

159

STAR TREK™

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BATRIS

TYPE: FREIGHTER

IN USE: 24th CENTURY

LENGTH: 290 METERS

WEAPONRY: ROCKETS

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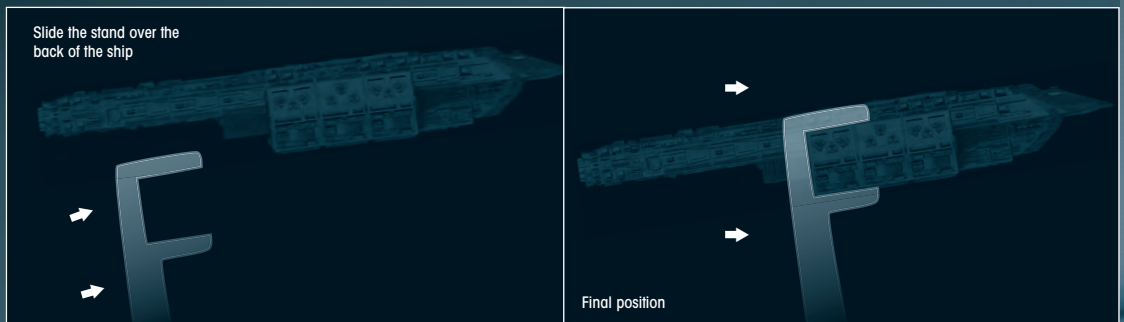
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Stand assembly:

Slide the stand over the back of the ship



BATRIS



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BATRIS

SPECIFICATION



OWNER: THE TALARIANS

TYPE: FREIGHTER

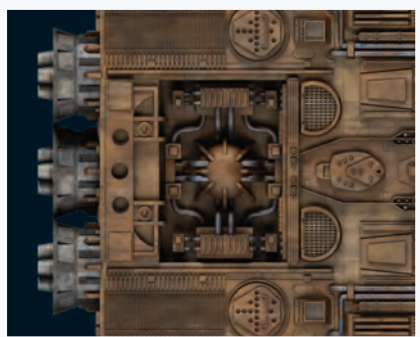
CLASS: ANTARES

IN USE: 24th CENTURY

LENGTH: 290 METERS (APPROX.)

CREW: 12

WEAPONRY: MERCULITE ROCKETS



▼ The *Batris* had a functional design that was built to transport cargo between star systems. It was far from an elegant ship and certainly did not possess cutting-edge technology by 2364. Despite this, it was still fit for purpose in hauling freight.



BATRIS

The *Batris* was a Talarian freighter that in 2364 was hijacked by Klingon criminals on the run from prison.



DATA FEED

The *Batris* was discovered in the Neutral Zone by the crew of the *U.S.S. Enterprise* NCC-1701-D. This was surprising because the Neutral Zone was very far from where Talarian freighters normally operated.

The *Batris* was a Talarian cargo ship that by 2364 was considered to be of an obsolete design and may well have been in service for more than a century. Despite its age, the *Batris* was still able to competently carry out its haulage duties. It was used to transport all types of materials and supplies, which normally included duridium ore and dilithium crystals.

The *Batris* was approximately 290 meters in length and was equipped with warp engines that could power it to a top speed of approximately warp 6. It also had three large, circular engine exhausts at the rear that emitted an orange glow.

EFFICIENT OPERATION

The *Batris* was normally operated by a crew of around 12. Most of the cargo was carried in three large modular containers that were attached in the mid-section and extended below the main hull. This suggested that the main cargo hold could be detached or picked up as a whole to expedite the shipment of goods.

The age of the ship was evident from its well-worn hull. Its interior was mostly composed of utilitarian corridors filled with exposed cabling and wire-meshed walkways. The ship was also armed with ancient mercurite projectiles. These rocket-propelled weapons were outdated by the second half of the 24th century in comparison with Starfleet's photon torpedoes, and could inflict little damage to a starship with its shields raised.

In 2364, the *U.S.S. Enterprise* NCC-1701-D encountered the *Batris* when it investigated



◀ Signs of a battle were detected in the Neutral Zone, and the *Enterprise* was sent to investigate. The crew were perplexed to find the *Batris* there as it was far from its normal trade routes. Initially, Captain Picard wondered if it might be a trap set by the Romulans to lure them into the Neutral Zone.



▲ The dull brown outer hull of the *Batris* was littered with functional systems and parts rather than covered by smooth panels, which were fitted on most Starfleet vessels. At the rear of the *Batris* were three huge rocket-like exhausts, which suggested a dated design of engines.

a disturbance in the Neutral Zone. At first, the *Enterprise-D*'s sensors could only reveal that explosions from a battle had taken place, but magnetic and radioactive interference could not detect what types of ships had been involved.

It was only when the *Enterprise* got closer that it identified the *Batris*, which had suffered extensive battle damage and was drifting. Its propulsion, navigation and communication systems were inoperative and life support operations were on the verge of failing.

Commander Riker, Lt. Commander Data and conn officer La Forge were beamed over to the *Batris* to find out what had happened. There were signs of a recent battle everywhere, resulting in charred walls, and damaged bulkheads. Debris was strewn across the dimly lit corridors. High levels

of deuterium gas were detected in the air, which had probably come from a leakage in the drive system, but it had not reached lethal toxic levels.

HULL BREACH

La Forge's VISOR could reveal that a huge fissure was developing in a main bulkhead, and he believed that the integrity of the hull would rupture within five minutes. This meant that they had very little time to find survivors, but the heat from fires and the resultant toxic gas made it very difficult to find a way to the far side of engineering where life signs were detected.

