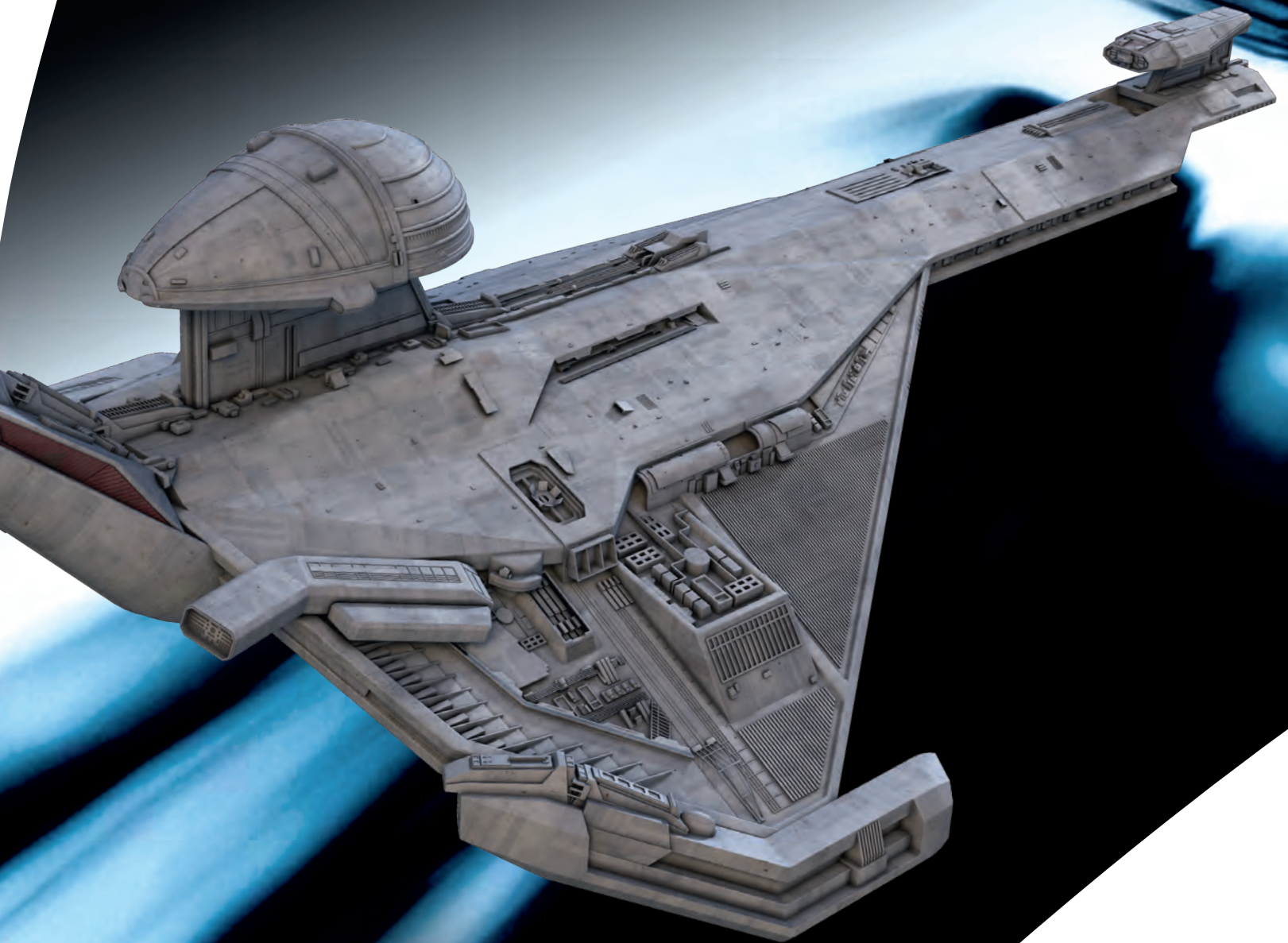


142

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PROMELLIAN
BATTLE CRUISER

TYPE: WARSHIP

LAUNCHED: 14th C

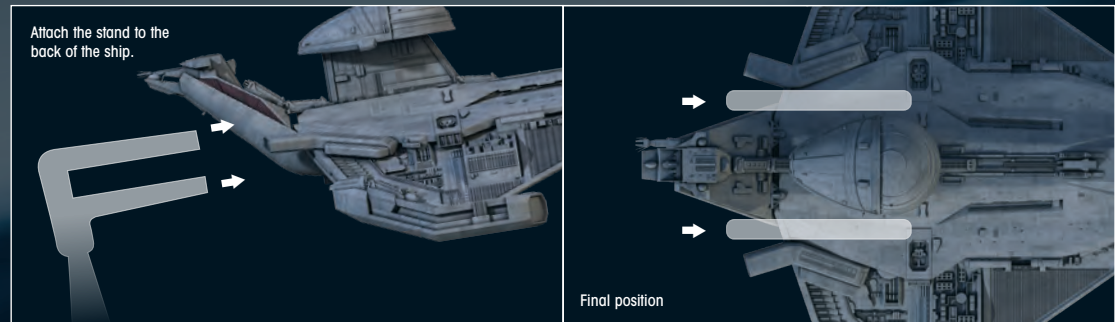
LENGTH: 600 METERS

PROPULSION: FUSION ENGINES

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Stand assembly:



PROMELLIAN BATTLE CRUISER SPECIFICATION



TYPE:	WARSHIP
LAUNCHED:	14th CENTURY
DESTROYED:	2366
LENGTH:	600 METERS (APPROX.)
PROPULSION:	LANG CYCLE FUSION ENGINES
EXAMPLE:	CLEPONJI
CAPTAIN:	GALEK SAR



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► The Promellian battle cruiser was an impressive-looking starship, which was almost as long as the *U.S.S. Enterprise-D*. Even more remarkable was that it was built in the 14th century, when as Captain Picard pointed out, humans were perfecting the mechanical clock.

