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SHELIAK COLONY SHIP

TYPE: TRANSPORT

IN USE: 24th CENTURY

LENGTH: 470 METERS

PROPULSION: WARP

SHELIAK COLONY SHIP

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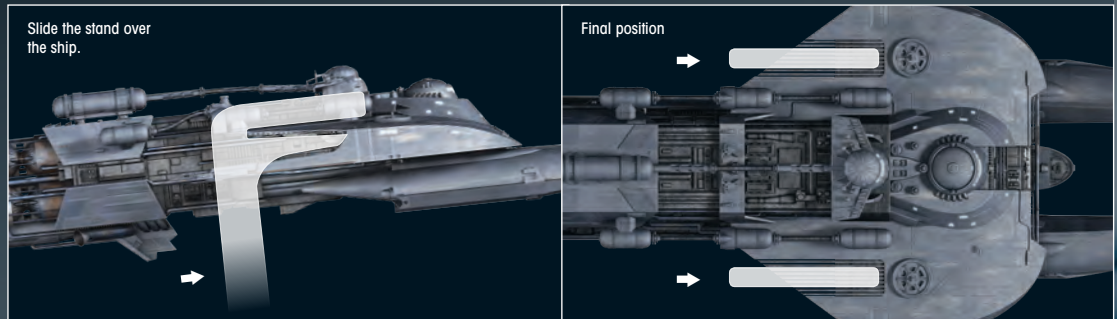
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SHELIAK COLONY SHIP

SPECIFICATION



OPERATED BY: SHELIAK CORPORATE

TYPE: TRANSPORT

IN OPERATION: 24th CENTURY

LENGTH: 470 METERS (APPROX.)

PROPULSION: WARP CAPABLE



▼ The Sheliak colony ship did not appear unusual compared with other starships operated by humanoid species. It was unclear if it had warp systems similar to Starfleet vessels, but its propulsion components looked familiar and it was definitely capable of speeds comparable to high warp.



SHELIAK COLONY SHIP

In 2366, a non-humanoid species known as the Sheliak used a colony ship to transport settlers to Tau Cygna V.



The Sheliak colony ship was a highly advanced starship that was operated in the 2360s by a reclusive, non-humanoid species. The vessel was approximately 470 meters in length and was used to transport Sheliak individuals to planets within their territory for colonization.

Before 2366, the Sheliak had not attempted to communicate with the Federation for 111 years. Consequently, there was little known about Sheliak



DATA FEED

Tau Cygna V was within Sheliak territory, a sector of space known as the de Laure belt, which was located more than 5,000 light years from the Sol System.

starships, or indeed about the species themselves. The Sheliak colony ship looked quite conventional from its outer appearance. It was comprised of a half-saucer section for the central body, with a circular built-up main bridge structure in the middle, much like Starfleet ships. At the rear were four rocket-like exhausts, while warp nacelle-like shapes were attached to the underside of winglets, which projected out in the front of the main body of the vessel.

CREEPY INTERIOR

The exterior of the Sheliak colony ship appeared ordinary and suggested nothing about its unusual and strange interior. It was dark and it was difficult to discern its layout. For a humanoid, it was an unsettling environment and difficult to navigate, as it appeared to be mirrored and mobile, in semi-darkness. Visitors to the disconcerting, eerie surroundings were aware that they were being watched by something that could not quite be perceived in the darkness, and the floor looked like black ice with tiny flickering lights, like eyes, beneath it.

In 2366, the Sheliak broadcasted a repeated communication demanding that human colonists be removed from Tau Cygna V, as they planned to establish their own settlement on the world. The Sheliak gave the Federation just four days to evacuate the human colonists.

The *U.S.S. Enterprise* NCC-1701-D was dispatched to deal with this diplomatic crisis. Much to the surprise of the Starfleet crew, it was discovered that a human colony had settled on Tau Cygna V even though there was no record of them.

◀ Humans had established a vibrant colony on Tau Cygna V and by 2366 the population numbered 15,253. They were all descendants from a Federation ship named the *S.S. Artemis*, which had left Mars in 2274. Problems with its guidance system led to its arrival on Tau Cygna V, which, unknown to them, was under Sheliak control.



▲ There was nothing about the Sheliak colony ship's outer appearance that suggested it was more advanced than Starfleet ships. Its combat capabilities were not fully known, but the Sheliak automatically assumed that their ship's firepower was sufficient to defeat a humanoid's vessel.

Conditions on the planet were not conducive to humans, as it was saturated with hyperonic radiation and a third of the human colonists died. The rest, however, survived and learned to adapt and thrive. By 2366, 15,253 humans lived there and were very proud of what they had achieved.

They did not want to leave, but the hyperonic radiation in the atmosphere prevented the use of transporters anyway. With no alternative, Data was given the task of persuading the colonists to leave, while the *Enterprise-D* intercepted the Sheliak ship.

The Sheliak were renowned for being obstinate and inflexible, but they prized precision and unambiguity. Using the exact legal conditions set out in the Treaty of Armens signed with the Sheliak over a century earlier, Picard managed to secure a "face-to-face" meeting with them.

Picard and Counselor Troi were beamed over to the Sheliak colony ship where they were granted an audience with a single Sheliak. Despite being unsettled by the strange environment on the ship, they pleaded to be given more time to remove the human settlers from Tau Cygna V.

