

STAR TREK: THE PROSPECT CHRONICLES

"STARRY, STARRY NIGHT"

Written By Scott Andrew Fack
www.ussprospect.com

CAST

JOHN GREENE
ANNE LANSING
JUSTIN O'DONOVAN
DANIEL RADKE
KARI ERIKSSON
JENN DREVER
GEORGE STRATOS
MIKE GREENE

AGUDA
JASON ATHELSTAN
GARRETT
HAHN JUN-SEOK "JIM"
KENDALL HUNTER
BRYAN RADKE
STARFLEET SUPERNUMERARIES
STEVEN TEDESCO

METHIA
THE PAINTER
THELIUS
JENCHUM SUPERNUMERARIES

FADE IN

INT. CORRIDOR - PROSPECT

KARI ERIKSSON, walking alone, along the corridors. She's alone; OTHER SUPERNUMERARIES seem to be together. We follow her, a little too close for comfort, to give a slightly paranoid feeling.

KARI (V.O.)

Love. We use the word too freely, too frequently, too... loosely. "I love your painting." "I love what you've done with your quarters."

INT. FORWARD LOUNGE - PROSPECT

We see TWO OFF-DUTY OFFICERS cuddling and kissing in a darkened corner.

KARI (V.O.)

More often than not, lust is confused as love. The pheromones, the primal instincts in us rise and the passion, the sexual prowess rips through, but it's not love. Never mistake lust for love. They aren't the same beast.

INT. CORRIDOR - PROSPECT

DANIEL RADKE and JASON ATHELSTAN at their quarters' door. They talk but we don't hear them. Daniel seems distracted, gives Jason a peck on the cheek before he leaves.

KARI (V.O.)

When we first start in a relationship, one of those intense, head-over-heels types, we're so afraid to say "I love you" but when we do, it feels so liberating. But as time marches on, we say the words too often; they lose their power, lose their meaning, lose their spell over you.

INT. FORWARD LOUNGE - PROSPECT

She's at a viewport, staring out into the darkness.

KARI (V.O.)

I knew love once, not the fake one, not the presumptuous one, not lust but unrestrained true love. I stared at her and she revealed her true face to me, bold, beautiful, raw and exhilarating. I stared her in the eye, and she revealed her secrets to me.

(beat)

How hard she is to please.

(beat)

And how quickly, when you scold her, she retreats.

EXT. ENIKAN STREET - ENIKA - GOFFAN III - DAY

INSERT - "A MONTH AGO - ENIKA ON GOFFAN III"

A RUMBLING sound, then CHAOS. We see what appear to be SEVERAL JENCHUM (their local name) running from a building, with SEVERAL OTHER OFFICIALS running after them. CIVILIANS SCREAM, RUN, PANIC, as the first lot disperse into the crowd.

We CLOSE UP on one group, to see they are ANNE LANSING and GEORGE STRATOS made-up as Jenchum. STEVEN TEDESCO, GARRETT and MIKE GREENE are also there, made-up. All run.

ANNE

Where's Kari?

GEORGE

Huh?

ANNE

Commander Eriksson? Where is she?

They look around for her as they continue to run but... nothing.

EXT. ENIKAN STREET - GOFFAN III - DAY

We can still hear SIRENS of sorts as we see Kari as a Jenchum running into an alley. She's out of breath. And she's panicking...

INT. UNKNOWN CONTROL ROOM

Darkness. A screen FLICKERS to life. It's damaged but unmistakably STARFLEET LCARS system.

INSERT - On the screen, a dot appears, FLASHING. It zooms on to the dot, replacing it with a real-time image.

It's the PROSPECT, top view, orbiting GOFFAN IV, a barren, dark grey planet. A dot appears near the bridge, flashing. Words appear: "Subject detected". They disappear to read, "Altering course. Best speed set to intercept."

EXT. FOREST - GOFFAN III - TWILIGHT

Establishing shot: The sun is setting. A forest on a hill above the Goffan III city ENIKA, mountains in the background. It's a lush, beautiful place. Close up on the forest...

EXT. FOREST - TWILIGHT

The five RUN through the trees. It's frantic, they're tired, they're out of breath, they're looking over their shoulders, but they finally reach where they need to be.

We see a TYPE-7 SHUTTLECRAFT DIONYSUS in a clearing of sorts. They all rush towards it.

INT. SHUTTLECRAFT

JENN DREVER reviews controls on the flight control panel as Anne, George, Mike, Steve, and Garrett enter. She notices Kari missing.

JENN

Where's Commander Eriksson?

ANNE

We lost her. We're being followed and need to get out of here.

JENN

But...

ANNE
We'll come back for her later.
Engage the chameleon
projector.

JENN
(unsure)
Aye, sir.

EXT. FOREST - TWILIGHT
The shuttlecraft SHIMMERS as it appears to
DISAPPEAR. All we see is forest with a slight
rippling effect.

INT. SHUTTLECRAFT
Jenn working her magic, the others in various
seats, and Anne in the cockpit with Jenn.

ANNE
Take us back to the Prospect.

JENN
Aye, sir.

EXT. FOREST - TWILIGHT
We watch as the TREES blow and follow a
RIPPLING effect into the sky.

EXT. SPACE - GOFFAN IV
The Prospect orbits, dorsal side aimed at the
planet, Goffan IV, a dark brown and grey,
lifeless planet.

