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## TAMARIAN DEEP SPACE CRUISER

TYPE: CRUISER

LAUNCHED: 24th C

LENGTH: 700 METERS

WEAPONRY: PHASERS

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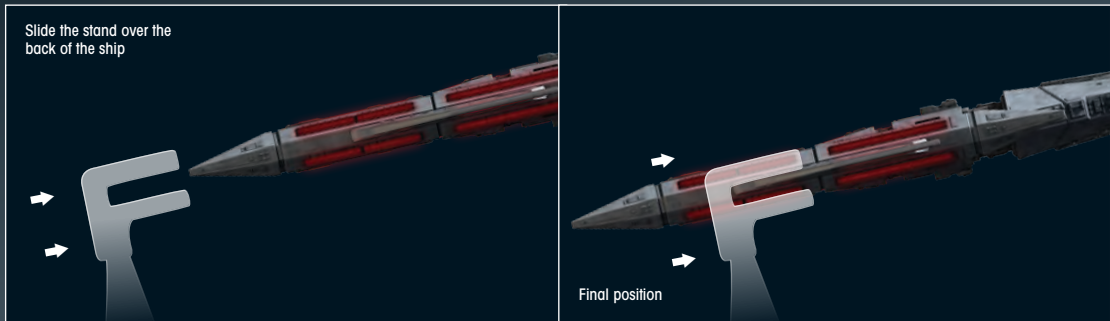
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# TAMARIAN DEEP SPACE CRUISER

## SPECIFICATION



OPERATED BY: THE TAMARIANS

TYPE: CRUISER

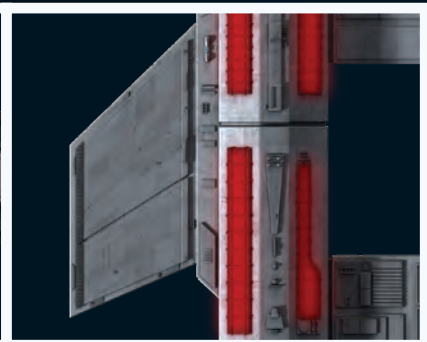
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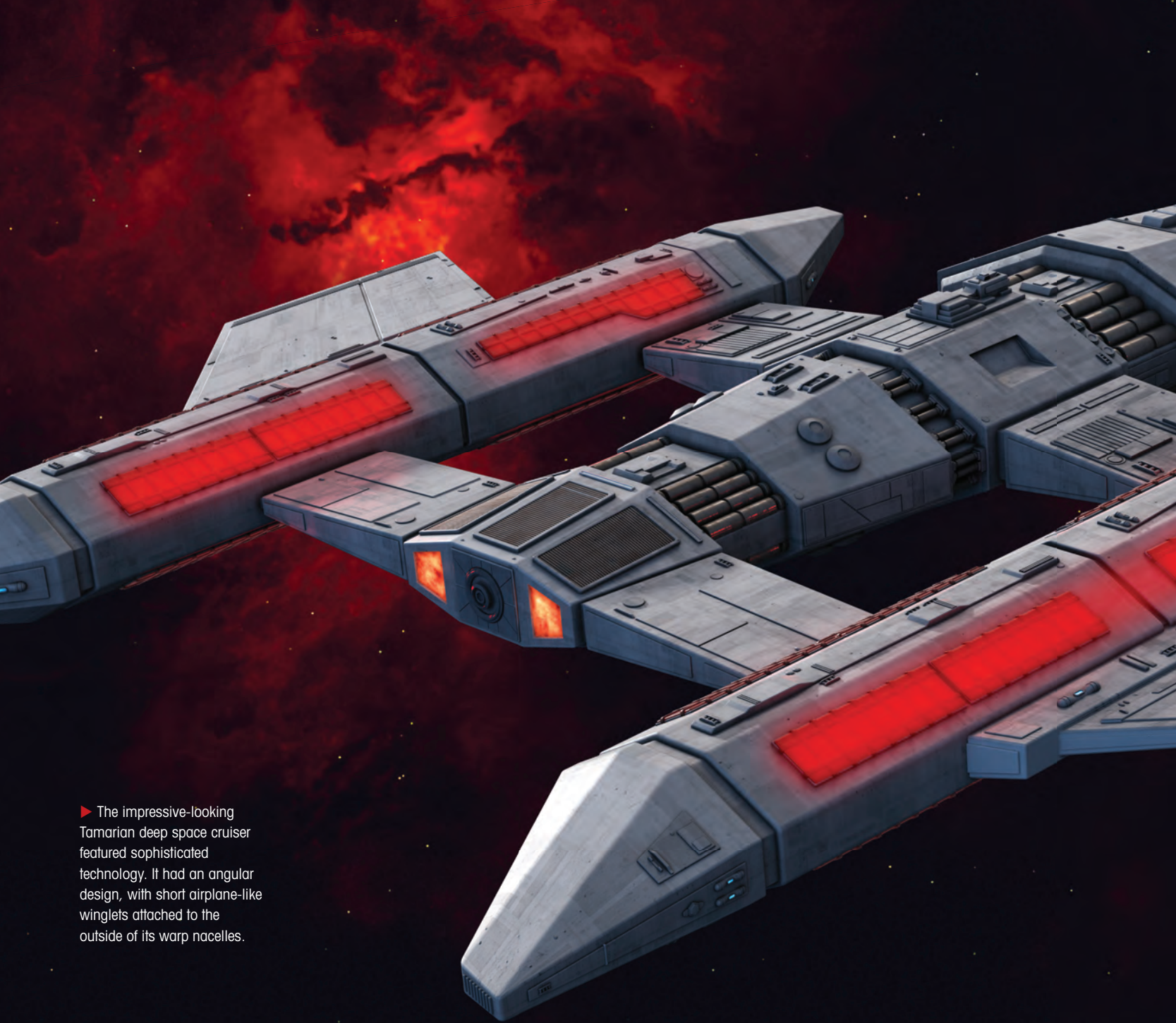
LENGTH: 700 METERS (APPROX.)