RUDE REBUTTAL

The Sheliak was unwilling to cooperate and told Picard that the human "infestation" on Tau Cygna V would be "eradicated". The Sheliak then abruptly beamed Picard and Troi back to the *Enterprise*.

Running out of options, Picard placed the *Enterprise* in the path of the Sheliak colony ship, even though he feared that the Sheliak vessel could overpower them. Picard reasoned that the



▲ As an android, Data was unaffected by the hyperonic radiation and took a shuttle to the surface of Tau Cygna V. He explained to the human colonists that they had to leave.

► A stand-off between the *Enterprise* and the Sheliak colony ship was ended when Picard found an obscure clause in the Treaty of Armens.



▲ Captain Picard and Counselor Troi beamed over to the Sheliak ship to ask for more time to evacuate the human colonists from Tau Cygna V. The interior of the ship bore little resemblance to any other vessel. An individual Sheliak creature stood in the middle of numerous clear fluorescent tubes, while the rest of the interior was hidden by inky blackness.

only way to defuse the situation was to find some legal technicality in the Treaty of Armens.

The treaty was exhaustive and ran to 500,000 words, but Picard found an obscure clause that could help them. In pursuant to paragraph 1290, Picard formally requested a third-party arbitration to their dispute. He called on the Grizzelas to make a ruling, but they were in hibernation for the next six months and not available until they awoke.

The Sheliak were outraged, but they respected the rules of the treaty above all else. In order to avoid an even longer delay, the Sheliak agreed to give Picard an extra three weeks to remove the human colonists. In a stroke, the tensions between the two vessels dropped and the Sheliak colony ship turned back, while the *Enterprise-D* returned to Tau Cygna V to begin the evacuation.

DATA FEED

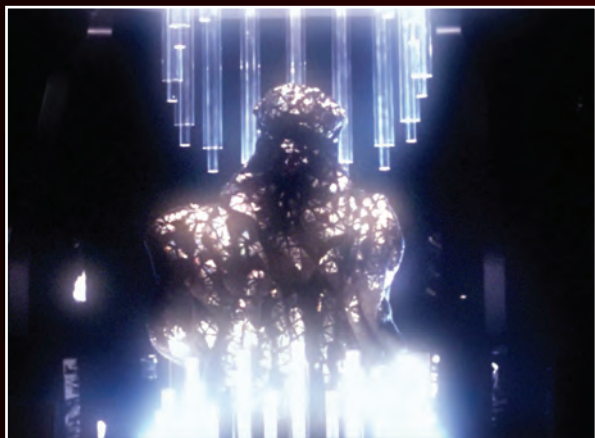
Starfleet classified the Sheliak as an intelligent non-humanoid R-3 lifeform. An individual Sheliak looked vaguely humanoid, but appeared to be comprised of a black, mucous substance that constantly shifted like oozing sludge. As a species, the Sheliak were arrogant and considered themselves to be a superior lifeform, who had no compunction about exterminating humanoids. This suggested that they believed their ship technology was vastly superior to Starfleet's.



AVOIDING A MASSACRE

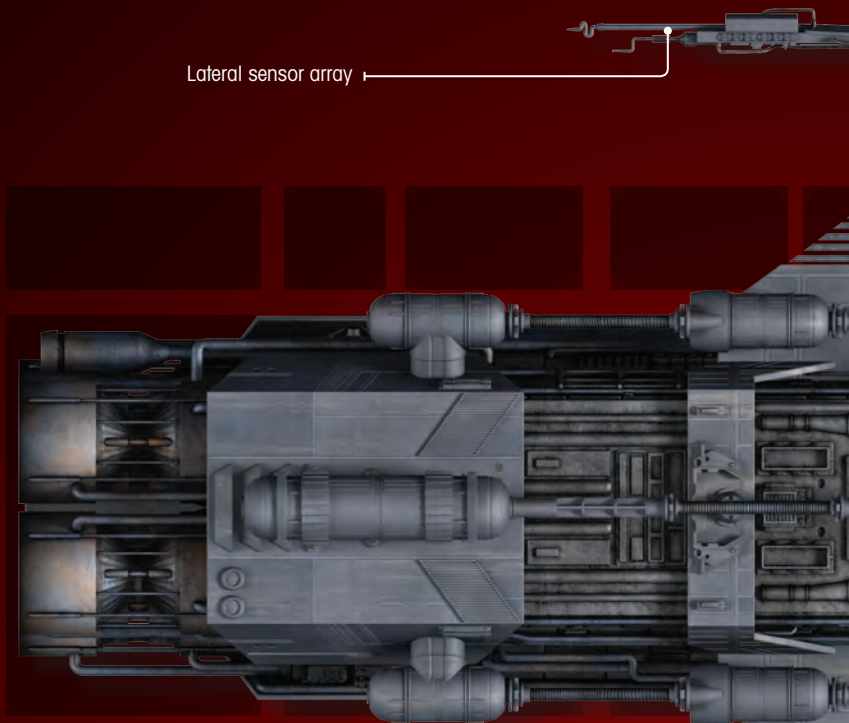
The governing body of the Sheliak was known as the Sheliak Corporate. It was clear that the Sheliak government did not want any contact with humanoid species as they found them inferior and irrational. They did, however, value legal agreements and thanks to the Treaty of Armens, they were compelled to state their intentions. They warned that they were about to colonize Tau Cygna V, which meant the humans there had to be removed or they would "eradicate the human infestation".