PROMELLIAN BATTLE CRUISER

By the 24th century, the Promellian battle cruiser was more than 1,000 years old, but still admired for its technology.

The Promellian battle cruiser was a formidable warship, the product of a war between the Promellians and the Menthars that was fought sometime during the 14th century. Due to the Menthars' innovative battle strategies, many of which were still required reading at Starfleet Academy in the 24th century, the Promellians were forced to design a ship that could withstand the Menthars' potent attacks.

Slightly smaller than a *Galaxy*-class starship at 600 meters in length, the Promellian battle cruiser featured a swept-back wing design and a raised central command structure towards the front of the primary hull.

ELEGANT ENGINEERING

The main power source was provided by Lang cycle fusion engines, located on the port and starboard sides; as on Starfleet ships, these were positioned away from the main body of the ship. Although primitive in comparison with 24th-century Starfleet propulsion technology, these fusion engines were nonetheless very advanced for their time. Starfleet historians and starship designers considered the battle cruiser a model of simplicity: elegant yet functional. Its design was so successful that it was believed that the Promellians used the same fundamental technology and architecture on its battle cruisers for generations.

The Promellian battle cruiser was equipped with replaceable power packs that would continue to hold their charge long after deactivation with little or no power falloff. While the weapons systems



◀ While charting the planetary wreckage of Oreliaus IX, the crew of the *Enterprise-D* found an intact Promellian battle cruiser. It was still in excellent condition considering it had sat among a debris field for around 1,000 years, and it was considered a rare and magnificent relic from a species whose starships had become legend.



► Despite its historical value, Captain Picard gave the order to destroy the battle cruiser and the asteroid field that housed the acetone assimilators, so that no other ships would fall victim to them.

▼ The *Enterprise* away team found the battle cruiser littered with corpses, and the skeletal remains of many of the ancient crewmen were still at their work stations. Much of the interior had been perfectly preserved.



▲ The configuration of the Promellian battle cruiser was fairly similar to a Klingon battle cruiser, with a command module at the front of a long thin neck section. At the rear, the ship became wider, and the fusion engines were fitted to the ends of wing-like sections. What was so remarkable, was that the Promellians were using this design nearly a thousand years before the Klingons.

were crude, they were very potent for the time, and sufficient to make them one of the most powerful species in their sector of space.

The bridge of the Promellian battle cruiser was similar in design and construction to the command center of 24th-century Starfleet starships, with a central captain's chair flanked by tactical, navigational and helm stations. On a slightly raised platform toward the rear of the bridge was the library computer and communications stations. Information, records and logs were kept on small cylindrical memory coils comparable to the isolinear chips used on Starfleet computer systems.

Until 2366, little was known about the exact specification of a Promellian battle cruiser. There were few records of the ship's design, and no intact ships were believed to have survived: most were obliterated in the war with the Menthars, the final battle of which saw the destruction of

an entire planet named Orellous IX. However, a Promellian battle cruiser named the *Cleponji* was discovered with no major damage in the remains of the planet by the *U.S.S. Enterprise* NCC-1701-D.

ANCIENT MESSAGE

The *Enterprise* found the *Cleponji*, after receiving the ship's distress call, issued nearly 1,000 years earlier. The *Cleponji* had been disabled by acetone assimilators, which had been concealed by the Menthars in an asteroid belt as a booby trap. The acetone assimilators were designed to drain the Promellian ship's power and convert the energy into radiation that was reflected back at the *Cleponji*'s unfortunate crew. With no means of escape, the trapped Promellian crew soon died.

An away team boarded the Promellian vessel, which revealed the desiccated corpses of the Promellians on board, with many still at their posts.

They discovered that the fusion engines were still intact, and despite the eerily still and dark conditions, enough oxygen had remained to support life. The away team also found a stash of memory coils in the communications room, where there were several monitors. Although the wire coils had faded, they managed to play back a degraded message from the ship's captain, who was named Galek Sar.

Recognizing the ship as an important historical find, Picard arranged for it to be retrieved and catalogued by the museum at the Astral V Annex. Unfortunately, the *Enterprise*'s arrival on the scene reactivated the dormant acetone assimilators, and the crew was lucky to escape without suffering the same fate as the Promellians.

The *Cleponji* would have been closely studied at the historical museum and repository for classic spacecraft, but it was destroyed when

the *Enterprise* fired a torpedo spread at the acetone assimilators in order to prevent other vessels from becoming ensnared in the same booby trap. Fortunately, the *Enterprise*'s encounter with the *Cleponji* increased the knowledge of the Promellians, and gave a better insight into the design and technology that produced the Promellian battle cruiser.

▲ Information storage devices were found in the shape of wire coils. When they were played back, Galek Sar, the captain of the ship, relayed that his ship had become trapped by acetone assimilators.



DATA FEED

Captain Picard had a lifelong passion for archaeology, and was enormously excited when the *Enterprise-D* found an intact Promellian battle cruiser. He had always had a dream of visiting an ancient craft such as this ever since he used to build model ships in bottles as a child. He insisted in being part of the away team that visited the craft, and was particularly impressed by the layout of the bridge, which he found was a "model of simplicity."

