith has gone to her room, Kirk comes back down the stairs, where Spock confronts him.*

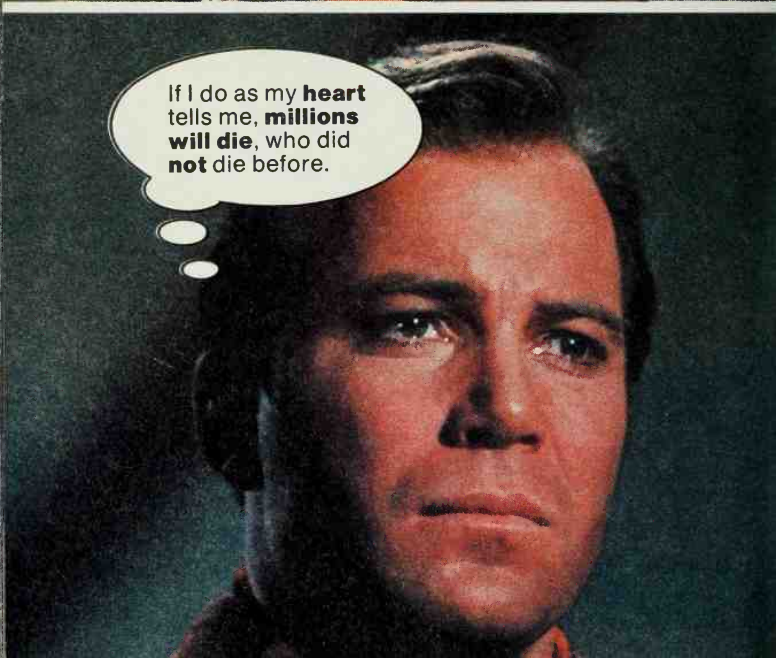
Captain, I **must** point out that had you not caught Miss Keeler, she might have died **right there.**



It's not **time** yet — McCoy isn't here.



We aren't **that** sure of our facts. Who can say when the **exact** time is?



If I do as my **heart** tells me, **millions** will die, who did **not** die before.



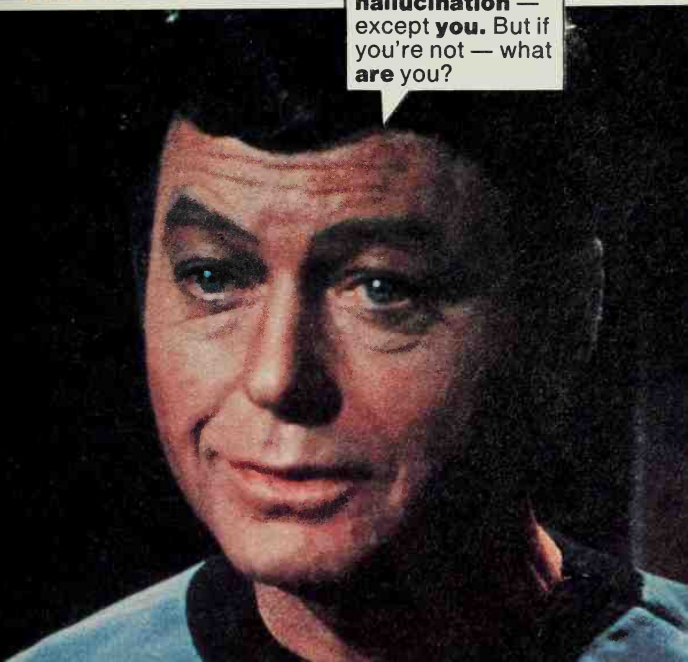
Before going out on her date that night, Edith checks in on Dr. McCoy.



Well, you look **just fine**, doctor.

And so do **you**.

I've **convinced** myself that everything is a **cordrazine hallucination** — except **you**. But if you're not — what **are** you?





A **friend**. When you showed up here, you looked like you could **use** one.

Allow me to show my gratitude. Perhaps I could do something around here to thank you.

We can talk about that later. I have to go now. My young man is taking me to a **Clark Gable** movie.





A **what** movie?



A Clark Gable movie. Don't you know who **he** is?



I'm afraid I don't!

That's **very** strange . . . better get some more rest now.

*A few minutes later, Kirk and Edith leave the mission on their date.*

If we hurry, we can catch the Clark Gable movie at the Orpheum.

