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JUPITER
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SPECIAL ISSUE

RESEARCH STATION

IN USE: 24TH CENTURY

DOCTOR LEWIS ZIMMERMAN

HOLOPROGRAMMING CENTER

JUPITER STATION

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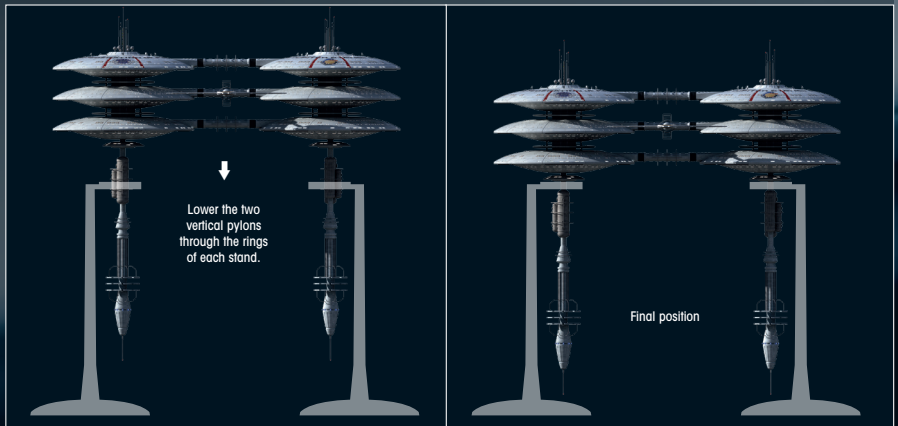
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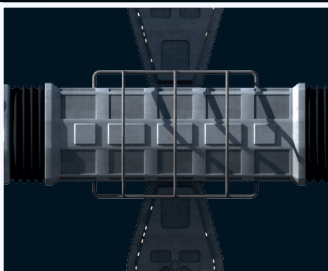
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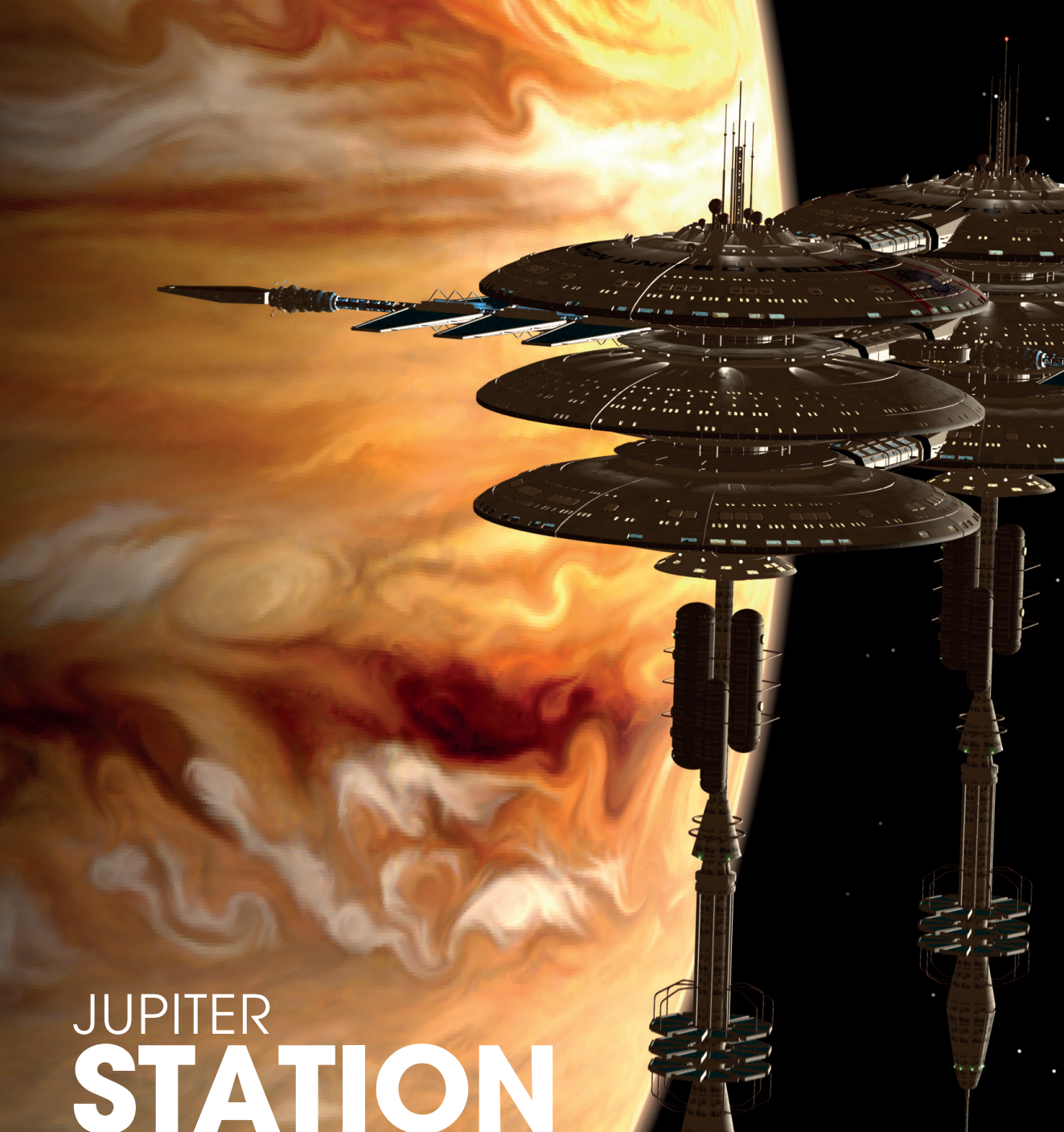
JUPITER STATION

SPECIFICATION



TYPE:	RESEARCH STATION
LOCATION:	JUPITER ORBIT, SOL SYSTEM
ACTIVE:	24TH CENTURY
PROJECT:	HOLOPROGRAMMING CENTER
DIRECTOR:	DOCTOR LEWIS ZIMMERMAN





JUPITER STATION

In orbit around a massive gas giant, Jupiter Station was home to Starfleet's leading holographic engineer.



