

178

STAR TREK™

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HUSNOCK WARSHIP

TYPE: WARSHIP

IN USE: 24th CENTURY

LENGTH: 1,300 METERS

WEAPONRY: ENERGY BEAMS

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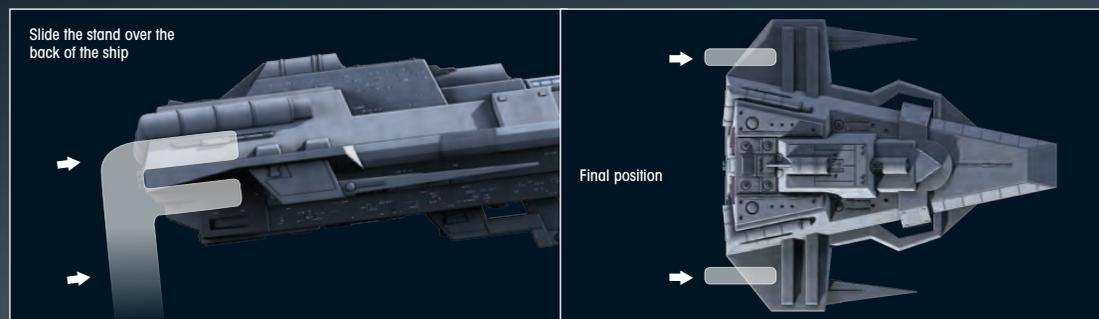
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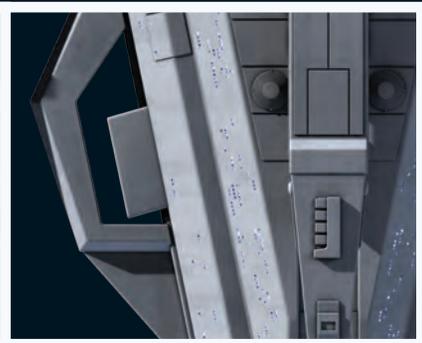
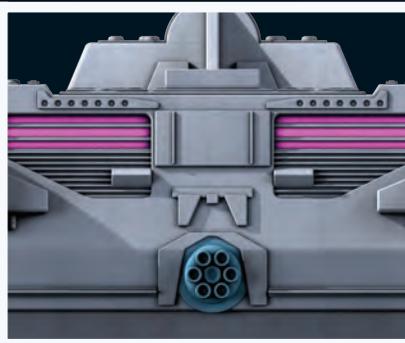
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HUSNOCK WARSHIP

SPECIFICATION



OPERATED BY:	THE HUSNOCK
TYPE:	WARSHIP
IN OPERATION:	24th CENTURY
DESTROYED:	2366
LENGTH:	1,300 METERS (APPROX.)
PROPULSION:	WARP POWERED
WEAPONRY:	POSITRON & ANTIPROTON BEAMS



▼ With five times the mass of a *Galaxy*-class vessel, a Husnock warship was a formidable sight. Its electro-magnetic particle weapons could destroy all life on a planet, while its shields could absorb a sustained barrage of fire from the *Enterprise-D*.



HUSNOCK WARSHIP

Unknown to the Federation before 2366, a Husnock warship was immense with the firepower to pulverize a planet.



DATA FEED

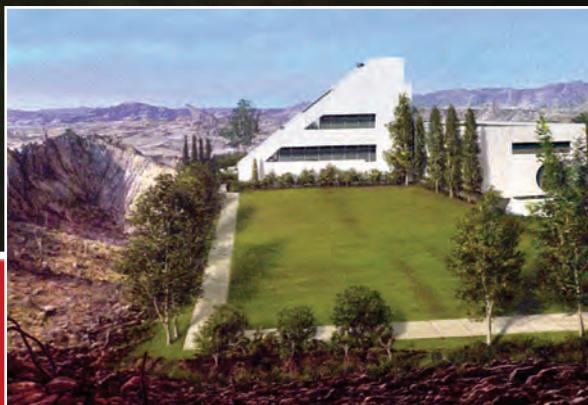
Rana IV had three moons and was located in the Delta Rana system. A Federation colony was established on Rana IV by 2361 and its population had risen to 11,000 by 2366.

A Husnock warship was in use in the mid-24th century, and was so enormous that it could be seen in orbit from a planetary surface. It measured about 1,300 meters in length, and could destroy all life on a planet.

The Husnock species was unknown to the Federation until 2366, despite numbering around 50 billion. They were characterized as having “hideous intelligence” and knew “only aggression and destruction.” It appeared that they destroyed other worlds using their warships and were greatly feared by anyone who survived their invasion.

In 2366, a Husnock warship attacked and decimated a Federation colony on Rana IV, wiping out 11,000 lives. Unknown to the Husnock, an incredibly powerful energy lifeform known as a Douwd was living on the planet at the time. It had taken the form of a human named Kevin Uxbridge, who later fell in love and married a human female called Rishon. The Douwd never revealed his true identity, but lived with Rishon for more than 50 years and spent their retirement on Rana IV.

