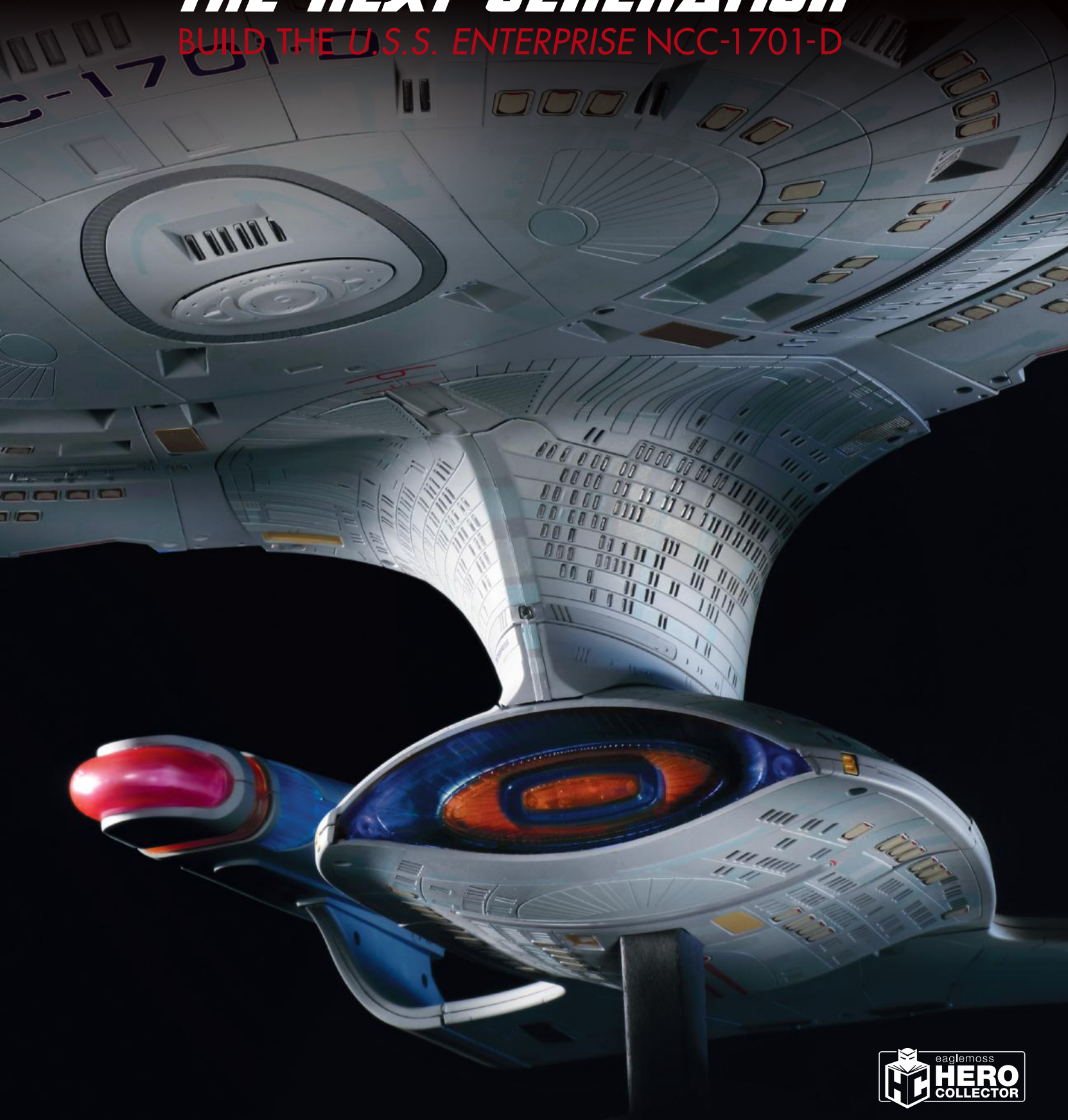


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9

THE NEXT GENERATION

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9

STAR TREK™

THE NEXT GENERATION

BUILD THE U.S.S. ENTERPRISE NCC-1701-D



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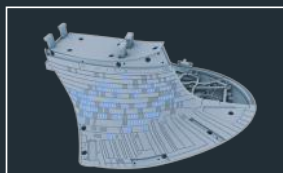
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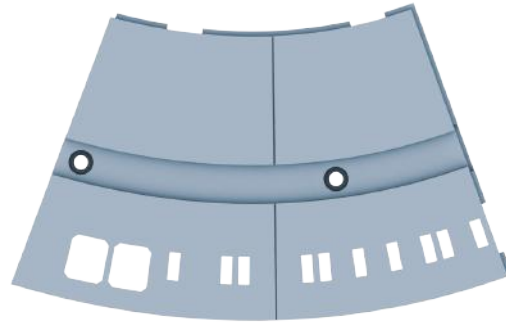


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Putting years on Dr. Pulaski.

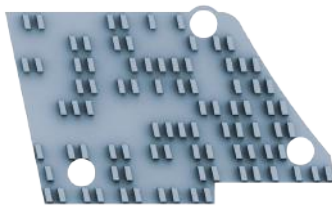
STAGE 31 PARTS



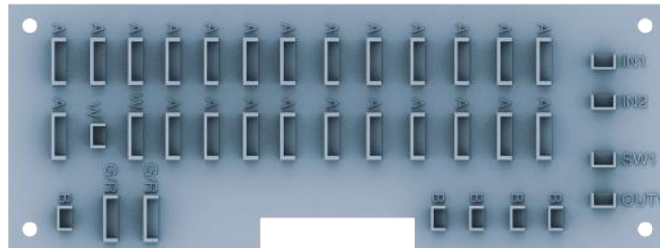
31A



31B



31C



31D



31E



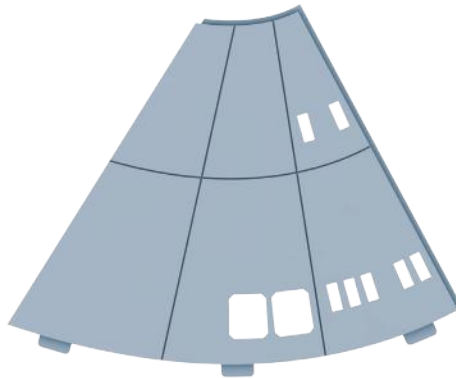
31F



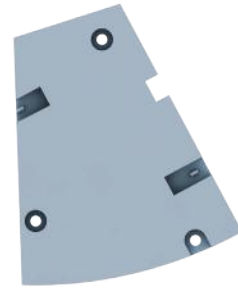
FM

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
31A	Deck panel U2-08	1	31E	Saucer PCB cable	1
31B	Escape pod cover	2	31F	Cable tie	7
31C	Left neck front lights	1	FM	2.3x4mm screw	4 (+1 spare)
31D	Saucer PCB 1	1			

STAGE 32 PARTS



32A



32B



32C



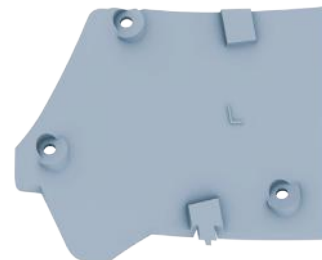
32D



32E



32F



32G



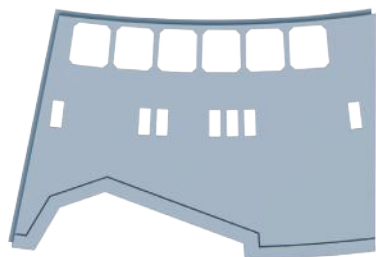
DM



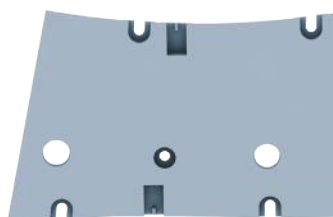
CP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
32A	Deck panel U1-07	1	32F	Dark window	5
32B	Reflector panel U1-07-A1	1	32G	Left neck front reflector	1
32C	Deck panel lights	1	DM	1.7x3x5mm screw	3 (+1 spare)
32D	Escape pod cover	2	CP	2x4mm screw	3 (+1 spare)
32E	Clear window	5			

STAGE 33 PARTS



33A



33B



33C



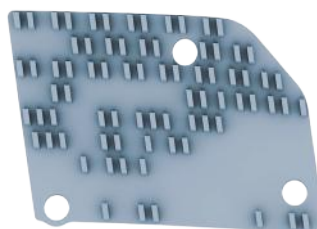
33D



33E



33F



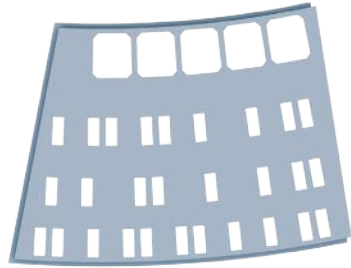
33G



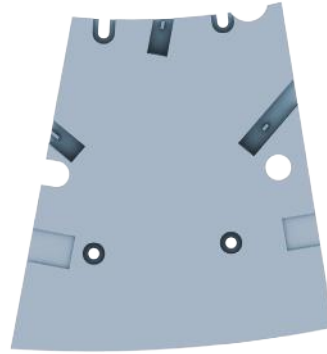
BP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
33A	Deck panel U3-02	1	33E	Clear window	5
33B	Reflector panel U3-02-A	1	33F	Dark window	5
33C	Panel lights	1	33G	Left neck rear lights	1
33D	Escape pod cover	6	BP	1.7x3mm screw	3 (+1 spare)

STAGE 34 PARTS



34A



34B



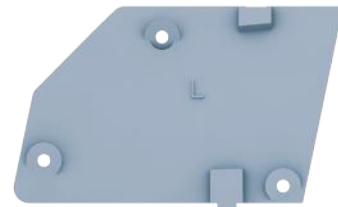
34C



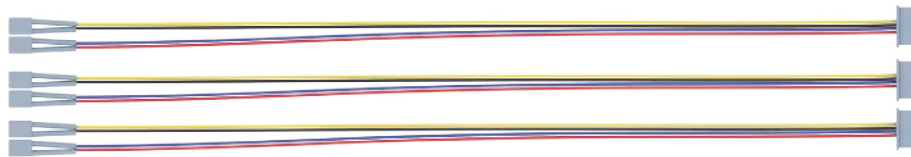
34D



34E



34F



34G



BM



BP



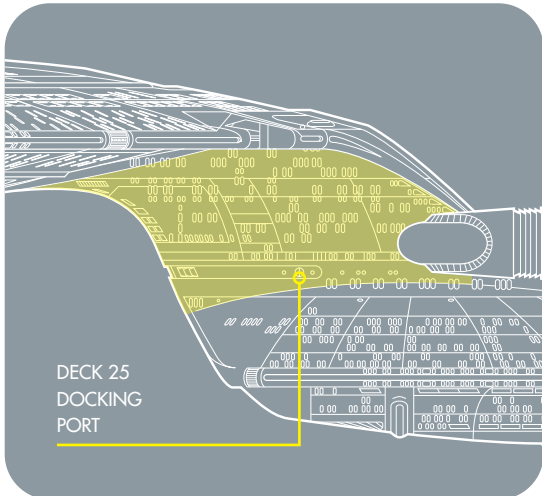
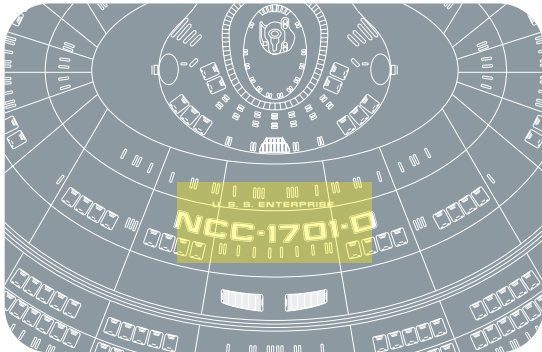
CP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
34A	Deck panel U3-03	1	34F	Left neck rear reflector	1
34B	Reflector panel U3-03-A	1	34G	Panel lights	3
34C	Escape pod cover	5	BM	2x4mm screw	3 (+1 spare)
34D	Clear window	20	BP	1.7x3mm screw	2 (+1 spare)
34E	Dark window	10	CP	2x4mm screw	3 (+1 spare)

STAGE 31 ASSEMBLY

Light up your entire saucer build to date by connecting all its lights to a single printed circuit board!

PART LOCATOR



KEY

The illustrations are color-coded to help you identify the parts as you go along.

RED is used for screws, direction arrows and connection points.

YELLOW is for the new part(s) in each step.

GRAY shows the assembly so far.

BLUE shows illuminated parts.

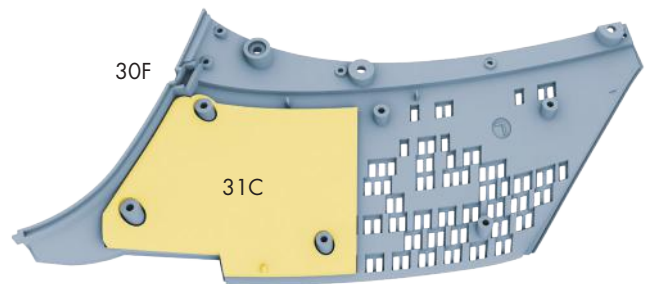
Note: Keep deck panel U2-08 (31A) in a safe place for use in a later stage.

ADDING A BANK OF WINDOWS

STEP

A

Retrieve the left neck panel (30F) from your stage 30 parts. Position the left neck front windows (31C) on the panel as shown.

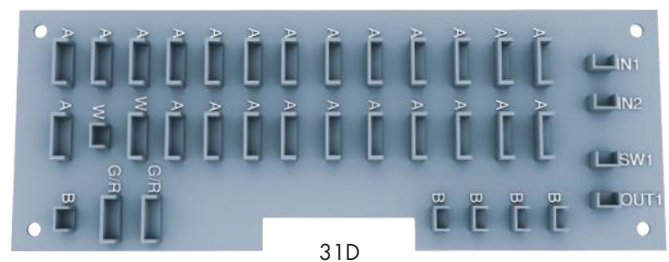


FITTING THE SAUCER PCB

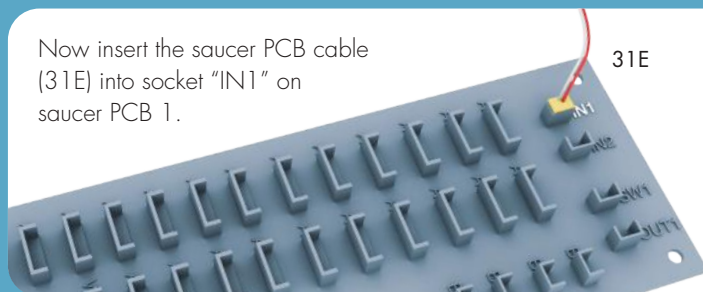
STEP

B

Locate saucer PCB 1 (31D) and note how it has several different types of socket. Use the image below as a reference when you fit the various plugs over the coming stages.

