

# STAR TREK™

30

## THE NEXT GENERATION

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



FANHOME

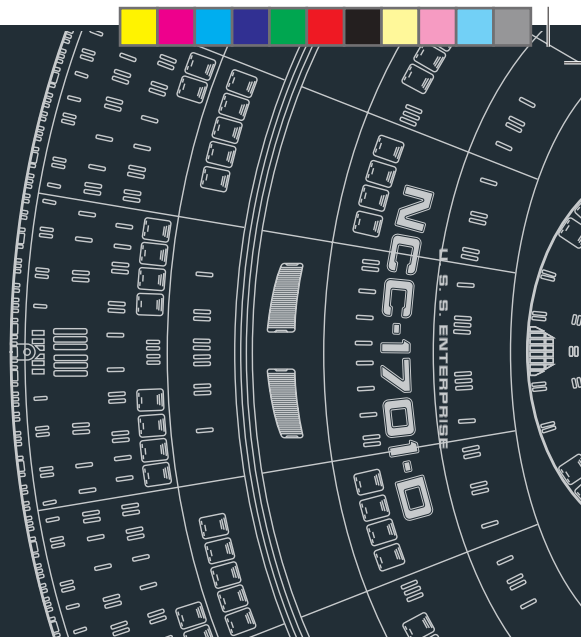


# 30

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



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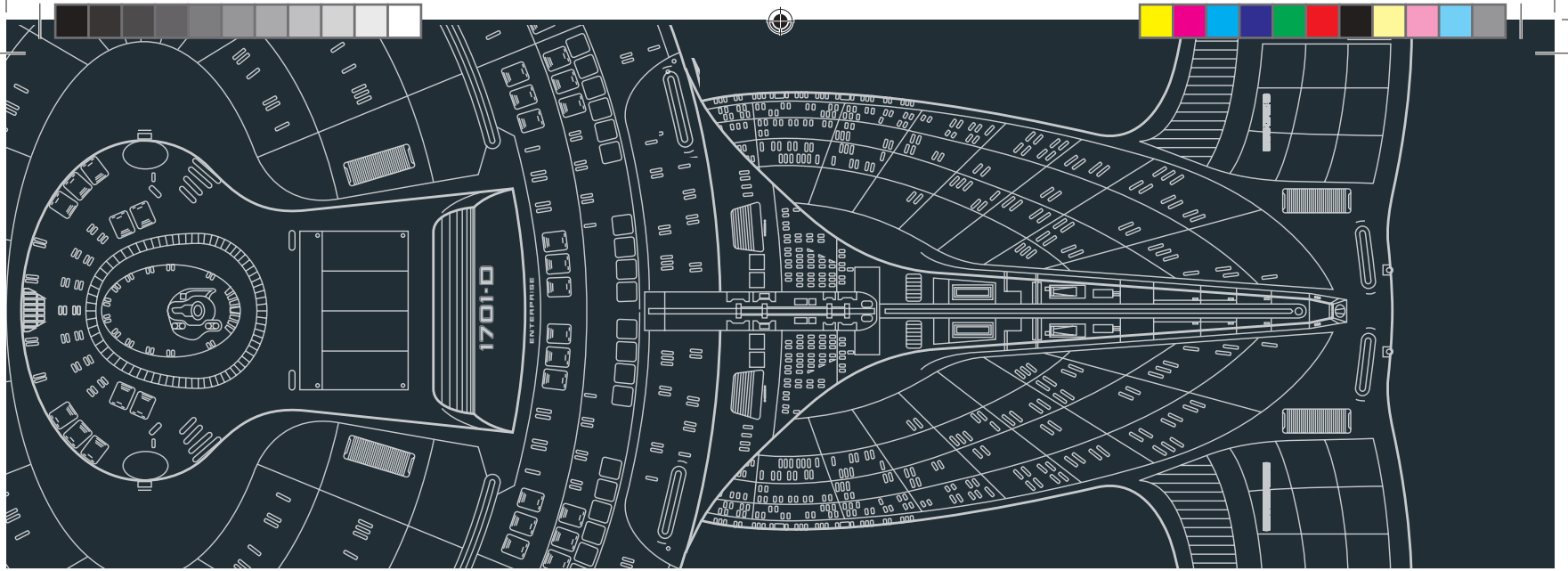


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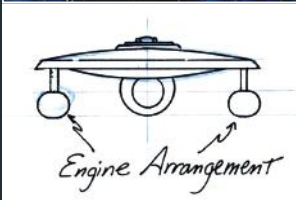
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**ISSUE 3:** 1.1/1.2 'Encounter at Farpoint,' 1.3 'The Naked Now,' 1.4 'Code of Honor,' 1.5 'The Last Outpost.'

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**ISSUE 11:** 2.20 'The Emissary,' 2.21 'Peak Performance,' 2.22 'Shades of Gray,' 3.1 'Evolution,' 3.2 'The Ensigns of Command.'

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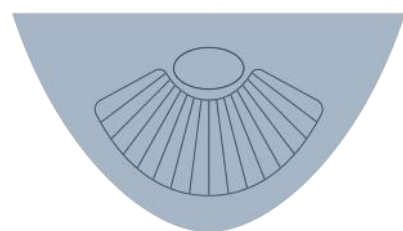
**ISSUE 14:** 3.15 'Yesterday's Enterprise,' 3.16 'The Offspring,' 3.17 'Sins of the Father,' 3.18 'Allegiance.'

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**ISSUE 17:** 4.1 'The Best of Both Worlds, Part II,' 4.2 'Family,' 4.3 'Brothers,' 4.4 'Suddenly Human,' 4.5 'Remember Me,' 4.6 'Legacy.'

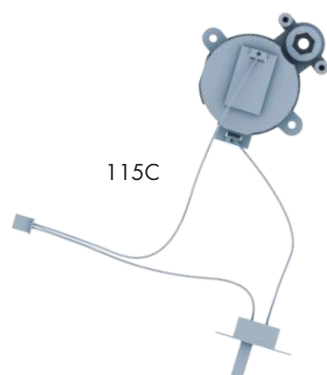
## STAGE 115 PARTS



115A



115B



115C



115D



115E



115F



115G



AP

PART NUMBER	PART NAME	QUANTITY
115A	Left battery box panel cover	1
115B	Battery box cover	1
115C	Battery box/power switch	1
115D	Battery box nut	1
115E	Battery box screw	1
115F	Battery box nut bracket	1
115G	Starboard formation light	1
AP	1.7x4mm screw	2 (+1 spare)

## STAGE 116 PARTS



116A



116B



116C



116D



AM



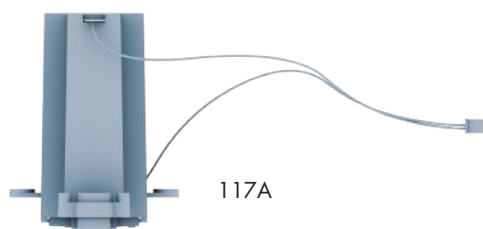
GM



HM

PART NUMBER	PART NAME	QUANTITY
116A	Nacelle lower	1
116B	Lock bracket	1
116C	Lock pin	1
116D	Lock spring	1
AM	1.7x4mm screw	2 (+1 spare)
GM	1.5x3mm screw	2 (+1 spare)
HM	1.7x3mm screw	2 (+1 spare)

## STAGE 117 PARTS



117B

117C

117D

117E

117F

AM

AP

DP

PART NUMBER	PART NAME	QUANTITY
117A	Battery box	1
117B	Battery box nut	1
117C	Battery box nut bracket	1
117D	Lock bracket	1
117E	Lock pin	1
117F	Lock spring	1
AM	1.7x4mm screw	2 (+1 spare)
AP	1.7x4mm screw	2 (+1 spare)
DP	2.3x4mm screw	3 (+1 spare)

## STAGE 118 PARTS



118A

118B

118C

118D



118E

PART NUMBER	PART NAME	QUANTITY
118A	Battery box cover	1
118B	Battery box screw	1
118C	Front fixing wedge	2 (+2 spare)
118D	Rear fixing wedge	2 (+2 spare)
118E	Screw cover	1

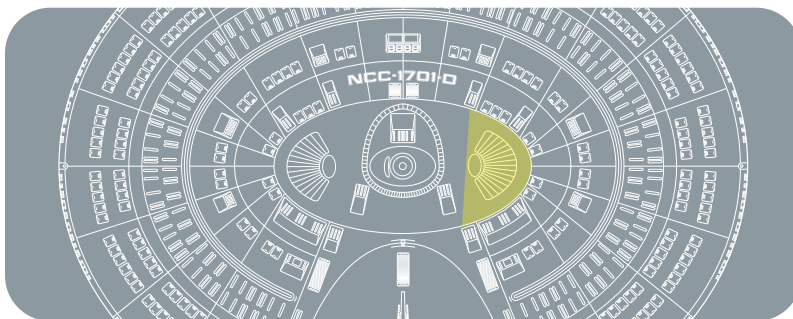




## STAGE 115 ASSEMBLY

In this short stage, the saucer moves one panel closer to completion, before you prepare a battery box for the starboard nacelle.

### PART LOCATOR



#### KEY

**RED** is used to show screws, arrows, and connection points.

**YELLOW** shows the new part(s) in each step.

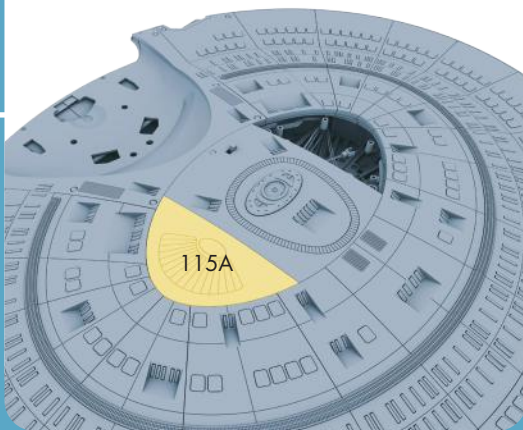
**GRAY** shows the assembly so far.

**BLUE** shows illuminated parts.

### COVERING THE BATTERY BOX PANEL

#### STEP A

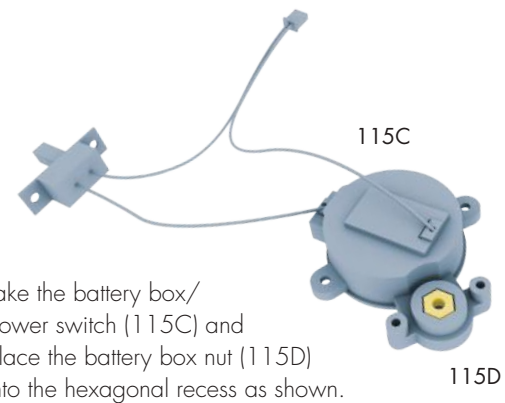
Begin by taking the left battery box panel (115A) and placing it over the battery box panel fitted to the underside of the saucer in stage 114. Two magnets hold the cover in place, so that it is easy to remove whenever you need to access the battery box. Now set the saucer aside until stage 118.



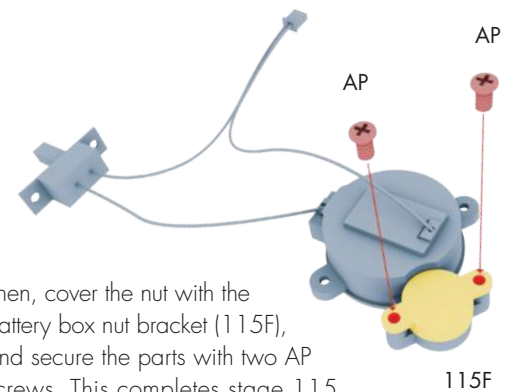
*Note: Keep the battery box cover (115B), battery box screw (115E), and starboard formation light (115G) close at hand for use in the next stage of the assembly.*

### BUILDING THE FINAL BATTERY BOX

#### STEP B



Take the battery box/power switch (115C) and place the battery box nut (115D) into the hexagonal recess as shown.



Then, cover the nut with the battery box nut bracket (115F), and secure the parts with two AP screws. This completes stage 115.





## STAGE 116 ASSEMBLY

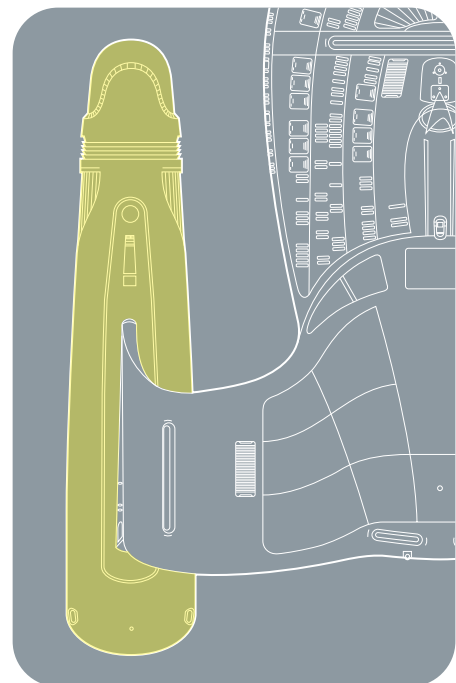
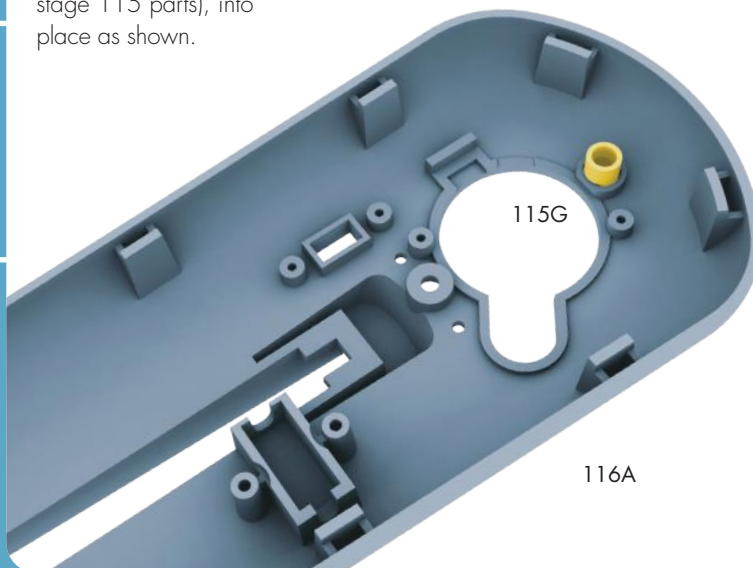
Begin to build the underside of the starboard warp nacelle, fitting a formation light, the battery box, and part of the quick-release mechanism.