GREENE (V.O.)
Captain's log, stardate
44561.4: We're in orbit of
Goffan IV with the permission
of the Jenchum Suzerainty, the
ruling authority from the
neighboring planet of Goffan
III, to explore rich molocene
veins on Goffan IV.

INT. BRIDGE - PROSPECT
CAPTAIN JOHN GREENE works at his station,
with AGUDA, a young Nigerian at tactical,
KENDALL HUNTER, a beautiful young American
woman at ops, JULIE GREENE at helm, Daniel at
the counselor's position, other STARFLEET
OFFICERS at various stations. OPS BEEPS.

KENDALL

Sir, a Jenchum battle cruiser
is approaching.

Greene appears worried about this. He stands.
Daniel stands at his side.

GREENE

On screen.

Viewscreen INSERT - The Jenchum battle
cruiser pulling into orbit opposite the
Prospect. The ship looks older technology-
wise but make no mistake, it's got teeth, and
they show.

GREENE

Aguda: Open a channel.

AGUDA

Channel open, sir.

GREENE

Jenchum vessel, this is
Captain John Greene of the
Federation Starship Prospect.
How may we be of assistance?

An uneasy silence. Greene goes to repeat
himself when TACTICAL BEEPS.

AGUDA

They're responding.

GREENE

On screen.

Viewscreen INSERT - The battle cruiser's
captain, an older Jenchum named THELIUS,
appears on the screen. He has an air of
authority about him with a tad bit of
smugness and self-importance thrown in for
good measure.

THELIUS (filtered)

Captain Thelius of the Jenchum
battle cruiser Alonia. You are
trespassing in Jenchum
territory, Captain. Withdraw
immediately.

Greene approaches the viewscreen.

GREENE

Captain Thelius, the Federation has permission from the Jenchum Suzerainty to perform a survey on Goffan IV. I can transmit...

THELIUS (filtered)

Goffan IV is Jenchum territory...

GREENE

I understand that claim, sir, but your government has given our government authority to perform sensor and surface tests to determine...

THELIUS (filtered)

Desist all tests at once. We will confer with our government for further instructions in the meantime...

GREENE

We can transmit the agreement between the Federation and Jenchum to you.

Before Thelius can get a word in...

GREENE

(continued, to Kendall)
Lieutenant Hunter, transmit the agreement.

KENDALL

Transmitting.

GREENE

(to Thelius)
As you will be able to see, the diplomats sorted out this issue weeks ago. Your government gave us the authority to proceed, and that, we will.

A BEEPING from the Jenchum cruiser. Thelius looks somewhat unamused as he reads.

THELIUS (filtered)
I'll still have to confer with my government. Alonia, out.

Viewscreen INSERT - The Alonia replaces Thelius's image.

GREENE
Great. Another bureaucratic nightmare.

DANIEL
The powers that be did warn us we might have problems. Some elements of Jenchum society are sticklers for detail and like things "just so"...

KENDALL
Sir, should I send a message to Commander Hahn?

GREENE
No, not yet. We'll stick with our orders and see how this little event pans out.

EXT. ENIKA STREET - GOFFAN III - EVENING
Kari wanders until she sees a shop front with paintings in the window. We see they are stunningly beautiful: some classical with an extreme eye to detail, some modern and abstract. Kari enters the store.

INT. PAINTER'S WORKSHOP - ENIKA
Wonder and amazement on Kari's face as she looks around. More paintings, modern, classical, post-modern, abstract: whoever painted these is a very talented artist.

A Jenchum man, his back to us, paints at an easel behind a counter, his movements swift, focused, very talented, very passionate.

PAINTER
We're closed.

KARI

I'm sorry. I didn't realize...

The man stands, putting his tools down. THE PAINTER faces us: an extremely attractive man, somewhat taller than normal, with dark features, dark piercing eyes. Smoldering would be a good description. His demeanor changes as he sees Kari. She stops.

PAINTER

I'm sorry. I didn't mean to be so... off-hand.

(beat)

How can I help you?

KARI

(awestruck)

I was just... wandering by and saw the beautiful works in the window, so I thought I'd take a better look, and...

(beat)

I am... was... an artist.

PAINTER

A lot of people claim to be artists, but few can pull it off.

There's a chemistry between them, a mutual and nearly instantaneous attraction we can see in both of them. The Painter approaches, and Kari doesn't move off.

KARI

Touche.

PAINTER

Tou-che?

KARI

Sorry. It's an expression where I come from. Which is far away from here.

PAINTER

From the Terias Provinces? I hear they're beautiful this time of year. I've never been.

KARI
I... haven't been back home for
a few months.

The Painter picks up on something.

PAINTER
You seem... distracted.
(beat)
You aren't in trouble, are
you? On the run from someone?

KARI
Yes. Kind of.

PAINTER
The Jenchum Suzerainty places
a great deal of trust with the
Artisans caste. We don't fall
under too much scrutiny, so
you are more than welcome to
stay here if you'd like...

KARI
That's very kind of you, but I
don't want to put you out.

PAINTER
You wouldn't be. Plus, I'd
enjoy the company.
(beat)
I don't even know your name.

KARI
Kaia. That's the local
translation of my name,
anyway.

PAINTER
Well, Kaia, you are more than
welcome to stay.

KARI
I was looking at this painting
here.

The Painter joins her by her side. It's a
modern piece, very abstract, full of blues
and silvers, whites and more blues. It looks
a lot like Vincent Van Gogh's "Starry Night".