As a pacifist, and despite his enormous power, the Douwd did not retaliate when the Husnock



◀ When the *Enterprise-D* responded to a distress call from Rana IV, the crew found a scene of devastation caused by a Husnock warship. Scorched earth was everywhere except for an incongruous patch of green land and an unscathed building where Kevin and Rishon lived.

► On the first encounter with the *Enterprise-D*, two blue beams of positrons and antiprotons emerged out of the pointed structures below the 'wings.' The beams then met at a point in front of the vessel before hurtling towards its target. The energy of this beam initially did no damage to the *Enterprise-D*.



▲ Overall, the Husnock warship had an angular wedge-design that looked aggressive. It had two spear-like attachments fixed below its 'wings' and one beneath its underside. This spike did not appear to be there on its first encounter with the *Enterprise-D*, but was visible on subsequent encounters.

warship attacked their colony. He did create illusions in the hope of fooling the Husnock to call off their onslaught, but the ruse failed. The Husnock warship caused catastrophic damage to the planet and killed all the colonists, including Rishon.

Devastated by the loss and filled with rage, the Douwd lost control and cast his pacifist moral code aside, unleashing his fury on the Husnock. He not only destroyed the Husnock warship, but he wiped out all the Husnock on every planet they lived, killing 50 billion of them.

Ashamed and broken by his actions, the Douwd recreated a sad illusion for himself in self-imposed isolation. On the devastated planet of Rana IV, he generated a fantasy of his life before the Husnock attack, with an exact replication of his wife and their home.

The Douwd wanted to remain alone in the delusion of his own making, but the *U.S.S. Enterprise NCC-1701-D* arrived a few days later after responding to the colony's original distress call.

ENIGMATIC EVENTS

At first, the Starfleet crew could not make sense of the situation, as Kevin and Rishon Uxbridge were the only survivors, and it was even stranger that they did not want to leave. Over the next few days, the *Enterprise-D* had several encounters with a huge warship that was believed to have been the Husnock ship that destroyed the colony.

In fact, the warship was created by the Douwd, who wanted to scare the *Enterprise-D* away. It was believed to be an exact replica of the Husnock warship, and fired jacketed streams of positrons



► Eventually, Captain Picard worked out that Kevin was responsible for the encounters with the Husnock warship. Kevin was beamed to the bridge of the *Enterprise-D*, where he revealed his true appearance as an energy being and confessed his crimes.



▲ Kevin and Rishon Uxbridge appeared as a harmless couple in their 80s, who had moved to Rana IV for their retirement. At first, they could not explain why they were the only ones to survive the attack from Husnock warship. It was also surprising, to say the least, that they did not want to leave and did not fear another attack from the Husnock.

and antiprotons, equivalent to the firepower from 40 megawatts to 400 gigawatts. It could also reach a velocity of at least warp 9.37.

The attacks from the warship were merely the Douwd's attempt to make the Starfleet crew leave without hurting them, but they were in vain. Eventually, Captain Picard suspected the truth of what was happening and confronted the Douwd. He confessed everything, revealing that he was a being of pure energy and that he had used his powers to wipe out the Husnock species in a fit of temper. He then tried to conceal his actions by recreating the Husnock warship to chase off the *Enterprise*. Picard felt unqualified and unable to bring the Douwd to justice and decided to leave him alone on the planet with his recreation of his wife and their farm.

DATA FEED

Kevin Uxbridge appeared to be an elderly human, and he had lived on Rana IV with his wife Rishon for five years. In fact, Kevin was a non-corporeal energy being known as a Douwd, who had lived in the galaxy for many thousands of years. While traveling in human form he met and fell in love with Rishon, but never revealed to her his true identity. He had enormous psychic power and could make illusory recreations, but could not bring people back to life.



PERPLEXING ENCOUNTERS

The Husnock warship that was encountered by the *Enterprise-D* was in fact a creation generated by an energy being from the Douwd civilization. He tried to force the *Enterprise-D* into leaving him alone by using his recreation of a Husnock warship.

In the first encounter, the warship attacked the *Enterprise-D* and then led it away from the Delta Rana system. When the *Enterprise-D* returned, the Douwd brought the warship back in a slightly different configuration. It fired on the *Enterprise-D* with a much stronger particle beam of 400 gigawatts. This caused the *Enterprise-D*'s shields to fail and 66 crew members were injured, but no one died.

