



Menagerie: The Trial of Spock

An Opera in Three Acts

Based on Star Trek teleplays “The Menagerie” and “The Cage” by Gene Roddenberry

Libretto by Lincoln Taiz, Lee Taiz, and Ben Leeds Carson

Music by Ben Leeds Carson

The story: Lieutenant Commander Spock, a half-human, half-vulcan Federation Starfleet science officer, abducts his former captain Christopher Pike, and commits mutiny on the Starship Enterprise, setting its course for the only forbidden region in the galaxy. Captain Pike, gravely injured in a recent accident, is fully paralyzed and mute, but acutely aware of his surroundings; though he can’t resist Spock, brain imaging technology reveals the workings of an active mind—loathing for what lies ahead, despair, repulsion, and sometimes even desire, or peace—projected on a screen above his still body.

The Vulcan Commander Tor, a presiding officer where Pike was hospitalized, is distraught when Pike is found missing, and suspects Spock is to blame. She immediately joins James T. Kirk—Spock’s current captain, and a flame from her past—to chase the Enterprise in a smaller craft. When they overcome the ship and are brought aboard, Spock submits himself for arrest, but he will not release the ship from a locked guidance system that somehow resists all intervention. While they speed toward an uncertain fate, Spock refuses to speak until Tor and Kirk agree to an immediate trial for crimes of mutiny and high treason.

In his own defense, Spock tells of Pike’s attempts, long ago, to rescue a band of humans lost on [Talos IV](#), a planet in the unknown region that lies before them. The planet’s inhabitants are longtime enemies of the Federation, and can produce powerful illusions drawn from an adversary’s own psyche. Spock supports his story with a strange and dubious holographic record of Pike as a younger man on Talos IV, lured into conflict against his own memories, nightmares, and delusions—rendered life-like and limitless. At the core of his struggle is the figure of Vina: a figment of his erotic imagination, a delusion of a long-lost love returning, or someone’s Eurydice, awaiting rescue from an underworld... or maybe just an ordinary woman, whose initiative and determination, hidden beneath Pike’s fantasies, could restore Pike to a virtual body, and a renewed life.

Spock's testimony intensifies the trial, and slowly entangles its witnesses in mixtures of truth and fiction. Captain Pike experiences his own past anew, while Kirk and Tor struggle to make sense of their slowly unfolding fate aboard a vessel they can't control.

Composer's note: Our story (synopsis below) differs a little from the 1966 double-episode "Menagerie Parts 1 and 2." Most significantly: to create strong soprano, mezzo, and alto roles, the role of Vina is made more central to the plot, and two male characters—Dr. Boyce and Commodore Mendez (now Zuna Tor) are now women. The character of Captain Pike is made more complex as his deeper fears and intentions are suggested by the visibility of neural activity in his brain—hopefully enlivening and updating the original episode's larger message about virtual reality.

However, our opera maintains one of Star Trek's most compelling and subtle emotional landscapes: that of Spock's evolving sense of self and purpose in his mostly human surroundings. Propelling and supporting these themes, the music in our production brings together pop romanticism with porous improvisation, and alternates free-floating rhythm with layers of synchronic pulse. The composer and co-librettists have permission from CBS television to develop this opera for limited non-commercial presentations.



Act I, Scene 1: "I stand before an abyss..."

*The stage is darkened except for dim images of a strange and beautiful planet's landscape, remote in every way from Earth's. **Spock** appears upstage, isolated from the scene, staring into the void. His first words sound like speech, and begin to sound like singing only gradually.*

SPOCK

Space. All before me is void.
My past... dismissed;
My future... forgotten.

*An unknown star rises, like a sun, slowly revealing isolated signs of civilized life on the desert-like surface of **M-11**, a planet on the edge of Federation space. A circular transporter docking area is in the foreground. A few utilitarian buildings might be seen in the distance.*

All I have now is my conscience
As close to me, and as remote
As fate
Or time.

Enter the Vulcan **Commodore Tor** and a few **M-11 officers** and **staff**, who walk toward the docking circle. They check readings on devices, and glance at the sky. A distant, thin vapor trail represents an unknown craft approaching from space.

[Moving toward the docking circle]

Was this for honor? For loyalty?

The approaching craft, the U.S.S. Enterprise, arrives high above. A moment later Tor and her entourage watch as **Kirk**, **Spock**, and **Bones** are beamed down in docking circle. **Kirk** and **Bones** stagger a little, disoriented.

TOR

Captain James Kirk! Space Traffic Control informed us of your unscheduled stopover. To what do we owe the honor of your visit?

KIRK

Zuna... Commodore Tor!

[He stares at her until it becomes awkward. They continue silently]

SPOCK

Eleven years, four months, five days.
My whole life, my place in the Federation...
My very self,
The very patterns of my heart,
Given over--

KIRK

Allow me to introduce my First Officer, Mr. Spock, and our ship's doctor, Leonard McCoy...

The source of **Vina's** voice is a mystery.

SPOCK

And now I stand before an abyss of my own making,
Yet something holds me back,
He who trusts me most, I must deceive.

VINA

... I stand
Before an abyss of my own making,
Yet something holds me back,
He who trusts me most, I must deceive

KIRK

Zuna, I—

TOR

Come, come, Captain! Let us observe protocol. Please state your mission.

KIRK

My apologies, Commodore. We received a subspace message from Christopher Pike, asking us to divert here.

TOR

That's impossible.

[Fading from view and less audible]

Vina, a beautiful woman, appears alone, separated from the scene, as though heard from another galaxy.

VINA

Alone
My life was lost

And then you appeared, a comet...
A promise kept at last

And left again, left me with only dreams
To replace you.

SPOCK
—all this for honor? For loyalty?

VINA
—did you leave for honor? For loyalty?

VINA
[As though awakening to the task at hand]
You were lost, beyond reach. And now I stand before an abyss of my own
making...

SPOCK
Yet something pulls me back—
He who trusts me most, I must deceive.

VINA
Yet something pulls me back—
He who trusts me most, I must deceive.

KIRK
But a message was sent ... urgently requesting us to come.

SPOCK
Is this madness?

VINA
Is this madness?

TOR
I'm afraid that's impossible, Captain.

KIRK
Commodore, with all due respect, if my First Officer states he received a
message...

SPOCK
Or an excess of clarity?

VINA
Or an excess of clarity?

TOR
I'm not doubting anyone's word, Captain, I'm simply telling you it's impossible.
[Pause]

SPOCK
A single step now, and
all is changed,
Or all is restored. And
so, to the abyss...

VINA
A single step now, and
all is changed,
Or all is restored. And
so, to the abyss...

You haven't heard? You haven't heard?
[Pause]
Apparently not!

VINA
Could I set you free again?

TOR

I'm sorry to have to be the one to show you... Have you ever met Captain Pike?

KIRK

Of course. He was my predecessor on the Enterprise. Spock served under him for many years.

SPOCK

Eleven years, four months, five days, Captain.

Tor arches an eyebrow at Spock, and he arches an eyebrow in return.

Act I, Scene 2: "I just wanted to prepare you..."

{ Listen at <http://soundcloud.com/ben-leeds-carson/i-1c-tor-explains-pikes> }

TOR

[Beginning to lead the others toward Pike's quarters]

Captain Pike was, as you know, a strong, athletic man—vital, dynamic...

McCOY

[Spoken]

What happened to him, Commodore?

TOR

It was on a routine inspection of an old Class J Starship—a vessel used for training. One of the main reactors' baffle plates gave way, and in the explosion dozens of cadets were killed. Some escaped in shuttles, but others were trapped inside the burning wreckage.

McCOY

[Aghast]

You mean he—

TOR

Captain Pike went in again and again, braving the flames and noxious fumes, bringing out any who were still alive. But his exposure, repeatedly, to Delta rays...

[Gently]

I just wanted to prepare you, before you see him...

Lights and set shift to reveal Pike's quarters. Pike's body is surrounded by wires, prosthetics, and life-support. Tor adjusts equipment and shifts our attention to a large nearby screen. Contrasting the tragic environment around his body, a radiant window emerges, showing imagery and other neurological readings on Pike's brain activity. It pulses rhythmically, and the sense of Pike's brain is subtle and complex. Spock is in awe. Tor remains distraught and searches the screen for meaning.

TOR

Captain Pike, you know Spock well. Your successor on the Enterprise, Captain Kirk, is with him. They've come to—

*A large region at the center of **Pike's** brain image suddenly intensifies.*

TOR

[To Kirk, Spock, and McCoy]

He's saying "no" in the strongest possible terms. "Yes" would show up here.
[points to another area of the screen]

MCCOY

[Searching the screen with the others]

The whole shell of his body has been ravaged, Jim, but it seems his brain and his nervous system are active.