Jupiter Station was a space-based facility in orbit around Jupiter in the Sol system. It was made up of six saucer sections, similar to those used on starships, a large sensor and energy collecting array, and two vertical spars which housed the station's power generators and supplies.

The saucers were arranged in two parallel columns of three, with a horizontal 'bridge' connecting each pair of saucers and a vertical column running through the middle of each group of three. The top saucer in each stack was fitted with a sensor and transmitter array. Another array consisting of 12 panels which collected cosmic energy,

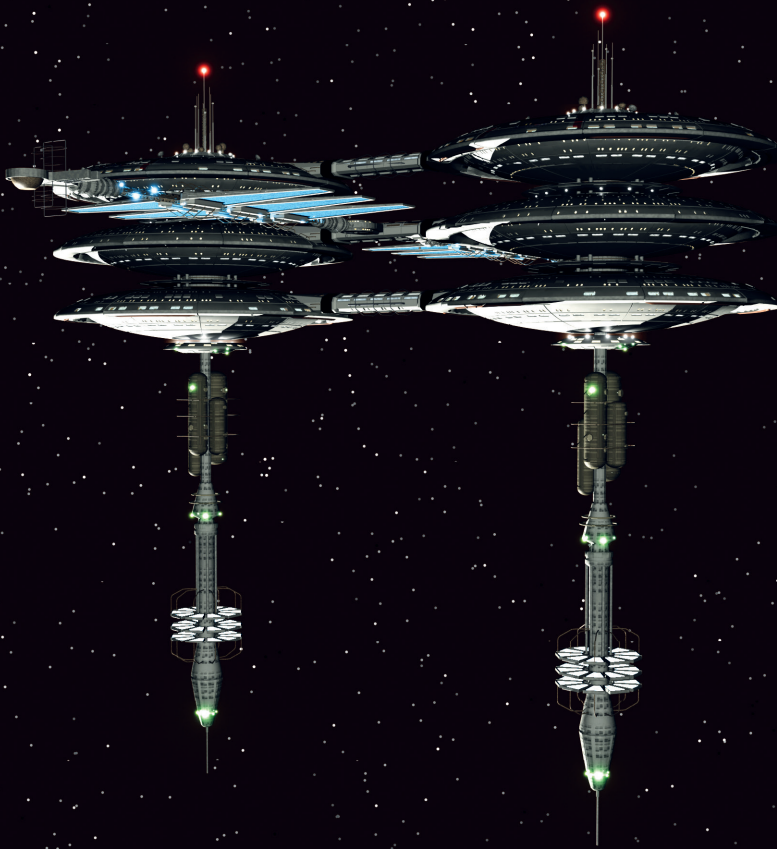


ran between the two middle saucers and was connected to the bridge between them. The station was part of a network of facilities in the Sol system and many visitors arrived on shuttles. Starfleet operated a regular shuttle service from Jupiter to Saturn on a daily basis.

In the second half of the 24th century Jupiter station was home to Dr. Lewis Zimmerman and the Jupiter Station Hologramming Center. Zimmerman was a pivotal figure in the evolution of holographic technology and was involved in a number of projects including the development of holographic espionage tools and emergency medical systems.

Zimmerman lived on the station, where every part of his quarters was fitted with holo-emitters, effectively making them into one large holodeck. He took advantage of

◀ Dr. Lewis Zimmerman was based on Jupiter Station which was home to Starfleet's leading holographic research center. He developed programs for many different branches of Starfleet including Starfleet Medical and Starfleet Intelligence.



▲ By the 2370s Jupiter Station was a substantial orbital facility that was far larger than a starship.

these systems to leave several holograms running indefinitely. The most significant of these was his holographic assistant Haley, but he left two other programs running for extended periods of time: a holographic fly called Roy and an Iguana called Leonard.

One of Zimmerman's most significant projects was the creation of Starfleet's Emergency Medical Hologram or EMH. The idea was to create a holographic doctor who could assist Starfleet's crews in emergencies. The EMH Mark I, which Zimmerman based on himself, was programmed with the information from two thousand medical reference sources and the experience of 47 individual medical officers.

The team that worked on the EMH

involved Starfleet's best holographic engineers, including Reginald Barclay, who became one of Zimmerman's few true friends.

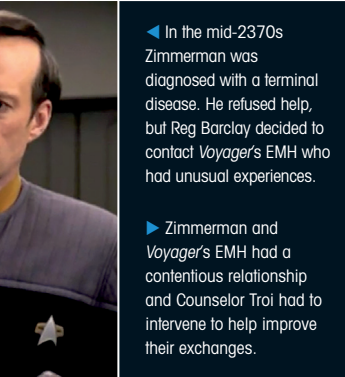
When the Mark I proved unreliable, Zimmerman started work on replacements, and on a Long-term Medical Hologram (LMH) that could be used on remote facilities where life-support or living space was at a premium and where the primary mission does not require the doctor to leave Sickbay.

By 2376, Zimmerman was suffering from a rare and fatal medical condition that caused cellular degradation. He rarely left his quarters on Jupiter Station, and became increasingly reclusive. A cure was only discovered when the *U.S.S. Voyager's* EMH



▶ Jupiter Station's living quarters and research facilities were housed in six saucer sections that were similar to those used on starships.

