

STAR TREK™

12

THE NEXT GENERATION

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



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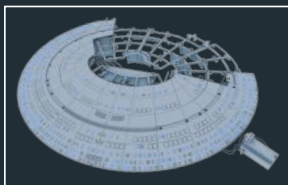
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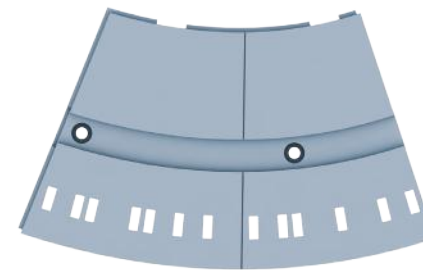
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STAGE 43 PARTS



43A



43B



43C



43D



43E



43F



43G



43H



43I



43J



43K



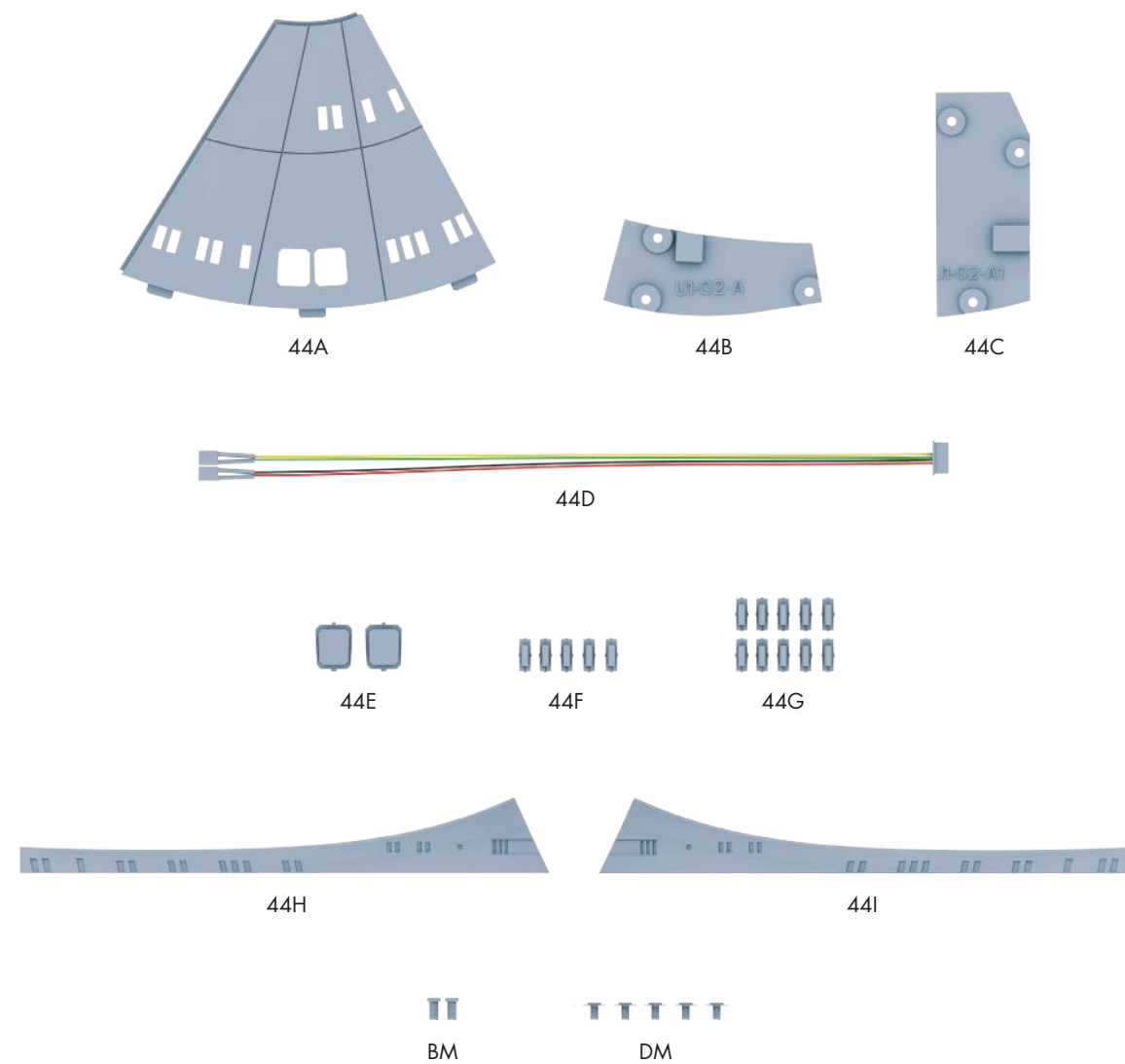
BM



EM

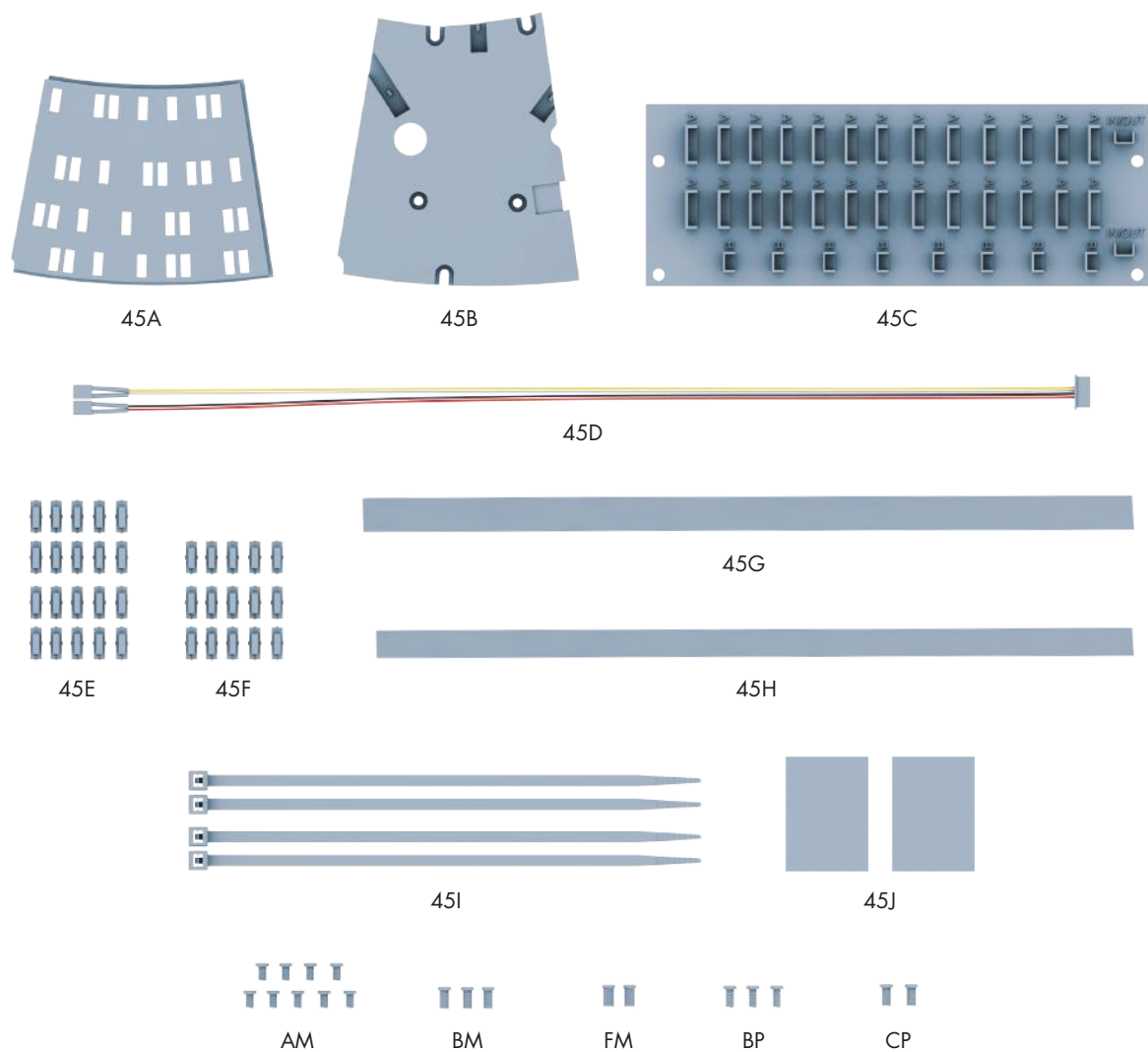
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
43A	Deck panel U2-02	1	43H	Screw cover iii	1
43B	Transporter emitter pad i	1	43I	Screw cover iv	2
43C	Screw cover i	1	43J	Secondary tractor beam emitter	2
43D	Clear window	10	43K	Deck panel lights	1
43E	Dark window	5	BM	2x4mm screw	6 (+2 spare)
43F	Transporter emitter pad ii	1	EM	1.7x4x5mm screw	4 (+1 spare)
43G	Screw cover ii	1			

STAGE 44 PARTS



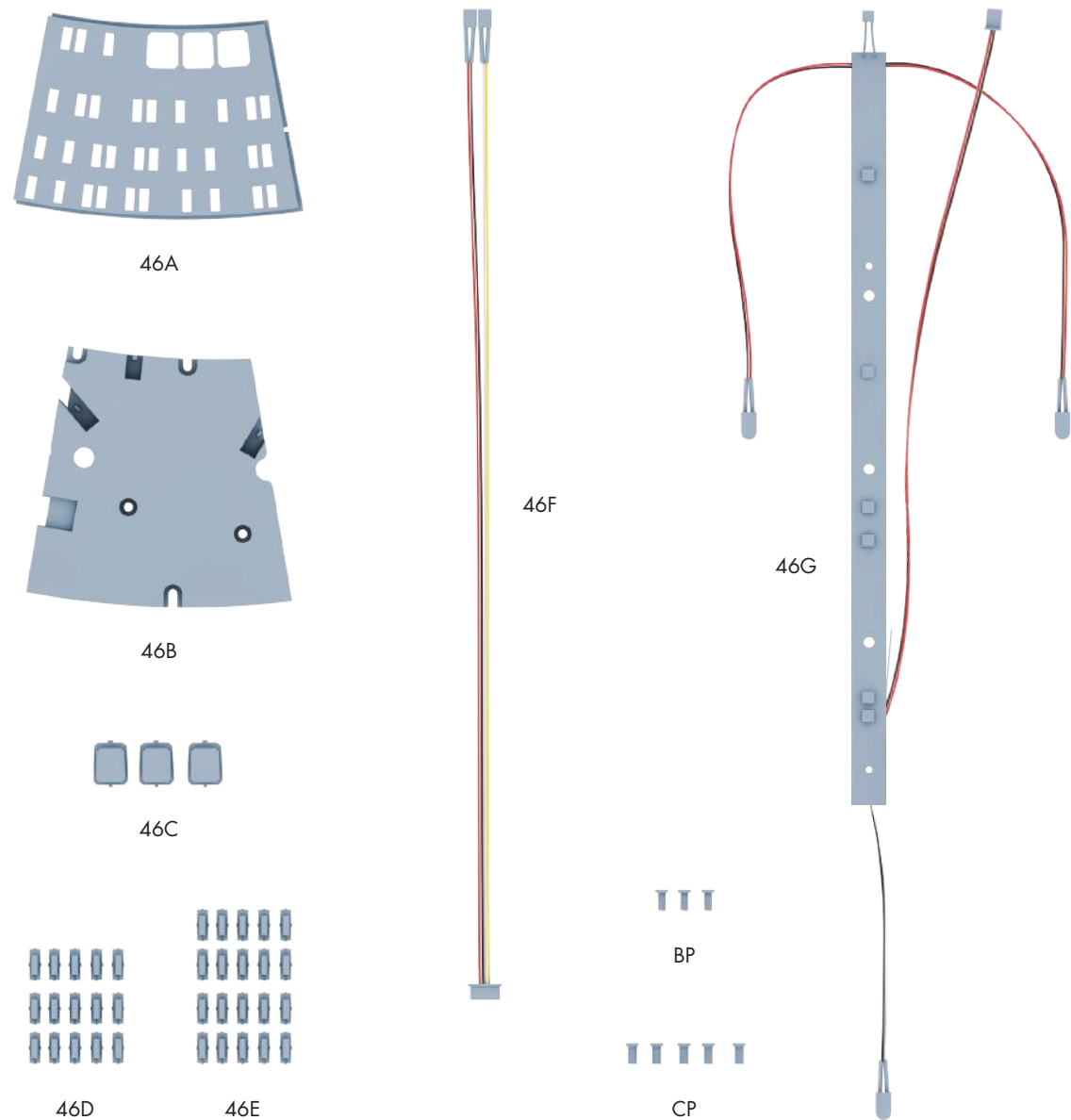
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
44A	Deck panel U1-02	1	44G	Dark window	10
44B	Reflector panel U1-02-A	1	44H	Left lower neck panel	1
44C	Reflector panel U1-02-A1	1	44I	Right lower neck panel	1
44D	Deck panel lights	1	BM	2x4mm screw	2 (+1 spare)
44E	Escape pod cover	2	DM	1.7x3x5mm screw	6 (+2 spare)
44F	Clear window	5			