As an android, Data was able to withstand the harmful conditions and used his superior strength to pry open the doors to a compartment where the survivors had taken refuge. Inside, the away team



◀ When an away team beamed over to the *Batris*, they found signs of a recent battle and extensive damage.

▶ Data found the survivors behind a jammed door to a compartment next to the main engineering section. When he forced the doors open, he was surprised to discover three Klingon warriors.



◀ The warp core on the *Batris* was emitting intense light, heat and toxic gases. It was making it impossible for Riker and La Forge to make it to the far side of the engineering section where life signs had been detected. Fortunately, the harmful atmosphere did not effect Data and he was able to make his way to the survivors.



◀ Just seconds after the away team and the Klingon survivors were beamed back to the *Enterprise*, the *Batris* exploded in a huge ball of fire. The skin of the hull of the *Batris* had been losing integrity and the leak of volatile gases eventually ignited, which caused the ship to blow apart.

were surprised to see three Klingons, one of whom was barely alive on the floor.

A tremor shook the entire ship and La Forge believed the *Batris* was about to explode. An ominous change in the gas build-up reached critical levels and the interference prevented a transporter lock on them. The away team and the survivors had to move away from the engineering section, and after several transport attempts they just managed to beam out before the *Batris* was engulfed in a huge fireball.

Later, it was determined that the *Batris* had been stolen by the three Klingon survivors. The fugitives named Captain Korris, Lt. Konmel and officer Kunivas had used the *Batris* to escape from the Klingon Empire, but their desperate bid for freedom was short lived and they were all killed.

DATA FEED

Commander Korris (pictured) and his accomplices Konmel and Kunivas were considered political rebels after they voiced their opposition to the Klingon-Federation peace treaty. They wanted to return to the traditional warrior ways of their people, but faced arrest and execution for their beliefs. Later, Kunivas died of his injuries, which were inflicted on board the *Batris* when they fought off an attack by a Klingon battle cruiser. Korris and Konmel were also killed when they tried to seize control of the *Enterprise*.



ABSCONDING FROM JUSTICE

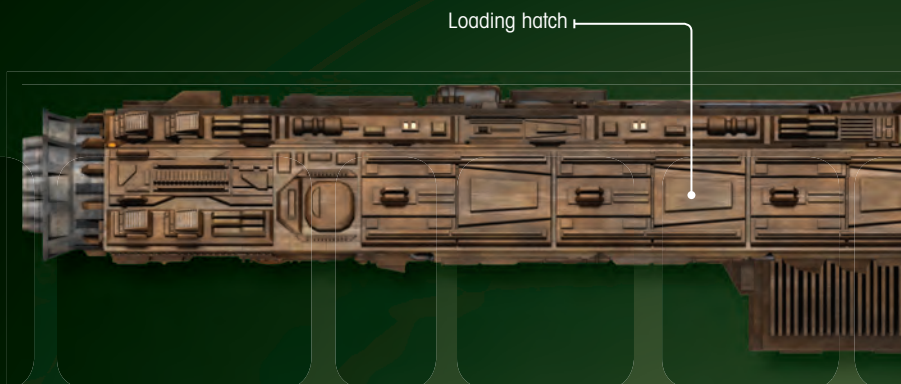
After being rescued from the *Batris*, the Klingons introduced themselves as Commander Korris, Lieutenant Konmel and their severely injured crewmate Kunivas. Korris claimed that the Talarians were taking them to Outpost MZ-5 in Klingon space when a Ferengi cruiser attacked them without warning. Korris explained that the captain of the *Batris* had no combat experience, so he took control and agreed to surrender. When the Ferengi ship moved in closer and lowered its shields to beam over a boarding party, Korris fired an ancient battery of mercurite rockets from the *Batris* that destroyed the Ferengi cruiser.

From the beginning, the story related by the Klingons was completely unconvincing. It soon became apparent that the Klingons were renegades, who had fled imprisonment and hijacked the *Batris*. When a Klingon battle cruiser named the *IKS T'Acog* stopped the *Batris* and tried to apprehend the criminals, Korris feigned a power failure to lure the *T'Acog* closer before opening fire. Despite its overwhelming combat and tactical inferiority, the *Batris* destroyed the *T'Acog*, and not a Ferengi cruiser as Korris had claimed.

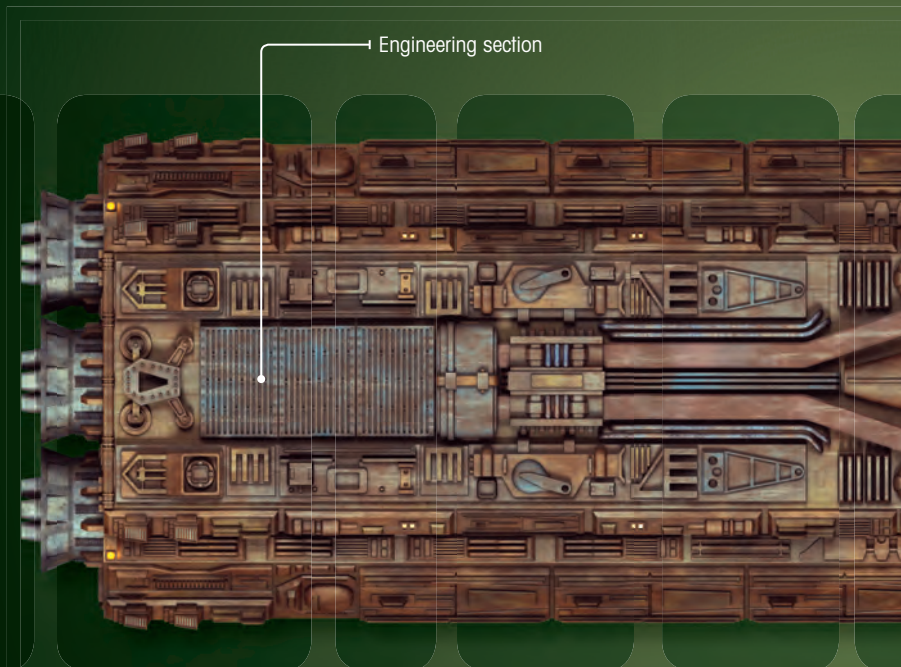
Later, Captain K'Nera of another Klingon battlecruiser contacted Captain Picard to tell him to hand over the criminals so they could be tried and executed. Before this could happen, however, Kunivas died from his injuries and Korris and Konmel were killed by trying to take control of the *Enterprise*.