A **what** movie?

You know, that's very strange. **Dr. McCoy** said the same thing when I . . .






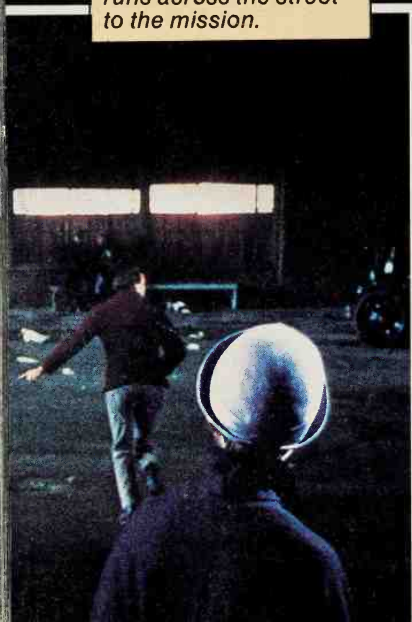
McCoy?  
**LEONARD**  
McC**COY**? You  
talked to Leonard  
McCoy?




Why, yes! He came into the mission and looked so **terrible**, I've had him **resting** in the back room.

A close-up photograph showing James T. Kirk on the right, looking towards Spock on the left. Kirk has a concerned expression with his mouth open as if speaking. Spock is wearing his characteristic blue-tinted helmet.

He's in the mission?  
**Spock! Hey, Spock!**

A wide-angle photograph of a dark street at night. In the foreground, the back of Spock's head and shoulders are visible as he looks towards the distance. In the middle ground, James T. Kirk is running away from the camera, towards a building with lit windows in the background.

*Directing her to stay right where she is, Kirk runs across the street to the mission.*

A close-up profile of Spock's head. He is wearing his blue-tinted helmet, which has three white oval-shaped thought bubbles on the side. A small blue flower is tucked into his hair on the right side of his head.

I don't understand this. What on earth is going on?

*Spock dashes to meet Kirk.*

What it is, Jim?

It's McCoy! He's **here . . . now!** In the . . .

*At the same moment, having heard Kirk's voice, McCoy emerges.*

**Jim! Spock!**

**Bones! Are you all right?**


Stay here? . . . **why?** I've **got** to find out what's going on over there.



It's about time  
**someone** gave  
me some  
**explanations.**

*Unaware of an approaching **speeding truck**, Edith crosses the street.*





Kirk's **instant reflex** is to pull her to safety.

**NO, JIM . . .  
DON'T!!!**

Seeing McCoy also moving to help Edith, Kirk understands that this is the **exact moment** in which all history will be changed, and he realizes what he must do. Spinning around, he **desperately** grabs hold of McCoy!




Out of my way, Jim!  
**LOOK OUT, EDITH!  
LOOK OUT!!!**



*But history takes its toll. Edith is **brutally struck down** by the speeding truck!*





McCoy stares **unbelievably** at Edith's twisted, broken body. But Kirk cannot **bear** to look.

You **deliberately** stopped me . . . **why???**



It's Edith Keeler.

Well, she's a **goner** . . . too bad.

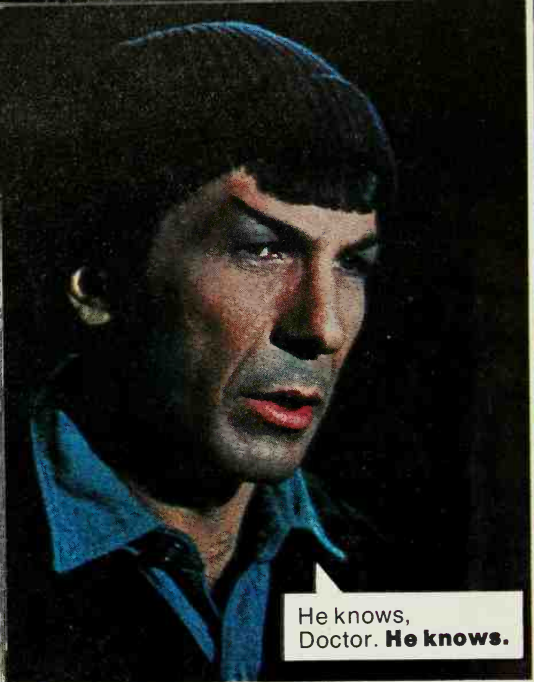
**Jeez** . . . she was a **swell** dame.