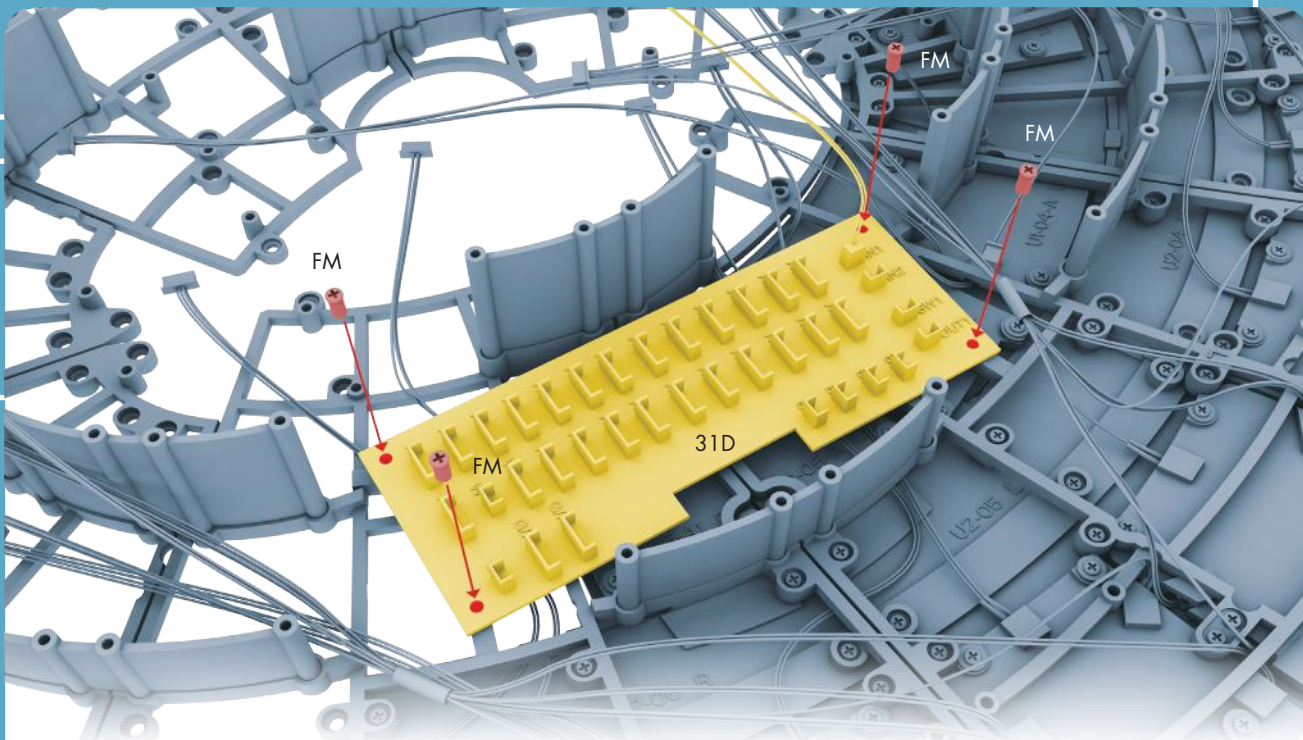


Now insert the saucer PCB cable (31E) into socket "IN1" on saucer PCB 1.



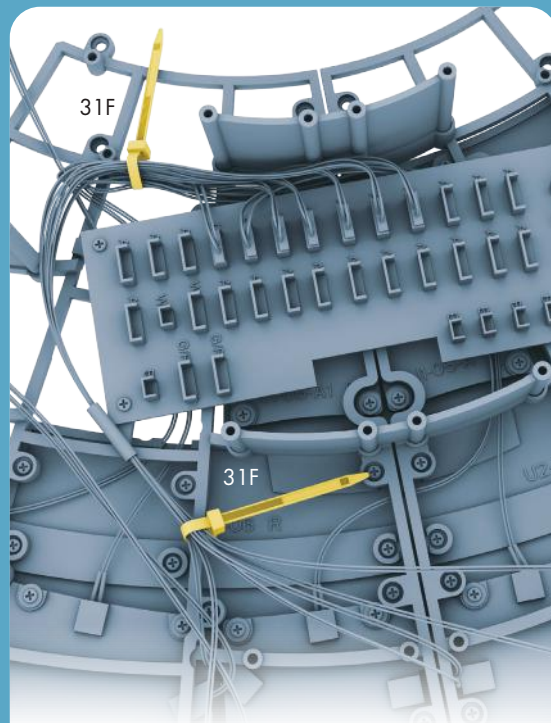
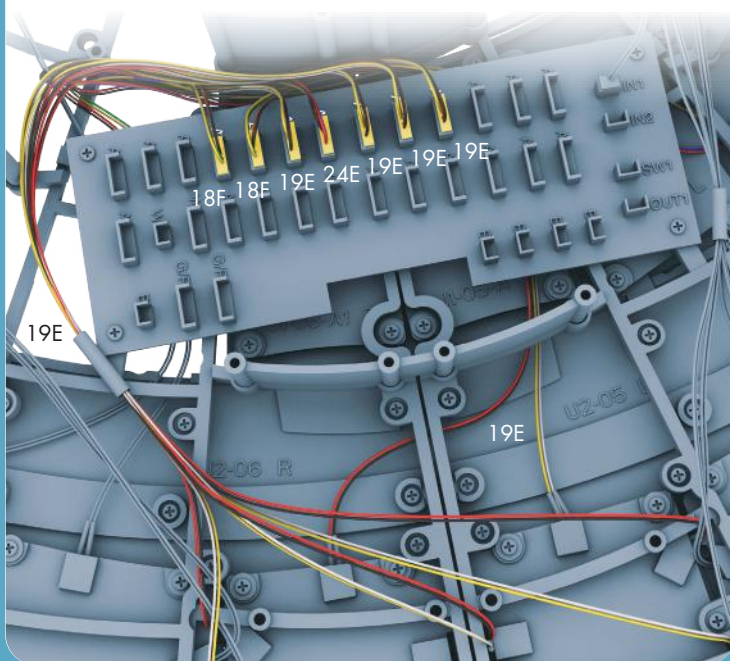
STEP

C

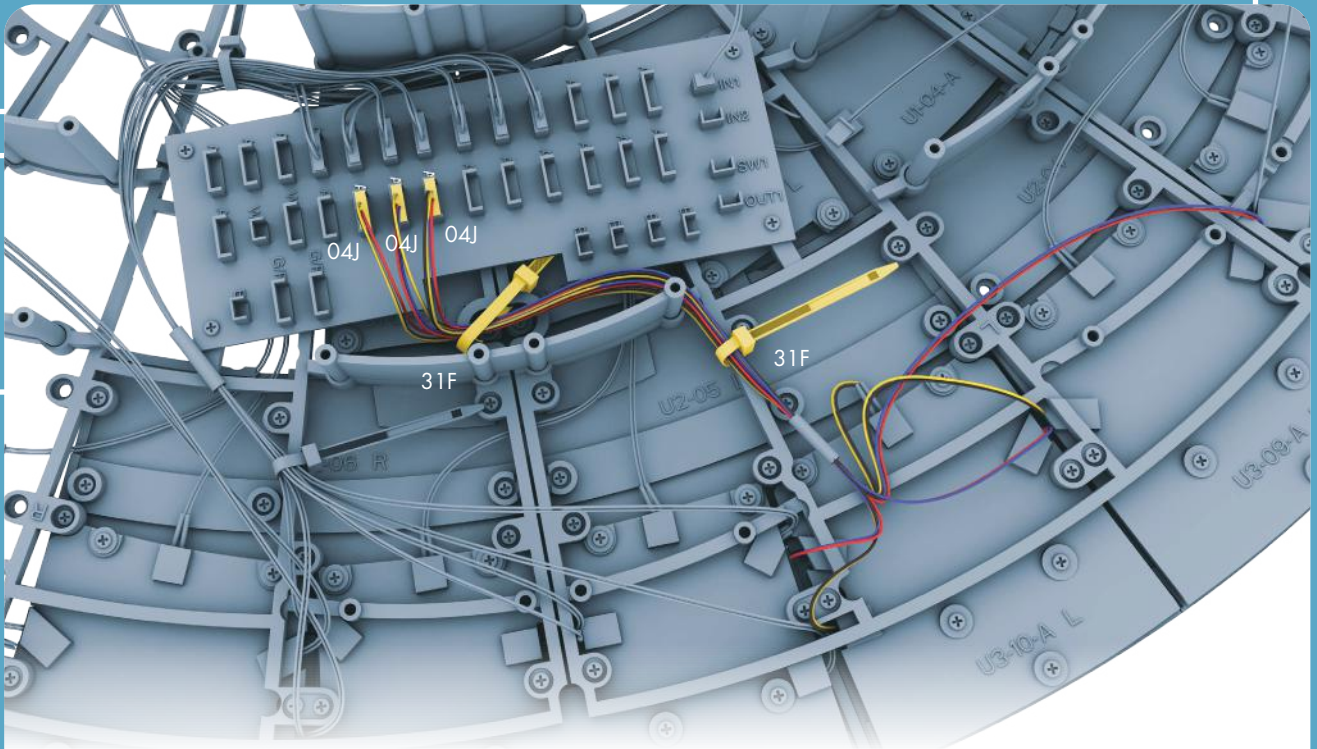


First, place the PCB on the underside of your saucer skeleton, keeping all loose cables clear. Secure it using four FM screws.

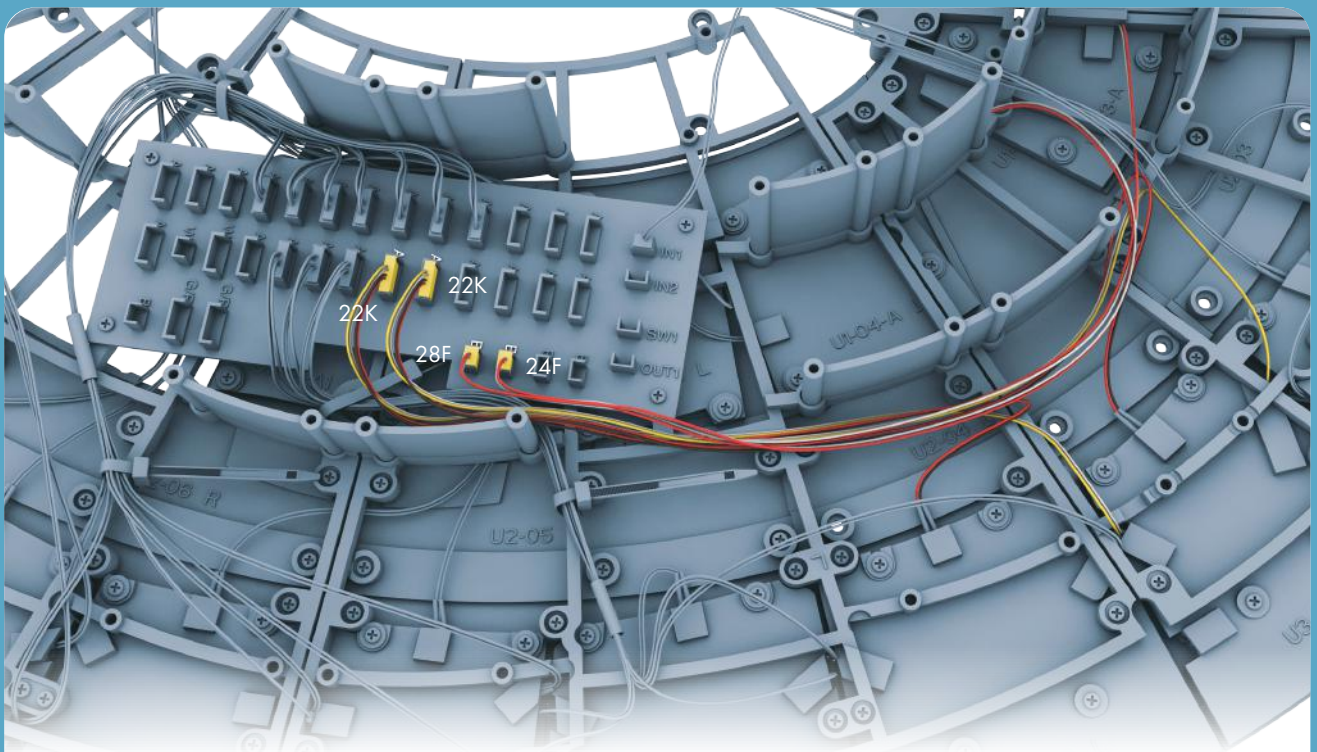
Next, plug the seven deck panel lights shown below into slots marked "A" on the saucer PCB. The pair of plugs from stage 18 have red-and-black and green-and-yellow cables. The single plug from stage 24 has red-and-blue and yellow-and-black cables. The four plugs from stage 19 have red-and-black and white-and-yellow cables, three of which are taped together in a bundle.