It was not known how many Sheliak colonists were on their ship, but it was clear that the Sheliak had no compunction about exterminating the humans. This attitude suggested that the Sheliak ship had vastly superior combat capabilities to Starfleet vessels, or at least they believed this to be the case, as a consequence of their low opinion of humanoids. Discovering whether this was true or not was something that Captain Picard wanted to avoid at all costs, and due to his inspired legal shenanigans, he managed to find a peaceful way to resolve the issue.

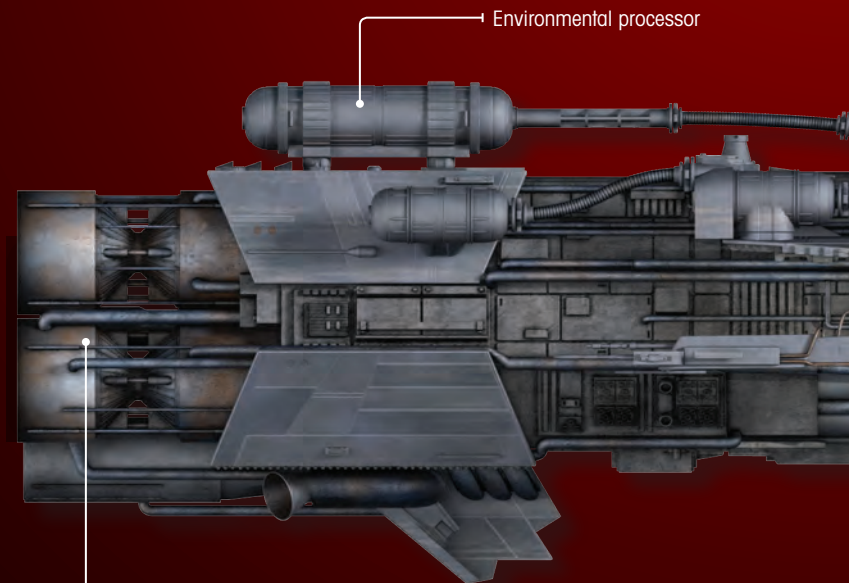


▲ A member of the Sheliak Corporate contacted the *Enterprise* stating their intention to exterminate the humans on Tau Cygna V if they were not removed within three days.