Forgive me, Edith.  
**Forgive me!**



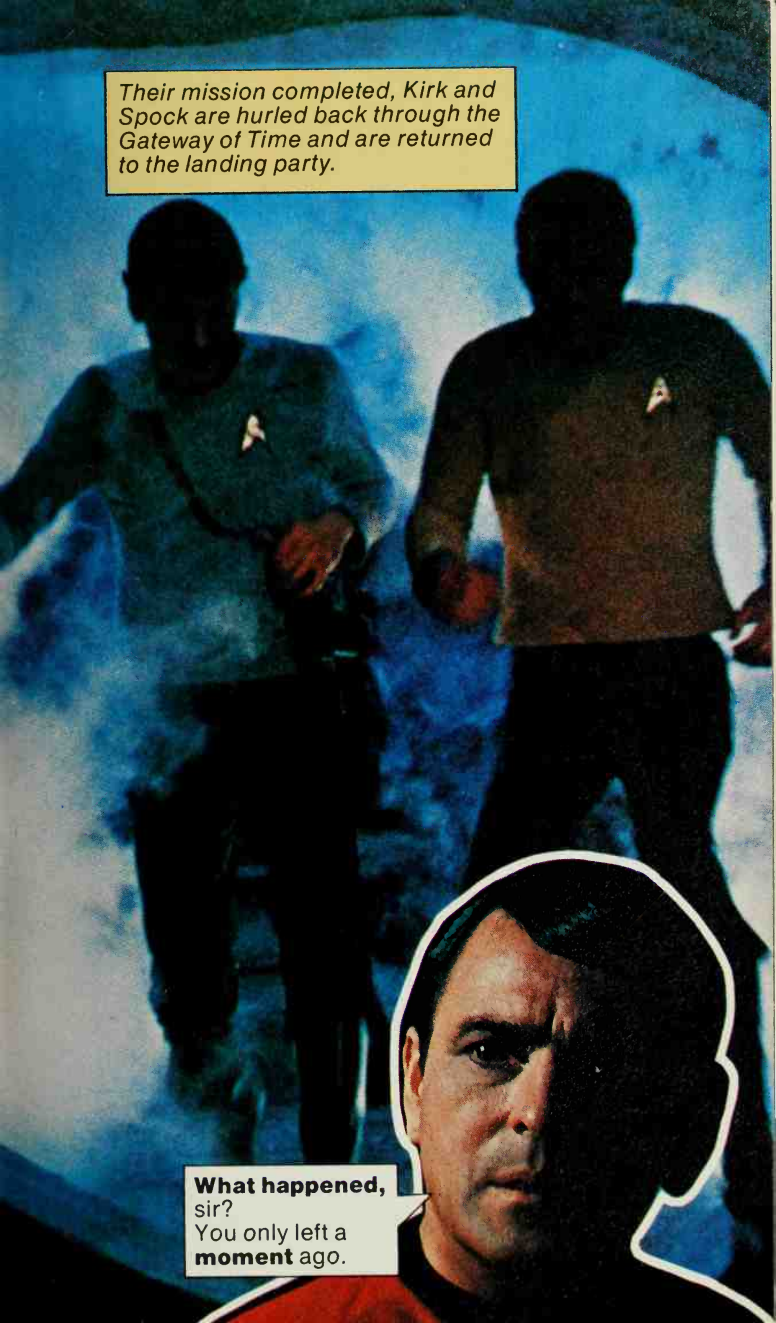
Do you **know** what  
you just **did**? I  
**could have saved**  
**her!**



He knows,  
Doctor. **He knows.**



*Their mission completed, Kirk and Spock are hurled back through the Gateway of Time and are returned to the landing party.*



**What happened, sir?**  
You only left a **moment** ago.

Just then McCoy arrives.



Time has resumed its shape.  
**All is as before.**  
**Many** such journeys are possible.  
Let me be your Gateway.



We were successful.