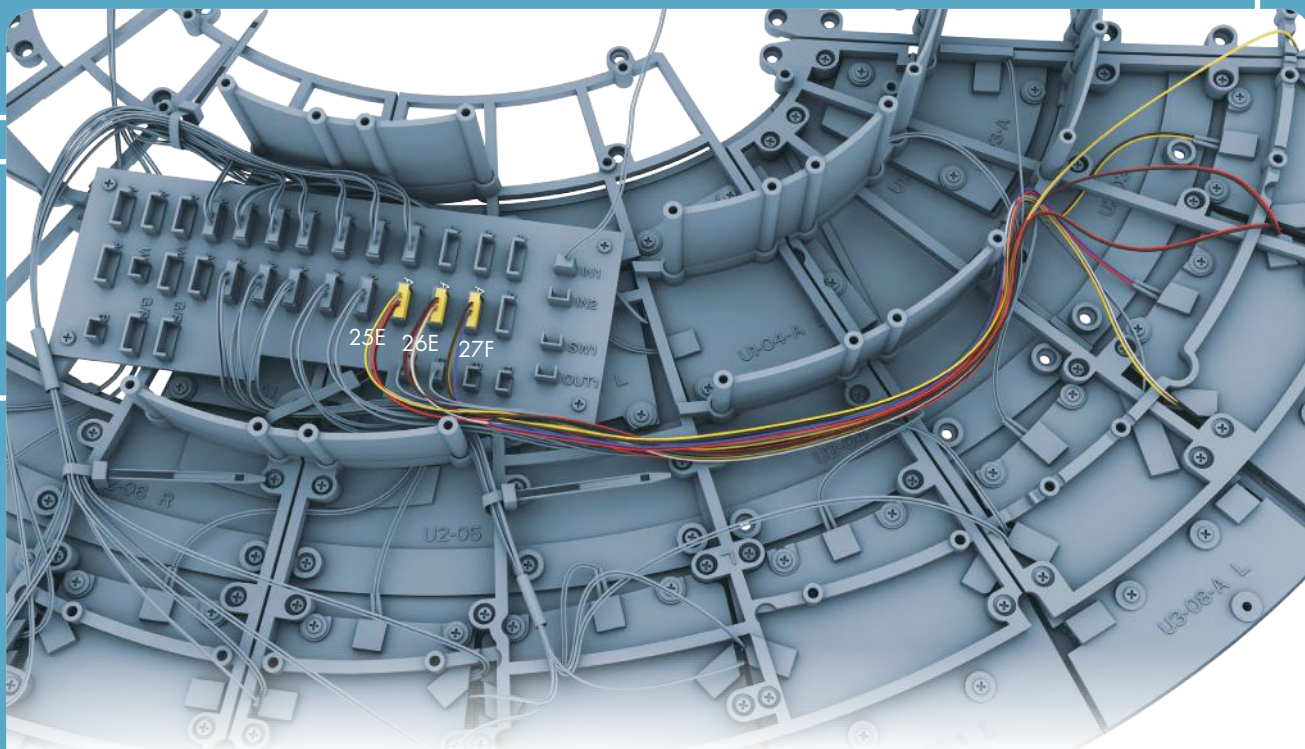
Finally, use two cable ties (31F) to secure all but one of the wires to the skeletal structure as shown. (One of the stage 18 cables is too short to be tied in this fashion.)

STEP
D

Take the taped bundle of three deck panel lights (from stage 4) and insert the plugs into slots marked "A" on the saucer PCB as shown. Then fix the bundle of cables to the saucer skeleton in two places using a pair of cable ties (31F).

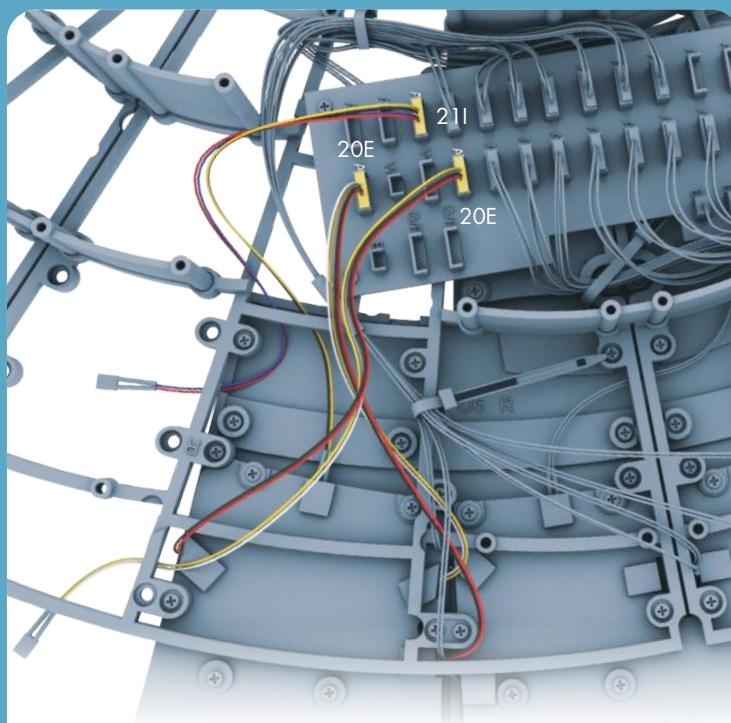
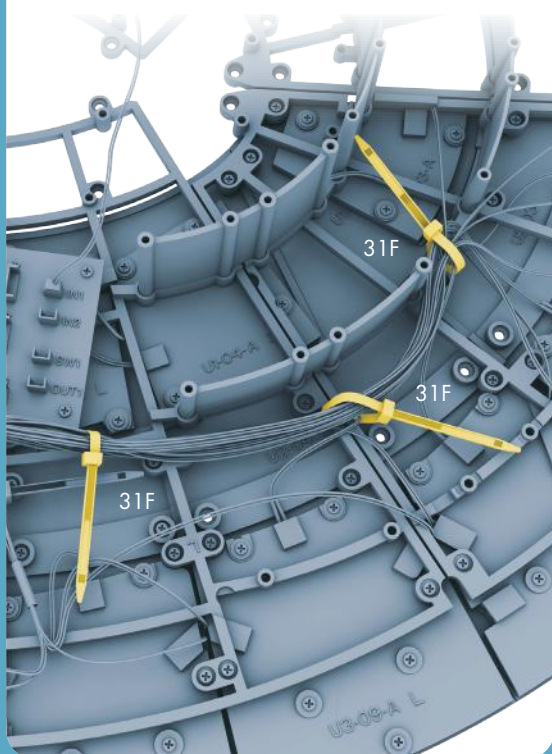


Next, take the two plugs from stage 22 (with red-and-black and white-and-yellow cables) and insert them into "A" sockets on the PCB. Then take the plugs with red-and-white cables (from stages 24 and 28) and slot them into sockets marked "B".

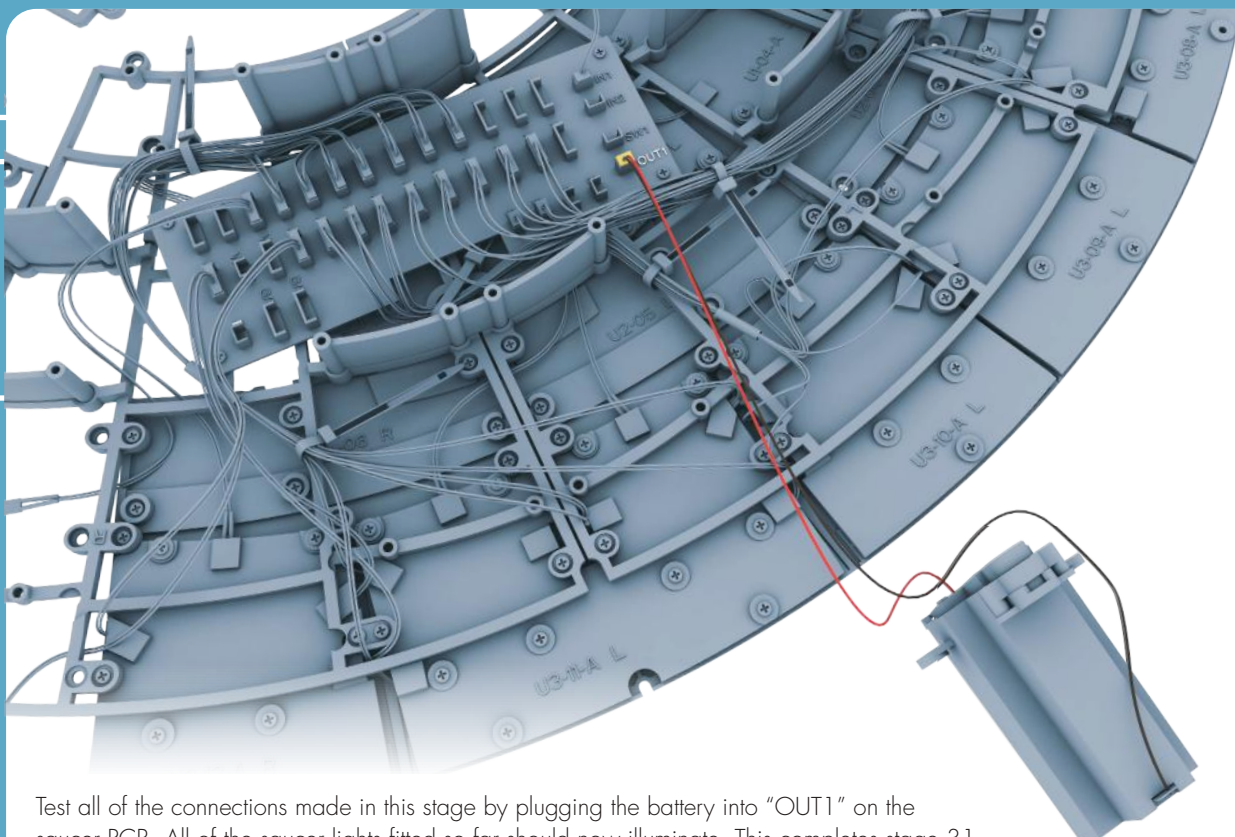
STEP
E

Begin by plugging the three deck panel lights shown above into slots marked "A" on the PCB. The plugs from stages 25 and 26 have red-and-black and white-and-yellow cables. The one from stage 27 has red-and-blue and yellow-and-black cables.

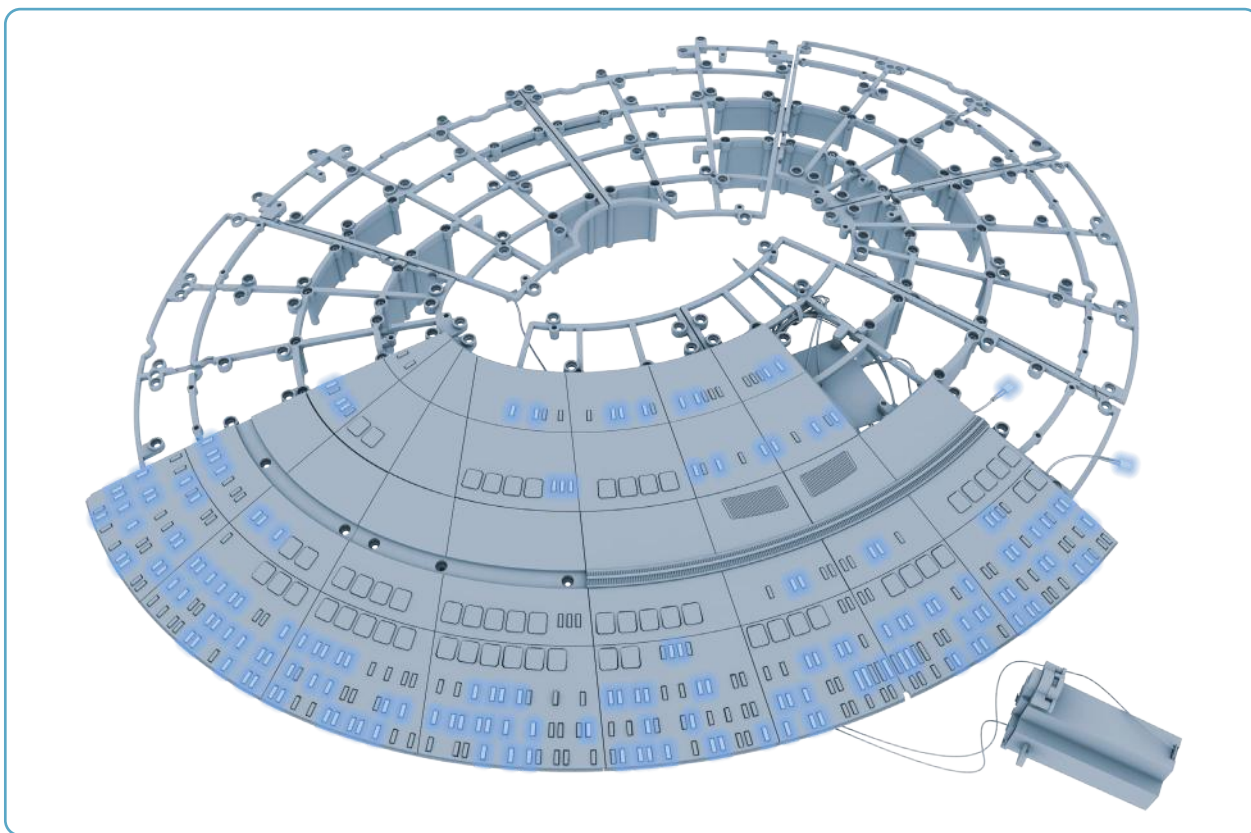
Next, secure this run of cables to the skeleton in three places using cable ties (31F) as shown.



Finally, plug the deck panel lights from stage 20 (with red-and-black and white-and-yellow cables) and stage 21 (with red-and-blue and yellow-and-black cables) into "A" sockets as shown.

STEP
F

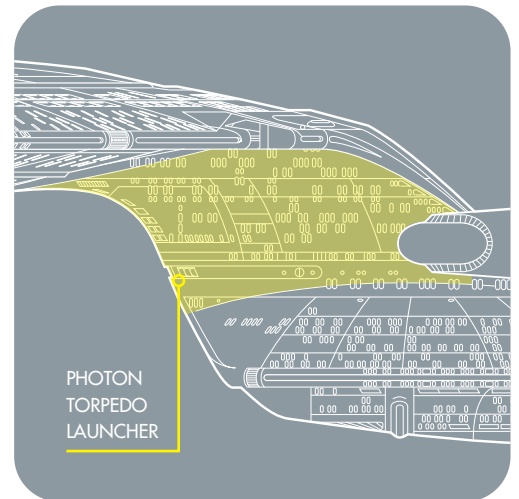
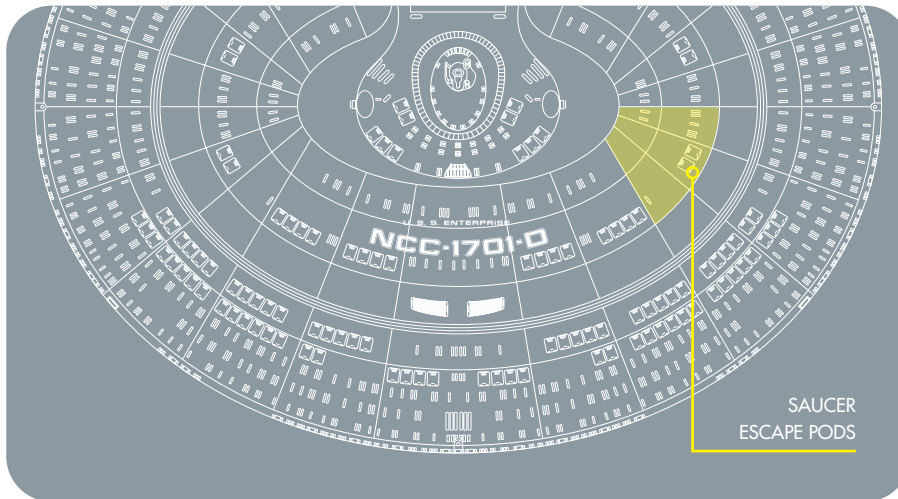
Test all of the connections made in this stage by plugging the battery into "OUT1" on the saucer PCB. All of the saucer lights fitted so far should now illuminate. This completes stage 31.



