

138

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U.S.S. LANTREE
NCC-1837

CLASS: MIRANDA

LAUNCHED: 23rd C

CREW: 26

LENGTH: 243 METERS

Contents

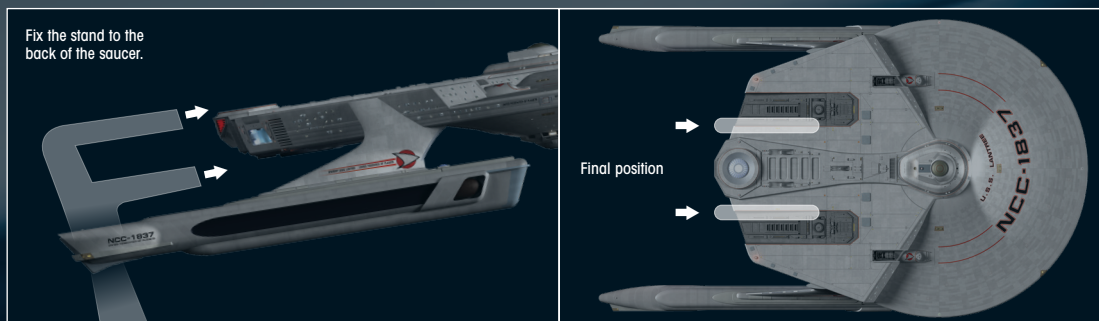
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U.S.S. LANTREE NCC-1837

SPECIFICATION



REGISTRY:	NCC-1837
CLASS:	MIRANDA
LAUNCHED:	23rd CENTURY
LENGTH:	243 METERS
CREW:	26
TOP SPEED:	WARP 9.2
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES

U.S.S. LANTREE NCC-1837

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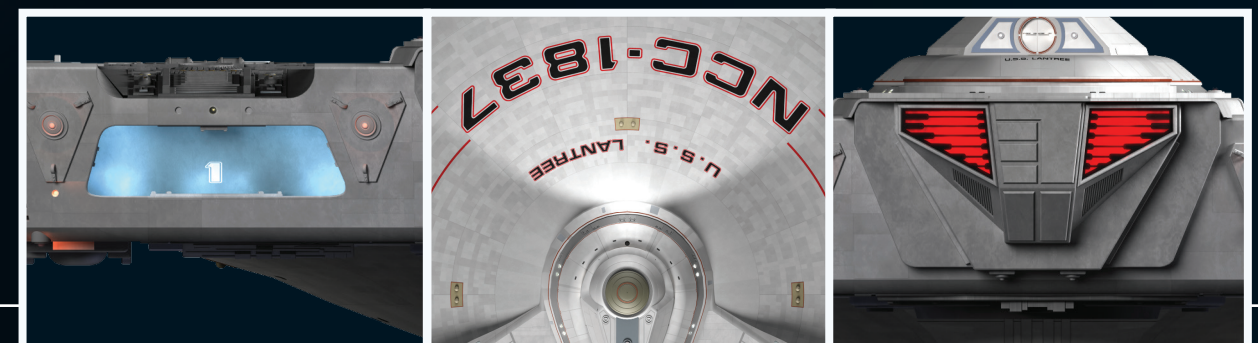
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◀ The *Lantree* had the typical appearance of a *Miranda*-class vessel, except it was not equipped with the weapons 'roll bar' that was fitted to some ships of this class. While most *Miranda*-class vessels carried out scientific research duties, the *Lantree* was primarily used as a supply ship and carried a skeleton crew.

The *U.S.S. Lantree* NCC-1837 was a *Miranda*-class starship that was in use from at least the 2290s through to 2365. In the 2360s, it was commanded by Captain L. Isao Telaka.

Miranda-class vessels were normally assigned to scientific missions or patrol duties, but by the mid-24th century their aging design meant that many had been removed from frontline services and transferred to less demanding tasks. The *Lantree*, for example, had become a class-6 supply ship, transporting cargo, spare parts and materials to colonies, space stations and other ships. In 2365, it was known that the *Lantree* operated mainly in Sector Gamma 7, and had a crew complement of just 26, whereas earlier vessels of this class normally operated with around 200 personnel.

STANDARD CONFIGURATION

The outward appearance of the *Lantree* was very similar to other *Miranda*-class ships in that it was 243 meters in length, and did not feature a separate engineering hull. Instead, it comprised of an elongated saucer section, with two warp nacelles that were mounted on pylons below. The rear half of the saucer section was given over to its cargo holds, while at the very rear was the impulse engines, and either side of those were two shuttlebays. The *Lantree* had a top speed of warp 9.2, which it could sustain for 12 hours.

Some *Miranda*-class ships featured a weapons 'roll bar' that was attached over the saucer section, but the *Lantree* was not equipped with this accessory. In fact, it was relatively poorly armed, and was fitted with only class-3 defensive armaments. This included six type-7 phaser emitters on the saucer and two aft phaser emitters positioned below the impulse engines, plus a photon torpedo launcher.

◀ In 2365, the *Lantree* was discovered adrift in Sector Gamma 7. The crew of the *Enterprise-D* had responded to a distress call from the *Lantree*, but when they approached it, there were no signs of life aboard the supply ship. Captain Picard gained access to the *Lantree*'s systems remotely using an access code to bring it to a full stop.