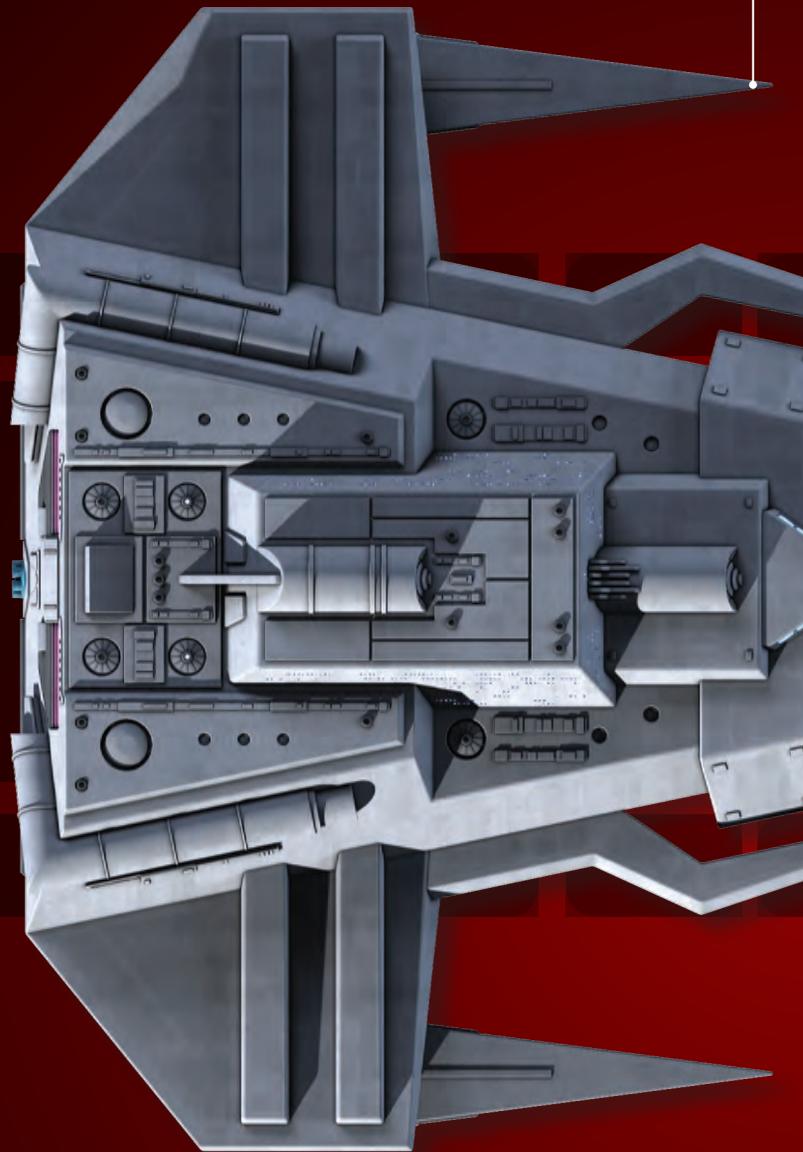
Before the third encounter, Captain Picard suspected that the Husnock warship was trying to get them to leave. To test his theory, Picard said his ship would continue to protect the Uxbridges. In response, Kevin (or the Douwd) brought the warship back and fired on the planet, killing them. The *Enterprise-D* then fired a single photon torpedo, which destroyed the warship.

With the Uxbridges killed, there was no longer any apparent need for the *Enterprise-D* to remain in orbit and it departed. However, when it returned a few hours later, the Uxbridges and their home had seemingly been restored, proving Picard's theory correct. He had the couple beamed to the *Enterprise-D*, where he demanded that Kevin finally confess the truth.

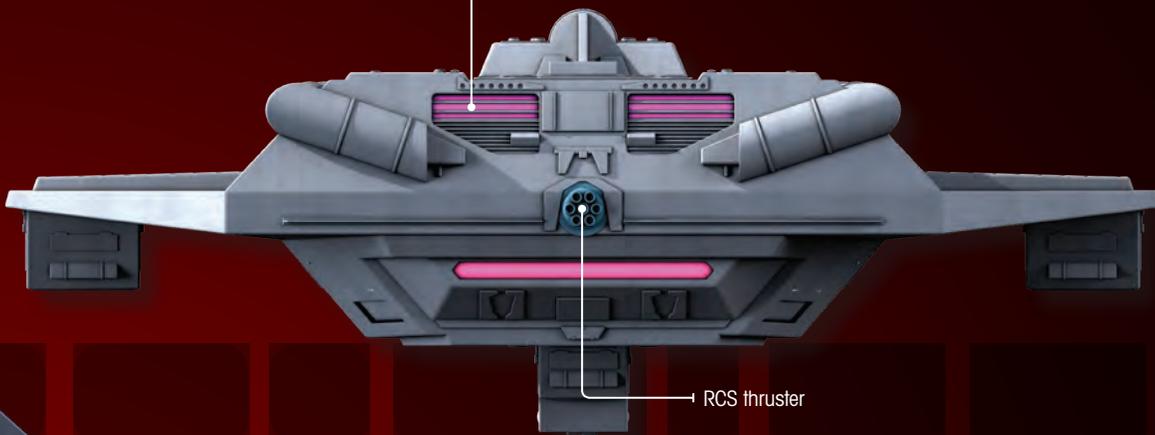


▲ In order to force the *Enterprise-D* to leave, a recreation of the Husnock warship fired on the home of Kevin and Rishon Uxbridge from orbit, which appeared to kill them.

Lateral energy beam weapon



Impulse engine



RCS thruster



HIDDEN SPOT

When the Husnock warship first appeared out of nowhere, Riker assumed that it had been hiding in a Lagrange point between the gravitational forces of Rana IV and its farthest moon.