STAGE 45 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
45A	Deck panel U3-17	1	45I	Cable tie	4
45B	Reflector panel U3-17-A	1	45J	Sticker	2
45C	Saucer PCB 2	1	AM	1.7x4mm screw	9 (+2 spare)
45D	Deck panel lights	1	BM	2x4mm screw	3 (+1 spare)
45E	Clear window	20	FM	2.3x4mm screw	2 (+1 spare)
45F	Dark window	15	BP	1.7x3mm screw	3 (+1 spare)
45G	Warp field grill left reflector 1	1	CP	2x4mm screw	2 (+1 spare)
45H	Warp field grill left reflector 2	1			

STAGE 46 PARTS

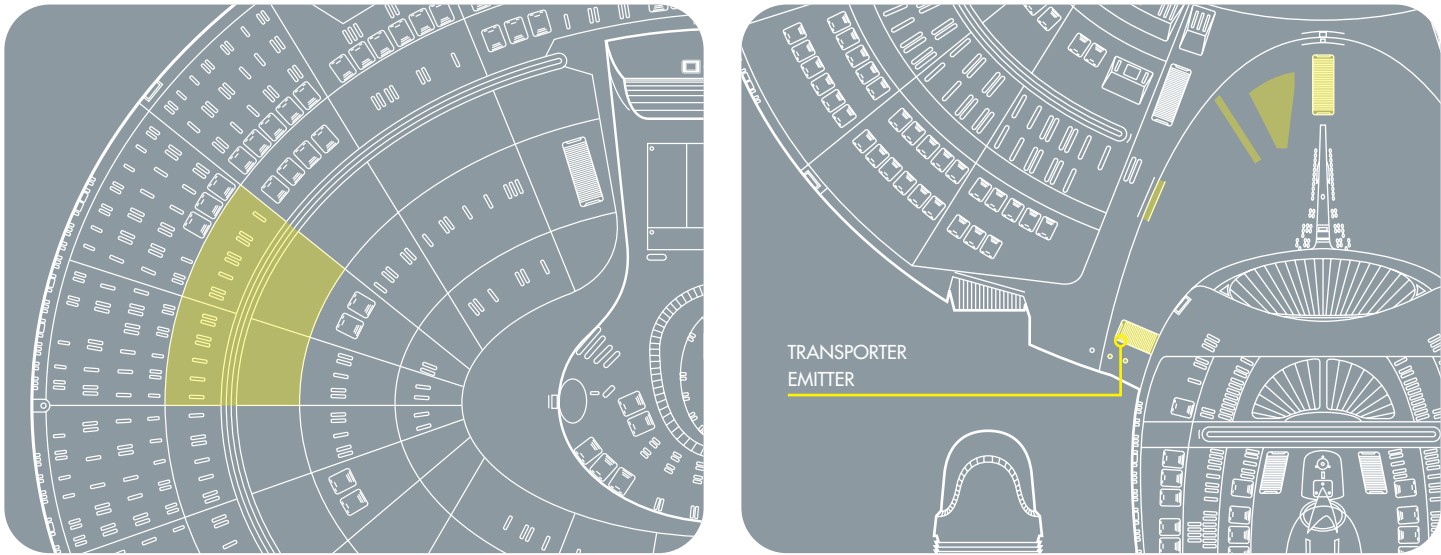


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
46A	Deck panel U3-18	1	46F	Deck panel lights	1
46B	Reflector panel U3-18-A	1	46G	Nacelle light strip	1
46C	Escape pod cover	3	BP	1.7x3mm screw	3 (+1 spare)
46D	Clear window	15	CP	2x4mm screw	5 (+2 spare)
46E	Dark window	20			

STAGE 43 ASSEMBLY

Another section of the saucer comes together and lights up for the first time, while the last visible screw holes on the neck assembly are obscured.

PART LOCATOR



KEY

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

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

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

GRAY shows the assembly so far.

BLUE shows illuminated parts.

SMALL PARTS

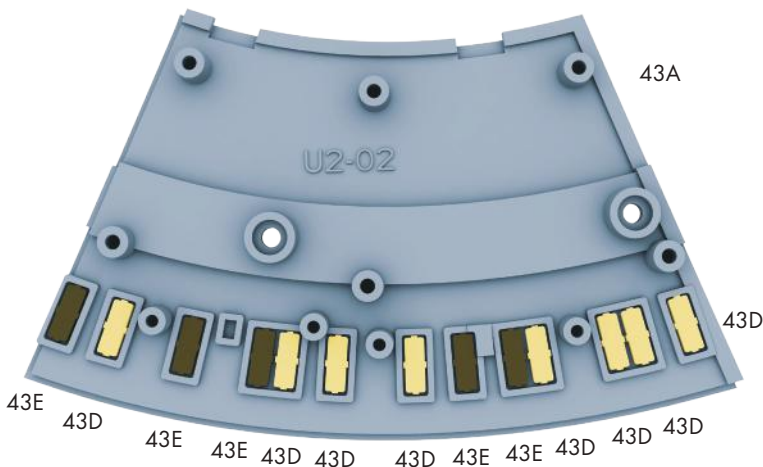
Keep all screws and other small parts in a shallow bowl, tray, or screw box to prevent them from getting lost. You may find it easier to position some small parts, such as windows, with tweezers rather than using only your fingers.

ASSEMBLING DECK PANEL U2-02

STEP

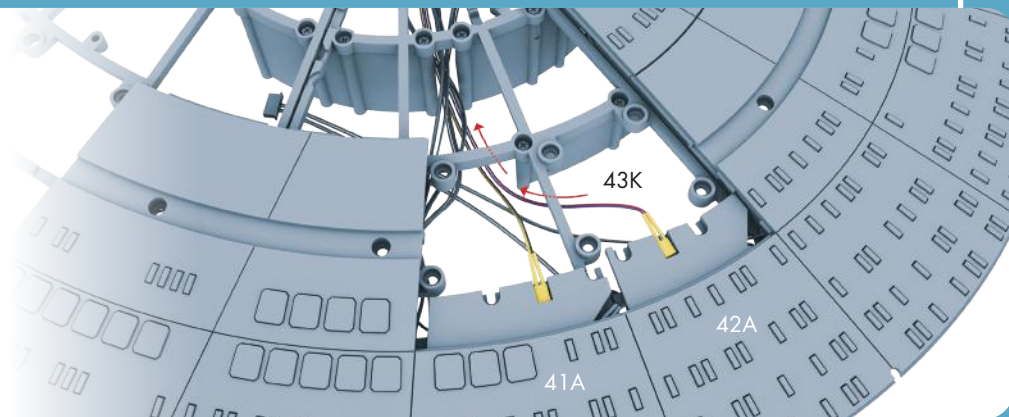
A

Take deck panel U2-02 (43A) and arrange eight clear windows (43D) and five dark windows (43E) as shown. Bear in mind that the windows are not fixed in place at this stage.

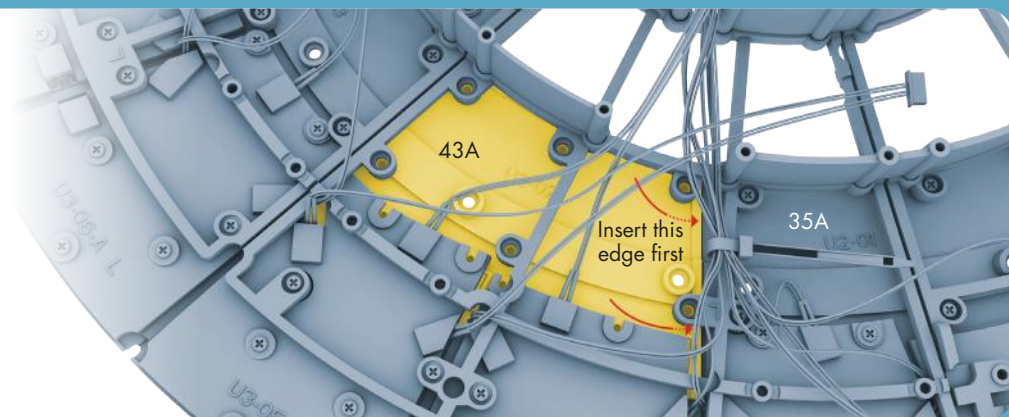


STEP
B

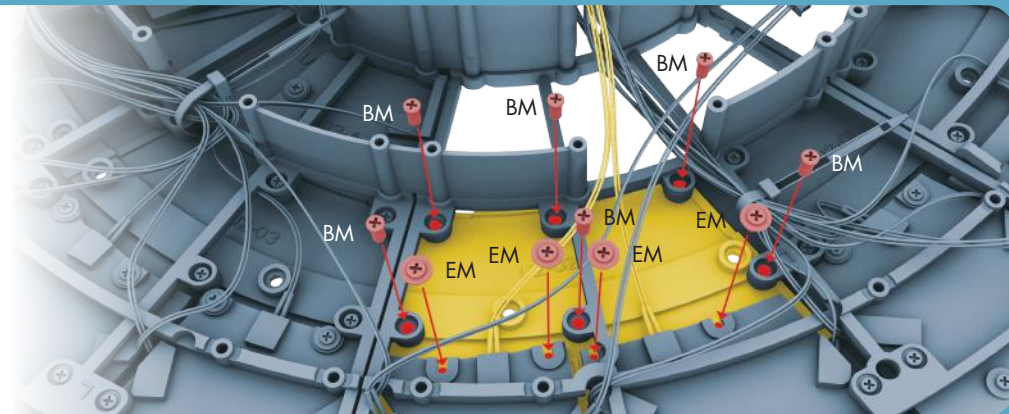
Take the deck panel lights (43K) and slot both bulbs into the top of deck panels U3-04 (41A) and U3-05 (42A) on the main saucer assembly, threading the cables through the skeleton as shown.



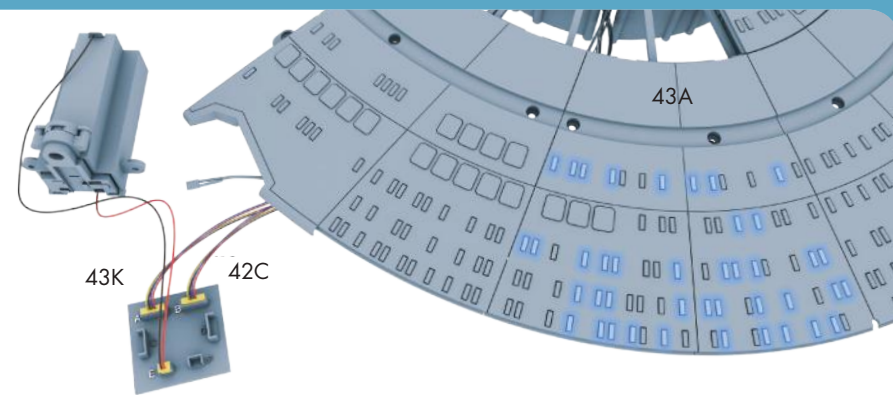
Next, carefully position deck panel U2-02 (43A) on the saucer assembly from below. You must slot the edge of the deck panel into deck panel U2-01 (35A) first of all.



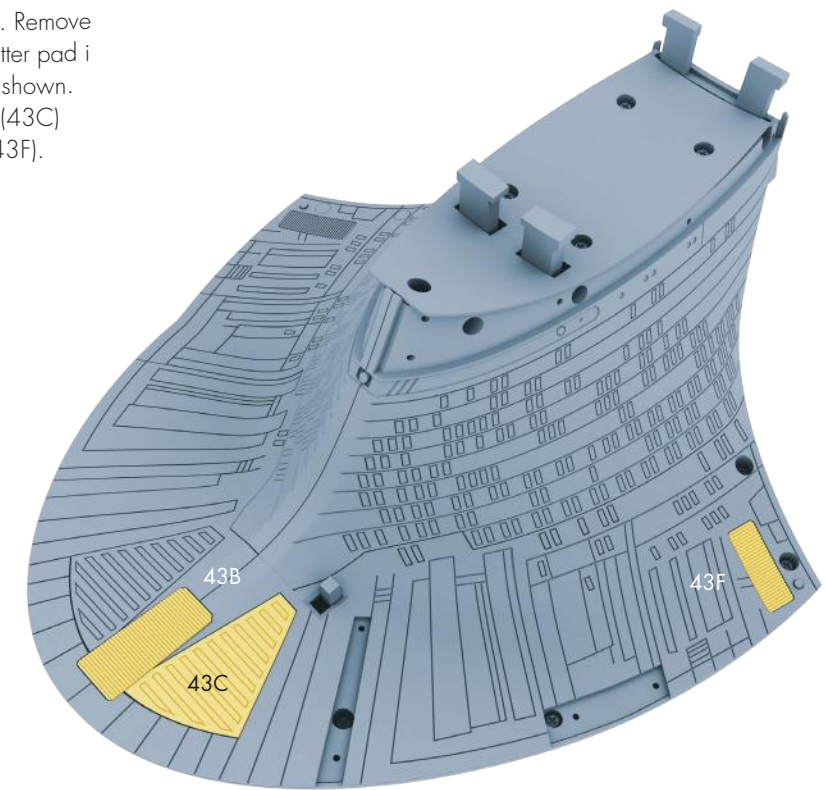
Fix the panel in place with six BM screws and four EM screws, securing the windows and the deck panel lights in the process.



