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DEEP SPACE STATION K-7
SPECIAL ISSUE

FEDERATION STATION

OPERATIONAL: 2267

KLINGON BORDER

MANAGER: MR LURRY

DEEP SPACE

STATION K-7

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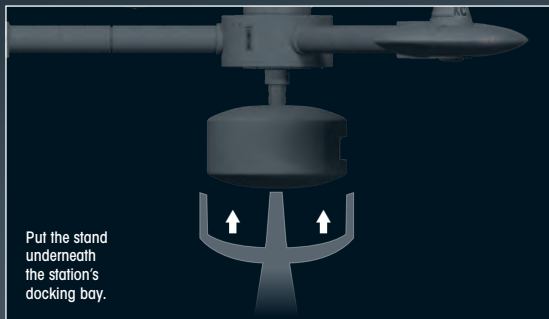
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Development Director:
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DEEP SPACE STATION K-7

SPECIFICATION



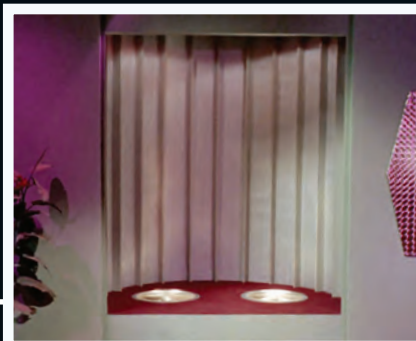
FIRST APPEARS: THE TROUBLE WITH TRIBBLES

LOCATION: K SECTOR

MANAGER: MR LURRY

FACILITIES: SHORE LEAVE, STORAGE,

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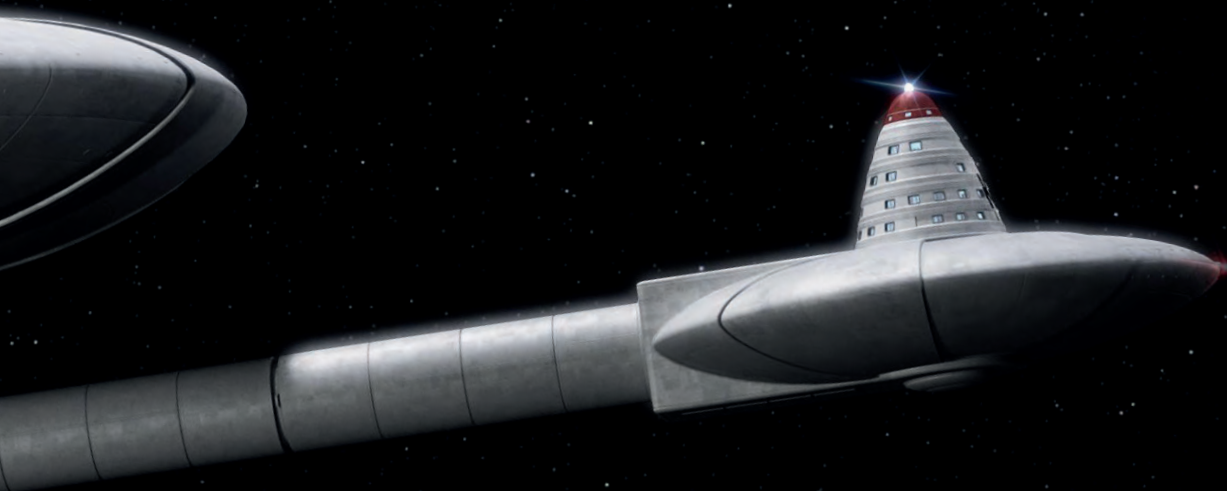


▼ Most of K-7 was given over to storage and industrial replication facilities but it also provided shore leave facilities to visiting ships, which, under the terms of the Organian Peace Treaty could include the Klingons.



STATION K-7

The deep space station was on a strategically important position on the border and the Klingon Empire.



K-7 was a deep space station on the edges of Federation space near the Donatu system and Sherman's Planet. In the 2260s the sector it was in was strategically important because it was on the borders of the Klingon Empire.

K-7 was a busy station with many ships passing through on a regular basis. It provided shore leave facilities for both Starfleet vessels and independent traders. Under the terms of the Organian Peace Treaty, it also provided facilities for Klingon ships, which could result in a degree of tension. Nevertheless it had minimal security.



Small ships could dock inside the station, but larger vessels took up position nearby and their crews beamed across. The station had its own transporters so the operation did not depend on the visiting ships.