FIREPOWER LEVELS

A megawatt equals one million watts. A gigawatt equals one billion watts. The firepower of 40 megawatts from the Husnock warship did no damage to the *Enterprise-D*, but 400 gigawatts brought down its shields.

BACKGROUND LIFE

The Douwd took the form of Kevin Uxbridge and married Rishon in 2313. They spent most of their married life in the aquatic city of New Martim Vaz, in Earth's Atlantic Ocean. Kevin became a botanist and specialized in symbiotic plant life, while Rishon was also a botanist and a music composer.

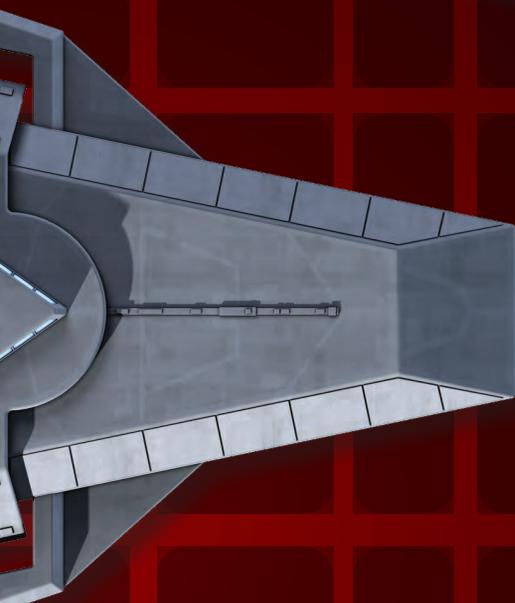
Main bridge



Main bridge

Primary energy beam weapon

Primary energy beam weapon





LOCATION SHOOTING ON

'THE SURVIVORS'

A spectacular beach home in Malibu provided an exotic location to represent the Uxbridge's home on Rana IV in 'The Survivors.'

▲ The grounds of a beautiful Malibu home played a crucial role in providing the location for the Uxbridge's house in 'The Survivors.' Architect Ellis Gelman, the owner and designer of the property, allowed the cast and crew of TNG to take over the two acres plot of land to set up filming. The unusual, angular house was built in 1981, but its other-worldly appearance made it look like it could be from the future.

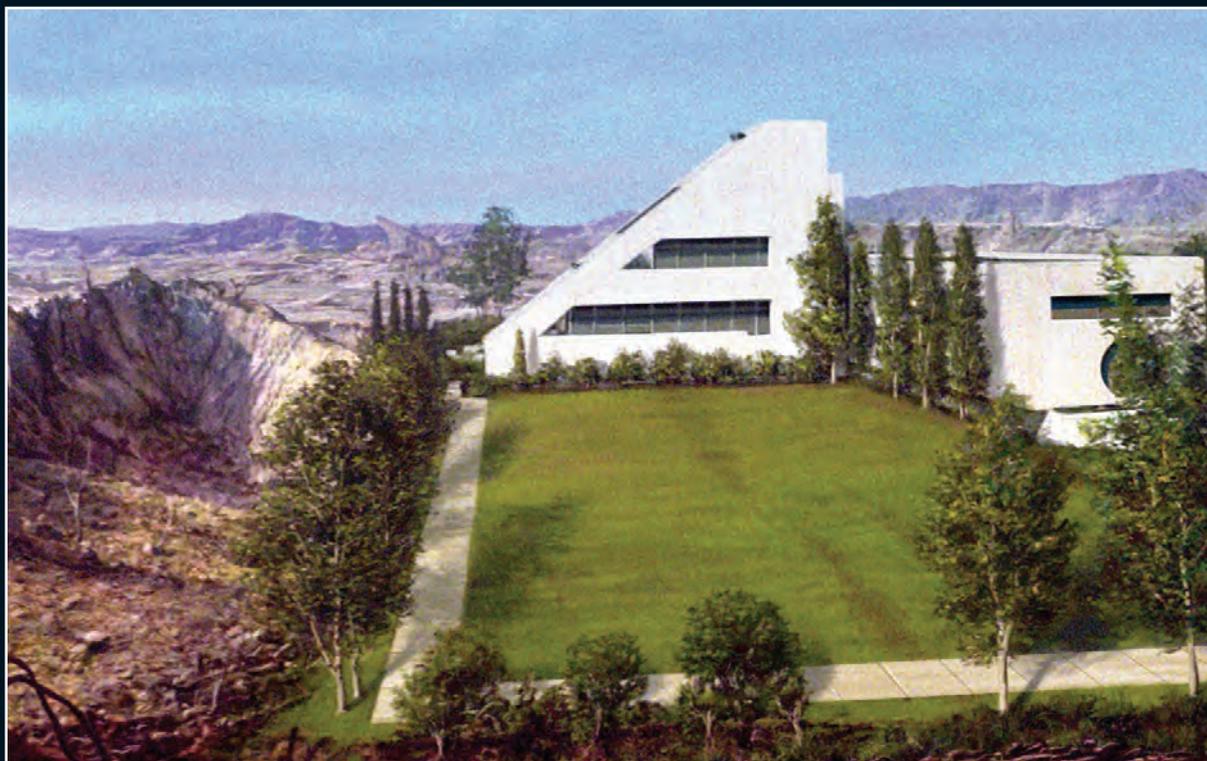
Most of *STAR TREK: THE NEXT GENERATION* was filmed on the studios at Paramount Pictures in Hollywood, California. It was not often for the show to be shot on location, mainly because of the extra cost, but many welcomed it when it was possible.

