

Chapter 1 : The Trek Nation - Dead Stop

Enterprise docks with a strange, automated repair space station, which proves too good to be true. Following an encounter with a Romulan mine, Enterprise has suffered damage that requires extensive repairs.

There can be something inherently disconcerting about artificial intelligence, particularly unfamiliar AIs with crude communication interfaces. This kind of AI has no conscience; it does what it wants. Your benefit or harm is incidental. The price quoted is awfully low considering the services it will be providing. Damage that would take months for the Enterprise crew to repair on their own will take this repair station only a day and a half. All it wants for compensation is liters of warp plasma. While artificial intelligence and the concept of a machine with its own implacable agenda are familiar elements, this episode employs them well and surrounds them with atmosphere. The repair station becomes a character of its own, simultaneously inviting and ominous. Its docking bay reconfigures itself specifically to fit the Enterprise, and the air inside is made human-ready. Beforehand it was " degrees below zero. Kudos to the production designers, and the special-effects wizards who designed the CG model of the station; they succeed in giving this place a sterile yet creepy personality. Who built this place and why? The Enterprise has fairly extensive damage "borderline crippled" and needs to be fixed. Far from it "the gash to the hull has dire side effects. Well, yes and no. In the new-technology arena, the crew sees firsthand what in future Trek incarnations will be called a "replicator," capable of conjuring matter from energy. Reed points out this might not be such a good idea; the computer might not take kindly to trespassers. When the plan fails and the computer beams them back to the Enterprise, I was frankly glad Archer yelled at them. Another nice little follow-up from last week: What do the writers do? Give him good dialog? An active role in the story? Nope "they "kill" him and have him lie on an autopsy table as a corpse. This indicates pure writer desperation in concern to this character. Have they no clue what to do with this guy? It begins slowly, quietly, mysteriously. As mysteries give way to revelation, however, the pace picks up and the camera moves with much more freedom. The last shot is of the ruins of the repair station beginning repair work on itself. Like all living things governed by instinct, its mission is to continue surviving according to the logic of its existence "an intriguing statement, conveyed with a compelling image. Being manipulated as a plot device is about the last thing his character needs. Judging by the trailer, Archer suffers from blue balls.

Chapter 2 : Star Trek Dead Stop

Enterprise seeks repairs from their encounters with the Romulans, where they stop at a desolate but idyllic repair station. But all is not what it seems when Mayweather suddenly is found dead.

Welcome to the Aperture Science Repair Center. With the ship limping along after the last episode, Archer is forced to call for help and is directed to an automated repair station which may be too good to be true. The station is fully automated, and its amazing processing capability is the result of using living humanoids integrated into the computer core. It seems to routinely abduct crewmen, after faking their deaths, as a hidden payment. When ordering Hoshi to compose a distress call, Archer tells her not to go into too much detail, offering "minor repairs" as a suggestion. Trip says that with the processing ability of the station, Starfleet could build ships that run themselves; the computers of later Starfleet ships, especially in the 24th Century, would be on par with the abilities of the station minus the integrated humanoid brains, though the bio-neural gel packs come close. Voyager provides the voice of the station computer. I can inflict as much pain as I like. The station is shown rebuilding itself after Enterprise has left. Travis putting a tank top over those hundred abs of his. After Archer selects warp plasma as the compensation method, the screen changes to a list of repairs to be made that is mostly legible and logical. Imposter Forgot One Detail: The station can duplicate a dead human body in all its exquisite detail, but a living, simple one-celled organism is beyond its capability. Travis is said by Hoshi to be quite a prankster. Archer has their payment of warp plasma detonated to destroy the station. Offscreen Moment of Awesome: Travis getting Hoshi to attempt First Contact with his fake alien. The people who inform Enterprise of the station do so over a garbled transmission that attempts to warn them of the "price", obviously not referring to the suspiciously good deal the station offers for repairs. But since most of it goes unheard, little is thought of it and they go ahead. Not much choice, anyway. Powered by a Forsaken Child: Related Freeze-Frame Bonus and A. Is a Crapshoot above, the Repair Station secretly takes away crewmen of the ships that it repairs to hook up to its computer core to increase and better its processing power, while leaving behind a dead corpse copy in its place. Travis almost suffered this fate before he was saved. Travis is shown changing out of his uniform at one point. No other reason, just need to get the viewers somehow! Too Good to Be True: And all for the low, low price of just liters of warp plasma. Naturally, Archer is put off by this, and his instincts later prove him right. Trip plays this role to stall on payment. I want to know how someone files a grievance around here. The station grabs a crewmember from the ships it fixes to augment its processing power. What the Hell, Hero? Immediately afterwards, he questions them on what they learned in their excursion.