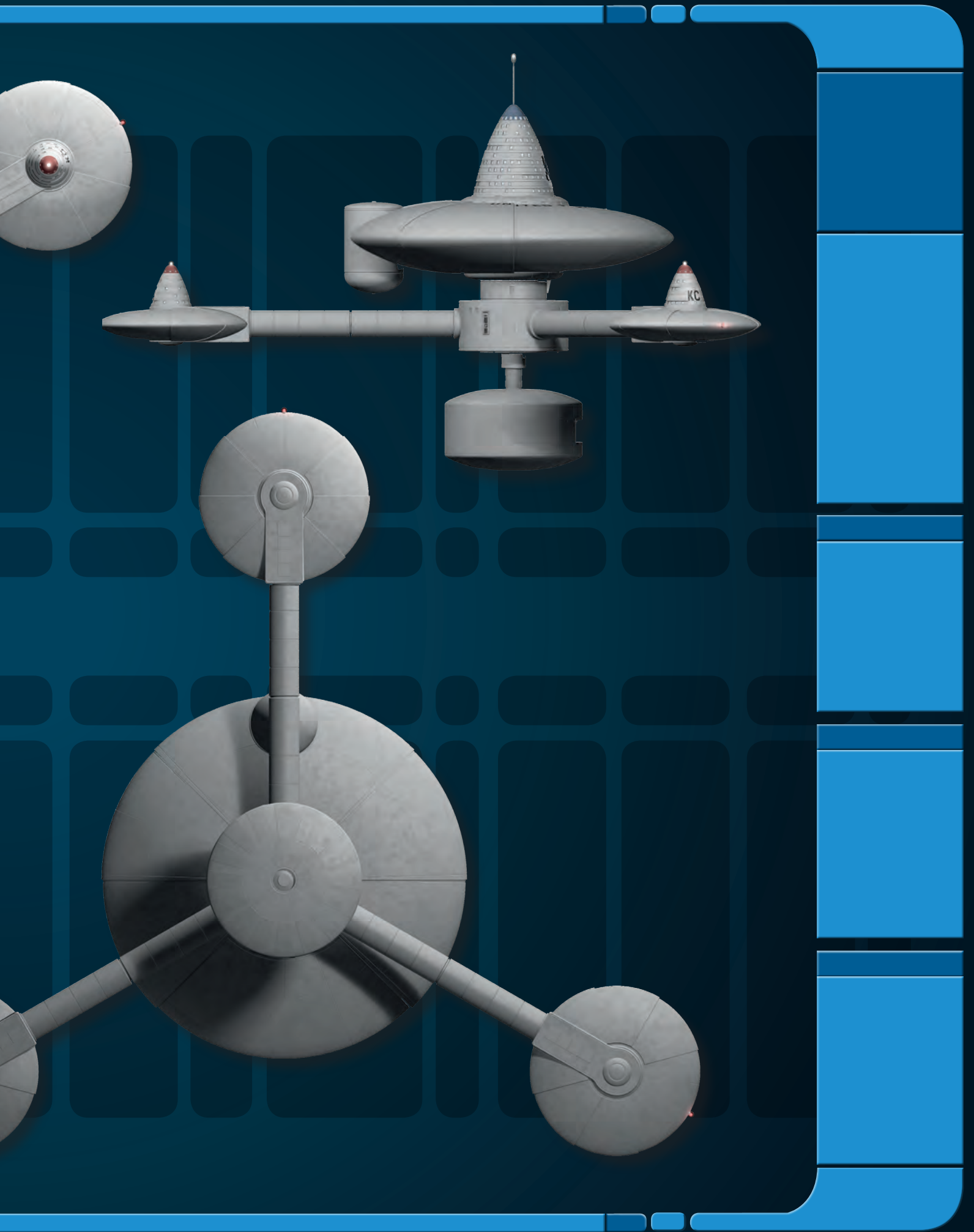
Large parts of the station were uninhabitable and were given over to storage areas and industrial fabrication facilities. It was used as a staging post to transport materials to nearby planets that were in need of development. For example, it was used to store the grain quadrotriticale, which was intended for Sherman's planet.

In 2267 it was under the command of Mr Lurry, a civilian official with responsibility for granting access to the station and managing its operations. It was at the center of the dispute over Sherman's Planet, and was the location where the Klingon posing as Arne Darvin was exposed.

◀ Most of K-7 was given over to storage and industrial replication facilities but it also provided shore leave facilities to visiting ships, which, under the terms of the Organian Peace Treaty could include the Klingons.

DETAIL SHOTS







FATHER OF THE TRIBBLES (AND K-7)

The writer of *The Trouble With Tribbles*, David Gerrold, reveals that his story started out on a planet, meaning K-7 might never have existed.

▲ Originally David Gerrold's idea was that the tribbles would overrun a planet not a space station, but with a little fortune they ended up infesting K-7.

As has been reported elsewhere, *The Trouble With Tribbles* was my first sale as a scriptwriter. (See my unauthorized autobiography, *I Was A Teenage Screenwriter*.) The process of going from idea to shooting script is a winding path, sometimes heading off into tangled dead ends. My original thought at the beginning was that not every alien would be scary, some would be cute – and the cute ones could be the most dangerous because we wouldn't recognize the danger until it was too late. Like rabbits in Australia.... (Look it up, I'm not going to do all the work here.)