U.S.S. LANTREE NCC-1837

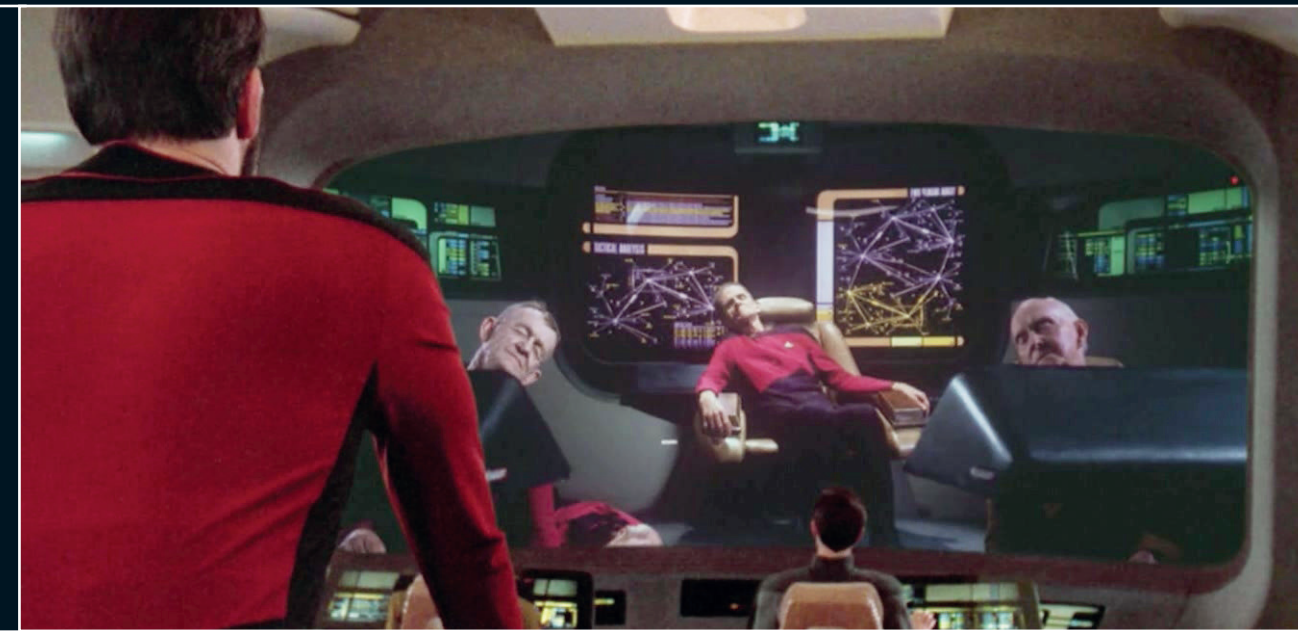
The *U.S.S. Lantree* was a *Miranda*-class ship that was used for supply duties from the late 23rd to the mid-24th century.





► The entire crew of the *Lantree* had died, apparently of old age even though most of them were young. It was a macabre sight, with their thin transparent skin stretched taut over their toothless skulls.

▼ After examining one of the genetically-modified subjects, Dr. Pulaski caught the infection that caused hyper-accelerated aging. This confirmed where the virus had come from, which killed the crew of the *Lantree*.



▲ The *Lantree*, like all *Miranda*-class ships, did not have a separate engineering hull. Instead, an enlarged squared-off section was fitted to the rear of the saucer. This area contained the ship's warp core and impulse engines, as well as large cargo holds and two shuttlebay doors.

In 2365, the *Lantree* broadcasted a distress signal on an open subspace frequency, which was picked up by the *U.S.S. Enterprise* NCC-1701-D. It was an audio only transmission in which a desperate voice said, "Can't hold out any more. People dying. Too many to help."

When the *Enterprise-D* reached the *Lantree's* location, the crew found it adrift, but there were no signs of battle damage and all its systems appeared functional and in good order. They were also unable to pick up any life signs on the *Lantree*, and it was to all intents and purposes a ghost ship.

Captain Picard was able to take control of the *Lantree* remotely from the *Enterprise-D* and shut down its engines. Picard then activated the *Lantree's* viewscreen to take a look at the bridge.

The sight that greeted him was unsettling to say the least. Captain Telaka, who was 32 years old, was slumped in his chair and appeared old and

withered. In addition, the rest of the bridge crew had met a similar fate and their appearance had wizened with extreme age. Dr. Pulaski surmised that they had all died of extreme old age, even though in reality none of the crew were anywhere near approaching their elderly years.

LOOKING FOR ANSWERS

The *Lantree's* ship log was downloaded to see if it offered any clues as to what led to this baffling mystery. They discovered that the crew of the *Lantree* had undergone a complete medical examination eight weeks earlier, which had found them in perfect health. After that, there was just one recent medical entry noting that five days earlier the First Officer had been treated for Thelusian flu. This was a harmless rhinovirus, similar to Earth's common cold, and could not possibly have caused the extreme aging.

The ship's log also recorded that its last port of call was at the Darwin Genetic Research Station on Gagarin IV. Dr. Pulaski reasoned that whatever happened to the crew could have originated there, and at the very least they should warn its inhabitants of a potential fatal virus. Captain Picard agreed, but before they left, he ordered the *Lantree's* quarantine transmitters and marker beacons to be activated to warn off other ships.

At the Darwin Station, the *Enterprise-D* crew discovered that the head physician, Dr. Sara Kingsley, had been leading a genetic-engineering project to develop children with an immune system that actively sought out disease. When they came into contact with the *Lantree's* first officer, who was suffering from Thelusian flu, their airborne antibodies attacked it. Unfortunately, it also inadvertently altered the DNA of healthy humans, causing hyper-accelerated aging.

The station personnel, and later Dr. Pulaski, also contracted the disease. Fortunately, a cure was found, which involved using the transporter to rid the disease from those infected.

The *Enterprise-D* returned to the *Lantree's* position, where a single photon torpedo at a range of 40 km was used to destroy it, insuring that no one else would be at risk of contracting the disease.