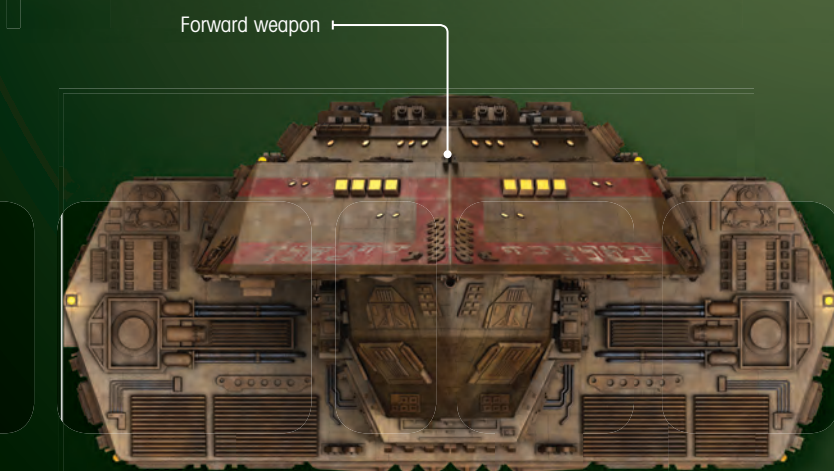
▲ The away team risked their lives to rescue three renegade Klingons. They had taken the *Batris* to escape justice and used it to destroy a Klingon battlecruiser that was trying to recapture them.



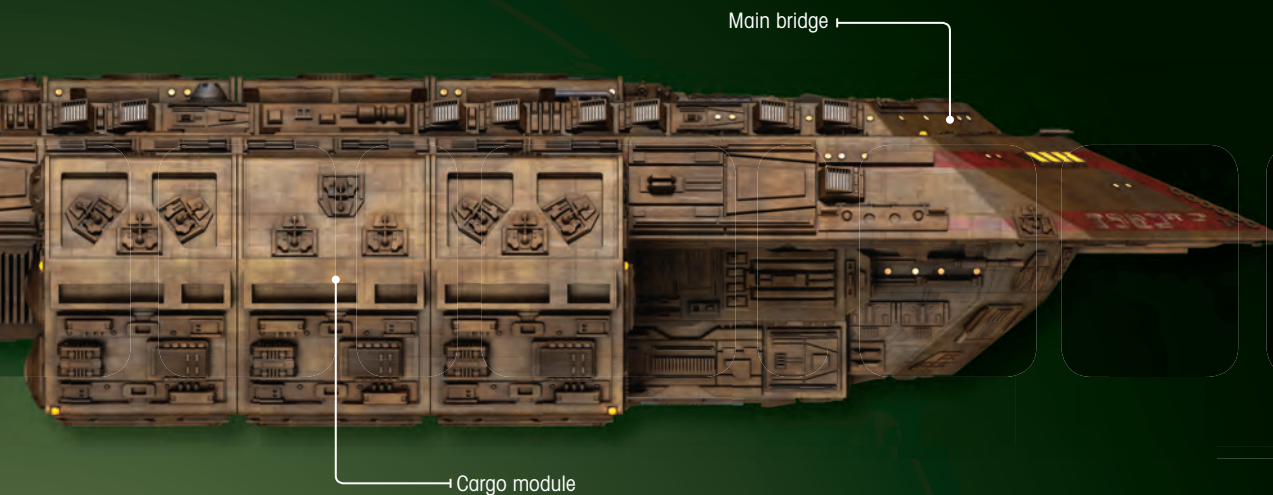
Loading hatch



Engineering section



Forward weapon



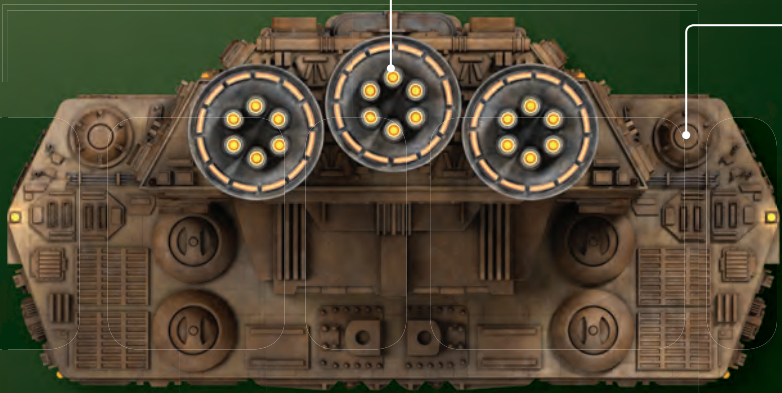
Main bridge

Cargo module



Engine exhaust

Warp nacelle



ANTARES CLASS

According to the *STAR TREK* Encyclopedia by Michael and Denise Okuda, the *Batris* was thought to be an *Antares*-class ship as it was very similar in appearance to other freighters definitely identified as that class.