### ADDING THE STARBOARD NACELLE SWITCH

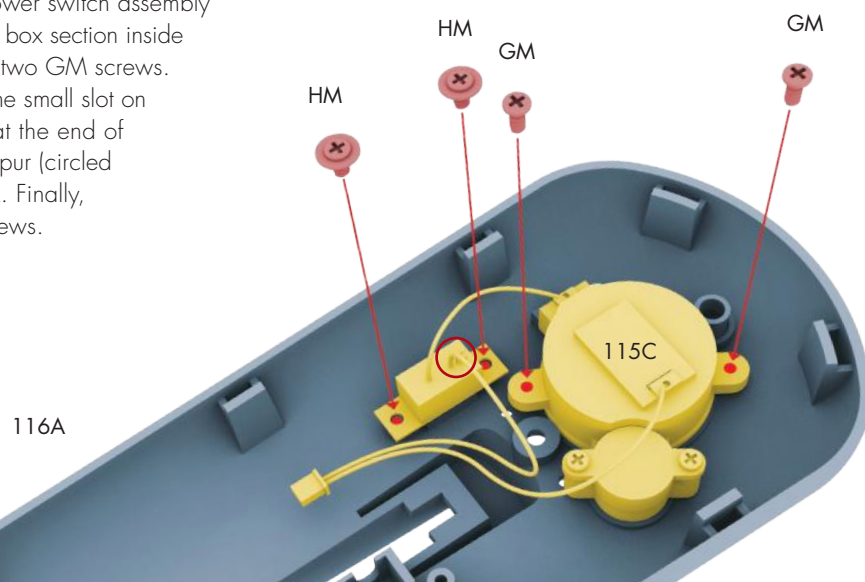
### PART LOCATOR

STEP  
A

First, take the nacelle lower (116A), and push the starboard formation light (115G, supplied with your stage 115 parts), into place as shown.



Next, retrieve your battery box/power switch assembly from stage 115. Secure the battery box section inside the nacelle lower as shown, using two GM screws. Then fit the power switch through the small slot on the nacelle upper, making sure that the end of the switch housing with the metal spur (circled below) is closest to the battery box. Finally, secure the switch with two HM screws.



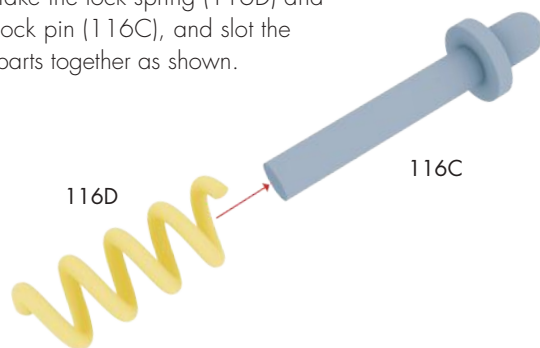


## FITTING THE FIRST STARBOARD NACELLE SPRING

STEP

B

Take the lock spring (116D) and lock pin (116C), and slot the parts together as shown.



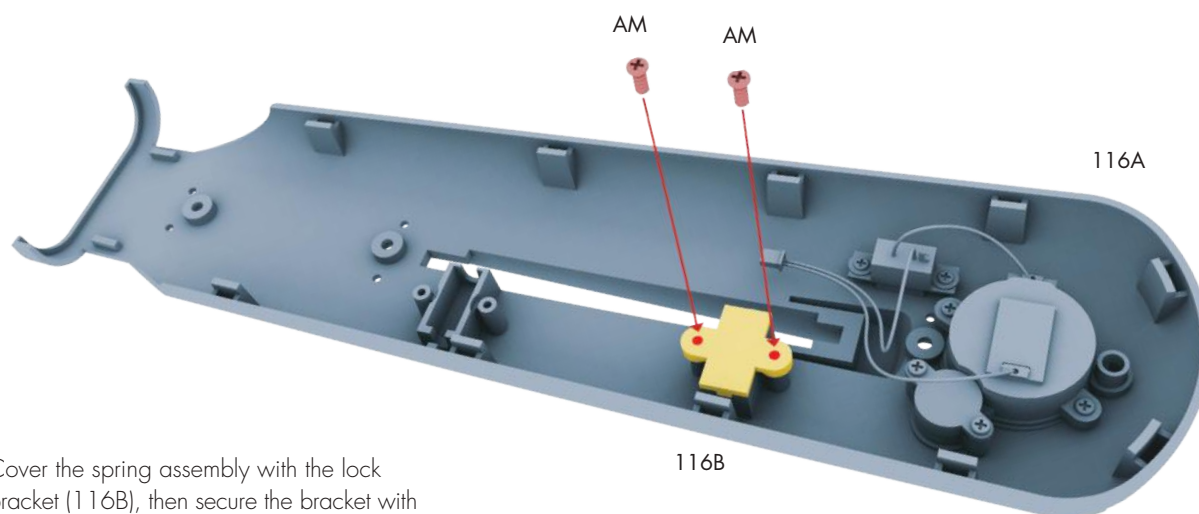
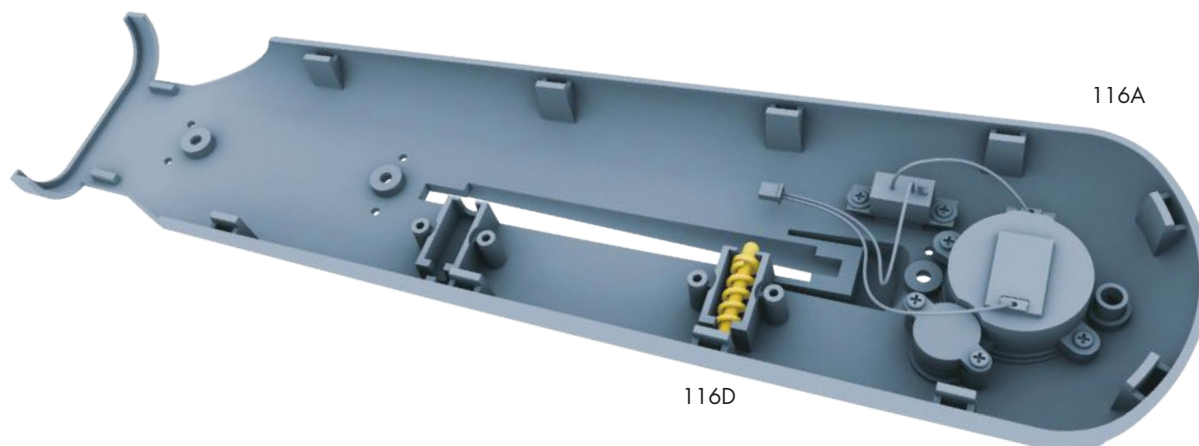
### WORKING WITH SPRINGS

Take care when handling the small springs. Keep them in their packaging until you need them, and work on a light-colored surface so they are easier to see if they roll away or spring from your grasp.

### GREEN ALERT

The batteries in your completed model will need to be changed from time to time. Check local recycling schemes for the best way to dispose of spent single-use batteries in your area.

Then take your nacelle upper and place the lock spring assembly in the housing closest to the battery box. The flange at the round end of the pin should rest inside the housing, with the round end poking out towards the center of the nacelle.



Cover the spring assembly with the lock bracket (116B), then secure the bracket with two AM screws. Stage 116 is now complete.



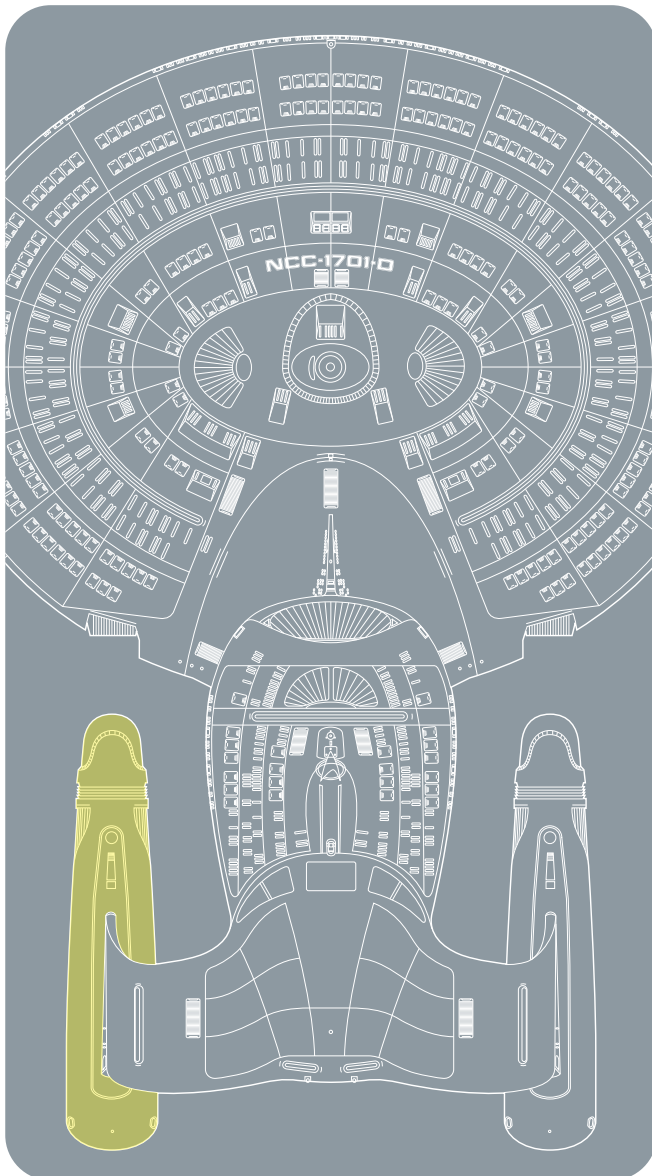




## STAGE 117 ASSEMBLY

In this stage, the final battery box begins to take shape, and the two halves of the starboard warp nacelle are brought together and sealed.

### PART LOCATOR

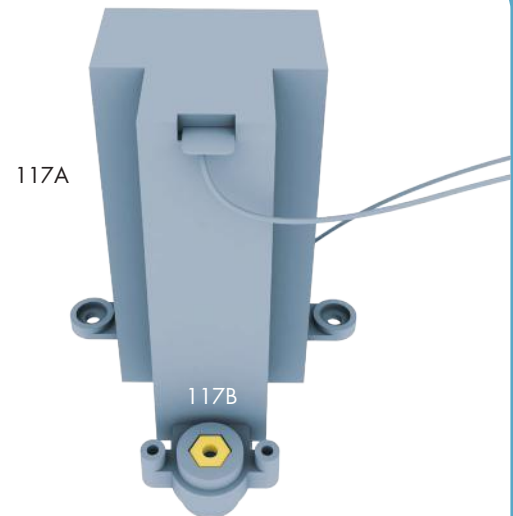


### WRAP IT UP!

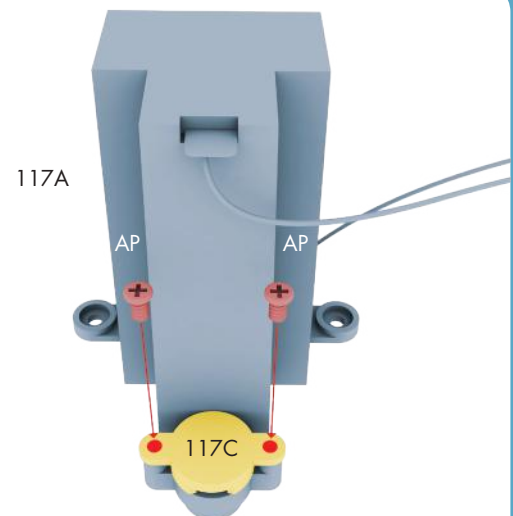
Always work on a soft cloth to protect your model.  
Wrapping the sections in this cloth will keep them safe between issues.

### ASSEMBLING THE BATTERY BOX

#### STEP A



Take the battery box (117A) and place the battery box nut (117B) into the hexagonal recess as shown.



Cover the nut with the battery box nut bracket (117C), and secure the parts with two AP screws. Store the assembly safely until it is needed in a later stage.



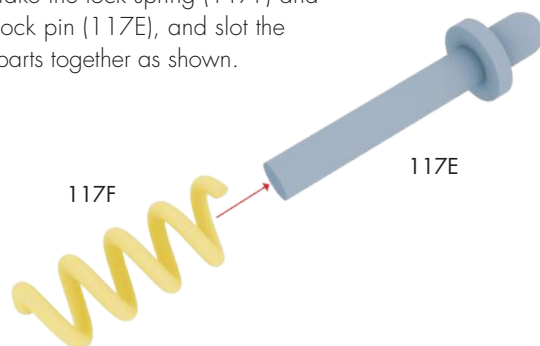


## FITTING THE SECOND STARBOARD NACELLE SPRING

STEP

B

Take the lock spring (117F) and lock pin (117E), and slot the parts together as shown.