◀ The station was home to Dr. Lewis Zimmerman. His quarters and research lab were filled with holo-emitters, and he kept several programs running indefinitely. His assistant Haley was so sophisticated that few people realized she was a hologram.



◀ In the mid-2370s Zimmerman was diagnosed with a terminal disease. He refused help, but Reg Barclay decided to contact *Voyager's* EMH who had unusual experiences.

▶ Zimmerman and *Voyager's* EMH had a contentious relationship and Counselor Troi had to intervene to help improve their exchanges.



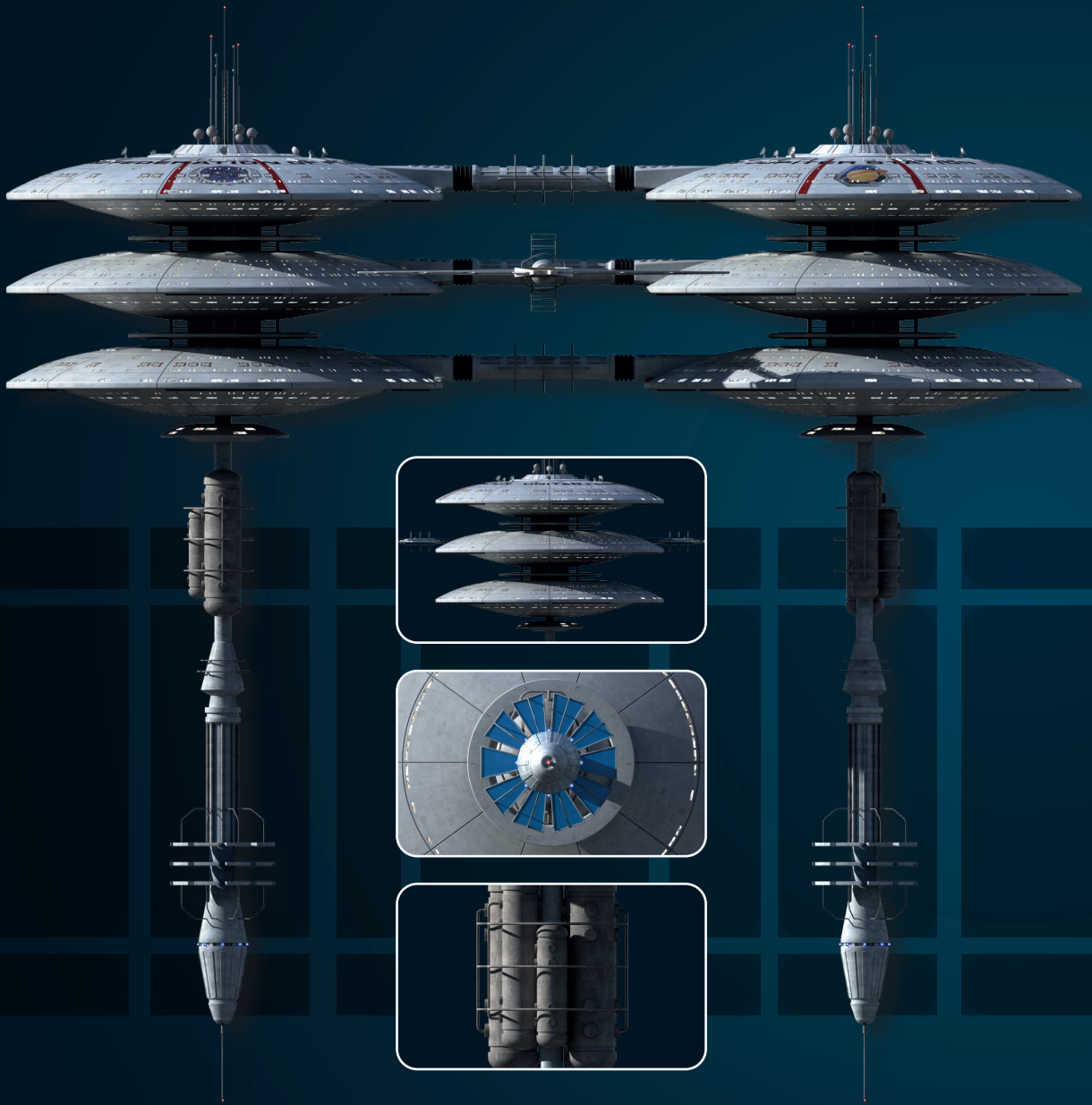
Mark I, which had been running for several years, was transmitted to Jupiter Station and developed a treatment based in part on his knowledge of the Vidiiian Phage and Borg technology.

The name Jupiter Station was also used to refer to earlier facilities which pre-date the foundation of the Federation. It was one of the bases that was established in the first years of space exploration. In the early part of the 22nd century, interstellar cargo ships collected and unloaded freight here, before embarking on the long journeys that took them to other planets. Starfleet also used the base to train Military Assault Command Operations (MACO) teams, and to install additional equipment in its ships.