[To Pike]

I'm sorry, Captain. I thought you might make an exception—

KIRK

[To Spock]

This is very odd, Spock—

TOR

We see affirmation and negation—yes and no—so clearly... of course his thoughts go further—they must...but he hides them...or suppresses them.

McCOY

Which only stands to reason. Think of it: his only means of speech—can you imagine?— all his expression... a window right into him?

SPOCK

[Addressing Pike]

May I speak with you alone, Captain?

*The region of **Pike's** brain indicating "no" fades; the "yes" region lights up dimly, and then fades.*

SPOCK

Commodore, request permission to speak privately with Captain Pike.

TOR

[Pausing to look at Pike's screen, a little bewildered]

Very well, I'm sure the two of you have a lot to share. Dr. Sina, would you brief Dr. McCoy? ...

Ibn-Sina is gazing absently at Kirk, and doesn't hear.

[Clears her throat.]

On the Captain's medical records?

IBN-SINA

[At first still not hearing. Then snapping to awareness.]

Certainly, Commodore.

TOR

[Concealing bemused pity for Ibn-Sina.]

Captain Kirk, if I could have a word with you—

{ Listen— <<http://soundcloud.com/ben-leeds-carson/newexcerpt-d>> }

Kirk nods. Exit **Ibn-Sina**, **McCoy**, **Tor**. **Kirk** moves toward the exit, pausing to glance back at **Spock**. **Spock** remains silent until **Kirk** exits.

SPOCK

Chris, you know why I've come.

At intervals, **Spock** pauses to watch **Pike's** brain image, which gradually intensifies its resistance and apparent horror at **Spock's** words.

It's only two days' journey at maximum warp—my plan is set.

I have never disobeyed you before, Captain, but this time, I must. The time for this journey is now.

Pike's protests begins to fade.

I will return shortly, Captain. And when I do, there will be no turning back.

Doors close behind **Spock** as lights dim.

Act I, Scene 3: False Entry

{ Listen: <<http://soundcloud.com/ben-leeds-carson/scenes-2-3-mutiny>> }

[TOR'S OFFICE]

Tor is seated behind her desk, **Kirk** in a chair facing her.

[HOSPITAL]

Two or more open hallways circle above a hospital foyer on M-11 present a busy staff of **Hospital Workers** performing routine medical and administrative tasks. Among the visible rooms is **Pike's** Quarters. Another is a hallway with signs indicating passage to an unseen Transporter Room.

KIRK

Zuna— Commodore—Spock received a message from Starbase M-11, urging us to come here. Entered the same in his log. That's all the proof I need.

TOR

And what do these records show?

[Turning her computer screen toward him]

No message sent from here. Nothing received.

KIRK

Records can be changed. I have complete confidence in my First Officer.

TOR

Spock is also loyal to his former Commander.

KIRK

You of all people should know that loyalty for a Vulcan is as natural as breathing! That goes for his present Commander as well as his past.

TOR

He is, of course, half-human.

KIRK

Which automatically makes him more duplicitous?

TOR

[Coldly]

Your words, Captain.

KIRK

Zuna, I—

Kirk is interrupted by signal on the intercom. Tor speaks into her communicator.

Yes...Yes, it's urgent. Expedite the request.

[To Kirk]

Excuse me, Captain.

[HOSPITAL] Spock induces temporary paralysis in a Hospital Worker and then enters a nearby room undetected. As Tor exits her office, McCoy enters.

[TOR'S OFFICE]

McCOY

[To Kirk]

Have you found out anything, Jim?

[HOSPITAL] Spock issues orders to unsuspecting staff members, who at first act confused, and then reluctantly consent.

[TOR'S OFFICE]

KIRK

Nothing makes sense, Bones. How could Pike send a message in his condition?

McCOY

I tried to question him— He's agitated himself into a near coma. He keeps saying "no, no, no!"... "No" to what?

KIRK

How long will he live, Bones?

McCOY

As long as we will. Blast medicine, anyway! That man can think whatever we can—hope, love, dream like we can. But his body is gone.

[HOSPITAL] Staff enter to find his bed empty and his brain interface equipment vanished.

[TOR'S OFFICE]

KIRK

Bones...could this have anything to do with Spock?

VOICE ON INTERCOM

[Spoken]

Dr. McCoy, please report to the Transporter area, You're needed aboard the Enterprise for a medical emergency.

McCOY

I'm on my way.

[To Kirk]

Probably a hangnail!

[**HOSPITAL**] *Hospital Workers* circle the empty room once, then hail their superiors.

[**TOR'S OFFICE**]

McCOY

[Pauses before exiting, remembering the previous conversation.]

Kirk, forgetting how well we both know Spock, the fact that he's Vulcan means he's incapable of this kind of--

KIRK

But he's half-human...

McCOY

And that half is totally submerged! To be caught...it would humiliate him. Jim, what's come over you? Spock would *never* make a false entry in the log—

Enter Tor, unseen by Kirk.

KIRK

There's a false entry in the log right now!

[**HOSPITAL**] *Hospital Workers* stiffen as **Dr. Ibn-Sina** enters Pike's Quarters. After a moment taking it in, Pike's Quarters go dark as the three exit across a backstage hallway. **Transporter Staff** emerge from the Transporter Room, disturbed and agitated.

[**TOR'S OFFICE**]

Tor arches an eyebrow; *Kirk* is embarrassed, having now appeared to take her side in the previous argument. *McCoy* looks at *Tor* and remembers his orders.

McCOY

I'll beam up

[Thumbs toward the sky, and rolling his eyes]

and let you know.

Exit McCoy.

KIRK

Commodore Tor, I grant you the situation is baffling, but my instincts tell me that if w—

TOR

Your instincts are not enough, Captain.

KIRK

I suppose with you, they never will be—

TOR

[Darts a warning glance, but continues coolly]

What I mean, Captain, is that your faith in Spock is one-sided.

KIRK

[Defiant]

That's a chance I'm willing to take!

Tor is unmoved.

[Moving toward her]

Zuna, I—

Tor turns away.

TOR

Captain please. Let's confine ourselves to facts.

Lights and stage segue to Scene 3 without pause.

Act I, Scene 4: Mutiny

[*M-11 TRANSPORTER ROOM*]

*M-11 Hospital deck cuts away to reveal the M-11 Transporter room. Enter **Spock**, and a **Crew Member**, pushing **Pike**, into position to be beamed. A nearby screen makes clear the U.S.S. Enterprise is the destination.*

[*TOR'S OFFICE*]

*Enson 1 enters as **Kirk** and **Tor** continue; the gravity of their conversation increases.*

TOR

You must accept from evidence before you that it isn't physiologically possible for Captain Pike to have delivered a message, or even to have instructed another to do so.

ENSON 1

[Entering with salute]

Commodore, the documents you requested.

[*M-11 TRANSPORTER ROOM → ENTERPRISE TRANSPORTER ROOM*]

*Staff operate controls to beam Spock and Pike out of M-11. As lighting effects begin, the set darkens; then lights return to the same set structure, altered cosmetically to appear as the Enterprise's Transporter room. Lights down as **Spock** exits with **Pike**.*

[*TOR'S OFFICE*]

TOR

Thank you. *[To Kirk]* Jim, I had these brought in by hand for your benefit. A long standing tradition forbids digital distribution.

TOR

Enson, did my authorization pass?

ENSON 1

Aye aye commodore.

[*BRIDGE*]

*The **Bridge of the U.S.S. Enterprise**. **Spock** is standing, self-possessed and confident, by the captain's seat, his back to audience. **Pike** sits immobile in a corner of the Bridge—his brain image projected to one of the ship's monitors nearby. **Sulu**, **Uhura**, and other crew members are at their stations, but they are idle, as the ship is running itself. A large screen indicates the ship's movement through the galaxy at warp speed.*

SULU

We're out of orbit, Mr. Spock. It seems strange with nothing to do.

SPOCK

The Enterprise knows where it's going, Mr. Sulu.

[**TOR'S OFFICE**]

She hands the document to Kirk. Tor nods to dismiss Enson 1, who salutes and exits.

Kirk opens the folio.

TOR

Do you know anything about this planet Kirk?

KIRK

Only what every ship's captain knows under General Order Four: "No vessel, under any circumstances is to visit Talos IV—"

TOR

And to do so is to commit high treason, punishable by the only death penalty left on the books. Only Starfleet Command knows why. That file names the only Earthship that's ever been there.