Check that the deck panel lights are working by plugging them in to the test PCB as shown.

STEP
C

Retrieve your battle section build. Remove the backing from transporter emitter pad i (43B) and stick it in position as shown. Do the same with screw cover i (43C) and transporter emitter pad ii (43F).



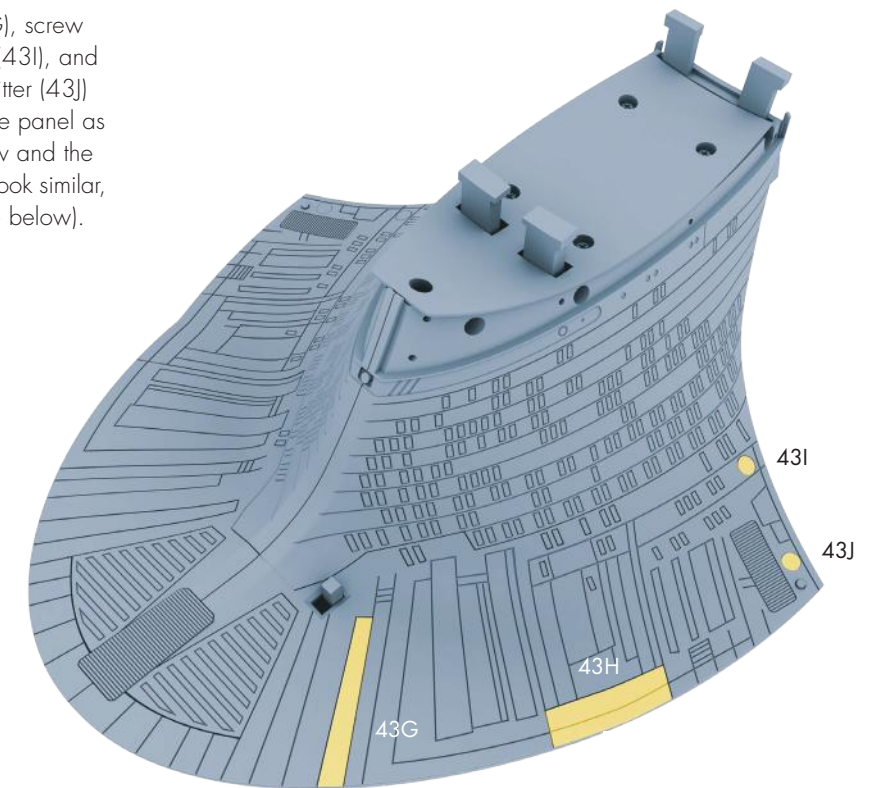
Next, push screw cover ii (43G), screw cover iii (43H), screw cover iv (43I), and the secondary tractor beam emitter (43J) into the vehicle separation plane panel as shown. Note that screw cover iv and the secondary tractor beam emitter look similar, but screw cover iv is larger (see below). Stage 43 is now complete.



43I



43G



STAGE 44 ASSEMBLY

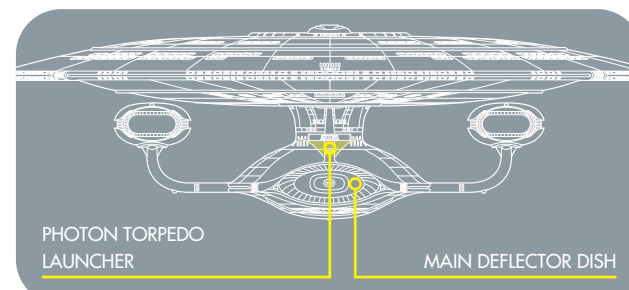
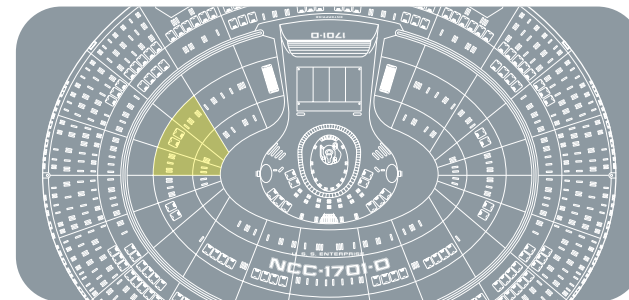
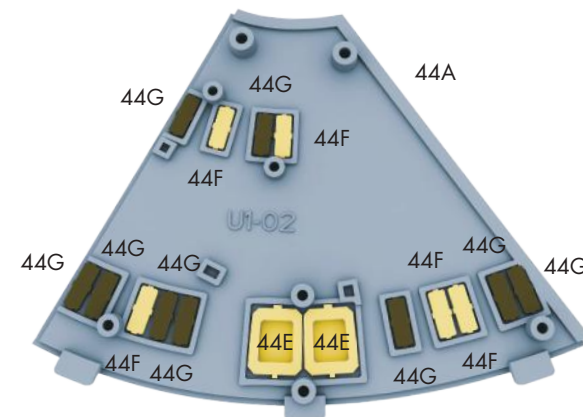
In this short stage of the build, you will build and fit a saucer deck section with two reflectors, and add further detail to the battle section.

ASSEMBLING DECK PANEL U1-02

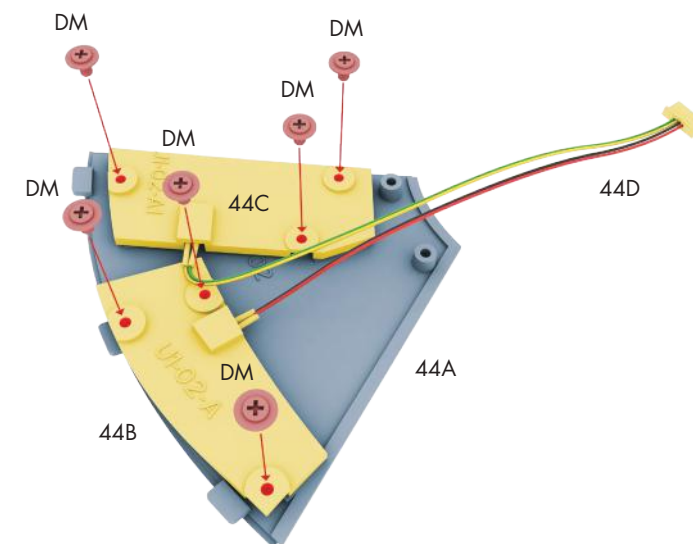
PART LOCATOR

STEP
A

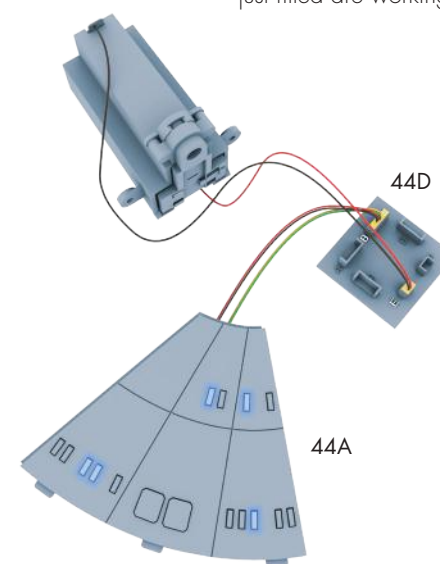
Take deck panel U1-02 (44A) and insert two escape pod covers (44E), with the red line on each furthest away from the narrow edge of the panel. Then add five clear windows (44F) and nine dark windows (44G) as shown.



Place reflector panel U1-02-A (44B) and reflector panel U1-02-A1 (44C) on the deck panel as shown. Take the deck panel lights (44D) and slot both bulbs into the reflector panels, then secure using six DM screws.

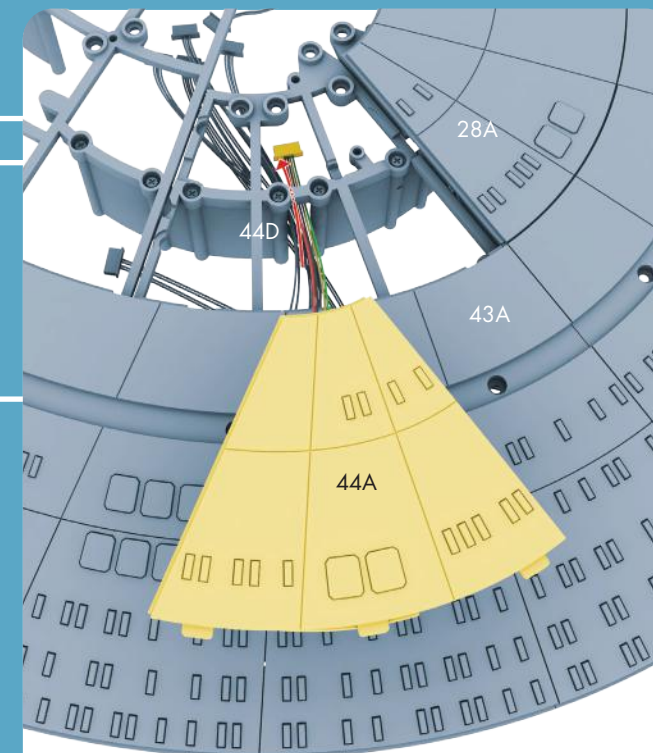


Now use the test PCB to make sure the deck panel lights you have just fitted are working.



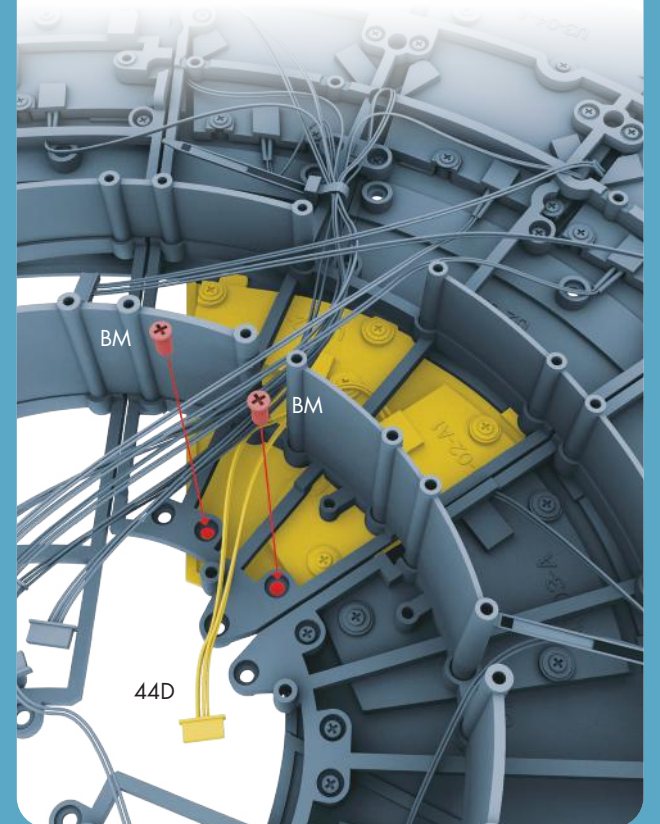
FITTING DECK PANEL U1-02

STEP
B



Thread the deck panel lights through the saucer skeleton as shown, and then slot deck panel U1-02 into position. The tabs on the widest curved edge fit under deck panel U2-02 (43A), and the right-hand edge slots underneath the left-hand edge of deck panel U1-03 (28A).

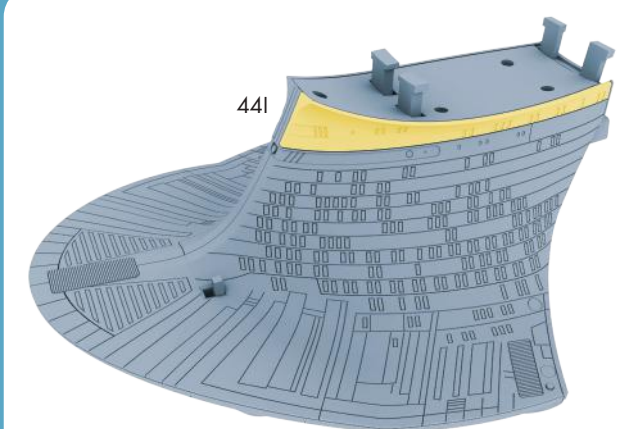
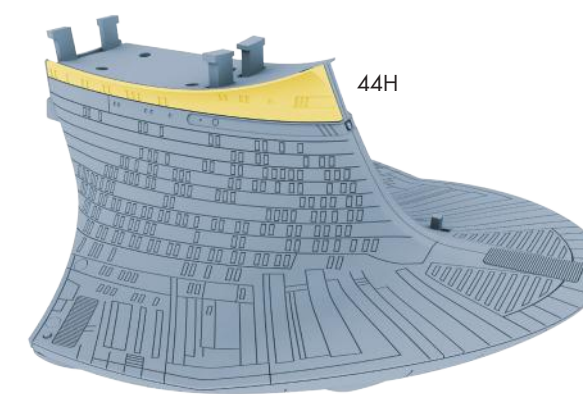
Make sure all deck panel light bulb casings and cables are out of the way as you secure the deck panel to the skeleton using two BM screws.