WEAPONRY: ENERGY BEAM PHASERS

FEATURES: PARTICLE SCATTERING FIELD TO

INHIBIT EM or SUBSPACE SIGNALS





► The impressive-looking Tamarian deep space cruiser featured sophisticated technology. It had an angular design, with short airplane-like winglets attached to the outside of its warp nacelles.

# TAMARIAN DEEP SPACE CRUISER

A Tamarian starship from 2368 possessed powerful weapons and was tactically more than a match for Starfleet's flagship.





An encounter in 2368 with a Tamarian starship revealed that it was powerful and slightly more technologically advanced than the *U.S.S. Enterprise* NCC-1701-D.

The Tamarian starship, which was classified by Starfleet as a deep space cruiser, was approximately 700 meters in length and armed with powerful phaser-type weapons. A single blast from this weapon wiped out the *Enterprise-D*'s forward shield and reduced the starboard shield to 52 percent, while rendering the warp drive inoperative. A second strike from the Tamarian's weapon caused the rest of the *Enterprise*'s shields to fail.

It was also clear that the Tamarian starship's defensive capabilities were equally as impressive

## DATA FEED

The homeworld of the Tamarians was a planet named Sigma Tama IV. The Tamarians referred to themselves as "The Children of Tama."

as its offensive weapons. The *Enterprise* returned fire with a full volley of phasers, but the Tamarian's shields held and there was no apparent damage done to their ship. It was evident that the Tamarian cruiser was tactically superior to the *Enterprise* and could have easily destroyed it.

## TRANSPORTER TECHNOLOGY

The Tamarian starship had other advanced features too. It was equipped with transporters that were able to beam Captain Picard from the *Enterprise-D*'s bridge to the surface of a nearby planet called El-Adrel IV. This was done without Picard's consent and was accomplished despite the *Enterprise* maximizing the range of its shields in an effort to block the transporter signal.

The Tamarian cruiser was also able to create a particle scattering field in the form of a beam that was powered by a polarity coil generator located in a heavily shielded section behind its warp drive. This resulted in an umbrella-shaped interference field over a large area of the planet's ionosphere, which blocked transporter or communication signals reaching the surface. In other words, it prevented the *Enterprise* from communicating with Picard or beaming him back to his ship. Sensor frequencies were left open, however, which meant the crew of the *Enterprise* were able to monitor Picard's situation.



► A readout graphic on the *U.S.S. Enterprise-D* showed how the Tamarian ship's particle scattering field worked. It projected an energy field into the planet's ionosphere, which disrupted all transporter and communication signals. It was therefore impossible to transport through it, or communicate with anyone on the planet.





▲ The tapered front section of the Tamarian ship appeared to be where most of the crew lived and worked. The rear half of the ship was given over to the propulsion systems and the engineering section.

In order to retrieve Picard, a shuttle was dispatched, but as it neared the planet's atmosphere a power surge in the Tamarian ship's plasma reactor was detected. Following this, a single small phaser beam burst from the cruiser and hit the shuttle, rendering its starboard engines inoperable. It was very accurate shooting from the Tamarians as they did not want to destroy the shuttle, but they forced it to return.

It was clear that the Tamarians wanted Picard to remain on the planet with the captain of their vessel, but their intentions remained a mystery. The Tamarians were an enigmatic race to say the least. The universal translator tried to interpret the Tamarian language, but the result was just gibberish interspersed with proper names of individuals and locations.

Despite the language problem, Captain Dathon of the Tamarian starship was determined to open a dialogue. Once his ship had beamed himself and Picard down to the planet and generated a scattering field in place, they were stranded and forced to try to communicate with one another.

#### LANGUAGE BREAKTHROUGH

It took time, but eventually Picard managed to decipher some of what Dathon was saying to him. The idea behind the Tamarian language was that they talked in metaphors and cultural references. When Dathon said, "Darmok and Jalad at Tanagra," he was talking about two characters from Tamarian lore. They arrived separately on an island named Tanagra and they fought alongside each other to defeat a common foe.

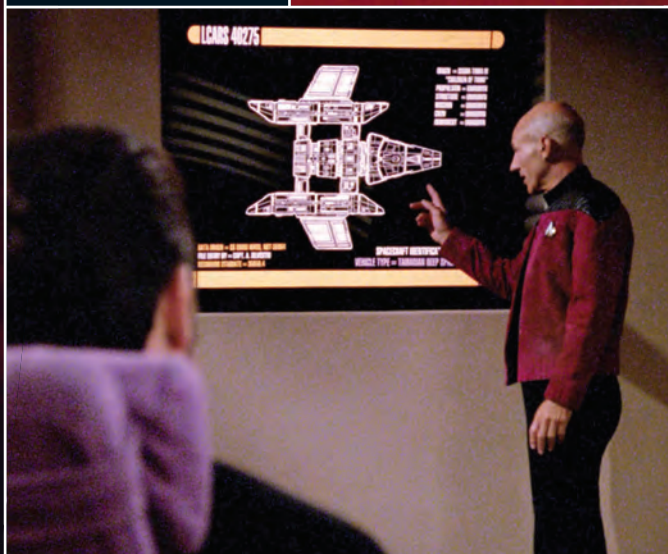


▶ The Tamarians were a humanoid species and the command center of their ship was crewed by four individuals. Captain Dathon was seated, while the others stood.

▼ A schematic of a Tamarian ship that had previously been encountered by a Starfleet ship was in the *Enterprise's* database. Its layout was identical to the one met by the *Enterprise*, but almost nothing was known about its systems.



▼ Not being able to understand each other led to a firefight when the Starfleet crew attacked the Tamarian ship in order to disable the particle scattering field and rescue Picard. The Tamarians returned fire and proved their weapons were much more powerful.