MISSING TALARIANS

No Talarians were found on the *Batris* by the *Enterprise*. This suggested that the Klingons had either killed the crew or hijacked the ship from a space port before its crew returned.

MORE TALARIAN SHIPS

Other Talarian vessels seen in *STAR TREK* were a warship and an observational craft. The warship was named the *Q'Maire* and appeared in *THE NEXT GENERATION* episode 'Suddenly Human.' It was armed with weapons including neutral particle beams, high-energy X-ray lasers and mercurilite rockets.



THE KLINGONS

RESURRECTED

As planned by Gene Roddenberry, *TNG* was never meant to feature the Klingons, but they were brought back at the eleventh hour.

▲ The character of Worf almost never made it onto *THE NEXT GENERATION*, but Gene Roddenberry was persuaded of the merits of having a Klingon crew member on board the *Enterprise*. Even then, it took 20 episodes before more Klingons were seen on the show in 'Heart of Glory.' It was this episode that proved the Klingons was such a rich vein of material for the writers.

Incredibly, the Klingons were never meant to appear on *STAR TREK: THE NEXT GENERATION*. During the planning of the series, Gene Roddenberry had issued an edict that he did not want them to return, as he was determined to invent new aliens. He felt that this rule would help keep it from being compared with the original *STAR TREK* and underline a fresh new identity for the new series.

The problem was that not everyone agreed with Roddenberry. Supervising Producer Robert H. Justman pushed for the idea of having a Klingon as a bridge officer. This was a hard sell, but Justman was not put off. He recalled, "I said to

him, 'Gene, just think what it would mean.' He had always promulgated the idea in the future that we can learn to get along; we don't have to be enemies for ever. He was arguing against what he believed in."

NO OLD IDEAS

Writer and co-producer Herb J. Wright also supported Justman's idea. "Gene kept shooting down Bob (Justman)'s idea of having a Klingon on board," said Wright. "We had the idea of actually using Klingon technology so that the *Enterprise* could cloak itself and do a lot of Klingon tricks. We backed off that, frankly, because Gene did not

want to have anything from the old show leaking over into the new show. He didn't want to have the old villains, the old problems, and so forth."

Despite understanding Roddenberry's wishes, Wright saw the benefits of having a Klingon on board the *Enterprise*. "I was one of the strongest voices in insisting that it would be a wonderful idea to have a Klingon on our crew," said Wright. "That was how Worf was born, but that part was literally not in the scripts for a very long time."

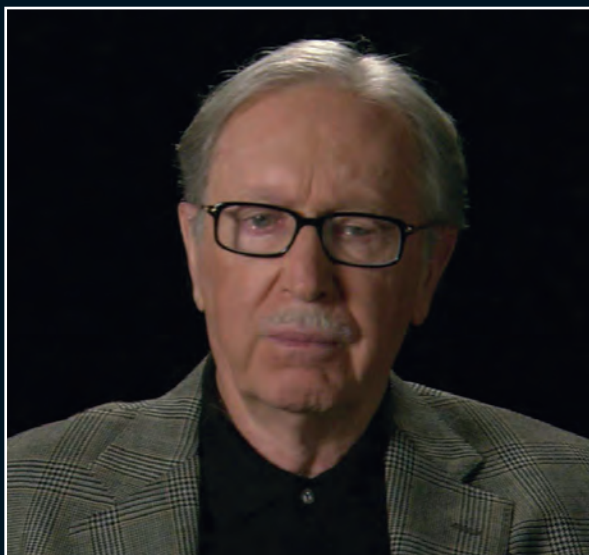
The major reason Wright wanted a Klingon character was that all the other characters were very well adjusted and peaceful. "I felt that if everybody was politically correct, then they'd have no conflict with each other," said Wright. "We were going to need some conflict because that's what humans can relate to. Somebody had to be the hawk. I wanted to have one character who could say openly – so that the audience could understand that it was a possibility – 'We should kill them all and sort it out later.'"

MINOR TO MAJOR

Once convinced, Roddenberry embraced the idea, but still didn't see Worf as a regular. Producer Rick Berman remembered, "When I came in, Worf was going to be a recurring character; Gene didn't see him as a member of the permanent cast, not until a couple of months into production. But he had a strong desire to have a black man playing a Klingon, he wanted it to be a young man, and he wanted him to be an officer."

Many actors were interviewed for the role of Worf and the part was the last to be cast, but in the end all the producers agreed on Michael Dorn. "Worf grew from being what was intended to be a much more peripheral character to becoming one of the most popular crew members, especially after the departure of Denise Crosby as Tasha Yar," said Dorn. "But when Denise left it became apparent that Worf was going to be one of the major characters."

