SMUGGLER’S SHIP

TYPE: COMBAT VESSEL
LAUNCHED: 24th C
LENGTH: 500 METERS
WEAPONRY: PHASER CANNONS
SMUGGLER'S SHIP

OPERATED BY: SMUGGLERS
TYPE: COMBAT VESSEL
IN OPERATION: 24TH CENTURY
LENGTH: 500 METERS (APPROX.)
PROPELLION: WARP POWERED
WEAPONRY: MULTIPLE PHASER CANNONS

Stand assembly:

Final product:

Contents

P04: SMUGGLER'S SHIP
P10: DESIGNING THE SHIP
P12: THE MAKING OF 'UNIFICATION'
P18: ON SCREEN
The smuggler’s ship was a 24th-century vessel of unknown origin that was used to transfer illegal goods on the black market. It was operated by a group of mercenaries and known to smuggle starship components and weapons out of a surplus depot at Qualor II – a scrap yard for decommissioned ships.

The smuggler’s ship was approximately 500 meters in length, and covered in plain dark gray panels, giving it a sinister look. It carried absolutely no markings of any kind, making it impossible to identify where it had come from or who was operating it. If it had not been for a few white running lights near the bow, the ship would almost have been invisible against the darkness of space.

The main body was enveloped with large panels that further disguised the ship, and may have acted as a form of stealth technology to reflect the sensor scans of other vessels, further helping to conceal its identity. It did not broadcast a transponder signal or a subspace marker as legitimate cargo ships were required to do, meaning it was trying to hide its whereabouts from the authorities.

Most of its interior was given over to cargo space, and it could transport large amounts of contraband in a single journey.

POWERFUL ARSENAL
The smuggler’s ship was capable of high warp speeds, and Geordi La Forge described it as a “combat vessel,” which easily matched the firepower carried aboard the U.S.S. Enterprise NCC-1701-D. In fact, the smuggler’s ship was bristling with weaponry, including several huge, turreted long-barreled particle beam guns affixed to the top of the hull.

The Enterprise-D encountered the smuggler’s ship in 2368 at Surplus Depot Z-15 near the planet Qualor II. The Starfleet crew were investigating the disappearance of Ambassador Spock, when an intelligence sweep turned up metal fragments from what was later determined to be the navigational deflector from the T’Pau transport ship. This Vulcan ship had been decommissioned some years earlier, and was sent to the surplus depot to be broken down. The Enterprise-D, therefore, traveled to the salvage yard to determine the fate of the T’Pau.

The smuggler’s ship appeared to be clad in armor, as its exterior featured numerous panels fixed to the main body. These possibly helped deflect scans from other ships, making it more difficult to track and know exactly what it was carrying in its cargo holds.

SHIP PROFILE
The smuggler’s ship operated outside of Federation law, as it hauled stolen weaponry taken from decommissioned vessels to anyone willing to pay the right price. The ship was covered in stealthy dark gray paneling to help hide its identity, and it also had powerful weaponry of its own.

DATA FEED
The facility near Qualor II responsible for salvaging useful components from decommissioned ships was run by the Zakdorn, a species renowned for their pomposity and toughness.
Kim Dokachin, the officious Zakdorn in charge of the depot orbit of Qualor II. He was a Zakdorn, and like many other members of his species, he had an officious manner and a superior attitude. He was reluctant to help the Enterprise-D look for the Tripoli, and that was insurmountable when it was found to be missing.

They did not have to wait long before the smuggler’s ship arrived. It took the exact position that had been assigned to the Tripoli, and cargo began to be beamed over to its hold. At this point, the Enterprise-D brought its systems back on line and demanded that they identify themselves.

**HOSTILE RESPONSE**

In response, the smuggler’s ship powered up its weapons and fired at the Enterprise-D, reducing its forward shields to 72 percent. They then fired another heavy-duty barrage of phaser shots that brought the Enterprise-D’s forward shields down to 46 percent and their aft shields to 40 percent.

Not wanting to risk taking another volley of phaser fire, Commander Riker ordered Worf to target the weapon systems of the smuggler’s ship just to “get their attention,” but not enough to do any real damage.