CLEVER ESCAPE

Despite a cataclysmic war between the Promellians and the Menthars fought to their mutual destruction more than 1,000 years earlier, a battle cruiser had survived in almost perfect condition.

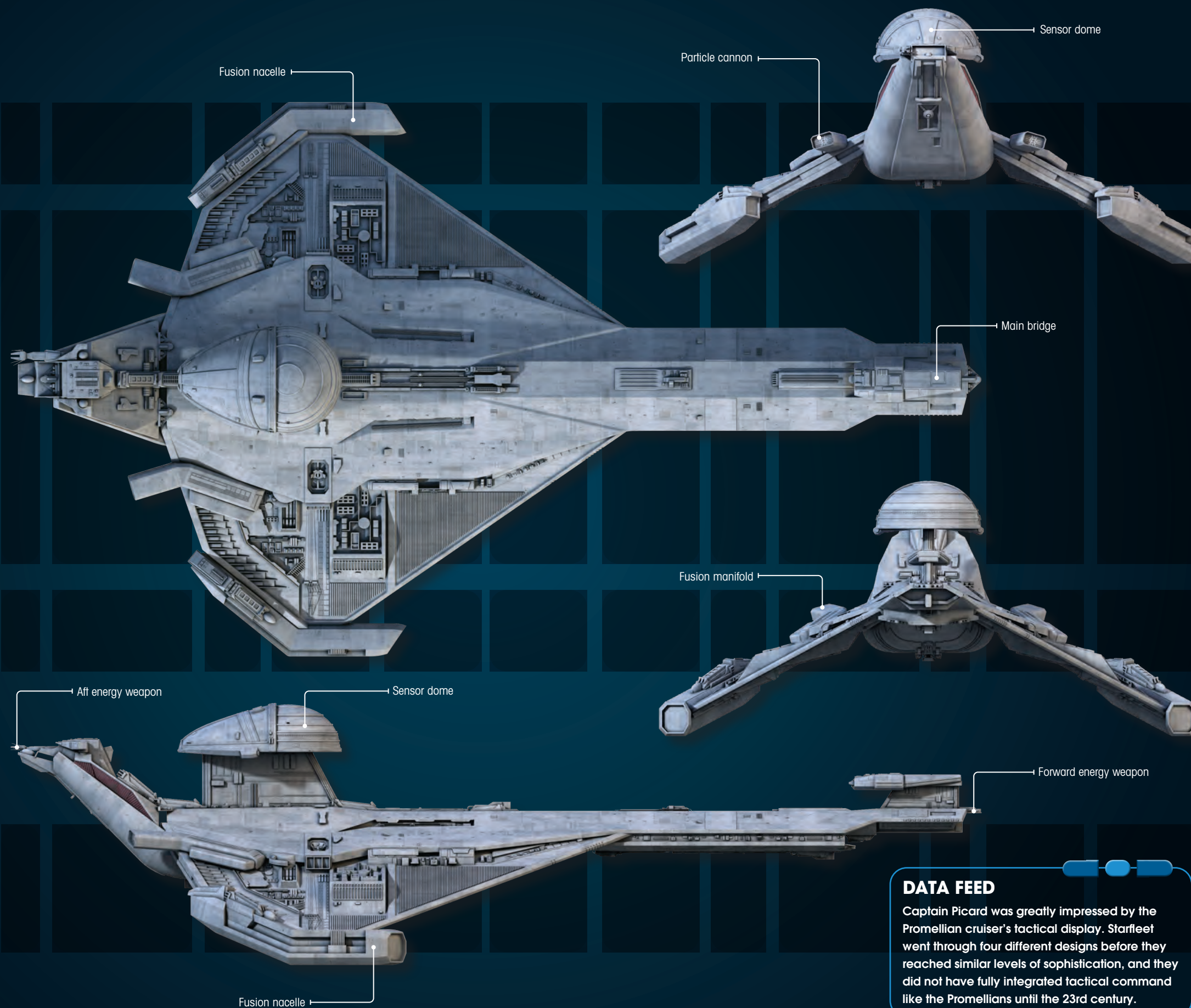
It had become trapped by the Menthars' acetone assimilators, which were hidden in an asteroid field. These devices could drain energy from a ship, and then use that power to send radiation directly back at the ship. Thus, a ship would become trapped, and the more energy it expended in trying to free itself, the more radiation would be reflected back, hastening the death of the crew.

The Promellian battle cruiser had been unable to escape and its entire crew succumbed to radiation. The *Enterprise-D* also fell into the same booby trap and the crew almost befell the same fate. Fortunately, Chief Engineer Geordi La Forge devised an escape plan with the help of a holo-simulation of Dr. Leah Brahms, the lead designer of the *Enterprise-D's* propulsion systems.

Rather than use more power to overwhelm the acetone assimilators, La Forge suggested powering down all systems and using just thrusters to escape. Captain Picard took the conn and using just short blasts from the thrusters skillfully flew the ship out of the asteroid field. Once they were far enough away from the assimilators, main power was restored, and they destroyed the asteroid field and everything in it with a full spread of photon torpedoes.



▲ On Geordi La Forge's recommendation, Captain Picard managed to pilot the *Enterprise-D* out of the asteroid field and away from the acetone assimilators by just using the ship's thrusters.

**DATA FEED**

Captain Picard was greatly impressed by the Promellian cruiser's tactical display. Starfleet went through four different designs before they reached similar levels of sophistication, and they did not have fully integrated tactical command like the Promellians until the 23rd century.

SIMILAR TECHNOLOGY

The Promellian battle cruiser used positron ducts to channel power from one end of the ship to the other. Starfleet used positronic relays in some parts of its ships to transfer power.