KIRK

[Opening the report, in shock]

The Enterprise!

[**BRIDGE**]

SULU

What's wrong with the Captain? He seemed fine when he beamed down.

SPOCK

Exhaustion, Mr. Sulu. Starfleet Command thought it best he stop and rest for awhile.

[**TOR'S OFFICE**]

KIRK

[Turning the pages]

Commanded by Captain Christopher Pike...

TOR

With a science officer named Spock.

Enter Dr. Ibn-Sina, running.

IBN-SINA

Captain Pike. He's gone!

An alarm sounds and a red light flashes above the door.

TOR

[Speaking into the intercom]

Tor here!

VOICE ON INTERCOM

Commodore, the Enterprise—it's out of orbit! It refuses to acknowledge our signal!

TOR

Prepare a shuttle!

Tor and Kirk exit in unison, resolved in their next steps.

[**BRIDGE**] *The Bridge now occupies full stage, all its stations now fully lit.*

SULU

With due respect, Lieutenant, may I inquire about our mission...?

SPOCK

I regret Starfleet Command elected to keep certain things from you Lieutenant Sulu. That's all I can say.

UHURA

[To Spock]

Someone is trying to hail us, sir.

SPOCK

Maintain radio silence, Lieutenant.

Enter **McCoy**, in a haste and urgency.

McCOY

What in blazes is going on here, Spock? This medical call from the ship. I've checked everywhere and—

SPOCK

—and no one on the Enterprise made such a call.

McCOY

[Gesturing toward Pike]

Is—is that Captain Pike!? Your explanation had better be—

SPOCK

I'm sorry about the deception, Doctor. Starfleet Command thought it necessary.

UHURA

Sir, scanners detect an object following us, about the size of a shuttlecraft. But at this speed they could never catch us.

SPOCK

Security, send a team to the bridge. Computer! Identify the object.

COMPUTER

[Spoken]

Object is a Class F Shuttlecraft. Duranium metal shell; ion engine power.

SPOCK

Computer! Activate tractor beam and lock onto the shuttlecraft.

COMPUTER

[Spoken]

Locked on.

SPOCK

Execute program "Able Seven Baker."

McCOY

I've been trying to think who might be after us in a shuttlecraft. But I *can't* be right...*can* I, Mr. Spock?

Enter **Security Guards**.

SULU

Sir, the Enterprise has just come to a dead halt.

McCOY

Spock...*what have you done?*

SPOCK

[Into microphone]

Stand by to bring Captain Kirk and Commodore Tor aboard.

[To Dr. McCoy]

You are the senior officer present, Doctor. I submit myself to you for immediate arrest.

MCCOY

You...what?

SPOCK

The charge is mutiny. I never received orders to take command.

Enter Kirk and Tor.

MCCOY

Spock! Are you out of your mind?

KIRK

Sulu, prepare for new course instructions. Spock, I need an explanation.

TOR

Guards! To the Bridge!

SULU

I can't comply, Captain. My control is currently disabled and we are now accelerating to warp drive.

KIRK

Computer, abort current commands and hold position! And tell whoever gave that order to—

SULU

No one gave that order, sir. Spock has the computer running the ship. We can't disengage...

TOR

Computer! I am ranking Commander Zuna Tor. De-authorize prior orders, and prepare to rescind Spock's command status.

The computer is unresponsive.

Spock! Relinquish control of this vessel, or face charges of treason.

SPOCK

I cannot, Commodore.

TOR

[Pausing to consider her next action]

Spock. State your intentions or face immediate confinement to the brig.

SPOCK

I have already submitted myself for arrest. I have no obligation to speak until my trial is under way.

TOR

[Defiance concealing anger]

Lieutenant, you will have your trial.

KIRK

But first you will relinquish control of this ship's computer. The ship and its crew are in grave danger.

SPOCK

Jim, I cannot comply.

UHURA

Captain, it seems the ship's computer also won't allow Spock's demotion. He can still issue commands from any terminal.

TOR

I don't know how this is possible.

[Pausing again]

Very well. We'll hold him by force. Authorize notice to all crew and assign security.

Enter Security guards, who take Spock in custody.

KIRK

Computer! Disengage from helm!

COMPUTER

[Spoken]

Unable to comply. Current task is locked for the next 46 hours and 52 minutes. I cannot disengage until the vessel reaches its destination.

KIRK

Which is?

COMPUTER

Talos IV.

END OF ACT I

Act II, Scene 1: Spock's Courtmartial

Kirk and Tor enter a carefully guarded conference room where Spock is seated in an interrogation chair. Pike is also present, either virtually or actually.

KIRK

Spock, do you understand why you are here?

SPOCK

Yes, Captain.

KIRK

You've managed to keep engineering from controlling this vessel, and overruled the orders of two officers who outrank you. More to the point, you've kidnapped Pike—hell, you've kidnapped all of us—and as if that's not a bad enough dream, your course is treasonous.

Spock is silent.

As a suspected criminal, you have your right to silence, but have you no conscience?

[Pause, then hopeful]

Spock, if this is a mistake, we could—

SPOCK

There is no mistake, Captain. And I will not speak until my trial.

KIRK

Spock, listen to me! You—

SPOCK

I will waive my right to any pre-trial hearing, and assigned counsel, if you will grant me an immediate court martial, aboard this vessel.

KIRK

—Denied!

SPOCK

And what may I ask are your legal grounds?

KIRK

Mutiny requires a bench of three command officers. There are only two—

SPOCK

Have you forgotten Captain Pike?

KIRK

He's incapacitated!

SPOCK

He's still on active duty, Captain. And by this interface he both hears us and communicates in reply.

As though in response to Spock's will, a large window on screen in the conference room opens to reveal, again, Pike's brain image.

TOR

He's right, Jim. His mind is still sound. We had no cause to retire him. But Spock, whatever you are planning, abandon it.

KIRK

I am your captain—

SPOCK

Then I confess to disobedience, Captain, among my other crimes. I will not speak before my trial. But as my judge you will hear from me, under oath, all you need to know.

TOR

This insubordination cannot stand. We require your answers immediately.

SPOCK

I understand Commander. But I assure you, my conditions are fixed.

KIRK

[Glancing first at Tor, then with a new impulse.]

Chris, did you hear Spock's request? Can you act as a judge of Spock's innocence or guilt?

Pike's brain image displays a flow of smooth, positive color... moderately but unambiguously.

You seem to be saying yes. But is there any reason I should doubt what I see?
Should I doubt that you'll perceive the evidence before us?

Pike's brain image flows negative, just as clearly. Kirk turns to Spock.

KIRK

[Pause]

Commander, we have tried every other possible means of controlling this vessel. Trial or no trial, I want to hear what Spock has to say.

TOR

So now we are not only his prisoners, but his captive audience?

KIRK

[Pause]

Do you see another option?

TOR

With Pike's consent, and yours as Captain, this martial court is now in session.

KIRK

I'll read the charges brought against you. First:
Abduction of your former captain—worse
A fallen man, defenseless here, and mute

SPOCK

[Words in parentheses are delivered inwardly]

(Good friend if only you could see the truth—)
My plea is guilty sir. And furthermore
I'm guilty too of mutiny aboard
The Enterprise.

[Inwardly]

(If all is well the stars
Perceived around us shift tomorrow far
Beyond your present worry.)

KIRK

[Suddenly personal, desperate]

Spock—beware—

With such a plea you may as well declare
Yourself a traitor. Consequently death—
The only penalty resulting—

SPOCK

Yes.

Proceed.

[Inwardly]

(And yet it pains me now to see
The stricken look upon your face. You think
I have betrayed you!)

TOR

Why, Spock? Why? Why end
your life this way?

SPOCK

You asked me why?
[All are silent for a moment]

TOR

I did!

SPOCK

And is this on the record?

TOR

Yes, it is!

SPOCK

[In earnest, forcefully]

Thank you Commodore. I request that the holovision be activated.

TOR

For what purpose?

SPOCK

To comply with your request that I explain the importance of going to Talos IV.

KIRK

[To Tor]

By asking why, you've given him the right to any—

TOR

Very well, then. Activate the holovision. Present your explanation, Mr. Spock.

*The holovision activates, revealing the bridge of the Enterprise, and a much **younger Captain Pike**. Some crew members are bandaged or on crutches from recent battle wounds; Pike has dressing on a shoulder wound.*

SPOCK

This is the Enterprise thirteen years ago, and its Commander, Captain
Christopher Pike.

KIRK

I don't understand...Chris, is that really you?

***Pike's** brain displays affirmation.*

KIRK

But that's impossible. What are we watching, Spock?