They scored a direct hit to the forward shields of the smuggler’s ship, but collateral damage in the cargo area ignited some of the armaments it was carrying. These exploded violently in a cataclysmic eruption that pulverized the ship into tiny pieces. The Enterprise-D ignited the large weapons cache on top of the hull and another located on the bottom of the ship. Explosions ripped through the cargo hold of the smuggler’s ship. A series of devastating explosions ripped through the ship, blowing it into tiny pieces and killing everyone on board.

**DATA FEED**

Amarie was the ex-wife of one of the crew who worked on board the smuggler’s ship. She played the keyboards in a sleazy bar on Qualor II, a vocation she was ideally suited for as she had four arms. Amarie had little love for her ex-husband, and she directed Commander Riker to a Ferengi arms dealer named Omag. With a little persuasion, he confessed that he was responsible for stealing the cargo area ignited some of the armaments it was carrying. These exploded violently in a cataclysmic eruption that pulverized the ship into tiny pieces. The Enterprise-D later ascertained that one member of the crew of the smuggler’s ship was the ex-husband of Amarie, a musician who played in a bar on Qualor II. She directed them to a Ferengi arms dealer named Omag. With a little persuasion, he confessed that he was responsible for stealing the cargo, and then was eventually ended up in the hands of the Romulans.

The phaser blasts from the Enterprise-D grazed the large weapons cache that was being carried in the cargo hold of the smuggler’s ship. A series of devastating explosions ripped through the ship, blowing it into tiny pieces and killing everyone on board.

The smuggler’s ship was heavily armed, with large phaser cannons on top of the hull and another located on the bottom of the ship. Its firepower easily matched that of the Enterprise-D.

The Enterprise-D ignited the large weapons cache on top of the hull and another located on the bottom of the ship. Explosions ripped through the cargo hold of the smuggler’s ship. A series of devastating explosions ripped through the ship, blowing it into tiny pieces and killing everyone on board.

**Thanks to Amarie, the ex-wife of one of the smugglers, the crew of the Enterprise-D were pointed towards a Ferengi named Omag.** who was responsible for the smugglers’ ship’s activities. With some encouragement from Commander Riker, Omag revealed the parts from the Tripoli that eventually ended up in the hands of the Romulans.

The phaser blasts from the Enterprise-D grazed the large weapons cache that was being carried in the cargo hold of the smuggler’s ship. A series of devastating explosions ripped through the ship, blowing it into tiny pieces and killing everyone on board.

**Klim Dokachin** was in charge of the depot orbit of Qualor II. He was a Zakdorn, and like many other members of his species, he had an officious manner and a superior attitude. He was reluctant to help the Enterprise-D look for the Tripoli, and that was insurmountable when it was found to be missing.
The Romulans tried to conquer Vulcan by using three Vulcan transport ships, including the T’Pau, to land thousands of Romulan troops on their homeworld.

In fact, these three Vulcan ships would deliver thousands of Romulan shock troops to Vulcan and seize power before the Vulcans knew what was happening. The Romulans had even been in secret contact with Ambassador Spock, making him believe that a significant number of Romulans wanted a peaceful reunification.

Thanks to the crew of the Enterprise-D, the Romulan scheme was uncovered just in time. Rather than let the Romulan invasion force aboard the Vulcan ships be captured, a Warbird that was traveling with them decloaked and destroyed them, killing over 2000 of their own troops.

The T’Pau was a Vulcan Mah’kom group transport ship that was in service with the Vulcan National Merchant Fleet in the 24th century. It was partly constructed from dentarium alloy. It was named for the Vulcan judge and philosopher T’Pau, and was only the second Vulcan ship seen on screen.

The activities of the smuggler’s ship were part of a larger plot designed by the Romulans to invade and conquer Vulcan. The Romulans needed a Vulcan transport ship that they could load with Romulan soldiers. It would be sent with two other Vulcan ships, also filled with Romulan troopers, on what would appear to be a peaceful mission to Vulcan in an attempt to reunify the two races.

Among the derelict ships seen at the Qualor II supply depot was the U.S.S. Alka-Selsior. The name was an in-joke reference to Alka-Seltzer, the brand name of a fizzy indigestion medicine.
Building a substantial starship model from scratch for STAR TREK took around three weeks, if the model maker was prepared to work hard. Apart from the time, the cost would also play a significant factor on an episodic show like THE NEXT GENERATION. This was why a quicker, cheaper alternative was used whenever possible, particularly for a ship that would be unlikely to be used more than once.