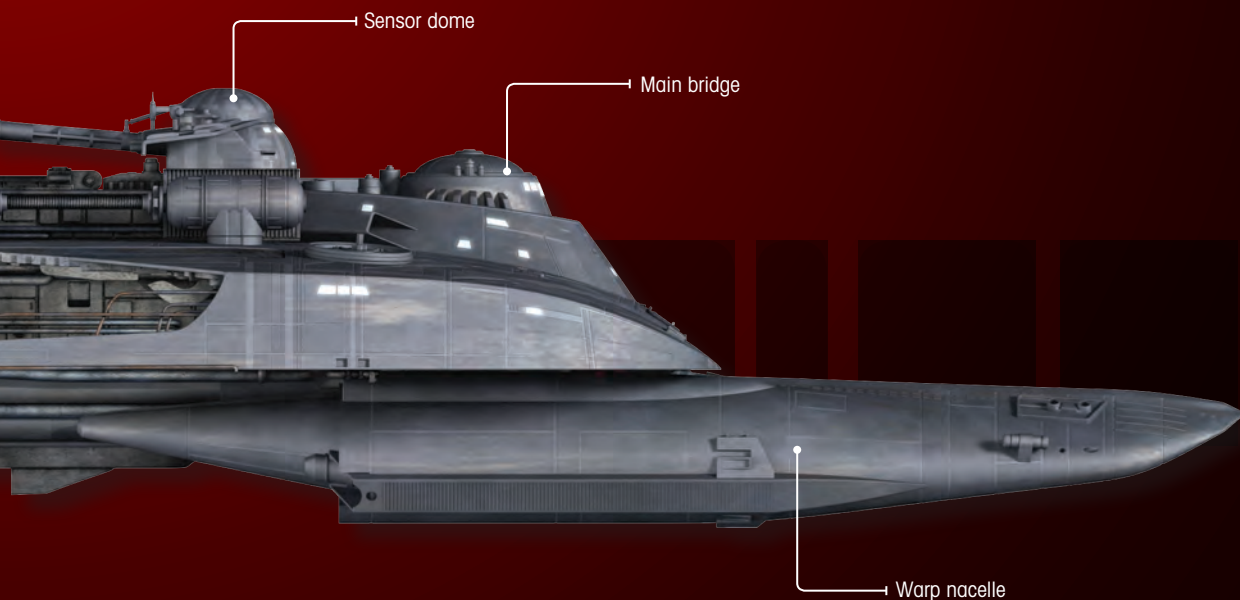
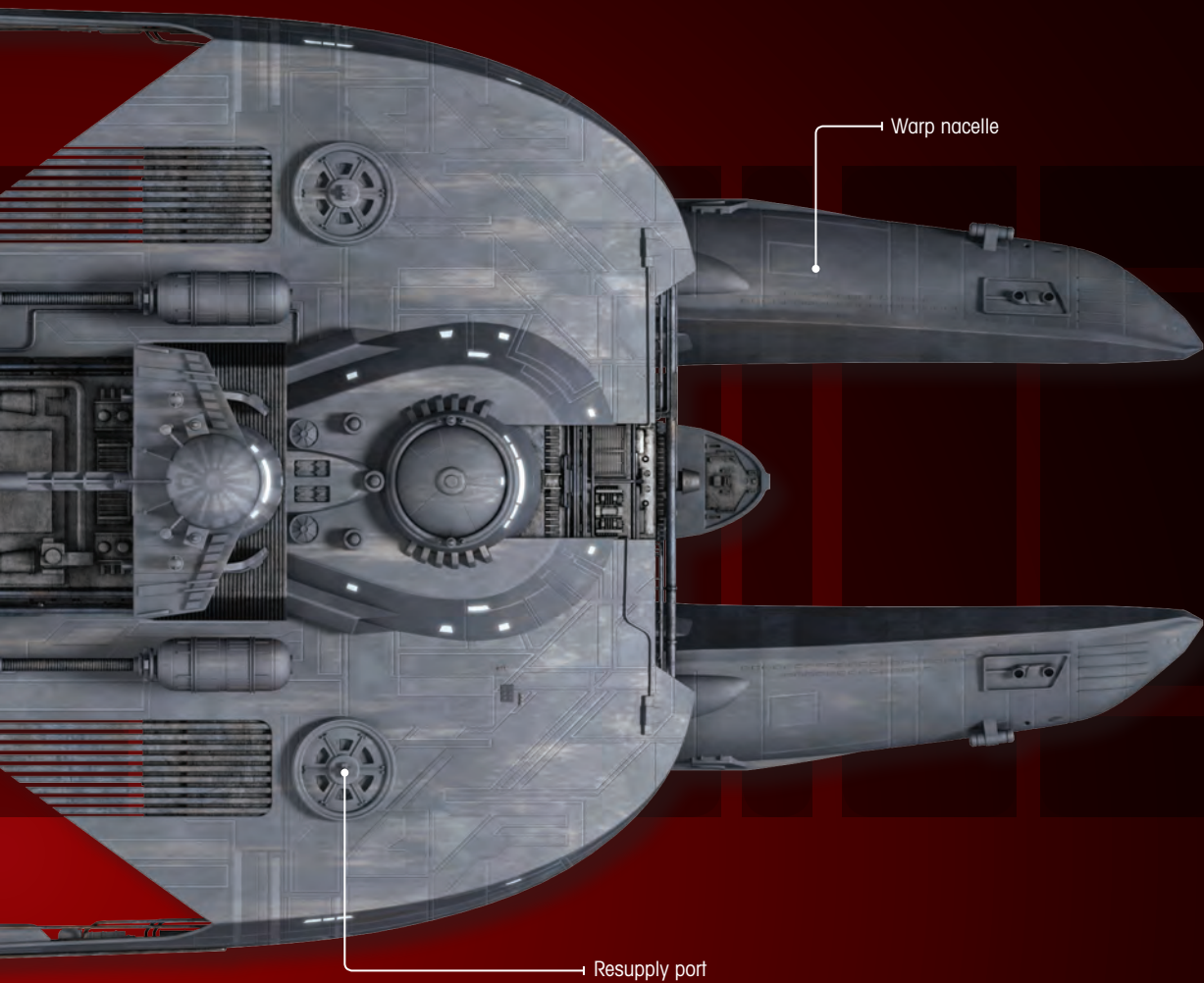
Lateral sensor array



Environmental processor



Impulse engine



LANGUAGE BARRIER

The Sheliak language could not be deciphered by the universal translator, and even telepaths could not communicate with them. Fortunately, the Sheliak had learned several Federation languages.

BODY HEAT

The Sheliak were mentioned in the *TNG* episode 'Starship Mine', where it was learned that they preferred to exist in an environment that was the same temperature as that of their bodies.

VAST LEGAL ACCORD

The Treaty of Armens between the Sheliak and the Federation was established before 2255. The Federation sent 372 legal experts to help negotiate the treaty, and when it was finished it contained half a million words. In the treaty, the Federation ceded several worlds to the Sheliak, including Tau Cygna V.

Merchantman

The studio model began life as the *Merchantman*, which appeared in *STAR TREK III: THE SEARCH FOR SPOCK*. It was designed by art director Nilo Rodis, who didn't want it "to be fancy". He felt it should be "lumpy" because he wanted it to elicit sympathy as it stood no chance against Commander Kruge's *Bird-of-Prey*. The model was built at Industrial Light & Magic, and much of it was 'kitbashed' from existing commercially available model kits.



Atlec vessel

The studio model was first reused when it depicted an Atlec security vessel in *THE NEXT GENERATION* season two episode 'The Outrageous Okona'. The ruler of the Atlecs, Debin, was on the ship when it intercepted the *U.S.S. Enterprise*. He demanded that the Starfleet crew hand over Thadiun Okona, who had impregnated his daughter. No real changes were made to the studio model for this appearance, although its red color looked more faded.

Sheliak colony ship

The model was heavily redressed when it appeared next as the blue-colored Sheliak colony ship in *THE NEXT GENERATION* episode 'The Ensigns of Command'. Here, two disk-shaped attachments were added on top of the wings, while the most obvious changes were two tubes that jutted out at the front of the vessel. A new dome section was added behind the bridge module, which was sandwiched between the two tubes.