SPOCK

The evidence itself is the only means to understanding its source. I can say
nothing more.

TOR

The court is not obliged to accept this—

SPOCK

Unless the court asks the prisoner *why*, commodore. You *did* ask—

TOR

You mean I was maneuvered into asking. We are prisoners here!

[After a pause]

Very well, Spock. Continue.

*The courtroom dims; the holovision brightens revealing: **Pike, Uhura, the young Spock, and a garrison..***

On the Bridge of the early Enterprise.

GARRISON

Captain.

PIKE

[Irritated]

What is it now, Garrison?

GARRISON

Sorry, sir. It's a distress signal. From a ship making a forced landing on planet Talos IV.

UHURA

According to records, it's from the S.S. Columbia, a scientific vessel that vanished near that system eighteen years ago.

GARRISON

That makes sense, Sir. Talos IV is eighteen light years from here. We're just receiving their signal now.

YOUNG SPOCK

Shall we investigate, sir? At maximum warp we could be there in ten days.

PIKE

Spock, we lost eight good crew on Rigel 7, thirty others are wounded, some critically— does this look like a rescue party to you?

YOUNG SPOCK

Yes, sir.

PIKE

The chances of finding any survivors after eighteen years are practically nil. I'm responsible for the health and safety of this crew. Continue on a course for Vega.

YOUNG SPOCK

Captain—

PIKE

I said set a course for the Vega colony and that's an order.

Pike eyes crew members on the bridge who look on uncomfortably.

End of discussion.

Act II, Scene 2: A distress signal

Pike rests in his office, and enters a code in his communicator.

BOYCE

Boyce here—

PIKE

Doctor, drop by my cabin, will you?

Enter **Catherine Boyce**, a senior doctor with a stern demeanor, carrying a thermos and a small medical pack. **Pike** and **Boyce** exchange nods and **Pike** looks away, tired. When he looks back, he notices she's opening the bag.

What's that? I didn't say there was anything wrong with me.

BOYCE

I understand we picked up a distress signal.

PIKE

That's right...but it's 18 years old. It seems to me the condition of our own crew takes precedent. I'll need to log the ship's doctor's opinion too.

BOYCE

I concur with yours, definitely.

PIKE

[A little surprised]

Well good... I'm glad you do, because we're going to stop first at the Vega colony and replace anybody who needs hospitalization, and also—

[noticing that she is pouring a drink]

What the hell are you putting in there? Ice?

BOYCE

Who wants a warm martini?

PIKE

What makes you think I need one?

BOYCE

Sometimes we tell our bartenders things we'll never tell their doctors. What's been on your mind Chris? The fight on Rigel 7?

PIKE

[Rises from his desk and paces]

Shouldn't it be? Seven crewmen dead, thirty injured...

BOYCE

And there's some way you could have prevented it?

PIKE

I led them straight into an ambush. The streets leading to the fortress were deserted. I sensed the Kalar warriors' trap, instinctively. But I pressed on. The responsibility was too much for me.

[Rises from his bed in anguish]

BOYCE

Chris, you set standards for yourself no one could meet! And it's exhausting you.

PIKE

You bet it is! I'm tired of deciding whose lives are at stake. I've had it, Kate.

BOYCE

'Had it' to the point of taking my advice? A rest leave?

PIKE

To the point of...resigning...

BOYCE

Resign? And do what?

PIKE

Who knows? Maybe return to Montana. My father's ranch... he had three thousand head of cattle there. I used to ride my horse up on a ridge at dusk, high enough to survey the whole valley... the herds grazing, surrounded by mountains. I would never have left, except...

BOYCE

Except what?

PIKE

[A little awkward, and embarrassed]

Someone very dear to me...her name was Vivian. She left me.

BOYCE

So, you left Montana and drowned your sorrows in the rigors of Starfleet?

PIKE

Nothing that dramatic. It just seemed like the right thing...to do...

BOYCE

Chris, you're at a pinnacle of your career—a Starfleet captain. Do you really think you can just throw it all away, go back to Montana, and pick up where you left off fifteen years ago?

PIKE

That's just one possibility! There are others— Run a shipping outfit on Regulus! Manage a club in the Orion colonies—

BOYCE

You, a skill for Orion Jaguar-women?

PIKE

Kate, I'm not chasing a fantasy. There's just more to the universe than this...this nightmare...

BOYCE

"I could be bounded in a nutshell and count myself a king of infinite space...?"

PIKE

[Laughs]

"...were it not that I have bad dreams."

SPOCK'S VOICE ON INTERCOM

Captain? Lieutenant Spock.

PIKE

What is it, Spock?

SPOCK'S VOICE ON INTERCOM

We've received a follow-up message, sir. There *are* crash survivors on Talos IV—eleven of them. The message reports "...Gravity and oxygen within limits... Food and water obtainable...But unless..." That's where it fades out, sir.

PIKE

[Calmly]

All right, Spock. I'm convinced. Inform the crew we're changing course for Talos IV.

SPOCK'S VOICE ON INTERCOM

Time warp factor seven, sir?

TOR

[Standing]

Computer, end program!

The courtroom suddenly illuminates. The holovision darkens.

I congratulate you on your resourcefulness in assembling this—what is it? Your reenacted memoirs? No vessel keeps records like this—this is a court of law, not a theater!

SPOCK

[To Pike]

Captain, can you affirm to the court that this is *not* some clever simulation? That we are seeing the actual events of thirteen years ago?

Pike's brain displays affirmation.

Commodore Tor, for reasons you will soon understand, it is as accurate as human perception can ever be.

TOR

Captain Kirk, if I may. Spock has mutinied, stolen a ship, and abducted a disabled hero. Now he offers inexplicable evidence. This proceeding has gone far enough.

KIRK

Commodore, we need to hear this story. It's our only chance.

TOR

A chance for nothing but a ruse. Spock, we consented to this trial only on condition you would state your intentions.

SPOCK

Only through the lens of
a past and a future
unknown to you, will
my intentions be
known.

TOR

— Since you refuse to
state them—since you
refuse fundamental loyalty

Pike's brain displays affirmation.

KIRK

We're decided then. Let's reconvene at 0900 hours.

*Pike's brain image disconnects and its screen reveals data about the course for Talos IV. Lights shift to Tor's and Kirk's proximity to one another. **Spock** exits as **Kirk** and **Tor** prepare to adjourn.*

It can't be that bad, Zuna. Can it?

[Pause]

Tor pauses but reveals almost no emotion.

TOR

[After a pause]

These are our duties, Captain. No more, no less.

KIRK

Somehow I knew you'd say that.

TOR

Which include following the rules to the letter. During this trial we must avoid all...informal...contact.

Tor pretends to attend to details on screen. After a pause, Kirk, stung but stoic, starts toward the exit, walking past her.

TOR

[Interrupting his path with one hand, almost but not quite touching his shoulder]

It's not so bad, no.

They pause, searching each other's faces for emotion.

I don't even want to count how many rules we would be breaking, Jim. Let's-

KIRK

—take our chances.

[Backing off a little from the sudden interruption, then trying again]

Accept some risk! For once...

Kirk pauses hopefully.

TOR

We can continue this conversation when the trial is over. Good night, Captain.

Tor exits.

KIRK

Good night, Zuna.

Act II, Scene 3: Survivors on Talos IV

Tor and Kirk remain in position in the darkened conference room, Pike's brain image and silhouette visible as well. Spock appears from amidst darkness, to addresses the audience as though standing before his judges.

KIRK

We re-convene again today to further interrogate Lieutenant Commander Spock, on his mutiny, and treasonous actions aboard the Enterprise. Are there any points of order before we continue—

TOR

Yes Captain Kirk. I propose a trial recess. Spock's testimony has yielded no useful information, and we have a more pressing concern—

KIRK

Commodore, Uhura and Sulu are working around the clock to regain control of this vessel. What more do you—

SPOCK

If I may interrupt...

Tor and Kirk turn to Spock guardedly.

My testimony Pike's appearance on Talos IV.

TOR

Talos IV? Impossible—Spock, no images of the planet exist!—we cannot—

SPOCK

Commodore, begging your pardon—

TOR

Spock, where are these images coming from?! Can you prove that—

[Pausing in frustration]

Yes—we voted to continue. Proceed...

Lights reveal a cluster of makeshift huts, and ten elderly people in primitive clothing, seated in a circle (Survivors' Chorus). The men among them wear long hair and beards, Out of sight of the survivors, Pike, Boyce, Spock, and several other crew members beam down to the planet's surface. They watch the survivors at first from a distance.