PAINTER
What do you think?

KARI
It's beautiful. I love how you
tied in the stars with the
lake. All those different
blues, all so vivid and real,
but I can see the intensity in
the sky, the moons'
reflections in the water, and
how you've tied that all in...
brilliant. The hills around
the city, the city itself...

PAINTER
I used a thicker stroke to
portray a sort of harshness.
And, of course, the flowing...

KARI
Shows movement in the piece,
how we never stand still for
very long.

He's impressed by this.

KARI
I told you I used to paint.

PAINTER
Perhaps you'd pick up a brush
and show me those skills you
were talking about before.

KARI
I'd... I'd be honored to.

A smile creeps on the Painter's face, a
sweet, innocent, contented smile. Kari
returns a smile of her own...

EXT. SPACE - GOFFAN IV
The Prospect and Alonia face-to-face in
orbit.

INT. OBSERVATION LOUNGE - PROSPECT
The senior officers, sans Hahn and Kari,
assembled, including DOCTOR JUSTIN O'DONOVAN.
Greene paces.

GREENE
Sensors?

MIKE
At this distance, we can't
pick up much of anything.

ANNE
Even when we were closer,
sensors were intermittent. On
the shuttle, our tricorders...

GEORGE
It's like something on the
surface is... reacting with
them.

GREENE
What did you find out on the
surface?

MIKE
We weren't able to get very
accurate readings, but from
what equipment we could see,
it does look like a subspace
weapon of sorts.

ANNE
If it was being tested or on-
line, it would explain the
intermittent sensors.

GREENE
The Jenchum are tampering with
some dangerous technology... But
we need to get Commander
Eriksson back as well.
(beat)
Suggestions?

DANIEL
Can we move the Prospect into
orbit, using this
"administration error" as an
excuse, and beam her up?

JENN
They'd be suspicious of that.

MIKE

Plus, if we're having problems with tricorders and sensors now, I don't think the transporter would be too reliable.

DANIEL

Good point.

ANNE

What about sending in a small team? Track her down and extract her... Then we could review all the data, and make a secondary plan from there.

JUSTIN

That sounds like the best option. I'd be willing to go in case she's injured.

GREENE

Thank you, doctor, but we need to keep the numbers down on this one.

(to Daniel)

Would you be able to pick her out of a crowd?

DANIEL

I can try. From what I understand, Jenchum physiology is dissimilar from human physiology so I would hope it would be easy.

GREENE

Good. Counselor, you and Lieutenants Stratos and Drever report to Sickbay for Doctor O'Donovan to work his magic.

At this point in time, Lieutenant Drever, you'll only be piloting the shuttle. We'll leave the subspace weapon issue alone for now; all reports we have point to the Jenchum being relatively early on in their testing stage.

GREENE (continued)

(beat)
Any questions?

None.

GREENE
Dismissed.

EXT. SPACE - GOFFAN IV
We focus on the surface.

EXT. SURFACE - GOFFAN IV
A desolate, dark place. HAHN JUN-SEOK "JIM"
and SEVERAL OTHER STARFLEET OFFICERS,
including BRYAN RADKE and Jason, are in EVA
suits running various tests. We see the TYPE-
6 SHUTTLECRAFT HERMES in the background.

HAHN
Try that frequency.

JASON
I'm getting a good result.
Reading 2.5 tonnes... No. False
sensor readings. Damn.

BRYAN
Maybe we should try a higher
frequency?

We see a JENCHUM SHUTTLE approaching. It
captures Jason's attention first as it comes
in to land...

JASON
Commander...

Jason motions towards the shuttle. Bryan and
Hahn follow Jason's motion.

HAHN
A Jenchum shuttle... I wonder
what they want?
(to the others)
We did get clearance, right?

BRYAN
As far as I know...

Hahn taps his comm.-badge.

HAHN
Hahn to Prospect.

GREENE (O.S., filtered)
Prospect here.

HAHN
We seem to have some visitors.
Requesting further orders,
sir.

GREENE (O.S., filtered)
Humor them within reason,
Commander. The mother ship's
commanding officer is checking
with the Jenchum Suzerainty
for authorization, but as far
as I'm concerned, we're
carrying out a scientific
mission authorized by their
government and ours.

HAHN
And, of course, those orders
supercede any... ambitious
commanding officers, right?

GREENE (O.S., filtered)
Precisely. But if you need any
assistance, Commander..

Hahn sees a JENCHUM AWAY TEAM in EVA suits
approaching.

HAHN
I know who to call. Thank you,
Captain. Hahn out.

EXT. ENIKA - GOFFAN III - NIGHT
The city, aglow only in the wash of street
lamps, appears to be asleep.

INT. PAINTER'S SHOP - ENIKA
Kari works carefully at an easel. The picture
she's painting is breathtaking, but she's
frustrated. The Painter approaches behind
her. She untenses without looking at him.

PAINTER
That's beautiful. You seem
tense though.

KARI
I can't get the idea down on
canvas. It's like... it's like
the ideas, images are flowing
like tree branches in a
swollen river and I'm in the
river, trying to grab them...

PAINTER
It is nearly 3 AM.

KARI
Is it? I don't feel tired.

PAINTER
That's okay. Neither do I.

He rests a hand on her shoulder, leaning over
to guide her other hand, the one with the
brush. She's uneasy at first, then grows more
comfortable. The Painter is unfazed.