SAR OR DAR?

The Promellian captain of the ship encountered by the crew of the *Enterprise-D* was named Galek Sar. That was how his name was pronounced and how it was spelled in the script, but the end credits of the episode wrote it "Galek Dar."

RECYCLED SEATS

The chairs seen on the bridge of the Promellian battle cruiser were the same ones used aboard the Klingon bird-of-prey seen in the Season Two episode 'A Matter of Honor.' They were also used a few episodes later in 'Contagion,' on a Romulan warbird named the *Haakona*.



BUILDING THE PROMELLIAN

BATTLE CRUISER

The studio model used to represent the Promellian battle cruiser was actually just half a model and was originally created for a movie.

▲ The model that ended up being used as the Promellian battle cruiser was designed by Steve Burg and built by Ron Thornton. It was originally used in the movie *Night of the Creeps* before it was lent to *STAR TREK*.

The Promellian battle cruiser was one of just two physical studio models that were neither commissioned nor built by the *STAR TREK* in-house production team. (In case you were wondering, the other was the *U.S.S. Pasteur* NCC-58925, the medical ship with the spherical primary hull commanded by Dr. Beverly Crusher from 'All Good Things...')

When it came time to film an ancient derelict starship for the episode 'Booby Trap,' visual effects supervisors Gary Hutzel and Robert Legato found themselves in a bit of a bind. They did not have a suitable model to hand and their regular model vendor, Gregory Jein, Inc. was busy working on the feature film *The Hunt for Red October*. There really wasn't time to build one themselves, certainly not

up to the standard they needed for what they had in mind, and panic was beginning to set in.

Fortunately, David Stipes came to the rescue. At the time, he worked as an independent contractor through his own company, David Stipes Productions, and had done some work for *STAR TREK* before. He already had a starship model that he thought would be suitable, and agreed to lend them it.

CREEPY ORIGINS

This substantial model had originally been built for the cult horror-comedy film *Night of the Creeps*. It was written and directed by Fred Dekker, who packed in all the elements he loved about films including aliens, zombies, geeky heroes and a spaceship. As an aside, Dekker would later be a consulting producer for most of the first season of *ENTERPRISE*, and wrote 'Sleeping Dogs.'

The studio model was designed by Steve Burg, a concept illustrator who more than a decade later would make several contributions to *STAR TREK: VOYAGER*, including artwork for *Voyager's* crash landing in the snow in 'Timeless' and for the look of the Species 8472 creature.

Much of the model itself was built by Ron Thornton, who had a great deal of experience in building miniatures for shows like *Doctor Who*. Thornton would later co-found Foundation Imaging, one of the key visual effects houses that worked on *VOYAGER* during the CG era.

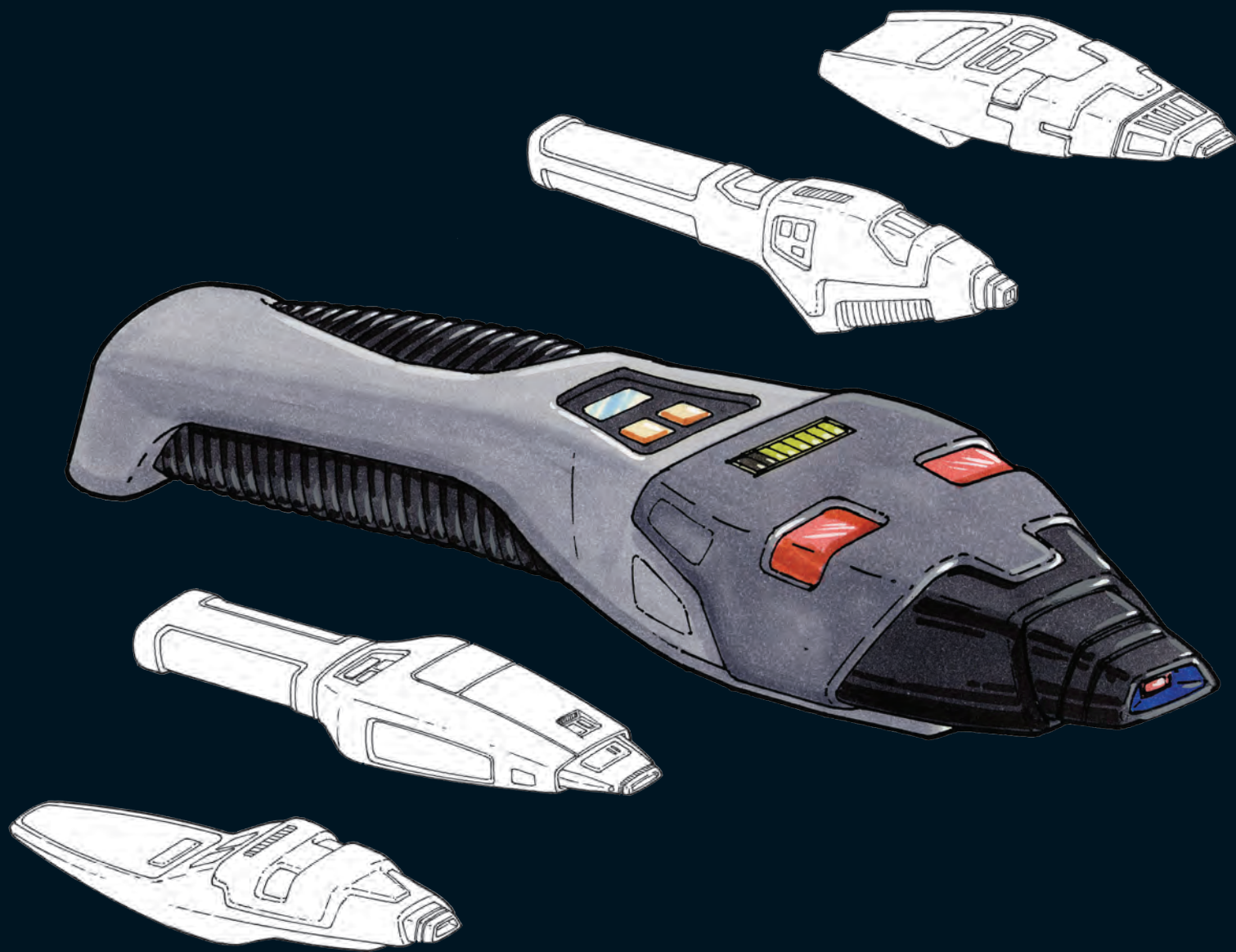
As it turned out, only the bottom half of starship model was built in detail for *Night of the Creeps*, as that was all that was seen on screen. When it came time to use it as the *Cleponji* in 'Booby Trap,' the model was turned upside down, so all the detail was now on top of the ship.