The cast and crew saw location shooting as "play days" and a chance to get some fresh air. The original *STAR TREK* had famously used Griffith Park and Vasquez Rocks National Area Park, both in Los Angeles, for outdoor filming, but Malibu was used for TNG's third season episode 'The Survivors.'

A wonderful, exotic-looking house was found just off the Pacific Coast Highway in Malibu that could

be used for Kevin and Rishon Uxbridge's home on Rana IV. It was designed by renowned Californian architect Ellis Gelman for his own use. It was built in 1981 and featured geometric shapes and port hole windows, making it resemble the bow of a luxury yacht. Its dramatic angles and white façade gave it a distinctive, futuristic appearance.

Les Landau, the director of 'The Survivors,' was delighted with the structure and with the day out of the studio. "It made not only the audience but the crew happy," said Landau. "When you're tied to shooting indoors every day, it gets monotonous. We were lucky enough to go out to Malibu and we had a beautiful summer day."



◀ The Malibu house and its grounds were combined through the magic of special effects with a matte painting. This made it appear to be surrounded by devastation after the Husnock warship attacked the planet that caused a global holocaust.

FANTASY HOME

The house was set on a two-acre plot that looked out on to the Pacific Ocean. Among its many desirable features, it had four bedrooms, a media or family room with a kitchenette, three bathrooms, a guest house and parking for 10 vehicles. It was a stunning property and went on the market in 2018 for \$5.65 million.

The location was suitable for filming, although only the exterior was used. The inside of the Uxbridge's home was recreated back at the studio, and the large round window seen in their living room had previously been used to depict the surface of Ramatis III in 'Loud as a Whisper.'

The scene where Commander Riker was caught

in a snare and pulled up in the air by his ankle was also filmed on the grounds of the Malibu home. This stunt was performed by Dan Koko, who often doubled for Jonathan Frakes in the first four seasons of TNG.

This minor stunt for Koko was nothing compared to what he had previously undertaken. Three years before Koko worked on TNG, he set a world record by freefalling 326 feet from the roof of the Vegas World Hotel in Las Vegas. He plummeted at 98mph and landed unhurt on his back on a 22-foot-high custom-made air bag. The daring escapade not only set a world record, but also netted Koko a cool £1 million for the prize money offered by the hotel's flamboyant owner, Bob Stupak.

▼ Stuntman Dan Koko, who stood in for Commander Riker, was hoisted aloft by a booby trap set by Kevin Uxbridge. The stunt was performed in the grounds of the Malibu house, and he was lifted upside down by his ankle with a crane.





HANS BEIMLER ON

THE NEXT GENERATION

Hans Beimler talks about his experiences of working on the first three seasons of TNG, and in particular the episodes he helped write.

▲ Hans Beimler and his writing partner Richard Manning were an essential part of the writing staff. They helped guide *THE NEXT GENERATION* through challenging times in its formative years to reach an incredible level of success by the end of the third season.

Adding up all the years Hans Beimler spent on *STAR TREK: THE NEXT GENERATION* and on *STAR TREK: DEEP SPACE NINE*, he realized that he spent a decade with the franchise. Beimler had a profound effect on both shows, helping TNG find its identity in the early years and later helping steer DS9 toward a satisfying conclusion. But, his and his writing partner's careers were almost stillborn.

"We were big fans of the old series: what we liked to call the original recipe," said Beimler. "So

when TNG first came on we interviewed for the job, but initially it did not pan out. Then, suddenly, toward the end of the first season we went back for an interview with the new people that were there, and over a weekend we got hired. It was one of those things where we did an interview and by the time we drove home there was a message waiting from our agent saying that they wanted to make a deal."

Years after the event, Beimler was a little vague about the interview. "I don't remember much, but

I remember having some ideas about how we would treat the whole thing, and what we liked about it and what we didn't like about it. We met with Rick Berman and (co-producer) Robert Lewin, and I think we met Gene (Roddenberry) that day as well, and Maurice Hurley of course."

WORKING STYLE

Beimler and Manning accepted the offer and soon installed themselves in an office on the fourth floor of the Hart building, where they began reviewing tapes and reading scripts. Beimler explained that they always worked as a team, dividing the work between them and then revising each other's scenes.

After four blissful days thinking about the show and discussing the characters, Beimler and Manning were handed their first script assignment, and discovered just how difficult life on TNG could be. "We had a baptism of fire," he said. "When we got there, we were given a story that Robert Lewin had been developing. We were given it on Friday and asked to deliver it on Monday morning for shooting Tuesday. So, over the weekend, Ricky and I basically stayed in our office, writing."

The story was 'The Arsenal of Freedom,' in which Picard's landing party and the *Enterprise-D* itself were caught in the middle of a weapons demonstration. Beimler recalled two distinct elements to the story: the holographic salesman who kept praising his weapons as they attacked the crew, and a B-story in which Picard had to help an injured Dr. Crusher.