In fact, Worf had a prominent episode even before Tasha's death, when the Klingons made their first appearance in 'Heart of Glory.' The Klingons proved to be a richer vein than they had thought. Rob Bowman, director of 'Heart of Glory,' recalled: "I knew the Klingons very, very well from the movies and the original series. There was so



◀ Supervising producer Robert H. Justman, who had previously worked with Gene Roddenberry on *THE ORIGINAL SERIES*, was one of the main exponents in having a Klingon on *THE NEXT GENERATION*. Eventually, his arguments were so persuasive that Roddenberry relented and agreed that having a Klingon on the show was a good idea.

much confidence about the crew's ability to deal with situations, but when the Klingons came on you felt uneasy and you couldn't predict their behavior; you wondered if they didn't have a hidden agenda. They were dangerous, unpredictable characters, and only by their actions would they prove themselves worthy of your trust or not."

'Heart of Glory' showed just how effective the Klingons could be on *THE NEXT GENERATION*, and by this point Roddenberry was completely won over that Worf and the Klingons should play a major role in the show.

▼ Initially, Worf was thought of as a recurring character rather than a main part of the cast. In the first series, he did not have a permanent position. It was only after Tasha Yar's death that saw Worf take her position as security chief and he became one of the most popular characters with the audience.





MAURICE HURLEY ON THE EARLY SEASONS OF ***THE NEXT GENERATION***

The late Maurice Hurley gave an interview in 2002 in which he talked about the huge challenges he faced as the showrunner of *TNG*.

WRITING for *STAR TREK* was never easy. The show had a unique view of the universe, and a unique approach to storytelling. Many members of the writing staff recalled that it was even harder to write for the show during the first season of *STAR TREK: THE NEXT GENERATION*. That first year was a very frustrating time for the writers, and many of them left or were fired. At the end of the first season only two members of the original writing staff were still in place: Maurice Hurley and Robert Lewin.

Hurley wasn't the first person to join the writing team – he only came on board at the beginning of episodic production with 'The Naked Now' – but

by 'Coming of Age' in the latter half of the season he was probably the most powerful. When Gene Roddenberry's health forced him to step back from his duties, it was Hurley who took his place at the head of the writing staff. Roddenberry was still very involved with every script in the first season, but for the last seven shows every script also passed through Hurley's hands.

As Hurley explained, there were many reasons why things could be difficult for the writers – not the least of which was that people had great difficulty understanding exactly what Gene Roddenberry wanted, and, even if they could deliver it, they weren't sure that it was wise. "For everyone except

▲ The early days of *THE NEXT GENERATION* were tempestuous and rocky, as the show found its feet. Maurice Hurley, who was an experienced TV writer and producer, quickly became the showrunner, even though he had never worked on a science fiction series before. Despite this, Hurley wrote some well received episodes and implemented Gene Roddenberry's vision.

► Maurice Hurley (16 August 1939 – 24 February 2015) initially found it very difficult to meet Gene Roddenberry's demands. Hurley described Roddenberry's utopian view of the future where there were no conflicts between humans as "wacky doodle." The other writers thought Roddenberry's rule was impossible, but Hurley tried his best to uphold these ideals.



Gene, it was a job; for him, it was validation," said Hurley. "Gene was going to do what he was going to do, and no one – not even the studio – was going to interfere with his vision. In his design the show was intended to explore science and social concepts. (It was) future-tense anthropology/ sociology. The characters didn't change. Kirk was the same in episode one as he was at the end... so it was with all the characters. This was a huge – unique – difference between Gene's concept and every one else's, between his show and every other television show. Gene wanted to deal with ideas and to challenge the audience to think. He intentionally ignored the rules which applied successfully to most television series.

UNKNOWN QUANTITY

"Later, you were looking at *TNG* from the perspective of success. It worked. But when it was being put together no one was sure, no matter what they told you later. Everyone was second-guessing everyone else."

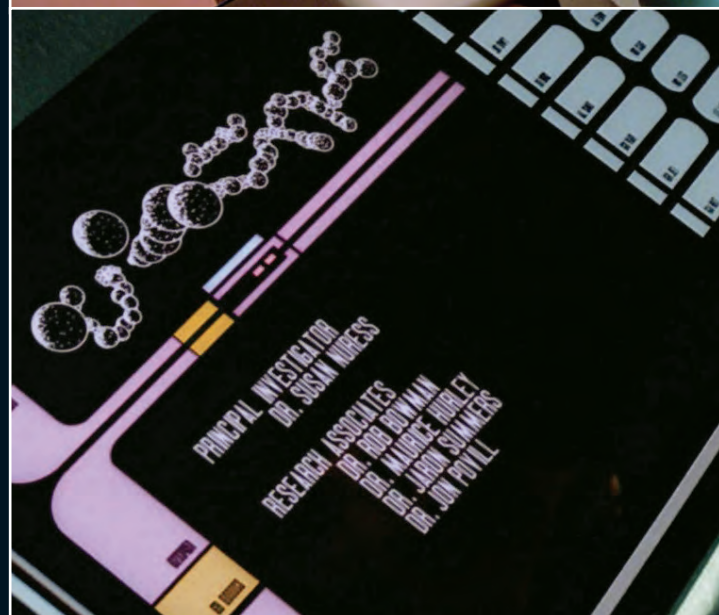
There was no question in Hurley's mind that *TNG* was very much Roddenberry's creation, and he said that, while different members of the writing staff contributed ideas, it was Roddenberry who decided what would make it to the screen. "Normally, when a series is put together there is relentless discussion about characters, and content, and fingernail polish, and hair, and et cetera et cetera," said Hurley. "Decisions are made by committee; everyone wants their say. Roddenberry listened to opinions, but his was the only voice that mattered. It was going to be his vision, or no show."