The model in this orientation was later used in the *DEEP SPACE NINE* episode 'Sanctuary,' where it depicted one of the many Skrreean ships that were near the station. Stock footage of the model from this episode was reused in 'Sons of Mogh,' where it appeared as a Klingon shuttle used by Noggra, a friend of Worf's father, and the same shot was seen again at the end of 'The Muse,' where it depicted another alien vessel.

Today, David Stipes, who worked full-time as a visual effects supervisor on *STAR TREK* from 1993-2001, still has the model and maintains it.



▲ The top picture shows the model being filmed for *Night of the Creeps*, where the detailed side [bottom picture] was the ventral side of the ship. For all its *STAR TREK* appearances, the model was turned upside down, and the middle picture shows Steve Burg and Ron Thornton working on it.



THE NEXT GENERATION: SEASON THREE PRODUCTION DESIGN

Production designer Richard James talks about the challenges he and his team faced both in the studio and on location in the third season.

▲ Senior illustrator Rick Sternbach worked directly with executive producer Rick Berman on the redesign of the type-2 phaser, and offered him several different versions from which to choose.

STAR TREK: THE NEXT GENERATION's third season began with some subtle, but significant, changes to familiar props and sets. The most obvious alterations were made to the bridge of the *U.S.S. Enterprise* NCC-1701-D, where the beige and red carpet was replaced with a light gray and red version. As production designer Richard James recalled, this was something executive producer

Rick Berman asked for as part of an effort to distance the show from its illustrious predecessor.

"The idea was that there were too many beige and salmon colors," said James. "Mr. Berman felt that some of the colors were too similar to the original series and he wanted to pull away from them. I think the early carpets seemed awfully dated; they looked like they were from the 1970s."

Rick Berman also wanted to alter the design of the larger hand phasers, and had illustrator Rick Sternbach work on this project over the hiatus. "The redesign of the dustbuster I think was a wise choice," reflected Rick Sternbach. "Even though I liked the overall design sense of Season One, I agreed that maybe it was time to get a little more angular – a little less 'designy,' and more 'techy.' The general shape of the phaser remained, but there were just more interesting angles. The hand grip cut-outs were moved a little bit; the head with all the hardware in it became a bit more angular but still had a number of interesting shapes that could be layered so you would have interesting shadows and highlights. Then the emitter became sort of an angled, trapezoid shape."

Sternbach even suggested a system where the redesigned phaser could be attached to a larger barrel, effectively converting it into a 'riot gun.' This scheme was rejected, but it did anticipate the introduction of the phaser rifle a year later.

UNITED VISION

By this point, the production team had become very stable; Richard James was returning for a second year as production designer, and had a clear handle on exactly what the show needed. "I certainly felt more in control of the situation," James said. "By then, I had bonded with the people, and we had a very talented, dedicated group. It was a real pleasure, and I found the energy very motivating. And, of course, I took a great delight in being a part of the whole project, because it truly was a designer's plum job, being able to give vision, as it were, to what the writers had put on paper."

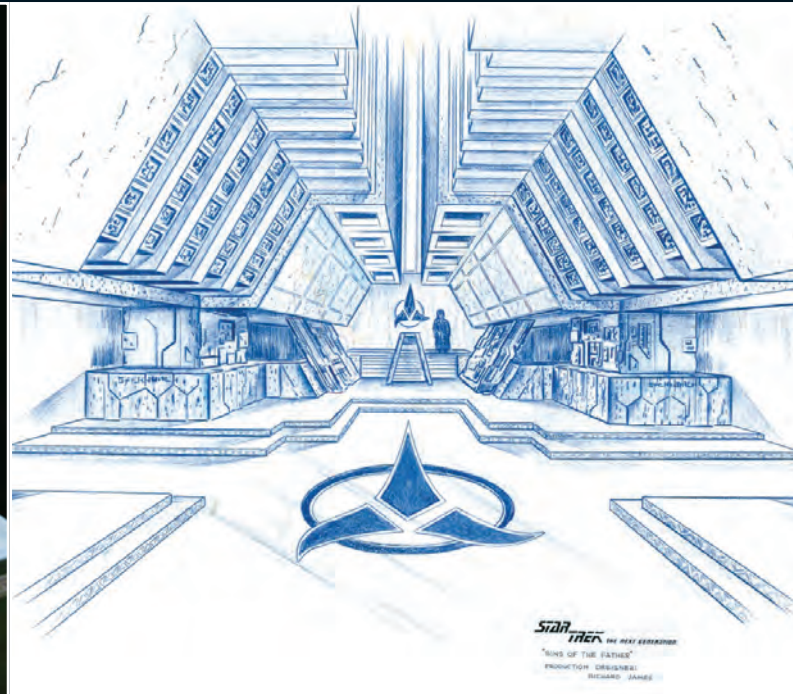
As usual, the season was divided between 'bottle shows' that were set almost exclusively on the *Enterprise-D*, and more expansive shows that took the crew to a variety of alien worlds. One of less expensive shows to shoot from a design point of view was 'Booby Trap.' It, nevertheless, featured interior sets of the Promellian battle cruiser, which were designed and built by James and set designer Gary Speckman. The show also included a holo-recreation of Drafting Room 5 where Dr. Leah Brahms carried out her work on designing and constructing the *Galaxy-class* starships. In