Chapter 3 : "Star Trek: Enterprise" Dead Stop (TV Episode) - IMDb

"Dead Stop" is the thirtieth episode (production #) of the science fiction television series Star Trek: Enterprise, the fourth of the second season.

Enterprise this year as something of a prequel to that anniversary. Check back daily for the latest review. Dead Stop is an interesting beast. One of the stronger episodes from the second season of Star Trek: Enterprise , Dead Stop follows on directly from the events of the previous episode without serving as a direct continuation. Dead Stop is not a direct follow-on to Minefield , but it is fascinated with the fallout from that episode. A model shipâ€ And yet, despite this, Dead Stop is also based around one of the most generic premises imaginable â€ a sentient space station with a sinister agenda. With a few choice edits, the premise could easily be adapted for Star Trek: The Next Generation or Star Trek: It is a story that could â€ in broad strokes â€ even work for a television anthology series. The beauty of Dead Stop is the way that it blends these two conflicting elements together, to construct a show that feels like it showcases the best parts of Enterprise while working from a core story that could be told across the franchise. Piecing it togetherâ€ Re-watching Enterprise all these years later, the show feels decidedly old-fashioned. Although it was produced in the early years of the twenty-first century, it feels like a product of the nineties; not in terms of production value or special effects, but in terms of writing and plotting and pacing. The first two seasons of Enterprise all feel like a very traditional style of television. Lots of done-in-one stories with clear resolutions, a core cast that is always safe, relaxed pacing and minimal continuity between shows. For the first two seasons, it felt like Enterprise was being produced for the syndication television market of the nineties. The idea seemed to be to do stories featuring the same cast that could be shuffled around in broadcast order, and did not require too much audience loyalty to follow. Enterprise may have featured a little more titillation, and some minor swearing, but it was not a radical departure from what came before. This was not Star Trek blazing a trail. This was Star Trek playing it safe. There is something quite appealing about a forty-five minutes of television that the viewer can simply watch without committing to another twelve or more episodes. If a certain approach to television can only produce a handful of great episodes of television a year, it is definitely worth examining that approach. Unsafe phaser usage will void warranty. While it is perfectly valid to criticise Voyager for never really trying to find its own voice, the show did produce some wonderful stand-alone episodes of science-fiction. Stories like Counterpoint or Nemesis or The Blink of an Eye easily compare to the best in the franchise. The problem was that the show was not consistently hitting that level of quality. The Next Generation managed seven seasons of this sort of storytelling, but the middle four seasons were packed with stories that were of a consistently high quality. While there are legitimate discussions to be had about the evolution of television as a medium, and whether Star Trek was keeping pace, there is also an argument to be made of the quality of the stand-alone stories that the franchise was producing. Phlox gets his Scully onâ€ If the first two seasons of Enterprise had consistently produced episodes on par with Dead Stop or Cogenitor, critical and fan reaction to the show would likely have been very different. The second season of Enterprise is perhaps the most exhausting season of Star Trek ever produced, and not because any of it is particularly terrible. Certainly, the first two years of The Next Generation are much worse in terms of quality from episode to episode. The problem with the second season is that the high points seem to be scattered at opposite ends of the season, producing a long and exhausting and generic middle section. The quality is more mediocre than particularly good or particularly bad, which is arguably a bigger problem than being terrible outright. At least there is some form of perverse pleasure to be had trawling through the first two years of The Next Generation. There is also a clear sense of direction, which is lacking from this second season. Dead Stop really is a great episode of Star Trek. It might just be the best script produced by the writing duo of Mike Sussman and Phyllis Strong. It might just be the best episode directed by Roxann Dawson. It is a remarkable tight production, where pretty much everything comes together. It does this while remaining true to what Enterprise was in its first and second seasons. All the standard plotting elements for Enterprise are there. The pace is typically relaxed, with Archer and his crew taking two-thirds of the runtime to figure out that the station is up to no