PAINTER
See. There you go. You just
needed to focus.
(beat)
You should think about
becoming an artist.

KARI
I did want to become an artist
originally. But my parents
wanted me to be a scientist.

PAINTER
And...?

KARI
I'm a physicist and engineer
by trade. But I still paint in
my free time.

PAINTER
You don't mind surrendering
your name?

KARI
What... what do you mean?

PAINTER
I don't know how they do it in
the Terias Provinces but on
this continent, artists
surrender their name when they
become a fully-fledged artist.

KARI
So you...?

PAINTER
I'm merely The Painter.

KARI
What did your name used to be?
Before you surrendered it?

PAINTER
I can't utter it. No one can.
To do so is considered... Well,
myth has it I'd lose my
ability to paint.

KARI
Wow. Hefty fine.

PAINTER
Yes. Some artists do continue
to use their first name in
conjunction with their craft,
or maybe use a stage name, so
we can differentiate them from
other performers.

She turns slightly to see him concentrating
on the canvas. He's close to her, leaning
over her.

KARI
That... that makes sense.

The Painter looks aside to her as well,
removing her hand from the canvas. He looks
at her as he speaks.

PAINTER
See. All better.

KARI
Thank you.

The Painter pulls himself away.

PAINTER
It's getting late. You are
free to stay in my room. The
bed is more comfortable in
there. I'll be sleeping in the
spare room.

He goes to leave up the stairs to the second
floor, but pauses. Not looking at her, her
not looking at him.

PAINTER
Good night.

KARI
Good night.

She concentrates on her painting, not doing
any more work on it though.

KARI (V.O.)
And that's the first time I
realized I was in love with
him. The energy, creativity,
passion he brought out in me.
I didn't need to kiss him, or
have intimate relations with
him; I felt he was a part of
me, and I was a part of him.
Nothing could separate us, now
and forever more.

EXT. BUSY ROAD - ENIKA - GOFFAN III - MORNING
Jenchum everywhere. Traffic moving down the
road. It's frantic.

We focus on George and Daniel. They look
slightly bewildered, but talk in low voices.

GEORGE
Anything?

DANIEL
This might sound strange, but
did the briefing mention
anything about the Jenchum
having telepathic abilities?

GEORGE
No. Why?

DANIEL
It's like... Not really
telepathy. And not everyone
has it. It's hard to describe.

GEORGE
Try. It could be the key to
finding Commander Eriksson.

DANIEL
There's... a strong one and a
weak one.
(beat)
No. Only the strong one has
abilities.
(beat)
Those two. There.

Daniel nods towards two approaching Jenchum:
one lighter man and one darker man. Both
appear healthy and walk past as the
conversation continues.

DANIEL (continued)
The one of the left has the
abilities. The best way to
describe it is he's feeding
the other one emotions like...
Like confidence. Courage.

GEORGE
That sounds strange.

DANIEL

Some cultures think we're
strange, Lieutenant.

(beat)

It's not a one-way
relationship though. The
other, when hit by these
emotions, has other emotions
splinter off. Doubt. Low self-
confidence.

(beat)

The first one, for lack of a
better phrase, feeds off these
negative emotions.

GEORGE

A parasitic relationship?

DANIEL

I was thinking more symbiotic
but...

GEORGE

What is it?

DANIEL

I'm feeling weakness from
someone. Someone not too far
away. It's not like the
others.

GEORGE

Kari?

DANIEL

We don't know how that kind of
telepathic ability would
affect a human.

GEORGE

(along his line of thinking)

It could be someone's
attempting this on her?

DANIEL

Yes. We need to find her right
away...

INT. PAINTER'S SHOP - ENIKA - GOFFAN III
Kari's surrounded by paintings. She's frantically working on another one, pushing her hair out of her face, when she goes pale and grows faint.

The Painter notices. He rushes over to help her. She steadies herself but nods she's OK.

PAINTER
You worry me. Are you sure you're okay, Kaia?

KARI
Yes. I'm fine. Probably lack of sleep last night.

PAINTER
You really should rest.

KARI
I feel this... a surge of creativity. Overwhelming amount of inspiration. I want to get this all out while I can...

She appears okay again, the color returning to her face.

KARI
(reassuring)
See. All better.

The Painter takes her in his arms. She grows closer to him.

PAINTER
Good. I'd be lost if anything happened to you...

EXT. SPACE - GOFFAN IV
We focus on the surface.

EXT. SURFACE - GOFFAN IV
Hahn goes to meet the Jenchum away team half way.

HAHN
I'm Commander Hahn Jun-Seok,
in charge of this expedition.

An officer steps forward. METHIA, a younger,
attractive Jenchum woman, exudes authority.

METHIA
Commander Methia, first
officer of the Jenchum
Suzerainty battle cruiser
Alonia.

HAHN
How can I help you, Commander?

METHIA
My commanding officer has
ordered we observe your team
working.
(beat)
That's not a problem, is it?

HAHN
Of course not. We're hardly
doing anything top secret
here.

Hahn goes back to attempting to calibrate
their tricorders and sensors.

METHIA
Some feel the Federation is
preparing to... mine Goffan IV
for their own gain.

HAHN
While it's true Goffan IV is
rich in molocine, the planet
belongs to the Jenchum
Suzerainty. We have no
interest in seizing anything
by force.

METHIA
Our technology is too... limited
to process molocine.