STAGE 32 ASSEMBLY

Link the left neck panel to the larger battle section neck build and assemble another section of the upper saucer paneling.

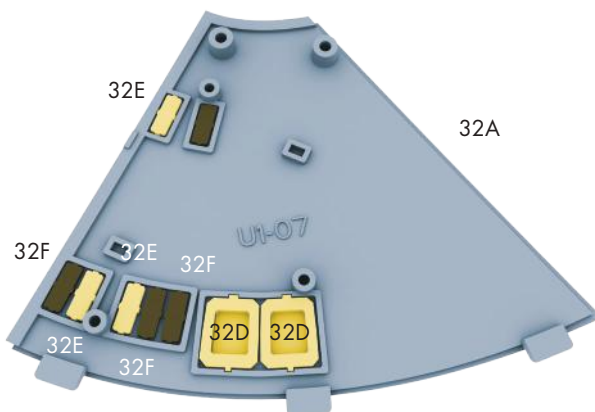
PART LOCATOR



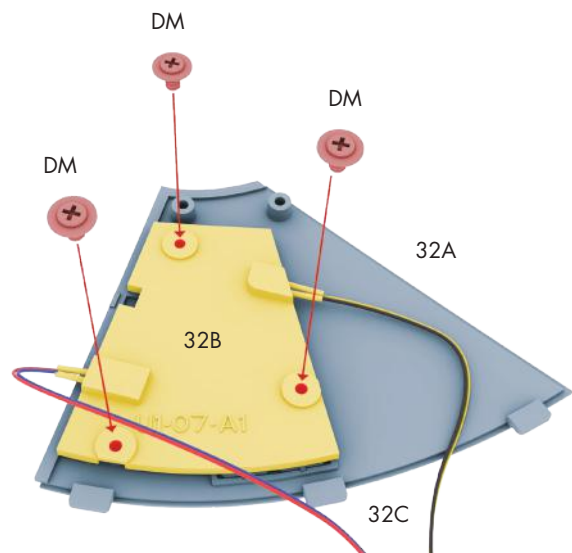
ASSEMBLING DECK PANEL U1-07

STEP A

Remove two escape pod covers (32D) from their sprues and slot them into deck panel U1-07 (32A) so that the red line on each one is closest to the wide end of the panel. Then add three clear windows (32E) and four dark windows (32F). Note that the windows are not yet secured.



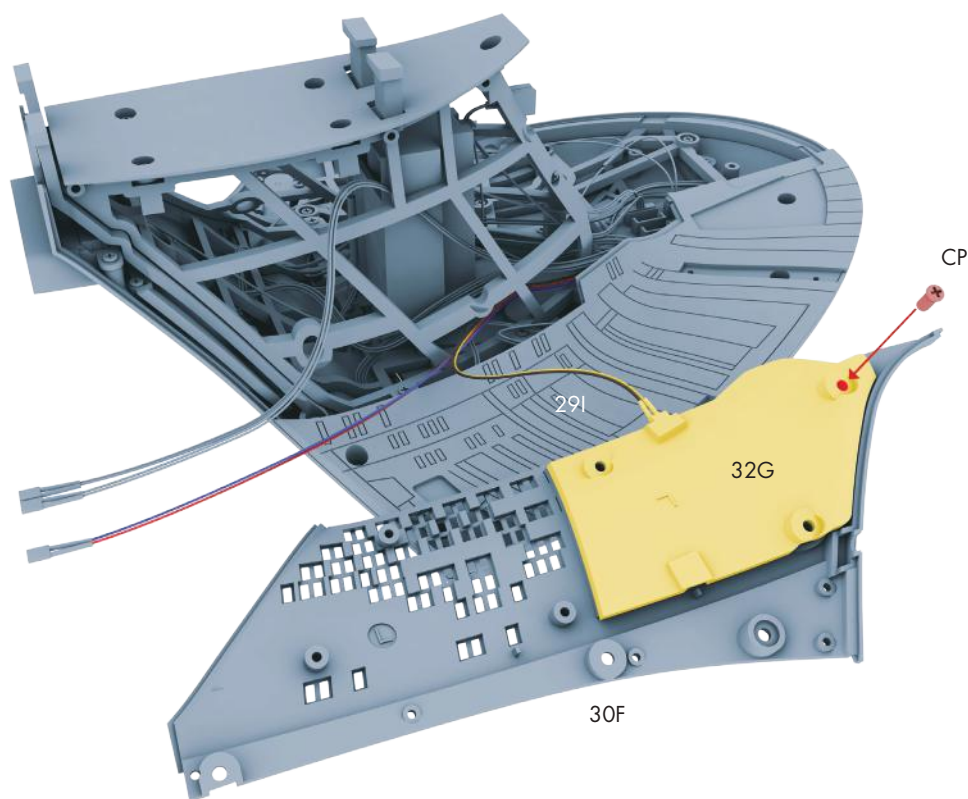
Place reflector panel U1-07-A1 (32B) over the deck panel, slotting the deck panel lights (32C) into the recesses on either side of the reflector. Now secure the reflector with three DM screws.



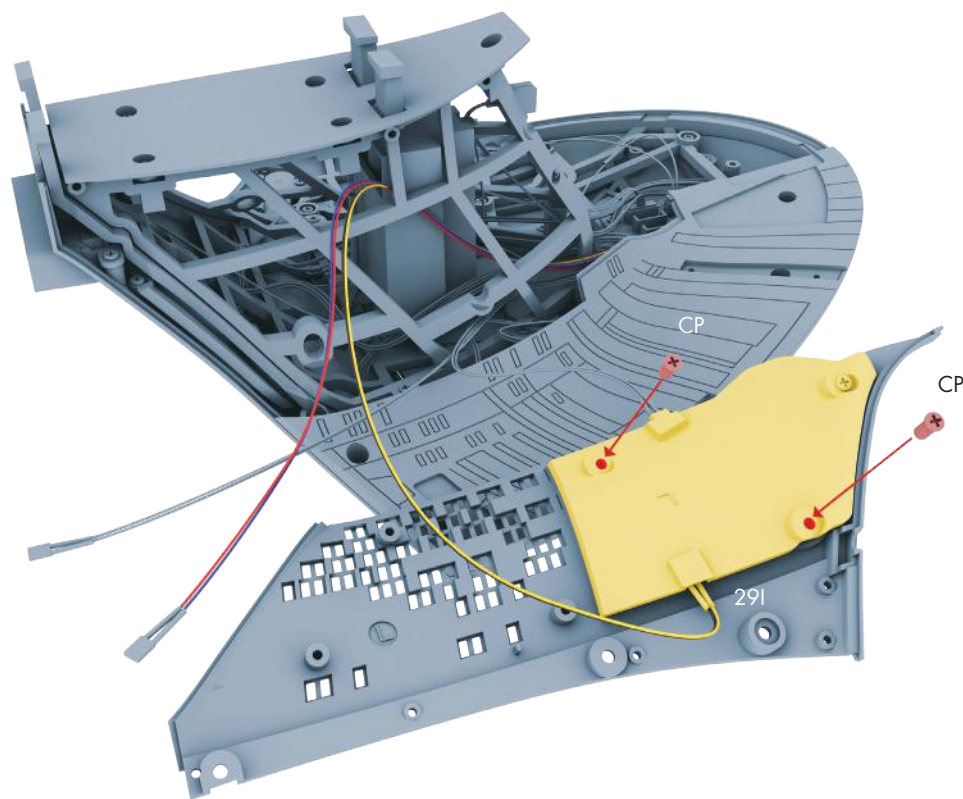
STEP

B

Retrieve the left neck panel assembly from stage 31 and position the left neck front reflector (32G) as shown. Next, take your battle section neck build with its two pairs of unassigned left neck panel lights (29I). Take one of the bulbs with a yellow-and-black cable and plug it into the wider end of the reflector panel. Partially secure the panel with one CP screw as shown.



Next, take the other unassigned bulb with a yellow-and-black cable and slot it into the other side of the reflector. Fully secure the panel with two CP screws to complete stage 32.



STAGE 33 ASSEMBLY

The distinctive shape of the deck panel in this stage marks it out as part of the saucer's starboard impulse engine housing.

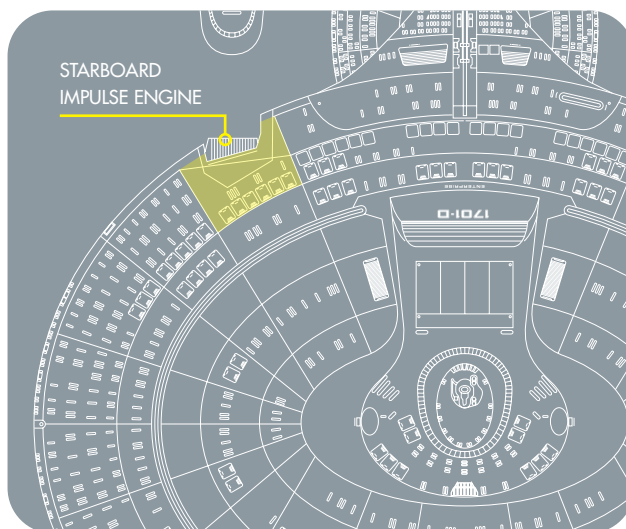
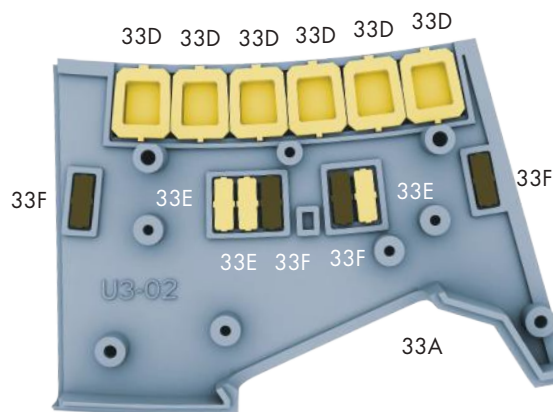
ASSEMBLING DECK PANEL U3-02

PART LOCATOR

STEP

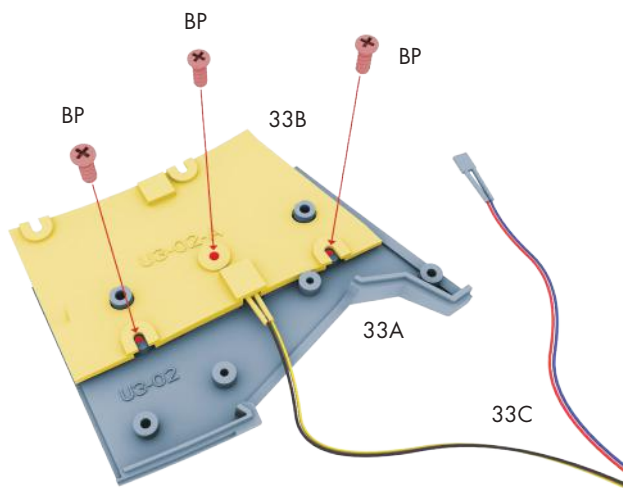
A

Carefully remove the escape pod covers (33D) from their sprues and insert all six into deck panel U3-02 (33A) so that the red line is closest to the window slots. Then, insert three clear windows (33E) and four dark windows (33F) as shown. Note that the windows are not secured.

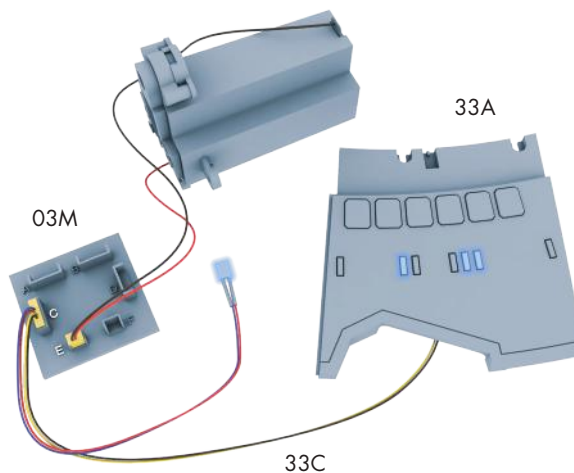


Note: Keep the left dorsal panel rear windows (33G) close at hand for use in the next stage.

Take the deck panel lights (33C) and slot the bulb at the end of the yellow-and-black cable into reflector panel U3-02-A (33B) as shown. Place the assembly on to deck panel U3-02 and secure it with three BP screws.



Now test the lights by plugging them into your test PCB (03M), with the battery connected to slot "E". This completes stage 33 of the assembly.



STAGE 34 ASSEMBLY

Assemble another aft section of the upper saucer, and then complete installation of the sweeping left neck panel.