good. There are long sequences of our characters appreciating the novelty of fancy alien technology. Giving Reed a bit of a leg-up! All the standard Enterprise ingredients are here. Archer trusts his gut, Trip is somewhat unprofessional, and Travis is just sort of there. There is a sinister and alien threat to the crew, with Archer out of his depth; however, Archer inevitably manages to escape without losing a single member of his crew. However, it finds a way to make all of these elements work to its advantage. The slow pacing allows suspense to build. The under-developed Travis Mayweather is used as a plot device for the episode, as if the repair station is cynically picking the main cast member least likely to be missed. I spent an entire scene waiting for Phlox to make a tasteless joke about how Mayweather was no less responsive than usual! Of course, the audience knows that Enterprise is not going to kill off a main cast member. At the start of the twenty-first century, network television became a bit more blood-thirsty. Shows like 24 were willing to kill off main cast members just to prove that they could, and to catch the audience off-guard. While Enterprise always lacked that sort of courage – Fight or Flight or Minefield would be much stronger episodes if the show were a bit more bloodthirsty – Travis is the most likely character who could be killed off. Writers Mike Sussman and Phyllis Strong seem wryly aware of this fact. Anthony Montgomery is introduced as a piece of hunky beefcake before being summoned into the trap – in what seems like a delightful gender inversion of traditional horror tropes. He gets almost as much airtime as fake! Mayweather as he does playing the real deal. The script seems to playfully acknowledge the fact that Mayweather is the least-developed member of the ensemble. Dead Stop makes room for character interactions and dynamics. Connor Trinneer is great as Trip, and Dead Stop is populated with wonderful little character moments for the engineer. The revelation that he never repaired the scratch from Broken Bow is quite nice, as is his savouring of the replicated catfish. Reed gets some nice character beats as well. The decision to have Reed and Trip sneaking around the station is nice nod to their developing friendship, and something that feels a lot less uncomfortable than their attempts to pick up alien chicks together in Two Days and Two Nights. There is something quite fun in the idea that Trip is very good at talking Reed into going along with his stupid plans, a dynamic that never really existed on Star Trek before. Reed even gets some nice moments with Phlox in sickbay. Although the Enterprise ensemble does have some weak links, Dead Stop cleverly plays to the stronger members of the cast and the strongest dynamics that exist between the members of the cast. Trying to Trip him up on the details! Dead Stop also benefits from a wonderful sixties vibe. Sussman and Strong were always writers with a fondness for the original Star Trek show, to the point where the villains in Civilisation were an in-joke tied back to The Changeling. It is no surprise, then, that Dead Stop feels like an episode of sixties science-fiction updated for the contemporary television. The production design on the space station evokes A Space Odyssey, with its brightly-lit sterile white corridors. There are other touches as well; Robert Blackman had revised the Enterprise uniforms for the second season, making the overalls a brighter shade of blue. The result is an episode brighter and more colourful than most contemporary television. White light! These brighter colours stand out more, helping episodes like Dead Stop to feel like they might actually be leading towards the distinctively colourful future that featured on the classic sixties Star Trek. Enterprise would never allow itself to become so stylised that it would fit perfectly with the sets and styles of the original Star Trek, but the introduction of more colour in these seasons does create a sense the show is making some steps to embrace the aesthetic of the original Star Trek. Even the themes of Dead Stop feel like are channelling sixties uncertainties. The idea of an evil computer seeking to exploit mankind is a fixture of science fiction, but it is a sentiment that was particularly popular in the sixties. This anxiety played itself out across popular culture in a number of different forums. HAL is perhaps the most obvious example, but there are plenty of others – like Alpha 65 from Alphaville. Wiener distinguished here between industrial machines in the time of Samuel Butler, the author of the novel on the dominance of humans by machines, Erehwon and intelligent machines of his time. Simply by following the programmed rules of the game, Wiener warned, these machines would probably do anything to win a nominal victory even at the cost of human survival. In an era where the world could end with the push of a button, and automation systems were growing ever more complex, people were understandably unsettled at what advances in computer technology might bring. Reed-ing the pain on his face! Naturally, Star Trek has more than its fair share of these machines. The anxiety was so firmly