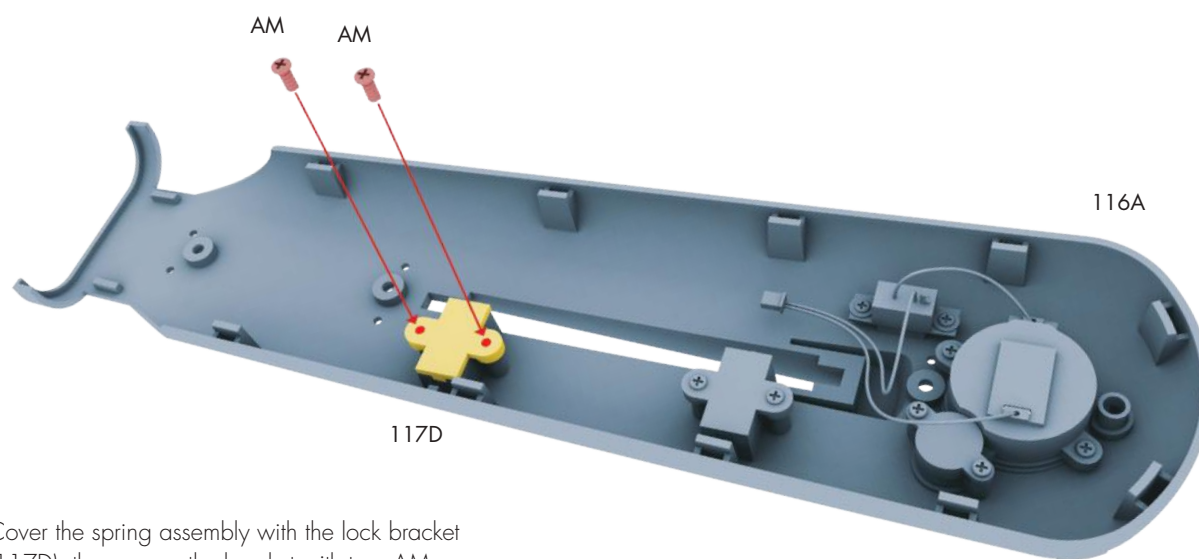
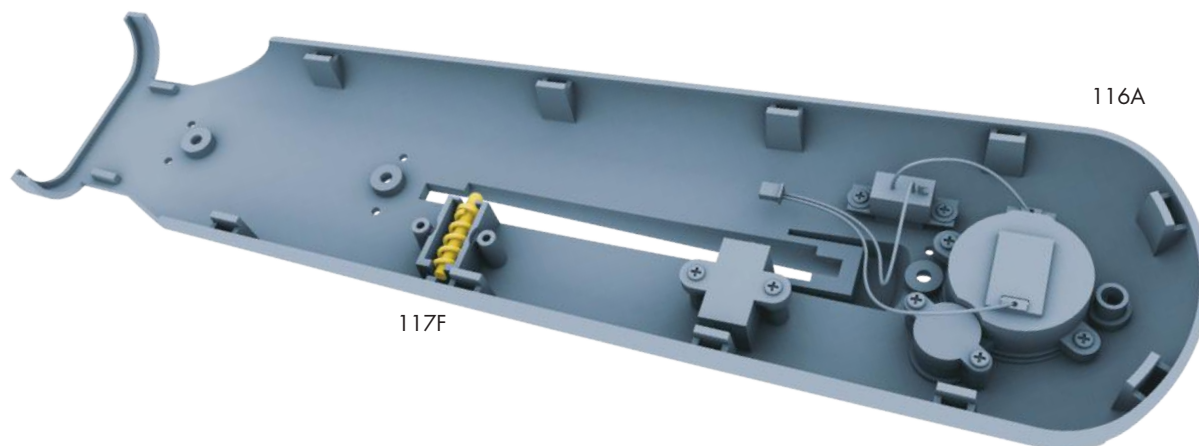


### KNOW YOUR SCREWS

Screws with codes ending in "M" (such as BM and CM) are for driving into metal. Those with codes ending in "P" (such as BP and CP) are for driving into plastic.

To keep screws for metal from jamming before they are fully tightened, drive each screw only halfway in at first. Then unscrew it to release the swarf (shavings) created as the screw cuts its thread. Discard the swarf, then drive the screw fully into the hole.

Then take your nacelle upper and place the lock spring assembly in the housing closest to the battery box. The flange at the round end of the pin should rest inside the housing, with the round end poking out towards the center of the nacelle.



Cover the spring assembly with the lock bracket (117D), then secure the bracket with two AM screws.



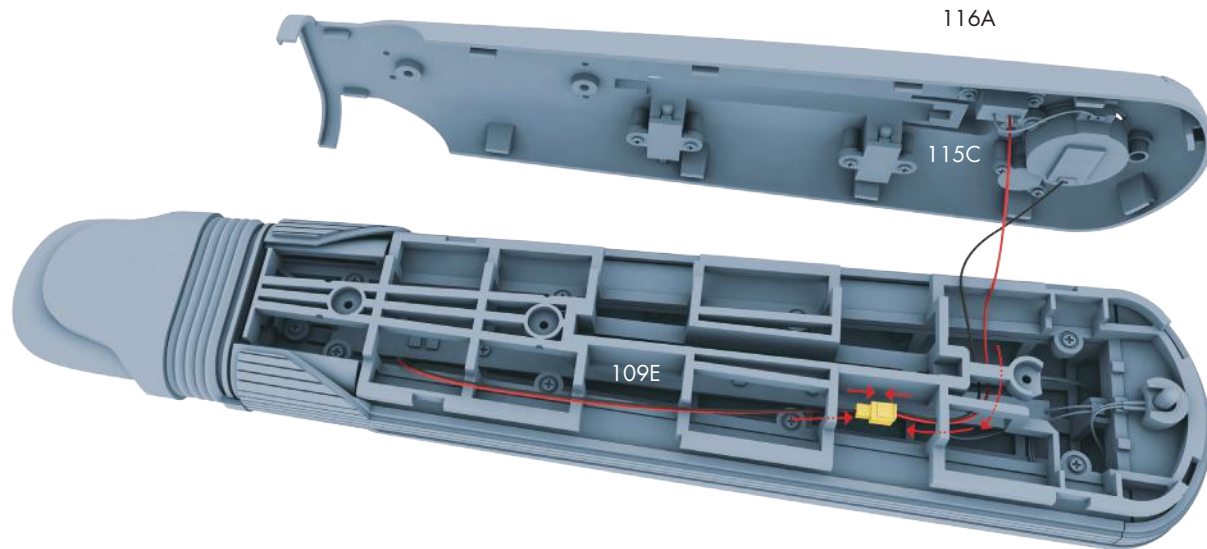


## SEALING THE STARBOARD NACELLE

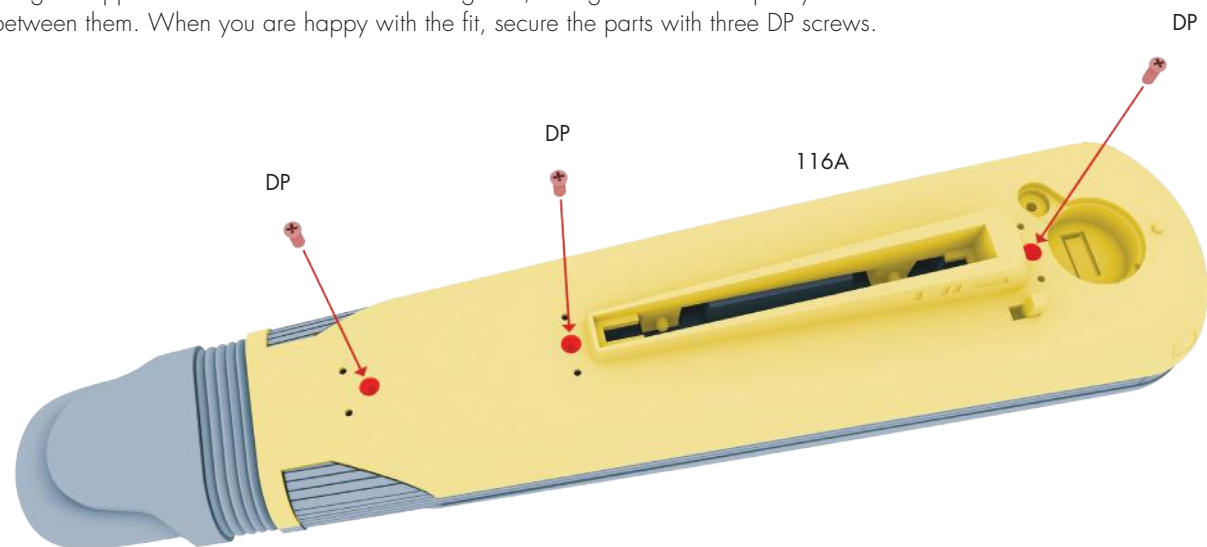
STEP

C

Begin by retrieving your starboard nacelle upper assembly, last used in stage 114. Connect the nacelle light strip (109E, in the nacelle upper) to the battery box/power switch (115C, in the nacelle lower) by threading their respective cables through the nacelle skeleton as shown and carefully plugging their connectors together.



Bring the upper and lower nacelle sections together, taking care not to trap any cables between them. When you are happy with the fit, secure the parts with three DP screws.



### WHY ARE THERE SPRINGS INSIDE THE WARP NACELLES?

Both warp nacelles have springs inside so that they can be attached and detached from the battle section with ease. We recommend detaching the nacelles whenever storing or transporting your *U.S.S. Enterprise NCC-1701-D* model, and whenever attaching/detaching the saucer section to/from the battle section.

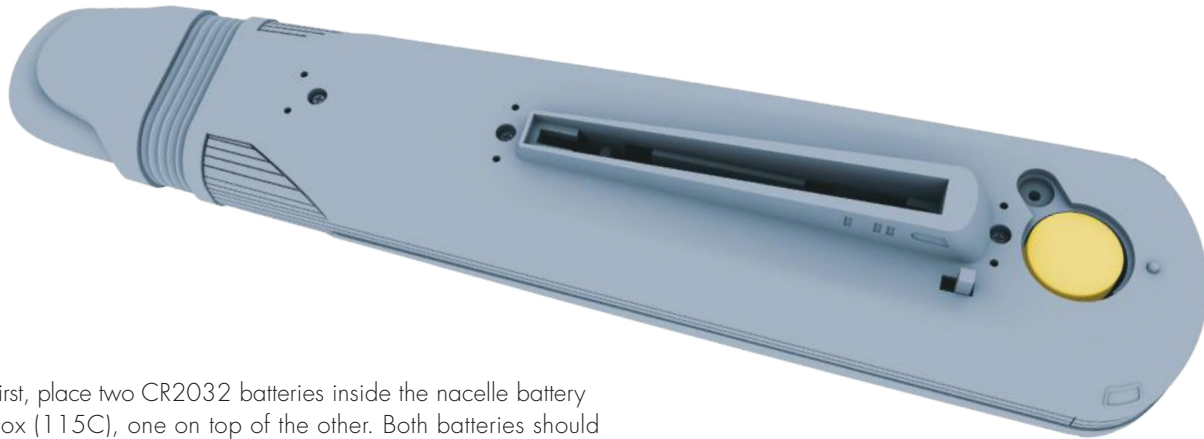




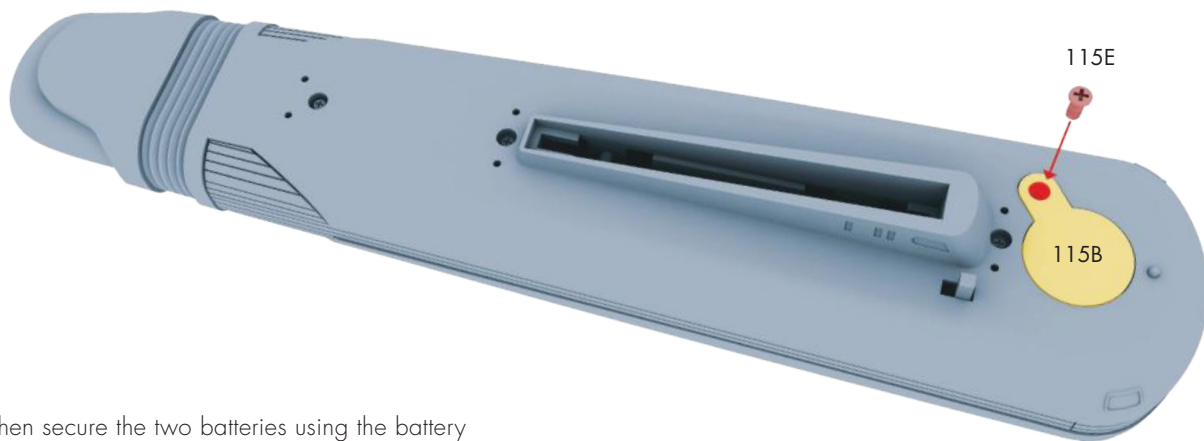


## ADDING BATTERIES TO THE STARBOARD NACELLE

### STEP D

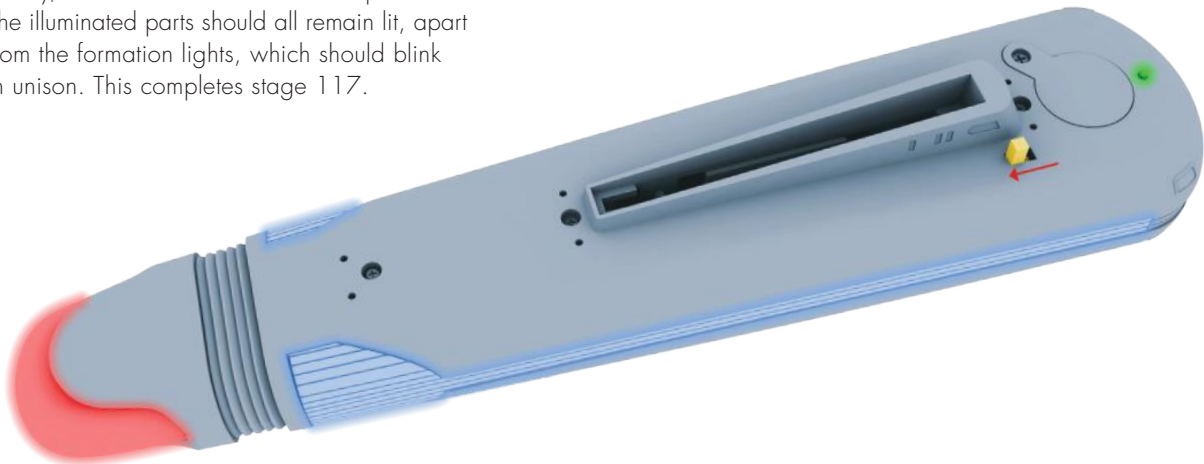


First, place two CR2032 batteries inside the nacelle battery box (115C), one on top of the other. Both batteries should be the same way up, with the flat side facing out towards you.



Then secure the two batteries using the battery box cover (115B) and the battery box screw (115E).

Finally, slide the switch to the "ON" position. The illuminated parts should all remain lit, apart from the formation lights, which should blink in unison. This completes stage 117.