HAHN

Join the club. Our scientists are working on several theories but we don't expect to be able to have working equipment for another decade.

METHIA

Then why the interest now?

HAHN

Our sensors are sporadic when scanning for molocine. Starfleet figured since Goffan IV has one of the largest known naturally-occurring deposits of molocine, we would approach your government for permission to calibrate our sensors and other scanning equipment.

(beat)

To help in the future, of course.

METHIA

Our sensors can detect it as well but not in what quantity.

(beat)

Perhaps Starfleet would share its findings with us?

HAHN

We would be more than happy to do that.

Methia appears happy. Hahn looks up at Bryan and Jason, the latter of which shrugs.

EXT. PAINTER'S SHOP - ENIKA - DAY

George and Daniel stop outside the shop. Daniel nods. They enter.

INT. PAINTER'S SHOP - ENIKA - DAY

Kari's manic in her painting. Daniel and George approach, slightly shocked.

GEORGE

Commander Eriksson?

No response. Kari keeps painting.

DANIEL
Kari? Kari, it's us. George
and Daniel...

She shoos them.

KARI
I'm working.

GEORGE
The captain needs you to
return to the ship.

DANIEL
Yes, we need your help.

KARI
No.

GEORGE
No...?

DANIEL
Kari, we're not playing...

The Painter appears. Kari keeps working, but
Daniel and George appear uneasy.

PAINTER
Gentlemen.
(to Kari)
Are these men bothering you?

She doesn't answer and continues to paint. He
puts his hands on her shoulders.

PAINTER
Kaia.
(beat; he looks at them)
Do you know these men?

KARI
Yes, but not extremely well.
(beat)
We traveled together once. On
a ship.

DANIEL
Yes. Our captain has sent us
to bring... Kaia back.

GEORGE
She's needed. Quite urgently.

Kari stands and moves to Daniel and George.

KARI
I'm not coming back.

GEORGE
What?

DANIEL
Kari, are you sure...?

KARI
I said I'm not coming back.

She wraps her arm around the Painter's waist.
He puts his arm around her shoulder, the
relationship apparent to Daniel and George.
They back off.

DANIEL
(changing tact)
Is there anything you want us
to tell the captain?

She breaks away from the Painter, reaching
into a pocket.

KARI
Tell him... Thank him for the
opportunities he's given me.
He led me to this point, and
for that, I'm grateful.

Kari produces her comm.-badge from her
pocket. She attempts to give it to George,
but he won't accept it.

KARI
Take it.

GEORGE
I won't.

DANIEL
(diplomatically)
Keep it. As a reminder of
where you came from.

Daniel places his hand on George's back and urges him to head towards the door.

DANIEL
We'll leave you two to it.
Thank you for your hospitality
and see you around, maybe.

George and Daniel leave out the door,
shutting it behind them, walking into...

EXT. PAINTER'S SHOP - ENIKA - DAY
They walk away.

DANIEL
Did you get the readings?

George produces a tricorder from beneath his poncho.

GEORGE
Yes, I did. You?

DANIEL
It's as I suspected. She's
under his Thrall.

EXT. SPACE - GOFFAN IV
The Prospect orbits Goffan IV with the Alonia.

INT. SICKBAY - PROSPECT
Justin reviews readings, while Greene, Anne, Daniel and George stand by. Justin joins the group and sighs.

GREENE
Doctor?

JUSTIN
I'm afraid the news isn't
great, Captain.
(to Daniel)
You were right, Counselor.
(to all)
Human anatomy can't take the
strain of the symbiotic
relationship.

DANIEL
The Jenchum call it "The
Thrall".

ANNE
What could happen? I mean, if
she refuses to leave?

GEORGE
She seemed pretty adamant she
wasn't going anywhere.

JUSTIN
If the relationship continues,
Commander Eriksson could end
up with permanent neurological
damage. Or worse... She could
die.

ANNE
Neither of those options sound
good.

GREENE
No. They don't.
(to Daniel)
Daniel, what about this... this
painter?

DANIEL
I had the chance to read a few
others like him, the ones who
feed positive emotions to
others, in our time on the
surface.
(beat)
John, he's extremely powerful.
The damage he could do to Kari
is... unimaginable.

ANNE
Is he doing this on purpose?

DANIEL

My telepathic ability with the Jenchum is compromised, but I can read emotions and intentions. From what I saw and felt, I don't think his intent is malicious.

GEORGE

After asking around a bit, we discovered some Jenchum have the natural ability to project emotions. They don't need permission before starting; the process is natural.

JUSTIN

And I'd like to add to that, it's autonomous. It's like breathing; it just happens.

GREENE

And this is that... Thrall?

DANIEL

Yes.

(beat)

I'm of the understanding though they can control the intensity to some degree.

JUSTIN

Are the two involved in this type of... relationship for lack of a better word... in a specific type of relationship or...?

GEORGE

I don't think so. From what we could figure out, some were siblings; some were married; others were friends. I don't think it was exclusive to one type of relationship.

GREENE

Commander Lansing, you mentioned you once served with Commander Eriksson. How close are you to her?

ANNE

We've become quite good friends over the years. Why?

GREENE

I'm hoping we could use that to our advantage. I want you to try to convince her to come back.

(beat)

Doctor, I want you to alter each of you and head back down to the surface to extract Commander Eriksson.

(beat)

As quietly and inconspicuously as possible. We already have the Jenchum sniffing around.

EXT. SPACE - GOFFAN IV

We focus on the surface.