ADDING THE LOWER NECK PANELS

STEP
C

Returning to your battle section build, take the left lower neck panel (44H) and push it into place where shown, taking care to locate the pins in the appropriate holes.



Repeat on the other side of your battle section build, using the right lower neck panel (44I). This completes stage 44.

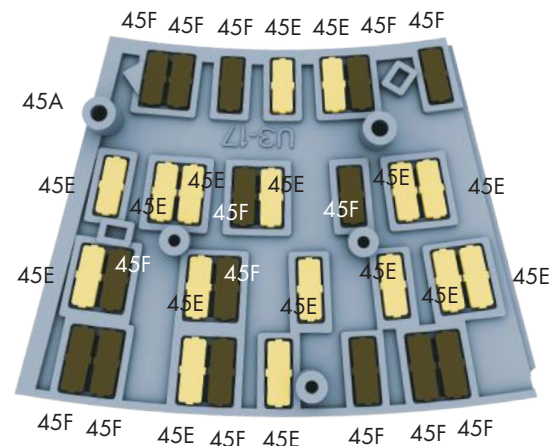
STAGE 45 ASSEMBLY

This wide-ranging stage takes in the creation of another deck panel, the addition of a second saucer PCB, and new parts for your starboard warp engine nacelle.

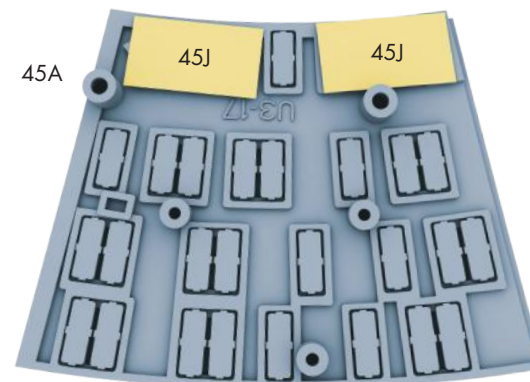
ASSEMBLING DECK PANEL U3-17

STEP
A

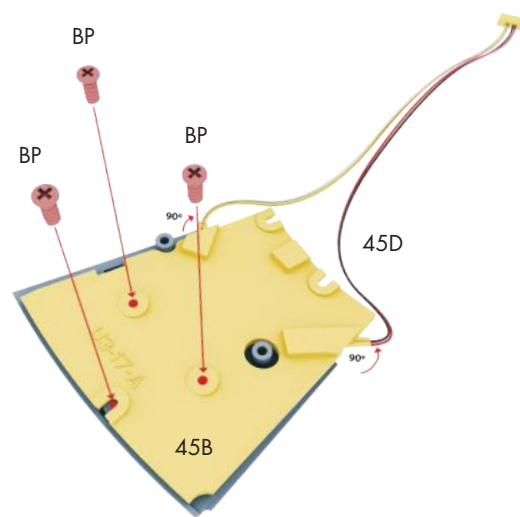
First, take deck panel U3-17 (45A) and arrange 16 clear windows (45E) and 15 dark windows (45F) as shown.



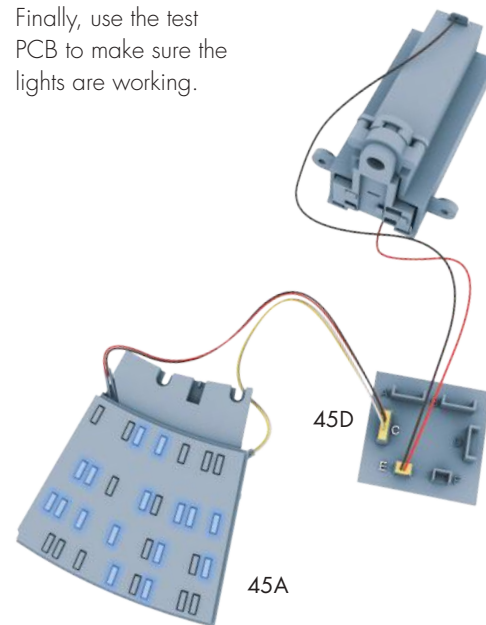
Secondly, remove the backing from the two stickers (45J) and apply them as shown to secure six of the windows.



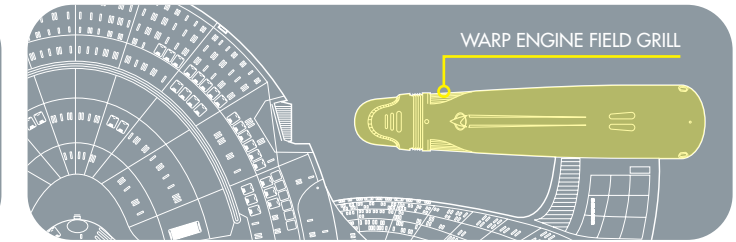
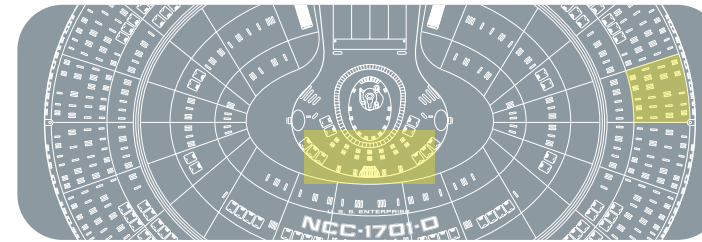
Third, place reflector panel U3-17-A (45B) over the deck panel and insert both bulbs of the deck panel lights (45D), carefully bending them as shown. Secure using three BP screws.



Finally, use the test PCB to make sure the lights are working.

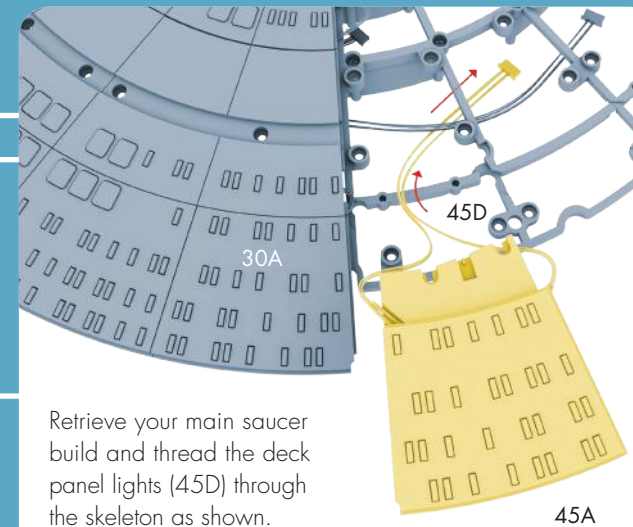


PART LOCATOR

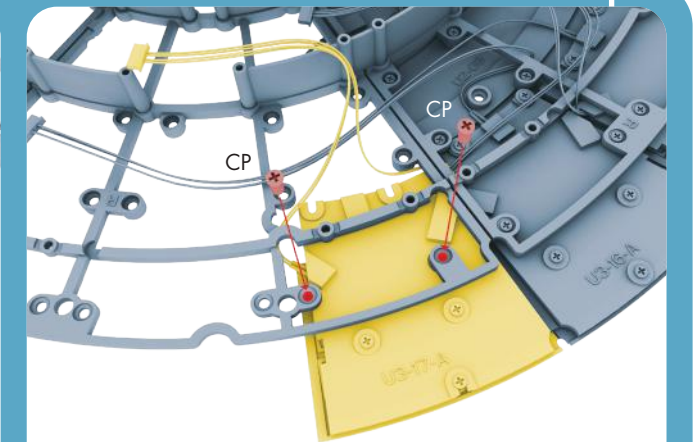


FITTING DECK PANEL U3-17

STEP
B



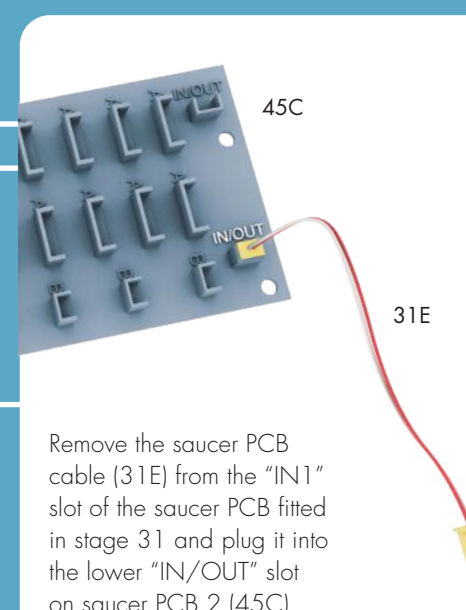
Retrieve your main saucer build and thread the deck panel lights (45D) through the skeleton as shown.



Position the deck panel on the saucer, carefully bending both bulb casings to fit, then secure with two CP screws.

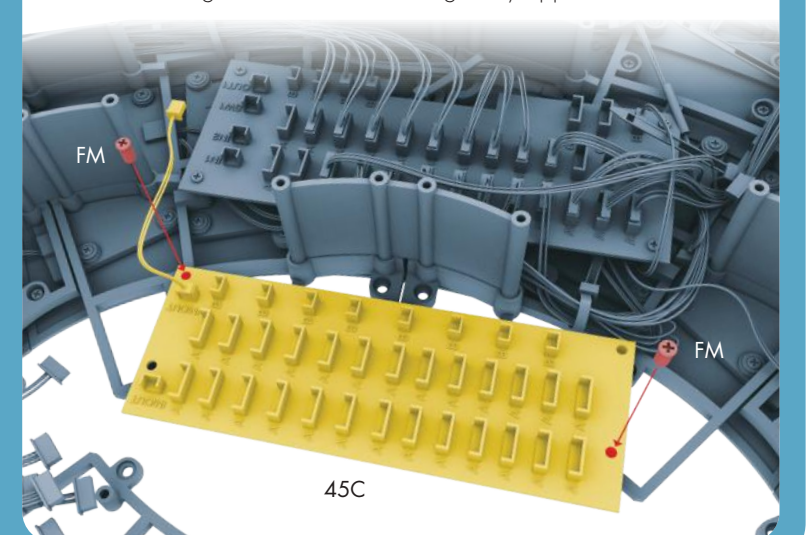
INSTALLING THE SECOND SAUCER PCB

STEP
C

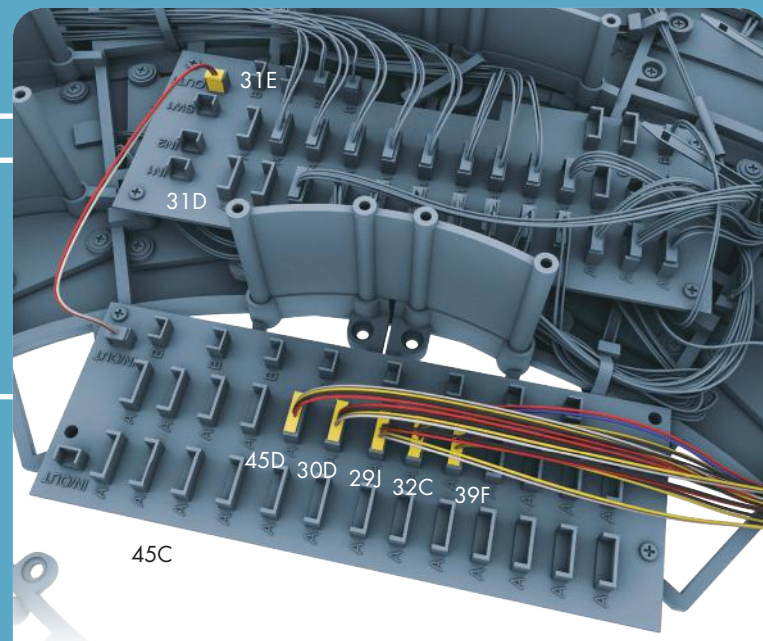


Remove the saucer PCB cable (31E) from the "IN1" slot of the saucer PCB fitted in stage 31 and plug it into the lower "IN/OUT" slot on saucer PCB 2 (45C).

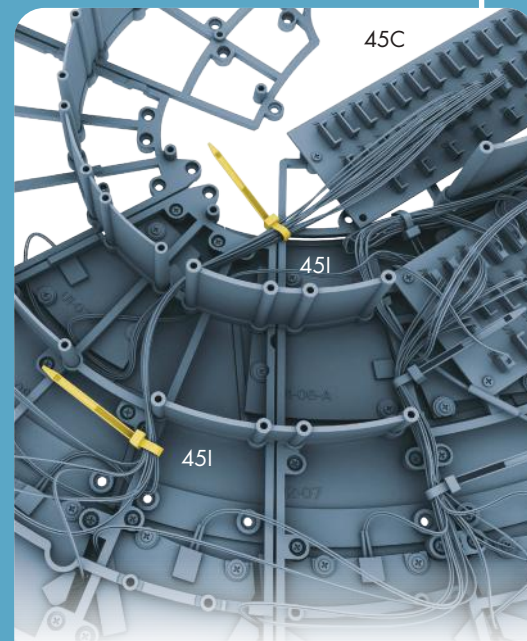
Next, attach saucer PCB 2 (45C) in the center of the skeletal structure as shown, using FM screws at two diagonally opposite corners.