entrenched in the sixties zeitgeist that *Mad Men* even based the mental breakdown of character Michael Ginsberg around this fear. Born in a concentration camp during the Second World War, Ginsberg had seen the horrors of industrialisation. Everything is finally looking up! The computer in *Dead Stop* plays on these fears. Indeed, its predatory scheme seems to convert biological entities into living computer cores – not just slaves, but slave drives. Machines should exist to service people, not the other way around. *Dead Stop* hits on quite a few of the traditional body horror themes associated with these kinds of stories. Perhaps we are no different than machines. There is something cat fishy going on here! If machines can be as exploitative and as predatory as living organisms, does that suggest that living organisms are no more than advanced machines? Human bodies might have blood and bones instead of coolant and towers, but is there a point where the distinction blurs? If our brains can be harnessed to serve the machine, does that mean we are not so different? Although there are significant differences between the Borg Collective and the repair station, there is a fairly significant thematic overlap between the two. Both the collective and the station serve to harness organic beings in order to expand their mechanical power. Both are built from the fear that mankind might find itself at the mercy of a sinister computer entity. *Mayweather* is under the weather! Aside from the fact that it is a spectacularly-constructed done-in-one science-fiction thriller and mystery, *Dead Stop* is also notable for its use of continuity. *Dead Stop* follows on from *Minefield* without serving as a direct continuation. Both *Minefield* and *Dead Stop* are self-contained, to the point that either could be enjoyed on their own terms.

Chapter 4 : The Enterprise Transcripts - Dead Stop

"Dead Stop" is a good episode that benefits from genuine sci-fi weirdness. While artificial intelligence and the concept of a machine with its own implacable agenda are familiar elements, this episode employs them well and surrounds them with atmosphere.

Mar 15, Scotchy said: Not everything needs to spring into an extended story arc. The mystery behind the station itself is part of what makes it good, the viewer can let their imagination run wild. The only difference is that I get to share what I imagined with other people. And that particular episode suggested possibilities that I could do interesting things with. That being said, it could be that the station interacts differently with each species it encounters. Some races would consider trading a crew member in exchange for vital, life saving repairs a fair deal. In those cases the station may very well list a crew member as a payment option, or insist that was the only way it would render help. The idea of building a biologically based neural net would certainly appeal to some species. One of the major elements of my Ware storyline, in fact, was exploring how different civilizations reacted differently to the cost in lives. I doubt every ship loses a crew member - not every creature would necessarily be compatible. Of course not -- that would be too much of a giveaway. If every ship that patronized such a station suffered a "fatality," the pattern would soon become obvious and people would stop coming to them. It looked like it used primarily humanoids when they showed the processing chamber. I took that as a production error, essentially. When Enterprise first arrived, the conditions on the station were extremely far from Minshara-class -- a liquid helium atmosphere near absolute zero. Nothing humanoid could survive that. Indeed, I went to town with this in Live by the Code -- the benefit that the Ware could provide by allowing species physically incapable of inventing their own technology to gain the means to travel in space and interact with each other, versus the cost that the technology exacts from its users. Is it a price worth paying? I found that a fascinating ethical question to explore. As for future Enterprises, after Archer filed his report with Starfleet all active crews would be aware of the danger posed by this station. I would think Galaxy class starships would be too large for even that station to accommodate anyway. Starfleet would also have a lot more ships to render assistance, so something like the Enterprise D needing the station would be much less likely.

Chapter 5 : Enterprise Transcripts - Episode listing

Analysis: "Dead Stop" is one of Enterprise's strongest episodes, despite a typical haunted house plot with a twist ending that's expected even if the nature of the twist is calendrierdelascience.com's superb.