Dathon engineered a similar situation where he and Picard would work together to defeat a dangerous energy creature that lived on the planet. Dathon was killed by the creature, but before he succumbed to his wounds, Picard made a breakthrough in understanding him.

The crew of the *Enterprise* did not know what had happened on the planet, and they attacked the Tamarian ship in order to shut down the scattering field and rescue Picard.

The *Enterprise* was soon at the mercy of the Tamarian ship, but Picard was able to stillingly tell them what had happened using metaphors. The Tamarians were saddened by the death of their captain, but astonished that Picard could communicate with them. The Tamarians were satisfied and called off their attack and left.

## DATA FEED

An extremely aggressive creature was native to the planet El-Adrel IV. It was almost invisible and did not register on sensors until it attacked with its vicious large claws. The Tamarians knew it lived on the planet, and Captain Dathon hoped that by facing it with Picard would force them to communicate. In fact, this strategy worked to an extent, but it came at a cost. Dathon died just hours after the creature mauled him and inflicted terrible wounds.





**FRAUGHT MEETING**

The encounter with Captain Dathon could easily have led to a war with the Tamarians, as their intentions were opaque. This would have been disastrous for Starfleet because the Tamarian ship was tactically superior.

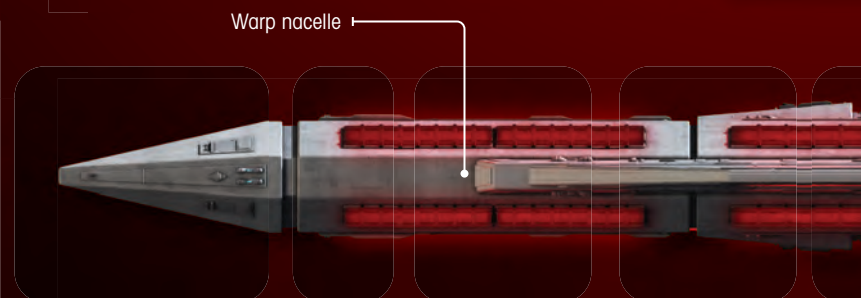
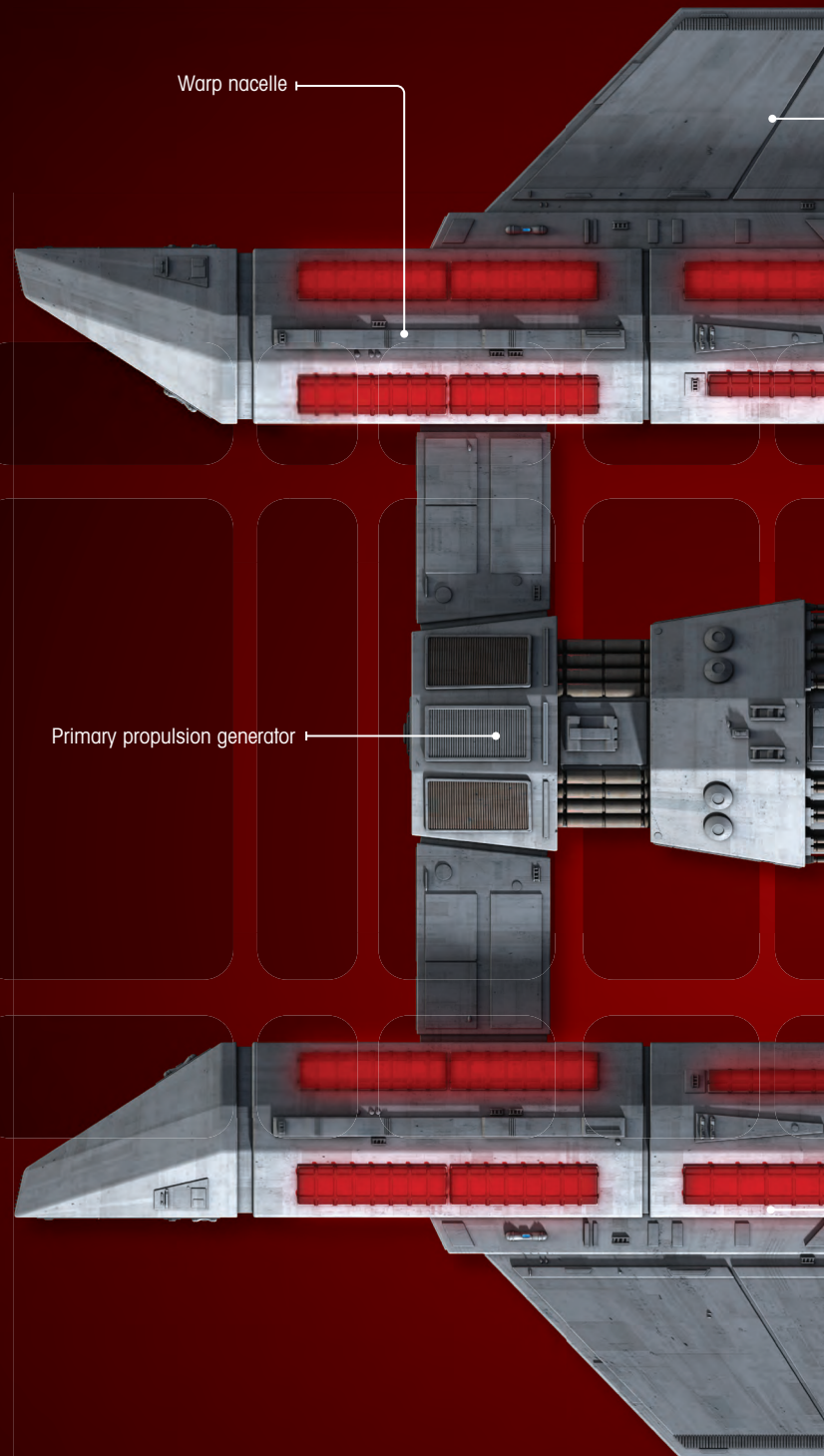
The crew of the *Enterprise* tried their best to decipher the Tamarian language, but made little progress. Captain Picard, on the other hand, was much more successful as he spent more time with Dathon on El-Adrel IV. An understanding between them began to emerge just as Dathon had intended.