The smuggler’s ship fell into this category. Master model builder Greg Jein was called upon to work his magic, creating the ship. To save time and money, Greg Jein raided his parts bin and heavily adapted a previously built model to create the smuggler’s ship.

For Unification, Part I, Jein extensively altered the model, transforming it into the smuggler’s ship. He knew it had to look mean and vicious, and have considerable firepower. To this end, he raided what he called “central casting” for suitable components he could add. This was basically a “parts bin” of pieces he had collected from other shows, or that friends had sent him. For the smuggler’s ship, he added blade-like protrusions, especially around the bottom half of the ship, which gave it an intimidating presence. He also added numerous large guns, including a huge main gun on top of the hull that looked like a scorpion’s stinger. Finally, the whole model was painted dark gray to add to its foreboding bearing.

Stock footage of the smuggler’s ship was used later in the VOYAGER episode Warlord to depict an Ilari ship. The studio model, meanwhile, was altered several more times before it was sold in 2006 at Christie’s 40 Years of STAR TREK: The Collection auction for $5,760.
Fans were ecstatic when they heard that Leonard Nimoy was going to guest star on THE NEXT GENERATION. There had been plans to bring Nimoy back before, but for one reason or another they had fallen through. The combination of the 25th anniversary of STAR TREK and the imminent release of STAR TREK VI made it the ideal time to resurrect the idea.

Spock’s appearance in THE NEXT GENERATION was done in part to help promote THE UNDISCOVERED COUNTRY. In Unification, Spock’s conversation with Captain Picard about the peace talks with the Klingons and the consequences to Captain Kirk and his crew was intended to tie in with the movie, which was released less than a month after this episode aired in the States.

One of the most obvious links between the TV show and the movie was that Michael Dorn appeared as Worf’s ancestor in THE UNDISCOVERED COUNTRY. Dorn played the advocate who defended Kirk and McCoy at the Klingon trial on Qo’noS, where they were accused of murdering Chancellor Gorkon.

By the fifth season of STAR TREK: THE NEXT GENERATION, the producers felt the time had come to write an episode that would feature Spock. In 1991 was a momentous year for STAR TREK. Spock made a guest appearance in Unification; the producers began work on DEEP SPACE NINE; THE NEXT GENERATION staff produced some of their finest episodes; and Gene Roddenberry died. Meanwhile, discussions were taking place that would result in one of STAR TREK’s most memorable episodes.

Leonard Nimoy had returned to Paramount to produce STAR TREK VI: THE UNDISCOVERED COUNTRY, and the studio was looking for ways to forge links between the STAR TREK movie and the television series. Writer-director Nicholas Meyer talked to TNG’s producers to see how he could plant seeds in the movie that would grow into established history in TNG. The most obvious consequence of this was that Michael Dorn was given a role in the movie as Worf’s ancestor, who defended Kirk and McCoy at their trial on Qo’noS. But there were much more ambitious plans afoot that called for Spock to make a guest appearance on TNG.

Failed Attempts

There had been ideas to get Nimoy to reprise Spock on TNG for some time. Previous head writer Maurice Hurley had tried to find a story to bring back Spock and some scripts had actually floated around to that effect. Early staff writer Tracy Tormé, for example, had been signed to do an opener for Season Two called Return to Forever. In it, he planned to bring the movie-era Spock together with the Spock of the 24th century thanks to the Guardian of Forever time portal that featured in the 1966 episode City on the Edge of Forever. But, amid the Writer’s Guild strike that summer in 1988, talks with Nimoy fell apart just as an outline was wrapped up – and the project never went any further.

But thanks to STAR TREK’s 25th anniversary and the last Kirk-era movie THE UNDISCOVERED COUNTRY in 1991, things had changed in the intervening years. The key turned out to be the idea of then-Paramount president Frank Mancuso “to somehow find a way to lock the two together” during STAR TREK’s silver anniversary.