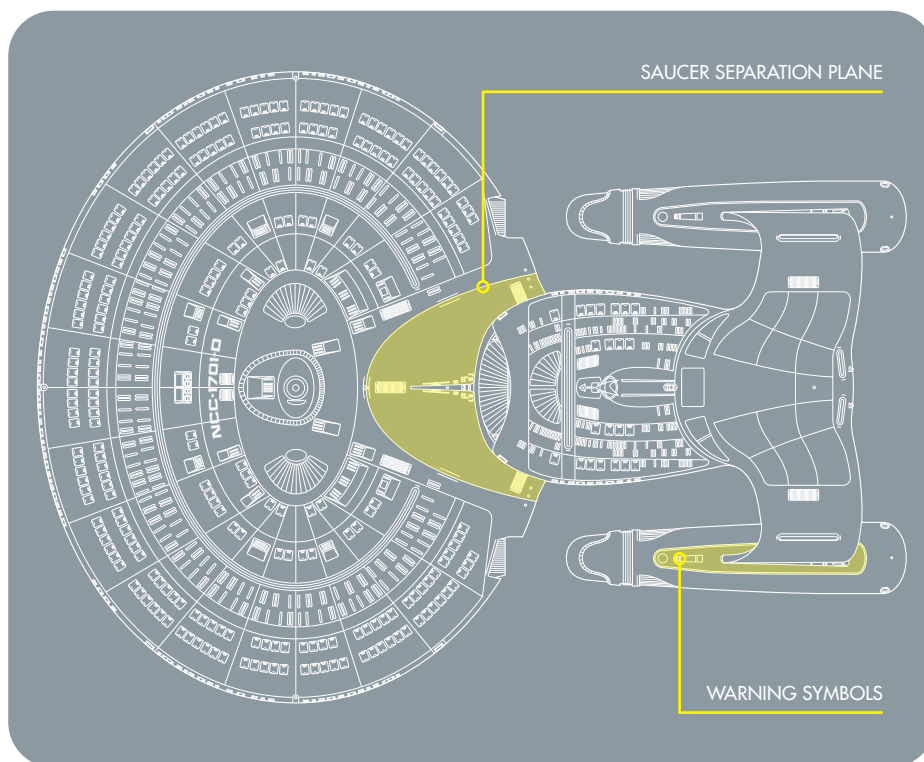




## STAGE 118 ASSEMBLY

Add a finishing touch to the starboard nacelle, then fit the parts to bring your saucer section and battle section together for the first time.

### PART LOCATOR



### WORKING WITH THE FIXING WEDGES

In this stage, you will fit four fixing wedges that help connect your battle section build to the saucer section. Take care to distinguish between the two types of wedge (front and rear) and note which way up they are designed to fit. These parts are intended to fit very tightly, to ensure the stability of your model, and careful use of pliers may help you fit them to your satisfaction.

Pliers can also be used to remove the wedges if you choose to display your finished model in two sections. Keep the removed wedges in a safe place, for when you next wish to reunite the saucer and battle sections.

### COMPLETING THE STARBOARD NACELLE

STEP

A

Begin by pushing the screw cover (118E) carefully into place on the underside of the starboard nacelle assembly. Set the completed starboard nacelle aside, along with the port nacelle, until you are ready to complete your model.

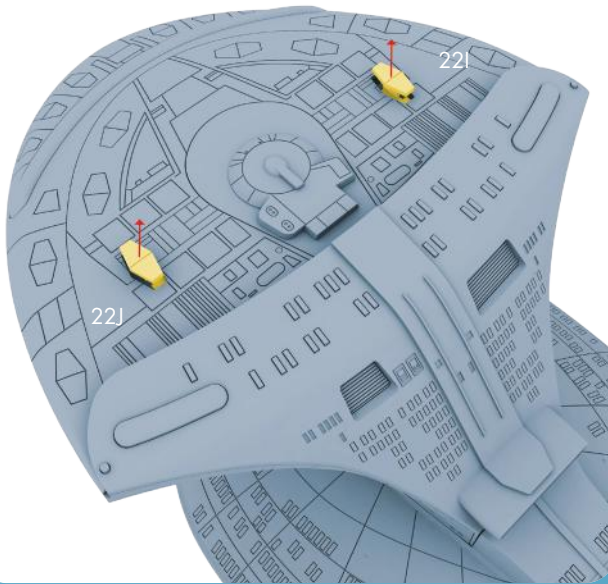




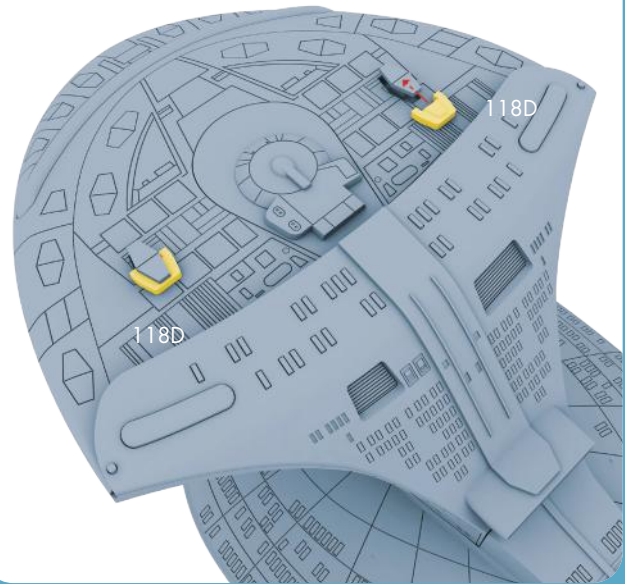
## SECURING THE REAR BATTLE SECTION DOCKING LATCHES

### STEP B

Begin by retrieving your battle section build and lifting the two rear docking latches (22I and 22J) as shown.



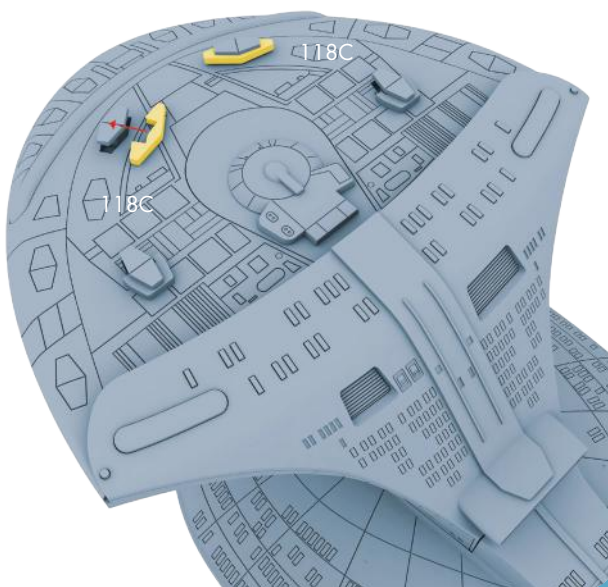
Then, take two rear fixing wedges (118D) and push them underneath the two docking latches from behind.



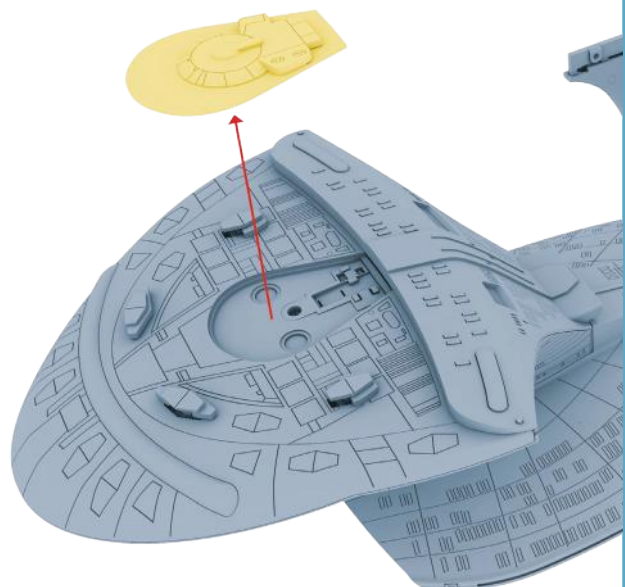
## SECURING THE FRONT BATTLE SECTION DOCKING LATCHES

### STEP C

Repeat the process described in step B, this time lifting the two front docking latches (22G and 22H) and fitting two front fixing wedges (118C) underneath them.



Next, lift out the magnetic Deck 8 assembly, and set it safely to one side. The battle section of your *Enterprise-D* model is now ready for docking with the saucer section.





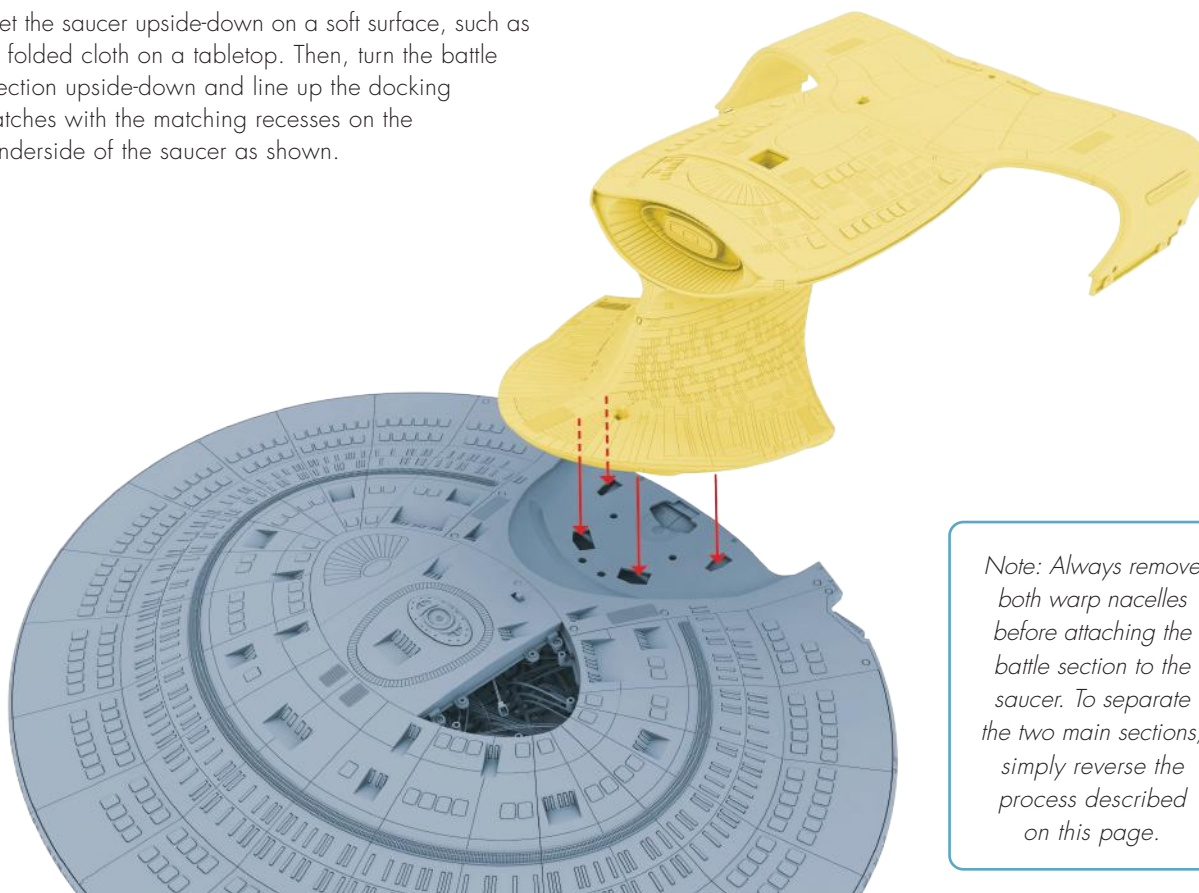


## DOCKING THE SAUCER WITH THE BATTLE SECTION

STEP

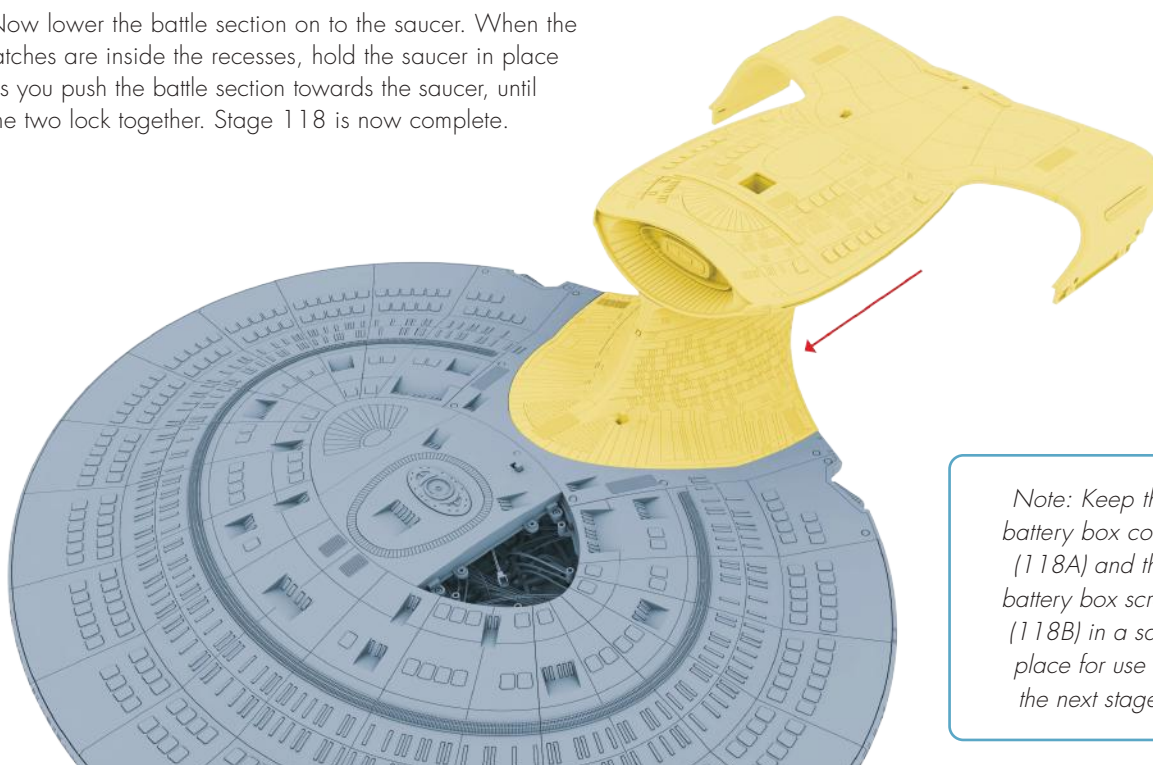
D

Set the saucer upside-down on a soft surface, such as a folded cloth on a tabletop. Then, turn the battle section upside-down and line up the docking latches with the matching recesses on the underside of the saucer as shown.