The situation remained a mystery to the crew of the *Enterprise*, especially when their sensors revealed that Dathon had been seriously injured by an energy lifeform. They could not understand why the Tamarians did not beam their captain back to their ship. Picard, however, realized what was happening. Dathon was willing to die in an effort to establish some kind of communication with them, and as Picard tried to treat his wounds they managed to forge some common understanding. Picard finally began to grasp what Dathon was trying to say to him just as he died from his wounds.

This was fortuitous, as later Picard was able to explain to the Tamarians what had happened. The Tamarians were appeased and stopped their assault on the *Enterprise-D* just moments away from destroying it.



▲ The phaser-type beam was issued from an emitter in the nose of the Tamarian ship. It was much more powerful than the phasers used by Starfleet ships and it could have easily destroyed the *Enterprise-D*.







Winglet

### DATA FEED

Captain Dathon's Tamarian deep space cruiser orbited El-Adrel IV and transmitted a standard mathematical progression message towards Federation space in order to establish contact.



Command section



Starboard wing

Forward phaser-type emitter

### MYTHICAL HUNTER

The *Enterprise-D*'s library had 47 entries for the linguist term of "Darmok." The most relevant revealed that Darmok was a hunter from Shantil III, who fought with Jalad against a common foe.

### FIRST APPEARANCE

A Type-6 shuttlecraft named the *Magellan* was seen for the first time when Lt. Worf attempted to rescue Captain Picard from El-Adrel IV, but it was damaged by the Tamarian ship.

### MYSTIFYING MEETINGS

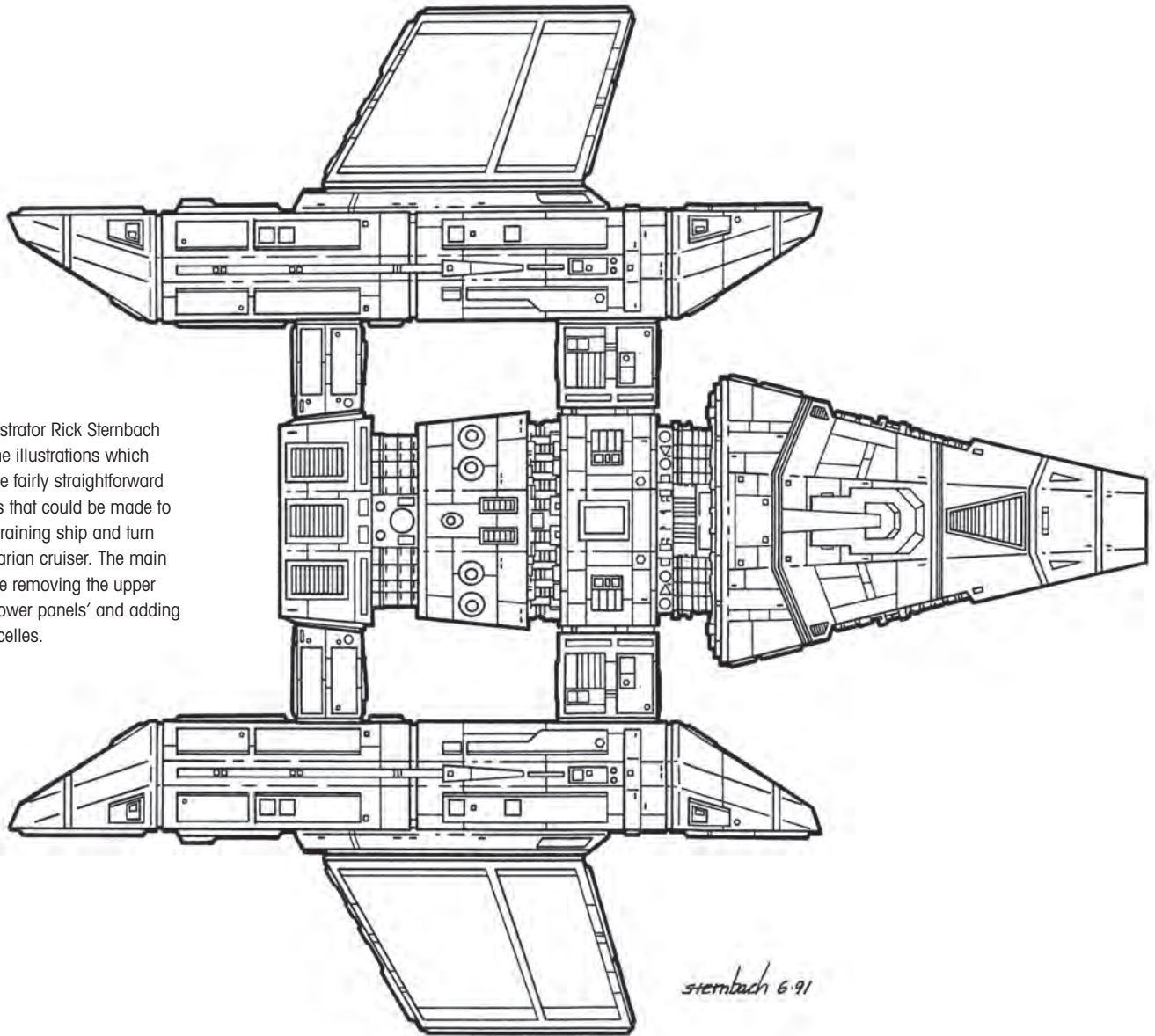
The Federation recorded seven encounters with Tamarian vessels over 100 years prior to 2369. No meaningful communication had taken place during these meetings, and after one of these experiences Captain Silvestri of the *Shiku Maru* described the Tamarians as "incomprehensible."