EXT. SURFACE - GOFFAN IV

Hahn, Bryan, Jason, Methia and several others at a spot.

BRYAN

I think we've established the optimum range.

METHIA

Do you see this discrepancy here? Could you compensate by...?

Bryan hands her the tricorder. She adjusts it and hands it back to him. Jason looks over his shoulder.

BRYAN

Impressive.

JASON

It's narrowed the parameters down and focused the sensors even tighter.

(to Hahn)

We're getting a more accurate reading now.

Hahn motions for Methia to join him on a walk. Methia joins him.

HAHN
Commander, I've been thinking. Our co-operation has changed the terms of our agreement with the Jenchum.

METHIA
I know we can appear to be interfering...

Hahn raises a hand to stop her.

HAHN
Sorry. I meant positively. Your help here has meant we are way ahead of where the Federation expected us to be.

METHIA
That's... good. I'm glad we could help.

HAHN
I want to broker a deal with you, as representatives of both our governments. The Federation will transfer all data we have about sensor operations pertaining to molocine as well as any in-depth topographical scans we've made of Goffan IV...

METHIA
That would be helpful. Our sensors aren't as advanced as Starfleet's.
(beat)
But in exchange for...?

HAHN
(delicately)
Another Starfleet ship passing by this system a few months ago detected possible subspace weapons being tested in Enika on the surface of Goffan III.

(beat)
I know Starfleet is interested
in finding out whether this is
true or not...

METHIA
So... your mission is not
exclusively to find out about
molocine?

HAHN
No. But it is primarily to
find out about molocine.

METHIA
How can I trust you?

HAHN
Besides just revealing to you
we have an ulterior motive?
Uh, let's see...
(thinking)
I can't think of any good
reason. But I'll tell you this
story. When I was a young boy,
my parents moved from one
country called South Korea on
my home world Earth to another
country called America.
(beat)
Everything was different and
new. I had to learn a new
language, make new friends,
adjust to a different
lifestyle. And part of that
whole process is trusting
someone until they give you
reason not to. Right?

An awkward silence as she takes it in, then:

METHIA
There is... was... a testing
station in Enika. In the past
few days, what we assumed were
domestic terrorists attempted
to enter the facility, but our
forces repelled them. They
weren't Jenchum, were they?

HAHN

No. And I'm risking a lot telling you this...

(beat)

But... they didn't make it very far into the facility. One of our people has gone missing there, and our team will, if they haven't already, go in to extract her. And that'll be that, hopefully, depending on what you tell me here.

METHIA

Our tests were a failure.

(beat)

We know how the Federation and other larger powers dislike the use of subspace weapons, but our planet is often the target of the Enipians, amongst others, and the Directorate rarely sends anyone to assist as we're such a far flung colony. We only developed them to protect ourselves...

HAHN

But?

METHIA

A subspace anomaly opened. The scientists and military personnel were... dissolved for lack of a better word.

HAHN

You mean disbanded?

METHIA

No. As in, after the anomaly opened, some sort of subspace wave struck them, and they disintegrated.

HAHN

How did they keep the anomaly under control?

METHIA

Ironically, they surrounded the room by large sheets of molocine. It kept the anomaly in check until they could use a tachyon burst to close it down.

(beat)

As far as I know, there are no further plans to test subspace weapons. I think all research is going into conventional weapons.

HAHN

Thank you. For being so honest.

METHIA

As you said, it's based on trust. And if you and I, as representatives of our governments here, can't start doing that now... it could lead to problems later.

HAHN

You know how you said a subspace wave struck those Jenchum?

METHIA

Yes...?

HAHN

Do you think you could get me sensor readings of that?

METHIA

Maybe... but why?

HAHN

I've run into similar anomalies in the past. I'm trying to figure out if there's a pattern.

METHIA

You?

HAHN
Me what?

METHIA
You said "I", not "we"...?

HAHN
Think of it as a... personal
project, outside the scope of
my Starfleet activities.

METHIA
(thinking)
I'll see what I can do.

EXT. ENIKA - GOFFAN III - EVENING
Establishing shot of the city.

EXT. ENIKA STREET - GOFFAN III - EVENING
George, Daniel, Justin and Anne appear. They
start walking towards the Painter's shop.

EXT. PAINTER'S SHOP - ENIKA - EVENING
Establishing shot.

INT. PAINTER'S SHOP - ENIKA - EVENING
Paintings everywhere in different styles.
Kari paints manically in the corner, sweat on
her brow, her skin pale. The Painter stands
by, watching her. Kari struggles to maintain
her composure.

PAINTER
(tenderly)
Are you okay?

KARI
(terse)
Of course I am. Why does
everyone keep asking me that?

The Painter approaches her.

PAINTER
Because we... I am worried about
you.

He takes the brush off of her. She looks
upset, then angry, then ready to cry. The
emotions are rapidly changing, erratic.

PAINTER
(continued)
You haven't slept in days...

KARI
I'm good like that. I... when I
was on the ship, I could go
for days with little or no
rest...

PAINTER
It's not healthy for you...

KARI
I'm fine...

PAINTER
You know... I...
(beat)
No matter how I put this,
it'll be difficult.
(honestly)
I think we should call this
relationship off.

Kari stands suddenly, upset. Tears form in
her eyes as she throws herself at him. He
backs away, just as hurt.