"I liked the whole notion of the salesman," he recalled. "It took a concept that exists in today's society and applying it to a futuristic society and seeing what that would be like. Vincent Schiavelli, who played the salesman, was a terrific actor. To bring a great character actor to the part of the car salesman who was selling weapons of mass destruction was lots of fun.

"The aspect where Picard fell down the shaft was less interesting to us, and I'm not sure we got into it. That was one of those things where you couldn't go as far and as deeply as you wanted to. The more flawed Picard was, the better off that scene would have been. You couldn't make him too flawed. If you were going to do something like that, it had to be done so that you were going to

learn something startling about those two people, or about one of them, that you didn't expect. You had to get to something that was valuable. If you didn't get to that, the journey wasn't worthwhile."

STUTTERING START

Beimler and Manning went on to work with Robert Lewin on 'Symbiosis,' a story Beimler said he was never entirely happy with. In this case, he felt that, although the show dealt with some interesting concepts, the nature of the story just did not work within the *STAR TREK* format.



▲ 'The Arsenal of Freedom' was the first episode that Beimler and Manning worked on, which featured a holographic character played by Vincent Schiavelli, who was selling advanced weaponry.



▲ Though a vague, implied romantic relationship between Picard and Crusher was touched upon in 'The Arsenal of Freedom,' Beimler would have liked to have either taken it further or taken it out all together.



◀ Beimler and Manning took a pass at developing 'Symbiosis,' which attempted to deal with the complex issues surrounding drug addiction.

▶ The premise for 'The Schizoid Man,' in which Dr. Ira Graves placed his consciousness in Data's positronic brain, was supplied by Beimler and Manning, although the rest of their story was largely rewritten by producer Tracy Tormé.



▼ According to Beimler, introducing K'Ehleyr in 'The Emissary' was the highlight of his TNG career. He felt that she was a much more colorful character than the average Federation citizen, and therefore much more interesting.

The Manning-Beimler team didn't write another story that season, and when the writers' strike delayed the start of the second season they got involved with another project; in the end that fell through and they rejoined TNG. By then, Beimler said he felt that progress had been made and the show was beginning to change for the better.

"I think it started to focus more on the characters," said Beimler. "In the first few shows *THE NEXT GENERATION* was trying to show off its

production values, and what it could do compared to the previous series. For the second season, once you'd used up your glitzy ideas, then you had to dig deeper into the characters. I thought that was what started to happen.

The first second-season show that Beimler and Manning have a credit on is 'The Schizoid Man,' in which a dying scientist, Dr. Ira Graves, transferred his intelligence into Data's positronic brain. Beimler and Manning weren't on staff when the show was put into production, so the teleplay was written by Tracy Tormé who changed their original pitch quite dramatically. Tormé's story focused on the drama of Graves effectively trying to steal Data's body, and then accepting that he couldn't escape death.

BREAKTHROUGH CHARACTER

It was at this point that Beimler and Manning wrote 'The Emissary,' which introduced Worf's Klingon lover K'Ehleyr. This show did everything that Beimler and Manning had been working toward. K'Ehleyr proved to be a popular character, Worf was seen in a dramatic new light, and the episode was filled with conflict.

Beimler recalled that he and Manning didn't know how good the show was going to be when they wrote it, but they did enjoy working on it.





◀▶ Michael Wagner briefly became the showrunner on TNG, and 'The Survivors' was his only script without a shared writing credit. Beimler was excited by the ideas Wagner had for approaching the writing of the scripts, but his tenure didn't last long. 'The Survivors' had a cerebral mystery at the heart of the story, but it also included a few light comic touches, such as Worf trying to engage in polite small talk: "Good tea. Nice house."



"I remember when we were doing those scenes that we argued about who was going to do which ones, because we each wanted to tackle them," said Beimler. "We loved the whole notion of taking Worf in a direction counter to what you'd expect, where he was the one who wanted to get married. To turn some of what, at the time, were society's expectations of male/female relations on their heads. I thought it was the first time we were really having true fun on the show."

and not tell stories exactly the way we had been telling them. It was exciting to contemplate because you were looking at stories in ways that you hadn't looked at them. Michael came from the Steve Bochco school of writing, where the scene's in progress and you sort of suddenly stepped into it and caught it as it was going. It was not necessarily the traditional storytelling route. It could be very real and very effective, but it wasn't what we had done before. Gene had a lot of problems with it."

CHANGE AT THE TOP

As the second season drew to a close, Beimler and Manning felt that TNG was finally firing on all cylinders and signed on for the third season, which was to prove one of the show's most productive years. It began, however, with a slight misstep. After two very demanding years, Maurice Hurley had decided to leave, and the show's creative reins were handed over to Michael Wagner, a veteran of 'Hill Street Blues.'