▲ It was felt that the only way to be absolutely sure that the virus was wiped out was to destroy the *Lantree*. With the shields down and from close proximity, it took only one photon torpedo to blow it to smithereens.



DATA FEED

Dr. Sara Kingsley led the research project on the Darwin Station that sought to develop humans with enhanced powers through genetic modification. Her work led to children, who were telepathic and incredibly healthy. Unfortunately, their immune systems were too advanced and attacked diseases before they entered the human body. Their antibodies inadvertently mutated a Thelusian virus, which caused rapid aging in normal humans.

DEADLY SCIENCE

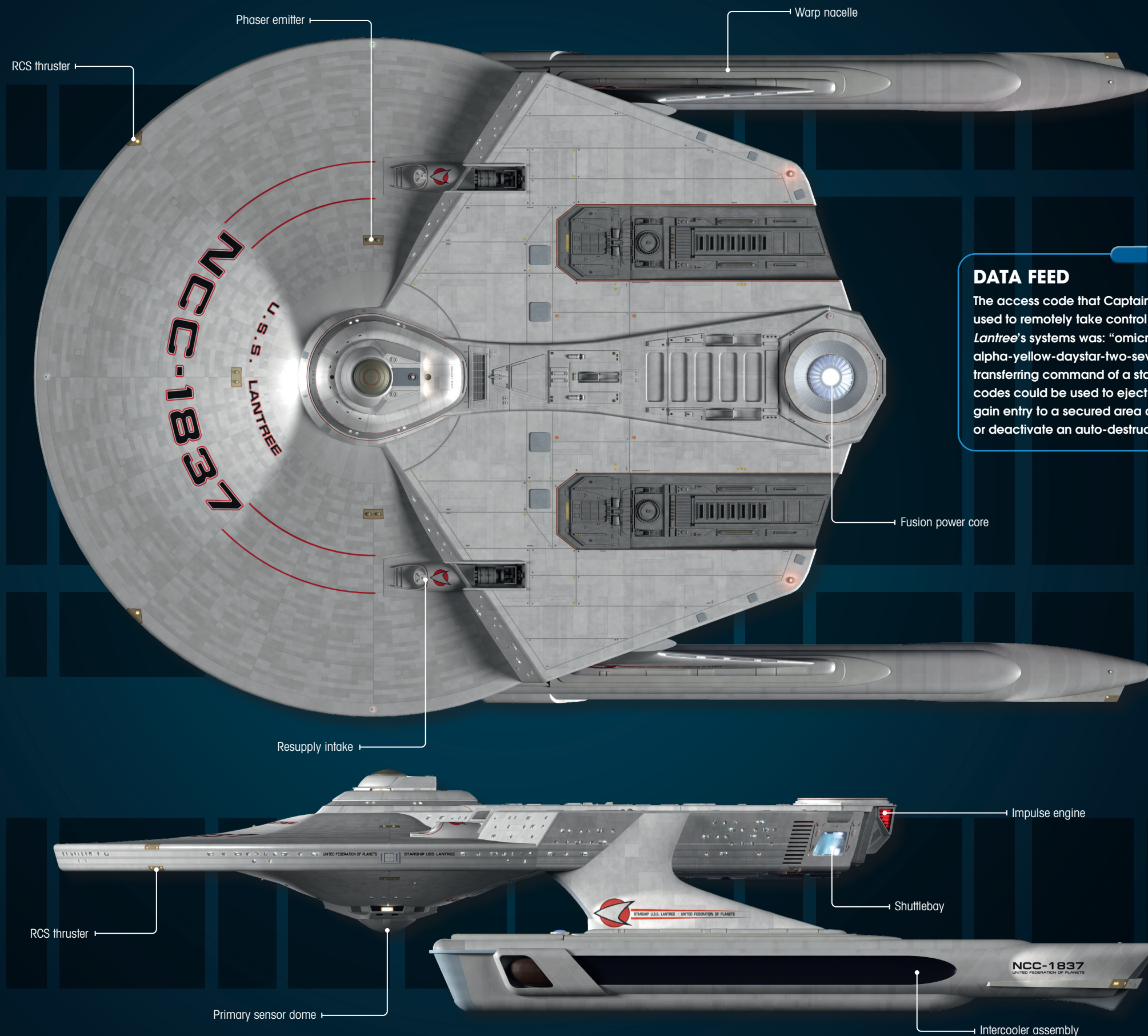
The deaths of all 26 members of the *Lantree's* crew was caused by the unexpected consequences of cutting-edge medical science. It almost claimed the lives of Dr. Kingsley and her staff at the Darwin Genetic Research Center too, the very people who unwittingly caused the virus in the first place.

Dr. Kingsley was leading a genetic-engineering project to develop children with an immune system that was capable of protecting them from nearly all forms of disease. Their antibodies were so aggressive that they fought pathogens not only in their own bodies, but in the surrounding environment as well. When the children came into contact with the *Lantree's* first officer, who was suffering from Thelusian flu, their immune systems created airborne antibodies to attack it. Unfortunately, this caused their immune systems to alter the DNA of healthy humans, causing hyper-accelerated aging.

By this point, Dr. Pulaski had also been infected, but the *Enterprise-D* crew found a way to return an infected individual's DNA to normal by using the transporter. Using a previous transporter bio-pattern of a person before they contracted the disease, they were able to remove the offending antibodies and rematerialize them back to health. The station's staff were all cured using this method, but the bio-engineered children could not live among them until a way of controlling their immune systems had been found.



▲ Dr. Pulaski and Dr. Kingsley were both infected by the mutated virus that caused them to age decades in a matter of hours. It was the same infection that ultimately killed the crew of the *Lantree*.