I can inflict as much pain as I like. A positive attitude is vital to the healing process. The more you complain, the longer your recovery is likely to take. When will I be able to return to duty? Another week, possibly two. Did you hear that? Trip told me he fixed that squeak. This is Captain Archer of the starship Enterprise. Thank you for responding. We need help in repairing some hull damage. Sounded like he said repair station? We have received a set of co-ordinates. What do you know about these Tellarites? The co-ordinates are three and a half days away at warp two. They arrive at the repair station. We need to make some repairs. I was told you might be willing to help us. None that I can detect. We might be able to board it, salvage some of the materials we need. One of the two docking bays opens and expands to receive the starship. Still no response to our hails. They need to work a little on their hospitality. Access tubes extend to meet the docking ports as Enterprise glides to a halt. They are led to a room with a holographic representation of the ship in the centre of it. We scratched the hull right here, a year ago. I bumped it with the inspection pod, remember? I thought I told you to have that repainted. I was getting around to it. Archer explores the wall monitors. This facility may have the technology to repair Mister Reed as well. Select a method of compensation to begin the repair process. Who am I speaking with? Your inquiry was not recognised. Is there someone here I can speak with? Are you saying you can repair all our systems? Archer reads a display. We can give them either three warp coils, five deuterium injectors or two hundred litres of warp plasma. I think we can spare it. If we agree to these terms, how long will the repairs take? Time to completion, thirty four point two Earth hours. Archer picks the plasma option. Compensation will be due when the repairs are completed. Your vessel will then disengage immediately. All personnel are required to vacate areas that are undergoing reconstruction. Transmit it to Hoshi and have her inform the crew. Giant gantries start to swing around Enterprise. Enterprise to Captain Archer. Some kind of mechanical arms are being attached to the outer hull. The recreation facility is now available to all personnel. If this their idea of a recreation facility you might want to ask for our plasma back. A matter energy converter. It could be a transporter. An awfully small one. Similar to a protein resequencer, but far more advanced. A glass of water with a couple of ice cubes materialises, and she sips it. I saw a similar device on a Tarkalean vessel. It was capable of replicating almost any inanimate object. If we had one of these in Engineering we could make all the spare parts we need. I wonder what else is on the menu. A plate, knife and fork, fish, twist of lemon, greens and two other items of food appear. Smells like the real thing. The station evidently scanned our database. It would have been nice to have been asked. I can only imagine what else this thing knows about us. Your cells are regenerating at an exponential rate. Perhaps the Captain could negotiate a trade of some sort. The device finishes and beams itself away. Phlox does a scan. The tissue is completely healed. Even the scar is gone. Archer is watching the repairs through the window. Repairs are currently underway on C deck. Work on Launch Bay one is scheduled to begin at twenty two hundred hours. They even fixed the squeak in the floor. I was starting to wonder if we had a gremlin under the deck plating. Perhaps I should scan for one. Is Trip happy with how the repairs are going? If I may make an observation? Guess I need to do a better job at repressing my emotions. Not every culture is based on the acquisition of wealth. What happened to them? They could have at least left a message. Thanks for stopping by. Perhaps they prefer anonymity. Honestly, I started to feel a little sorry for the Doctor. I know how he must have felt. I saw an entire transtator assembly replaced in fifteen minutes. It would have taken my crew a week. With this kind of technology Starfleet could build ships that maintain themselves. A starship without a Tactical Officer? So where is it? I ran a scan of the station a few hours ago. These are the docking berths. This is the diagnostic room. A machine capable of billions of calculations every nanosecond and it can fit inside the proverbial bread box. You could always ask. This cooling duct runs all the way to the center of the station. I saw an access port in one of the corridors. This computer might not take kindly to people snooping around.

Chapter 6 : Enterprise Review “œDead Stop”œ Bureau 42

Dead Stop is an episode of Enterprise that demonstrates that the traditional stand-alone structure is viable for a twenty-first century Star Trek show, within reason. It proves that continuity is not something that exists solely in season-long narratives.

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Chapter 7 : Dead Stop (episode) | Memory Alpha | FANDOM powered by Wikia

Suffering from damage inflicted in the Romulan minefield and unable to complete repairs on their own, Archer orders a distress call to be put out.