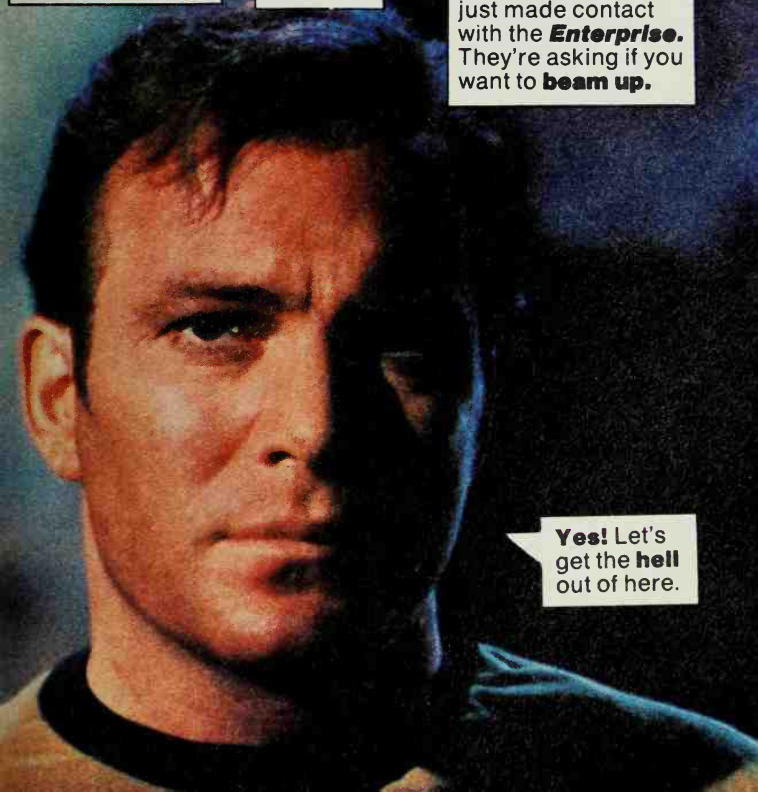


Yes, successful, but at what **cost**.

I owe Jim my **life**.

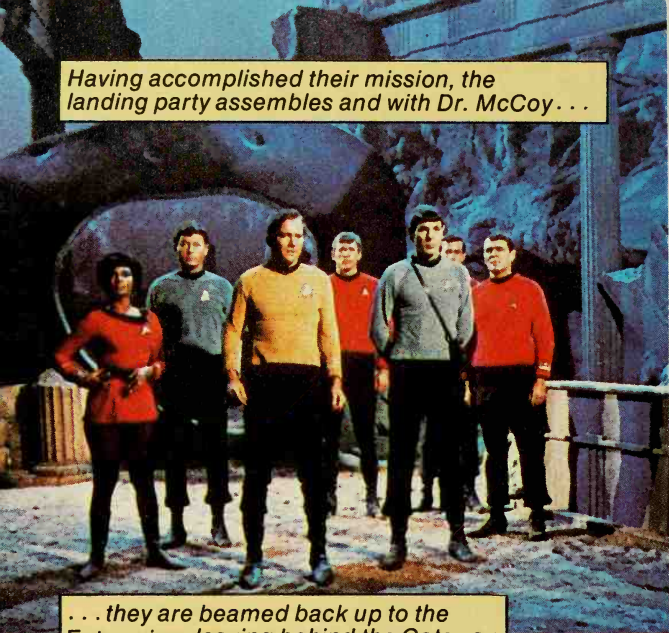


Captain! My communicator is **working** again. I've just made contact with the **Enterprise**. They're asking if you want to **beam up**.