**DATA FEED**

The access code that Captain Picard used to remotely take control of all of the *Lantree's* systems was: "omicron-omicron-alpha-yellow-daystar-two-seven." As well as transferring command of a starship, access codes could be used to eject a warp core, gain entry to a secured area and activate or deactivate an auto-destruct sequence.

FLIPPED BRIDGE

The bridge of the *Lantree* was a redress of the *Enterprise-D's* battle bridge turned 180 degrees. What had been the main viewer behind Captain Telaka was turned into a star chart display.

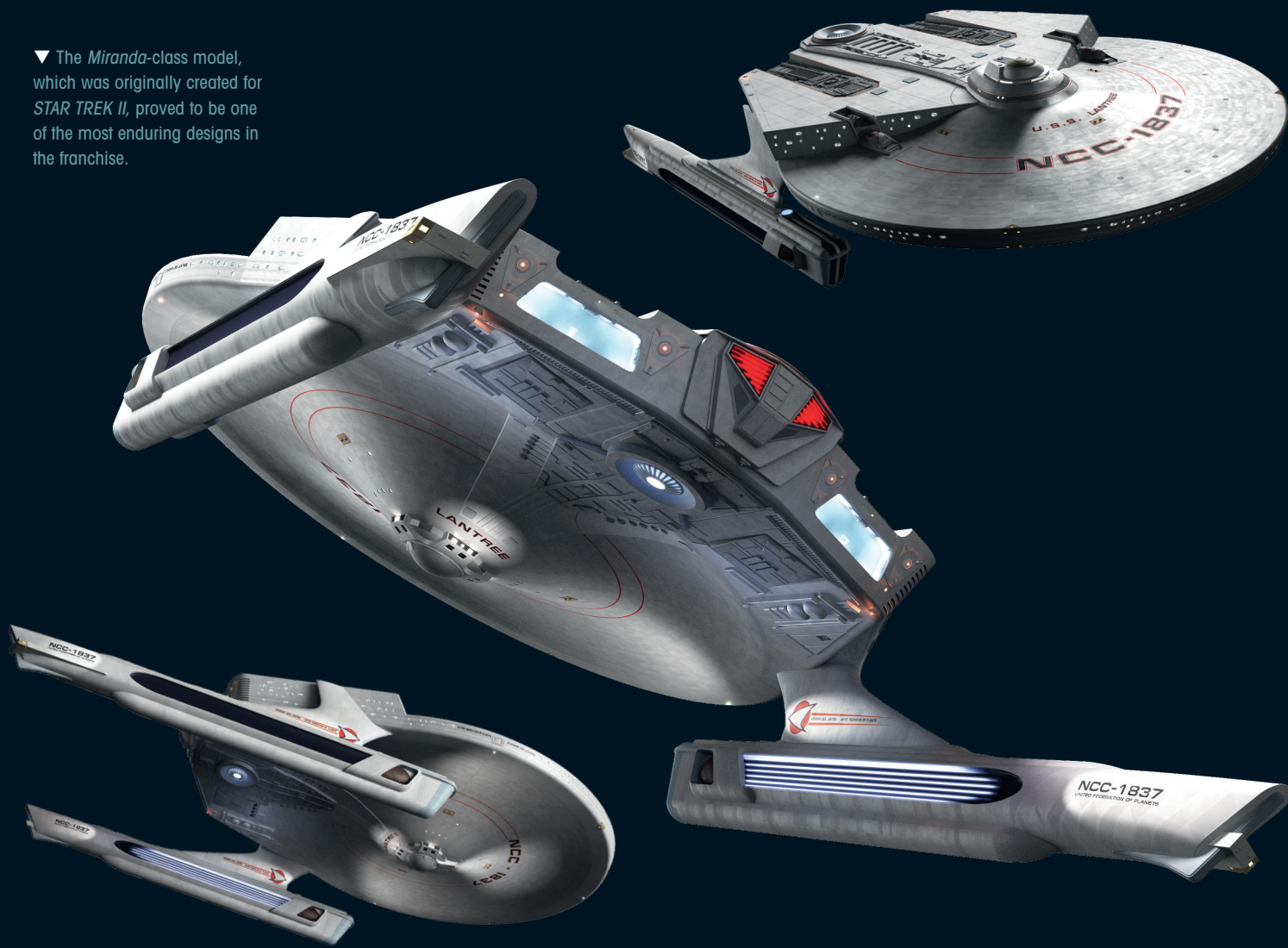
EARLIER CAPTAIN

A star chart that was seen as part of 'Operation Retrieve' in *STAR TREK VI: THE UNDISCOVERED COUNTRY* listed K. Glover as the commander of the *Lantree*. He was named for that film's camera operator Kristin Glover.

NAME CHANGE

The *Lantree* was the first appearance of a *Miranda-class* starship on *THE NEXT GENERATION*. It was the same studio model that had previously appeared as the U.S.S. *Reliant* NCC-1864 in *THE WRATH OF KHAN* and the U.S.S. *Saratoga* NCC-1887 in *THE VOYAGE HOME*, but with the roll-bar removed.

▼ The *Miranda*-class model, which was originally created for *STAR TREK II*, proved to be one of the most enduring designs in the franchise.



CREATING THE *U.S.S. LANTREE*

NCC-1837

The studio model of the *U.S.S. Reliant* was brought out of storage and redressed as the *U.S.S. Lantree* for the first of many TV appearances.

The *U.S.S. Lantree* NCC-1837 was a reuse of the *U.S.S. Reliant* NCC-1864 studio model that had been created for *STAR TREK II: THE WRATH OF KHAN*. It had originally been designed by production designer Joe Jennings and production illustrator Mike Minor, with contributions by graphic designer Lee Cole.