My original thought was to turn the tribbles loose on a space station. That was a controllable environment and getting rid of all the tribbles at

the end of the episode wouldn't be a problem like the rabbits in Australia. My agent was not a science fiction fan, but he was well-versed enough in production to recognize that the construction of a space station model might be too expensive, so he advised against it. A large part of television writing is working within the budget. Trusting his advice, I rewrote the first outline to put the story on a planet. That outline and four others were submitted to Gene L. Coon's office in February.

In June, Dorothy Fontana, the series' story editor, finally got around to reading my outline and wrote a memo to Gene L. Coon, suggesting he buy the outline – "It has whimsy." – and assigning the script to a real writer. But Gene apparently thought me qualified enough that he decided to give me a

chance to write the teleplay myself.

Somewhere between second draft outline and first draft script, I asked Gene if I could put the story on a space station. To my pleasant surprise, he liked the idea. "We've been wanting to build a space station. This will be a good opportunity." So that was the beginnings of Deep Space Station K-7. I figured it would have a designated letter and number. I didn't want to get too fancy with the jargon, so I assumed K Quadrant, Station 7. By putting it in deep space, it wouldn't be part of any star system, but a way station between stars, like a trading post in the old west, conveniently located where two trails intersect.

Matt Jefferies, *STAR TREK*'s art director, designed the space station and oversaw its construction. Now, I had envisioned a rotating wheel, but Matt recognized that if our starships had artificial gravity, so would our space stations. Rotation to produce centrifugal force would not be needed. (Why K-7 slowly rotates is still a mystery to me.)

Commander Lurry, manager of K-7, was played by Whit Bissel, who was in every science fiction movie ever made in the fifties. (I'm not exaggerating. Look him up on IMDB.) So when I saw that he had been cast in *The Trouble With Tribbles*, I was delighted. It meant that this episode was real science fiction.

I never saw the original model, it was built and filmed at an effects house off the lot, so I can't say much about it. I don't think it was as large as the original 8-foot model of the *Enterprise*.

But... thirty years later, the producers of *DEEP SPACE NINE* decided to do an homage/remake/pastiche/reboot of the tribble episode. They did an

amazing job, starting with a brilliant script and spending twice as much on the production as they did for any other episode. They duplicated the sets, the costumes, the props, the lighting, the film stock, the make-up, the camera lenses – everything! And it matched the footage of the original episode perfectly. I was on set as an extra for a couple of days and it was an incredible experience to once again walk the corridors of the *Enterprise*, as well as the trading post/bar of K-7.

A few days later, I had a chance to visit the separate studio where a new model of K-7 had been built by Greg Jein. It was large, very large. And very detailed. I don't know where that model is now, but if you ever get a chance to see it, scooch down and look into the docking bay. There, you will see a model of Cyrano Jones' one-man vessel, safely moored. And at the front of the docking bay, too small to read without a magnifying glass, is a sign that says, "Welcome to K-7. Now go home."

Bob Justman was also there when I was and he was equally impressed with the recreation of the original space station. I think we were both a little bit amazed at the continuing popularity of *STAR TREK*. I remember vividly the night that *The Trouble With Tribbles* was first aired. A friend from school – Robert Englund, who later became Freddy Krueger – was especially effusive in his praise, until I finally said to him, "Bob, stop. Please. It's just one episode of one TV series. In twenty years, who's going to remember it?!"

It is now fifty years later, and the continuing success of *STAR TREK* is evidence that I am lousy at predicting the future.

David Gerrold

▼ Two things that particularly pleased David Gerrold: the casting of sci-fi veteran Whit Bissel as K-7's commander Mr Lurry and the tiny model of the Cyrano Jones' ship inside Greg Jein's model of the space station.





MAKING TROUBLE WITH TRIBBLES

STAR TREK's tribbles started life as fuzzies on a planet and had to overcome Roddenberry's misgivings.

▲ *The Trouble With Tribbles* was a departure for *STAR TREK*: a mostly comic episode, based on a serious science fiction idea.

It should come as little surprise that, during a vote to pick out their favorite episode, 50,000 *STAR TREK* fans chose the *The Trouble With Tribbles*, after all 'Tribbles' regularly features prominently in lists of *TREK*'s best or must see episodes and, according to the *New York Times*, contains one of the best remembered scenes of the entire series – Kirk being engulfed in a pile of tribbles.

The episode was conceived by a young and untrained writer called David Gerrold, who had never produced anything for TV before, let alone for *STAR TREK*. Gerrold had only decided to pursue a career as a TV writer the year before *STAR TREK* began airing, and began by submitting ideas to TV shows such as *Bonanza* and *Dr Kildare*. In his own words they were fairly bad and not surprisingly did

not result in a commission. But, following advice from an agent, Gerrold decided to try his luck pitching to a brand new show on the grounds that new ideas would be treated more sympathetically. As luck would have it, the following year, *STAR TREK* began airing and, being a huge sci fi fan, Gerrold was instantly drawn to it.