STEP
D

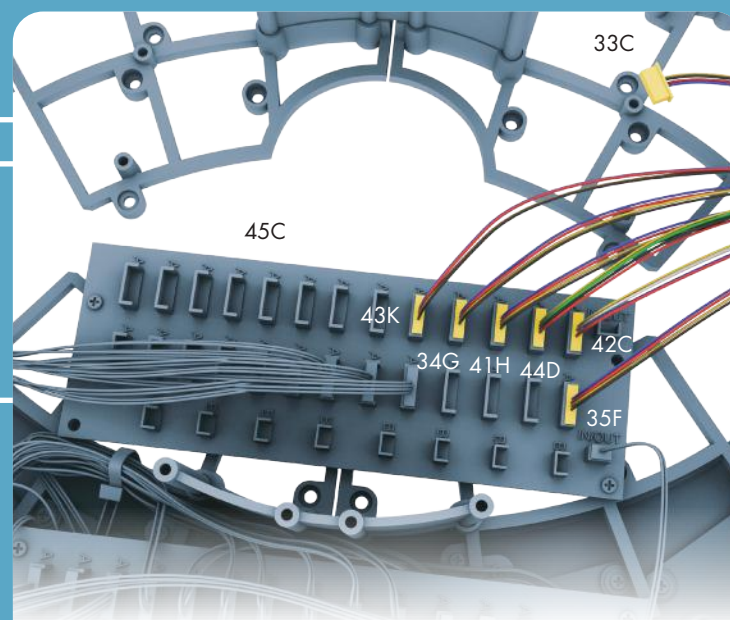


Plug the free end of the saucer PCB cable (31E) into the "OUT1" socket on the original saucer PCB (31D). Then, plug the deck panel lights from stages 29, 30, 32, 39, and 45 into saucer PCB 2 (45C) as shown.

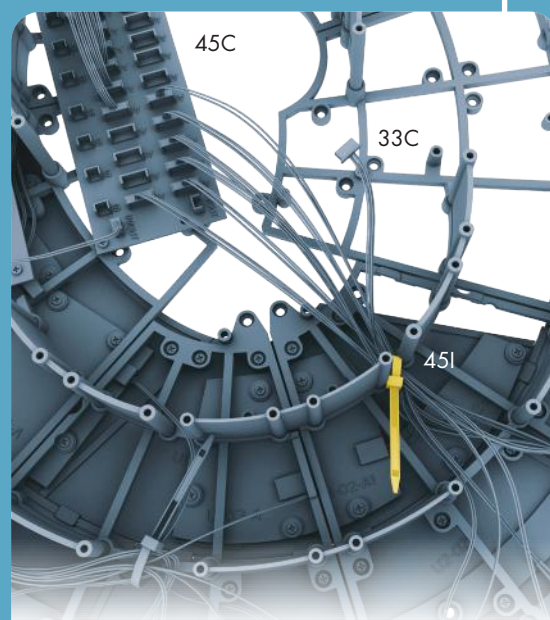


Now gather the cables for all five of these deck panel lights and secure them to the saucer skeleton using two cable ties (45I).

STEP
E



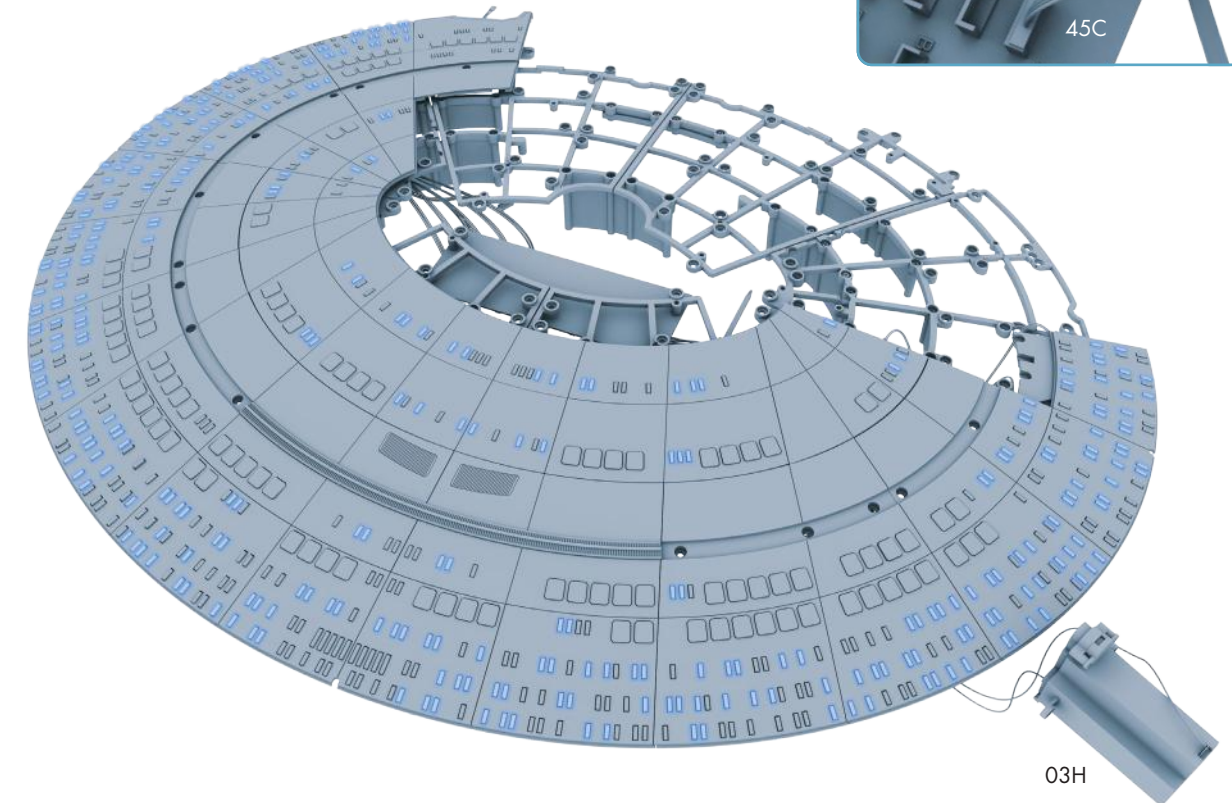
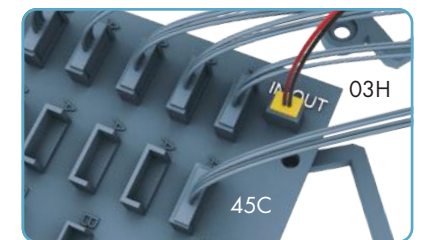
Plug the deck panel lights from stages 34, 35, 41, 42, 43, and 44 into saucer PCB 2 as shown. Then identify the deck light cables from stage 33 (33C), but do not plug them in.



Gather the cables from stages 33, 34, 35, 41, 42, and 43, but not the ones from stage 44 and secure them in a bundle with a cable tie (45I).

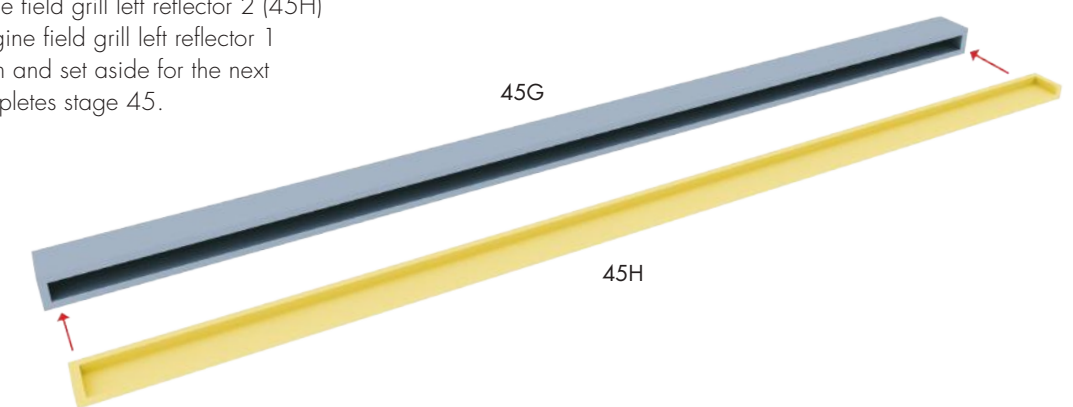
STEP
F

Connect the battery pack (03H) to saucer PCB 2 (45C, see inset image). All of the lights fitted to the two saucer PCBs now illuminate as shown.



STEP
G

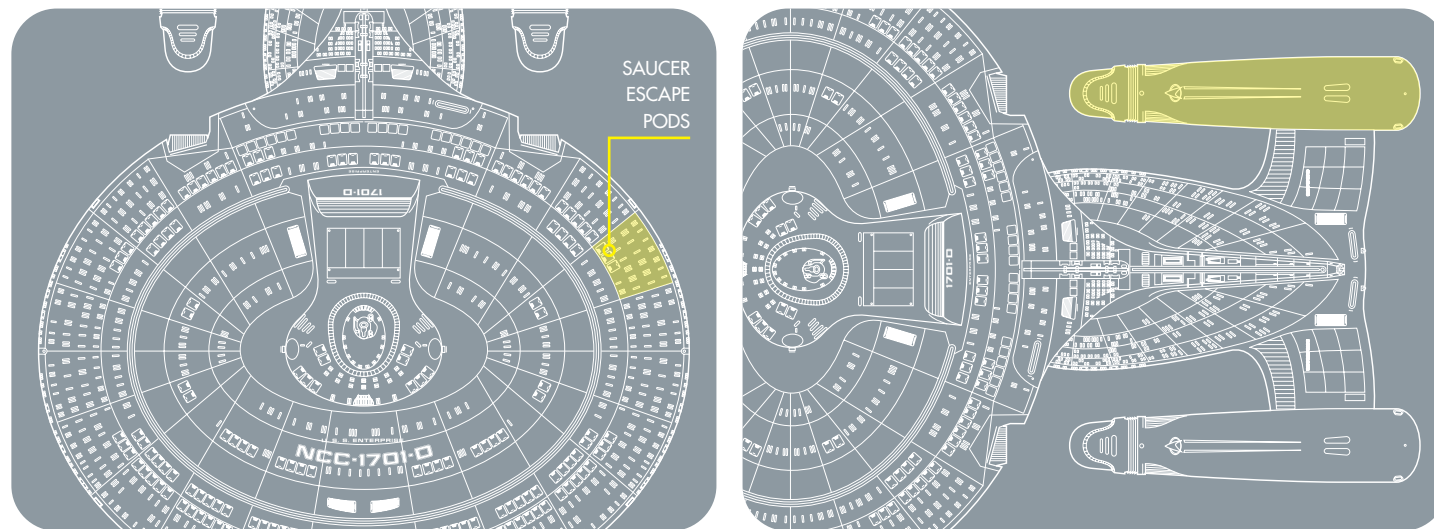
Slot warp engine field grill left reflector 2 (45H) inside warp engine field grill left reflector 1 (45G) as shown and set aside for the next stage. This completes stage 45.



STAGE 46 ASSEMBLY

Connect another section of the saucer to your new PCB before getting to grips with your first light strip, for the starboard warp engine nacelle.

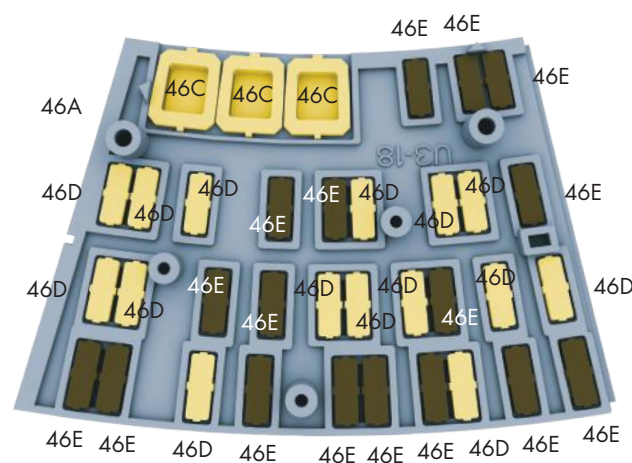
PART LOCATOR



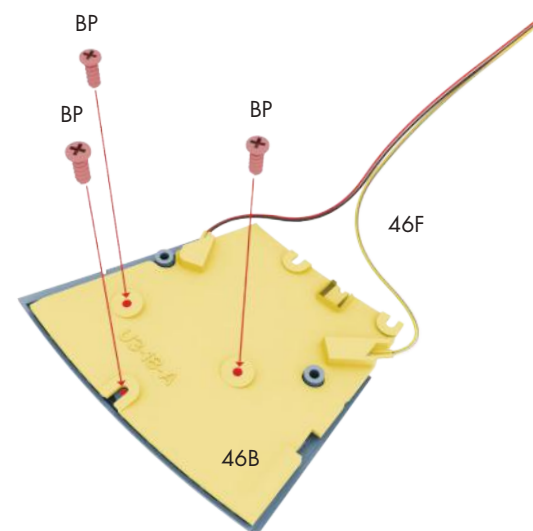
ASSEMBLING DECK PANEL U3-18

STEP
A

Take deck panel U3-18 (46A) and insert three escape pod covers (46C), with the red line on each furthest away from the narrow edge of the panel. Then add 15 clear windows (46D) and 17 dark windows (46E) as shown.