{ Listen at <<http://soundcloud.com/ben-leeds-carson/ii-4survivorscamp>>. }

SURVIVORS' CHORUS

Earth, Queen of Planets
Earth of our childhood
Spin in majesty, spin,
Create night and day.
Spin from spring into summer, spin into fall
From winter, and darkness we
Are calling you, calling you
Calling your light from
Darkness, darkness,
Darkness, darkness

Survivor #1 sees Pike and the landing party, but speaks too quietly to be noticed by others in the chorus.

SURVIVORS'
CHORUS

You
gave us
birth,
breath,
and life
From a
spark in
the
heavens

,
From
infinite
void
From
winter
and
darknes
s
We are
calling
you

SURVIVOR #1

Who—

Who's
there? ...
Look!

SURVIVOR #1

Humans! I can't believe my eyes!

*Noticing **Survivor #1**, the attention of the **Chorus** now turns to the crew of the Enterprise.*

SURVIVOR #2

It's not possible! It must be a hallucination!

SURVIVOR #1

*[Shaking Pike's hand with both hands, tears of joy
streaming down her face, as the other survivors gather
round]*

Dr. Theodora Haskins, plant scientist with the Exobiology Institute.

*Vina, a young woman, appears on the trail landing above them, stricken and enamoured the sight of Pike.
Pike sees her and smiles.*

Please excuse us, Captain— we're overcome with emotion! It's been 18 long
years...

[transition to speech, and fade]

since we crash-landed here. All the other perished. We had lost hope...

VINA

The sight of you
From across time and space
Oh, you are beautiful
What's this yearning I feel for you?
God of the sea,
I leap from my moorings!
You are the one promised to me.

And in my dreams, at least,
You are mine and I am yours.
You smile at me and my heart is all but filled,

With hope that you will dream of me.
And yearn for me...

The thought of you
And I want
And I yearn
As the tide yearns,
Years for the moon.

And I want:
My hands tremble.
Wind in my branches,
My hands tremble.

Survivor #1 beckons to her, and **Vina** moves a few steps toward them, her face now turned away from her prior eye contact with **Pike**.

SURVIVOR #1

This is Vina. Her parents are both dead. She was born almost as we crashed.
It's a miracle she survived

PIKE

[Admiringly]

She's... beautiful.

SURVIVOR #1

Yes, Captain. But her beauty's been wasted here on Talos IV, growing up with a group of aging scientists.

Boyce, who has been examining the survivors with her scanners, approaches **Pike**.

PIKE

Dr. Haskins, this is Catherine Boyce, our ship's physician.

They shake hands.

BOYCE

Their health is perfect, Captain... almost *too* perfect. Given their ages and the harsh conditions—

HASKINS

There's a reason for that, Captain, but we've had some doubt whether Earth is ready to learn of it. Let Vina show you—we'll accept your judgment.

Vina takes **Pike** by the hand and leads him to a rocky promontory. A fumarole suddenly erupts from the ground, spewing a column of brightly colored vapor. **Vina** puts her face in it and breathes deeply.

It's wonderful... refreshing.

PIKE

What is it? I don't understand...

VINA

You will. I know you will...

Pike hesitates, but then slowly puts his face into the fumes, and smiles.

[Absently, just as Pike succumbs]

You're the perfect choice.

Pike appears to notice **Vina's** word choice, and then falls unconscious to the ground. **Vina** disappears suddenly.

YOUNG SPOCK

[Calling from the survivor encampment, offstage]

Captain, come quickly. It was a trap!

BOYCE

[Also calling from offstage]

There are no survivors here, Captain! It's all an illusion!

[COURTROOM] Lieutenant **Uhura** appears remotely via one of the courtroom screens.

UHURA

Commodore Tor, an urgent message from Starfleet Command.

TOR

[Standing]

Computer, end program!

The courtroom suddenly illuminates, but the holovision projection continues uninterrupted.

[SURVIVORS' CAMP] Two creatures from the Talosian menagerie appear from a metal door in the rock face and drag the unconscious **Pike** inside the cliff. **Spock** rushes toward the scene, but too late.

BOYCE

[Speaking into her communicator]

Spock to Enterprise! It was a trap! There are no survivors on the planet.
Repeat: No survivors! We've lost the Captain.

Spock, **Boyce**, and the landing party arrive in time to see **Pike** disappearing behind the closing metal door. They fire their lasers, but to no avail.

BOYCE

Do you read me? The Captain has been captured!

[COURTROOM]

TOR

Computer! Cease this projection. Uhura, state the message.

The courtroom screen goes blank. Tor's suspicions seem to have been piqued by the separation of the computer's activities and those of the holovision.

UHURA

Captain, Starfleet command has detected our movement toward Talos IV, and has inquired as to our course.

SPOCK

Commander, with your patience, the reason for our course will be—

TOR

[Interrupting]

Spock, your testimony is useless to us. Kirk, your honor is in jeopardy. We must find a way to communicate our dire situation.

KIRK

Uhura, can we reply?

UHURA

Negative, Captain. All transmissions are controlled by the ship's computer, which remains unresponsive. The computer has to intercept transmissions in order to maintain its course, but as before, it refuses to relay them.

KIRK

Uhura, I want you to find a way around this. If we can hear Starfleet, they should be able to hear us.

TOR

Spock, we've agreed to this trial, but we can recess at any time. And I vote to end this circus now.

KIRK

I want to proceed. Pike has confirmed these are his experiences. I want to know his past on this planet.

TOR

Need I remind you, Kirk, that you are outranked?

KIRK

Aren't you forgetting Pike? Our procedure is subject to vote.

TOR

[Dismayed]

Pike, can we abandon this charade? Can we learn the truth from you instead?

Pike's brain image is complex, displaying negative emotions with tinges of positive.

KIRK

Pike, do you wish to continue, at least until we find a way to regain control of the Enterprise?

Pike's brain image languishes briefly, uncertain. Soon, an affirmation is clear.

Very well then. Spock, your testimony.

Act II, Scene 4:

[RIGEL 7]

The holovision opens again. Pike finds himself standing among rocks and vegetation, with a medieval-looking fortress in the background.

VINA

[Offstage]

Come! Hurry!

Vina enters in medieval attire.

The fortress is deserted. There will be weapons and armor inside, and maybe food.

PIKE

[Astonished, looking around]

This is Rigel 7. I fought in that fortress just two weeks ago.

VINA

Please hurry! We must hide ourselves!

PIKE

Who are you?

VINA

[pointing, backing toward the fortress]

The Kalar!

PIKE

It's just as it happened before. Except for you!

Vina starts to run into the fortress. Pike grabs Vina's arm, preventing her from entering.

Longer hair, different clothes, but it's you, the one the survivors called Vina...

Sounds of terrible bellowing.

VINA

You fool!

A huge, and frightening, humanoid Kalar enters roaring and bellowing, wearing armor and holding a large mace.

It doesn't matter what you call this—illusion or reality. You'll *feel* it just the same. You'll feel every moment of whatever happens. That's all that matters! You've been on Rigel 7— You *know* what the Kalar can do to us. Please, even if you don't care about yourself, at least protect me! Please! I'll feel it too! Don't you know what he'll do to me?

Vina finds a battered sword and shield and hands them to Pike. She arms herself with a spear.

PIKE

[Realizing that Vina's terror is real]

Who are you? At least tell me who you are!

VINA

Watch out!

Vina pulls him aside just as the Kalar swings his mace. The blow glances off Pike's arm and wounds him. He reacts with pain.

You're wounded!

The Kalar warrior bellows and charges Pike, and they enter combat. Pike is at first heroic, but then falls. As the Kalar prepares a last deadly blow, Vina turns the battle with a surprise attack on the Kalar, stabbing it with a spear. Pike leaps to his feet and kills the Kalar with its own mace. Terrified, Vina throws herself into Pike's embrace. Slowly, they fall to an embrace, though still frightened, beneath a tree.

{ Listen: <<http://soundcloud.com/ben-leeds-carson/act-iii-scene-2b-perhaps>> }

VINA

It's over.

PIKE

Why are we here?

VINA

To be together.

PIKE

Are you real?

VINA

As real as you want me to be...

PIKE

That's no answer! Why did you take me here? I've never met you before, I've never even imagined you.

VINA

Perhaps they've made me out of dreams you've forgotten.

Lights and scene suddenly dim, reflecting Pike's surroundings transformed. Pike is in darkness, and disoriented.

Act II, Scene 5: The Cage

[A CAGE ON TALOS IV]

Snarling, shrieking sounds of possibly alien origin come from nearby. Pike is staring up at a group of Talosians. Pike steps toward them but is repelled by a force field. He is evidently contained in an invisible cage.