Command section

Forward phaser-type emitter

► Senior illustrator Rick Sternbach drew up some illustrations which showed some fairly straightforward modifications that could be made to the Talarian training ship and turn it into a Tamarian cruiser. The main changes were removing the upper and lower 'power panels' and adding two warp nacelles.



DESIGNING THE

# TAMARIAN CRUISER

With some design changes from Rick Sternbach, his earlier creation of a Talarian observation craft was modified into a Tamarian cruiser.

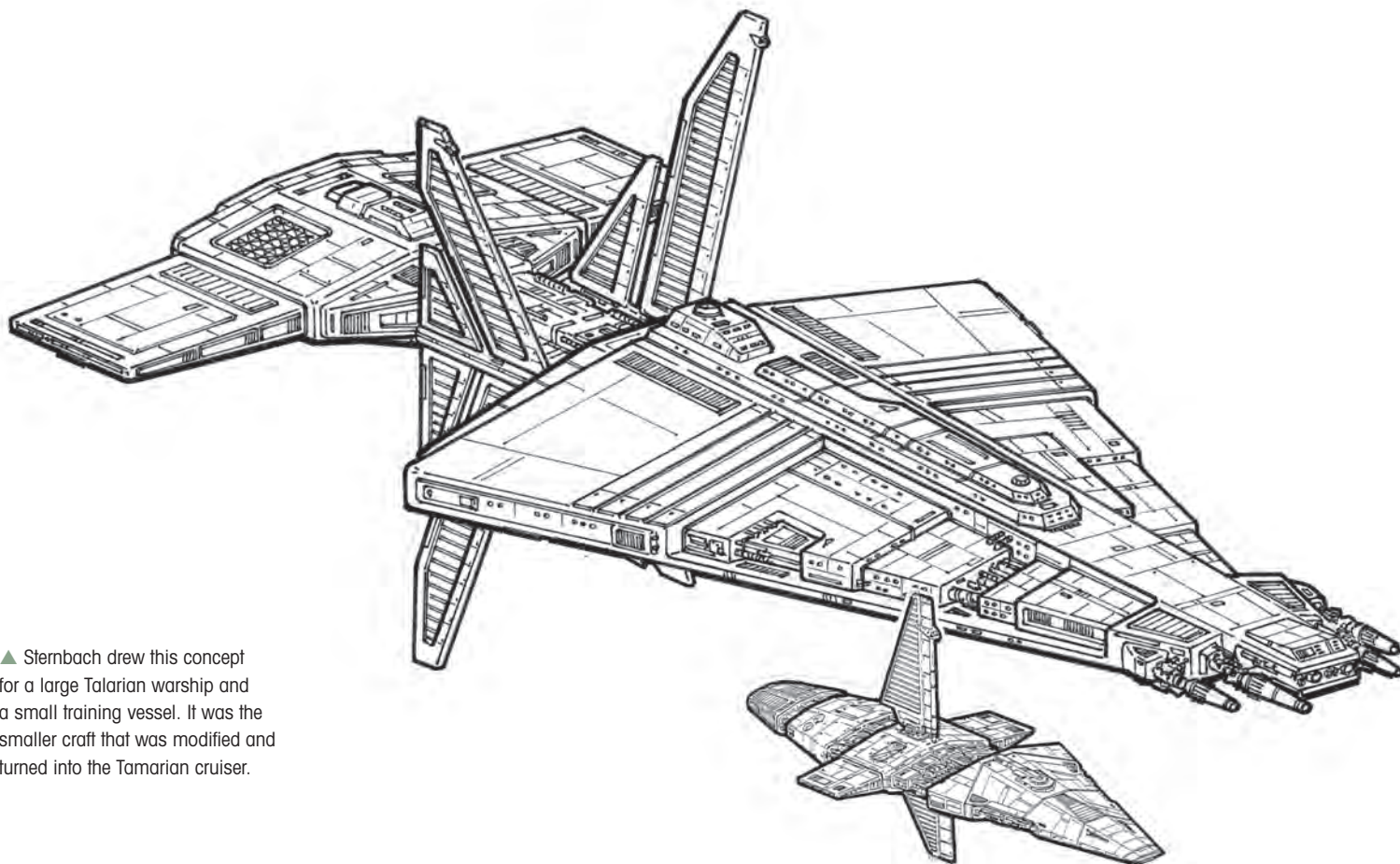
The Tamarian cruiser began life as the Talarian observation craft, which had been designed and built for the previous season's episode 'Suddenly Human.' Senior illustrator Rick Sternbach was asked to come up with

a Talarian warship and a small Talarian training ship, which in the episode was adrift in space and contained five young crew members, including a human named Juno.

As always, Sternbach began by

doodling quick sketches with a felt pen to come up with basic shapes for the ships. The big warship design was inspired by the fast attack cruiser *Britannia II* from the 1984 Japanese Anime TV series 'Galactic Patrol





▲ Sternbach drew this concept for a large Talarian warship and a small training vessel. It was the smaller craft that was modified and turned into the Tamarian cruiser.

Lensman.’ For the smaller trainer vessel, Sternbach took his inspiration from a Coast Guard sailing ship from 1930s, while stylistically tying it in to the bigger warship. In the case of the trainer ship, it was obviously the upper and lower ‘power panels’ that were influenced by the sails from the Coast Guard cutter.

Sternbach designed many new starships in the fourth season of *THE NEXT GENERATION*, including a Klingon *Vor’cha*-class attack cruiser and a Cardassian *Galor*-class ship, but by the fifth season priorities had changed. The art and special effects departments were busy working on *STAR TREK: DEEP SPACE NINE* as it geared up for its launch and resources were spread a little thin.

Early episodes of the fifth season of *TNG* also required expensive location shooting at the Bronson Canyon in Griffith Park located in Los Angeles for ‘Darmok’ and ‘Ensign Ro.’ The budget

simply did not stretch to cover the cost of designing and building new starship studio models, not to mention the fact that deadlines were tight.