After watching a few episodes Gerrold submitted his first pitch, *Tomorrow Was Yesterday*. An idea for a two-parter that only coincidentally almost shared a name with the season one episode. Gerrold's idea involving the *Enterprise* encountering a generation ship which operates a two tier class system. Although it was rejected on the grounds it would be too expensive to produce, Gerrold did score a meeting with executive producer Gene

Coon. During the meeting Gerrold mentioned an idea he had where people were overrun by numerous fuzzy creatures. Coon had all the episodes he needed for the first season but encouraged Gerrold to pitch again. Five more story ideas followed among them 'Protracted Man,' where Kirk and crew encounter a man who exists on several planes of existence, 'The Bandi Man' where a three-foot teddy bear stows away on the ship and, despite Coon's earlier rejection, another version of the 'The Fuzzies.'

PLANET OF FUZZIES

In this version, the setting is an undeveloped planet called The Outpost. Damon Jones, a farmer and businessman is in possession of a large amount of grain, which he plans to ship to a planet called Barth. However, the local Barth Corporation has grain of their own and no interest in sharing profits with Jones. Fearing the corporation will resort to sabotage, Jones enlists the help of the Federation who send the *Enterprise* to safeguard his grain prior to it being shipped to Barth.

At the same time, Janice Rand, on shore leave on The Outpost, buys a fuzzie from merchant Cyrano Smith, who has a sideline selling large corporations the rights to planets he has found. Rand's fuzzie breeds. The fuzzie's offspring eventually overrun the *Enterprise* and Jones' grain

bins down on The Outpost before dying in their droves. Suspicion falls on Cyrano Smith who flees but is later apprehended by the *Enterprise*. However Smith is exonerated when Jones' own assistant is revealed to be working for the Barth corporation and to be responsible for poisoning Jones' grain. Meanwhile Cyrano Smith is tasked with clearing the planet of fuzzies.

GERROLD'S CHANCE

Four months after sending in his ideas, Gerrold was called in by Coon who expressed interest in 'The Fuzzies' idea and invited him to write another draft of the outline incorporating some notes. Coon stressed he was not being given an assignment only that whatever he came up with would be read. Several days later Gerrold turned in a second draft. The Outpost was now called Topsy and the character of Major Lurry was introduced. Damon Jones was renamed Nilz Baris and his grain called Triticale. Baris was still convinced his competitors were planning to sabotage his crop, only now rather than a corporation, his rival had become Joseph Mackie, 'a pure villain type,' who Kirk takes an instant dislike to. Baris' assistant was given the name of Arne Darwin, while Uhura replaced Janice Rand as the crewmember who buys a fuzzie from Cyrano Smith now called Jay Damon Cyrano. Gerrold also included a bar fight between Kirk's



◀ The genesis for David Gerrold's idea was that some aliens could be cute but still pose a danger and from the very beginning his story involved small, furry creatures overrunning the *Enterprise*.



▲ The story always involved an *Enterprise* crewman buying a small furry animal from a merchant. In the early outlines, the merchant was called Smith rather than Jones.

crew and the crew of Mackie's yacht after insults are levelled at Kirk.

Coon sent the new outline to script producer, Dorothy Fontana to be evaluated. She felt the story was "plausible, shootable and had elements of great fun grounded in serious problems for our principles and should definitely be purchased." Fontana went as far to say that, in her opinion, "the story should be done in lieu of stories that had already been purchased." However, she also felt that the story "needed more action, especially on Kirk's part" and that an experienced writer should be assigned to work it up into a teleplay. Despite that advice, Coon called Gerrold in for a meeting in order to hand over more story notes.

ENTER THE KLINGONS

Coon was not keen on the big business angle and preferred Gerrold use a force hostile to the well being of the Federation. Gerrold asked if he could use the Klingons, as they had worked so well in *Errand Of Mercy*. Coon readily agreed.

Gerrold now produced a third outline making sure that some of it was written in screenplay form in a bid to convince Coon that he was capable of writing a teleplay. In this version, the bar fight is between the Klingons and the crew of the

Enterprise and Gerrold introduced two new scenes - one where Kirk opens a storage locker and is buried under a sea of fuzzies, and one where Scotty informs Kirk that he has transported all the fuzzies on the *Enterprise* over to the Klingon ship.

Fontana once again expressed her enthusiasm for the story but emphasized the need for Kirk to have more of a purpose rather than "simply act as a policeman." She added that the fuzzies "should become a real menace to the ship in that they end up getting into the life support systems and engineering and that rather than purring they should have a more unique sound such as bird song or a trill."

By now Coon had formally purchased the story from Gerrold and the outline could now be presented to NBC for approval. Executive Stan Robertson praised the story for its "touches of humor and real sense of jeopardy." Gerrold also received praise for "his great imagination and grasp of the series." Robertson also declared that "if the screenplay turned out to be as successful as the outline, then the resulting episode promised to be one of the most visually exciting and provocative *STAR TREK*'s ever put to film."