The studio model was built from scratch at Industrial Light & Magic in 1981 under the watchful eye of supervising modelmaker Steve Gawley. It took roughly four months to complete the model, and featured much simpler interior wiring for the lights, because the complex and unreliable wiring on the *Enterprise* studio model had driven

visual effects supervisor Kenneth Ralston to distraction when filming *STAR TREK: THE MOTION PICTURE*.

The *Reliant* studio model proved to be a huge success both in the way it looked on screen and in terms of how easy it was to shoot; it was light and its metal armature allowed it to be mounted in numerous positions for just

▼ When the model was brought out of storage for its appearance as the *U.S.S. Lantree*, the lights in the 'roll bar' did not work, so it was left off.



the right angle when filming. Given the effort that was put in to create the model, it made sense to reuse it in subsequent productions.

It was first brought back in *STAR TREK IV: THE VOYAGE HOME* when it appeared as the *U.S.S. Saratoga* NCC-1887. For this outing, the model was unchanged except the name and registry were obviously altered.

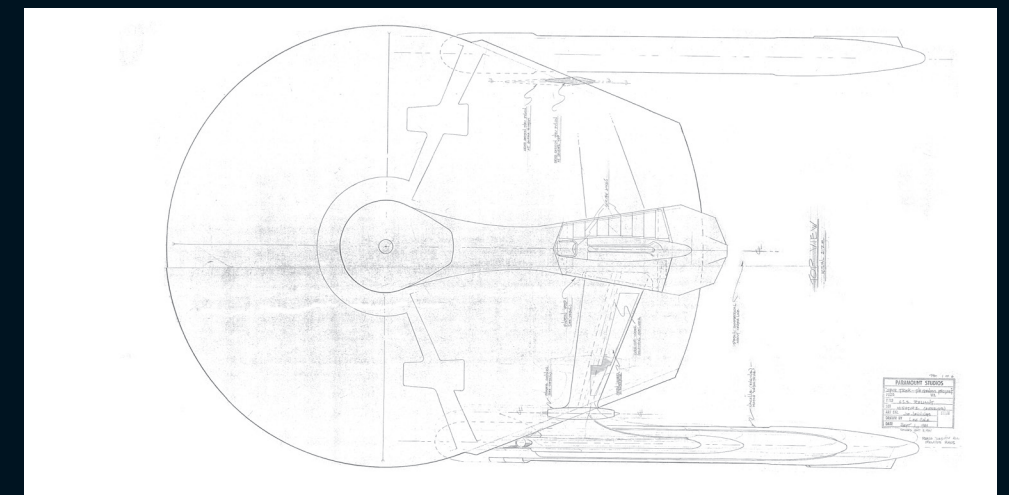
DAMAGED ATTACHMENT

Following this, the model spent several years in storage before it was retrieved and brought to Image G for motion control filming in *THE NEXT GENERATION* episode 'Unnatural Selection.' Here, it was to appear as the *U.S.S. Lantree* NCC-1837, but when effects supervisor Gary Hutzel unboxed it, he found that the intervening years had not be kind to the internal lighting of the 'roll bar' and it did not work. With time running out, Hutzel decided to remove the 'roll bar,' and film it without the attachment.

The model regained its 'roll bar' for all its subsequent appearances as the *U.S.S. Brattain* NCC-21166 in the episode 'Night Terrors,' the *U.S.S. Bozeman* NCC-1941 in 'Cause and Effect,' the *U.S.S. Saratoga* NCC-31911 in *DEEP SPACE NINE*'s pilot episode 'Emissary,' and finally as an unnamed ship in the feature film *STAR TREK: GENERATIONS*.

After this, the physical studio model

was retired, although CG *Miranda*-class models were created for the later seasons of *DEEP SPACE NINE* and *VOYAGER* beginning with the *DEEP SPACE NINE* episode 'Favor the Bold.' The physical studio model, meanwhile, was placed on public display at the Paramount Picture Theater before it was sold at auction in Christie's '40 Years of *STAR TREK: The Collection*' for \$60,000.



▲ This is one of the illustrations drawn up of the *U.S.S. Reliant* by its original creators Joe Jennings and Mike Minor.



STAR TREK: THE NEXT GENERATION

SEASON TWO

The second year saw a number of changes including the introduction of Dr. Pulaski and Guinan, plus a deadly new foe emerged – the Borg.

▲ The second season saw more development of the characters, with emphasis on the principle three of Jean-Luc Picard, Will Riker and Data. Meanwhile, Dr. Crusher was replaced by the more irascible Dr. Pulaski.

In its first year, *STAR TREK: THE NEXT GENERATION* had made enormous strides in establishing itself, but there was still plenty of work to be done. The second season would see the producers deepen our understanding of the characters, make more use of the Romulans and the Klingons, and introduce a major threat to the Federation in the form of the Borg.

Behind the scenes, the team was still headed up by Gene Roddenberry, but by now ill health had forced him to step back from many of the day-to-day duties of an executive producer. However, as Lolita Fatjo (who worked as an assistant to the writers Burton Armus and Maurice Hurley) recalled, Gene Roddenberry was still very much the show's guiding light. "He was pretty

involved with the scripts and he still sat in the writers' meetings and gave notes to the writers when they turned in drafts," said Fatjo. "He really was the driving force, and even though he had his up-and-down days, he was still really prominent. I think the fact that Gene was there and still very involved really helped the process of making the show work, because people really had to pay attention. He was the inspiration – nobody would have been there if it weren't for him."