*Note: Always remove both warp nacelles before attaching the battle section to the saucer. To separate the two main sections, simply reverse the process described on this page.*

Now lower the battle section on to the saucer. When the latches are inside the recesses, hold the saucer in place as you push the battle section towards the saucer, until the two lock together. Stage 118 is now complete.



*Note: Keep the battery box cover (118A) and the battery box screw (118B) in a safe place for use in the next stage.*





## GAMBIT, PART II

There's treasure to be found in this piratical romp, despite the doubts of its writers.

**Episode** 7.5

**Premiere** October 18, 1993

**Story by** Naren Shankar

**Teleplay by** Ronald D. Moore

**Directed by** Alexander Singer

**Guest stars** Richard Lynch (Baran), Robin Curtis (Tallera), Caitlin Brown (Vekor), Cameron Thor (Narik), James Worthy (Koral), Sabrina LeBeauf (Ensign Giusti)

**Synopsis** Picard turns pirate captain to unravel the mystery behind the looting of several ancient Vulcan artifacts.

**WHERE 'GAMBIT, PART I' TOOK** its cues from Christopher Hatton's spec script (see p.16), 'Part II' was wholly a staff creation. Story editor Naren Shankar devised the Vulcan isolationist storyline, and originally had the extremist group plotting to put Vulcan out of reach of the rest of the universe. "The notion was to dimensionally shift the planet so that you couldn't get to them," he explained in Gross and Altman's 1995 book, *Captains' Logs*. However, when "Everyone was afraid it was going to be like a *Space: 1999* episode," the concept was simplified so that the isolationists were simply in pursuit of an ancient weapon.



At a height of 6 ft 9 in (2.06 m), James Worthy is one of the tallest actors in all of STAR TREK.





"When we were breaking part two, we didn't really have the Macguffin," producer and teleplay writer Ronald D. Moore told *Cinefantastique* in December 1994. "The psionic resonator was born of desperation." Later, in *Captains' Logs*, he added: "In the end I just said, 'Alright, maybe we should just go for it and make this a classic Gene [Roddenberry] kind of message.' Go for 'Think happy thoughts,' and make it tie in to the back story of Vulcan and Surak and peace. I thought it would fit in nicely. I'm not sure if it did."

### PLAYING PIRATES

Though neither Shankar nor Moore was entirely satisfied with the completed two-parter, it did prove a hit with the cast, most of whom got to try something different. "Patrick [Stewart] had a great time being—as he called it—a bad actor," Jeri Taylor told *Cinefantastique*. "He figured Picard wouldn't be a very good actor, so he was swaggering around, being gruff and brisk. I think it was very effective."

For guest star Robin Curtis (interviewed by startrek.com in 2012), "I was thrilled to get it, and to have such a meaty part. To work so much with Patrick Stewart was

**“You always  
seem to be after  
my job!”**

*Picard to Riker*

really exciting for me... And they were good episodes, which, I like to think, hold up."

As well as playing Saavik in *STAR TREK III: THE SEARCH FOR SPOCK* (1984) and *STAR TREK IV: THE VOYAGE HOME* (1986), Curtis had regretfully turned down the chance to play half-Klingon K'Ehleyr in season two's 'The Emissary,' making her eventual return to *STAR TREK* all the more satisfying.

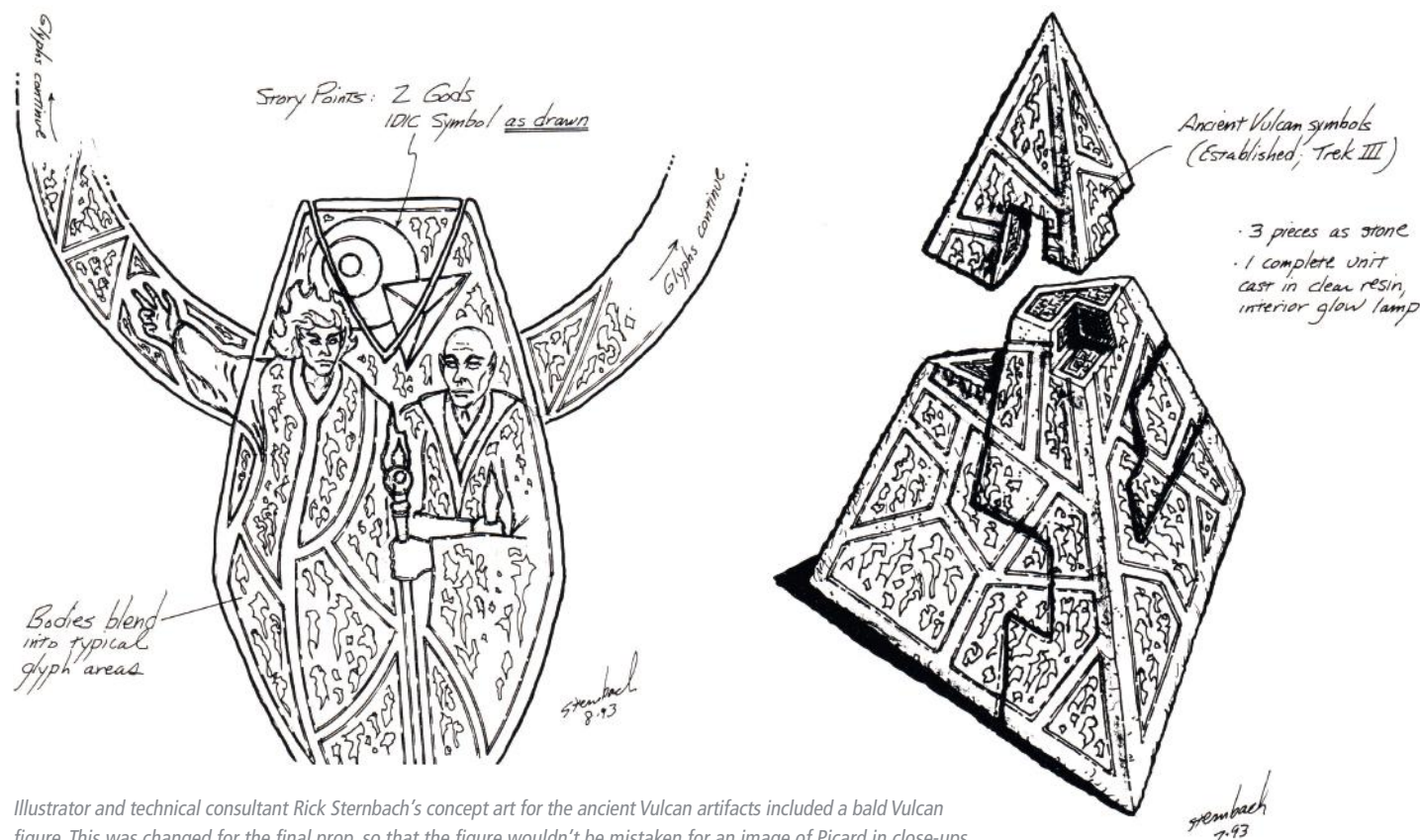
"I wanted to be on the show because the fans would ask me," she explained. "I'd say: 'If it were my choice, I'd be on the next

morning, but we all know that's not how it works.' So, it meant more to me on several levels than just getting a job and paying my bills. When I was offered the role that Suzie Plakson ultimately played, I couldn't do it because I'd already committed to another job... It was a huge loss at the time because I didn't know another opportunity would come. Then it did come, thank goodness."

### WORTHY ADVERSARY

Also enjoying his time on the set of 'Gambit, Part II' was basketball hall-of-famer James Worthy as Klingon courier Koral. The NBA All-Star and TNG fan first expressed a desire to be on the show to Gowron actor Robert O'Reilly, who put him on to Rick Berman.

"Rick let me know that [Worthy] was interested in doing the show," Taylor said in *Captains' Logs*. "So when we did 'Gambit,' we developed this part. I told Rick, who said, 'Wait a minute, I didn't say give him a part! He's a basketball player, I don't know if he can act!' But... he just stepped right into the part and did an excellent job."



Illustrator and technical consultant Rick Sternbach's concept art for the ancient Vulcan artifacts included a bald Vulcan figure. This was changed for the final prop, so that the figure wouldn't be mistaken for an image of Picard in close-ups.





## PHANTASMS

Patrick Stewart directs, an admiral returns, and Freud comes under fire, but it's the cake scenes that everyone remembers...

**Episode** 7.6

**Premiere** October 25, 1993

**Written by** Brannon Braga

**Directed by** Patrick Stewart

**Guest stars** Gina Ravarra (Tyler), Bernard Kates (Sigmund Freud), Clyde Kusatsu (Admiral Nakamura), David L. Crowley (Workman)

**Synopsis** Problems with the *Enterprise's* warp core coincide with Data having his first ever nightmares. Could there be a connection?

**WHEN DATA FIRST DREAMED** in 'Birthright, Part I' (see issue 28), some fans were disappointed not to see the storyline continue into part two. Writer Brannon Braga always intended a follow-up, however, and determined to give it a darker edge. "I knew I wanted to give him nightmares as a kind of sequel," Braga told *Cinefantastique* in December 1994. "I came up with the images at random... The more startling the better. I didn't draw on my own dreams—which probably couldn't be shown on television!"

For Braga, promoted from story editor to co-producer since 'Birthright, Part I,'



Hair stylist Patricia Miller during filming for 'Phantasms,' which reused the model of Data's head made for 'Time's Arrow' in season five.



the episode wasn't just an opportunity to explore some outlandish imagery, but also to "really undermine the Freudian concepts that have pervaded the American cultural mainstream." Quoted in Gross and Altman's 1995 book, *Captains' Logs*, he explained further: "The basic Freudian concepts of the subconscious ego and all the other terms have become a given in the way people think about the way the mind works in America. But why? How do we know any of that stuff is true? It's probably not, and...

similar, and for \$1.98 he had managed to bring it off. Then he found a rock video that had a similar kind of thing and we were just sure that it could work."

The practical aspects of the scene were not the only issue, however, and director Patrick Stewart objected to the original plan that Troi's head should be connected to a cake of her entire body, from neck to toe. Feeling that this would be too surreal for younger viewers, he pressed for a smaller, torso-shaped design—which also proved

“ Dreams are the *royal road* to the *knowledge* of the *mind*. ”

Deanna Troi quotes Sigmund Freud

I'm happy to have been one of the first to comment on it.

"Don't get me wrong, Freud is the most fun of all the psychologists. I'm a huge fan. When you look at the episode, it is... all Freudian mechanisms, so at the same time that I was discrediting Freud, I was using all of his concepts to explain everything!"

### SHOWSTOPPER BAKE

Of all the dream sequences in the episode, by far the best remembered are the ones in which Deanna Troi is depicted as a "cellular peptide cake." Achieving this effect led to many discussions in pre-production and various complications on set.

"Troi as a cake got the most fevered response from the art department of anything that we have ever done in the four years that I have been here," executive producer Jeri Taylor told *Captains' Logs*. "They were so disturbed and concerned that the entire department stayed after the production of it to implore us not to do it. Brannon and I were somewhat mystified by this because we didn't see it as that big a problem. Brannon had shot a student film in which he had done something very

far easier for the art department to create using store-bought sheet cake. Speaking in the October 2002 issue of *STAR TREK: The Magazine*, Stewart described the cake scenes as "technically very difficult" to film, making 'Phantasms' the "hardest one of all" among the five TNG episodes he directed.



'Phantasms' reuses footage from season one's '11001001' to represent Starbase 84. The model photography was originally shot for *STAR TREK III: THE SEARCH FOR SPOCK* in 1984. The color of the planetary background was changed for the remastered version of the episode in 2014.

### MORE NAKAMURA

Dream scenes aside, 'Phantasms' also marks the second of three appearances by Clyde Kusatsu as Admiral Nakamura. Having first featured in season two's 'The Measure of a Man,' Kusatsu is one of just two recurring admirals in TNG, alongside Natalia Nogulich as Nechayev (who also makes two of her four appearances during season seven). He is also the only one to wear two different types of admiral's uniform in the show.



Director Patrick Stewart discusses dream sequences with Marina Sirtis as hair stylist Joy Zapata and makeup artist June Westmore (aka June Abston Haymore) prepare her to play a "cellular peptide cake."





## DARK PAGE

The season's second dive into dream imagery bids farewell to Troi's mother and gives us a glimpse of her father.

**Episode** 7.7

**Premiere** November 1, 1993

**Written by** Hilary J. Bader

**Directed by** Les Landau

**Guest stars** Majel Barrett (Lwaxana Troi), Norman Large (Maques), Kirsten Dunst (Hedril), Amick Byram (Ian Andrew Troi)

**Synopsis** When Lwaxana Troi falls into a coma, Deanna steps inside her mother's mind in search of a hidden trauma.

**HILARY J. BADER'S TWO OTHER** TNG storylines ('The Loss' and 'Hero Worship'), both had major roles for Deanna Troi. For her third contribution, however, the freelance writer wanted to focus on Beverly Crusher. Her initial pitch for 'Dark Page' saw the doctor confronting a trauma from her past, but precisely what that trauma was—and whether Crusher should even be the affected character—became the source of much discussion among the writing staff.

"It just never seemed to work," executive producer Jeri Taylor told Edward Gross and Mark A. Altman in 1995's *Captains' Logs*. "It started out as a Dr. Crusher story and



Future Hollywood star Kirsten Dunst (Hedril) with fellow guest performer Simon the dog.





went through every possible combination of people on the *Enterprise*. It wasn't until we hit upon Troi and Mrs. Troi that it really seemed to work, and then it was a long time before we could figure out what the secret was that is hurting Mrs. Troi."

Speaking to *Cinefantastique* in December 1994, story editor René Echevarria recalled: "It took months to get it approved, because it needed to have a deep, dark secret for Mrs. Troi, yet we didn't want it to be unsavory. Hilary Bader's original pitch was that she had

didn't have anything else ready to go," she said, "and 'Dark Page' had been around for a long, long time."

#### MULTIPART MAJEL

'Dark Page' marks the final appearance of Majel Barrett Roddenberry as Lwaxana Troi in TNG, though she would make two further appearances in *STAR TREK: DEEP SPACE NINE*, having already featured in that show's first season. Barrett's first *STAR TREK* role was as Number One in the Original Series'

“ I just found out I had  
a sister I never knew. ”  
Deanna Troi

been in an abusive relationship with one of these husbands of hers. That would have made a good episode, but Mrs. Troi is a fun-loving character, and [so] we didn't want to comment on something like that. It didn't seem appropriate... Jeri came up with the idea that she had lost a child."