PIKE

Vina? Can you hear me?

[Hearing no response, but slowly discovering a cage around him]

Who holds me here! Hello!

[regaining his senses]

My name is Christopher Pike, Commander of the USS Enterprise, from a stellar group at the far end of the galaxy. Our intentions are peaceful. Can you understand me?

KEEPER

[Telepathically]

His vessel was lured here easily; he only now suspects that the survivors and their camp were an illusion.

PIKE

You're not speaking, yet I can hear you...

KEEPER

And you will note he's not yet accustomed to thought transmission.

PIKE

All right then, telepathy. You can read my thoughts and I can read yours. Now unless you want my crew to regard your holding me here as a hostile act—

KEEPER

...and now we'll see the fear-threat response.

Pike prepares to hurl himself against the invisible wall that surrounds him.

Next, frustrated into a need to display physical aggressiveness, the creature will throw himself against the force field.

Pike hurls himself against the wall, to no avail, just as the Keeper completes his prediction.

PIKE

If you were in here wouldn't you test the strength of these walls, too?

KEEPER

Despite the frustration you see, the species *is* adaptable—as we’ve learned from our other specimen.

PIKE

If there’s a way out of this cage, I’ll find it!

KEEPER

And—as you can tell from his thoughts—the male before us is filled with self-doubt.

TALOSIAN

We read his thoughts of a recent struggle in which he fought unsuccessfully to protect his life and those of his crew—we recreated it and allowed him to prevail in it. Why did this not have the desired effect?

The environment around the cage shifts, perhaps as though their invisible modes of engaging with their captive have changed, or their session has adjourned.

Perhaps with patience. And there are more experiences waiting for him.

[EARLY ENTERPRISE]

[...]

PIKE

But they do more than just watch. They experience my *feelings* as well!

VINA

You’ll have any dream you want. I can become anything. Any woman you’ve dreamed about. You can go any place, have anything—Chris...anything in the universe. Let me try...

PIKE

Yes...yes, you can try. You can start by telling me about them! Is there a way to keep them out of my thoughts? To keep them from using my mind against me?

Vina shrinks back with fear.

You’re frightened! Is there a way?

VINA

You’re a fool!

PIKE

And you’re an illusion! So there’s not much point in this conversation, is there?

*Lights and set transform and they find themselves in the Talosian cage. The **Talosi**ans have been watching from the viewing platform, and now **exit**.*

*An impromptu conference around the scene of the Talosians’ abduction of Pike. Chief Medical Officer **Katherine Boyce**, Lieutenant **Sulu**, and young **Spock** confer with ship’s engineer **Montgomery Scott**, who has beamed down.*

YOUNG SPOCK

We could not have anticipated such a perfect deception. This technology for illusion is unsurpassed by any civilization known to us.

YOUNG SULU

I can understand maybe a holograph—if they could prevent physical contact. Or a hallucination. But this was different. We all saw the same thing.

BOYCE

[Pensively, head shaking]

We saw what we wanted to see.

SCOTT

But a shared experience? No, not merely that—an experience of each other's experiences? How could they persuade you?

BOYCE

All we know now is that they are persuasive. Persuasive enough to cast doubt over everything. If we return to the surface, where are we actually? If we fight them, how can we tell between winning, and only seeming to win? If we rescue Pike, is he really free?

YOUNG SPOCK

Surely we can trust our senses enough to know that the Captain *is* their captive. He needs our help, now.

BOYCE

Spock—their illusion was made of desire. Not only our private wishes, but how we wish to see each other, in the world.

YOUNG SPOCK

If you are right, Doctor, then they can also play on our fears. Your powerful doubt may be a part of their plan.

BOYCE

If they have a plan. Maybe all they have is stories!
Your story of rescuing your captain,
As real as yesterday's
tattered island castaways.

Don't you feel it? All our childhoods, again and again
We've taught ourselves, a hundred times, in play
To see their persistence,
Their courage, drawn from within

And then!—we saw our *own* destiny: their saviors.
We know this story too. Haven't you rehearsed it?
It was you, Spock, as much as anyone,
Who made it real, beneath their sun

Solid as the ground we stand upon,
And just as impossible to ignore.

SPOCK

Doctor, we know our perceptions are flawed, but I must point out that under the circumstances, inaction is no more a solution than action.

SCOTT

We could transmit the ship's power through the photon canon and generate enough energy to blast away a continent.

BOYCE

But Scott—if they can control our minds, they can control our perceptions. We have no idea what we're really doing—we could be aiming this at the Enterprise!

YOUNG SPOCK

If that were in their power, we would surely have suffered this fate yesterday.
The urgency is clear. As is our choice.

Boyce nods.

SCOTT

Engineering deck will rig to transmit ship's power to the canon. We're blasting
through that metal.

[SURFACE OF TALOS IV]

NUMBER TWO

[Speaking into communicator]

Standing by, Mr. Scott...

[EARLY ENTERPRISE BRIDGE AND ENGINEERING]

SCOTT

All circuits engaged!

YOUNG SPOCK

[To crew]

Take cover! 5-4-

[COURTROOM]

UHURA

Commodore. Starfleet Command has contacted us again. Emergency code
status 11.

TOR

Computer, cease projection. Kirk, we have been warned—

UHURA

You have been ordered to assume command of the Enterprise immediately.
Disable vessel if necessary, to prevent further transmissions from Talos IV.

KIRK

[To Spock]

Transmissions... from Talos IV? These holographs we've been seeing...

SPOCK

...are coming from Talos IV, sir.

UHURA

Furthermore, Captain Kirk is hereby relieved.

TOR

[Standing]

Computer, cease projection immediately.

*The visual transmission continues uninterrupted, the pyrotechnics of a laser canon visible upstage. All
pause, as though in a state of shock, except Kirk, who approaches Spock, again searching his face for
meaning.*

TOR

Mr. Spock, you know the orders about this planet. You have deliberately invited the death penalty. You've not only finished yourself, Spock, but you've finished your Captain as well.

SPOCK

The commodore must be aware that Kirk knew nothing of—

TOR

I demand that you return the vessel to manual control.

SPOCK

[Pauses, regains composure]

I must respectfully decline, Commodore.

TOR

Very well, you have earned the consequences. Security, confine Mr. Spock until further notice.

KIRK

Mr. Spock...have you lost your mind?

Security guards approach and flank Spock to take him into custody.

SPOCK

Captain... please...don't try to stop me. Don't let her stop me. You must see the whole transmission, for Captain Pike's sake.

KIRK

[Pauses, showing uncommon dismay]

Lock him up.

Exit security guards with Spock.

END OF ACT II

Act III, Scene 1: Montana wilderness

[RURAL MONTANA]

We see a mountain meadow in Montana, overlooking a valley with a river and abundant wildlife. In the foreground is a restored early 1970s pickup truck. Pike's father's ranch is in the distance. Pike is seated in folding chair with a tacklebox and fly lures, frozen but as though in the midst of preparing bait. Vina, now a different woman (Pike's former fiancé, Vivian) is putting food and beer from a cooler onto a folding card-table.

VIVIAN

Would you like some of that iced tea we brought?

PIKE

[Startled out of his reverie, he whirls around]

Vivian!

VIVIAN

What's the matter, Chris? You look like you've seen a ghost!

PIKE

It can't be you! You're another illusion!

VIVIAN

[Rolling her eyes but smiling]

Woman of your dreams as always? I think you need a new line sweet-

PIKE

I know you're not real. Tell me...

[ponders a moment]

tell me the year and make of this truck.

VIVIAN

A '73 Dodge...Sonny restored it last summer. A quiz is it? But how could I forget such a thing? You're going on about it constantly.

PIKE

Of course you'd know. You know everything I know!

VIVIAN

As your wife, I like to think so.

PIKE

My wife?
Yes, we
were
engaged ...

[Realizin
g the
connecti
on]

Yes! All
of it
drawn
from my
memory.
The
wishes I
told
Kate.
No
burdens,
no guilt,
And oh
how I
longed
Just to
see you
again.

Married,
are we?

And
children
as well
—

Yes,
how I
longed
for it!

Yes,
why
not?
It's
everythi
ng I
once
wished
for.

But
none of
the

VIVIAN

Of course,
Chris—

I should
hope so!
Think of our
children!

Please,
Chris!
You're
upsetting
me!

Think of our
home
together
The
mountains,
The limber
pine in
autumn
Our
children's
windows,
strong
against

The first
snow

And in
spring, trout
filling the
stream
And then
the
fireweed...
Chris!