WRITER TURNOVER

In its first season, *THE NEXT GENERATION* was known as a show that had 'difficulty' with writers, and the second year was little different. An extraordinary number of writers were on the staff for relatively short periods of time before leaving for one reason or another. Part of the difficulty was undoubtedly caused by Gene Roddenberry's unique ideas about how the show should be written. According to the Roddenberry rulebook, because this was the future the Starfleet characters were all highly evolved, and there was no conflict whatsoever between them.

Only two first-season writers returned at the beginning of the second season – Maurice Hurley and Tracy Tormé. During the course of the year, they were joined by nearly a dozen other writers. The writers' lives were made harder by a writers' strike that ran from the end of the first season past the point when the second season should have begun. As a consequence, the season was cut down from the planned 26 episodes to 22. During the strike, no one was allowed to put pen to paper, and after it was lifted *TNG's* writers struggled to get their scripts ready in time.

Of course, the audience had little idea about the challenges behind the scenes, but there were other much more visible changes. Before the year began, the producers took the opportunity to re-examine their show and tinker with their characters, changing a few responsibilities around and even eliminating one of their principals.

Denise Crosby's departure in the first season provided them with an ideal justification for reorganizing the crew. Roddenberry famously had reservations about putting a Klingon on the ship, but Worf had proved popular, so he now took Tasha's place as the chief of security. The decision

► Despite Gene Roddenberry's initial misgivings about adding a Klingon character to the crew of the *Enterprise-D*, Worf proved extremely popular. The departure of Tasha Yar in the first season allowed Worf to be promoted to chief of security in the second.



► The *Enterprise-D* had a number of different chief engineers in the first season, but the following season Geordi La Forge was promoted to full lieutenant and also became the ship's permanent chief engineer.





◀ Dr. Pulaski was introduced in order to add a more passionate voice to the senior crew in much the same way as Dr. McCoy had on the original *Enterprise*. Pulaski often clashed with Data, who she initially did not regard as a living being, but the dynamic never really worked.

▶ Diana Muldaur, who played Dr. Pulaski, had previously appeared twice in *THE ORIGINAL SERIES*. Here, she is pictured as Dr. Ann Mulhall in the episode 'Return to Tomorrow.'



◀ Diana Muldaur greatly enjoyed the episode 'Unnatural Selection,' in which Dr. Pulaski suffered from accelerated aging after being infected by airborne antibodies generated by a genetically modified youth.

▶ Marina Sirtis was delighted when the first episode of Season Two focused on her character in 'The Child.' In it, Deanna Troi became pregnant by an alien energy being who wanted to experience feelings and relationships.



that the chief engineer would not be one of the principals was also reversed and Geordi was promoted to fill the job, which left Wesley to take over most of his duties at the conn.

STRONG-MINDED DOCTOR

Roddenberry's insistence that the crew would always get along was also eased, and he was persuaded to replace Dr. Crusher with a more confrontational character. Dr. Katherine Pulaski was three times married and divorced, as likely to prescribe chicken soup as a high-tech remedy, and was much fonder of speaking her mind.

▼ Dr. Pulaski treated Worf for a case of Klingon measles and agreed not to tell anyone to spare his pride. In gratitude, Worf shared a Klingon tea ceremony with her and the two became friends.



Dr. Pulaski was clearly intended to hark back to the deeply humanistic Dr. McCoy, and even shared his dislike of the transporter. The writers also attempted to give her a confrontational relationship with Data that would echo McCoy's jousts with Spock. However, while it was all too easy to have Pulaski criticize Data for being a machine, his total lack of ego meant there was no reason for him to return the insults.

Diana Muldaur was no stranger to *STAR TREK* when she took the role of Dr. Katherine Pulaski. "The producer, Bob Justman, recommended me, I think," said Muldaur. "I'd done two of the original shows (she guested as Dr. Ann Mulhall in 'Return to Tomorrow' in Season Two, and again the following year as Dr. Miranda Jones in 'Is There In Truth No Beauty?'). I had also done the pilot of (Gene Roddenberry's) 'Planet Earth,' which Bob had produced. I didn't know for a long time that he had suggested me – he finally told me. I was very fond of Gene, and of course his wife, Majel, and that was really the reason I did it."

TOUGHER CHARACTER

When Dr. Pulaski was introduced to the mix of *THE NEXT GENERATION*, she was presented as a more feisty individual than Beverly Crusher and introduced a certain amount of conflict into the mix, with a sometimes abrasive manner and a dismissive attitude toward Data. "I don't mind

abrasion at all if it's creative abrasion," said Muldaur. "They thought it would create some kind of a fun thing, and I think it worked in some instances. I don't need to be a goody-two-shoes – that would be very boring. Something else we finally flew with concerned Worf and myself, which again I found to be creative and fun; he and I had a rapport when he basically had a rapport with no one. But we just barely got started on that, with the tea ceremony ('Up The Long Ladder')."

FAVORITE EPISODES

"I'm very hard on myself, but I do think some of the shows came off where I thought that I had done a decent job, which is very important to me," continued Muldaur. "I was doing a few interesting things. I liked the one where she aged ('Unnatural Selection'), and I just loved the concept of the show with the English detective ('Elementary, Dear Data'); that was a good show – well acted, well done, a lot of fun to get into the costumes and be in another era. And in that season I felt that we were getting somewhere with the character and with everybody's characters."

Sadly for Pulaski fans, though, Muldaur did not return for Season Three – she never felt happy or settled on *TNG*, and her departure was a mutual decision. Executive producer Rick Berman felt that Pulaski was as an experiment that ultimately failed. "We hired Diana Muldaur, who is a lovely lady, but

it just didn't work," said Berman. "She is a fine actress – I think she won her Emmys after that – but it just did not work, and by the end of the second season I was really insistent upon doing whatever was necessary to lure Gates (McFadden) back, which we did."