#### FURTHER PHANTASMS

With this direction agreed, Echevarria took responsibility for an uncredited rewrite of the teleplay—much to the disappointment of co-producer Brannon Braga, who was committed to his pet project, 'Phantasms,' (see p.20) at the time.

"I was dying to write 'Dark Page,'" Braga confessed in *Captains' Logs*. "I thought it was just a great premise... the counselor exploring the psyche of her mother and finding out that it's a dark and scary place. It's a great idea. But, I was thinking, 'You [guys] can't do this one! I want to do this in 'Phantasms.' You're killing me!'"

The similarities between 'Phantasms' and 'Dark Page' were not lost of Taylor. But a dearth of other developed concepts left the showrunner with very little choice. "It was one of those predicaments where we

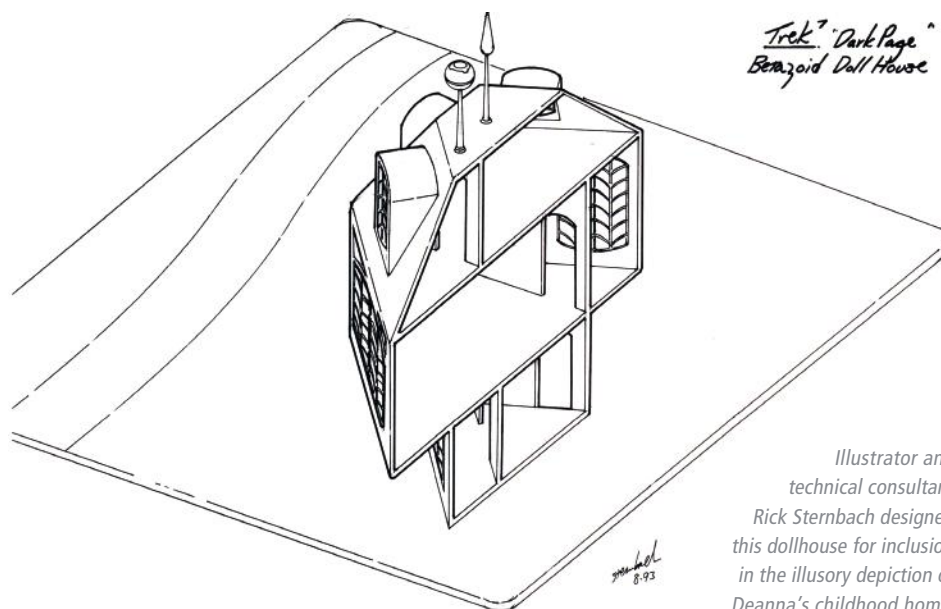
1965 pilot episode, 'The Cage,' after which she played Christine Chapel in 25 episodes of The Original Series, two feature films, and nine episodes of *STAR TREK: THE ANIMATED SERIES* (for which she also voiced bridge officer M'Ress, among other characters).

Barrett also played the standard Starfleet computer voice in hundreds of *STAR TREK* productions across six decades. As such, her final role on TNG was not as Lwaxana, but as the *Enterprise-D* computer in series finale 'All Good Things...' (see next issue). The



Amick Byram (Ian Andrew Troi) also featured as Ensign Paul Hickman in season four's 'Identity Crisis.' Both his appearances see him wearing an anachronistic Starfleet uniform for the era.

two-part version of that episode also features Barrett saying: "Previously on *STAR TREK: THE NEXT GENERATION*..." a narration that was first recorded for season four's 'The Best of Both Worlds, Part II' and reused for all subsequent TNG two-parters.



Illustrator and technical consultant Rick Sternbach designed this dollhouse for inclusion in the illusory depiction of Deanna's childhood home.



## ATTACHED

Seven years of sexual tension are addressed in an episode that sets the tone for the rest of the series.

**Episode** 7.8

**Premiere** November 8, 1993

**Written by** Nicholas Sagan

**Directed by** Jonatahn Frakes

**Guest stars** Robin Gammell (Mauric),  
Lenore Kasdorf (Lorin)

**Synopsis** Picard and Crusher are forced to address their feelings for one another when their minds are linked against their will.

**F**OR SHOWRUNNERS MICHAEL Piller and Jeri Taylor, 'Attached' was the script that changed the direction of TNG's final year. "That episode... forced two characters who had a subtext of a relationship burning for some seasons to finally confront these feelings," Piller said in Mark Altman and Edward Gross's 2016 book, *The Fifty-Year Mission: The Next 25 Years*. "I found the emotional resonance so affecting and meaningful that I said to Jeri, 'Let's spend what little time we have left really working on tying up some loose ends.' That really inspired much of the last half of the season."

The episode started out as a pitch by Nicholas Sagan, the son of celebrated sci-fi author and astronomer Carl Sagan. Inspired by Alfred Hitchcock's *The 39 Steps* (1935) and *The Defiant Ones* (1958), Sagan's initial concept had Picard and Crusher on the run while handcuffed together, but not mentally connected. It was intriguing enough to get Taylor's attention, but didn't really click until she heard a similar pitch from another writer.

In a memo to Piller, dated June 24, 1993, Taylor wrote: "Last season, you apparently caught a re-run of 'Allegiance' and remarked that the sexual innuendo between Picard and Beverly was lots of fun. Since then, I've





been wondering how we could tap into that. The premise I passed on to you a while back, in which they are 'handcuffed'... was part of that effort. Recently, another pitch came in which added a layer to that idea... They are telepathically linked, as well.

"The episode would not be about their relationship... but because of the unique situation they're in, the issue bubbles up... In the last season, wouldn't it be good to

### LOVE IS THE DRUG

Cautious of overstepping Piller's boundaries, Sagan went on to push the story's hard sci-fi elements in his first draft teleplay. "[My] idea was that they were becoming addicted to each other's brain waves," he told *The Official STAR TREK: THE NEXT GENERATION Magazine* in August 1994. "So, when they tried to move apart, they experienced a kind of withdrawal, as if from a drug... My version

**“ Why didn't you ever tell me you were in love with me? ”**

Beverly Crusher to Jean-Luc Picard

give the fans a tiny dollop of what so many of them (not to mention the actors) have been clamoring for?"

Piller agreed and—unusually for season seven—took part in the story 'break' session with Sagan and the writing staff. Here, he vetoed their plans for Picard and Crusher to kiss during the campfire scene. "Michael... said, 'Absolutely not,'" Sagan remembered in Gross and Altman's *Captains' Logs* (1995). "Instead, it became this very touching scene that's in there now... the most poignant and memorable moment in the entire episode."

was more grim, because if they didn't get the devices removed, they would eventually become a hive mind."

As the script developed, however, it grew into a character study first and foremost, culminating in a final will-they-won't-they moment back on the *Enterprise*. "It was a tightrope act every step of the way," Taylor told *Captains' Logs*. "We didn't consciously want to... bring things to neat conclusions because the film series will continue... [So] then it's the question of how far do you go... Where do you leave it?"



First seen as a Rutian pistol in 'The High Ground' during season three, this prop weapon makes the last of several TNG appearances in the hands of the Prytt in 'Attached.'



Director Jonathan Frakes oversees a crane shot in Bronson Canyon, just a short distance from Cedar Grove, as seen in 'Gambit, Part I.' Over the years, more than 20 STAR TREK episodes have been shot in L.A.'s Griffith Park area.

### UNFINISHED BUSINESS

The answers to those questions were never going to satisfy everyone, and Taylor noted how some fans felt "cheated" by a seeming return to business as usual at the end of the episode. But, for Sagan, such a reaction was rather missing the point. "I wanted to make the ending as heartbreaking as possible," he told *Captains' Logs*. "It's really about people who make choices that prevent them from getting together. I think there's something kind of touching about the inability of that to happen."

Gates McFadden, meanwhile, said that she and Patrick Stewart deliberately played their closing scene as if it were unfinished business, rather than a reset button. "The ending was batted around a couple different ways, and I think it was Michael Piller who didn't want too many sparks happening," she told *Cinefantastique* in December 1994. "But when Crusher walked out the door, I was not playing it like it was over by any means... At a convention, I said the reason I walked out the door was that I had a date with Worf. Who's to say?"





## FORCE OF NATURE

After 'Attached' raised the bar for season seven, this episode set limits on approaches not to be taken again.

**Episode** 7.9

**Premiere** November 15, 1993

**Written by** Naran Shankar

**Directed by** Robert Lederman

**Guest stars** Michael Corbett (Rabal), Margaret Reed (Serova), Lee Arenberg (Prak)

**Synopsis** Two scientists go to drastic lengths to prove that warp travel poses a threat to the future of the entire galaxy.

**THE IDEA TO USE WARP DRIVE AS** the basis for an environmental allegory originated with former executive story editor Joe Menosky during season six—but even he had doubts about its workability. Known as 'Limits,' the story gained little momentum in season seven, until co-producer Brannon Braga and story editor Naren Shankar went to an industry meeting about green issues.

"They came back inspired," executive producer Jeri Taylor recalled in Edward Gross and Mark A. Altman's *Captains' Logs* (1995). "Naren was so galvanized. He said, 'I want to take a crack at "Limits." This is important.' I agreed. It was a story I really wanted to do."



Lee Arenberg (Prak) played his first Ferengi in *STAR TREK: DEEP SPACE NINE*, and would play a third in 'Bloodlines' (see next issue).



In his initial version of 'Force of Nature,' Shankar had Geordi La Forge's sister, Ariana, coming aboard the *Enterprise* to help Geordi come to terms with the loss of his mother (see 'Interface,' last issue).

"If you read the first draft of the script, you wouldn't recognize the final version," Shankar told the April 1995 edition of *TV Zone*. "The way we were putting it together was that Geordi was... focusing so much on his work, he wasn't really dealing with his mother's death... When he learns that the warp drive, the thing that he spent so much of his life learning [about], is the very thing messing up space... It's a fracturing of one's self-image. It was not working completely... but the decision was to throw out that arc and do a funny one with Data's cat."

#### CAT SHOW

"Geordi's sister... seemed to muddle everything completely," Taylor recalled in *Captains' Logs*. "We then started the whole little thread of Geordi in competition with the engineer from another ship, so that we could show Geordi's deeply felt belief in the benefits of technology... When the script was written, it turned out to be very, very short, and so we then started adding scenes about Data's cat."



Footage of a Talarian ship from season four's 'Suddenly Human' was used to represent the Hekarans' vessel in 'Force of Nature.'

telling *Captains' Logs*: "We knew the risks, but felt it was real important to at least try to do an environmental show. We struggled with making it a personal story, and in the end it just didn't work as well as we wanted it to... We were afraid it would get preachy and techy and, unfortunately, it was both."

In the same book, Michael Piller went as far as to say: "I think this is the worst show that I collaborated on this season. It certainly inspired us to have several meetings on where the season was going, because I felt we were letting it slip away."

#### MAXIMUM WARP

The bold intentions of 'Force of Nature' are best seen at the end of the episode, when the Federation imposes ongoing warp-speed

## CASTING TNG: SPOT

Introduced at actor Brent Spiner's suggestion, Data's cat is first seen in season four's 'Data's Day,' played by a long-haired Somali. Supplied by Birds & Animals Unlimited, this male cat next appears in 'In Theory,' when he is given the name Spot for the first time.

Spot does not feature in season five, but returns twice in season six and four times in season seven. By this time, a company called Critters of the Cinema was responsible for supplying animals to TNG, and three American shorthairs, named Brandy, Bud, and Monster were jointly cast to portray Spot. A fourth cat, Tyler, was then brought in to complete the team, starting with 'Force of Nature.'

Until 'Force of Nature,' Spot is consistently referred to as male, but becomes female from this episode onwards. This was to accommodate a plot point that sees Spot having kittens in 'Genesis' (see next issue).

**“** They wanted *proof*. I'm going to *give it to them*. **”**  
*Serova, before sacrificing herself for her cause*

"All of those scenes turned out to be at the beginning of the show, so you had an episode that started very fitfully... Finally, in about the third act, the real story began and, by that point, I think people were hopelessly lost. It sort of never got back on track, but it's still an important idea and our intentions were good."

No one on the team was satisfied by the shape of the final episode, with Braga

restrictions on all Starfleet ships. Potentially a far-reaching move in terms of future storytelling, the restriction is mentioned again in 'The Pegasus' and 'Eye of the Beholder,' but largely forgotten about thereafter. "When you limit warp drive, the rug is being pulled out from under *STAR TREK*," Braga argued in *Captains' Logs*. "I wish more time [in the episode] had been spent with that, and less time with Spot the cat."







## INHERITANCE

This rule-breaking episode adds another member to the ever-expanding TNG family tree.

**Episode** 7.9

**Premiere** November 22, 1993

**Story by** Dan Koeppel

**Teleplay by** Dan Koeppel and  
René Echevarria

**Directed by** Robert Scheerer

**Guest stars** Fionnula Flanagan  
(Juliana Tainer),  
William Lithgow  
(Pran Tainer)

**Synopsis** When a brilliant scientist claims to be Data's 'mother,' the android has his doubts, but chooses to welcome her into his life.

### THE ORIGINAL SERIES FEATURED

plenty of androids that were all-but indistinguishable from humans. Episodes such as 'What Are Little Girls Made Of?,' 'I, Mudd,' and 'Requiem for Methuselah' suggested that such artificial beings were extraordinary achievements, but not unique in the galaxy. By the time of TNG, however, Gene Roddenberry had a new rule. Data and his identical brother Lore were the only such creations in existence, and storylines that contradicted this were off limits.

That embargo held throughout seasons five and six, when freelance writer Dan Koeppel repeatedly pitched ideas for the



*Data's painting of Lal (from season three's 'The Offspring') was created by scenic art artist Wendy Drapanas. It can also be seen in the 1994 film STAR TREK GENERATIONS.*





show. TNG's writers and producers liked his notion of an android who was essentially Data's mother, but not enough to break the show's rules. That changed in season seven, however, when story editor Naren Shankar

the beginning, using my outline as a guide, but with the understanding that we could throw stuff out the window."

One of the most significant changes was that the new android character was not

as Data's touching farewell to his mother, and Koeppel acknowledged that these elements turned it from a "really good" script into an "exceptional" one.