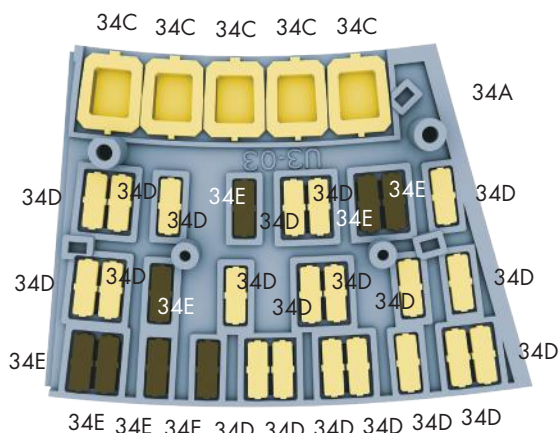
ASSEMBLING DECK PANEL U3-03

PART LOCATOR

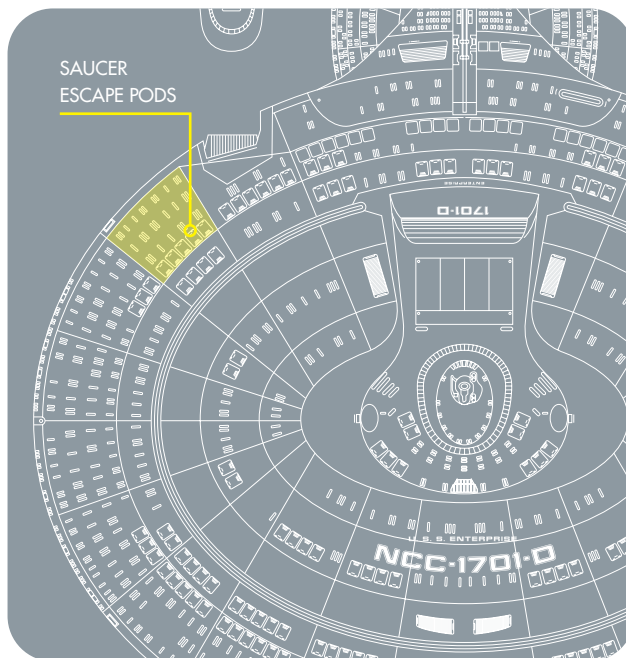
STEP

A

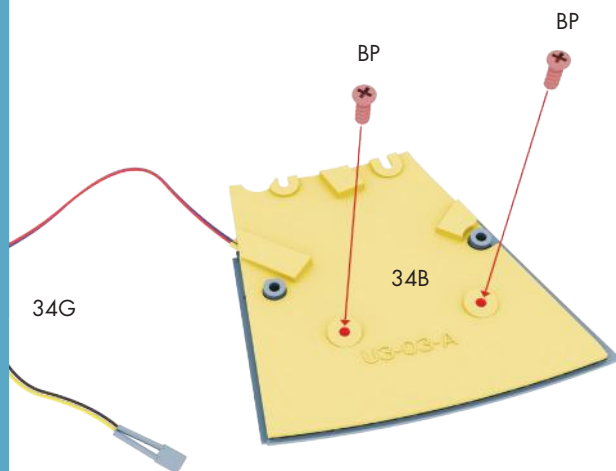
Carefully remove five escape pod covers (34C) from their sprues and insert them into deck panel U3-03 (34A) so that the red line is closest to the window slots. Then, insert 19 clear windows (34D) and nine dark windows (34E) as shown. Note that the windows are not secured.



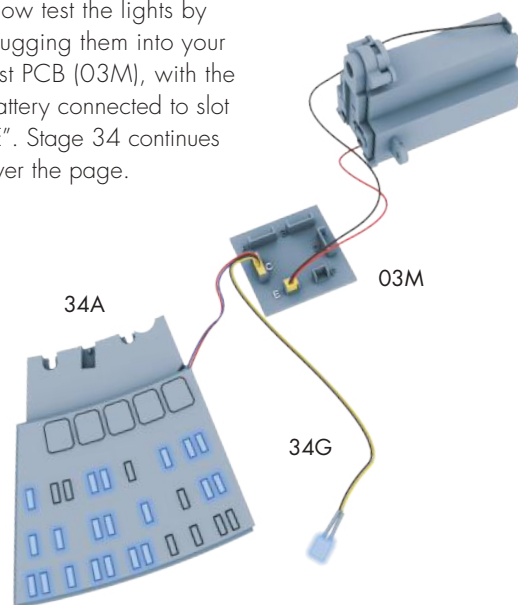
SAUCER
ESCAPE PODS



Take the panel lights (34G) and slot the bulb at the end of the blue-and-red cable into reflector panel U3-03-A (34B) as shown. Place the assembly on to deck panel U3-02 and secure it with two BP screws.

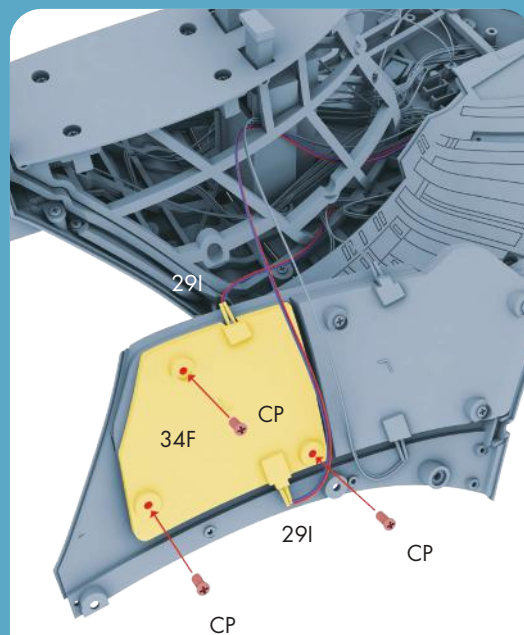
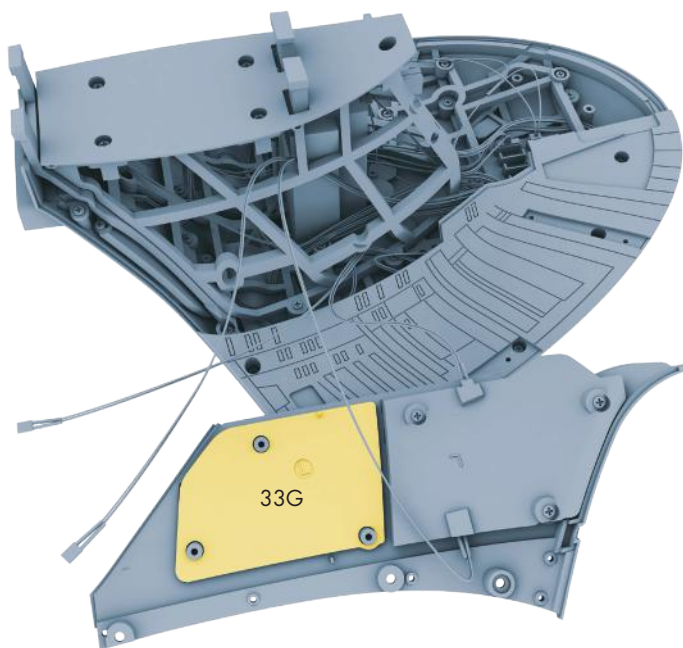


Now test the lights by plugging them into your test PCB (03M), with the battery connected to slot "E". Stage 34 continues over the page.



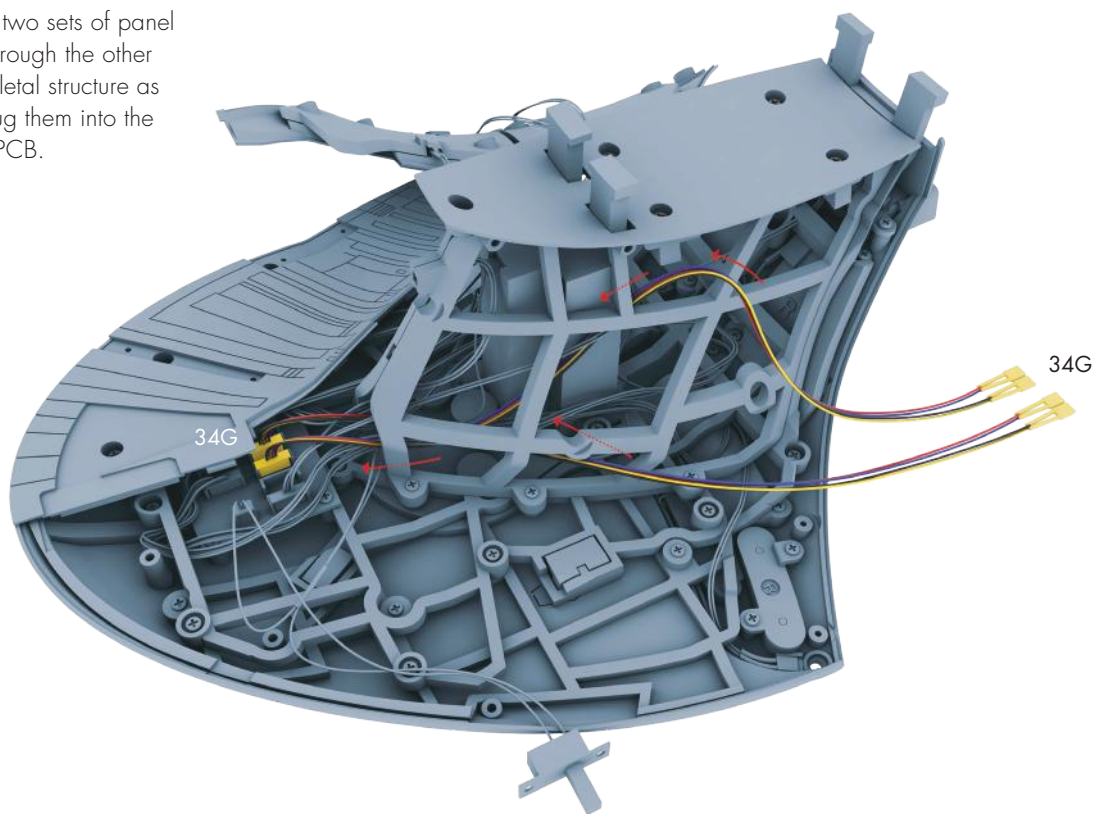
STEP
B

Retrieve your battle section neck assembly and the left neck rear windows (33G) from your stage 33 parts. Carefully position the left neck rear windows on the left neck panel (30F) as shown.



Now take the left neck rear reflector (34F) and place it over the rear windows. Slot the two bulbs from the unassigned left neck panel lights (29I) into either side of the reflector and secure with three CP screws.

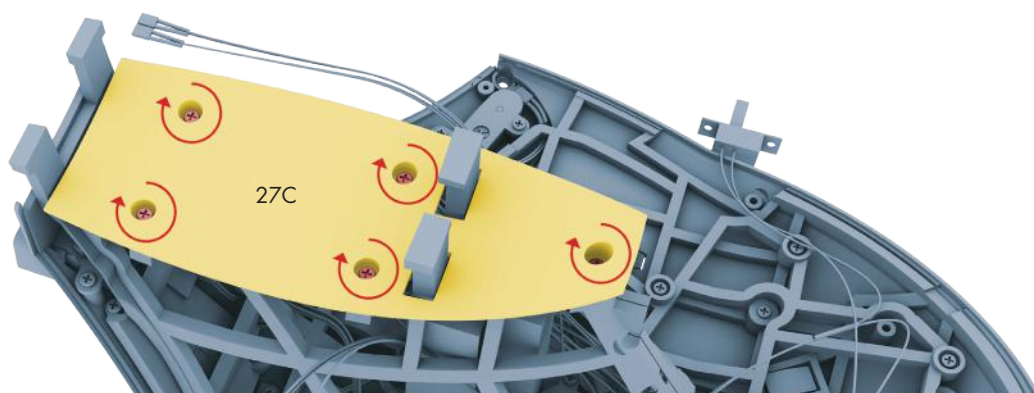
Finally, thread two sets of panel lights (34G) through the other side of the skeletal structure as shown and plug them into the battle section PCB.



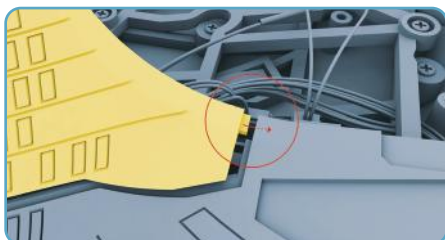
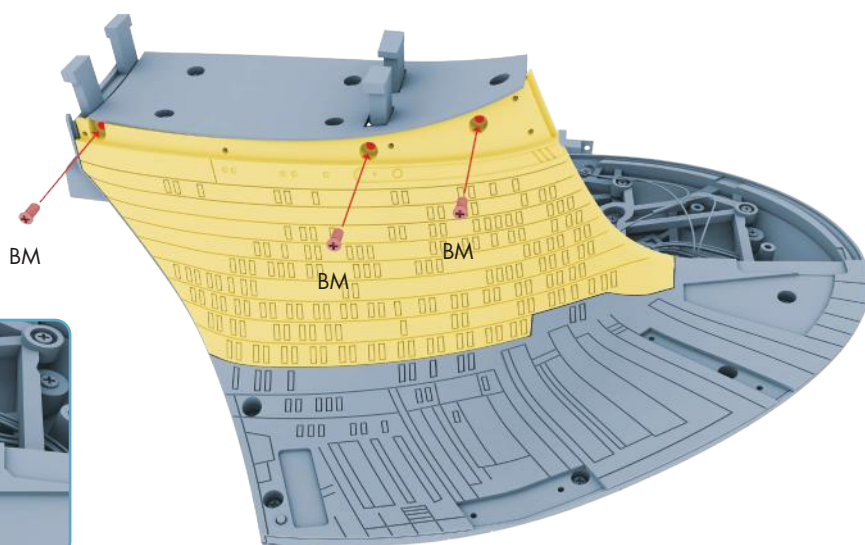
STEP

C

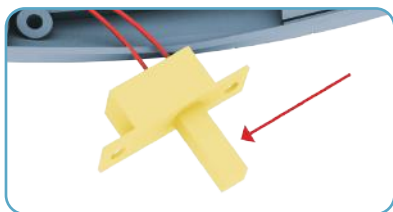
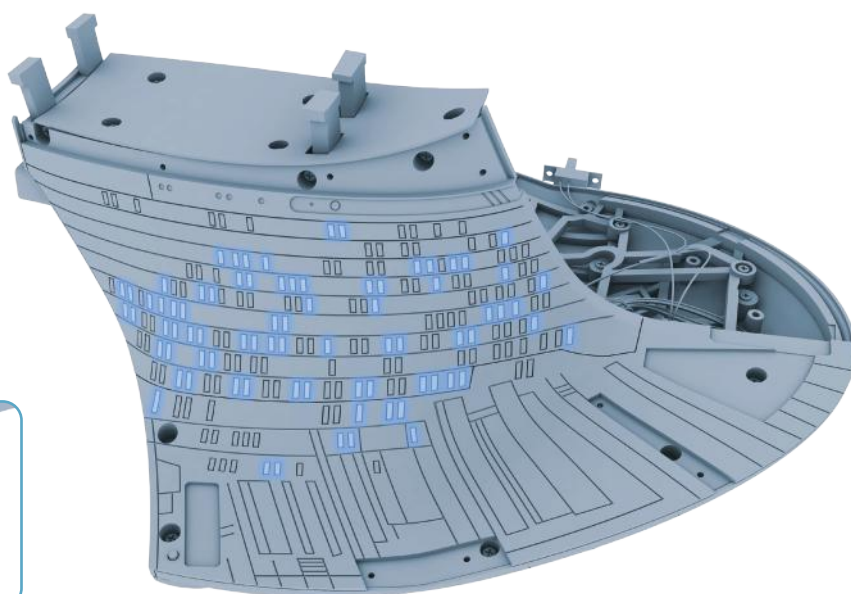
Begin by loosening all five screws in the battle section floor (27C).