However despite Robertson's fulsome remarks,

Coon still did not assign Gerrold to write the script. Instead he was told that if he wanted to try and write a script in two weeks it would be read. Aware that this was his chance to finally prove once and for all that he was the man for the job, Gerrold delivered a 61-page script in just three days. Coon called another story meeting in order to further discuss the script and hand over notes, in which Gerrold was tasked with beefing up the bar fight and making it more fun and Coon suggested that Scotty was driven to fight to defend the honor of the ship rather than Kirk's captaincy.

EXPOSED BY TRIBBLES

At the same time, Coon expressed dissatisfaction with Gerrold's ending, which had Arne Darvin being unveiled as the spy by Cyrano Jones. Instead Coon suggested that Darvin be revealed as working for the Klingons and that Gerrold come up with another device for the reveal. After some thought Gerrold decided to have the fuzzies be instrumental in Darvin's downfall thus tying the two storylines together.

As well as Coon's notes, Gerrold received a 6,000 word memo from line producer, Bob Justman, whose job it was to manage the budget. Justman expressed strong dislike for Gerrold's teaser and shot down the idea that the Trading Post would have a main promenade on the grounds of cost. He suggested that Chekov be the crewmember



◀ When Gerrold originally pitched the story he thought that Janice Rand would buy the "fuzzie," but since she had left the series by the time the episode was made, she was replaced by Lt. Uhura.

who accompanies Uhura down to the space station rather than the character of Dougherty – at one point, Sulu had been earmarked to be Uhura's companion but at the time the episode was shot, George Takei had taken a leave of absence to appear in the movie, *The Green Berets*. Justman also suggested making the fuzzies more visually interesting in order to make them more marketable as a promotional device. At the same time Gerrold was told to come with a better name for the fuzzies which was too close to the title of a 1962 novel called *Little Fuzzy*. After pondering a number of possibilities – gollies, shaggies, puffies, tribbles, willies and roonies – Gerrold settled on tribbles and suggested "You Think You've Got Tribbles" as a possible title, which Coon hated.

By now Coon had bought the script and Gerrold was officially in place as writer. Gerrold delivered a 2nd draft and then various page revisions. While still ostensibly a comedy the story now echoed the



◀ Producer Gene Coon asked Gerrold to eliminate a storyline that featured a corporation and to replace them with an alien threat to the Federation. Gerrold suggested bringing the Klingons back and the episode became something of a sequel to *Errand of Mercy* and refers to the Organian Peace Treaty that was established in that episode.



▲ In her story notes Dorothy Fontana pushed the idea that the tribbles would pose a real threat to the Enterprise and would get in to its essential systems, threatening them with callapse.

▼ Federation undersecretary Nilz Baris presented Kirk with more obstacles, and his assistant Arne Darvin would turn out to be a Klingon spy.

then cold war between the USSR and America. Coon however was determined not to allow the story to become too serious and pushed Gerrold to up the comic elements.

While work continued on the script, Joseph Pevney who had previously directed, *Devil In The Dark* and *Arena* took the helm and the casting process began. Gerrold's script called for an evil-looking Klingon commander. Coon had been keen to bring back the character of Kor from *Errand of Mercy*. Unfortunately, actor John Colicos was unavailable so Coon turned to William Campbell who'd previously appeared in the *Squire Of Gothos* as well as the series *The Wild Wild West*, which Coon had produced. For Cyrano Jones, Pevney suggested Stanley Jones a well-respected character actor who had a proven talent for comedy. Meanwhile Gerrold's choice for the evil and duplicitous Arne Darvin was Charlie Brill. The role of Nilz Baris, Darvin's boss, went to William



Schallert, who'd been a regular on *The Patty Duke Show*, the other sizeable role of Mr Lurry went to Whit Bissell.

MOTORISED TRIBBLES

Work also commenced on the tribbles. Wah Chang came up with a design for the tribbles having initially receiving inspiration from a fluffy keyring. Jacqueline Cumere was hired to sew 500 tribbles made up of bits of synthetic fur and foam rubber in a variety of different colours and sizes. Surgical balloons and motors from walking toy dogs were attached to six tribbles enabling them to move about and pulsate.

Along with the tribbles three sets and a corridor were constructed. In order to save money, a plastic model kit of the *Enterprise* was used in the shots with Space Station K-7.

Production took place between August 23rd and 30th. By now Roddenberry, who had been out of town during the commissioning process, made it clear he was less than impressed with the story, seeing it an example of *STAR TREK* shifting into the same sort of comic territory as *Lost In Space*. This opinion was shared by Leonard Nimoy and Bob Justman but not by Coon, Fontana, Shatner and the rest of the regular cast, who were more than happy to have the chance to try their hands at comedy.

Despite Roddenberry's misgivings, filming commenced and progressed smoothly. The mood on the set was jovial and at times Pevney had to work hard to keep order. During the editing stage, Roddenberry took a special interest in the sound effects, particularly where the tribbles were





◀ Roddenberry had reservations about the comedy in the story, but was involved in developing the tribbles' distinctive sounds, a happy purring (left) and an alarmed screech (right).