### CREATIVE THINKING

As a result, no major new starship studio models were built for the fifth season of *TNG*. Instead, everyone had to get creative and it was decided to modify the Talarian training ship to turn it into a Tamarian cruiser. Sternbach was asked to draw up some changes and he got rid of the upper and lower ‘power panels,’ while he added some outboard nacelles and horizontal winglets.

Sternbach’s modification illustrations were sent over to model maker Greg Jein, who had built the original Talarian observation craft. He was able to make the changes to the studio model fairly easily, and it was repainted from a beige color to gray. When it came to filming, the now modified studio model

was turned upside down and shot only from below, which helped to disguise its earlier appearance as the Talarian ship.

The special effects department certainly got its value for money, as the Tamarian cruiser model went on to be reused several times as other alien starships. The color of the warp nacelles were changed with each separate appearance, but the model remained essentially the same. In order, it was used as a Klaestron ship in the *DS9* episode ‘Dax,’ a T’Lani cruiser in the *DS9* episode ‘Armageddon Game,’ a Bothan starship in the *VOYAGER* episode ‘Persistence of Vision,’ and finally as a Drayan starship in the *VOYAGER* episode ‘Innocence.’

The studio model, measuring 27x29 inches, described as being most famous for its appearance as a Tamarian ship, was sold at Christie’s ‘40 Years of *STAR TREK: The Collection*’ auction in 2006 for an impressive \$6,600.



JOE MENOSKY ON WRITING FOR

# THE NEXT GENERATION

One of *STAR TREK*'s most admired writers, Joe Menosky, talked about his time working on *TNG* and creating the classic episode 'Darmok.'

**A**CCORDING to executive producer and showrunner Michael Piller, Joe Menosky was the only man he met who could have written 'Darmok.' It was certainly a story that played to Menosky's strengths; his fascination with mythology, his original approach to storytelling, and his love of high concept ideas. And if you want to understand Menosky's thinking about *STAR TREK* it is the perfect place to start.

At the beginning of *THE NEXT GENERATION*'s fifth season 'Darmok' was a bullet that most of the writers wanted to dodge. As Menosky explained, Piller had bought the story over a year earlier, but nobody had been able to make it work.

"The original premise was not even about language," said Menosky. "It was a kind of surreal, metaphysical alien quiz show. The characters ended up on a planet, isolated from each other, and a mysterious alien child asked each of them a single Zen koan type question – the word 'Darmok?' – and gave them a kind of puzzle to solve. When they each failed in turn, they found themselves encased in a cocoon and shot into orbit. Picard finally realized that 'Darmok' was the concept of 'play' and when he did so, his crew was freed and first contact had been made."

Before Piller finally gave up on the story, he asked Menosky to look over it, to see what he could do

▲ If you hear someone say, "Darmok and Jalad at Tanagra," you'll know that they are a *TREK* fan, while others will move slowly away and think they've lost their senses. The phrases said by the alien captain have become a knowing in-joke for *STAR TREK* fans.



with it. Menosky said this was potentially very bad news. "After Michael gave it to me, (writer) Ron Moore shook my hand and said 'Nice knowing you, Joe,'" smiled Menosky. "Michael had just fired a writer who, in his opinion, had failed to successfully complete a rewrite on another difficult script. And Ron was only half-joking that I had been handed a suicide mission."

Menosky sat and pondered the story, and, although he could see its charms, he couldn't see what to do with it. Ultimately, he decided it was simply too hallucinogenic for an episode of *TNG*. However, he was lucky enough not to have to break the news to Piller.

### CHANGE OF DIRECTION

"Fortunately, Michael went off to see 'Dances With Wolves' and came back to the office completely taken by the scene of Kevin Costner and the Native American by the fire, where they tried to communicate with each other," explained Menosky. "He told me he wanted, 'Two people, on a planet; they don't speak the same language, but after a great struggle they finally break through to understanding.' And I said, 'I can do that.' So I threw out the original script, kept the title and came up with the story Michael wanted. If he had not seen 'Dances With Wolves' that weekend, 'Darmok' would never have reached the screen, and I may well have been out of a job."

One of Menosky's first practical problems was developing a form of language that Picard wouldn't be able to understand. In *STAR TREK* the crew traveled around the Galaxy encountering countless races who appeared to speak English; this was explained away by the use of the universal translator – an almost magical device that could instantaneously translate any language. Somehow, Menosky's aliens would need to speak a language that baffled the technology.

"Our understanding of the universal translator at the time was pretty vague," Menosky said. "Nobody on the staff had it worked out. I assumed it used a vast database, with hundreds of thousands of languages and some sophisticated knowledge of grammatical structures common to all humanoid life forms.

"The problem I had in terms of story, was that I wanted Picard and Dathon to actually speak



◀ Menosky revealed that his idea for 'Darmok' was sparked after a chat with his boss Michael Piller. He had just seen 'Dances with Wolves' and was fascinated when Dunbar [played by Kevin Costner] first tried to talk with the Native Americans around a campfire. This scene inspired a seed of a story idea for Piller. He asked Menosky to germinate it into a full blown script in which a member of the *Enterprise's* crew tried to communicate with an "incomprehensible" alien.

◀ 'Darmok' was a story about the value of communication and understanding between very different cultures – both classic *STAR TREK* themes. The alien captain, Dathon, was so committed to making a breakthrough in teaching Picard how his language worked that he was willing to give his life.

to each other, rather than try to communicate through gestures or miming. But what the alien was saying had to be meaningless to Picard, or else the story Michael wanted me to tell could not happen. I needed an informing concept. The poet and translator of Dante, John Ciardi, once wrote 'every word is a poem' – meaning that if you look into the history of any word you will always get back to a metaphorical image.

"I combined that notion with the kind of imagistic shorthand sometimes used in ancient China: like 'Viscount Yi.' If you didn't know that Yi was a minister at the court of a madman and what he did to survive, then you didn't know what that phrase was supposed to convey. So that was the scheme I came up with; the Tamarians



▲ Menosky was attracted to high-concept characters and ideas, and his script for 'In Theory' looked to see if Data was capable of being in love.