#### FLANAGAN AGAIN

When it came to casting the new android character, Dr. Juliana Tainer, Taylor was keen to cast Irish actor Fionnula Flanagan, but hesitated over the fact that she had recently appeared in *STAR TREK: DEEP SPACE NINE*. "She came in and read and just knocked everybody out," Taylor said in *Captains' Logs*. "But there was some fear that she would be recognizable, and that we're sort of shattering the curtain of disbelief if you see the same person

**“ I would like to get to know you better... mother. ”**

*Data to Juliana Tainer*

phoned Koeppel up—a year after he had pitched for the fourth and final time.

"Naren asked if I had pitched a show about Data having a mother who turns out to be an android," Koeppel recalled in *The Official STAR TREK: THE NEXT GENERATION Magazine* in August 1994. "He didn't quite know who I was, it had been so long!" Shankar then invited Koeppel in for a story meeting the following month, giving him four weeks to decide what 'Inheritance' was really all about.

Back when he was pitching, Koeppel had seen "that many of the episodes were about family [and] realized Data didn't have a mother." From here, he had arrived at a top-line concept, but admitted, "That's really all I told them... In pitching you have to be very succinct. If they get turned on by an idea, then you negotiate whether you're going to tell them a whole story!"

#### MOTHERS OF INVENTION

When the story meeting went well, Koeppel was commissioned to write a full outline, which he submitted two weeks later, along with an unrelated sample script for a movie. Executive producer Jeri Taylor didn't love the outline, but she was impressed enough by the script to commission Koeppel to write the teleplay—once the storyline had been thoroughly reworked in-house.

"I went in to the *NEXT GENERATION* offices for half a day, every day that week," Koeppel remembered. "We started from

simply an embodiment of inventor Dr. Soong's ideal woman, but the avatar of a real woman he had known and loved. "That," said Koeppel, "gave the story its emotional resonance."



*After playing the elderly Dr. Soong in season four's 'Brothers,' and a vision of Soong in season six's 'Birthright, Part I,' Brent Spiner plays the character for the last time, as a hologram, in 'Inheritance.'*

Involved throughout this process was executive story editor René Echevarria, who also gave the script its final polish. "I loved the pitch when I heard it" Echevarria said in Edward Gross and Mark A. Altman's 1995 book, *Captains' Logs*. "I really wanted to write it [and] I really poured myself into it." Echevarria was responsible for details such

in a couple of episodes playing a different role... However, we looked at her film from *DEEP SPACE NINE*, and she was an alien and very different, so we felt the two roles would be far enough apart." Nine years later, Flanagan would don alien makeup one more time, as the Vulcan ambassador V'Lar in *STAR TREK: ENTERPRISE*.



## PARALLELS

Worf steps into a multiverse of madness in TNG's take on the 'what if...?' format.

**Episode** 7.11

**Premiere** November 29, 1993

**Written by** Brannon Braga

**Directed by** Robert Wiemer

**Guest stars** Wil Wheaton (Wesley Crusher),  
Patti Yasutake (Alyssa Ogawa)

**Synopsis** Worf moves through a series of alternative realities, including one where he is married to Deanna Troi.

**I**N ANOTHER QUANTUM UNIVERSE, 'Parallels' is a Picard story. As originally conceived by co-producer Brannon Braga, the episode saw the captain shifting from alternative reality to alternative reality, and featured a guest spot for Denise Crosby as Tasha Yar. Only when this was ruled out as too similar to season three's 'Yesterday's Enterprise' (see issue 14), did Braga turn his attention to Worf instead.

"What we also realized when we were breaking it," Braga admitted to Edward Gross and Mark A. Altman in their 1995 book, *Captains' Logs*, 'was that there's just not a lot of personal stuff that you could

do with Picard that would be different in alternate realities."

The change of direction kept 'Parallels' from clashing with the exploration of Picard and Crusher's road-not-taken in 'Attached' (see p.24), and allowed for Tasha's return in another reality-hopping episode—'All Good Things...' (see next issue). Most significantly, however, it paved the way for the Worf-Troi romance that would develop as the seventh season went on. "I don't think most people expected it," Braga said. "[But] viewers who watched closely will see that we've been building their relationship for the past couple of years.





That foreshadowing began with season five's 'Ethics' (see issue 23) and continued in season six's 'A Fistful of Datas' (see issue 27). Writer Robert Hewitt Wolfe had originally based the latter around a ploy by Worf's son Alexander to bring Worf and Troi together, but that angle was not pursued when Wolfe scripted the episode with Braga.

With 'Parallels,' however, the temptation was too great not to explore—given that an alternative-reality pairing need never be mentioned again if it didn't ring true. Only when they saw the chemistry between stars Michael Dorn and Marina Sirtis did the staff decide to revisit the relationship later in the season. The episode's final line, when Worf orders champagne for himself and Troi, was not in the final draft script, and was added on set to hint at future possibilities.

#### SPOT THE DIFFERENCE

In order to sell the multiple realities concept on screen, the episode is packed with out-of-the-ordinary visuals. At the more subtle end of the spectrum, the central console in engineering is rotated in some scenes, and the modified dilithium crystal chamber from

'Phantasms' is again attached to the warp core. The variant comm badges from season four's 'Future Imperfect' (see issue 18) are reused, and in one scene Brent Spiner goes without contact lenses to play a version of Data with the actor's naturally blue eyes.

**“The cake was chocolate, then it was yellow!”**

Worf

Much harder to miss is the return of Wil Wheaton as an alternative Wesley Crusher, though no special attention is called to the character, who is not even namechecked in dialog. “Wesley could have been explored in more depth,” Braga reasoned in *Captains' Logs*. “But I thought it would just be more interesting if he were just there.”

#### ENTERPRISES EVERYWHERE

Amid the episode's memorable imagery is the one visual that served as Braga's starting



Last seen in season five's 'The First Duty,' Wil Wheaton makes the first of two season seven guest appearances in 'Parallels.'

point for the entire story. “A lot of times, what drives the creation of an episode is something as simple as an image,” Braga told *Cinefantastique* in December 1994. “In this case it was the image of hundreds of thousands of *Enterprises* popping into existence. I didn't know why. I just knew it had to happen!”

To ensure the effect was possible, Braga turned to visual effects supervisor Dan Curry, who recalled in *Cinefantastique*: “Brannon thought the effect was important [and] it sounded interesting, so I told him that we could do it within our budget... Then I had to figure out a way to do it!”

After ruling out the cheapest options—a matte painting or a fleet of model ships hanging from wires—Curry also vetoed an assembly of stock footage from dozens of different episodes, on the grounds that the light sources illuminating the various ships would have been wildly inconsistent.

“I finally bit the bullet and shot hundreds of *Enterprises*,” Curry explained. “I'd do one version, rotate the *Enterprise* slightly, then do the next one and the one after that, until I'd photographed it from every angle I could... It took a long time to get all the elements I needed... but I felt it was worthwhile.”



Scenic art supervisor and technical consultant Mike Okuda created this painting of a Klingon Vor'cha-class attack cruiser, seen hanging in Worf's quarters in two of the realities he visits in 'Parallels.'





## THE PEGASUS

The first draft of this classic episode saw Deanna as Eliza Doolittle and left a reprimanded Riker in the brig!

**Episode** 7.12

**Premiere** January 10, 1994

**Written by** Ronald D. Moore

**Directed by** LeVar Burton

**Guest stars** Nancy Vawter (Admiral Blackwell), Terry O'Quinn (Admiral Pressman)

**Synopsis** Riker's loyalties are tested when his old commanding officer orders him to keep secrets from Captain Picard.

### INSPIRED BY CLIVE CUSSLER'S 1976

novel *Raise the Titanic!* (in which the ill-fated ocean liner is recovered in pursuit of a valuable mineral cargo), writer-producer Ronald D. Moore pitched a TNG tale centred on a starship that held a secret from Riker's past. In need of a suitably illicit cargo for the ship, he landed on the idea of a Federation cloaking device. This not only fitted the bill perfectly, but also allowed him to answer a longstanding question for *STAR TREK* fans: why doesn't Starfleet have cloaking tech?

Quoted in Larry Nemecek's *STAR TREK: THE NEXT GENERATION Companion* (second edition, 1995), Moore said: "I thought, let's



*Michael Mack was a writing intern on TNG when he was cast as Sirol, STAR TREK's first black Romulan. He also features as Ensign Hayes in STAR TREK GENERATIONS (1994).*



sew this up. Not because it's the last season but because I'm sick of that question at the conventions!" He added that every unofficial explanation he had come across struck him as "bizarre" or "ridiculous," and settled on a treaty between the Federation and the Romulans as the "cleanest" solution.

In Moore's first draft of the episode, the *Enterprise* chanced on a Romulan Warbird looking for the *Pegasus*, prompting Admiral Pressman's arrival at the end of the first act, rather than in the pre-credits sequence. This allowed for a B-plot in the early part of the story in which Data, Troi, and Riker worked on a performance of George Bernard Shaw's *Pygmalion*, under Dr. Crusher's direction.

"I was using Data's learning about acting as some kind of metaphor for improvising," Moore explained in Edward Gross and Mark A. Altman's *Captains' Logs* (1995). "It later became a way of talking to Riker [about whether to obey orders or to go 'off-script']. Everybody said, 'I really like the script, but what is this *Pygmalion* stuff?'"

As the script developed, these scenes were dropped in favor of the Captain Picard Day teaser—which emphasized Riker and Picard's easy-going relationship and left the rest of the run-time free for the main plot. The other significant change from the first draft was to leave Riker a free man at the end of the episode, as Moore had originally left him in the brig, serving a month-long sentence while contemplating a formal reprimand on his record.

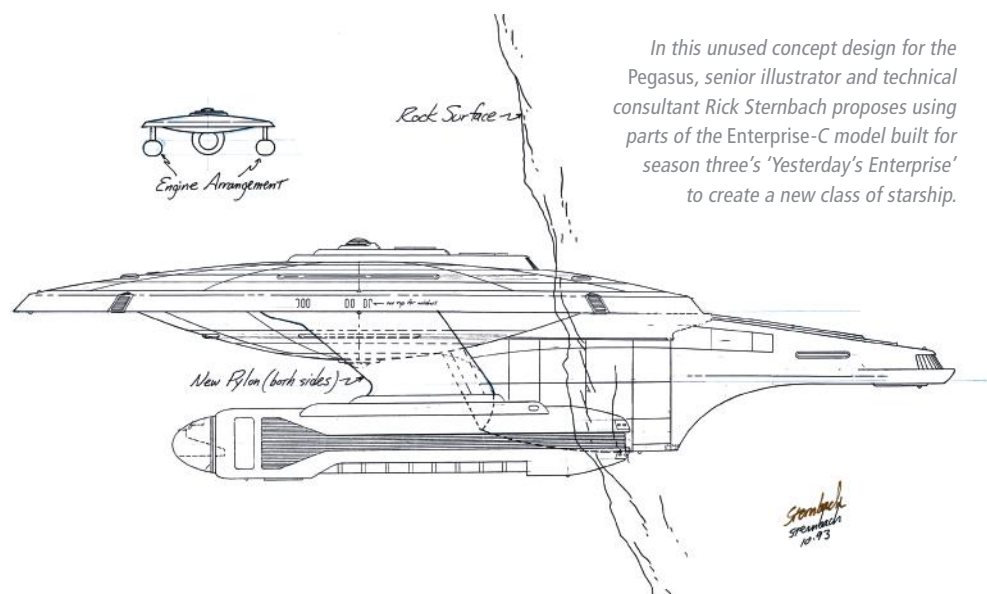
### HIGHLIGHTS AND LOW LIGHTS

The second of two TNG episodes directed by Geordi La Forge actor LeVar Burton, 'The Pegasus' called for some memorable effects sequences as the *Enterprise* maneuvers inside an asteroid. For VFX supervisor David Stipes, this was the highlight of his work on season seven, as he got to light the ship and its surroundings in new and unusual ways. "We decided to shoot the *Enterprise* with just the rim lights and the interior lights,"

he told *Cinefantastique* in December 1994. "That gave us this very somber look as this soft, delicate light picks up the highlights on the rock around the ship."

The interior of the asteroid was an eight-foot (2.5m) miniature built in 12 adaptable sections by modelmaker Tony Doublin. The

season seven, with showrunner Jeri Taylor telling *Captains' Logs*: "This is one of Ron's finest pieces of writing. It's action adventure but with a moral tale at the core, and... just one of those *STAR TREKs* that's everything *STAR TREK* should be." Michael Piller was suitably impressed by Terry O'Quinn as Erik



effect of the *Enterprise*'s searchlights moving across the rocky surface was achieved by filming a similarly small-scale model of the starship rigged with spotlights, before Stipes' footage of the standard four-foot *Enterprise* model was composited over the top. Shots

Pressman to consider a comeback for the character in *STAR TREK: DEEP SPACE NINE*, though this never came to fruition. Admiral Blackwell and Romulan Commander Sirol, meanwhile, were both set to return in series finale 'All Good Things...' before their roles were rewritten for Admiral Nakamura and Commander Tomalak.

Instead, 'The Pegasus' got a belated sequel of sorts in 'These Are The Voyages...', the final episode of *STAR TREK: ENTERPRISE* from 2005. Framed as a holodeck simulation running during the events of 'The Pegasus,' the episode guest stars Jonathan Frakes and Marina Sirtis as Riker and Troi, as Riker looks back to the 22nd century for guidance on his own moral duty. Described by executive producer and *ENTERPRISE* co-creator Rick Berman as "a Valentine to the fans," the episode was intended to celebrate the entire era of *STAR TREK* that began with TNG in 1987, and was the last screen appearance by TNG characters (and of the *Enterprise-D*) until *STAR TREK: PICARD* in 2020.

## “Mutiny? On a Federation starship?”

Jean-Luc Picard

of the *U.S.S. Pegasus*, meanwhile, made use of the 28-inch (71 cm) *U.S.S. Grissom* model created for *STAR TREK III: THE SEARCH FOR SPOCK* in 1984, and last seen as the *U.S.S. Yosemite* in season six's 'Realm of Fear.'

### PEGASUS LEGACIES

Ever since it first aired, 'The Pegasus' has been heralded one of the highlights of





## HOMeward

Two stories were combined to create this controversial take on *STAR TREK*'s Prime Directive.

**Episode** 7.13

**Premiere** January 17, 1994

**Story by** Spike Steingasser

**Teleplay by** Naren Shankar

**Directed by** Alexander Singer

**Guest stars** Paul Sorvino (Nikolai Rozhenko), Penny Johnson (Dobara), Brian Markinson (Vorin), Edward Penn (Kateras)

**Synopsis** Worf's foster brother sets out to save a developing culture from extinction, violating one of the Federation's highest laws.