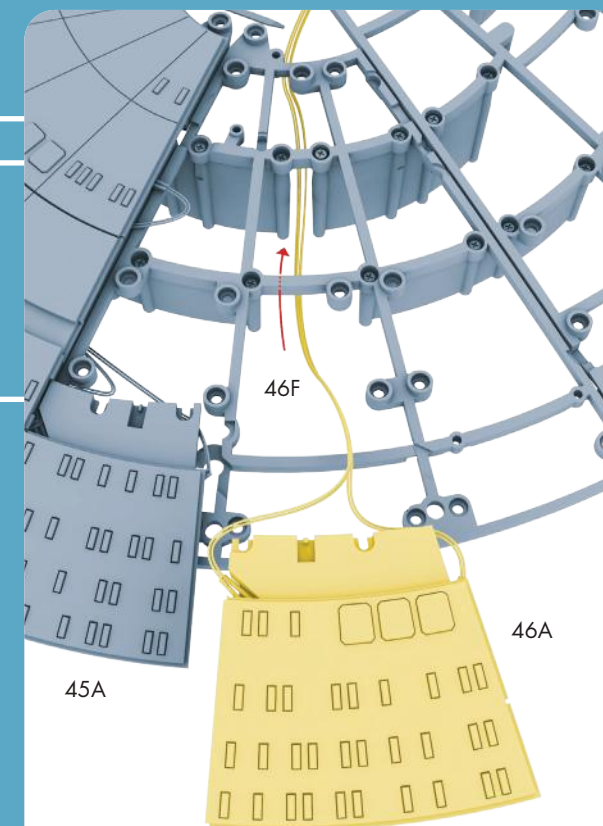


Place reflector panel U3-18-A (46B) over the deck panel and insert both bulbs of the deck panel lights (46F) as shown. Secure using three BP screws.

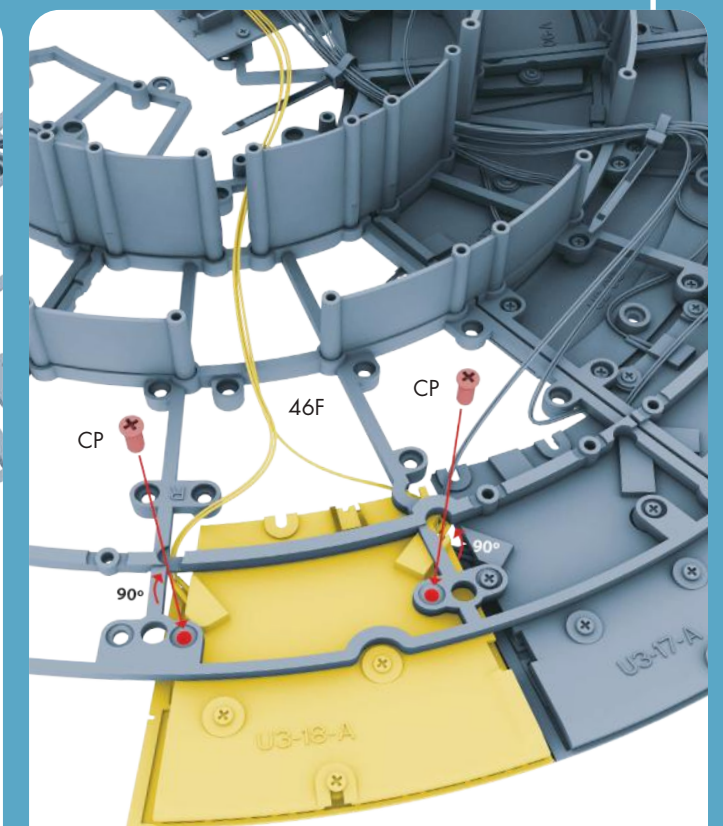


FITTING DECK PANEL U3-18

STEP
B



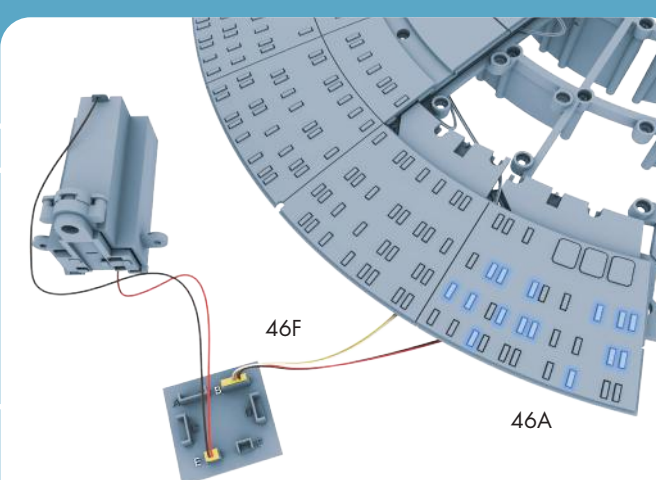
Retrieve your main saucer build and thread the deck panel lights (46F) through the skeleton as shown.



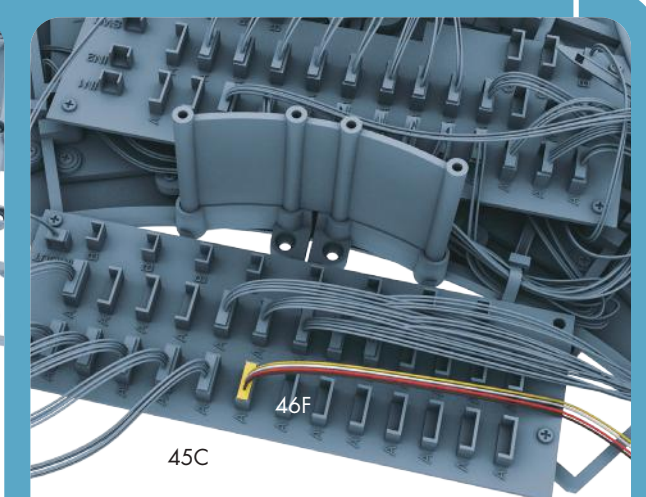
Position the deck panel on the saucer, carefully bending both bulb casings to fit. Then secure the panel with two CP screws.

TESTING AND CONNECTING THE LIGHTS

STEP
C



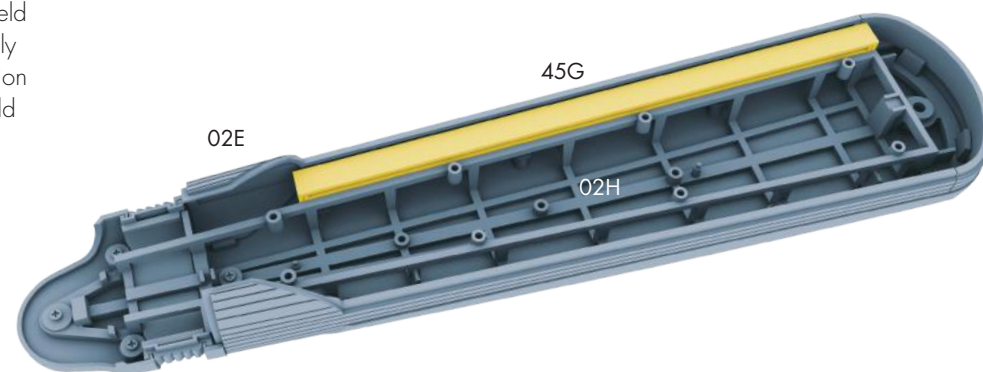
First, plug the deck panel lights fitted in step B (46F) into the test PCB as shown to make sure they are working.



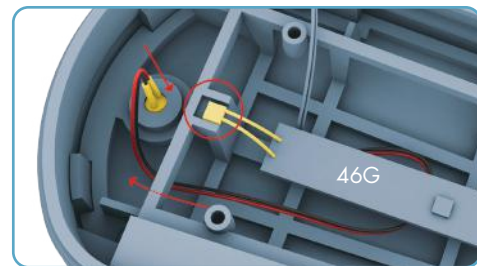
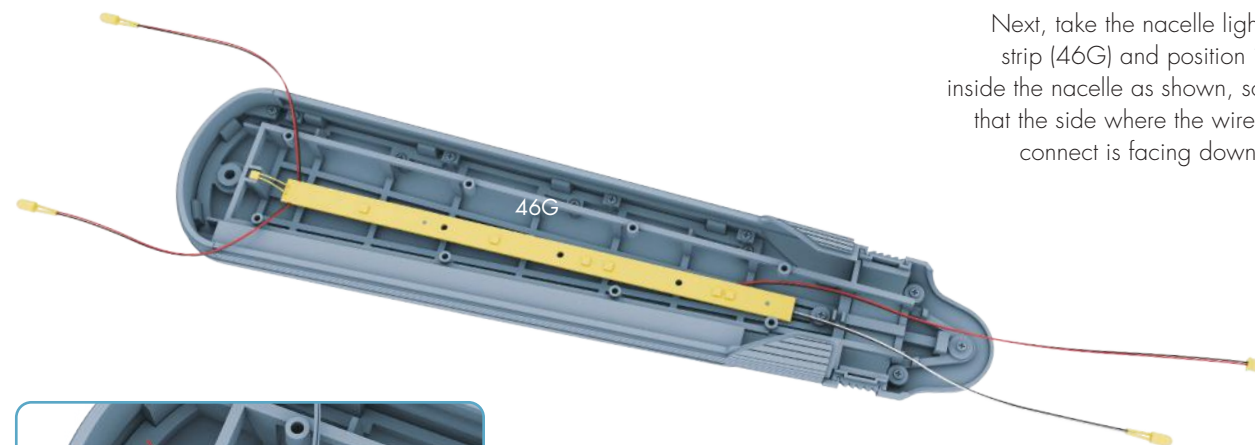
Then, unplug the deck panel lights from the test PCB and plug them in to saucer PCB 2 (45C) as shown.

STEP
D

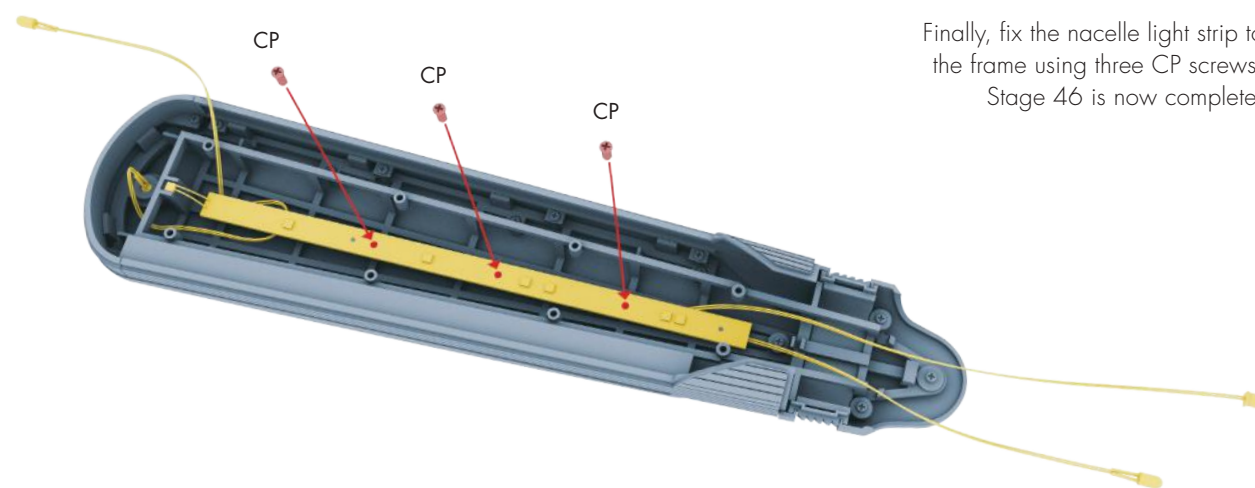
Take your warp engine field grille left reflector assembly from stage 45 and position it inside your nacelle build as shown, between the warp engine field grill left (02E) and the nacelle upper frame (02H).



Next, take the nacelle light strip (46G) and position it inside the nacelle as shown, so that the side where the wires connect is facing down.



Slot the square bulb at the end of the short cables into the recess at the wider end of the nacelle frame. Then slot one of the bulbs with red-and-black cables through the nacelle upper frame and it into the round hole at the wider end of the nacelle upper (see inset image, left).



Finally, fix the nacelle light strip to the frame using three CP screws. Stage 46 is now complete.





THE SURVIVORS

This simple but satisfying mystery is Michael Wagner's most unfiltered take on TNG.

Episode 3.3
Premiere October 9, 1989
Written by Michael Wagner
Directed by Les Landau
Guest stars John Anderson (Kevin Uxbridge), Anne Haney (Rishon Uxbridge)
Synopsis An unspoilt homestead and its two inhabitants pose a mystery for the *Enterprise* crew on an otherwise devastated world.

BECAUSE HE RESIGNED AS SHOW-runner before season three started to air, Michael Wagner never received an on-screen co-executive producer credit for TNG. However, of the four episodes on which he worked, he takes story credits on two. 'The Survivors' is the sole episode that he both conceived and scripted (having entrusted the teleplay for 'Evolution' to Michael Piller), and so it provides the clearest guide to his personal vision of *STAR TREK*.