▲ 'Hero Worship' was based on the image of a child pretending to be Data, but evolved into a story about how a boy coped with the trauma of losing his parents.

spoke exclusively in metaphoric shorthand, based on their own history and their own myths. And if you didn't know these stories then you didn't know what they were trying to say, even if you understood each word in isolation, which was all the universal translator could give you."

#### OLD AND NEW

In the story Menosky fashioned, Picard began to grasp what Dathon was talking about when he saw the parallels between Tamarian mythology and the stories that were told around human campfires. Specifically, Menosky decided to use the myth of Gilgamesh and Enkidu, which is as old as 'The Odyssey' or the Bible's account of Noah and the flood.

"I wanted something that we all know and also don't know," said Menosky. "We know what 'Gilgamesh' is, but either we read it once a long time ago, or we read around it. Most people have heard references to it but have no direct experience of it, so it simultaneously feels both old and new, which is a quality peculiar to true mythology. I wanted Picard to reveal humanity as steeped in myth, just as the Tamarians were, but in a more hidden way, because that too was common ground on which to base an understanding between the two species.

'Gilgamesh' has elements that paralleled with what Picard experienced on the planet – so it made sense for him to refer to it."

There was also another layer of mythology in this story; Menosky was aware that *STAR TREK* was a form of mythic storytelling. "A culture's mythology is typically a vast collection of interwoven tales that take place in an alternate version of the world and help make sense of the real one," said Menosky. "The setting tends to be somehow 'outside time' and the themes appear to be universal. If you had grown up on the original series, it was impossible to escape the sense that *STAR TREK* had become a modern American mythology. A myth created not just by Gene Roddenberry, but by dozens and dozens of writers, hundreds of production staff, and a fan culture of tens of thousands.

#### LIVING MYTHOLOGY

"That made *STAR TREK* a true and living mythology, not just a bunch of television scenarios produced for passive consumption. 'Who Mourns for Adonais?' just knocked me out as a child. That same sense of deep past, and history of storytelling, and larger than life characters informed everything I did for the franchise."

Menosky went on to say that it was his affection for the original *STAR TREK* that made him take a



writing position on *TNG* in the first place. He was one of several writers brought in by Michael Piller at the beginning of the fourth season to replace various people who had left the previous year.

### INFORMING IDEAS

Menosky's 'audition piece' was a rewrite on 'Clues,' and he said that Piller originally offered him a staff job because he caught the voices of the characters well. Piller recalled that he soon came to appreciate Menosky for other reasons; in particular, he found that Menosky brought what he described as an "intellectual" approach to storytelling that provided the writing staff with another color in the pallet of stories they could tell.

Menosky went on to say that his approach to storytelling had inevitably drawn him to the series' high-concept characters. Thus, it was not surprising that Data was the major figure in many of the stories Menosky wrote for *TNG*; for example, in the fourth season, he and Ron Moore collaborated on 'In Theory.' The story the two men came up with offered them the opportunity to talk about what it meant to be in love, precisely because Data was incapable of it. Menosky said, "I seem to recall Ron and I almost simultaneously saying, 'How would Data fall in love?' And things proceeded naturally from there."

Asked to examine exactly what made an episode successful, Menosky responded by saying that in the best stories a fresh sci-fi premise was worked through a particular character, in a way that had real meaning for them. After 'Darmok,' he thought the best episode of *TNG* he wrote, was 'The Nth Degree,' in which Barclay was given vastly accelerated intelligence by an alien probe.

### BARCLAY EVOLVES

"I think that episode was closer to the spirit of the original series than anything I wrote for the franchise," said Menosky. "It had a great central character, a simple, iconic premise, and it just kept escalating into a grander and grander adventure. Barclay was a great character and Dwight Schultz is a great actor, and so it just started from there. The essence of Barclay was that he was incompetent at almost everything he tried to do, so I wondered what would happen if he started to become *more* competent - to excel beyond his own fantasies. What would that do to his self-image, and how would that change the way he looked in the eyes of the crew?"

In other episodes, Menosky remembered the trick was finding an extra element that exploited the basic premise in an interesting way. "(For 'Hero Worship') writer Hilary Bader pitched what



▲ Menosky was very proud of the script for 'The Nth Degree,' but he also gives credit to Dwight Schultz's amazing performance, which genuinely moved Gates McFadden to tears.



▲ The writers wanted to bring back Reginald Barclay for an episode, but they couldn't do it until Menosky came up with a great idea for 'The Nth Degree.'





◀ In 'Conundrum' the crew's memories were mysteriously erased and they found out from the computer records that the Federation was at war with the Lysians. For Menosky, the joy was seeing what assumptions the crew made about themselves. Worf, for example, decided that he was the captain.



◀ Even Data's memory was wiped in 'Conundrum' and he assumed he was just a barman as he was fixing Deanna Troi a Samarian sunset cocktail when an energy beam caused the amnesia. It was not long, however, before the crew worked out their rank and true roles on the ship.



◀ Menosky came up with the idea of an alien interloper named MacDuff, who wanted the *Enterprise-D* to fight against his Lysian enemies. He brought in a sense of mystery to the episode, as unlike the crew, the audience knew that he wasn't supposed to be there, although at first the viewers did not know his intentions.

amounted to a single image: a little kid following Data around and trying to imitate him," said Menosky. "On the basis of that charming visual alone, Michael Piller bought the story. It took a great deal of staff effort to build a story around the central notion of a child acting like he was Data. Making that action come out of a terrible trauma rather than just a whim was one key. I sustained the dynamic for as long as possible by invoking a dictum from Jungian psychology: 'the symptom is the cure.' Though Troi did not say those exact words, she told Picard they had to let the kid continue with his android fantasy – the symptom – until his psyche dropped it naturally. The mimicry allowed him to both repress the guilt he felt over his parents' death, and also gave him the strength he needed to overcome it and help the *Enterprise* avoid the same disaster that destroyed the *Vico*."