REASSURING PRAISE

Given that producers were willing to eliminate characters, Marina Sirtis said that she was extremely pleased to find herself back on the bridge of the *Enterprise* for a second year. "It was no secret that I had always been afraid in the first season that I was going to be let go," said Sirtis. "I totally accept that it may have been my paranoia, but I did feel it wasn't going well for me; I was getting written out of episodes, and it was hard. But at Jonathan (Frakes)'s wedding in the hiatus Gene Roddenberry came up to me and said, 'You're going to be really happy; the first episode of the season is the big Troi episode,' and I just burst into tears. The fact that they trusted me, and thought that I could carry that important episode, meant so much to me that I instantly started to feel better."

Although 'The Child' showcased Troi, it also gave Marina Sirtis a new reason to be concerned – the script also introduced Whoopi Goldberg as Guinan. In 1988 Goldberg was already an established star, but she was also a *STAR TREK* fan



► One of the best episodes of the season was 'The Measure of a Man' in which Riker was forced to convince a judge that as an android Data was not sentient. Much to his distress, Riker almost proved his case by deactivating Data, but Picard's defense later persuaded the judge that Data was indeed sentient.



◀ In 'The Emissary,' Worf's Klingon lover was introduced, and the audience began to understand how serious he could be when he demanded that they marry, but she refused. They did, however, renew their relationship and they had a son, Alexander, nearly a year later.

▲ The show received a huge fillip when Hollywood star Whoopi Goldberg asked for a part. She played the ship's bartender, Guinan, who often gave sage advice to the crew. She was based on a new set created for Season Two, a recreational area known as Ten-Forward.

and had approached the producers (through her friend LeVar Burton) to ask if it would be possible to have a recurring role. As a result the *Enterprise* gained a bartender named for the famous prohibition era barman Texas Guinan. And, like many bartenders, Guinan was always willing to listen and offer a little friendly advice. In fact, in many ways she fulfilled the role of ship's counselor.

"Suddenly there was another confidante on the ship," recalled Sirtis. "Basically, she did my job but in a more informal way. I was a little upset about that. However, in retrospect, I realize now that it was so huge that Whoopi wanted to be on our show. Suddenly it was like we were taken seriously because this major movie star had requested to be on our show. She did so much for our kudos that now it just seems petty that I was upset when she came on."

CHANGING FOCUS

The most significant changes of the season, however, were to do with the way the characters interacted with one another. The emphasis was now put much more squarely on a handful of leading characters, with Picard, Data, and Riker definitely coming into the foreground. For example, in 'The Measure of a Man,' which is often cited as one of *TNG's* finest episodes, explored Data's legal status, and dealt with the ideas of what exactly qualifies as sentience. It was

written by Melinda Snodgrass who came on staff and helped form the nucleus of the writing team in the second part of the season. She was joined by Hans Beimler and Richard Manning, who had worked on the show in the first season.

DEFINING CHARACTERISTICS

Hans Beimler recalled that at this point the writing staff were desperately looking for ways of deepening the characters. And there was no question that they were meeting with considerable success: 'Contagion' established Picard's interest in archeology, while 'The Icarus Factor' revealed that Riker had a difficult relationship with his father and established Worf's devotion to Klingon tradition.

There was also a new willingness to explore familiar *STAR TREK* races; the Romulans featured in 'Contagion,' and the Klingons returned in 'A Matter of Honor' and 'The Emissary.' At this point, however, the Ferengi looked like becoming a footnote in the history of *STAR TREK*, as they made only a single appearance, in 'Peak Performance.' However, if the Ferengi had failed to establish themselves as credible villains, the Borg were a very different matter.

Hurley had planned to reveal that they were responsible for the attacks on the border outposts in 'The Neutral Zone,' and to feature them in several stories, but in the end they appeared only

in 'Q Who.' Nevertheless, they instantly stood out as powerful adversaries, and went on to become the most important villains in this era of *STAR TREK*.

Colm Meaney's Chief O'Brien became a recurring character, as did Majel Barrett's Lwaxana Troi, who visited the crew in 'Manhunt.' John de Lancie's Q also returned, and his wife, Marnie Mosiman, made a brief appearance in 'Loud as a Whisper' before being disintegrated, leading their sons to remark, 'Daddy never dies!'

Sadly, the season came to a disappointing conclusion. By the time they reached the final episode, the producers were out of time and out of money and were forced to make *STAR TREK's* only ever clip show. In 'Shades of Gray,' Riker was poisoned by an alien plant and Pulaski could only save him by stimulating his memories.