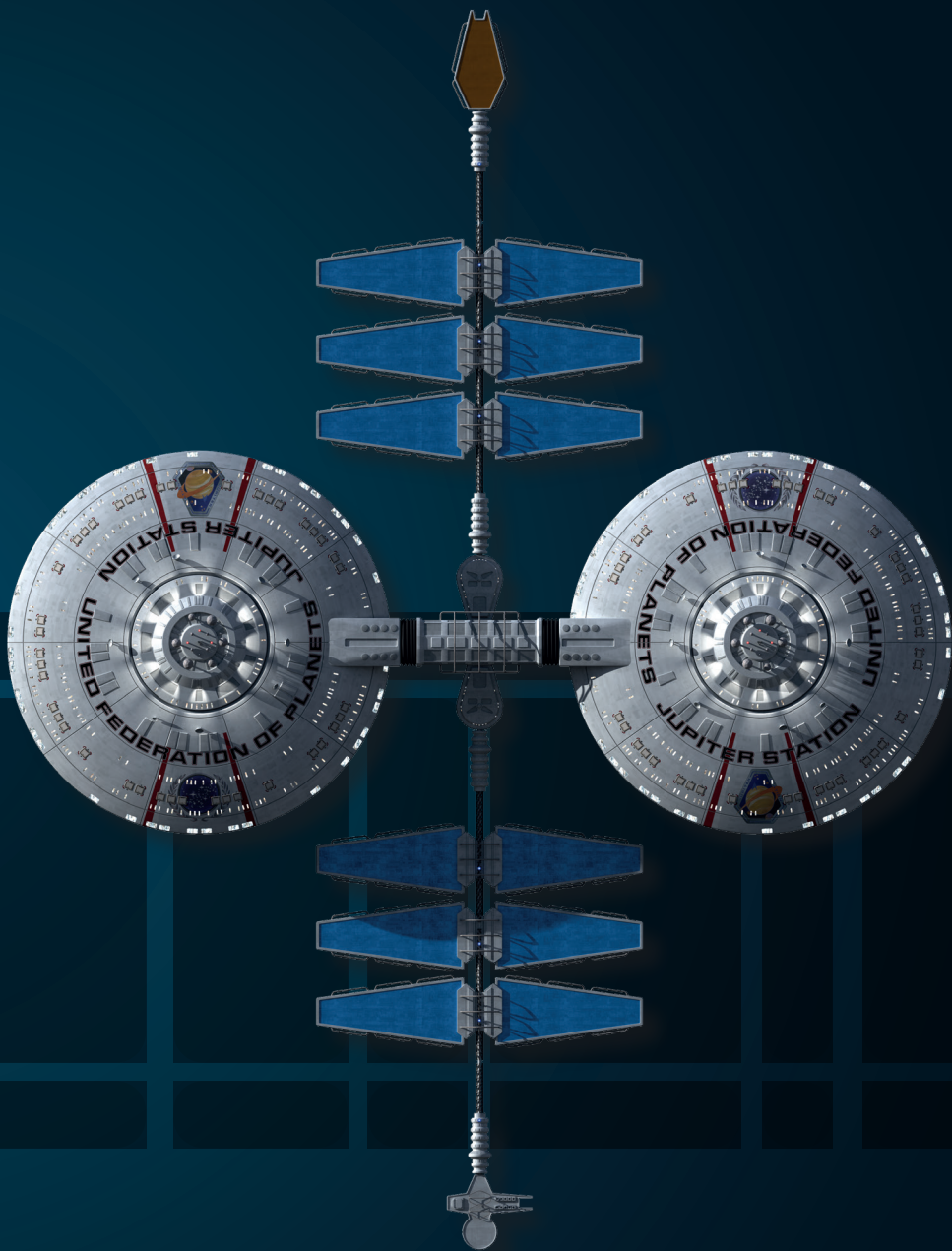


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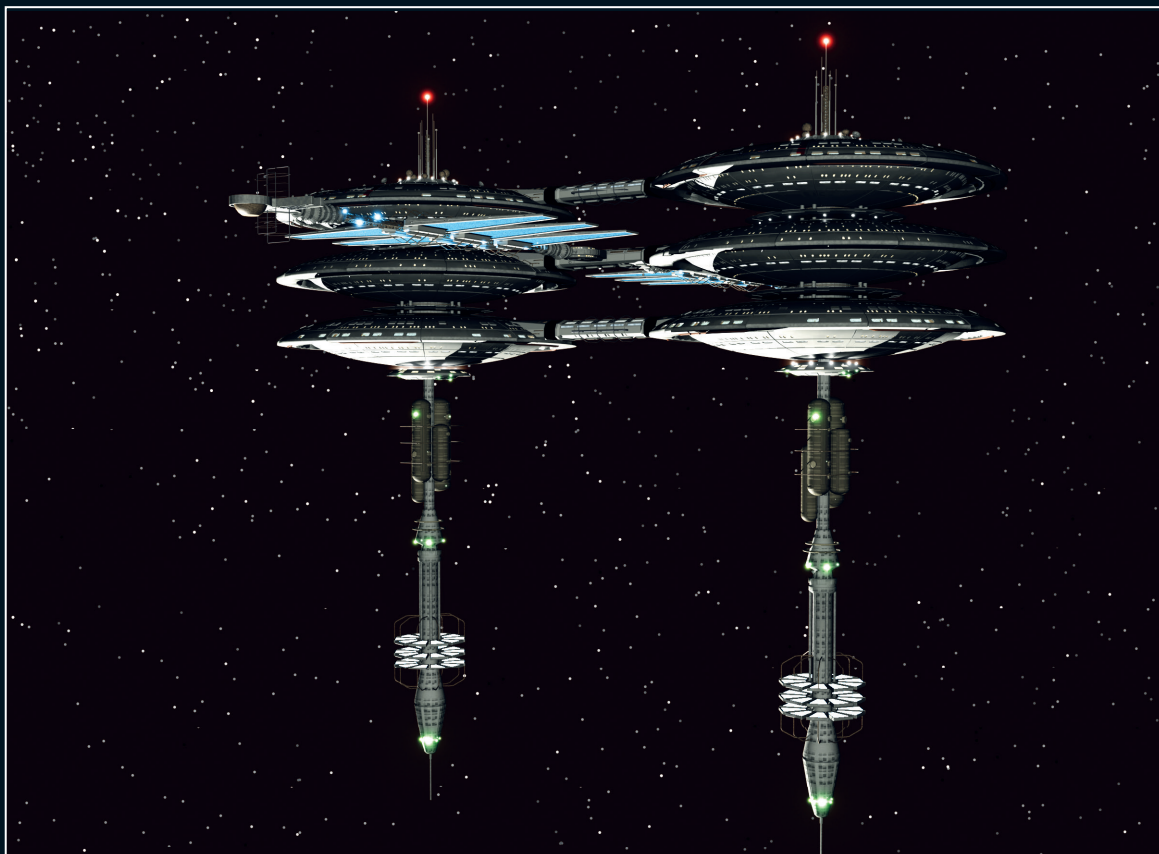
Dr. Lewis Zimmerman was considered to be the father of modern holography. He was first assigned to Jupiter Station's holographic center in 2361 at the age of 41. By 2373 he had risen to become the station's Director of Holographic Imaging and Programming. There's little doubt that Zimmerman was a genius – he won the Daystrom Prize for Holography – but most people found him “difficult.” He was arrogant and short-tempered and often went out of his way to provoke people, most of whom he considered to be his inferiors. He had few friends, and rarely left Jupiter Station where he lived with his holograms.