THE REUSES OF THE

SHELIAK COLONY SHIP

The studio model of the Sheliak colony ship started off as the *Merchantman*, but with a few modifications it was also used to depict many other starships.

Pelias Zel escort vessel

In the fourth season episode of *THE NEXT GENERATION* entitled 'The Host', the model returned as a Pelias Zel escort vessel. A radical faction based on the Beta Moon of Pelias Zel intercepted and attacked the *Enterprise's* shuttle, *Hawking*, carrying Ambassador Odan. The studio model was changed back to its original configuration and color, with all the extra parts removed except for the two disk-shaped structures on the wings.



Bok'Nor

For its next outing, the model appeared as the Cardassian freighter *Bok'Nor* in the *DEEP SPACE NINE* season two episode 'The Maquis, Part I'. It appeared briefly at the beginning of the episode before it exploded due to sabotage by the Maquis. The model was painted in the usual Cardassian color of ochre and a grid pattern was added. The disk-shaped embellishments on the wings were removed and replaced with the Cardassian insignia.

Vidiiian starship

The studio model's penultimate appearance occurred in the *VOYAGER* season one episode 'Phage'. Here, the ship entered a station hidden within a large asteroid, after stealing Neelix's lungs. On the model, sections were taken off at the rear of the wings, while boxy attachments were added on top of them. The biggest change was that a new superstructure was built on top of the forward section that covered the previous bridge module.



Klingon transport ship

For its final outing, the model was used as a Klingon civilian transport ship that appeared in the *DEEP SPACE NINE* fourth season episode, 'Rules of Engagement'. The model looked like it was unchanged from its previous screen appearance as the Vidiiian starship, but its overall color was less brown, which might have been achieved by filming it with a filter. The model in this configuration, but in a pale grey color, was sold at Christie's '40 Years of *STAR TREK: The Collection*' auction for \$14,400 in 2006.



THE NEXT GENERATION

THIRD SEASON

Season Three of *TNG* saw a lot of changes behind-the-scenes. Despite the upheaval, the show was about to become a huge hit.

▲ When Michael Piller was appointed as the new showrunner, he made a concerted effort to develop the characters and their interaction with one another.

When *STAR TREK: THE NEXT GENERATION* returned for its third season it was still to become the huge success that everyone knows. Ratings were doing well, but certainly it was not a runaway phenomenon; creatively, the show had still been finding its feet during its first two seasons. The third season became something of a turning point, and *TNG* was soon on the way to becoming an essential part of American culture.

Behind the scenes there were some major changes. Executive producer Rick Berman felt

that Diana Muldaur's role as Dr. Pulaski had not been a total success, and he persuaded Gene Roddenberry to bring back Gates McFadden as Dr. Crusher. Meanwhile, costume designer Durinda Wood left, to be replaced by Robert Blackman, and most importantly head writer Maurice Hurley decided that he hadn't achieved what he wanted to, and that it was time to move on.

Along with Hurley, many of the *TNG* writers also moved on leaving just Melinda Snodgrass and the writing team Hans Beimler and Richard Manning. A new executive producer and showrunner was

appointed in the shape of Michael Wagner, an Emmy-award-winning writer on 'Hill Street Blues'.

However, according to Hans Beimler, it soon emerged that Roddenberry wasn't comfortable with how far his new deputy wanted to take things. "Mike (Wagner) had this vision to try to do *STAR TREK* in a way that it hadn't been done before", said Beimler. "He wanted to put it on its head, to play games with the format, and not tell stories exactly the way we had been telling them. That was exciting from a writer's point of view, but it was not the *STAR TREK* that Gene had envisioned, and he had a lot of problems with it".

BRIGHT BEGINNING

The season began with 'Evolution,' which was written by freelancer Michael Piller and polished by Wagner. It featured nanites, microscopic robotic devices, the capabilities of which Wesley Crusher tried to enhance by letting them work together. Consequently, the nanites became sentient and they evolved into a new lifeform. The episode was a solid start as it covered high-concept scientific and philosophical issues. It also developed the relationship between Wesley and his mother, Beverly, with the acknowledgement that Wesley's gifted intellectual abilities were robbing him of a normal childhood.

While 'Evolution' began the third season, 'The Ensigns of Command', written by Melinda Snodgrass, was filmed first. Snodgrass had already written one of *TNG*'s most acclaimed episodes, 'The Measure of a Man'. That episode explored whether the android Data was a person, with all the rights afforded to every Federation citizen, or just a piece of property that Starfleet could do with what they pleased without his consent. The episode also featured cyberneticist Bruce Maddox, who would later play an instrumental role in the first season of *PICARD*.

According to Snodgrass, she planned a loosely linked trilogy of episodes focusing on Data. The first, of course, was 'The Measure of Man', where it was established that Data was a legally sentient being with rights under Federation law. The second was 'The Ensigns of Command', as Data learned how to command when dealing with emotional humans. The third would have dealt with Data committing murder in order to save a life.

► Michael Piller came up with the episode 'Evolution' when he was a freelance writer. In it, Wesley Crusher experimented with nanites and he accidentally created a new lifeform. Soon after, an opportunity arose to offer Piller the job of showrunner on *THE NEXT GENERATION*.