**W**ORF'S FOSTER BROTHER IS first mentioned, but not named, in season one's 'Heart of Glory' (see issue 6). Realizing that family ties were at the heart of many TNG episodes, fan writer William N. Stape submitted a spec script centred on the character, whom he named "Joseph Roshenko." Entitled 'Shadowdance,' this document made its way to executive story editor René Echevarria, who was puzzling out a way to make an unrelated storyline more palatable to showrunner Jeri Taylor.

"René... had gotten a pitch about the idea of transporting people from a dying world on to the holodeck," Taylor recalled



*Brian Markinson (Vorin) can also be seen as Lieutenant Durst in two episodes of STAR TREK: VOYAGER, and Dr. Elias Giger in one episode of STAR TREK: DEEP SPACE NINE.*





in Gross and Altman's 1995 book, *Captains' Logs*. "I said, 'Rene, are you crazy? That's not even credible.' [But] about that time we got the pitch about Worf's human brother... René said, 'That might be a good way to tell the story of the tribe on the holodeck,' so I finally started thinking about it and... it turned out to be a really strong idea."

Though Taylor bought both concepts, it was the writer behind the holodeck pitch, Spike Steingasser, whom she commissioned to work up a revised breakdown. It then fell to story editor Naren Shankar to turn this into a teleplay. With the season already set to feature all of Geordi, Troi and even Data's parents, Shankar was less than enthusiastic to add another relative to the mix, but told *TV Zone* in April 1995, "Aside from [the family angle], I really liked the premise."

#### BROTHERLY LOVE

When it came to casting Nikolai Rozhenko (as the character came to be known), Taylor had only one name in mind. "We constantly get rumors of feature actors and stars who want to do *STAR TREK*," she told *Captains' Logs*, "only to find that usually they're not true, or the people aren't available. [But] Paul Sorvino called, came to my office, sat down and said, 'I love this series, I want to do something on it... I *will* be available to you.' So, when Worf's brother came along... he was on board in an instant."

Sorvino joined the cast for filming in late October, and was present on Tuesday, November 2, when location filming in Los Angeles' Bronson Canyon had to be paused owing to wildfires. When work resumed, it was the last time TNG would shoot in the Griffith Park area, following repeated visits since 'Encounter at Farpoint' in 1987.

Filming was also notable for giving actor Michael Dorn his first opportunity in *STAR TREK* to work without full Klingon makeup. He would not be seen again in the franchise without heavy prosthetics until *STAR TREK: DEEP SPACE NINE*'s sixth season episode

'Far Beyond the Stars,' when he again appears alongside 'Homeward' guest star (and DS9 recurring actor) Penny Johnson.

#### PRIME REALITIES

All through development of 'Homeward,' Shankar and the other writers wrestled with interpretations of the Prime Directive (the Federation policy of non-interference on

from the guidelines... It's not our role to go around solving other people's problems and interfering with their internal affairs. Michael Piller fell strongly that Picard would not lift a finger to help these people."

Producer Ronald D. Moore saw things differently, however, telling *Captains' Logs*: "I was rooting for Worf's brother the whole time. I thought this guy was right, and our

“ Apparently, we *don't* make such a *bad team* after all. ”  
Nikolai Rozhenko to Worf

worlds without a warp-capable civilisation). Not everyone agreed that Picard and the crew would stand by and let a culture die without Nikolai's intervention and—when the episode made it to air—many fans echoed that sentiment.

"We got into internal discussions and [then got] flak from fans about the Prime Directive," Taylor told *Cinefantastique* in December 1994. "Since Gene Roddenberry died [in 1991], we have made a concerted effort to listen to his voice and not stray

people are letting these guys fry. I always thought the Prime Directive was a little more flexible than the way it gets portrayed."

The idea of using a holodeck to relocate a culture without its knowledge—and the ethical implications—would be revisited in *STAR TREK: INSURRECTION* in 1998. As screenwriter, Piller acknowledged his debt to 'Homeward' when planning the movie's storyline with Rick Berman by describing the plot device in notes and memos as a "Sorvino Switch."



A group shot of the background actors cast as Boraalans in 'Homeward.' Most of the performers had appeared in TNG before and would go on to feature in the background of other *STAR TREK* series.





## S U B R O S A

TNG goes gothic for one of its strangest  
and most polarizing episodes!

**Episode** 7.14

**Premiere** January 31, 1994

**Story by** Jeri Taylor

**Teleplay by** Brannon Braga

**Directed by** Jonathan Frakes

**Guest stars** Duncan Regehr (Ronin),  
Michael Keenan (Maturin),  
Shay Duffin (Ned Quint)

**Synopsis** Beverly Crusher falls under  
the influence of a mysterious  
being in a romantic Scottish  
Highland setting.

**F**EW EPISODES OF TNG DIVIDE FAN opinion like 'Sub Rosa.' For some, it is a refreshing change from ship-based stories with a strong, emotional story for the often-underused Beverly Crusher. For others, it is a step too far beyond a perceived template of what *STAR TREK* should be, and into the realms of melodrama. As teleplay writer and co-producer Brannon Braga told *Starburst* magazine in June 1995: "A lot of people didn't like it because it was so different. But a lot of people loved it *because* it was so different!"

With a working title of 'Passions,' the story originated with a spec script from fan

writer Jeanna F. Gallo. She proposed that many seemingly supernatural occurrences on Earth were the work of ghost-like beings that shared the planet with Humans. Beverly and her newly imagined Scottish ancestry were always at the heart of the story, and the romance element was emphasized over the gothic aspects Braga would later inject.

"Rick [Berman] and Michael [Piller] were very distrustful of this story," showrunner Jeri Taylor recalled in 1995's *Captains' Logs* by Edward Gross and Mark Altman. "They considered it a romance novel in space and felt the possibility for embarrassment was monumental, but I knew it would work."



And so, Taylor reworked the storyline to create an outline Berman and Piller could get behind, before Braga went on to write the script. "One of Brannon and my favorite movies is *The Innocents*," Taylor continued, referring to the 1961 adaptation of Henry James' 1898 gothic novella, *The Turn of the Screw*. "We saw this episode as a homage, and we packed in every sort of gothic ghost story trick that one could imagine."

### GHOST STORIES

Fears about the episode's potential to fail continued into pre-production, driven by the risks involved in portraying a love affair between Beverly and—for all intents and purposes—a ghost. "I thought everyone was really courageous in tackling this story," the visual effects supervisor David Stipes told Larry Nemecek in *The STAR TREK: THE NEXT GENERATION Companion* (second edition, 1995). "[The question was] how to do purposeful, borderline-erotic [effects] without it looking ridiculous or lewd?"

Star Gates McFadden also had her qualms when she read the script, before deciding that the best approach was to dive right in. "I was quite surprised when I saw

it," she told *Cinefantastique* in December 1994. "I thought, 'Oh my goodness! What is this poor woman's history? She's lucky she came out alive.' But once I got past that, and just threw myself into the story, I had a great time."

Actor-director Jonathan Frakes also relished the challenge, telling *Captains' Logs*: "I drew a good straw because it wasn't a *STAR TREK*. It was more like *Tales from the Crypt*. Gates and I have worked well together, and she was never better than in 'Sub Rosa.'"

### FOR THE LOVE OF LAMP

When they saw the finished episode, both Taylor and Braga were delighted, especially by how the love scenes came across. "The

**“ I'll ne'er  
set foot in that  
house again.  
And I recommend  
that you *dinnae*,  
either! ”**

Ned Quint



lovemaking without a partner—this is not easy stuff to do, and [Gates] committed herself to it completely," Taylor enthused in *The STAR TREK: THE NEXT GENERATION Companion*. In *Captains' Logs*, Braga went further, saying: "It was the best performance I've ever seen! She did a wonderful job... When I was writing the words, I thought, 'Oh man, we're asking for trouble. Are they gonna be able to pull this off?' Thanks to Jonathan Frakes and Gates, it was not hokey. It was very good."

Unsurprisingly, McFadden has been repeatedly asked for her reflections on 'Sub Rosa' over the years, and one of her more



Soon after enchanting Beverly in 'Sub Rosa,' Duncan Regehr (Ronin) went on to play Kira Nerys' love interest, Shakaar Edon, in three episodes of *STAR TREK: DEEP SPACE NINE*.

recent responses came in an interview with entertainment news website looper.com in August 2021. "I was thrilled that somebody like Jeri Taylor cared enough to write an episode where I was the lead, and she really wanted to give me something to focus on my character," she recalled. "I adore her for that. Was I weirded-out that [in] the history of my entire family they all love lamps? That was a little weird to justify... but it was really fun... Most of the fans were shocked and like, 'This isn't *STAR TREK*!' And it isn't. It's a different thing."

In *Starburst*, Braga maintained that *STAR TREK* could be all this and more, explaining, "The great thing about this show is, when I look back on the time I've been writing it, I've done so many different genres: western, romance, time travel; you can do anything, and I think 'Sub Rosa' shows the potential this show has."

Taylor concurred in *Cinefantastique*. "My philosophy is we should tell a complete mixture of stories and never let the audience predict what we will tell," she said. "I want to use the whole spectrum open to us."



Michael Keenan later played the holodeck character Hrothgar in *STAR TREK: VOYAGER* and the genetically enhanced Patrick in two episodes of *STAR TREK: DEEP SPACE NINE*.





## LOWER DECKS

This is an episode like no other — not least for inspiring an entire animated series!

**Episode** 7.15

**Premiere** February 7, 1994

**Story by** Ron Wilkerson &  
Jean Louise Matthias

**Teleplay by** René Echevarria

**Directed by** Gabrielle Beaumont

**Guest stars** Dan Gauthier (Sam Lavelle),  
Shannon Fill (Sito Jaxa),  
Alexander Enberg (Taurik),  
Bruce Beatty (Ben), Patti  
Yasutake (Alyssa Ogawa)

**Synopsis** Four junior officers all have  
a part to play in a secret  
mission at the edge of  
Cardassian space.

**JUST LIKE 'SUB ROSA' IMMEDIATELY**  
before it, 'Lower Decks' takes TNG into  
previously unexplored territory. This time,  
however, the story barely leaves the ship,  
and the focus is—for the first time ever—  
not on any of the regular cast.

The idea for the installment came from  
freelance writers Ron Wilkerson and Jean  
Louise Matthias, who had already provided  
the storylines for season five's 'Imaginary  
Friend,' and for 'Schisms' and 'Lessons'  
in season six. Describing its origins in the  
December 1994 issue of *Cinefantastique*,  
Wilkerson said: "One of my favorite shows  
of The Original Series was 'Balance of



'Lower Decks' is the seventh and final TNG episode directed by Gabrielle Beaumont.



Terror,' which opens with Kirk performing a marriage for a young couple. In the course of the show, the young man dies and the end scene is with Kirk with the bride, now a widow... You knew, every time you saw a redshirt go down to the planet with Kirk, they weren't coming back, but 'Balance of Terror' gave that person a face and a real human dimension. I often thought it'd be nice to do that on *NEXT GENERATION*."

When it came to pitching the episode, the pair did not present a plotline so much as a series of questions. "What would it be like to work for Riker," Wilkerson continued. "What kind of boss is Worf? We didn't have specific characters in mind."

One thing the writers were sure about, however, was that one of their characters wouldn't live to see the closing credits. "That sounds very cold-blooded, but that was one of our main intentions—to kill someone we really liked. You hear the captain's log in many episodes: 'We lost so many crew here,' or whatever. We wanted to give that a special meaning; [to show] that there is hurt behind that notice."

### FRESH FACES

When the concept was given the green light, Wilkerson and Matthias spent several days developing two new ensigns—one Human, one Vulcan—and fleshing out Nurse Ogawa, a character that appealed to them from her dozen small appearances in the show up to this point. They briefly considered including Reg Barclay (last seen in season six's 'Ship in a Bottle'), before deciding that his more established character would overshadow the others. Instead, at showrunner Jeri Taylor's suggestion, they added Cadet (now Ensign) Sito from season five's 'The First Duty' (see issue 24) as a second familiar face.

"We saw these junior officers as our [series regular] heroes 10 or 15 years ago," Matthias said in *Cinefantastique*. "There are people who Riker looked up to, which gives it a sense of history and completeness..."



The 'Lower Decks' guest cast, including Jeri Taylor's son, Alexander Enberg, as the Vulcan Ensign Taurik.

[Also] you'd seen Ogawa and Sito before. That lent it legitimacy. It's not just your generic redshirt who's doomed."

As the story fell into place, Wilkerson and Matthias stood ready to write the first draft teleplay. But, when another episode fell through, 'Lower Decks' was brought

**“ You were  
her friends.  
I was *only* her  
commanding  
officer. ”**  
Worf

forward in the production schedule, leaving only days to prepare a camera-ready script. This deadline saw the project being brought in-house, and executive story editor René Echevarria taking the reins. It was Echevarria who added the character of Ben (the civilian waiter who happily interacts with the ship's personnel regardless of their rank), and, with the rest of the writing staff, came up with the Cardassian spy plot. This latter invention was designed to bring Sito to her inevitable fate, but, inside the writers' room, it didn't seem quite so inevitable, after all...

"In the early drafts of the script, we left her death somewhat ambiguous," Taylor admitted in Gross and Altman's *Captains' Logs* (1995). "We thought we might pull her back in to help us out in some stories that were happening further on down the road." It was Michael Piller who vetoed this idea, believing, Taylor said, that it "would undermine the whole episode." Echevarria agreed, telling Block and Erdmann's *STAR TREK: THE NEXT GENERATION 365* (2012): "This was always meant to be a story of loss, a coming-of-age story for those young people, and the death landed it for them." Nevertheless, Piller later changed his mind, and seriously considered bringing Sito back in *STAR TREK: DEEP SPACE NINE*.

### DOUBLE DECKERS

Though Ensign Sito was never resurrected, the concept of Starfleet's 'Lower Decks' was not laid to rest with this single episode. Since 2020, an entire series—*STAR TREK: LOWER DECKS*—has been dedicated to the animated adventures of four close-quartered ensigns, and series creator Mike McMahan has vocally celebrated his main inspiration. "'Lower Decks' is my favorite episode of TNG—and of any *STAR TREK*," he told the *STAR TREK* Las Vegas convention in 2019. "That felt like, if I were on the *Enterprise*, maybe that would be me!"



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