Then, lift the left neck panel into position as shown, taking care not to trap any of the cables between the panel and the skeleton. The tab at the narrower end of the panel should slot beneath the left ventral neck assembly (see below). Use three BM screws to fix the panel below the battle section floor.



Turn the battle section switch to the "ON" position to test the left-side lights. Stage 34 is now complete.





THE MEASURE OF A MAN

Concepts from this celebrated courtroom drama are revisited throughout TNG and into *STAR TREK: PICARD*.

Episode 2.9

Premiere February 13, 1989

Written by Melinda M. Snodgrass

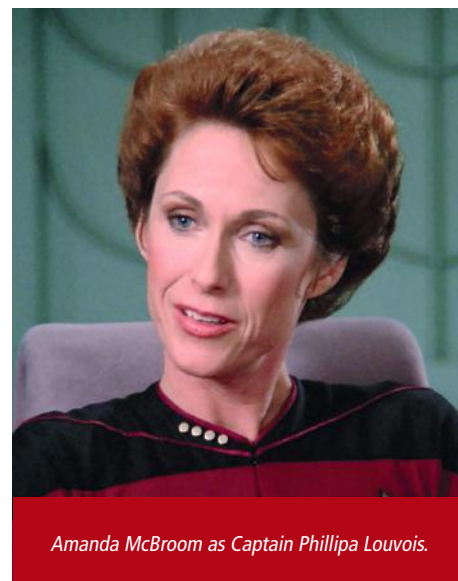
Directed by Robert Scheerer

Guest stars Amanda McBroom (Phillipa Louvois), Clyde Kusatsu (Admiral Nakamura), Brian Brophy (Bruce Maddox), Whoopi Goldberg (Guinan)

Synopsis When a prominent scientist argues that Data is an item of property that Starfleet can disassemble, Captain Picard demands a hearing into his second officer's rights as an sentient individual.

RECOGNIZED AS A HIGHLIGHT OF the second season at the time, 'The Measure of a Man' is now considered to be one of TNG's standout episodes overall. Contemporary showrunner Maurice Hurley called it "stunning," while his successors, Rick Berman and Michael Piller, both went on to cite it as a favorite. It was nominated for a Writers Guild of America award, and frequently features in 'best of' lists, such as *Entertainment Weekly's* 20th anniversary celebration of the show in 2007.

However, the episode could very easily not have made it to screen at all. Writer Melinda Snodgrass had no TV experience,



Amanda McBroom as Captain Phillipa Louvois.

and her script was unsolicited, despite being submitted through a Hollywood agent. This would normally have put it low down on showrunner Maurice Hurley's list of priorities,

the final decision in Hurley's hands. Since joining the series in season one, Hurley had come to know Roddenberry's vision very well, and was often its staunchest defender.

but none had questioned the character's fundamental right to pursue that dream. Framing the arguments for and against in a courtroom setting may not have been subtle, but it was believable and gripping.

The parallels with Dred Scott and African American rights were also more resonant for revealing the potential for discrimination even in the Federation—though Snodgrass was determined that the episode shouldn't labor the point. "Our job is to entertain and to deliver small life lessons with some sugar on," she has said. "Anything that's preachy is never going to be successful."

PLAY YOUR CARDS RIGHT

One of the few differences between the script as submitted and the version seen on screen is the pre-credits teaser. Snodgrass had wanted to show Data swimming, but

“ Rights! Rights! I’m sick to death of hearing about rights! ”

Commander Bruce Maddox

but repercussions from the recent writers' strike (see previous issues) meant that scripts from established writers were still in short supply. Hurley read and was taken with the story, but even then it met with resistance from Gene Roddenberry himself.

24TH-CENTURY CONFLICT

Snodgrass' route to TNG was via author George R.R. Martin. A lifelong devotee of science-fiction and fantasy, she had trained as a lawyer before becoming a sci-fi novelist and striking up a friendship with the *Game of Thrones* creator. Martin then encouraged her to write a *STAR TREK* script, promising to submit it to the studio through his agent if she did so. Drawing on her love for THE ORIGINAL SERIES and her legal training, she then devised a courtroom drama for Picard and Data, based on the friendship between Kirk and Spock. The legal precedent in her mind, meanwhile, was the 1857 Dred Scott decision, in which the US Supreme Court denied citizenship for African Americans.

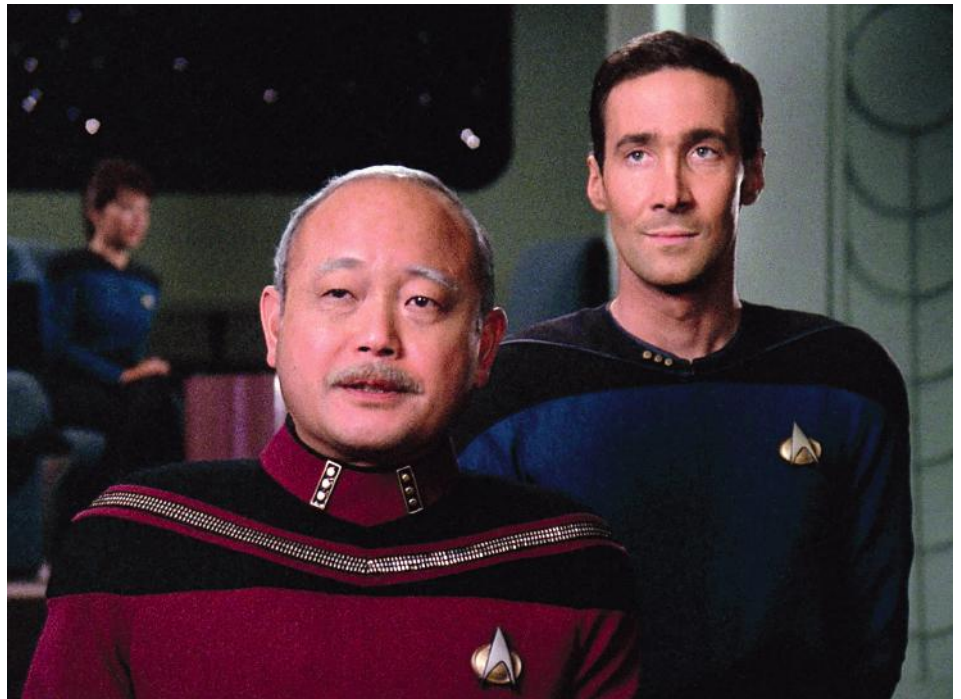
The internecine conflict in the story was exactly what Hurley liked about it, but it ran contrary to Roddenberry's vision of the 24th century, in which citizens of the Federation always got along. As Snodgrass has since recalled: "Gene told me there was no need for lawyers in the 24th century, and Data would be delighted to be disassembled!"

In ordinary circumstances, Roddenberry's objections could have nixed the story, but on this occasion ill health kept him away from the studio for several weeks, leaving

In this instance, however, he was convinced that his colleague was wrong, and so the script was lightly polished and filmed while Roddenberry was still away.

ARGUING THE CASE

What Hurley had appreciated was that, for the episode to succeed, the challenge to Data's rights had to come from within



Clyde Kusatsu in the first of three appearances as Admiral Nakamura and Brian Brophy as Commander Bruce Maddox. Nakamura wears the season-two style of admiral's uniform, seen in just two episodes.

Starfleet itself. Any external threat could too easily be dismissed as baseless and unenlightened. By the middle of season two, several episodes had used Data to explore what it meant to be Human,

when this proved too complex to film, she suggested a staff poker game instead.

"What I was going for there were the scenes in THE ORIGINAL SERIES with Spock playing the harp, Uhura singing, and people

playing chess,” Snodgrass has explained. “It gave you a sense of community, and we didn’t see that in early TNG.”

This glimpse into the characters’ shared off-duty hours proved so effective that the officers’ weekly poker night would appear in 14 more episodes. Its lasting impact was put beyond doubt when it featured as the final scene of the final episode, ‘All Good Things...,’ five years later in 1994.

OLD SETS, NEW SCENES

Filming for ‘The Measure of a Man’ took place in the final weeks of 1988. The split-level lounge of Starbase 173 was created especially, while Captain Louvois’ office was a reuse of the set built as the *Enterprise-D* guest lounge in season one. The courtroom was the *Enterprise-D* battle bridge set, still with some of the graphics seen during its last use as the bridge of the *U.S.S. Lantree* in ‘Unnatural Selection’ (see last issue).

The episode is the first of 14 *STAR TREK* installments directed by Robert Scheerer, all but three of which were for TNG. With the script being light on special effects but rich in character moments, Scheerer found time to shoot more scenes than could be included within the broadcast running time.

More than 20 years later, this material was sufficient to assemble a 57-minute version of the episode for the high-definition Blu-ray release of season two in 2012. Restored scenes in this edition include: Captain Picard

“Starfleet was founded to seek out new life. Well, there it sits, waiting!”

Jean-Luc Picard

and Admiral Nakamura reminiscing about serving on the *U.S.S. Reliant*; Picard arguing with Nakamura via viewscreen about Data’s transfer; Picard reviewing Starfleet transfer regulations; Data giving Geordi La Forge his Sherlock Holmes pipe; Dr. Pulaski advising Data on life after Starfleet at his party; Dr. Maddox crashing the party; Picard fencing ahead of the hearing; Picard and Data going over their legal arguments in camera; and a longer version of Data and Riker talking at the very end of the episode.

REGULA REUSE

As with the preceding episode, ‘A Matter of Honor,’ model photography from the *STAR TREK* movies was repurposed for ‘The Measure of a Man.’ A large orbital office complex had been built for *STAR TREK: THE MOTION PICTURE* (1979), and the same model was turned upside-down to serve as the Regula I laboratory in *STAR TREK II: THE WRATH OF KHAN* (1982). Footage of the miniature in the latter film was briefly featured as Tango Sierra Station in season two opener ‘The Child,’ and several more shots were reused to represent Starbase 173 in ‘The Measure of a Man.’ Not until the following year would the model be brought out of storage and filmed afresh for TNG (serving as the Tanuga IV research station in ‘A Matter of Perspective’).

MEASURE OF SUCCESS

On the strength of ‘The Measure of a Man,’ Snodgrass was immediately hired as a story editor on TNG, remaining on staff until the end of season three. When Roddenberry returned from his time away, she may well have expected some friction around how her debut episode had progressed, but in her recollection, “Gene seemed to be very



Stunt performer Victor Paul plays Picard’s fencing opponent in this deleted scene. Paul also doubled for Picard’s opponent in ‘We’ll Always Have Paris.’



In this deleted scene, Data presents Geordi with his Sherlock Holmes pipe (a calabash with a meerschaum bowl), last seen in ‘Elementary, Dear Data.’



Brent Spiner, Jonathan Frakes, and Robert Scheerer work on the scene where Riker removes Data's arm.

proud of 'Measure' once it was done and he had seen it."

As well as its plaudits in the real world, the episode would go on to have a lasting legacy in the fictional *STAR TREK* universe. Data's ongoing relationship with Maddox forms the basis of 'Data's Day' in season four, and his experience at Starbase 173 informs his decision to advocate for the rights of another artificial intelligence in season six's 'The Quality of Life.'

Most significantly, 'The Measure of a Man' is the starting point for numerous elements in *STAR TREK: PICARD*. In the show's first season, Maddox's dream of a race of Datas "acting as our hands and eyes in dangerous situations" has come

to pass, courtesy of the Daystrom Institute (also first mentioned in 'The Measure of a Man'). Maddox himself returns (now played by John Ales), having succeeded in creating twin 'daughters' of Data who are indistinguishable from Humans. Questions of existence posed in 'Measure' drive much of the storyline, and the season finale sees Picard once again embracing the common ground between Humans and androids—in more ways than one.

That one of TNG's most down-to-earth and visually straightforward episodes should still be inspiring new adventures more than 30 years later is a measure of all the men and women who brought it to the screen, but especially its first-time screenwriter.

CASTING TNG: GUINAN

Hollywood star Whoopi Goldberg put herself forward for a role on TNG between the first and second seasons—first through her friend LeVar Burton (Geordi La Forge), and then via her manager. The show's producers struggled to believe that the Oscar-nominated (later Oscar-winning) actor would be interested in a TV role, but she explained how, as a child, she was inspired by *THE ORIGINAL SERIES'* black, female bridge officer, Lieutenant Uhura.

At first, Goldberg pitched for the role of ship's doctor, knowing that Gates McFadden (Beverly Crusher) had left the show. But with the new Ten Forward set under construction, co-executive producer Rick Berman saw an opening for "a Yoda-like character with great wisdom," who could "give bartender-like advice." Goldberg accepted the recurring role, and appeared as a special guest star in a total of 29 episodes.





THE DAUPHIN

Telling this simple love story called for lots of TLC from the VFX team!

Episode 2.10

Premiere February 20, 1989

Written by Scott Rubenstein & Leonard Mlodinow

Directed by Rob Bowman

Guest stars Paddi Edwards (Anya), Jaime Hubbard (Salia), Whoopi Goldberg (Guinan)

Synopsis Wesley falls in love with the young leader of a war-torn planet, before learning that she and her guardian are powerful shapeshifters.

FOR ALL ITS DARKER MOMENTS, TNG's second season can also claim to have some of the show's most gentle, charming episodes. Like 'The Outrageous Okona' before it, 'The Dauphin' radiates a simple, fairytale quality—emphasizing romance and comedy over any real sense of peril. In the former episode, the focus is on Data trying to get to grips with the comedy part of that equation, while 'The Dauphin' sees Wesley Crusher trying his hand at teenage romance.

In season one, a Wesley episode would likely have involved the boy genius saving the ship, but in year two he is allowed to

falter and flounce, just like a real-life teen. Season opener 'The Child' sets him up with mentors in Commander Riker and Guinan, and in 'The Dauphin' they form a double-act to teach a discomforted Wes about the art of courtship. In this moment and others, Wesley is more relatable than he has ever been, and the result is almost a reboot of his previously too-perfect character.