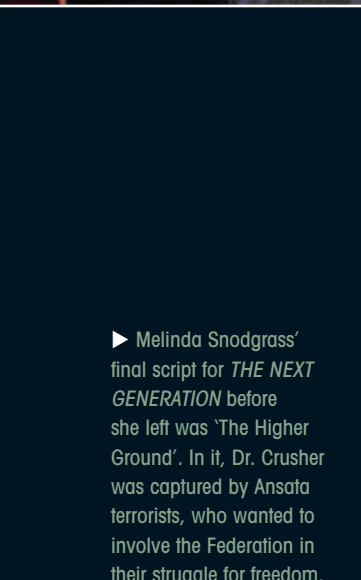
► Melinda Snodgrass wrote 'The Measure of a Man' in season two, where cyberneticist Bruce Maddox wanted to take Data apart to find out how he worked. The episode featured a hotly fought trial on whether Data was a living sentient being or just a piece of technology.





◀ 'The Ensigns of Command' saw Data trying to win over the trust of a human colony by using logic to persuade them to leave because the Sheliak were on their way to "eradicate" them.

▶ The original script for 'The Ensigns of Command' took much more time to explore a romance between Data and Ard'rian, but this was largely removed.



▶ Melinda Snodgrass' final script for *THE NEXT GENERATION* before she left was 'The Higher Ground'. In it, Dr. Crusher was captured by Ansata terrorists, who wanted to involve the Federation in their struggle for freedom.



As it turned out, this idea never reached fruition. Snodgrass was dissatisfied with 'The Ensigns of Command' because late in the process its budget was reduced by \$200,000 and was heavily rewritten. Snodgrass even removed her name from the teleplay and replaced it with the pen name of H.B. Savage, but later had her real name reinstated.

In Snodgrass' original script, the Sheliak, who were then named the Hrathan, were rather more alien in their concept and in their appearance, but the relationship between Data and Ard'rian was what changed the most. This was explored in much greater detail in the original script, and Roddenberry had wanted her to take it even further and have Data show that he was "fully functional in every way". Data's difficulties with

the situation were also added to by the fact that Gosheven, the leader of the colony, was already involved in a personal relationship with Ard'rian.

In the end, the romantic subplot was reduced to Ard'rian having a crush on Data and being his advocate, while all suggestions of Gosheven having romantic feelings for Ard'rian were lost. Despite the problems that plagued the production, the episode turned out well. It was also a much more character-driven story than had been the case previously, which was in line with the direction that *TNG* was about to take.

CHANGE AGAIN

After just a few episodes into the season, it became clear that the disagreement between Wagner and Roddenberry could not be resolved. Wagner decided to quit, and it could have plunged the season into turmoil, but a replacement was already in mind. Several months earlier, Michael Piller had learned that Hurley would be leaving and arranged to have lunch with the producers to discuss the possibility of replacing him. By the time the lunch took place, the producers had already offered the job to Wagner, but now they could offer Piller the showrunner role.

Dream job or not, Piller walked into a difficult situation. He said that one of the biggest problems was that the writing staff he inherited were demoralized and fundamentally unhappy. "Every writer was miserable, angry, and in their minds had



◀ Piller decided to accept unsolicited scripts from freelancers, and this unearthed a real talent in Ron Moore, who had sent in a story about a boy whose mother was killed on an away mission and that became 'The Bonding'.

▶ Moore's second script was 'The Defector', in which Admiral Alidar Jarok defected. He believed that the Romulans were planning a massive invasion of Federation space.



already resigned", said Piller. "I could tell clearly what made them unhappy: one, they were not allowed to write what they wanted to write. Two, they were not given access to parts of the creative process they would have liked to have been involved in, whether it was casting, editing, or whatever. That was Rick Berman's purview and he said, 'I don't need your help; go write scripts'".

TRUSTED LIEUTENANT

Piller's life got somewhat easier when he managed to persuade Ira Steven Behr to join the staff, who effectively acted as his second-in-command. Piller was soon able to strengthen the writing staff by offering Ron Moore, who had sent in a story that became 'The Bonding', a full-time position. In his second pitch session, Moore had come up with the idea of doing a story based around a Romulan defector. "There was something about the Cold War", said Moore. "There was just this defector they ran into. It was Hans (Beimler) who kind of jumped on it, and we started to come up with where that story wanted to go."

The writing staff Moore joined were still frustrated, but Piller said that he felt many of the problems in the first two years were caused by a lack of consistency. "There were some absolutely stunning episodes like 'The Measure of a Man', but there were also shows that were just 'stuff', and I've never much been a fan of stuff", said Piller. "I thought *STAR TREK* was at its best when it

explored ideas, when the characters had to face moral and ethical dilemmas, when it really had an opportunity to explore the culture and society that we lived in through metaphor".

Another major problem that the writers continued to face was one of Roddenberry's edicts: in the 24th century, humans were essentially perfect and there was no conflict between them. Piller, however, found a vehicle for conflict in the shape of Worf when he wrote 'The Enemy'. In it, a Romulan had been injured in a skirmish, and this was heating up to be a possible major confrontation between the Federation and the

▼ The writers managed to add more conflict by using Worf, despite Gene Roddenberry's idealized vision of the Starfleet crew. In 'The Enemy', Worf disagreed with Dr. Crusher and told her that they should let an injured Romulan die.