SIDE ELEVATION



TOP ELEVATION



Designing

JUPITER STATION

One of *STAR TREK*'s first CG space stations took advantage of modern VFX technology while echoing familiar designs.

For many years *STAR TREK* had relied on a handful of different physical models to show space stations. Whenever the *Enterprise* visited a station, the chances were that the VFX team would reuse either Spacedock from *STAR TREK III* or the orbital

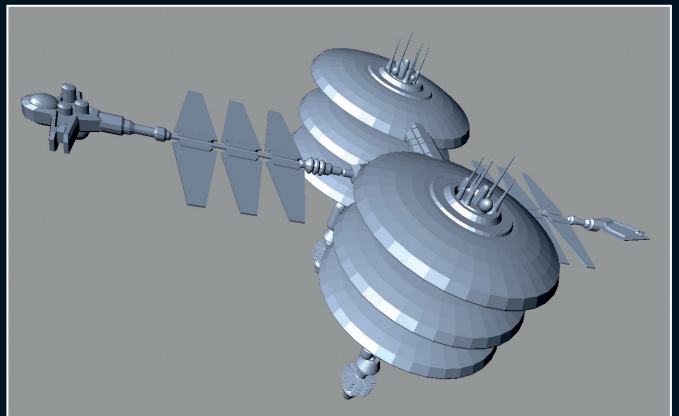
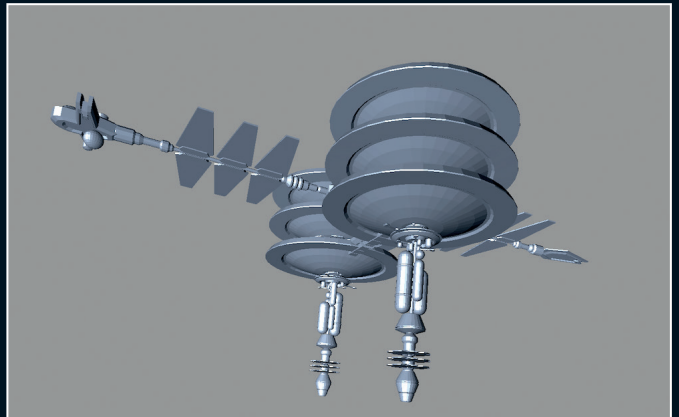
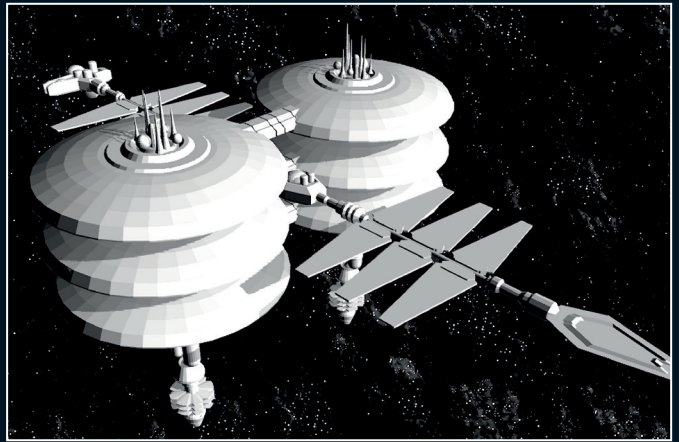
office complex from *STAR TREK: THE MOTION PICTURE*. By the time concept artist Rick Sternbach was asked to design Jupiter Station, CG models were commonplace and much more affordable than practical models, so the opportunity

was there to do something new.

Sternbach wanted his design to have the same basic layout as its predecessors, which he identified as being a circular habitat module with a spar containing the power plant hanging underneath it. He'd designed something similar for a painting he had created for Captain Picard's quarters. Because he knew the station would be built in CG, he thought it made sense to repeat some of the modules – this would save time for the modelers, since they could easily clone the pieces they built.

Sternbach came up with the idea that the station would consist of three saucers stacked on top of one another, with the power plant hanging underneath. He then doubled this to make the station larger and more interesting to look at. Around this time it occurred to him that the habitat modules could be decommissioned saucer sections from old Starfleet ships that could no longer withstand the stresses of warp flight. He figured they would be roughly the size of the saucers from the *Ambassador-class Enterprise-C* which he had designed a decade earlier. In order to make the shape more interesting, he added a large horizontal spar between the two stacks of saucers and fitted them with the 24th-century equivalent of solar panels – cosmic field accumulators – which could collect cosmic energy to power the station.