"He was a terrifically nice guy," said Beimler. "He had this vision to try to do *STAR TREK* in a way that it hadn't been done before. He wanted to take it in a whole new direction, which was exciting and I thought would have been fun, but it was not the *STAR TREK* that Gene Roddenberry had envisioned. Michael wanted to put it on its head in a way,

WAGNER'S TNG

Michael Wagner rapidly decided that he and *STAR TREK* didn't quite mesh, and he left after being the executive producer for just four episodes. The only script he wrote, which does not have a shared credit, was 'The Survivors.' It was originally titled 'The Veiled Planet' and, perhaps, best illustrated Wagner's vision for TNG. It had a high-concept science-fiction mystery at the heart of it, but it was built around the guest star rather than one of the regular cast.

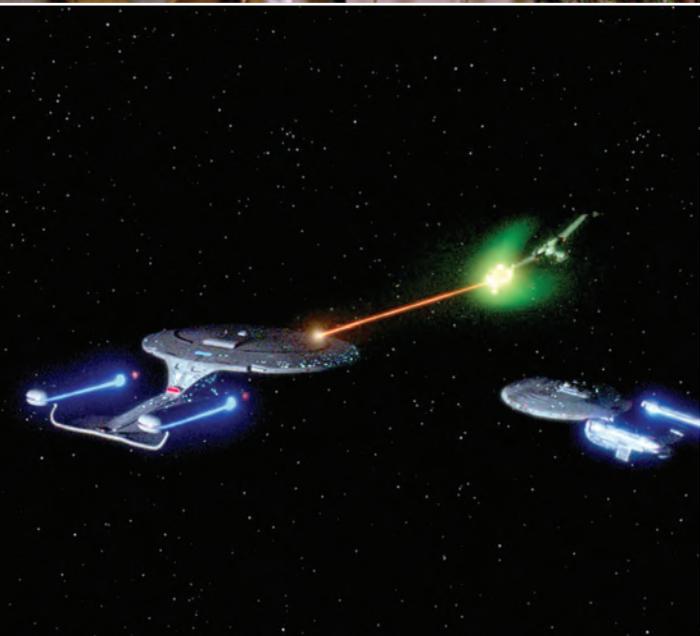
The only 'character' moments in the episode were given to Worf. There was his embarrassment when the enemy Husnock warship appeared after he staked his reputation that they had left the sector. Later, he voiced his appreciation of Kevin



◀ Beimler was very pleased with 'Who Watches the Watchers?' in which Picard had to deal with a village of Mintakans, who had seen advanced technology in action. They had become convinced that the Starfleet officers were gods, and Picard was forced to reveal the truth.



◀ Beimler was also happy that he and Manning decided to make the Mintakans relatives of the Vulcans. He felt it added to the mythology of *STAR TREK* that there were several 'Vulcan' races in the galaxy.



◀ Beimler recalled that the script for 'Yesterday's Enterprise' was written by a committee of writers under enormous pressure, and could have turned out a mess. In fact, it worked brilliantly and became regarded as a classic episode.

Uxbridge for confronting intruders armed only with a dummy weapon when he said, "Attempt(ing) to hold the away team at bay with a non-functioning weapon was an act of unmitigated gall. I admire gall." Worf also provided another comedic moment when he had tea with Kevin and Rishon Uxbridge in their home and awkwardly offered up polite small talk by saying, "Good tea. Nice house." It showed that Wagner was not afraid to bring in lighter moments, but was more comfortable with the high-concepts supplied by the other storylines he was involved with in 'Evolution' and 'The Booby Trap.'

It was clear, however, that Wagner was not comfortable as the showrunner, but before he left he recommended his replacement – Michael Piller, who he worked with on the script for 'Evolution.' Later in the year, Piller was joined by other writers including Beimler and Manning's mentor, Ira Steven Behr, and Ronald D. Moore. As Beimler recalled, the year was hard work, but productive.

HUMAN GODS

The first script that he and Manning produced for the third season was 'Who Watches the Watchers?' This show turned one of Roddenberry's favorite story ideas upside down – instead of the *Enterprise* encountering a god-like alien, the developing Mintakan culture encountered a Federation anthropological team and become convinced that the Starfleet officers were gods. To Beimler's mind, this was *STAR TREK* at its best. "One of the things that fascinates us most about exploring uncharted worlds is the notion that we may be gods to others," said Beimler. "We expect to encounter gods, but what happens when we are the gods? So many science-fiction novels have explored that concept, but I don't think television had, and this was an opportunity to do it.

"I've got to give Ricky special credit for that show. He wrote, I think, one of the best speeches that Picard ever gave. It was the speech where he crystallized the concept of 'who watches the watchers.' I loved the idea that by observing something you affected it – the Heisenberg principle. To understand that on an anthropological level was really something."

Despite its obvious quality, 'Who Watches the Watchers?' was lost a little in a very exciting

season, and Beimler had a few theories about why that happened. "I think part of the reason that was an overlooked show was because it was kind of intellectual, but I think it's a valuable show. Also, if anything, I think we oversimplified the Mintakans a little bit, but we wanted to make the concept clear. Maybe that's why the show wasn't as admired as others, because you don't meet people who wanted to be Mintakans."

DIFFICULT CLASSIC

The next show that Beimler and Manning worked on was, however, among the most admired.