Chris! No—

[Pleading
more

VINA

That's why you were chosen...and brought here. Don't you see? They read my thoughts, my feelings. My dreams of what would be the perfect man. And that's why they picked you. I can't help but love you. And they expect you to feel the same way.

As though returning to the first moment...Now returning to darkness...

VIVIAN / VINA

[Now returning to darkness]

I see it now...

[Increasingly bitter]

You've been home before.
Fought these battles before.
Am I nothing new to you?!

As Vina continues, the rural scene transforms back to the cage.

[PIKE'S CAGE ON TALOS IV] -- Vina/Talosians start to digest that this isn't working

VINA

Don't you have a dream? Let me try—
Perhaps if you asked me something I could answer...

PIKE

How far can they control my mind?

VINA

If I tell you, will you pick some dream you've had and let me live it with you?

Pike nods.

They can't make you do anything you don't want to do.

PIKE

They have to try to trick me with an illusion?

VINA

And they punish you when you don't cooperate. You'll find out about that!

PIKE

They must have lived on the planet's surface once.

VINA

Please...if I say too much...

PIKE

Why did they move underground?

VINA

Overpopulation...pollution...war ...millions of years ago. The ones on the surface destroyed themselves and the whole world, too. It's taken this long for the planet to heal itself. Those who went underground in ancient times changed over time... losing some powers, gaining others.

PIKE

...So over millions of years they evolved the ability to read, feel, and finally to control the thoughts and emotions of others...

VINA

...It became like a drug to them. Dreams and illusions became more important to them than reality. Eventually the planet became habitable again, but by that time they had lost their ability to re-colonize the surface. Dreams and illusions had become more important to them than reality.

PIKE

They can live the emotions and experiences of completely different creatures?

VINA

They have a whole collection. Descendants of life they brought back long ago from all over the galaxy.

PIKE

[Suddenly understands]

Which means they need to have more than one of each type of animal.

VINA

Please...you said if I answered your questions you would let me be in your dream.

PIKE

But that was a bargain with someone who doesn't exist. You said you weren't real, remember?

VINA

I'm a woman! As real and as human as you are! Just—

A glow emerges around Vina, who screams and writhes on the floor.

Please don't punish me! I'm trying...stop...ok...please!

PIKE

[Desperate]

Stop it, please! Don't do this!

Pike holds her as she spasms. The glow does not effect him.

Stop! Why!?! She has done nothing wrong!

KEEPER

[To other Talosians]

First an emotion of protectiveness, now one of empathy. Strong companionship will follow from these emotions, and from companionship comes the fullest human experience.

The holovision darkens.

It will never work on you!

A man dreams of what he cannot do, not what he can.

What he cannot have.

KEEPER

[To Talosians on viewing platform]

Note that the girl has correctly guessed the Captain's greatest weakness. She understands him.

FIRST TALOSIAN

A curious species, Keeper. It has thoughts it hides even from itself!

VINA

[To Pike more directly]

So proper, and aloof, Captain?
By-the-book? Perfect, even?
Suppress your own impulses
All that you feel

I come from within you!
So leave me behind.
You say I am the fantasy,
But you want something wilder
Something you hardly dare imagine!

Leave me!

Act III, Scene 2: Orion Red Light District

The holovision illuminates a scene in a club.

[ORION RED LIGHT DISTRICT]

*Strange aliens are carousing in a lurid, carnival-like atmosphere. **Pike** is seated at a table with a group of **Earth Traders**, whose appearances range widely from disreputable riffraff to bourgeois tourists, from cynicism to naïveté. A **Jaguar-woman** from Orion dances erotically.*

FIRST ALIEN

[To Pike]

You used to be Captain of the Enterprise, didn't you?

FIRST EARTH TRADER

As a matter of fact he was. Used to stop by now and then just to nose around...and after he'd seen his fill he'd send off a blistering report about how the Orion Traders were taking shocking advantage of the natives...

SECOND EARTH TRADER

Any of you have one of those leopard-women? They're dangerous, I hear. Razor claws, sharp teeth, and they attract a man with a feeling of ravenous craving...

FIRST EARTH TRADER

Now and then comes a man who tames one.

[To Pike]

I know of such a one. He did his best to escape, became confused, and stumbled into this dark passage. Then he saw a flickering light ahead—the torch of the one they call Venus. And there she was, full of that jaguar energy... just like the secret dreams of a bored ship's captain. She'd trapped him in that dark passage. The sight and scent of her drove him mad with desire, pulled in by her flame. He resisted as long as he could...but...

***Pike** rises angrily from his chair, and tries to escape, but he is hemmed in by the **crowd**.*

PIKE

Out of my way, damn you!

*Suddenly we hear a cry of astonishment from the **crowd**, and the area in front of **Pike's** table clears, as the large, powerful **Orion Jaguar-Woman** leaps onto the floor in front of **Pike**. She dances wildly for him. **Pike** sits down.*

FIRST EARTH TRADER

[To Pike]

That's the one! That's Venus! She's mine!

First Earth Trader steps onto the dance floor. The **Jaguar-Woman** is focused on **Pike**. The **Trader** tries to grab her and embrace her, but **Pike** jumps up and knocks him down. The **Trader**, smiling, sits back down. The **Jaguar-Woman** resumes her slow, sensual dance in front of **Pike**.

FIRST ALIEN

Wouldn't you say she's worth a man's soul, Captain? You can see that she wants you Captain. You alone. Oh, what does a man choose?

SECOND ALIEN

The wild woman. The jaguar. She makes you believe she could be anything, do anything for you... doesn't she?

FIRST EARTH TRADER

Imagine you had the entire universe to choose from, and this was only a small sample!

PIKE

No! It's a lie! None of this is real!

[To Venus]

It's you, isn't it, Vina? They've turned you into Venus, hoping I'd weaken, hoping I'd yield...

The **Jaguar-Woman** mesmerizes **Pike** with her dance. He reaches out to her, yearningly. She grabs a torch and beckons him to follow. He follows at first, but then tries to flee, finding himself trapped in a corridor as Venus approaches with her torch. He staggers toward her. She takes his hand and leads him away. The holovision darkens.

Act III, Scene 3: Courtroom

[COURTROOM]

In the courtroom, the crew feel the Enterprise slow to a halt. The intercom rings its opening signal.

UHURA

[voice on intercom]

Ship's engineer Scott to see you, sir.

KIRK

Send him in.

Enter **Scott**.

SCOTT

Good news, Captain.

Scott had addressed **Captain Kirk** out of habit. **Scott** turns to **Tor**.

Commander Tor. We finally succeeded in disabling the program Mr. Spock used to control the vessel. We've deleted it and reverted to manual control.

TOR

Excellent work, Mr. Scott. Set an immediate course...

SPOCK

[To Pike]

Tell them you want to wait, Captain. Say "yes" that you want to go to Talos IV!

Pike, unmoving, remains silent.

Please Chris, forget regulations...It's your life, now...at least a chance for life.

KIRK

You keep saying "a chance for life"...how so, Spock? As a prisoner in a cage? A specimen in a zoo? Living illusions to amuse his keepers? What kind of life is that?

SPOCK

No, Jim, there's more to it than that.

TOR

Mr. Scott, set a new course for Starbase M-11.

SCOTT

Aye, aye, Commodore.

Exit Scott.

TOR

Let us now proceed directly to the verdict. The accused has pleaded guilty to all charges. I find the defendant guilty as charged. Captain Pike, do you find the defendant guilty?

PIKE

Yes.

TOR

And you, Captain Kirk?

KIRK

Reluctantly, I, too, must cast a vote for "guilty."

The intercom signals again.

UHURA

[voice on intercom]

I'm sorry Commodore, ship's engineer Scott, again.

Enter Scott.

SCOTT

Commodore! We're orbiting Talos IV!

TOR

Mr. Scott, I ordered you to reverse course!

SCOTT

I did reverse course, Commodore! I entered the data, but it had no effect!

KIRK

You mean, you thought you entered the data, Mr. Scott. They probably had you typing in nonsense.

SPOCK

The Captain is correct. The Keeper now controls the Enterprise, just as she did thirteen years ago.

The Courtroom darkens.

Act III, Scene 4: Vina's Revelation

[PIKE'S CAGE ON TALOS IV]

*The holovision illuminates the cage with **Pike** and **Vina** asleep in each other's arms. **Pike** awakens and looks down tenderly at **Vina**, stroking her hair.*

PIKE

My little Vivian, here once again?
While Venus retreats with the night,
Her torch now in Orion's den,
And you here, creature of the light,
Shine now into my very soul.
Vanquish the demons hiding there.