Wagner's first draft was called 'The Veiled Planet,' and does not stray too far from the story that eventually made it to screen. Unlike 'The Ensigns of Command,'

where Wagner and Gene Roddenberry's creative visions fundamentally differed (see last issue), the script that would become 'The Survivors' drew just one significant criticism from Roddenberry—and Wagner somehow won that argument.

"I remember the three of us sat down in a meeting and Gene mentioned something Michael Wagner had written," executive producer Rick Berman recalls in *The Fifty-Year Mission: The Next 25 Years* by Mark A. Altman and Edward Gross. "'You have an alien here that just with the power of his brain can destroy a planet [Roddenberry said]. We don't do that on *STAR TREK*.'"

And Wagner said, 'Why not?' And Gene said, 'Because I said so.'"

Just what Wagner said to keep 'Kevin Uxbridge' as a godlike being is unrecorded, but the result is a character and an episode that harks back to THE ORIGINAL SERIES' penchant for all-powerful, super-evolved aliens that the *Enterprise* crew can only begin to understand, and cannot hope to judge. (This is in contrast to Q, whom Picard frequently censures, even as he seeks to judge Humanity.)

MISSION TO MALIBU

Filming for 'The Survivors' included the first location shoot of season three, at a private home now commonly known as the "Ellis David Gelman *STAR TREK* House." Located just off the Pacific Coast Highway in Malibu, California, the unique residence was built by architect Ellis David Gelman for his own use in 1981, on a two-acre garden plot. For 'The Survivors,' the garden was augmented with futuristic sculptures and the snare trap that captures Commander Riker (in reality stunt artiste Dan Koko). Then, in post-production, wide shots of the property were combined with a post-apocalyptic matte painting to obscure the neighboring luxury estates.

Despite its futuristic exterior, the internal decor of the Gelman estate was far more

recognizably a 20th-century residence, and so the interior of the Uxbridge's home was created back in the studio. The stairs were repurposed from Ard'rian's house in 'The Ensigns of Command,' while the decorative circular 'window' combined elements first seen in 'When the Bough Breaks' and 'Loud as a Whisper.' Among the ornaments in the house were sculptures first seen in 'Justice' and 'Haven' in season one.

“ Good tea...
 Nice house.”
Worf compliments his hosts ”

New props built for the episode include the matter replicator that Picard offers to the Uxbridges, and Kevin Uxbridge's phaser. The former is seen again in numerous TNG episodes, while the latter features in *STAR TREK: DEEP SPACE NINE* and *ENTERPRISE*. The illusory warship conjured up by Kevin Uxbridge was a new filming miniature, built by Tony Meininger of Brazil Fabrication & Design, owing to the unavailability of TNG's usual modelmaker Gregory Jein, Inc.. For this reason, it did not become part of Jein's stock collection of models, and was never repurposed in any other episode.



Costume designer Robert Blackman's concept art for the 82-year-old Rishon Uxbridge. The part was played by the 55-year-old Anne Haney, who also portrayed a Bajoran arbiter in *STAR TREK: DEEP SPACE NINE*.



In Malibu, Jonathan Frakes takes a tumble on to an inflatable mattress as part of the stunt sequence that sees Commander Riker caught in a snare.



Members of the production crew prepare for a take around the working snare tower temporarily erected in front of the Ellis David Gelman *STAR TREK* House.



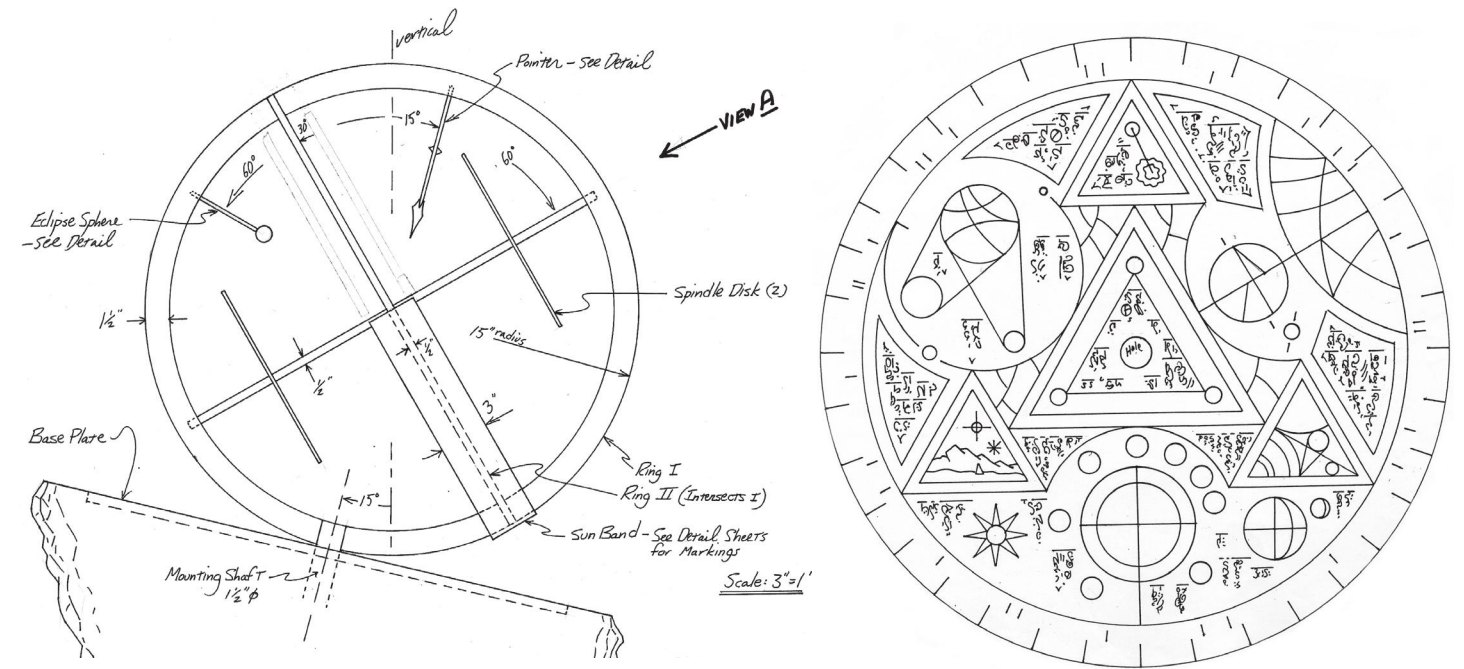
WHO WATCHES THE WATCHERS

The last episode overseen by Michael Wagner is an understated gem, thanks to its iconic location and enduring ideas.

COMING HOT ON THE HEELS OF 'The Survivors,' with its distinctive and refreshing location filming, 'Who Watches the Watchers,' ups the ante with the most ambitious location work seen on TNG up to that point. Shot over the course of two days in blazing heat, the exterior footage marks TNG's only visit to Vasquez Rocks in northern Los Angeles. Providing dramatic and otherworldly rockscapes just a short distance from Paramount Studios, the 932-acre park was a popular filming destination for THE ORIGINAL SERIES (in episodes such as 'Shore Leave' and 'Arena') and had also featured as Vulcan in *STAR TREK IV: THE*



Gates McFadden on location at Vasquez Rocks.



Senior illustrator Rick Sternbach's detailed designs for the look and functionality of the Mintakans' astrolabe/sundial, as monitored by Oji at the start of the episode.

VOYAGE HOME. The setting would later appear in *STAR TREK: VOYAGER*, *STAR TREK: ENTERPRISE*, and the 2009 film *STAR TREK* (again as Vulcan), before finally featuring as itself ("Vasquez Rocks, present day") in *STAR TREK: PICARD* in 2020.

Of the regular cast, only Patrick Stewart, Jonathan Frakes, Marina Sirtis, and Gates McFadden were required on location, as the rest of the original away team is never seen to leave the studio-based observation post. Every one of the Mintakan performers was needed on location (and in the studio), and had to endure Vulcan-style prosthetics in temperatures in excess of 100°F (38°C). To add to their discomfort, no deodorant could be used in the park, for fear of attracting its resident snakes and scorpions. Jonathan Frakes, who (along with Marina Sirtis) also donned Mintakan makeup for some of the episode, later said that the experience gave him "great appreciation for what [Michael] Dorn goes through" to play Worf.

LASTING INFLUENCE

Though the Mintakans would not appear in *STAR TREK* again, several elements from 'Who Watches the Watchers' did prove to have staying power. The costumes worn by

the anthropologists became the standard Federation scientist uniform, seen in many other episodes, while Dr. Crusher's longer lab coat would remain part of her costume for the rest of the series. The events of the episode are referenced in both 'Allegiance,' later in the season, and 'The Drumhead' in season four, while the concept of a hidden Federation observation post on a peaceful world is key to the 1998 film *STAR TREK: INSURRECTION*. More subtly, but perhaps

well done... We always expect to encounter gods, but what happens when we are the gods? It was an opportunity to [explore that] in an interesting way."

Director Robert Wiemer, who went on to helm eight more episodes of *STAR TREK*, also rated his debut installment highly. "It certainly makes a strong statement and it's a strong story," he told *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1992. He went on to describe being

“If my death is the only evidence you will believe, then shoot!”

Jean-Luc Picard

most significantly, the Mintakan tapestry gifted to Picard at the end of the episode is often seen in his quarters thereafter; in his ready room in the TNG movies; and in his château in season two of *PICARD*.

Reflecting on the episode, co-writer and season three co-producer Hans Beimler has called it "valuable" but also "overlooked." Crediting writing partner Richard Manning with much of the concept and dialogue for the episode, he said: "I think it was really

impressed by the post-production effect of the observation post in the rockface, which naturally could not be constructed for real in a protected landscape. "I said to [visual effects supervisor] Rob Legato, 'Man, you even have a ceiling in that thing!' Looking up through the window, you could see the ceiling that was supposedly carved out of rock... He said, 'Yeah, you know what that ceiling is? A crumpled-up paper bag from the grocery store.' It looked great!"



THE BONDING

Two of *STAR TREK*'s most influential figures come together for the first time on this exploration of 24th-century loss.

Episode 3.5

Premiere October 23, 1989

Written by Ronald D. Moore

Directed by Winrich Kolbe

Guest stars Susan Powell (Marla Aster), Gabriel Damon (Jeremy Aster), Colm Meaney (O'Brien)

Synopsis A newly orphaned boy on the *Enterprise* attracts the attention of Worf and a race of energy beings, both of whom claim responsibility for the child.

‘THE BONDING’ IS THE FIRST episode of TNG to be overseen by Michael Piller, who would serve as show-runner on the series for the next five years. It is also the first to be penned by nascent screenwriter Ronald D. Moore, who would play a large part in the future direction of *STAR TREK*, too, before masterminding the reinvention of *Battlestar Galactica* in 2003.

Moore's unsolicited script came to Piller's attention as much through necessity as his well-documented desire to nurture new writing talent. Following Michael Wagner's unscheduled exit as co-executive producer (see last issue), Piller found himself in

charge of a writing team with no approved scripts in development. He encouraged his staff to unearth every speculative story idea sent in by fans and first-time writers, and as a result executive script consultant Melinda Snodgrass happened upon 'The Bonding.'

In Moore's original draft, Marla Aster gives her life to save Worf from the mine, rather than being caught off guard by it. Jeremy Aster is more openly affected by his mother's death from the start, and chooses to recreate her on the holodeck. The beings that blame themselves for his bereavement refer to themselves as "the Guardians," and communicate with Jeremy using thought

alone, not via the recreation of his mother. At the end of the episode, it is Worf alone who convinces Jeremy to reject the beings' offer to stay with them, without assistance from Wesley, Troi, and Picard. Though Jeremy agrees to the *R'uustai* bonding, the script does not include a ceremony scene. More incidentally, as the script was written when season two was on air, it includes roles for Dr. Pulaski and Guinan—with the absence of Dr. Crusher on the ship contributing to Wesley's sense of connection with Jeremy.

RODDEBERRY'S BOX

When Snodgrass presented Piller with 'The Bonding,' he was impressed and relieved—but then he took it to Gene Roddenberry. In Roddenberry's vision of the 24th-century (as recounted by Piller), "Death is accepted as a part of life, and children do not mourn the death of parents." Therefore, he said, the story was a non-starter.

Undeterred, Piller set about reshaping the idea to satisfy Roddenberry's strictures. "I said, 'OK, Gene has given us his orders, and to a viewer at home, nothing would be eerier than to see a kid lose a mother and not be upset about it. So what if we start from that place? That's far more interesting than seeing a kid cry for the whole hour.'

"I then went back to Gene and said: 'What if... Troi has to go to the captain and say that the only way to get this boy to give up his replacement mother is to burrow through centuries of 'civilization' and get to the emotional truth. He will not be able to separate from his mother until he feels the loss of his mother.'"

Happily, Roddenberry loved this spin on the idea, and Snodgrass began an urgent, uncredited rewrite to get it in front of the



Costume designer Robert Blackman's concept sketch for Worf's ceremonial robe, complete with fabric samples.

cameras as soon as possible. The result not only respected Roddenberry's universe, but also told a more original story than would otherwise have been the case.