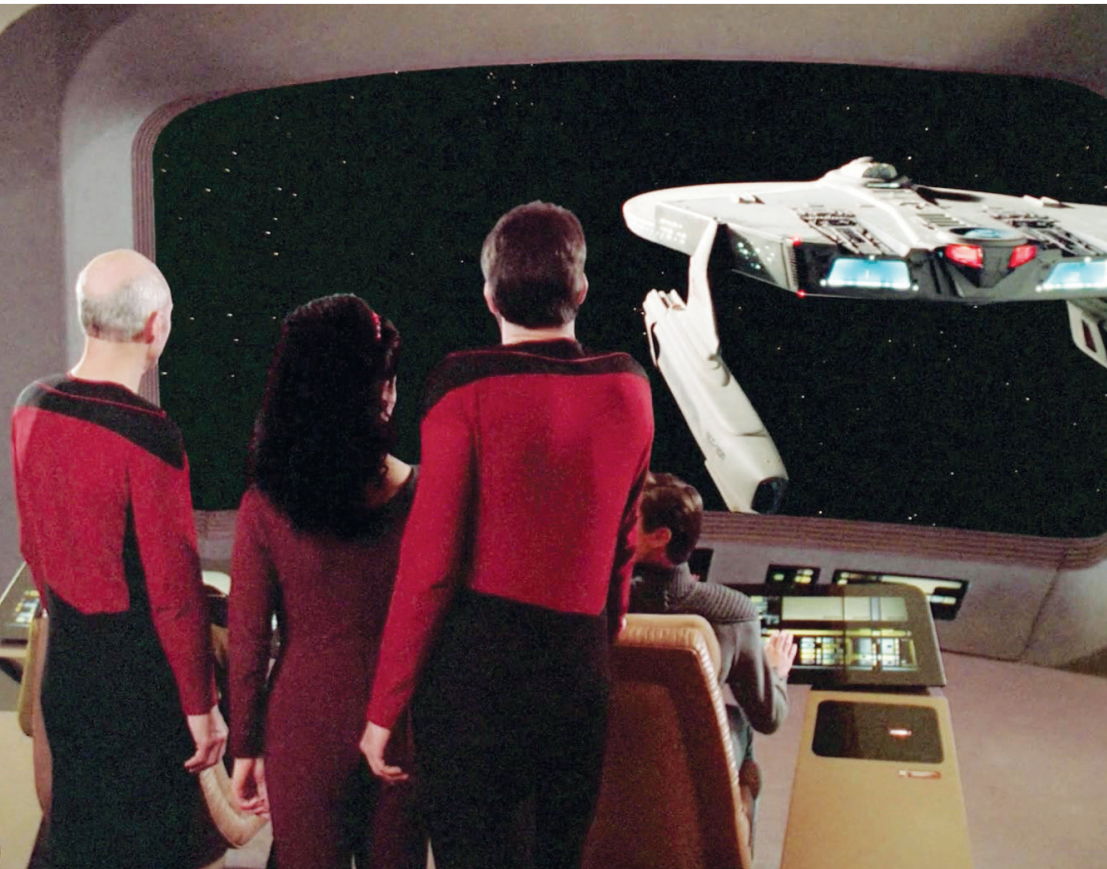
READY FOR MORE

Despite this rather disappointing conclusion, *STAR TREK: THE NEXT GENERATION* ended its second year in much better shape than it had started in. The episodes 'Q Who,' 'The Measure of a Man,' 'Contagion,' 'A Matter of Honor,' and 'The Emissary' stood out as some of the show's best episodes. And, most importantly, a lot of pipe had been laid, giving characters more scope and providing a platform that would be used to build upon. When the show returned for its third season it was ready to achieve new heights.



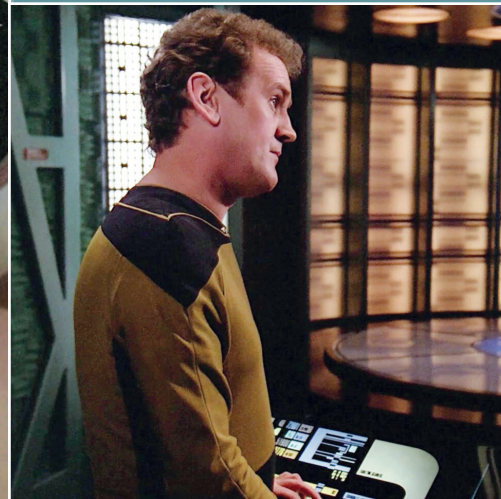
◀ The nearly omnipotent Q forced Picard and his crew into an encounter with the Borg in 'Q Who.' The story set up the Borg invasion the following year and introduced an adversary that would prove immensely popular.

ON SCREEN



TRIVIA

After appearing three times in the first season and featuring as the transporter operator in several episodes in the second season, Colm Meaney's character finally gained a last name – O'Brien – in *THE NEXT GENERATION* episode 'Unnatural Selection.' His first name – Miles – was revealed in the fourth season episode 'Family.' Executive producer Rick Berman said he was named after his nephew, also named Miles O'Brien.



In an early draft of the script for 'Unnatural Selection,' there were several scenes set aboard the *U.S.S. Lantree*. This was later changed so that only the bridge of the *Lantree* was seen, which was a redress of the *Enterprise-D*'s battle bridge. Also, the *Lantree* was initially destroyed in the middle of the episode rather than at the end.



'Unnatural Selection' was the first episode to reveal that Dr. Pulaski hated the transporter and did not like to use it. This gave her something in common with Dr. McCoy, who also had a deep distrust of the transporter.

FIRST APPEARANCE: 'UNNATURAL SELECTION' (TNG)

TV APPEARANCES: STAR TREK: THE NEXT GENERATION

DESIGNED BY: Joe Jennings, Mike Minor & Lee Cole

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION 'Unnatural Selection'

When the *U.S.S. Enterprise* NCC-1701-D answers a distress call from the *U.S.S. Lantree* NCC-1837, a supply ship, the crew find it adrift in space. Remotely accessing the viewscreen of the *Lantree*, Captain Picard discovers that the entire crew is dead, apparently having succumbed to old age.

The only evidence of any medical problems was a harmless case of Thelusian flu in the first officer. They retrace the *Lantree*'s last port of call, which was the Darwin Genetic Research Station, to warn them, but when they arrive the mysterious disease

is ravaging most of the inhabitants. The only ones not affected are the children, who have been genetically modified to resist all disease.

Dr. Pulaski believes the children pose no danger, as they show no signs of infection. Captain Picard, however, does not want to put his crew at risk and asks her to examine one of the children in the protected environs of a shuttle.

Moments after contact with the boy, Dr. Pulaski contracts the disease and rapidly starts aging. She appears resigned to her fate, but Picard and his crew are not ready to give up. They desperate search for a cure knowing that they don't have long to save them.

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