My fears were phantoms, but this—my joy—
You, my illusion, becoming joy,
You, Vina becoming Vina,
You are real!

VINA

[Awakening]

I dreamed of gardens, blossomed vines,
Damask roses, iris draped in blue,
We were together, arms entwined
Then I turned away from you.
I asked if you loved me,
You answered, you always do,
But now, in your voice
I was transformed.

The sound of the Transporter Beam is heard, and a shaft of light descend. A phaser and a communicator materialize on the floor of the cage.

PIKE

[Leaping to his feet and seizing the objects]

A phaser and a communicator! The Enterprise must have succeeded in beaming them down to us!

***Pike** aims the weapon at the invisible cage wall and fires. Nothing happens. He tries the communicator.*

Enterprise! This is Captain Pike! Come in!

[flinching at the lack of response]

Dead! Useless! This cave is too deep. They didn't survive transport through solid rock.

***Pike** throws them to the floor in disgust.*

VINA

Wait!

[picks up the phaser]

Keeper! It looks like nothing happened when Captain Pike fired this phaser, but I know better. You've created the illusion that this phaser is empty. It actually just blasted a gaping hole in this cage. To prove it I'm turning it on myself. Either you...

A glow envelopes Vina, and she falls to the floor in pain,

Either you free Captain Pike at once or I'll blow myself up!

Vina flips on the phaser. The phaser chirps. It's a more ominous sound than "stun". Vina's pain, and the torturous glow disappears as Pike rushes to Vina's side, reaching for the phaser.

PIKE

Vina, I can't let you do this!

Vina holds it to her chest, keeps it from him. The phaser begins a high-energy sound. It whines louder and louder.

FIRST TALOSIAN

[To Keeper.]

Magistrate, the girl has become completely irrational!

KEEPER

Is this a deception, Vina? Do you really intend to destroy yourself?

VINA

[To the Keeper]

Yes, unless you allow Captain Pike to return to his ship!

[To Pike]

You can't trust your senses, Chris. If you close your eyes and make your mind blank, you can walk right through the hole in the cage. Escape while you can!

PIKE

I won't leave unless you come with me!

KEEPER

Vina, please! Your well-being is deeply important to us! We thought you desired the Captain as a companion. All his needs will be provided for...

VINA

I love him! That's why I want him to have his freedom! And don't pretend you're doing this for me!

FIRST TALOSIAN

[To Keeper]

A most curious and incomprehensible species, Magistrate! The more she loves him, the more she's willing to let him go. What does this mean?

A group of Talosians appears, and one of them calls out to the Keeper.

TALOSIAN MESSENGER

Keeper! We have just completed scanning the ship's databases. Their method of storing records is crude and it has taken much time. Are you prepared to assimilate it?

The information is transferred telepathically from the Messenger to the Keeper.

KEEPER

Captain Pike. Surveying the history of your species, it's clear there is ...a powerful hatred of captivity. You prefer death—even if captivity proves otherwise rewarding. Please accept our apologies. In you, we only sought to please our Vina. You are free to leave.

The force field of the cage is inactivated. Vina turns off the phaser. Vina quickly leads Pike to the planet's surface. The metal door in the rock, which had appeared intact to the crew, has been blasted away. On the surface they are joined by the Keeper and other Talosians.

KEEPER

Your crew went to great lengths to rescue you, Captain.

PIKE

Pike to Enterprise. Do you read me?

YOUNG SPOCK

[voice on intercom]

Spock here, Captain. We have you onscreen. The Transporter has locked onto your coordinates. We're ready to beam you aboard.

PIKE

Wait, Spock! Vina is coming, too.

[To Vina.]

You're coming with me, aren't you?

VINA

I can't! I can't go with you.

PIKE

But why not? You can live among your own people. We can be together, just as you wanted!

VINA

I can't! I can't! You still don't know who I am! The real me!

The Keeper waves her hand, and Vina's form changes into a misshapen, horribly scarred and disfigured young woman, shockingly twisted and ugly. Pike involuntarily staggers back, and then whirls around to face the Keeper.

PIKE

What's this? What's this? How could you have done this barbarous thing—this cruelest illusion of all! Restore her to her actual self immediately, or I swear—

KEEPER

This is her true appearance, Captain. She was an infant aboard the S.S. Columbia when it landed over 18 years ago. Her parents both perished in the crash, as did the rest of the crew. She was the sole survivor...

VINA

[Sobbing]

They found me in the wreckage...dying...a little lump of charred flesh. Somehow they managed to put me back together, but there was so much damage...

[lifts her arms showing the full horror of her appearance]

Do you understand now? Do you see why I can't go with you?

Exit Vina, hobbling slowly.

KEEPER

I'm sorry to have shown you her true condition, Captain, but it was necessary to convince you that her desire to stay here was an honest one.

PIKE

[Greatly shaken and tearful]

...Keeper, you'll give her back her illusion of wholeness?

The Keeper waves her hand, and Vina appears again in a flower garden, as beautiful as ever.

KEEPER

This is how she wishes to appear—as you first imagined her.

PIKE

Thank you, Keeper.

KEEPER

She has her illusions, and you have your reality. May you find your way as pleasant as hers, Captain Pike!

A shaft of light from the Transporter Beam envelops Pike, and he disappears.

Holovision darkens.

[COURTROOM]

*The full revelation of the facts has made a profound impression on **Captain Kirk**. He addresses **Mr. Spock**...*

KIRK

Extraordinary!

[Turning to Commodore Tor]

Zuna—Commodore—in view of the evidence we have just seen, I'm sure you'll agree we have no choice but to—

*Commodore Tor suddenly vanishes, as **Kirk** emits an exclamation of surprise. The holovision activates again and the Keeper appears.*

KEEPER

Greetings, Captain Kirk. I must explain to you that Commodore Tor never was aboard your vessel. She never left Starbase M-11. Her presence in the shuttlecraft was an illusion. Mr. Spock related to us your great strength of will. It was thought that the fiction of a court martial was the best way to divert you from regaining control of your vessel prematurely. With only you and Captain Pike present, you lack the minimum of three judges required by regulations, so there was no legal trial. We trust you will forgive our interference in this affair. Captain Pike is welcome to return to Talos IV, unfettered by his physical body. The final decision is yours and his, of course.

KIRK

[Stunned]

...Mr. Spock?

SPOCK

Captain?

KIRK

You might have...I mean you could have...even if regulations were explicit... damn it, Spock! Why couldn't you have come and explained it to me? Even Zuna?

SPOCK

And ask you to throw away your career and risk the death penalty, too? One of us was enough, Jim.

Enter Uhura.

UHURA

Captain, a holographic message from Commodore Tor from Starbase M-11.

The holovision now shows an image of Commodore Tor.

TOR

Captain Kirk? This is Commodore Tor...We've received and understand all the images sent from Talos IV. In view of Captain Pike's historic importance in space exploration, General Order Four prohibiting contact with Talos IV is temporarily suspended. No action is contemplated against Spock. You may proceed as you think best.

KIRK

Thank you, Commodore...I'll be stopping by on the way back to brief you in person.

TOR

[Enigmatically]

That would be...agreeable... Tor out.

Holovision darkens.

KIRK

[To Pike]

Chris, do you want to go ahead with this?

Pike's brain image affirms.

SPOCK

Thank you, Captain. For both of us.

KIRK

Mr. Spock, one of these days we're going to have to discuss this recent tendency of yours toward flagrant... emotionalism.

SPOCK

I see no reason to insult me, sir. I believe I've been quite logical throughout the whole affair.

KIRK

You may escort Captain Pike to the Transporter room, Mr. Spock.

Kirk stands and gives Pike a stiff military salute as Spock wheels him out the door. Slowly Kirk turns to face the holovision.

[RURAL MONTANA]

Vina waits impatiently until Pike appears, restored to his former self. Vina runs to greet him. In the background, the Keeper stands in the shadows beside the silhouetted forms of Vina and Pike as they embrace.

[COURTROOM]

Spock returns to the courtroom and stands beside Kirk as they watch Pike and Vina reunited. The Courtroom darkens.

PIKE

You rescue me Vina, a second time
The walls have fallen
I leave a ruined cage behind

And before me, a garden
In which to find again
A self
Touched by nothing
But a self of action
My self, in the body
That the senses can become

VINA

Absolute loneliness
Dissolves in mingled tears of our release.
Among these blossoms
Has no one known before to go
Where we will go?
To know infinity?
Explore with me, my friend
Find with me
The farthest reaches of
An inner universe.

The holovision darkens.

THE END