The last time we see it, at the end of ENT: We learn that they were seeded throughout the sector by a race called the Ware. It appears that the other races using them are also unaware of their sinister modus operandi, abducting crewmen to supplement its own CPU. Ah, I perceive that you have met the Ware before. It is they who name them Ware. Captain Rethne leaned forward. The Ware stations are eminently useful! Repairs, supplies, services, a haven for weary travelers, all these things they provide. The Menaik turned to face him. You also speak for Pioneer? Yes, Commander, the Ware stations drive hard bargains for their services, but they are more than worth the price. Have you lost any members of your crew at one of these stations? But six weeks ago, on our last visit here, a passenger went where she should not have been. Ground-dwellers do not understand the hazards of space, and sometimes make fatal errors. Still, the fault is mine for not tending my charge more carefully. Her body has already been returned to TeMenaik and consecrated to the Core of Creation. It is what makes them so enormously useful. We came across one of these stations when we needed repairs. While we were there. I was beamed aboard the station and replaced by an exact replica of my own bodyâ€™exact, but dead.

Chapter 8 : [YASTT] Repair Station from "Dead Stop" = Origins of teh Borg? - Ars Technica OpenForum

After the incident in the Romulan minefield, Enterprise is in need of repairs. Archer sends out a general distress call, and receives a jumbled response from a Tellarite freighter, containing the coordinates of a repair station. When the crew arrives at the station, it appears to be abandoned.

Edit Following an encounter with a Romulan mine , Enterprise has suffered damage that requires extensive repairs. Trip Tucker estimates that he needs three to four months to complete the repairs, assuming they can even find tritanium alloy. Moreover, the damage is so extensive that Enterprise cannot travel faster than warp 2. Given their dire situation, Captain Archer orders Hoshi Sato to send out a distress call asking for assistance with repairs. Act One Edit Meanwhile, Malcolm Reed is in the middle of rehabilitation following the serious leg injury he sustained while trying to disarm the mine. He is frustrated to learn from Doctor Phlox it will be another week or two before he can return to duty. Three days later, they arrive at a repair station. One of the docking berths then widens just enough to fit the ship. With few options, Archer orders Travis Mayweather to take them in. They find it to be completely automated, but quite sophisticated. They seem to be led via the lights to a holographic projector illustrating their ship with damaged areas highlighted. Finally, the computer speaks to them, having completed its analysis and requesting form of payment. The computer promises to complete the repairs in Listed are a few ways to pay, and, after discussing the loss of any irreplaceable items, they settle on an exchange of two hundred liters of warp plasma. Immediately, the computer generates a repair schedule and advises the crew to leave the areas under construction. Huge mechanical arms go toward the ship, and Archer confirms to Mayweather not to be concerned. The computer then opens a room and explains it is for recreation, open to the entire crew. Cautiously, the crew enter. Interestingly, though, there is a replicator on the tables. They ask for water and are impressed to see it appear before their eyes. Phlox monitors the device as it very efficiently works. It soon completes and disappears. Later, much of the crew is in the recreation room. Tucker and Reed talk about the amazing technology and its impacts on their roles. Archer gives the two a dressing down for acting without authorization and setting a bad example for the rest of the crew. He confines them both to quarters, but takes the chance to ask if they noticed anything unusual. Meanwhile, Mayweather is contacted by the captain in his quarters and asked to come to launch bay 1. He thought it was off-limits, but the captain says not anymore. However, when he gets there, no one is to be seen and there is an odd gap in the wall. Archer is called down to find out later that Mayweather is dead. Act Three Edit The evidence suggests that Mayweather disobeyed orders to stay out of the sections under repair, leading to his death by isolytic shock. However, Archer refuses to believe that Mayweather was that foolish. He orders an investigation and security to be posted around all areas under construction. Sato enters sickbay to say goodbye to Mayweather as Phlox performs the autopsy. He lets her say what she needs to, but then sees something odd on the monitor. Since they thrive on isolytic energy , the shock that killed Mayweather would have, if anything, increased their number. Doctor Phlox suggests that replicating living organisms is beyond the abilities of the station. Reed trips the same trigger and is transported to the bridge again. They arrive, and are surprised by what they find:

Chapter 9 : [ENT] Jammer's Review: "Dead Stop"

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