◀ Tribbles have gone on to become one of *STAR TREK*'s most popular aliens, making several cameos in other episodes and movies and have been consistently produced by fans and toy companies.

concerned. He and sound editor Douglas Grindstaff agreed that there should be certain sound for a lone tribble and another for a group of tribbles. Grindstaff speeded up the sound of doves cooing for a happy tribble and then mixed owl screeches with the sound of rubber balloons being rubbed together for an alarmed tribble.

Optical effects centred around a model of the *Enterprise* from AMT and a modified model of a space station Roddenberry had acquired from Douglas Aircraft. During filming model builder, Richard Datin sat under the model and slowly rotated it while lights were flashed on and off. Later Datin was simply matted out of the shot. As for the music, that was provided by Jerry Fielding.

The Trouble With Tribbles premiered on December 29, 1967. The episode went on to be

nominated for a Hugo Award in 1968 but lost out to another episode of *STAR TREK – The City On The Edge Of Forever* also directed by Pevney. Plans were in place to shoot a follow up episode for the third season but when Roddenberry stepped away from the series and budgetary cuts were put in place the idea was shelved. Gerrold did however get a chance to revive the idea for the animated series in an episode titled, *More Tribbles, More Troubles*.

Unfortunately the tribbles themselves did not stand the test of time. Thanks to the quality of the synthetic fur many went bald, although some did survive long enough to take pride of place at the Smithsonian National Air and Space Museum in 1992 and in 2003 a single tribble sold at auction for \$1000.



GETTING BACK

IN TRIBBLE TROUBLE

30 years after they made their debut, K-7 and the tribbles were back on screen as *DEEP SPACE NINE* paid tribute to the original series.

▲ Trials and Tribble-ations was made to celebrate *STAR TREK*'s 30th anniversary and involved Sisko and his crew going back in time to stop a bitter Klingon murdering Captain Kirk with an exploding tribble.

In 1996 *STAR TREK* celebrated its 30th anniversary. Paramount TV geared up to celebrate the event with a prime time special. Understandably Rick Berman, executive producer of the current series *DEEP SPACE NINE* was keen to come up with his own tribute. It fell to Ira Steven Behr and the rest of the writing team: Ron D Moore, Rene Echevarria, Robert Hewitt Wolfe and Hans Beimler to come up with something fitting but most importantly something fun and cool.

After considering various ideas, including having a member of the original series make a cameo appearance, Ron Moore put forward an idea, which he'd previously pitched to Michael Piller for *TNG*. Moore's idea was a sequel to the original series episode *A Piece of The Action*, where thanks

to a book left behind by the crew of the *U.S.S. Horizon*, the Sigman loatians had based their entire society on the Chicago Mobs of the 1920s. Moore's pitch had Sisko's crew finding that the inhabitants were now imitating Kirk, Spock and McCoy. Although Behr was intrigued by the idea of an entire planet of people dressing in original series uniforms and living strictly by the starfleet code, Rene Echevarria suggested that fans might feel they were being made fun of. Behr reluctantly agreed and the idea was dropped and the brainstorming sessions continued.

During a casual conversation with Robert Wolfe, Echevarria mentioned how cool he thought it would be to travel back in time and somehow have the *DS9* crew sneak on board the original

Enterprise and, by using clips, interact with Kirk and his crew.

Echevarria lobbied Moore for his support repeating over and over just how cool it would be if they could actually pull it off. Finally his enthusiasm rubbed off on Moore who began looking into the possibility. Eventually he worked out that by using the same kind of technology, which had been used in *Forrest Gump*, they might be able to get the idea to work within the budget.

During his pitch to Behr, Moore suggested that they come up with a storyline that would allow the *DS9* crew to actually interact with the crew of the original series. To illustrate this, he outlined a possible scene involving Sisko and his officers hiding away in the grain feed bin in *The Trouble With Tribbles* throwing out the furry creatures which would then land on Kirk's head.

TAKING IT SERIOUSLY

Behr loved the idea of bringing back the tribbles, but he wondered if it would be better to concentrate their efforts on a more dramatic episode. However Moore argued that, whereas choosing an episode such as the *Doomsday Machine* where lives were at stake might be cool,

it would be hard to inject the element of comedy they all agreed was needed. It was finally decided that *The Trouble With Tribbles* really was the best choice.