#### MORAL INTEGRITY

Something similar happened with 'Conundrum.' This time around Piller had bought the idea of a story in which the crew suffered from amnesia, but it took the writing staff some time to work out what to do with the basic premise.

"I came up with the idea that the amnesia was directed toward an end: that an alien was using the crew for his own purpose – the commission of a violent act of war – but that our characters' moral compasses would never stop functioning in that situation, even if their memories were gone," said Menosky. "The basic principle was that the crew's underlying personalities didn't change – they remained the characters we knew. Worf was still the warrior; Picard was still the diplomat; Riker the ladies' man; and so forth. The fun was how quickly those personalities came back to the fore, despite the loss of memory."

There was no question that Menosky was happiest writing episodes that had strong ideas underpinning them; he was certainly less happy with the final episode he wrote as a member of the *TNG* staff – 'Time's Arrow, Part 1.'

"I was never able to find a particular theme or intellectual thread to pull everything together," said Menosky. "That was a result of the somewhat scattershot development process for that episode. One of us came up with the idea of Data finding his own head in a cave, but the basic story very





◀ In the Season Five cliffhanger, Menosky took great pleasure in writing the dialogue for Samuel Clemens (aka Mark Twain). Menosky went to great trouble to research Twain's ideas and the way he expressed them.

much came together from the entire staff, and was informed by a profusion of images and themes. We did have the notion of fate, with the fact that Data seemed doomed to die, and that was touched upon, but it wasn't enough."

#### MIMICKING TWAIN

However, despite these reservations, there were many things that Menosky did like about 'Time's Arrow.' In particular, he enjoyed having the opportunity to write dialogue for some real historical characters – Samuel Clemens (better known as Mark Twain) and Jack London.

"I had gone through a 'Jack London phase,' so when Michael suggested putting him in, I thought it was a fun idea," said Menosky. "As for Twain, I'm extremely happy with the way his dialogue turned out; I immersed myself in Twain's non-fiction writings in the weeks before doing this script, and the speeches in 'Time's Arrow' reflected not just his verbal style, but also his philosophical biases. The actor playing him was so excited that I think he went off and did a one-man Twain show."

By the time he had finished work on 'Time's Arrow, Part I,' which he co-wrote with Piller, Menosky was ready to take a break. He had spent two years on the *TNG* staff, and felt it was time to

try something different. So he packed his bags and moved to Italy, but he continued to write for the series, sending his ideas in by fax. "I did a few more scripts while overseas, and a couple of stories for *DEEP SPACE NINE*, then came back to four years on staff at *VOYAGER*, and some of my favorite episodes of the franchise," said Menosky. "But, in many ways, nothing could ever match those two seasons on *TNG*. *STAR TREK* was hitting a high mark in popular culture – a level of excitement and resonance never achieved before or since. And we were very lucky to be part of it."



◀ In 'Time's Arrow, Part I,' Data was confronted with his own severed head in an archaeological dig in San Francisco. The idea that Data could not escape his own fate was important to the episode, but Menosky felt that it did not provide enough of a theme for the story as a whole.

# ON SCREEN



## TRIVIA

The late actor Paul Winfield played the Tamarian Dathon in the *STAR TREK: THE NEXT GENERATION* episode 'Darmok.' Winfield had previously portrayed Captain Terrell [pictured below] in *STAR TREK II: THE WRATH OH KHAN*. 'Darmok' also featured the acting debut of Ashley Judd, who played Ensign Robin Lefler. This role was quite brief in 'Darmok,' but the character had a larger part in the episode 'The Game,' when Lefler had a brief romance with Wesley Crusher.



The episode 'Darmok' introduced a new captain's uniform. It featured a gray undershirt with an open red jacket. The shoulder area of the jacket was made from a leather-like material. The jacket featured in later episodes, but the shoulder area used a suede-like material.

- FIRST APPEARANCE:** 'DARMOK' (TNG)
- TV APPEARANCE:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Rick Sternbach

### KEY APPEARANCE

#### **STAR TREK: THE NEXT GENERATION** **'Darmok'**

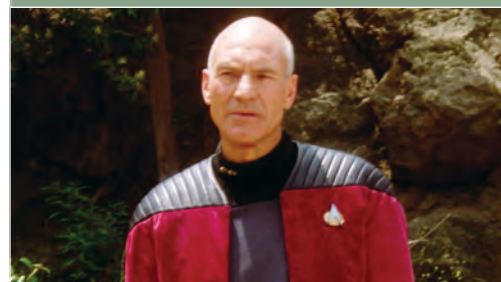
Responding to a subspace signal, the *U.S.S. Enterprise* NCC-1701-D arrives at a seemingly uninhabitable planet in the El-Adrel system where they find a Tamarian deep space cruiser. The Federation have previously encountered the Tamarians, but communication with them had been unsuccessful.

In an earlier encounter, a Starfleet captain described The Tamarians as "incomprehensible." It appears that the universal translator deciphers the words, but because the Tamarians use language very differently their meaning is seemingly impossible to understand.

Dathon, the captain of the Tamarian ship, imposes a radical plan. He beams himself and Captain Picard down to the planet. Bewildered, Picard fears that he is being challenged to a fight, especially after Dathon offers him one of his daggers.

Picard soon learns, however, that Dathon wants to fight with him against an energy creature that lives on the planet. Their common foe forces them to work together and Picard begins to understand what Dathon is saying.

Comprehending the Tamarians is vital before a misunderstanding leads to a battle between the powerful Tamarian ship and the *Enterprise*.



Many of the phrases used by the Tamarians could be loosely translated. For example, "Darmok on the ocean" meant loneliness or isolation; "Darmok and Jalad at Tanagra" meant cooperation; "Shaka, when the walls fell" meant failure, and "Temba, his arms wide" meant giving a gift.



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