By now Sternbach had started to use basic 3D software, feeling that it gave him the chance to look at his designs from a number of different angles. He produced a basic study model of the station, which he handed over to VFX supervisor Ron Moore, who passed the task of modeling the station over to Digital Muse. Sternbach was delighted with the results, which followed his basic design but added much more detail.



▲ Sternbach worked the design out using basic 3D software. He made very simple, low polygon CG models that he could show the VFX team so they understood what he was thinking.



FATHER ISSUES

Bob Picardo and John Bruno brought the EMH home to meet his creator in a story about hope and regret.

'Life Line' has a unique place in *STAR TREK* history: it is the only live action episode that has a writing credit for one of the actors. The idea, which sees the EMH meet his creator on Jupiter Station, came out of the friendship between Robert Picardo (who played *Voyager's* EMH) and director John Bruno, and that friendship has its origins in another episode of *VOYAGER*.

In 1999 Bruno was an established visual effects artist with an impressive list of credits that included several collaborations with director James Cameron. The two men had worked together on 'Terminator 2' 'True Lies,'

'Titanic,' and 'The Abyss,' which had earned Bruno an Academy Award. Bruno had directed second unit and had gone on to helm the 1999 science-fiction horror, 'Virus.' He wanted to get more experience directing and this led him to *STAR TREK*. "My best friend Terry Wendell, who was already directing for *VOYAGER*, took me to meet the showrunner, Brannon Braga," recalls Bruno. "During the meeting I was given a *VOYAGER* bible and technical manual to study along with tape of previous shows to watch at home and told I had access to the sound stages in order to watch a show being recorded. I was coming

▲ 'Life Line' sees the Doctor meet his creator, Lewis Zimmerman, for the first time. Unsurprisingly, the two clash, before the Doctor earns his 'father's' approval.

from the world of film where shooting 1½ pages a day was the norm, TV required 8-10 pages, which was a big adjustment. I called up Les Landau (another experienced *STAR TREK* director) and asked him to walk me through breaking down a script for TV. He told me two things: keep to three set ups per page and if I requested more than two takes the production would want to know why."

FRIENDS AND COLLEAGUES

Bruno's first *STAR TREK* directing gig was 'Tinker Tenor, Soldier, Spy,' a comedic episode written by Joe Menosky where aliens access *Voyager's* data banks but inadvertently tap into the EMH's daydream program and mistake it for reality. In his dreams the EMH is the consummate Renaissance man, entertaining the crew with an operatic aria while dealing with Tuvok's *Pon Farr*. The story ends with the Doctor saving the ship for real.

While working on the show, Bruno struck up a friendship with Bob Picardo after pulling him aside to get his opinion on the script. As Picardo recalls, this was something guest directors tended not to do. "The guest directors – and this is just my perception – tend to want to give the impression that they've watched the show for a long time and arrive fully

prepared to jump straight in. I think it's because they don't want to look too needy and they want the cast to feel they are in safe hands. John was an excellent director but coming from visual effects, as he did, he wasn't as used to talking to the performers. 'Tinker, Tenor, Doctor, Spy' was a big episode for me and I wanted to be as prepared as possible in order to make the show as good as possible. So, naturally I was delighted to talk to John and I looked at it as part of my preparation. I helped him to get onto the set at weekends and we'd walk around and talk about what I wanted to do and what I hoped to do. It was a mutually beneficial relationship."

The two men also hit it off personally and, after discovering they lived less than two miles apart in Pasadena, began hanging out together. After 'Tinker, Tenor, Doctor, Spy' wrapped, Bruno told Picardo that he found himself becoming intrigued by the character of the Doctor. "I kept asking why the EMH was so sarky?" recalls Bruno. "Why was he such a snob and so obviously annoyed with human beings and what he perceived to be their frailties? He always had a quip or snide remark to make about it. I wanted to know what made him tick. I knew that Bob had previously played holographic engineer and creator of



◀ John Bruno was brought in to direct the episode 'Tinker, Tenor, Doctor, Spy,' which involved the alien Hierarchy mistaking the Doctor's fantasies for reality. Bruno was new to the series, so sought out Picardo to ask him his advice. This led to the two men becoming close friends.



▲ Zimmerman had been introduced in the second season episode 'Projections,' in which failures in the Doctor's program lead him to believe he might actually be the human who created the EMH.

the EMH, Dr. Zimmerman on an episode of *DEEP SPACE NINE*. It had established that the *Voyager's* EMH had been programmed to look and sound exactly like Zimmerman, but there were no clues as to why Zimmerman had done this, or why he hadn't chosen to give him a more approachable demeanor and bedside manner."

Bruno began thinking up ideas for an EMH origin story and it was natural to use Picardo as a sounding board. Picardo was every bit as keen as Bruno to give his character a more developed backstory and suggested that a father/son style melodrama could be the way to go. "The great stage play 'I Never Sang For My Father' focuses on the attendant issues of being a parent or a child," explains Picardo.

"The parent wonders why their child is such a disappointment to them, why they couldn't be the kind of child the parent envisioned they would be, or more of a reflection of them. The child wonders why their parent couldn't love them the way they are and why they needed them to be something other than they are. And what is the point of the child's life if they are just to copy their parent's choices and dreams? With the EMH we had the technological child of a human parent. Why wouldn't it be the same dynamic between Dr. Zimmerman, the creator, and his EMH Mark I?"

THE DOCTOR EXPLAINED

Bruno, however, suggested something darker and more along the lines of 'A Christmas Carol' with the EMH cast in the role Scrooge. The EMH would relive three distinct incidents that had happened to his creator Zimmerman at some point in his life and learn how they had led to Zimmerman deploring human beings. As a computer programmer, Zimmerman had created the EMH in his own image, even recording his vocal algorithms. The EMH would literally see himself in these incidents.