METAMORPHIC SHOCKS

For such a straightforward character-piece, 'The Dauphin' is surprisingly rich in visual effects. In plot terms, the most significant of these are the transition effects that see

Salia and Anya morph into shaggy-haired beasts. In their animal forms, both characters were played by uncredited actors in full body suits, with the transformations between their different states digitally 'painted' by hand.

pasted on to card and then filmed as a single element within the various effects layers.

In his 2020 book, *The Artistry of Dan Curry*, the VFX artist remembers buying the rocks from a builder's supply yard, seeking

**“ I dream of a galaxy where
your eyes are the stars and the
universe worships the night... ”**

Commander Riker demonstrates the art of seduction

“There was no morph software,” says VFX supervisor Dan Curry, referring to the kind of automated tech that can now be found on most smartphones, “but with video compositing you could ‘paint’ on to the frame, one frame at a time, and make one thing into something else.”

Curry used a similar painstaking process to reveal Salia in her shimmering true form at the end of the episode. First he painted a still image of the alien being on shiny black paper. Then he oversaw filming of Wesley and Salia in the transporter room, reflecting light through a curtain of mylar streamers on to Wil Wheaton for an in-camera hint of Salia's radiance. Finally, in the edit suite, he made a composite of the painting and the live-action footage, manipulating the brightness and intensity of the former so that it appeared to ripple and glow.

METAMORPHIC ROCKS

The most memorable effects scene in the episode was a very different proposition, however. Wesley and Salia's holodeck date sees them 'visit' a rugged landscape with a ringed planet view, which then turns into a moving asteroid belt around them. For this immersive effect, Curry shot the actors in front of a bluescreen before building up their surroundings in stages. The planet was a traditional painting, but the asteroid field was made up of dozens of real lava rocks,

ones that looked like they could have been “drifting through space for eons.” He also explains how the effect was inspired by his time working on Universal's *Buck Rogers in the 25th Century* (1979-1981), “where we had giant icebergs floating in space. We had no time to build models, so we just took photographs of icebergs, put them on glass, and moved them with an electric motor.”

Curry also worked on the high-definition remaster of 'The Dauphin,' released on Blu-ray in 2012. For this, he recreated all of the episode's composites from scratch, making fresh use of the original lava rocks, some of which he had kept in his garden.



Dan Curry's painting of Salia in her true form.



Wil Wheaton and Jaime Hubbard performing against a bluescreen within the Enterprise shuttlebay set.



CONTAGION

Two foreshadowed ships return for real, and Picard picks up a pair of enduring character traits!

Episode 2.11

Premiere March 20, 1989

Written by Steve Gerber & Beth Woods

Directed by Joseph L. Scanlan

Guest stars Thalmus Rasulala (Donald Varley), Carolyn Seymour (Taris), Dana Sparks (Williams)

Synopsis Deep in the Neutral Zone, the *Enterprise* faces twin threats from an advanced computer virus and a Romulan warbird.

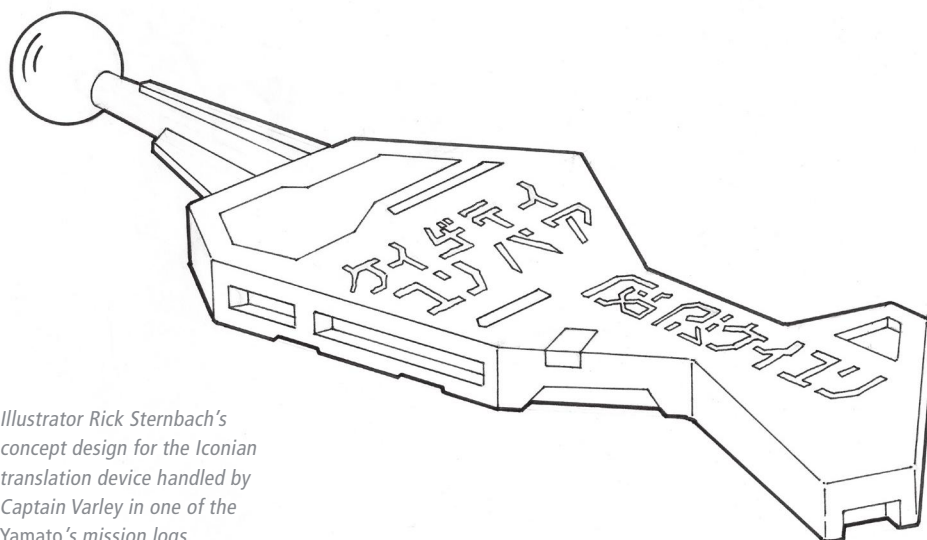
IN 'WHERE SILENCE HAS LEASE,'

the *Enterprise* encounters its sister ship, the *U.S.S. Yamato*, and a Romulan warbird, both of which turn out to be illusions. In 'Contagion,' these vessels are for real but badly compromised, and the former is swiftly and spectacularly destroyed.

For its previous appearance, the *Yamato* exterior was represented solely by existing footage of the *Enterprise*, but this time a small *Galaxy*-class saucer model was dressed with the registry NCC-71807 for the shot where the ship burns up. This contradicted 'Where Silence Has Lease,' which wrongly gave the registry as NCC-1305-E.



Carolyn Seymour (Taris) appeared twice more in TNG and twice in STAR TREK: VOYAGER.



Illustrator Rick Sternbach's concept design for the Iconian translation device handled by Captain Varley in one of the *Yamato's* mission logs.

Some new model photography of the Romulan warbird was shot for 'Contagion,' though most footage came from season one's 'The Neutral Zone.' The ship's interior was more elaborately realized than in that earlier episode, and crewed by Romulans in updated uniforms. As Sub-commander Taris, Carolyn Seymour makes the first of two appearances as a Romulan, and of five *STAR TREK* guest spots overall.

TIME FOR TEA

In early scenes on the *Enterprise* bridge, director Joe Scanlan makes distinctive use of Steadicam, while later shots are notable for showing the panels on the horseshoe-

episodes later.) 'Contagion' is also the first episode to reference Picard's interest in archaeology, which develops into a major part of his character over time.

ICONIA REVISITED

For the establishing shot of the surface of Iconia, the art department used spare parts including a swimming pool filter to create a circular tower model. Meanwhile, VFX supervisor Dan Curry produced the ruined landscape as a painting based on California's Death Valley. These two elements were then combined with a painted sky backdrop, a mist of liquid nitrogen—and even a small sand dune of powdered walnut around the



Top to bottom: the recreated Iconian landscape without atmosphere; a depth map; the isolated buildings; and the final effect as seen on screen.

“Fate protects fools, little children, and ships named Enterprise.”
Commander Riker

shaped tactical console flipped open for repairs. Geordi's trip in a haywire turbolift also affords an unusual view of that set.

In the ready room, the captain's personal replicator makes its debut, enabling Picard to order his first "Tea, Earl Grey, hot." (Though, as this scene is used to illustrate the ship's systems malfunctioning, he is actually served a pot plant, and the catchphrase does not actually bring forth tea until 'Pen Pals,' four

base of the tower—to create a scene with believable depth and movement.

Though highly impressive for the era, the shot was never one of Curry's favorites, and he jumped at the opportunity to recreate it in high definition for the remastered version of the episode in 2012. For this, he worked closely with digital artists Doug Drexler and Sean Jackson, who built the scene's many different elements as 3D models (see right).



THE ROYALE

Trapped in a strange fictional world he didn't recognize...
writer Tracy Tormé took his name off this episode!

Episode 2.12

Premiere March 27, 1989

Written by Keith Mills

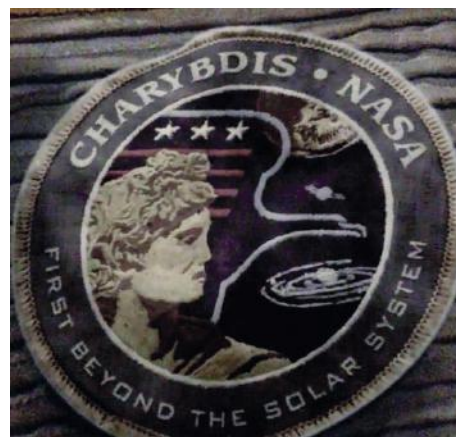
Directed by Cliff Bole

Guest stars Sam Anderson (the assistant manager), Jill Jacobson (Vanessa), Leo Garcia (the bellboy), Noble Willingham (Texas)

Synopsis A melodramatic recreation of a 20th-century Las Vegas casino becomes a prison for Riker, Data, and Worf.

IT MAY BE 'THE SCHIZOID MAN' that shares its name with an episode of *The Prisoner*, but writer Tracy Tormé has cited 'The Royale' as his original take on that '60s counter-culture spy series. "The hotel was the Village, the manager was Number Two, and so on," Tormé has said, referring to the inescapable setting and the ever-changing main antagonist of the cult British show.

The fact that it is not Tormé's real name on the finished episode, but the invented 'Keith Mills' is not another homage to *The Prisoner* (in which everyone goes by a code name), but the result of extensive rewrites



In the original episode, Richey's uniform bore a real-life NASA mission patch from 1972. This was changed for the 2012 remastered version.

that he felt strayed too far from his original concept. "It was originally called 'The Blue Moon Hotel,'" Tormé has recalled, "and the outline and draft really took things to a strange and twisted place.

**“ We’ve been expecting you...
a trio of *foreign gentlemen*. ”**

The Royale’s assistant manager

"Originally, it was the idea that your life flashes before your eyes just before you die. These aliens [who accidentally killed a team of astronauts] picked up on this one guy's memory and created a flawed version of Earth for him as a way to say sorry. At first, it seems very evil, but you find out that it's an act of mercy. They'd tried to make him happy, but they screwed it up a little bit.

"The astronaut in my story was a really tragic figure—baffled and lonely, living the same existence, over and over... It would have been a bittersweet ending when the guy finds out that he's dead and that the aliens were actually trying to help him. But [the producers] didn't want to give such a meaty role to a guest star, so the astronaut became a skeleton and everything about him in the piece was lost."

The rewrites, overseen by showrunner Maurice Hurley, also introduced the notion that the fantasy world was drawn from a novel, rather than being a twisted version of the astronaut's real experiences. "That whole thing about the book was not part of my original concept at all," Tormé has said. "By the time the rewrites were done, the whole thing was about this novel."

A GILDED 'CAGE'

In the preliminary final draft script, dated January 10, 1989, the novel is called *Las Vegas Nights*, and in the next revision it is *The Royale Hotel*. In the former, though Colonel Richey is long dead, one of his

fellow astronauts, Lieutenant Davis Richards, has survived. He understands that he is living in a novel brought to life by an alien being, who appears to the away team in the form of the Royale's female manager.

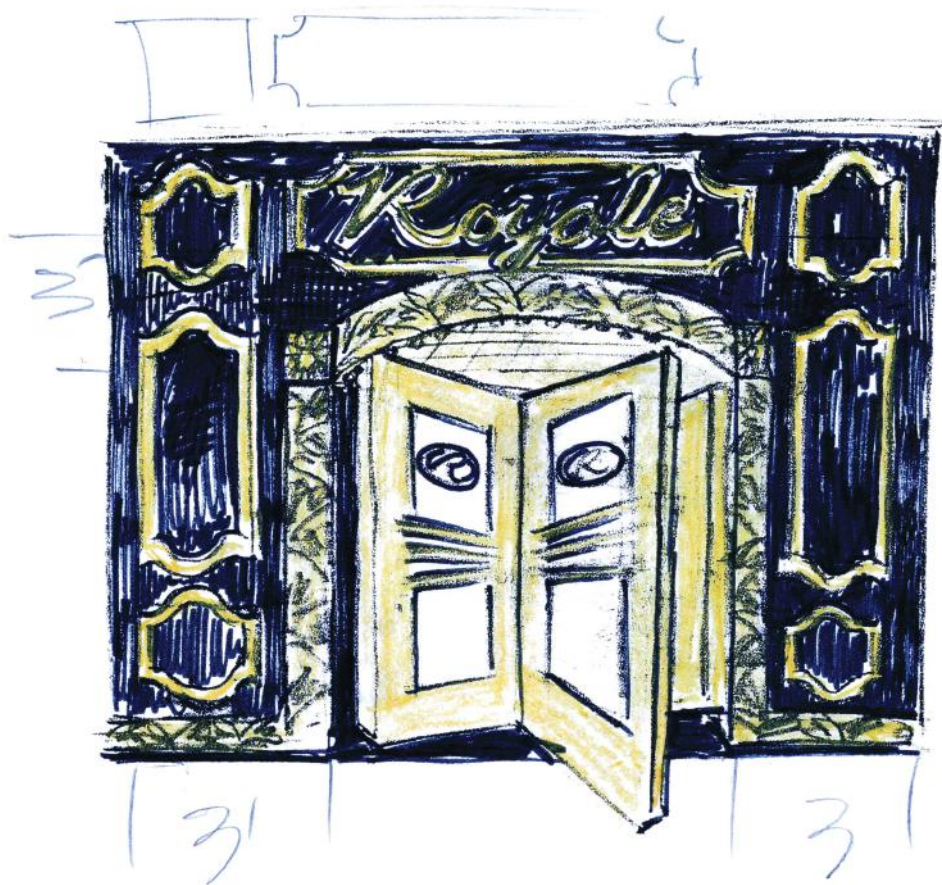
Echoing the first ORIGINAL SERIES pilot episode, 'The Cage,' the manager struggles to understand that Richards cannot be truly happy without his freedom, and he adds that "she had never seen a human being before." When she understands the truth, she is devastated, and allows Richards and the away team to leave, but the astronaut opts to stay with his long-time carer. This was a twist on an earlier rewrite, in which a female member of the away team was

killed, but able to have the illusion of life in the Royale, as a willing companion for the deceased Colonel Richey.

ROLLING THE DICE

Tormé has disowned the version of the episode that made it to the screen, and director Cliff Bole expressed a preference for the original concept. However, 'The Royale' does succeed in capturing some of the strangeness and mystery of *The Prisoner*, and its impossible revolving door motif is worthy of that classic series.

In 1992, in *The Official STAR TREK: THE NEXT GENERATION Magazine*, Bole recalled how the episode was also beset by "a budget situation and got cut back drastically... We built the set with some curtains and a lot of tricks." But this is never apparent on screen, and the lack of effects and locations only adds to the sense of claustrophobia and inertia that makes the episode so memorable.



A concept sketch of the Royale's entrance, which came to represent the revolving door of ideas for the episode.



TIME SQUARED

Planned as a puzzle to reintroduce Q, this episode introduced a new shuttle design instead!