Hurley went on to say that one of the major ways in which Roddenberry's vision differed from other television shows was that he saw the characters as performing allegorical functions, in much the same way that they had on the original *STAR TREK*, where

► Against a background of unhappy writers, power struggles between executives, and Roddenberry's poor health, Hurley still managed to write, or co-write, many influential episodes. These included '11001001' [pictured], 'Heart of Glory,' 'The Neutral Zone,' and 'Q Who.' He also introduced Lore, brought the Romulans into *TNG*, and had a major hand in creating the Borg.

► Hurley explained that Roddenberry's original concept for the show was that the main characters were all one-dimensional. Each individual character represented one emotion or a particular quality, but together together they formed one complete personality. This idea made it very difficult to write for the show as there was no drama between the main crew, and the only conflict was brought in by aliens.

► Hurley had the honor of his name being used on a computer display in 'The Child' when Dr. Pulaski researched the origins of a plasma plague. Although Hurley left *TNG* at the end of season two, he went on to write two more episodes: 'Galaxy's Child' in Season Four and 'Power Play' in Season Five.





▲ Ironically, Data and Worf were the most 'human' characters according to Hurley because they had internal struggles, unlike the other bridge crew.



▲ Hurley really did not like the concept behind the Ferengi and the way they were portrayed as greedy goblins. He did everything in his power to stop them appearing on the show.

Kirk had represented action and decision, with Spock standing for logic, and McCoy for emotion.

"In the beginning there were no traditional characters," said Hurley. "There was one character, and the 'players' each took an aspect of that one character. Each was intentionally one-dimensional, and together they would form a full human being. If you looked at the crew it was quite easy to see what part each of them represented."

DIFFICULT TASK

Hurley added that in this scheme the ship was the only series lead. Not surprisingly, as a veteran of shows such as 'Simon and Simon,' 'Miami Vice,' and 'The Equalizer,' he felt that Roddenberry's approach posed considerable problems for someone who was versed in the rules of 'conventional' television. "Writing Gene's series was very, very, very difficult," said Hurley. "His characters had no flaws; their interactions – personal and professional – were perfect. What that meant was no drama: no interpersonal conflict, no envy, no evil, no resentments, and, therefore, no love.

"Any normal writer would fight that concept, but against Gene, when he was strong and healthy, you'd lose or leave. It was that simple. I fought, one, because I loved to argue with him and two,

because, like most writers, I'm lazy. His concept required incredible effort, and even then most of the episodes fell far short of expectations.

"To me, there were two 'human' characters in the first two years. By 'human' I mean filled with flaws and insecurities, and internal struggles, and fears and longings – all of the emotional grist which we love to watch and write: Worf and Data. They were the most human of anyone on the crew, because they were flawed. Remember Gene's concept: humans have grown... evolved... improved. Think about how difficult it was for the actors! And the casting on the show was awesome. Every one of them was stunning, just stunning. Especially considering the lack of emotion in the material."

COMPETING AGENDAS

There was no question that in this situation different members of the writing staff wanted to take the show in different directions. For his part, Hurley loathed the Ferengi, who other members of the team hoped would become major new adversaries for the Federation.

"The Ferengi were the stupidest idea anyone ever came up with," said Hurley. "I hated them. Here you had a show where the need for possessions was over. Yet we put in these

meaningless creatures who desired only gold. It was ridiculous; the replicator could make an infinite amount of gold. In the time of *TNG*, gold was just another element. It was junk; worthless. I cannot tell you the fights I had about the illogicality of the Ferengi. I do not believe I ever used them in one of my shows, and I tried to keep them out.”

REFLECTION ON HUMANITY

To Hurley’s mind, aliens had to be used in a “conceptual” or “representative” way. The point was never really to explore their society but to explore ideas and to challenge the audience to think about how humanity lived.

Hurley readily admitted that he didn’t always understand that this was how *STAR TREK* should work. The problem was absolutely central in his first full script, which was for ‘Where No One Has Gone Before.’ In this episode, a Starfleet propulsion expert called Kosinski, and his mysterious assistant, who turned out to be an alien called the Traveler, visited the *Enterprise*. While conducting experiments on the warp core the Traveler accidentally accelerated the ship to incredible speeds and sent it to a distant galaxy. The idea had been bought from Diane Duane and Michael Reaves, and Hurley was handed the task of rewriting the first draft.

“That was my first assignment. ‘Here – go rewrite this,’” Hurley recalled. “Gene hated my first draft. Hated it so much he wanted to fire me. Hated it so much he wouldn’t talk to me. Wouldn’t look at me when we passed in the corridor. How was that for starting a new job? All of the other writers hated my first draft.

“I forced Gene to have a meeting. He was very angry. I couldn’t understand why. It was at that meeting that I realized that this was not a television series – not ‘Miami Vice,’ or ‘The Equalizer’ – this was a man’s dream; his own personal vision; a quest. It wasn’t about a series, or an episode, it was about the most precious thing on earth: HUMAN THOUGHT.

“I took the script back and rewrote it. I made it about thought. To me, though probably not to anyone else, the Traveler was Gene.”

CONCEPT AND CHARACTER

Hurley’s experiences on his next script, ‘Hide and Q,’ were also far from easy. This time his first draft was substantially rewritten by Roddenberry, and Hurley wanted his name taken off and replaced by his pseudonym C.J. Holland. However, from this point on, he and Roddenberry arrived at a much better understanding, and he never felt the need to do this again. He remained intrigued



▲ Hurley’s first script was ‘Where No One Has Gone Before,’ which Roddenberry asked to be re-written so that it focused less on the action and more on the power of thought.