The Right Time

“The idea was to basically fan the flames for STAR TREK VI,” executive producer and writer Michael Piller remembered. “For the first four years of the series Rick [Berman] felt very strongly that we should not pay homage to, or steal from, or use guest stars from THE ORIGINAL SERIES. I think it was extremely wise to build a franchise with a new audience base that didn’t depend on anything except its own success. But, we had done that. By the fifth season, we had reached unforeseen heights of popularity, so the idea of expanding our
restrictions did not seem such a bad idea. Having Nimoy guest star was something that we knew would be exciting and would bring lots of rating points. The challenge for us was to create a story that would be worthy of his visit.

After consultation with Nimoy, Piller and Berman proposed a story that would deal with attempts to reunify the Vulcan and Romulan people. This echoed the themes of STAR TREK VI, which dealt with peace negotiations between the Federation and the Klingons. Piller said that finding the right story was vitally important because they were very clear that Spock would only return if the story were worthwhile.

“Leonard was extremely protective of Spock, and I don’t think he would have signed on unless he really felt that we were doing something of value,” said Piller. “His greatest caution to all STAR TREK fans, writers, and producers was that it was about the ideas; it was about the ambitions. What separated STAR TREK from other shows had been, and always would be, the genuine exploration of the human condition. That’s what I thought he liked about that show.”

Unification also featured another significant development in the STAR TREK universe; toward the end of the first part, Sarek died. As Piller explained, this wasn’t done simply to satisfy the needs of the story. “It was not an accident that Sarek died at this time,” said Piller. “Essentially, in our minds, Sarek was Roddenberry. When we wrote the first story about Sarek beginning to lose his mind, it was clear that Gene Roddenberry didn’t have long to live, and he died on October 26, 1991, a matter of weeks before Unification aired. “His death obviously had an enormous impact on all of us,” Piller said. However, that impact was principally an emotional one; in practical terms, Roddenberry had already withdrawn from most of his duties on TNG. Now, Piller and Berman were left to walk in his footsteps, without his guiding hand at their elbows, but they would never forget that STAR TREK had to operate by Roddenberry’s rules.

Piller planned to handle the teleplay of both parts of Unification, but the time squeeze and a shift in production order got to him and he offered Part I to supervising producer Jeri Taylor while he retained Part II. At first disappointed to do only the story set-up, Taylor had no idea how much a part of her life Unification would quickly become: when Pocket Books called with the idea of a novelizing

Michael Piller, who wrote Unification, Part II, felt in retrospect that he should have included more action in the dénouement of the story, and that Captain Picard and Spock were given too much dialogue.

The tragedy of Sarek losing his mind and dying was the writers’ way of paying tribute to STAR TREK creator Gene Roddenberry. By this point, Roddenberry had been ill for some time, and they used Sarek to show the sorrow they all felt at a once-great mind slowly slipping away.

Michael Westmore had great fun revisiting the “dripping wax” faces of the Zakdorn in the shape of Klim Dokachin. The Romulans, in the shape of Senator Pardek and Proconsul Neral, provided plenty of intrigue as they sought to manipulate Spock.

Piller was happier with the comedic interaction between Spock and Data, and felt the two characters shared a great chemistry, especially in discussing their different views on humanity.

A GREAT MAN PASSES
When Piller was working on Unification it was clear that Gene Roddenberry didn’t have long to live, and he died on October 26, 1991, a matter of weeks before Unification aired. “His death obviously had an enormous impact on all of us,” Piller said. However, that impact was principally an emotional one; in practical terms, Roddenberry had already withdrawn from most of his duties on TNG. Now, Piller and Berman were left to walk in his footsteps, without his guiding hand at their elbows, but they would never forget that STAR TREK had to operate by Roddenberry’s rules.

Piller planned to handle the teleplay of both parts of Unification, but the time squeeze and a shift in production order got to him and he offered Part I to supervising producer Jeri Taylor while he retained Part II. At first disappointed to do only the story set-up, Taylor had no idea how much a part of her life Unification would quickly become: when Pocket Books called with the idea of a novelizing
Leonard Nimoy was not the only star to make a return in Unification, as Denise Crosby reprised her role of the duplicitous Commander Data. It was, of course, Sela who masterminded the plot to invade Vulcan, using Spock to lull the Vulcans into a false sense of security.