KARI
No. No! You are everything to
me.
(pleading)
Look at what you inspire in
me. Look at what you do to me.
(beat)
I love you. I haven't said
that to anyone in a very long
time, but... I love you.

PAINTER
I love you, too.
(beat)
But when you are hurting the
one you love the most, maybe
that's the time to walk away.

KARI
People use the word love so
often, so casually these days.
But what I feel... What I feel
is true.

The door opens, but we don't really hear
this.

KARI
(continued)
I need you. I love you and I
need you.
(beat)
I can't live without you.

We see who's entered. Anne's amazed, Justin
awestruck. Even Daniel and George look
distracted. Justin interrupts a tense moment
between the Painter and Kari.

JUSTIN
You'll have to learn to live
without him.

PAINTER
Who are you...?
(seeing Daniel and George)
Oh. You again.

JUSTIN
He's killing you, Kari. Not
intentionally, but he is.
(beat; softer)
You know that's the truth.

Kari starts to cry. Daniel approaches her.

DANIEL
It's okay.

Daniel looks to Justin, then Anne. Justin
rushes over with a tricorder as Kari
collapses, Daniel helping her down into a
chair. Daniel looks again to Anne; she steps
forward to talk to the Painter.

PAINTER
(bewildered)
Who are you?
(beat)
And don't tell me you're from
the Terias Provinces.

ANNE
We're not Jenchum.

PAINTER
I've figured that one out.

DANIEL
(to Kari)
You need to come back with us.
I can help ease the
transition, but the choice
must be yours.

PAINTER
Well...?

ANNE
We're... My name is Anne
Lansing. I'm a human from an
organization called Starfleet,
from the United Federation of
Planets.

PAINTER
I've heard of them.
(about Kari)
And her?

GEORGE
She's human too.

JUSTIN
We all are. The problem is,
Jenchum and human physiology
in the... relationship you have
isn't compatible.
(beat)
If she remains here with you,
she will either suffer
irreversible damage, or worse,
die.

PAINTER
(shocked)
Kaia... I didn't...

ANNE
You weren't to know.

DANIEL
That's why I was sent here
first. To ascertain the truth.

PAINTER
We call it The Thrall. It... it
affects us all in different
ways.
(beat)
They can diagnose it after
puberty. In the fifteen years
since my coming of age, I've
never met anyone who could act
as my companion in The Thrall.
But Kaia...
(beat)
But if it's killing her... I
could never live with that.
Ever.
(to Anne)
I love her too much.

ANNE
(to Kari)
Now do you see why you need to
come back with us?
(beat)
You know, we've known each
other for a while now. And
I've first and foremost been
your friend.
(beat)
I'd never, ever do anything to
hurt you. But this
relationship is killing you.
We all can see it.
(softer)
Even the Painter can see it.
(beat)
Please. Do this for you.

The Painter goes to Kari. She rushes him, and
they hug for a long time.

PAINTER
Kaia... You know and I know this
is for your own good.

He lifts her face to look at his. She's
crying.

PAINTER
(continued)
Think of the times we had. Be
thankful we met, and we had
this time together.
(softer)
I love you. Always.

KARI
Always.

They kiss passionately. It seems like they
never want it to end when Kari pulls away,
then moves to leave.

PAINTER
Please...
(softer)
Please... if you want to take a
painting... Any painting...

Kari turns around. The others look upon the
scene with heartbreak.

She looks around and finds the first painting
they discussed. Looking at the Painter - he
nods - and Kari grabs the frame.

KARI
Thank you.

PAINTER
I will live on in your heart
forever. My inspiration will
live on with you.

KARI
And I with you, I hope.

Daniel looks at the Painter as he moves past,
then helps Kari along. Justin and George
follow. Anne stops near him.

ANNE

Thank you and... I'm sorry.

She goes to leave but he grabs her arm softly. She stops.

PAINTER

Please look after her.

ANNE

You have my word. I will.

(beat)

And I'll have our doctor work on a... solution. Maybe one day..

PAINTER

Maybe...

He lets go of her arm. She pauses, then leaves.

EXT. SPACE - GOFFAN IV

The Prospect orbits Goffan IV with the Alonia.

GREENE (V.O.)

Captain's log, stardate supplemental: Both our teams have returned without incident, and it's been three weeks well spent. Commander Hahn's policy of being honest has caught us out short on our relationship with the Jenchum in one way, but helped with our investigation in the other. Above all, we've learned, the Jenchum love two things: bureaucracy and honesty, something we never thought could be so intermixed.

INT. BRIDGE - PROSPECT

Greene stands near the viewscreen, Jenn at helm, George at security, Jim at an aft bridge station, Anne and Daniel either side of captain's chair, Kendall at ops. We join Greene mid-conversation.

Viewscreen INSERT - Thelius and Methia on their bridge.

GREENE

... And I hope the sensor schematics and specifications we've shared will help you in any further operations the Jenchum Suzerainty decide to undertake on Goffan IV.

THELIUS (filtered)

On behalf of the Jenchum, we would like to thank you, Captain. We hope we'll be able to share a more... open and transparent relationship with the Federation in the future.

GREENE

Yes. We look forward to that.

THELIUS (filtered)

Good luck on your travels.

GREENE

And to you.

Viewscreen INSERT - Thelius nods, then the screen returns to show the Alonia. The ALONIA PULLS OUT OF ORBIT and OFF SCREEN.

Greene returns to Anne and Daniel, sitting in his seat.