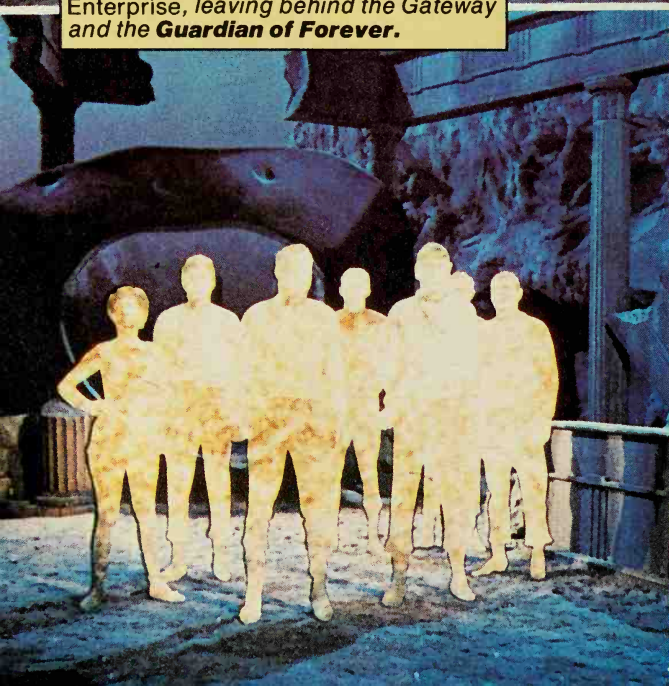


**Yes!** Let's get the **hell** out of here.

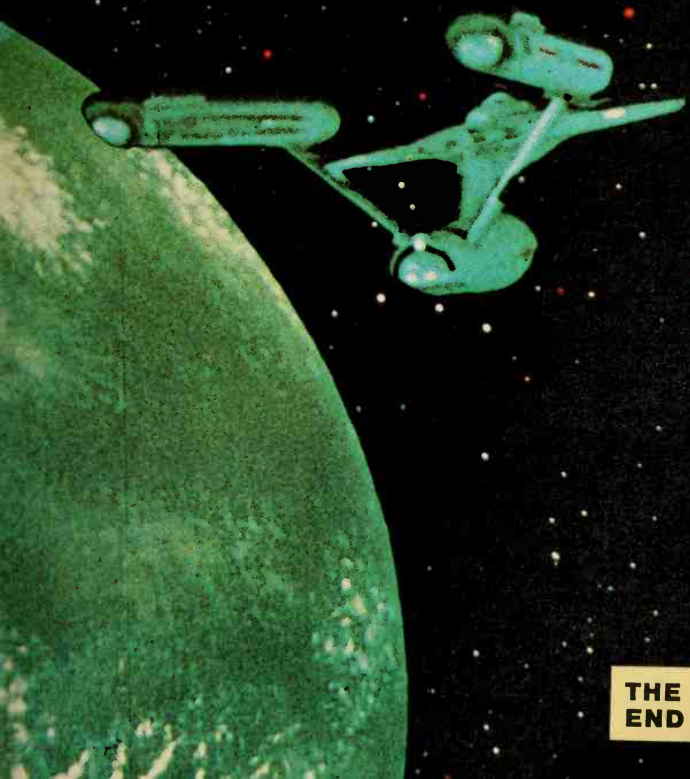
*Having accomplished their mission, the landing party assembles and with Dr. McCoy . . .*



*. . . they are beamed back up to the Enterprise, leaving behind the Gateway and the **Guardian of Forever**.*



*Earth's history has  
been restored!*



**THE  
END**

# GLOSSARY

**Bridge** — The top deck of the Starship from which the Captain, his chief officers and the navigator control the ship.

**Communicator** — Portable piece of equipment the size of a pack of cigarettes, used primarily for maintaining communication between landing parties on the surface of planets and the orbiting Starship.

**Cordrazine** — A drug used as a stimulant or energizer when administered in small doses, but capable of causing temporary behavior changes when administered in an overdose.

**Gateway of Forever** — Passageway through time and space with the ability to display images of history in chronological order. Anyone stepping through its vortex is instantaneously sent back to the exact period of time being shown, and their behavior in that time period affects the order of history.

**Phasers** — Personal weapons that have several adjustable settings ranging from “stun” to “kill” to “heat activator” to “dematerialize.”

**Ship's Log** — Record keeping method of all activities aboard the Starship. Entries are made orally by the captain.

**Sickbay** — The area of the Starship where all major medical procedures are performed.

**Stardate** — Method of calculating time on board.

**Star Fleet Command** — Main headquarters for all space ship communications.

---

**Transporter** — Used for moving crew and/or cargo from the Starship to planets and back by changing the original molecular structure into energy which is beamed to a predetermined point, where the original molecular structure is reconstructed.

**Tricorder** — Portable, miniaturized computer capable of recording and analyzing all matter and storing such data, which can later be retrieved and displayed on the Starship's computer.

**Turbolift** — Elevator-type compartments connecting the 11 decks of the Starship, capable of moving horizontally and vertically and operated manually or by voice.