▲ The top painting showed how the set for the Tau Cygna V colony in 'Ensigns of Command' could be made to look, while underneath is the matte painting that was actually used in the episode.



▲ A set for Drafting Room 5, where Dr. Leah Brahms worked, had to be built for 'Booby Trap,' and James placed several starship models on one of the desks to add some decoration to the facility.



▲ As the Klingons were one of the most significant aliens in the series, James went to a great deal of trouble when designing the Great Hall on their home planet. He drew up an illustration to show the producers what he envisaged, and once it was approved his team built a three-walled set, which included Chancellor K'mpec's throne at one end.

order to give the room some personality, James added several starship models including *Galaxy* and *Constitution*-class ships, as well as a Klingon D7 battle cruiser.

THE PLANET ON STAGE 16

Meanwhile, most of those alien worlds for the season were created on Stage 16. As James explained, in the previous year he had felt hampered by the way this was set up, so he now took every opportunity he could to make changes. "The original idea behind the whole thing on Stage 16 was that it was a generic

planet. Of course, that might have sounded good, but in reality it was impossible and didn't work. A great deal of money had been spent on it, but it went 360 degrees around the stage, which was also my turnaround stage for all the other interiors we had to build. I was losing a great deal of space because of this standing set. It also had a full cyclorama (essentially an enormous curtain that runs around the edge of the stage) and with a cyclorama you couldn't really give it a sky or anything, because that had to be a backing of some sort. I said, 'This only works if we're doing a dance revue!'

"We started to chip away at it, but it seemed to me like it took a couple of seasons for all of it to disappear. We held on to one little area that was mountainous with a kind of rocky bed, and it was called Livingston, because David Livingston (production supervisor) had been so reluctant to let us get rid of all of it!

FEAT OF ENGINEERING

The year began with one of the show's most significant swing sets – the Federation colony in 'The Ensigns of Command.' The town square that was featured in this show would continue to be used in modified form for many years to come. In this incarnation it featured a water course that

was central to the plot. As James explained, bringing large amounts of water on to the sound stage was not a simple matter. "It was technically difficult," said James. "We built tanks, but, of course, water is very heavy, so we had to get the engineering report on whether or not the stage floor could accommodate the weight." However, the noise made by the running water did pose the sound department with some serious problems.

ON LOCATION

Stage 16 didn't have to provide every single world that the crew visited; during the season, the crew made several trips to locations in the Los Angeles area. Although most directors and cast members were enthusiastic about the opportunity to get away from the studio, James admitted he was less comfortable. "Locations to me were hard work," said James. "It was not at all a holiday, because it just made it more intense. *STAR TREK* was a big show to move, and, of course, we would be scouting locations an awful lot, and I was always concerned about what was happening while I was gone. We would all pile into vans, and I was not particularly fond of those vans, especially if it was in mountainous, curving roads. David Livingston and I both got carsick a lot – at least we could commiserate with each other – but there were times I had to be very careful not to drink coffee that morning, and things like that."

The Uxbridges' house on Delta Rana IV in 'The Survivors' was actually an architect's house in Malibu. The surface of Mintaka III in 'Who Watches the Watchers?' was Vasquez Rocks (which regularly featured in *THE ORIGINAL SERIES*) and Huntington Botanical Gardens near Los Angeles stood in for the planet Betazed in 'Ménage à Troi.'

James added that these locations could be made to look more alien by constructing small set pieces or by having the visual effects team use a matte painting that could transform the California mountains into an alien landscape. James said, "We did that for 'The Ensigns of Command,' the second show that was filmed, and then again in 'Who Watches the Watchers?'"

Very few shows were shot exclusively on location, and in many episodes the characters would walk from an exterior location into a set that



▲ Many of the scenes of Mintaka III from 'Who Watches the Watchers?' were filmed at Vasquez Rocks, a popular shooting spot for *STAR TREK*. The duck blind shown in the top picture could not be built into the mountainside, so it was recreated on stage, but the walkway and covered entrance leading to their village seen in the bottom image were built on location.



▲ The picnic scenes on Betazed from 'Ménage à Troi' were filmed at the Huntington Botanical Gardens just outside of L.A., as were some of the scenes from the first season's episode 'Justice.'

► The Uxbridges' house from 'The Survivors' was filmed on location in Malibu. The interior scenes were also filmed in the living room of the same house.