◀ Producer Ira Steven Behr became the trusted lieutenant to Piller and kept the writing staff together in difficult times. Behr also helped out with the writing and came up with the excellent episode 'Captain's Holiday'. In it, Picard had a holiday romance of sorts with Vash. They searched for a legendary artifact known as the Tox Uthat, before a Ferengi named Sovak got hold of it.

▶ 'The Offspring' saw the first episode of *STAR TREK* to be directed by a cast member in the form of Jonathan Frakes. The episode dealt with a new type of family, as Data created a daughter, and he named her Lal.



Romulan Empire. If the Romulan died, war might have broken out. Piller decided that Worf would leave the Romulan to die and Dr. Crusher wanted to save him.

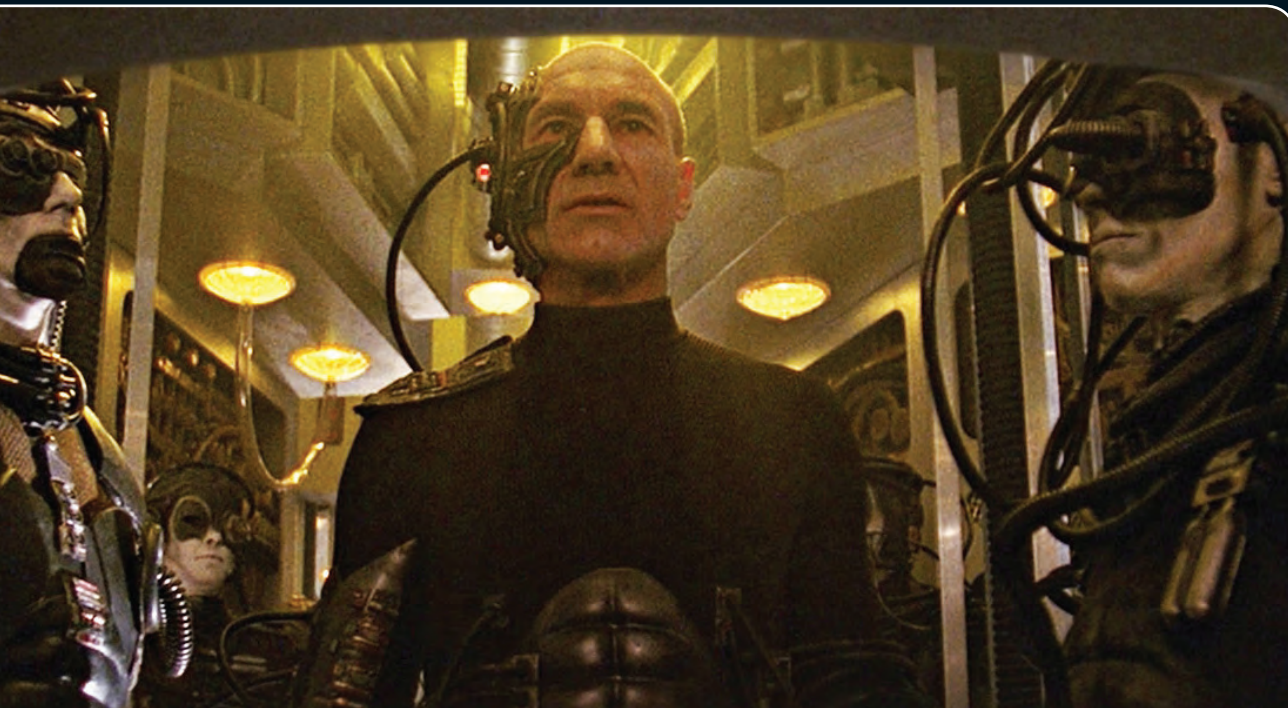
"When I made that decision the people around the room looked at me like I was crazy", said Piller. "How can you have one of our heroes let somebody die?" Well, it was perfectly acceptable to Roddenberry when I went to him. Once you started dealing with it from the honest basis of what a character might really do, you were coming from a place that he wasn't going to argue with you about."

▶ Moore also wrote 'Sins of the Father', in which, for the first time, a significant plotline was not resolved at the end of the episode. Worf supported a lie and was dishonored for the 'greater good' of the Klingon Empire. This was set up with the knowledge that it would play out in the fourth season.



ALL ABOUT PICARD

In many ways, Worf was a Trojan horse for all kinds of changes the writers wanted to make. As a Klingon, he was excluded from Roddenberry's idealized vision of the Federation, and, as Piller said, Roddenberry didn't really consider Worf to be a principal member of the cast. "Roddenberry didn't want to do 'Sins of the Father'", explained Piller. "He said very clearly, 'I do not want to do this story. This is not a series about the Klingons. This is a series about our captain and our ship'. Because we liked the story, Rick and I went to Gene and said, 'Gene, you have our word that this will not be about Worf. It will be about Picard'. And if you look at that episode it really was about Picard. Worf



◀ The third season was often fraught and difficult for the writers, but they produced consistently high-quality episodes that won increased viewing figures. The season ended on an all-time high when Piller wrote 'The Best of Both Worlds', which saw Picard captured by the indomitable Borg.

was the catalyst to tell a story about Picard, but that was how we snuck it under the radar."