"'Yesterday's Enterprise,'" Beimler said, shaking his head. "What an absolute nightmare. That's proof that the process of making something doesn't necessarily determine the outcome; it was very difficult. I remember, I was being interviewed about that once, and I had forgotten exactly how we worked it out. I had to call Ron Moore from Canada and ask him. It was so complicated."

The main reason 'Yesterday's Enterprise' was so demanding, apart from the time travel element, was that the time pressure was so great that the writing staff had to split the show up and write an act each. At the time everyone thought it was going to be a disaster, but looking back Beimler says he thinks he knows why it became so popular.

"In the end that show really worked because of

its visceral nature," said Beimler. "You wanted to write those scenes where you actually killed the characters. I also think it's the kind of science fiction, the kind of visual storytelling that TNG could do so well, unlike the social, anthropological material of 'Who Watches the Watchers?,' which was a much more difficult story to tell well. This was blowing things up and ships fighting ships and battles in space, which was ultimately the kind of stuff that the series could do easily."

Beimler credited his partner Manning with doing most of the work on the last script they contributed to TNG - 'Allegiance' - and added that he genuinely could not remember much about it.

MOVING ON

At the end of the third season, Beimler and Manning were offered the chance to run their own show, 'Beyond Reality,' and decided to leave *STAR TREK*. Beimler recalled being excited by the opportunity ahead, but said he did feel a little sad to be leaving Roddenberry's universe. "I've got to tell you that even though *STAR TREK* at times was very difficult, some of the happiest times of my career were on the show." In fact, a few years later Beimler couldn't turn down an offer from Ira Steven Behr and joined the writing staff on *DEEP SPACE NINE*, where he faced another difficult but rewarding experience.



▲ In 'Allegiance,' Picard was kidnapped and deposited in a laboratory with other captives, who had to learn to work together to free themselves. Eventually, Picard worked out that he was part of an alien experiment to study authority and leadership.



▲ While the real Picard was being held captive in 'Allegiance,' a doppelgänger replaced him on the *Enterprise-D* and caused havoc. He began to wine and dine Dr. Crusher, telling her he wanted a more intimate relationship, while his orders to the crew became bizarre.

ON SCREEN



TRIVIA

Both the guest stars in *THE NEXT GENERATION* episode 'The Survivors' played characters that were much older than they were at the time of filming. John Anderson was 67 when he played 85-year-old Kevin Uxbridge and Anne Haney [pictured below] was 55 when she portrayed 82-year-old Rishon Uxbridge. Haney went on to take the role of a Bajoran arbiter [named Els Renora in the script] in the *DEEP SPACE NINE* episode 'Dax.'



The Andorians were mentioned in 'The Survivors' for the first time in *THE NEXT GENERATION* when Captain Picard explained that some renegade Andorians hid their ship in the Triangulum system by dismantling it. A real Andorian, as opposed to a hologram, was only seen once in TNG, in the episode 'Captain's Holiday.'



Kevin Uxbridge was in fact a member of the Douwd race, who were a non-corporeal species. In *STAR TREK*, there were many non-corporeal species, which included the Organians, the Medusans, the Koinonians, the Zalkonians, and the Gorgans.

- FIRST APPEARANCE:** 'THE SURVIVORS' (TNG)
- TV APPEARANCE:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Tony Meininger

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION **'The Survivors'**

The *U.S.S. Enterprise* NCC-1701-D responds to a distress call from a remote Federation colony on Rana IV. The crew finds the planet has sustained catastrophic damage, save for a small patch of land and two aging scientists called Kevin and Rishon Uxbridge.

An away team gently questions the couple, who claim that a huge warship attacked the colony, but they are unaware that they are the only survivors. The team find no clues why they were spared, but they do discover an unusual music box and learn that the Uxbridges do not want to leave the planet.

Back on the *Enterprise-D*, Counselor Troi senses something different about the Uxbridges, but then begins to hear an endless repeating tune that was played by the music box. It slowly drives her mad and she has to be sedated, but the crew wonder if it is connected to the mysterious planetary attack.

Captain Picard is determined to find out what is happening, but is hampered by the return of the warship responsible for the deaths of the colonists. Picard feels like he is being toyed with as the warship keeps returning, but it cannot be destroyed. He finally deduces that Kevin Uxbridge himself is at the heart of the mystery.

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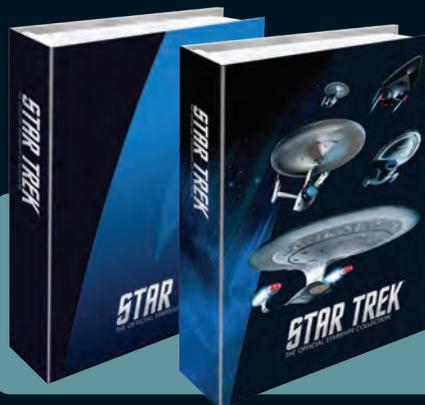
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- A look at how director **David Livingston** and visual effects supervisor **David Stipes** rose to the challenge of bringing the action-packed episode 'Deadlock' to screen

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