Episode 2.13

Premiere April 3, 1989

Story by Kurt Michael Bensmiller

Teleplay by Maurice Hurley

Directed by Joseph L. Scanlan

Guest stars Colm Meaney (O'Brien)

Synopsis When a traumatized future version of Captain Picard is found adrift in a shuttlepod, the vessel's logs reveal that the *Enterprise* is on course for imminent destruction.

LIKE A LOT OF TIME-TWISTING fiction before and since, the events of 'Time Squared' defy rational explanation. Far from being a criticism, however, this impenetrability was at the heart of writer Maurice Hurley's teleplay.

"The original concept was that the events of 'Time Squared' were orchestrated by Q," Hurley told *Starlog* magazine in 1990. "He had manipulated [everything] as a way to reintroduce himself."

The omnipotent Q's return was never intended to feature in the episode itself, though. Rather, his involvement would have been revealed the following week.

"The first part ends, and you're left with the feeling, 'What the hell was that? I can't figure it out. Why would that happen? It's illogical as hell,'" Hurley explained. "Why would going into the vortex's center save you? It did, but why? It doesn't make sense. But it does if Q is pulling the strings."

"The way the next episode was designed, the *Enterprise* would be going through space when suddenly Picard finds himself stuck in a shuttlecraft in a flash, and he sees the vortex [again]... Picard thinks he has lost his mind. Then Q appears and says, 'Hey, how ya doing?' Picard says, 'You caused that and all these other things?' Q

replies, 'Well, I'm surprised you didn't put it together earlier. Oh well, you are slow. Just a kind of calling card, something to do. Interesting, wasn't it?'"

“ A lot of questions, Number One. Damn few answers. ”
Jean-Luc Picard

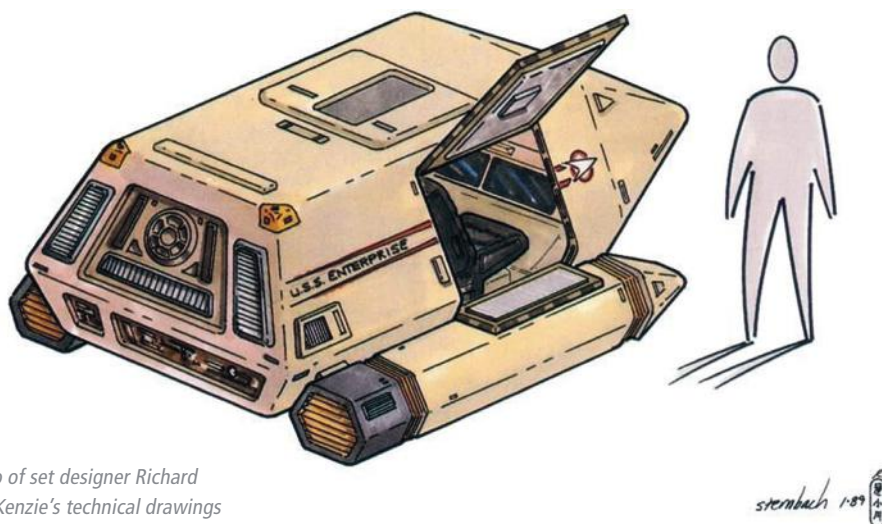
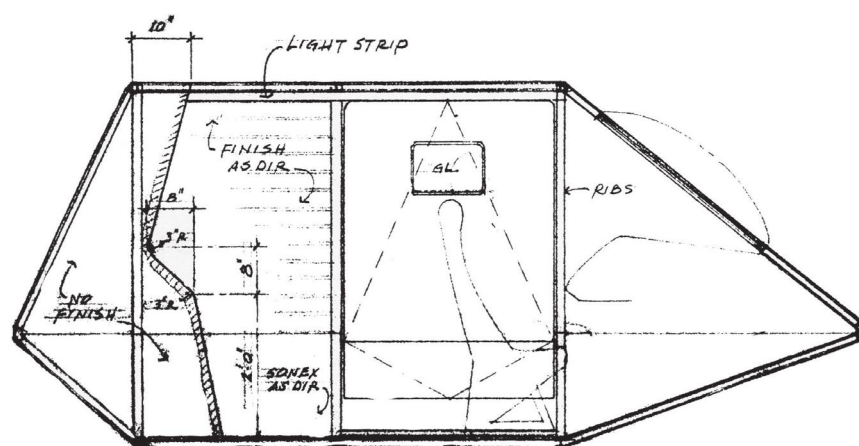
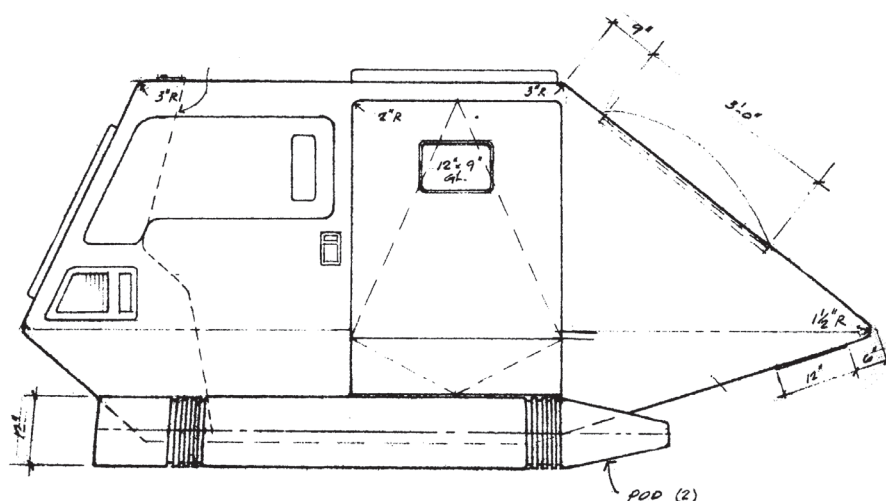
Had Hurley's concept panned out, 'Time Squared' would have been a prelude to 'Q Who' (see next issue), the episode that properly introduces the Borg. "Those two were supposed to tie together," Hurley said. However, "Gene [Roddenberry] hated the idea of tying up the episodes that way, and so we were forced to drop it."

A SMALLER SHUTTLE

In theory, Hurley's teleplay was a 'bottle episode,' requiring no new sets or guest stars. However, the life-size shuttlecraft mock-up created for 'Unnatural Selection' had proved unconvincing and offered no interaction with the shuttle interior set. And so senior illustrator Rick Sternbach set about designing a smaller and simpler 'shuttlepod' that could be filmed from any angle, inside and out.

Though still referred to as a shuttlecraft in the episode, Sternbach's Type-15 'pod' design differed markedly from the Type-7 shuttle seen in earlier episodes. Its angular design made it much easier to build than its curving predecessor, and allowed for a near-perfect match between the life-size prop and its miniature equivalent (used for shots of the craft in flight).

The full-size shuttlepod was built in four distinct sections: the main cabin, complete



Two of set designer Richard McKenzie's technical drawings for the Type-15 shuttlepod, plus concept art by Rick Sternbach.

with working gull-wing doors; the left and right engine nacelles, and a wedge that tucked beneath the cabin's nose. These elements were all freestanding and were not fixed together on set. The wedge piece, which does not feature

in Sternbach's original design, was added to disguise the castors on which the cabin could be wheeled around by stagehands. This requirement was discovered in time for modelmaker Greg Jein to add a matching wedge to the miniature as well.



THE ICARUS FACTOR

Strip back the Klingon painstiks and future martial arts, and this episode is human interest all the way.

Episode 2.14

Premiere April 24, 1989

Story by David Assael

Teleplay by David Assael and
Robert McCullough

Directed by Robert Iscove

Guest stars Mitchell Ryan (Kyle Riker),
Colm Meaney (O'Brien)

Synopsis Riker is reunited with his estranged father after 15 years, while Worf reaches a milestone in his life as an adult Klingon.

ROBERT L. MCCULLOUGH JOINED TNG as a producer halfway through its second season, and was promptly assigned scriptwriting duties on 'The Icarus Factor.' Interviewed by *Starlog* in 1993, he recalled, "They had this show that was a father/son story for Riker... They handed me an outline and wanted me to fix it!"

One of the more notable things about this episode is that it includes no life-or-death threat to anyone on the *Enterprise*, or to a culture with which the ship's crew is interacting. This had not been attempted on the show before—with the arguable exception of 'The Outrageous Okona,'



Klingon painstiks reappear in season four's 'Reunion' and in STAR TREK: ENTERPRISE.

where there is a degree of peril, but the stakes are very low—and beyond the *STAR TREK*'s usual trappings, the episode cannot really be classed as science fiction at all. For McCullough, who did not consider himself a genre fan, however, this was far from being a problem.

"The neat thing about *STAR TREK* is that you don't have to write a science fiction story," he told *Starlog*, "just an interesting people story... Put it on the *Enterprise* or add warp speed, and it becomes a *STAR TREK* story."

Director Robert Iscove was also drawn to the character aspects of the episode, and tried to steer it in a more emotionally frank direction than Gene Roddenberry was willing to accommodate. "According to Roddenberry, by the 24th century we've all resolved those feelings of anger," Iscove later recalled. "If you're not going to serve the resentment and the anger [between Riker and his father]... what's the point?" As a result of these differing visions, Iscove declined to work on the series again.

INTO THE ARENA

The climax of the episode—an anbo-jyutsu match between Will and Kyle Riker—came about as a result of McCullough's input. A student of karate at the time, he invented a futuristic martial art that drew on "karate philosophy," specifying details of its moves, equipment, and arena in the script.

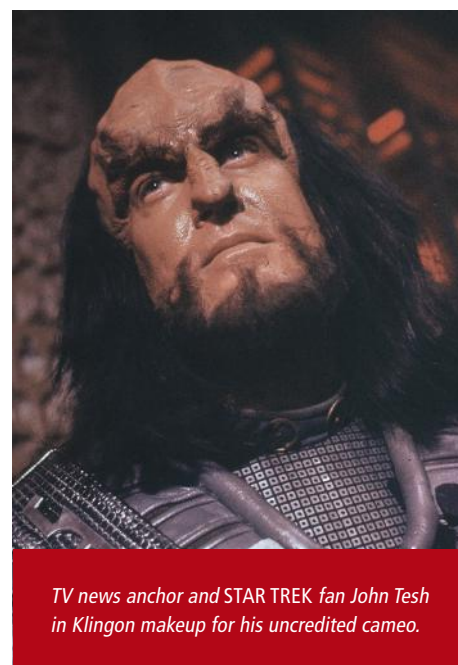
Rick Sternbach's design for the anbo-jyutsu arena was realized on the shuttlebay set.

The job of realizing these elements was shared between several people. Costume designer Durinda Wood created the armor from motocross suits, while stuntman Tom Morga choreographed the fight and wore one of the outfits as Jonathan Frakes' stunt double. Senior illustrator Rick Sternbach filled in the details for the arena, including several references to the Japanese anime series *Urusei Yatsura*. This was just one of

“ With all
due respect...
Be gone!
Sir... ”
Commander Worf to Data

many instances where anime nods made their way into TNG, thanks to Sternbach and fellow fan, scenic artist Mike Okuda.

The other key set piece of the episode is Worf's Rite of Ascension ceremony. Though part of the secondary plotline, it is likely the scene for which 'The Icarus Factor' is best remembered. It marks the first appearance of Klingon painstiks, which are referenced throughout *STAR TREK* thereafter (though rarely seen), and introduces a ritual that is expanded upon in season seven's 'Firstborn.' The set built for the scene reused elements of the bird-of-prey bridge from 'A Matter

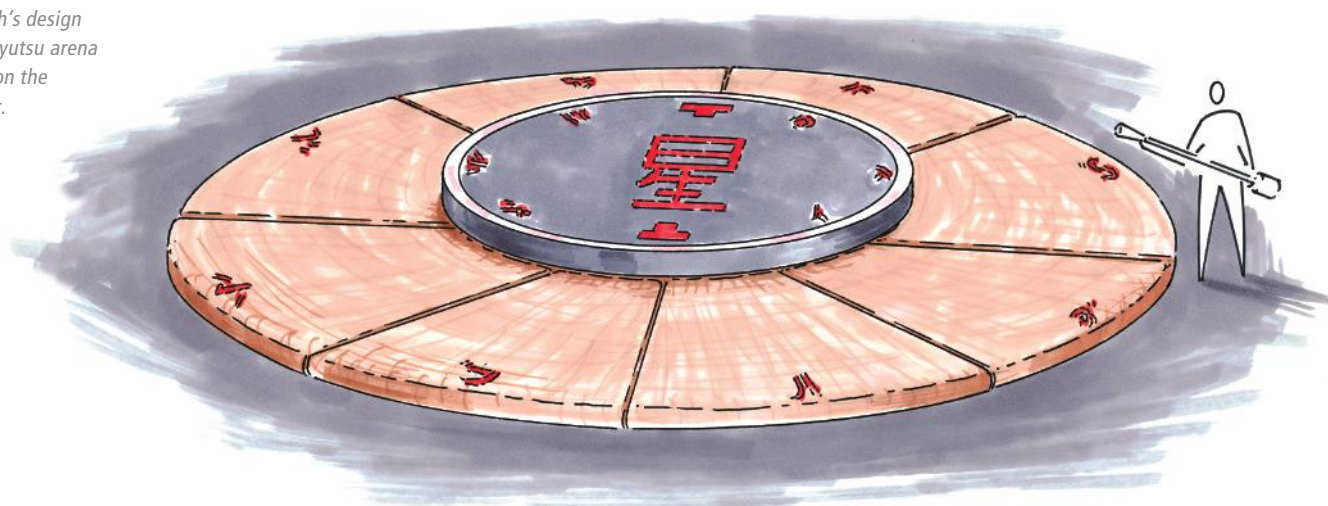


TV news anchor and *STAR TREK* fan John Tesh in Klingon makeup for his uncredited cameo.

of Honor' and featured the most prominent use of the Klingon insignia seen on TNG to that point. The large, glowing red emblem would appear in many subsequent episodes, as well as in *STAR TREK: DEEP SPACE NINE*.

CUTS AND CAMEOS

To promote 'The Icarus Factor,' the Rite of Ascension sequence was documented in a behind-the-scenes segment for Paramount's *Entertainment Tonight*, and the show's host, John Tesh, can be seen playing one of the holographic Klingons in the episode. There was much less love for the scene in the UK, however, where the BBC trimmed back the self-inflicted torture to a bare minimum on first broadcast in July 1991.





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