ANNE

That went better than expected.

GREENE

Yes. Thankfully Commanders Hahn and Methia built up a high level of trust before his... outing of us.

(to Daniel)

How's Commander Eriksson?

DANIEL

Doctor O'Donovan's said her neurochemistry is returning to normal, but we've given her a few days off for now. She's faced a pretty tough time, and I think she'll need some time off to regroup.

GREENE

Understood. Lieutenant Hunter is doing a superb job in her place.

ANNE

Sir, if I may...? I told Kari I'd be with her as we left the planet. For support...

GREENE

Permission granted, Commander.

Anne stands and goes to leave.

GREENE

Oh, and Anne?

Anne stops.

GREENE

Pass on my well wishes, won't you? I'll try to visit as soon as I can.

Anne nods, smiling uneasy, then leaves.

GREENE

Helm: Take us out of orbit, three-quarters impulse.

JENN

Aye, sir.

EXT. SPACE

We see the Prospect leave Goffan IV's orbit.

INT. KARI'S QUARTERS

It's dark. Near the porthole, Kari's surrounded by half-finished paintings, none as good as her ones on the surface. A wall has the Painter's painting featured, highlighted by a spotlight.

The DOOR CHIME SOUNDS. Kari sighs, putting her brush down.

KARI
Come in.

The DOOR HISSES OPEN, revealing Anne. She steps in, the DOOR HISSING CLOSED behind her. She approaches Kari.

ANNE
How are you?

KARI
As good as can be expected, I guess.
(beat)
I have one doozy of a headache.

ANNE
Doctor O'Donovan could...
(off Kari's look)
I understand.

They look out at the stars. Suddenly, the STARS ELONGATE, then the ship's AT WARP. They look back at Kari's paintings.

KARI
He inspired me so much. I miss that inspiration.
(beat)
I feel so... flat.
(beat)
I miss him.

ANNE
I know. No one ever said it would be easy. It'll take a long time, that's for sure.

An uneasy silence. Anne sits down beside Kari.

ANNE

You know, you had that inspiration in you all along. The Painter... he just brought it all to the surface, gave it focus.

(beat)

Many people go through life without that catalyst, that stimulation, their true potential never realized.

(beat)

You need to find it again, tap into it, and hone it again to be inspired.

(beat)

And if there's one thing I know about you Kari, it's that you are one motivated and determined individual.

(beat)

It'll be okay. I promise.

Tears in Kari's eyes, they turn again and watch the stars streaking by.

INT. HAHN'S QUARTERS - PROSPECT

Much darker than normal. HAHN JUN-SEOK "JIM"'s reviewing some data on his monitor; we see it's entitled JENCHUM SUBSPACE WEAPON - SENSOR LOGS. The DOOR CHIME RINGS. Hahn turns the monitor off, then answers.

HAHN

Come in.

The DOOR HISSES OPEN; it's CAPTAIN JOHN GREENE. He steps in, the DOOR HISSING SHUT BEHIND HIM as Hahn stands.

GREENE

I'm not bothering you, am I?

HAHN

No, sir.

GREENE

Good.

(beat)

Commander, we need to have a talk.

HAHN
Sir?

Greene starts to pace as he speaks.

GREENE
I'm... one of those commanding officers who gives my subordinates a bit of leeway. I don't like trying to control every aspect of the professional lives of those serving under my command.

HAHN
But...

GREENE
You overstepped the mark on Goffan IV. Revealing that information could have damaged our relationship with not only the Jenchum Suzerainty but also the Directorate.

HAHN
I thought honesty was the best policy. And, when it comes down to it, sir, we got the results we were looking for.

GREENE
Agreed. But... next time, I want you to confer with me before making any decisions like that. Understood?

HAHN
Perfectly, sir.

GREENE

Commander... Jim. You have a history of... doing your own thing. Somehow, you land on your feet, every time.

(beat)

Plus, you seem to be in the favor of someone pretty high up. It appears, from your record, every time you've overstepped the line and face disciplinary actions, you somehow dodge them.

HAHN

Sir, I...

GREENE

I'm not here to debate or hear the story. I'm here to order you to follow the guidelines and chain-of-command in the future. And if you can't...

(beat)

I'm afraid I'll have to ask you to be transferred off my ship.

Greene's dead serious. Close up on Hahn's worried face...

INT. CORRIDOR - PROSPECT

Kari walks along the corridors. She's alone; other supernumeraries seem to be together. We follow her.

KARI (V.O.)

Love. We use the word too freely, too frequently, too... loosely. But that's a sign of the times, the way the word love has become a too familiar in our colloquial usage.

(beat)

When we first start in a relationship, one of those intense, head-over-heels types, we mean what we say, whether it eventually ends up being true or not. I never got to the point with him where the words lost their meaning, grew stale in my mouth.

She stops at a viewport, looking out into the darkness.

KARI (V.O.)

I knew true love once, and to
have touched me once is more
opportunity than many get. And
for that, I'm truly thankful.

She turns. We see Daniel waiting at the door to his
office (the door is open so we can see in).

DANIEL

Kari, good to see you. Come
in.

Kari smiles uneasy. Daniel enters, and Kari looks back
down the corridor, towards the viewports.

KARI (V.O.)

I knew true love and she
taught me how to be whole.
Maybe one day... maybe one day,
I'll find her again.
(beat)
Maybe.

Kari turns and enters the counseling office as we:

FADE TO BLACK