The two friends agreed that this was the story to go with and spent weekends at Picardo's home working up an eight-page story outline titled 'I, Zimmerman.' In it, both the EMH and Captain Janeway receive an egg-shaped data stream from a frail looking

► Zimmerman had gone on to appear in the DS9 episode 'Doctor Bashir, I Presume?' where he had shown himself to be even more egotistical and pleased with himself than the EMH.



Dr. Lewis Zimmerman. He is dying from an illness that Starfleet has deemed incurable. However, after studying the data *Voyager* has been sending home, Zimmerman believes *Voyager*'s EMH, having expanded and adapted beyond his original design parameters, is the only one capable of finding a cure for his illness. Zimmerman wants Janeway to instruct the EMH to concentrate all his efforts on this endeavor. The Doctor has other ideas. He insists he has more than enough work to be getting on with and sees no reason why that should suffer in order to help a man he feels no emotional attachment to, even if he is the basis for his appearance and characteristics.

Janeway talks him round by outlining the Doctor's medical and engineering expertise and his importance to Starfleet and mankind as a whole. She also suggests that helping Zimmerman will give the EMH an opportunity to sort out his own behavioral subroutines, namely his rude and inconsiderate nature, which had earlier caused him to upset to a visiting dignitary. The EMH agrees and a data stream is routed to the holodeck allowing Zimmerman and the EMH to meet in a re-creation of the Jupiter Station hospital room. Although they look alike, Zimmerman appears older. The EMH quickly identifies a cure for Zimmerman's illness but determines that the treatment regime is more complex than the Starfleet medics will be able to handle. He requests permission to be transmitted to the actual station where he will be able to treat Zimmerman himself. At first, Janeway is reluctant to give permission, pointing out that if anything goes wrong with the transmission there is a good chance the EMH's programme could be permanently lost, but weighed against Zimmerman dying it is worth the risk.

HIDDEN ANGER

Once on Jupiter Station, the EMH immediately begins treating Zimmerman. As he does so he has the chance to question him about his



◀ Earlier scripts had established that the EMH was created on Jupiter Station, but we had never visited it. Wendy Drapanas designed the logo for the station, which could be seen on the hull.

flawed personality subroutines and why he chose to program an EMH with such a negative view of people. Zimmerman reveals that he downloaded his entire consciousness, including memory engrams into a temporal disc which he accesses in the station Holodeck. The EMH is able to witness a number of traumatic incidents from Zimmerman's life, notably how he, as a young Starfleet doctor on a planet torn apart by a civil war, watched thousands die due to a lack of food, water and medical supplies. Zimmerman blamed the Federation for not responding to the situation faster and Starfleet for not preventing the detonation of a tachyon device which caused the deaths of thousands more, and it



◀ In every version of the story Zimmerman turns out to be a complicated man. In the final script, he clearly cares deeply for his holographic assistant Haley, and wants to ensure that she isn't simply switched off after his death.



▲ Several important elements survived from Bruno's and Picardo's story idea. Zimmerman is dying and needs the Doctor's help and 'an illness' is faked to enlist one of the character's aid. But the writing staff changed the motivations so that Zimmerman was unwilling to accept the Doctor's help.

colored his view of his fellow man. Zimmerman recovers from his illness and wants the EMH to stay and join him in his research citing their dynamic as that of a father and his brilliant son. When the EMH refuses, citing his friends and family on *Voyager*, Zimmerman reveals his illness was manufactured in order to meet with the most advanced EMH in existence and the most successful of his progeny. He is tired of being alone and wants to download his consciousness into the EMH's matrix. He explains it as a way to merge their respective consciousnesses, giving the world the best of both of them – Zimmerman's scientific knowledge and the EMH's ability to care for others. However, the EMH has no interest in living any life but his own and opts to return to *Voyager*. He later confides to Janeway that he

dislikes his father/creator.

CHANGING PLANS

Bruno and Picardo pitched their story to Joe Menosky. According to Bruno, the session did not go well, but as he headed across the Paramount parking lot having given the idea up for lost he received a call from Menosky. "I was literally climbing into my car when my phone went off," he recalls. "It was Joe telling me to come back inside. He then explained that while he'd liked the idea of expanding on the EMH's history, they felt our story idea was just too dark. Joe wanted to work on lightening it and adding some comic elements."

The writing staff produced a new treatment in which Zimmerman still had a life-threatening illness that Starfleet doctors struggled to cure

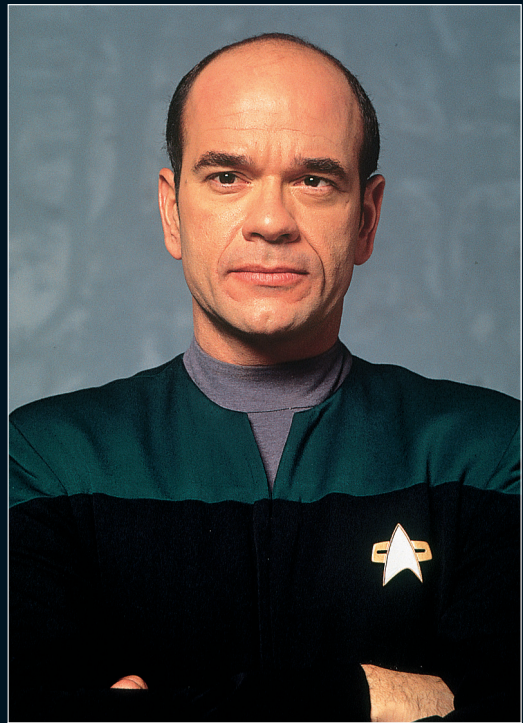
► The story provided the opportunity for guest appearances by TNG actors. It had already been established that Barclay had worked on the EMH's program with Zimmerman, so he was added. And, in Barclay's previous appearance on *VOYAGER* he was given help from Counselor Troi, so it made sense for her to be called in to deal with Zimmerman.



and needed help from the EMH. But rather than being lauded as a sophisticated feat of computer programming the EMH Mark I is now regarded as a failure that has been reconfigured to clean out plasma conduits. As a result, Zimmerman regards it as reminder of his professional humiliation and refuses point blank to be treated by him. Even though the EMH has Borg-upgraded medical insight, before he can save Zimmerman's life, he must first win his respect.