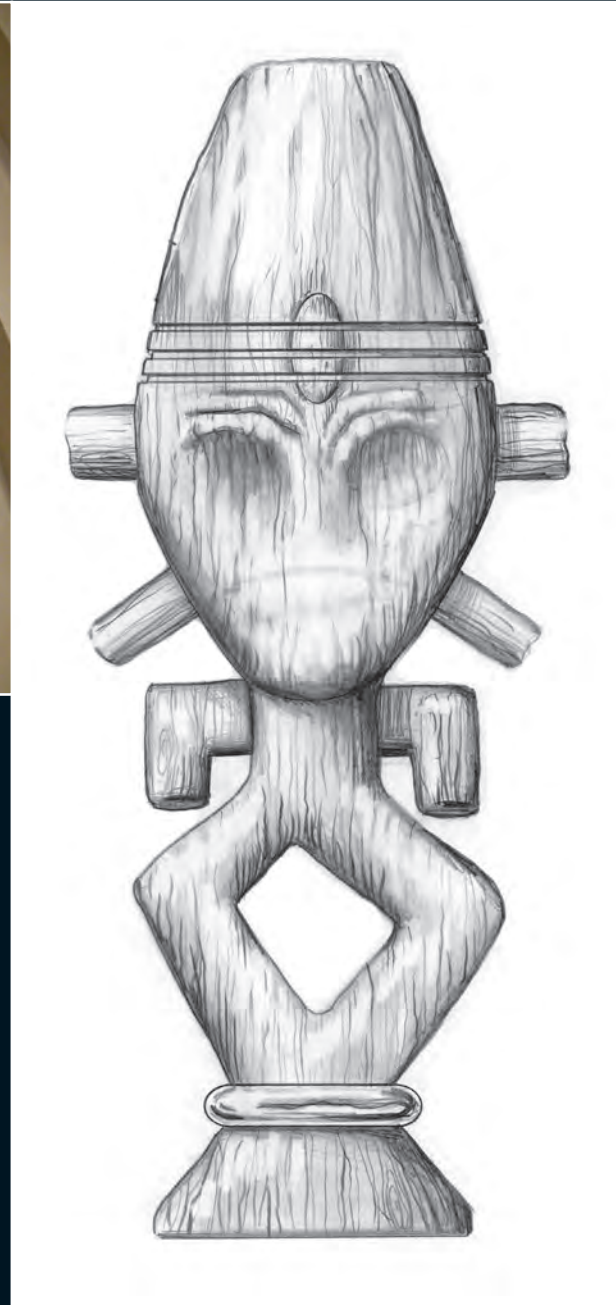




▲ Rick Sternbach came up with a suitable concept for the Horga'hn. This was a Risan fertility symbol and displaying one publicly indicated that one was seeking *jamaharon*, although Captain Picard did not know this.

was constructed on stage 16. One of the most complicated sequences was in 'Who Watches the Watchers?' when, as James explained, they had to make it look as if the duck blind the Federation anthropologists were using was actually built into the mountainside. "In that location you couldn't really build structures," said James. "I think what we accomplished there very smoothly was to go from the exterior to the interior. The Mintakan (Liko) fell out of the duck blind, which was on the stage, and then rolled down the mountainside. I think all of us were quite proud of the results, because it truly did look like the duck blind was built into that mountainside."

In the same show, James and his team built a covered walkway on the mountainside that led to a flight of steps that were later duplicated on the



sound stage, allowing the characters to walk down into the Mintakan village.

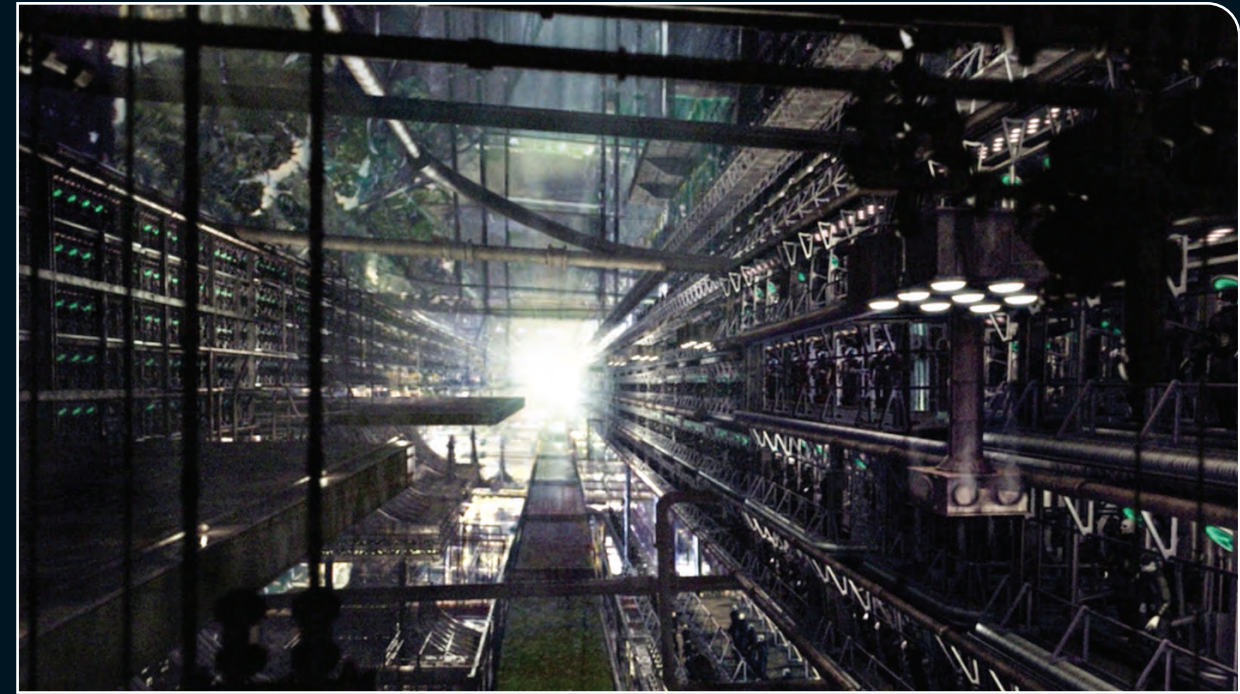
WELCOME TO QO'NOS

Later in the season, the *TNG* art department won their first Emmy for 'Sins of the Father,' which took us to the Klingon homeworld for the first time. The central set was the hall where Worf confronted the Klingon High Council.