▲ Roddenberry rewrote Hurley’s second script, ‘Hide and Q,’ to such an extent that Hurley asked to be credited with his pseudonym C.J. Holland.



◀ The idea behind 'The Arsenal of Freedom' came to Hurley after reading a magazine about guns. Hurley was holding up a mirror to present day problems about profit being made from weapons of war. In the episode, a Minosian salesman promised Captain Picard peace through superior power, even though his society had been wiped out by their own weapons.



◀ In 'Heart of Glory' Hurley used Worf to explore the primal, animalistic needs of humanity, which we all feel, but have to suppress in civilized society. This episode also introduced the Klingon death ritual in which they howled to Sto-Vo-Kor, the Klingon afterlife, to warn them that a warrior was about to arrive.



◀ Hurley was pleased with his teleplay for 'The Neutral Zone' where three humans from the 20th century were revived from cryogenic stasis. These power-hungry and material humans were contrasted with 24th-century humans. Hurley also intended this episode to be a trilogy that would continue into the second season and introduce the Borg and an alliance between the Federation and the Romulans.

with the character of Q, whom he saw as an unreliable god, and the following year he brought him back in 'Q Who?'

CONCEPT AND CHARACTER

After 'Hide and Q' Hurley co-wrote 'Datalore' with Bob Lewin. Although the show was highly rated by many viewers, Hurley was not a great fan of it, and dismissed it as "lame and derivative." He was far happier with the script for '11001001,' on which he also collaborated with Lewin. This show made a major contribution to expanding Riker's character, since it not only showed us his ideal woman, but also revealed his love for jazz.

Hurley said that although he was always interested in character, he knew this was not the way to sell a show to Roddenberry. For Hurley, *STAR TREK* stories always had to be grounded in very strong concepts, and he said that this was equally true of his next two shows. 'The Arsenal of Freedom,' which he co-wrote with Bob Lewin, was inspired by very real American behavior.

"We kept building those things which were going to destroy us, and we did it for money," said Hurley. "The idea came from a magazine I saw which was selling guns – big guns, weapons of war – and the copy all sounded so cheerful. 'We've got the wonderful cannon that can blow up houses from 20 miles away. Buy it! You'll love it!' I just pushed that concept to its own absurdity."

KLINGON SOUL

'Heart of Glory,' which shone the spotlight on the Klingon Worf for the first time, appeared to be very much about character, but Hurley said this wasn't really the case. "Again that was concept, not character," he explained. "The hunter remains within us all. That need to stalk and kill, drink warm blood and howl at the moon is part of who we are. I wanted to touch that chord with Worf. I wanted him to be sad, broken-hearted, when forced to choose civilization over the needs of the soul."

With a regular cast of nine, it was quite possible that Worf's character would never have been examined in this kind of depth, but Denise Crosby decided to leave the show resulting in a smaller cast. Roddenberry wanted her character's death to be the result of a meaningless act of violence, as death so often is. Hurley said that he was



◀ Perhaps Hurley's greatest achievement on *TNG* was introducing the cyborg race of the Borg in 'Q Who.' This introduced the relentless villains, who would go on and fascinate and captivate audiences for the next 20 years or so on TV and on cinema screens.

disappointed to lose such a strong character. "Personally, I hated it," said Hurley. "I loved the idea that the warrior was a woman. To me she was missed, but it enabled Michael Dorn to deepen Worf. If she had stayed, that might not have happened as quickly and as well as it did."

PAST TO FUTURE

The final episode of the season, 'The Neutral Zone,' was thrown together in record time so that it could make it into production before the 1988 writers' strike began. Hurley recalled writing it in less than two days, but said he was very pleased with the results. "I brought forward survivors from the present time and tied them to the Federation's future," said Hurley. "Boy, that was a good one. Again, concept; those people froze themselves so they could wake up in the future."

The final episode also represented a change in direction for *TNG*. Hurley planned to run a story arc through the second season involving Picard, Q, the Borg, and the Romulans. Unfortunately, because of the writers' strike, the second year was difficult, and only one of these planned shows – 'Q Who' – was made before Hurley left the show.

Looking back, Hurley felt that shows such as 'Code of Honor' and 'Justice' had strong ideas,