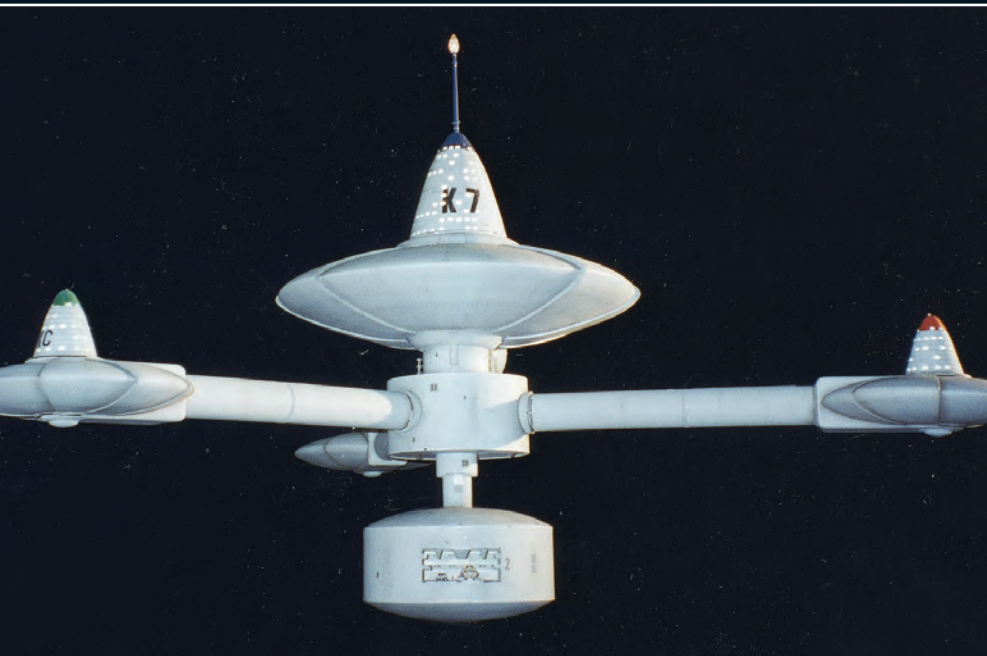
For the new storyline, Moore decided to introduce the idea of a bomb being hidden inside a tribble and needing to be found and defused. Behr then pitched the idea to Berman, who loved it but expressed his own concerns about how they could possibly work through the legal minefield of using the likenesses of the original actors.

DARVIN'S REVENGE

Behr and the writing team went over the episode choosing likely clips in order to work out how many actors it might involve. It turned out to be far more than anticipated and therefore unworkable. Over a long dinner they hit upon the idea of bringing back one of the minor characters. Stanley Adams who had played Cyrano Jones, Whit Bissell, who played Mr. Lurry had passed away, while both Billy Campbell who'd played Koloth and William Schallert, who had been Nils Baris had already appeared in *DS9*. That left Arne Darvin, who, with the help of the tribbles is revealed to be a disguised Klingon. By a bizarre stroke of luck,



◀ The idea behind the story was to use modern visual effects to allow Sisko and his crew to interact with Kirk and the rest of the original series' cast.



▲ Greg Jein built a new model of K-7, which was used for all the new effects shots in *Trials and Tribble-ations* under the supervision of Gary Hutzel (right)

Charlie Brill, the actor who played him, was sitting at a nearby table. It confirmed to the writing staff that the fates were smiling on their endeavor, especially as Brill later proclaimed that he was more than happy to reprise his character.

With most of the pieces in the place, the writing staff were keen to start work on a script, but Berman sent word that he wanted them to hold off until the legal aspects of reusing the original series footage could be worked out. While waiting for the green light, the team turned their attentions to the visual effects. After all, if it proved impossible to seamlessly integrate the actors with the available footage and within budget the idea would have to be dropped.

SEAMLESS EFFECTS

Visual effects supervisor Gary Hutzel set to work splicing together some test footage. He gathered together the writers for a screening without telling them what he had done. When they expressed puzzlement, he revealed that the security guard standing to attention as Kirk hurried past was actually one of the design staff who had been spliced into the scene. Behr was confident that, legal issues aside, they were now well on the way to proving that they could pull it off without blowing the budget.

By now news about what the producers were working on had spread and, despite knowing that the final OK had yet to be given, everyone was