With time of the essence, the task of writing the script was handed to staff writers Rob Doherty and Raf Green. By now two characters from TNG, counselor Deanna Troi and Reg Barclay had been added to the mix. Bruno hoped that once a script was finalized he'd get the chance to direct it, but he was already down to direct another episode and the job went to Terry Wendell. "I hadn't heard anything about how the script was progressing and then I got a call from Terry telling me he'd been handed a treatment called 'I, Zimmerman,' which had my name on it and that it was going to be his next show to direct. I have to admit I was a little disappointed I wasn't going to direct it, but I knew that it was in good hands with Terry."

Right from the start it was clear the show would be complex. There were eight pages of repeat motion control, while Picardo would be called on to play both the EMH and his dying creator. This meant Picardo wearing old age make-up and filming scenes with a body double then repeating the reverse action as his younger self a short time later. Keeping to the tight schedule proved difficult. "It was complicated," recalls Bruno. "I was on set with Terry and Ron B. Moore, the VFX producer so it was a case of three VFX geniuses trying to figure this complex motion control and keeping the production moving and not falling behind during a shooting day. But it worked, largely because of Bob Picardo and a whole bunch of talented people. We ended up with a show that was visually stunning and funny."



Dr. Zimmerman, I presume?

Voyager's creators originally thought that the EMH might have been created by Reg Barclay and briefly considered introducing him on an episode of TNG. In the end the decision to make his creator look just like him was taken in the episode 'Projections,' in which the Doctor is malfunctioning and starts to think he might actually be his own creator. The Doctor's arrogance and short temper was originally explained by the fact that he was only designed to operate in an emergency, where there was no time for niceties. The decision to have Zimmerman share his personality flaws was taken for his appearance on *DEEP SPACE NINE*, where his role was essentially comic.

ON SCREEN



TRIVIA

'Life Line' marks Zimmerman's first 'full' appearance in *VOYAGER*. He had been seen on a screen in the second season episode 'Projections,' when the EMH starts to believe that he is really Zimmerman. A holographic version of Zimmerman appears in the third season episode 'The Swarm.' He had, however, appeared in the *DEEP SPACE NINE* episode 'Doctor Bashir, I Presume?' which was filmed during *VOYAGER*'s fourth season.



At one point in 'Life Line' the Doctor tries to trick Zimmerman into letting him scan him by altering his appearance so he looks like a Tarlac – a species that was introduced in *STAR TREK: INSURRECTION*. This is their only 'appearance' outside that movie.

FEATURED TV SERIES: STAR TREK: VOYAGER

FIRST APPEARANCE: LIFE LINE' (VOY)

FIRST MENTIONED: 'THE CLOUD' (VOY)

KEY APPEARANCES

'Life Line'

Reg Barclay arrives at Jupiter Station where he visits Dr. Lewis Zimmerman, the man who created Starfleet's Emergency Medical Hologram. Zimmerman is annoyed that Barclay hasn't visited him sooner – when Barclay asks after his health, Zimmerman responds that he is dying and there is nothing anyone can do about it. Desperate to help his mentor, Barclay uses the newly-established communications link to send a message to *Voyager*. He tells the Doctor that his creator, Zimmerman, is

fatally ill. The Doctor believes that his experiences in the Delta Quadrant, where he has learned about the Vidlian phage and Borg regeneration techniques, can help Zimmerman. He manages to persuade a reluctant Captain Janeway to transmit his program back to the Alpha Quadrant. Barclay takes the Doctor's program to Jupiter Station, but instead of being pleased to see his creation, Zimmerman is angry and dismissive and tells the Doctor he has no intention of allowing an obsolete program to treat him. Somehow the Doctor must change his mind.



This is the second time that the Doctor's program is transmitted to the Alpha Quadrant. He previously made the journey in the fourth season episode 'Message in a Bottle,' when he had learned this program has been superseded by the EMH Mark II.

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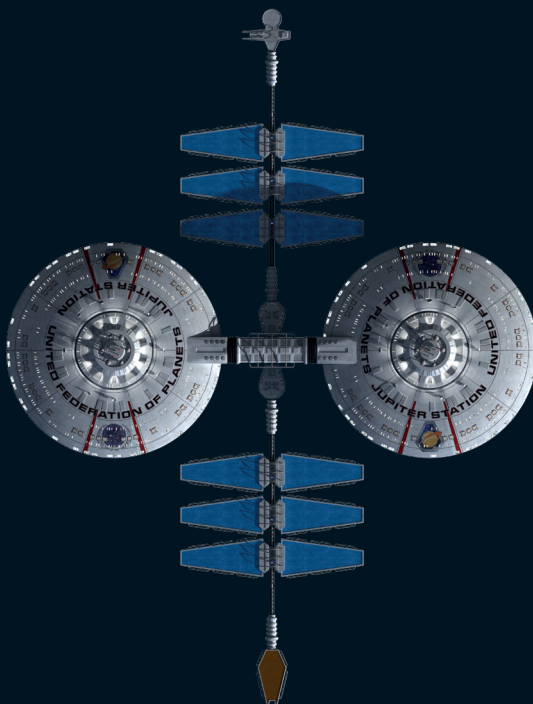
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