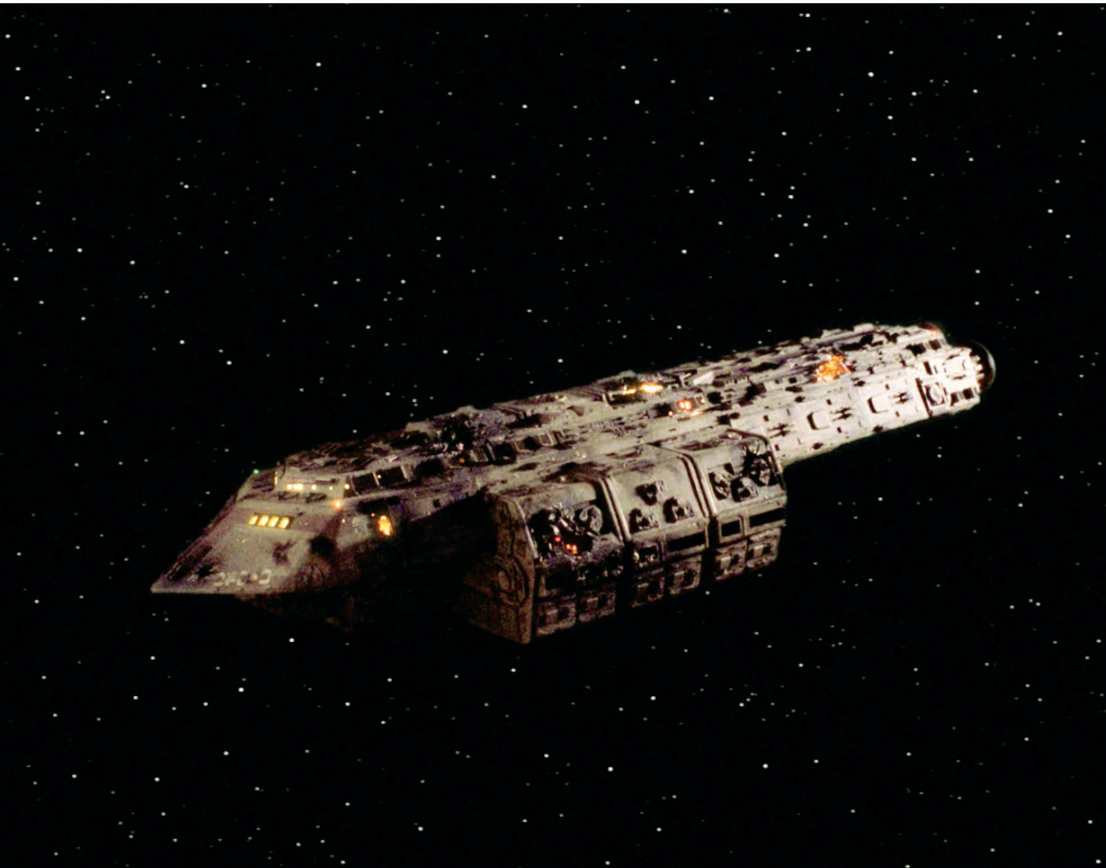
but they could have been executed better. For example, he felt that the sexual aspect of the Edo in 'Justice' distracted viewers from the point of the show, which was how a society coped with crime.

In contrast, he thought that shows such as 'Heart of Glory' and 'The Big Goodbye' were among their greatest successes because, as Roddenberry insisted, they were underpinned by powerful ideas. In the end, he said, that was what Roddenberry always wanted *STAR TREK* to be about. "It was about ideas," said Hurley, "about concept, about challenging us to think."



◀ Hurley was disappointed when Denise Crosby decided to leave the show as Tasha Yar. He thought Tasha was a great character and brilliantly played by Crosby, but it gave the writers more of an opportunity to explore Worf's background in greater detail.

ON SCREEN



TRIVIA

Talarians were first mentioned in 'Heart of Glory,' but they weren't seen. The first and only time Talarians appeared were in *THE NEXT GENERATION* fourth season episode 'Suddenly Human.' Here, they looked like humans, but with an enlarged hairless protuberance on top of their heads. They were mentioned on *DEEP SPACE NINE* when it was related that a Talarian had become intoxicated after drinking too much raktajino – a type of Klingon coffee.



'Heart of Glory' saw the first appearance of Klingons on *THE NEXT GENERATION* apart from Worf. Kunivas [pictured] was played by Robert Bauer, who was friends with Michael Dorn (Worf) after they had played together in a band named 'The Watch.'



The Klingon Death Ritual was seen for the first time ever in 'Heart of Glory' when Kunivas died after succumbing to his injuries. His comrades unleashed a bloodcurdling howl to warn that a warrior is about to arrive in the Klingon afterlife known as Sto-Vo'Kor. It was only seen once more in *TNG* in the episode 'Reunion.'

FIRST APPEARANCE:	'HEART OF GLORY' (TNG)
TV APPEARANCE:	STAR TREK: THE NEXT GENERATION
DESIGNED BY:	Greg Jein

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION **'Heart of Glory'**

Responding to a disturbance in the Neutral Zone, the *U.S.S. Enterprise* NCC-1701-D finds a battle damaged freighter drifting in space. Sensors identify it as a general Talarian cargo vessel named the *Batris*, which is far from where it normally operates.

Life signs are detected aboard the *Batris* and an away team is sent over despite fearing that the stricken ship is a trap set by the Romulans. The interior of the *Batris* is filled with small fires, smoke and fallen bulkheads, while La Forge's VISOR reveals that the hull will soon rupture. They eventually find

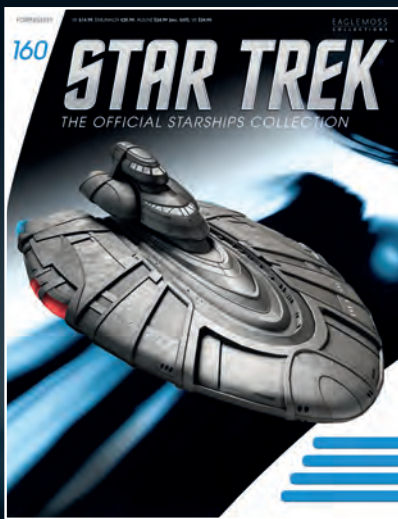
survivors in a small sealed compartment, who surprisingly turn out to be Klingons. They are Captain Korris, Lt. Konmel and their badly injured colleague Kunivas.

They are all transported back to the *Enterprise* just seconds before the *Batris* explodes. The Klingons claim that the *Batris* was attacked by a Ferengi cruiser, but their story is unconvincing. Worf is assigned to watch them, but when Kunivas dies, the remaining Klingons tell him the truth and urge him to join them.

They are on the run because they are rebels who do not agree with the peace treaty with the Federation. They want Worf to listen to his warrior Klingon heart and look for glory in battle by taking control of the *Enterprise*.

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