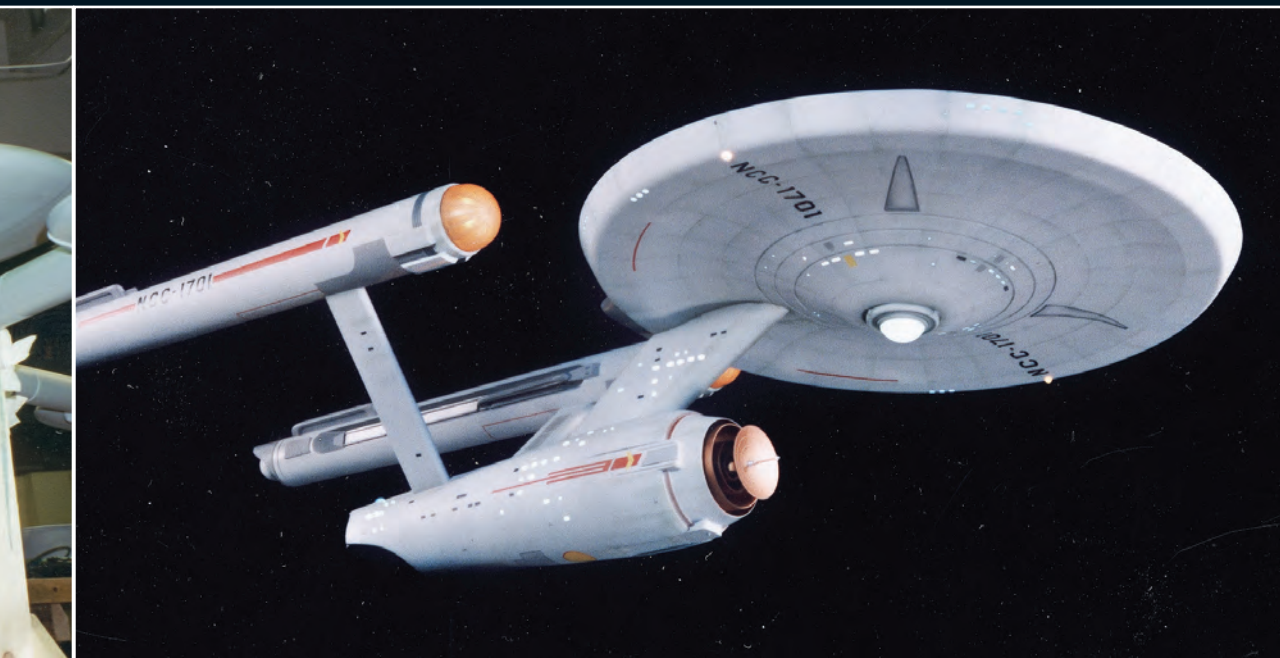
keen to get involved. Modelmaker, Greg Jein actually started building a replica of the *Enterprise*. He made a five-foot long, wood and plastic model, one half scale of the original. Banks of neon lighting were placed behind the windows of the hull and engineering, while strobe running lights were used on the saucer.

As for K-7, Jein relied on a combination of color prints from the original footage and drawings from the art department to construct a wood and architectural material model from which molds were made and cast. Windows were then cut out and neon lighting inserted. Jein also included a landing bay, complete with a standard shuttle and Cyrano Jones' ship, while a D7 Klingon battle cruiser orbited the station.

INTO ACTION

When the greenlight was finally given, the episode was schedule to air towards the end of the season. Moore and Echevarria started work on the script. Meanwhile producers looked for the right director to attach to the project. Jonathan West was chosen because he had not only directed a number of DS9 episodes but had also worked with Jerry Finnerman, director of photography on the original series.

Meanwhile, Hutzel had identified a huge problem – the existing footage had been transferred from a poor quality 16mm print and, as far as Hutzel was concerned, the result was virtually



◀◀ Jein also built a new model of Kirk's *Enterprise*, which was half the size of the original. He had considerable help from Gary Kerr, who is the leading expert on the original model.

◀ Jein also built a new model of Kirk's *Enterprise*, which was half the size of the original. He had considerable help from Gary Kerr, who is the leading expert on the original model.

unusable. Fortunately Hutzel obtained the original negative.

After the writers had picked out the scenes they wanted Sisko and his crew to appear in, the art department got busy designing and producing models of the sets. They replicated details such as turbolift controls, wall intercoms and the famous 3D chess set. When it came to the tribbles themselves, set decorator Laura Richarz turned to Lincoln Enterprises, a mail order company founded by Gene Roddenberry to supply half the required number while the rest was made up in house. Even so for the infamous grain bin scene, the interior of the bin was lined with fur to give the impression that it was completely stuffed with tribbles.

TRIBUTES AND IN-JOKES

As the writing progressed Moore and Echevarria added various in jokes to the script. While keen for the process to retain an element of fun, Behr was equally determined for them to end up with a strong episode. In a nod to the *STAR TREK* episode *Errand Of Mercy* Arne Darvin describes himself as a trader in kevas and trillium while Worf answered the long asked question of the sudden appearance of the Klingon ridge forehead by saying it was a subject Klingon simply did not talk about.

With the sets in place, principle photography began on August, 21 1996. In order to incorporate the DS9 crew into the old footage blue screen

technology was utilized. Steve Tucker took on the job of assembling the footage paying particular attention to 1960s editing techniques and the slower pacing for action sequences such as in the bar scene fight.

The episode was broadcast on November 4 1996 following a half hour special outlining the work that had gone into making it. For a marketing gimmick, Paramount placed around 250,000 tribbles in subways and on buses in locations across the USA and the episode went on to draw the biggest audience of the fifth season. Reviews described it as 'the perfect episode' a 'delight and a lark' and praised its tight plotting and humor. It went on to be nominated for three Creative Arts Emmys along with a Hugo Award just as its predecessor had been in 1968.



◀ The story established that the Klingons had wiped the tribbles out, but thanks to time travel Sisko accidentally brought them back to the 'present'.

STAR TREK