'Sins of the Father' marked another major turning point for *TNG*. For the first time, a significant plotline was not resolved at the end of the episode. "That was one of my biggest victories", Moore smiled. "Worf supported a lie for the 'greater good' of the Empire. He was dishonored, he walked out of the door, and it made it a continuing story. I got a darker, more ambiguous character who did something morally questionable, and there was no way you could not follow it up, which was something the show had never done."

The writers were also keen to establish clearer links between *TNG* and the original *STAR TREK*, but this was something that Rick Berman was very wary about. He felt it was vital for the show to stand on its own feet and not make constant references to the past. However, when the staff came up with a story that featured Spock's father, Sarek, he relented, with one condition. "It was like, 'OK, you can do it, but you can't mention Spock!'" Moore laughed. Eventually, of course, the staff managed to change Berman's mind, and a link was forged between the two series.

Technically, the third season was a triumph for the various production departments. The show was nominated for nine Emmy awards, winning for art direction and sound editing. Some valued

people joined the team – Dwight Schultz made his debut as Reg Barclay in 'Hollow Pursuits', Jay Chattaway contributed his first musical score, and Jonathan Frakes made his directing debut with 'The Offspring'.

SEASON'S END

As the season ended, the writing staff were exhausted and Ira Steven Behr, Melinda Snodgrass, Hans Beimler and Richard Manning all decided to leave. Piller was also considering his position, while the studio wanted to end the year on a cliffhanger. He brought back the Borg in 'The Best of Both Worlds', and ended with the relentless cybernetic race, having kidnapped Picard and Riker, preparing to fire on the cube where his captain was held. No one knew how this would be resolved, least of all Piller. "I had no idea how to beat the Borg", he said, "I wasn't even sure I was coming back for the next season. As I was writing I was thinking, 'How am I going to get out of this?' And the bottom line was that I didn't know ..."

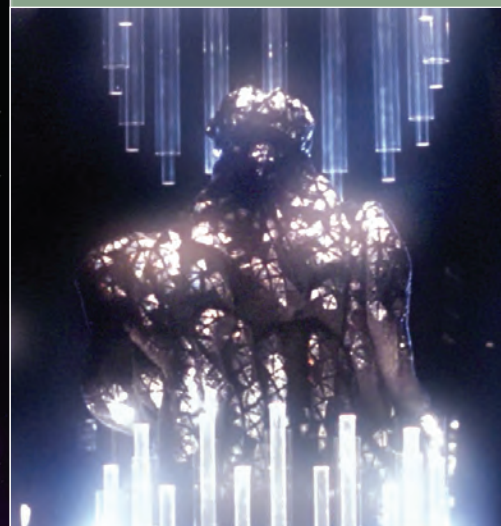
As it turned out, Roddenberry knew that Piller had understood his intentions and trusted his judgment. Berman was also feeling good about the evolution of the show and they came to Piller to personally ask him to reconsider and stay for another year. Piller agreed, and ultimately remained with *STAR TREK* for another eight years.

ON SCREEN



TRIVIA

The bizarre Sheliak non-humanoid lifeform seen in 'The Ensigns of Command' was played by Mart McChesney, who wore a costume suit and numerous prosthetics. He had previously portrayed another strange non-humanoid lifeform, when he donned a similar costume as Armus in 'Skin of Evil'. This malevolent entity was infamous for killing Lieutenant Natasha Yar.



The shuttlecraft *Onizuka* was seen for the first time in 'The Ensigns of Command'. Here, it bore the number '05', but in its subsequent appearances in 'The Mind's Eye' and 'The Outcast', it was labeled as '07'. The shuttlecraft was named after Ellison Onizuka, one of the seven astronauts, who died in the Space Shuttle *Challenger* disaster in 1986.



Data was first seen playing the violin in 'The Ensigns of Command'. He kept a violin in his quarters and was seen playing it in 'Sarek', 'In Theory', 'Lessons', and 'Inheritance'. Data also played the classical guitar and the oboe.

FIRST APPEARANCE:	'THE ENSIGNS OF COMMAND' (TNG)
TV APPEARANCE:	STAR TREK: THE NEXT GENERATION
DESIGNED BY:	Nilo Rodis

KEY APPEARANCE

STAR TREK: THE NEXT GENERATION 'The Ensigns of Command'

The Sheliak transmit an ultimatum demanding that humans be removed from Tau Cygma V within three days or they will be "exterminated". The planet was ceded by the Federation to the Sheliak in the Treaty of Armens more than a century earlier, but there is no record of the human colonists.

The *U.S.S. Enterprise* NCC-1701-D is sent to investigate and finds that there are more than 15,000 humans on the world, which is even more surprising given that the atmosphere is saturated with hyperonic radiation. The conditions mean that phasers and transporters

do not work, so Data takes a shuttlecraft in an effort to persuade the colonists to leave. Unfortunately, without transporters, it will take several weeks to evacuate them, but they do not want to leave anyway.

Captain Picard is forced to intercept a Sheliak colony ship and ask them to delay their plans. His pleas are refused, and he is abruptly beamed back to his ship. A firefight between the ships looks inevitable, until Picard finds a technicality in the Treaty of Armens, which forces the Sheliak to give them more time. They are outmaneuvered, but they respect the treaty and retreat without a shot being fired.

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