"I used to call it Roddenberry's box," Piller later explained. "You had to get into his box and start seeing the world through his eyes. If you did that, you were forced not to resort to traditional clichés."

Moore, a long-time *TREK* fan who had never sold a TV script before, was delighted to learn that his episode was going ahead, and later pleasantly surprised by how much of his original version was retained. "I kind of expected a pretty substantial rewrite," he said. "All of the names, most of the scenes, and the overall structure were there. But my initial draft was overwritten, so they pared back all the dialogue."

"The line I liked the most was when Picard says 'On the *Starship Enterprise*, no one is alone,' and he holds the boy's hand. That was in my first draft and I was really happy that survived."

“ On the *Starship Enterprise*, no one is alone... No one. ”

Captain Picard to Jeremy Aster





BOOBY TRAP

Geordi La Forge’s love life is the focus of an episode that brought recurring guest star Susan Gibney into the *STAR TREK* fold.

Episode	3.6
Premiere	October 30, 1989
Story by	Michael Wagner & Ron Roman
Teleplay by	Ron Roman and Michael Piller & Richard Danus
Directed by	Gabrielle Beaumont
Guest stars	Susan Gibney (Leah Brahms), Colm Meaney (O’Brien), Whoopi Goldberg (Guinan)
Synopsis	With the <i>Enterprise</i> ensnared by an ancient booby trap, Geordi turns to a hologram for help—only to find himself attracted to the lifelike simulation.

MICHAEL PILLER DESCRIBED his early days on TNG as follows: “My whole approach in that third season was to develop the family of characters. Picard and Data were in pretty good shape from the first two seasons, but I felt that everybody else lacked any real dimension. So I decided: OK, ‘The Bonding’ is going to be a Counselor Troi show, ‘Booby Trap’ is going to be about Geordi falling in love [and so on throughout the year].”

He described putting this plan into action in more detail in *Starlog* magazine in October 1990: “When we got the first draft of ‘Booby Trap,’ it was Picard talking



Julie Warner as Geordi’s date, Christy, who would feature again in ‘Transfigurations.’

to a woman in the back of the *Enterprise*, [who was] helping him solve a problem... I said, ‘It should be Geordi, because Geordi is in love with the ship and this is a story about a guy in love with his ‘57 Chevy.’”

The woman chosen to give a Human face to Geordi’s beloved vessel was Susan Gibney, who had previously auditioned to

“ Geordi, it’s me, **Leah**. Don’t start calling me ‘Dr. Brahms.’ ”
The holographic Leah Brahms

play both Deanna Troi and Tasha Yar when TNG was still in pre-production. At first, her character was named Navid Daystrom and intended to be a descendant of Dr. Richard Daystrom from THE ORIGINAL SERIES, but this changed shortly after Gibney was cast.

Though she played only a simulation of Dr. Brahms in ‘Booby Trap,’ Gibney would return as the real thing in ‘Galaxy’s Child’ in season four (an episode that is quick to address the ‘male gaze’ depiction of Leah seen first time around). She also appeared in two episodes of *STAR TREK: DEEP SPACE NINE* as Commander Erika Benteen, after narrowly missing out on the role of Captain Janeway in *STAR TREK: VOYAGER*.

Someone else taking the first of several *STAR TREK* credits on ‘Booby Trap’ was Gabrielle Beaumont, the franchise’s first ever female director. Beaumont would go on to direct six more installments of TNG over the years, as well as episodes of *STAR TREK: DEEP SPACE NINE* and *VOYAGER*.

SETS AND SHIPS

Two new sets were required for ‘Booby Trap:’ the bridge of the Promellian ship,



Susan Gibney screen-tested twice for the lead in *STAR TREK: VOYAGER* but was considered too young.

which reused elements of the Klingon bird-of-prey bridge built for ‘A Matter of Honor’ and the turbolift shaft seen in *STAR TREK V: THE FINAL FRONTIER*; and the holodeck recreation of Dr. Brahms’ workspace at the Utopia Planetia Fleet Yards. This latter set was a major redress of the oft-repurposed *Enterprise*-D battle bridge, and was dotted with several commercially available starship model kits made by Ertl, plus a prototype of their *Enterprise*-D kit, built by the ship’s real-world designer, Andrew Probert, who worked alongside Ertl on its development. The view through the set windows of the *Enterprise* being constructed was a matte

painting, which was lovingly updated for the episode’s HD remaster in 2013. Effects photography for ‘Booby Trap’ included some of the last footage of the six-foot *Enterprise*-D model shot prior to the introduction of a new four-foot version (see next issue). Some of these shots were replaced with a CG model in 2013. All shots of the Promellian battlecruiser were also newly filmed, albeit using an old model, originally built for the 1986 horror comedy film *Night of the Creeps*. For TNG, the miniature was turned upside down—an orientation it maintained when it was briefly seen as another ship in *DEEP SPACE NINE*.



THE ENEMY

The return of the Romulans introduced fan-favorite Tomalak — along with a harder edge to Worf.

‘THE ENEMY’ IS THE SECOND episode in a row to foreground Geordi La Forge, but—in line with Michael Piller’s desire to develop a different regular each week—it is also a defining character piece for Worf. “It is true that there was very little conflict between humans in Gene Roddenberry’s universe,” Piller once said. “But in ‘The Enemy,’ I found a perfectly legitimate vehicle for conflict... about whether or not the life of a Romulan should be saved.”

In writer David Kemper’s first draft of the episode (entitled ‘The Mettle of Man’), Worf did the expected Starfleet thing and



Andreas Katsulas (Tomalak) was later best known as the reptilian G’Kar in *Babylon 5*.

overcame his feelings to save the Romulan. But Piller saw the Klingon’s dilemma as equivalent to a Jewish concentration camp survivor being asked to save the life of a Nazi guard, and “once you start dealing with it from the basis of what a character might really do in that circumstance,” he averred, “nobody, particularly not Gene Roddenberry, is going to argue with you.”

Piller continued: “When I made that decision about Worf, people looked at me like I was crazy... Michael Dorn called me and said, ‘You are going to destroy my character.’ But I said, ‘Michael, it’s the first opportunity to define your character. Trust me on this.’ That was the beginning of turning Worf into one of the most interesting characters on the ship, not just a guy pressing buttons.”

Dorn eventually came around to the idea, and later reflected: “I thought [saving the Romulan] was the honorable thing to do [but] the producers felt that Worf was getting to be too human... just a guy with a big head. When the opportunity came for them to show that he is not bound by the same morals as we are, they felt it was a wonderful opportunity.”

Though Worf gained more depth as a result of Piller’s input, another member of the bridge crew ended up missing out



The added waistband on the redesigned two-piece Starfleet uniform is clearly visible in this image.

find that her contribution had been cut back to a couple of lines on the bridge. “That’s the kind of thing that happens,” she later said, “and I wish it wouldn’t.”

OLD ENEMY, NEW FRIENDS

Directing ‘The Enemy’ was David Carson, a *TREK* newcomer who would helm four episodes apiece of *TNG* and *STAR TREK: DEEP SPACE NINE*, as well as the first *TNG* movie, *STAR TREK GENERATIONS* (1994).

in *STAR TREK: ENTERPRISE*; and Andreas Katsulas reprising the role of Tomalak three more times in *TNG*, before playing a Vissian in *ENTERPRISE*.

Filming the episode called for no new sets or model photography (footage of the Romulan Warbird and the *Enterprise* launching a probe was all from stock), but did see the debut of some new costumes. From the outset of season three, most of the main cast had begun to wear updated uniforms designed by Robert Blackman (see last issue). However, details of the fit and the distinct chest seams were soon deemed unsuitable, leading Blackman to restyle the outfits once again. Patrick Stewart was the first to sport the redesign in ‘Booby Trap,’ but in ‘The Enemy’ it is also worn by LeVar Burton and Jonathan Frakes. It was more widely adopted in the following episode, and remained in use until *GENERATIONS*.

The Romulans also get a slight uniform upgrade in ‘The Enemy,’ and from hereon they wear the Romulan insignia introduced as a wall-mounted design in season one—depicting a bird of prey clutching the twin worlds of Romulus and Remus.

“I am asked to give up the very lifeblood of my mother and my father to those who murdered them.”

Worf to Commander Riker

as a result of the rewrites. Marina Sirtis (Troi) has recalled how her character was originally supposed to be stranded with Geordi, helping him when he couldn’t see, and incapacitating the other Romulan on the planet. However, when the shooting script arrived, she was disappointed to

All three Romulan performers would also return over the years, with John Snyder (Bochra) playing Aaron Conor in season five’s ‘The Masterpiece Society;’ Steve Rankin (Patahk) portraying a Cardassian and a Klingon in *STAR TREK: DEEP SPACE NINE* and the despotic Colonel Green

Episode 3.7
Premiere November 6, 1989
Written by David Kemper & Michael Piller
Directed by David Carson
Guest stars John Snyder (Bochra), Andreas Katsulas (Tomalak), Colm Meaney (O’Brien)
Synopsis Worf and Geordi have very different experiences with the two Romulan survivors of a crashed ship close to the Neutral Zone.



THE PRICE

Hannah Louise Shearer’s last TNG script puts Troi in the season three spotlight, while setting up two spin-off series!

AFTER MISSING OUT IN ‘THE Enemy’ (see p.28), Marina Sirtis gets something to sink her teeth into in ‘The Price.’ The episode opens with Troi being allowed to show some irritation in place of her usual placid demeanor, and affords her a weakness in the form of a passion for chocolate. Thereafter it puts her in the driving seat of a love story that could easily have diminished the character, but instead ends with her showing more strength than her duplicitous lover.

Writer (and season one executive story editor) Hannah Louise Shearer’s initial outline for the episode was called ‘A Price



Kevin Peter Hall (Leyor) was considered for the roles of Data and Geordi back in 1987.

Far Above Rubies.’ It saw the *Enterprise* crew involved in negotiations for access to Barzan’s minerals and antiquities, leading Troi to meet the Angonian leader, Devinoni. She finds his attentions a much-needed distraction from the constant demands of her job as ship’s counselor, and they begin a romance. She has already rejected his offer of marriage when she learns that he has conspired to have Commander Riker killed by the Ferengi. The outline ends with Troi having a fresh appreciation for how much she is needed on the *Enterprise*.

Shearer has since recalled how the story evolved to include a wormhole (“I know nothing about wormholes!”), and to make Devinoni into a part-Betazoid. Maintaining that someone using their empathic skills for commercial gain was ethically no different from Troi using hers to give the *Enterprise* a tactical edge, she remembers starting “a big argument” in a writers’ room meeting, in which showrunner Michael Piller “was saying, ‘Yes! Yes! I want this in the script!’”

Shearer’s final draft still found space to show how in demand and overworked Troi was on the *Enterprise*, opening with a scene in which she counsels Chief O’Brien about his girlfriend “Mitzi,” before Wesley Crusher collars her for off-the-clock advice in a corridor. However, this extra material was cut from the finished episode.

NEW FRONTIERS

Before ‘The Price’ aired, rumors of a ‘sex scene’ in the episode led some people to write letters of complaint to Paramount. However, their outrage was misplaced, and as Piller later pointed out, “Nobody wrote in after it aired.” Sirtis herself responded to these concerns in *The Official STAR TREK: THE NEXT GENERATION Magazine* in May 1990. “*STAR TREK* is a family show, not a children’s show,” she said. “It’s not *Bugs Bunny*. Coming from England, I don’t think we’ve even scraped the surface... After nine o’clock in the evening [in the UK] you can



As well as her maroon season-two jumpsuit and a teal dress introduced in ‘The Survivors,’ Troi wears three brand new Robert Blackman creations in ‘The Price,’ including this design.

virtually do or say anything on TV. I just feel that we can do more because we’re in the 24th century; one would hope we’ve evolved beyond pettiness and that kind of prudishness.”

Despite not breaking new ground in terms of adult content, the episode did introduce a number of new concepts to

the *STAR TREK* universe. For the very first time, the furthest reaches of the galaxy are established to be the Delta and Gamma Quadrants, about a century away at warp nine. The idea of a stable wormhole that could conveniently link opposite sides of the galaxy in moments is also new here. A stable wormhole between the Alpha and Gamma Quadrants would soon become

“When you leave this office, who are you?”

Devinoni Ral to Deanna Troi

the basis of *STAR TREK: DEEP SPACE NINE*, while *STAR TREK: VOYAGER* would later explore the Delta Quadrant—eventually crossing paths with the stranded Ferengi from this episode.

‘The Price’ also introduces the Barzan species, who return in seasons two and three of *STAR TREK: DISCOVERY*, and the Ferengi shuttle filming miniature, which would reappear variously in TNG, *DEEP SPACE NINE*, and *VOYAGER*.

OLD BIG EARS

When it came to bringing the Ferengi back to TNG, Piller had no qualms. “I can’t say that I was their greatest champion,” he admitted, “but I felt the series worked very well when there was humor, and didn’t see anything wrong with villains that brought a smile to your face. Fundamentally, I just thought they could serve as a change of pace.” Judging the episode overall, Piller later described it as being “disappointing” on screen, despite “one of the best scripts we had.” However, he felt that it served its purpose as a character piece, adding: “As far as servicing the character of Troi, it was quite a wonderful vehicle and [Marina Sirtis] was marvelous.”



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