In contrast, the meeting of Spock and the historic meeting of the STAR TREK era, Taylor — who’d wanted to break into books — asked for the job. She was only the third writing staffer to leap over into Pocket’s STAR TREK fiction line, David Gerrold novelized Encounter at Farpoint in 1987, while Melissa Groenastos had written the Kek-ara Tears of the Singer before her stint on the show. “The hitch was that I had 30 days to do it!” Taylor recalled. “Yes, September 1991 was a month I’ll never forget. I was writing Part I, and I was writing the novel — it was like an endless finals week, ‘You live on coffee, you’re wired, you shut yourself off from family and friends; I had no other life but Unification!’"

**LESS TALKING, MORE ACTION**

Piller was very happy with the first part of Unification, but he felt the second part proved too “talky.” He used the post-Cold War unification of Germany only three years earlier as his basic thematic metaphor. Still, he expressed disappointment afterwards that his teleplay seemed to be yet another “political” story and was disappointing to some of the usual size. And of course she had the blonde hair that the actor had on Sela were some little eartips, about half the ones made. We kept them. And the only thing we required a forehead prosthetic. “I don’t remember how many new ones I had to make, but I ended up with around a dozen different molds. After you accumulated a number of things for any race, you didn’t bother to sculpt new ones up any more. But Patrick [Stewart] and Brent [Spiner] had special ones made. We kept them. And the only thing we had on Sela were some little eartips, about half the usual size. And of course she had the blonde hair cut into the Vulcan-Romulan hairstyle.”

The just-finished filming of THE UNDISCOVERED COUNTRY helped in other ways, too. The movie’s

Dokachin. “The Zakdorn makeup was like dripping wax on the face,” said makeup supervisor Michael Westmore. “All the little rolls of rubber had this downward-gravity look to them.” Westmore also created Armati, the piano-player, but his skills weren’t required for her most notable quirk, her four arms: “They actually had another piano-player behind her, reaching around!”

**RATINGS HIT**

Buoyed by the two-part Spock episode plus the anniversary hoopla around THE UNDISCOVERED COUNTRY in movie theaters, the November 1991 rating ‘sweeps’ period for US television viewers showed TNG audience numbers at all-time high. Over 25 million viewers tuned into the original airing of Unification. Part I making it one of the most-watched of all seven seasons of the series. But with all that excitement, STAR TREK’s 25th anniversary and the fifth year of TNG would prove to be one of its greatest years and yet its saddest as well. After a series of strokes, creator Gene Roddenberry died on October 26, 1991. Buoyed by the two-part Spock episode plus the anniversary hoopla around THE UNDISCOVERED COUNTRY in movie theaters, the November 1991 rating ‘sweeps’ period for US television viewers showed TNG audience numbers at all-time high. Over 25 million viewers tuned into the original airing of Unification. Part I making it one of the most-watched of all seven seasons of the series. But with all that excitement, STAR TREK’s 25th anniversary and the fifth year of TNG would prove to be one of its greatest years and yet its saddest as well. After a series of strokes, creator Gene Roddenberry died on October 26, 1991. After a series of strokes, creator Gene Roddenberry died on October 26, 1991.
ON SCREEN

TRIVIA

The four-handed piano player Amarie in the "STAR TREK: THE NEXT GENERATION" episode "Unification, Part II" was portrayed by actress Harriet Leider. Her voice was dubbed in post-production by Judi Durand. Judi had earlier provided the Spacedock computer voice in "STAR TREK II: THE SEARCH FOR SPock" and she later performed the voice of the station computer on "Deep Space 9" throughout the entire run of the series.

Actor Malachi Throne, who played the Romulan Pardek in "Unification, Part II" had been a two-time guest star on "THE ORIGINAL SERIES." He provided the voice of the Talosian magistrate in "The Cage," and he played Commodore Mendez in "The Menagerie." He had been offered the role of Doctor Philip Boyce in "The Cage," but turned it down as he did not want to play "the third man" next to the hero and his sidekick.

"Unification" was the first time the Romulan homeworld was visited in a "STAR TREK" episode, although a holographic recreation of the Valley of Chula was seen by Admiral Alidar Jarok in "The Defector."