"The script talked about the Great Hall," recalled James, "and of course I visualized a really great hall, so my first concepts were just that." Because the Klingons were such an important part of *STAR TREK*, he said that he took even more trouble than



► The hotel sets for 'Captain's Holiday' were built at the studio, and they were so impressive that some people could not believe that they hadn't been filmed at some exotic location.



◀ The interior of a Borg cube showing endless regeneration alcoves was created for 'The Best of Both Worlds, Part I' through a combination of a matte painting and a gridwork that was lit from underneath.

usual with the designs. "I didn't want to create something that we couldn't live with in the future, so I gave a great deal of thought to the look and the elements that were brought in from the Klingon symbol and so forth. I did a three-dimensional sketch to show the producers the direction, because although Klingons were an established alien we had never seen their architecture. I felt it was important to show what I was visualizing to the producers and directors so they could give their stamp of approval."

CHEATING THE SET

Although it was hugely impressive, James revealed that the set for the Great Hall wasn't anything like as big as it appeared to be. "It was a large set, but it was maybe only a little over 50 percent of the actual building," said James. "We only had one end of the hall, and we would redress it to make it look like we had a full set."

Another substantial set was built for the resort on Risa. In this case, rather than make anything look too alien, James decided to keep the design distinctly Earthlike. "For lack of better terminology, we didn't want to get into anything kooky-looking," said James. "I wanted it to look appealing and sort of familiar." This approach made it particularly difficult to tell that the scenes on Risa weren't filmed on location. "I actually got comments from other people who had asked

where that hotel was!" said James. "Even an art director friend wanted to know about the location. I said, 'That was on stage, but thank you very much.' I appreciated the compliment."

THE BORG ARE BACK

The year ended with another major challenge when the Borg returned, threatening the existence of the Federation and pushing James and his team to the limit. "The Borg would always make everyone groan," said James. "They were always intense – always a tremendous amount of scope and work – and there would always be large budgets just because of the nature of the whole thing, from makeup onward."

Once again, we were taken inside a Borg cube, and as always James wanted to show us something new. "There was so much that had to happen," said James. "My idea was to create a maze that you couldn't see off the set; it was just a continuation of more of the same – I wanted to make it feel like it was still a part of what we had originally seen. We did the gridwork where you could see up from underneath, and the lights and everything added drama."

Since 'The Best of Both Worlds, Part I' was a cliffhanger, James had to design the Borg sets with an eye on the next season. But at that point nobody had any idea what challenges the fourth year would bring ...

ON SCREEN



TRIVIA

Susan Gibney played Dr. Leah Brahms in 'Booby Trap,' and she reprised the role in 'Galaxy's Child.' Gibney also played Commander/Captain Erika Benteen in the *DEEP SPACE NINE* episodes 'Homefront' and 'Paradise Lost.' Gibney had auditioned for the roles of Counselor Deanna Troi and Lt. Tasha Yar on *THE NEXT GENERATION*, while she was one of the frontrunners to land the role of Captain Kathryn Janeway and later Seven of Nine on *VOYAGER*.



'Booby Trap' was the second of just three episodes in the entire run of *THE NEXT GENERATION* in which Captain Picard took control of the helm station on the *Enterprise*. The first was in was in the Season One episode '11001001' and the final time was in the fifth season episode 'Conundrum.'



The Promellians and the Menthars were not the only ancient races to leave behind technology that nearly killed the crew of the *Enterprise*. This also happened in 'The Last Outpost' with the Tkon Empire, in 'Contagion' with the Iconians and in 'The Arsenal of Freedom' with the Minosians.

- FIRST APPEARANCE: 'BOOBY TRAP' (TNG)
- TV APPEARANCES: STAR TREK: THE NEXT GENERATION
- DESIGNED BY: Steve Burg

KEY APPEARANCE

STAR TREK: THE NEXT GENERATION 'Booby Trap'

The *U.S.S. Enterprise* NCC-1701-D is investigating an asteroid field, with much of the debris coming from a planet that was destroyed a thousand years earlier in the final battle between the Promellians and the Menthars. They pick up a distress call, which turns out to be from an almost perfectly preserved Promellian battle cruiser.

Captain Picard leads an away team over to the derelict ship, as he is keen to explore such an important relic himself. After taking in the wonder of this great historical find, they return to the *Enterprise*, but they find they are unable

to leave. What is more, the ship is being bombarded with radiation.

It is discovered that the *Enterprise* has fallen into the same deadly booby trap as the Promellian battle cruiser. The Menthars had hidden thousands of acetone assimilators in the surrounding asteroids, which are absorbing energy from the *Enterprise* and reflecting it back as radiation.

They have only a few hours to work out how to escape before they too will succumb to the radiation. La Forge uses a holodeck recreation of Dr. Leah Brahms, one of the *Enterprise's* original designers, to help devise a solution to this seemingly impossible predicament.

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