**U.S.S. Enterprise** — One of 13 starships with a crew of approximately 430. Its 11 decks contain a self-supporting mini-city.

**Viewscreen** — Electronic devices located throughout the ship that put crew members in visual contact with all other areas of the ship. The major viewscreen, located in the front of the bridge, is capable of displaying, at various magnifications, all matter in the ship's path.

**Vulcan Nerve Pinch** — A method of temporarily immobilizing humans, requiring knowledge of anatomy.

**Vulcans** — Race inhabiting the planet Vulcan, recognizable by their highly developed intelligence, pointed ears, upswept eyebrows and sallow complexion. Their lives are ruled by logic, not emotion.

**Warp Drive** — Method of propulsion exceeding the speed of light.

---

# STAR TREK QUIZ

In each question below, circle the one answer that best completes the sentence.

- 1. Gene Roddenberry may best be remembered for:**
    - a. his starring role as Lt. Uhura
    - b. creating Star Trek
    - c. commandeering the USS *Enterprise*
    - d. repairing the ship's energizers
  - 2. Edith Keeler's mission is located:**
    - a. in Detroit
    - b. on Skidrow
    - c. on 21st Street
    - d. in Watts
  - 3. A starship's primary means for defense are its:**
    - a. transporters
    - b. paragasts
    - c. radiators
    - d. deflectors
  - 4. In order to view the Tricorder's data, Spock needs:**
    - a. batteries
    - b. the Starship's computer
    - c. integrating cables
    - d. Scotty
  - 5. Cordrazine is a drug used primarily as:**
    - a. a stimulant
    - b. an antidote for radiation
    - c. an aphrodisiac
    - d. a tranquilizer
-

**6. The Gateway of Forever:**

- a. has complete control over its output
- b. was left behind by alien beings when their sun burned out
- c. can display images of the future
- d. is limited to presenting pictures in chronological order

**7. A tribble is:**

- a. a small furry creature
- b. a momentary loss in warp speed
- c. a 25th century slang term for liquor
- d. a communications computer

**8. Scott's idea of a pleasant afternoon is:**

- a. tinkering with some electronic gear
- b. playing three-dimensional dominoes
- c. reading up on Plato
- d. singing in the Starship's quartet

**9. In time of emergency on board the Starship decisions are made by:**

- a. the computer
- b. Capt. Kirk
- c. The United Federation of Planets regulatory ambassadors
- d. the Supreme Starship Commander

**10. Edith Keeler must die or else:**

- a. McCoy will never recover
- b. the United States will declare World War III
- c. the Tricorder will self-destruct
- d. Hitler will win World War II

**Turn the page for the answers.**

---





For centuries man has dreamt of the possibility of possessing **God-like qualities** — to be omniscient, all-powerful, all wise — to be able to control his environment and create new life.

But this dream has always remained locked in man's imagination — a fantasy — **unattainable**. Until suddenly it becomes a **reality**.

As the Starship *Enterprise* passes through a mysterious force-field, two crew members are strangely singled out and unexpectedly find themselves endowed with **supernatural powers** — powers that can control the destiny of all living beings . . . all objects . . . all matter. They are capable of doing anything they want — everything they want, and **no one, no thing can stop them**.

They have become **GODS**.

But will they use their "gift" to **benefit** mankind or **destroy** it? What happens when humans tread "**Where No Man Has Gone Before**"?

Capt. Kirk and Mr. Spock and the entire crew of the U.S.S. *Enterprise* must face those questions, and the answers they find will affect **each one** of their destinies.

*DON'T MISS:*

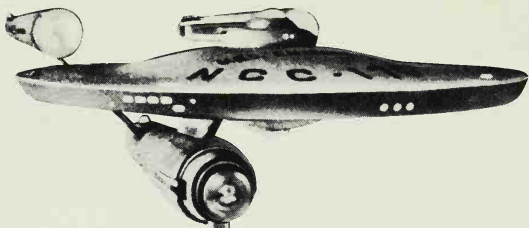
**"WHERE NO MAN  
HAS GONE BEFORE"**

---

**ANSWERS** to Quiz on preceding pages.

1. **b** 2. **c** 3. **d** 4. **b** 5. **a** 6. **d** 7. **a** 8. **a** 9. **b** 10. **d**

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