

STAR TREK™

16

THE NEXT GENERATION

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



16

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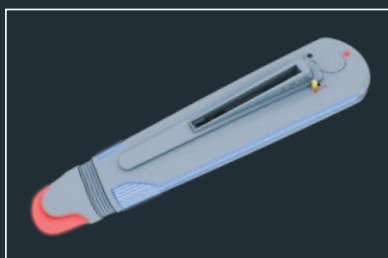
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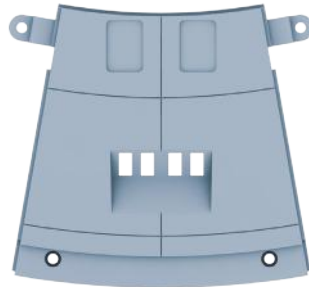


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STAR TREK: THE NEXT GENERATION SEASON 4

From one cliffhanger to the next...

STAGE 59 PARTS



59A



59B



59C



59D



59E



59F



59G



59H



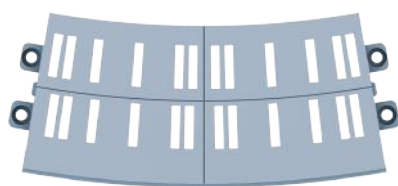
AM



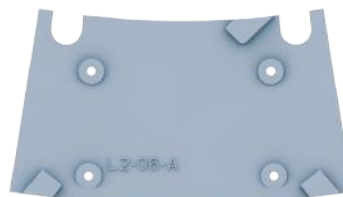
CP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
59A	Deck panel L1-06	1	59F	Ventral phaser array i	1
59B	Transporter emitter pad	2	59G	Formation light	1
59C	Deflector array pane	4	59H	Screw cover	1
59D	Reflector panel L1-06	1	AM	1.7x4mm screw	3 (+1 spare)
59E	Light bracket	1	CP	2x4mm screw	5 (+2 spare)

STAGE 60 PARTS



60A



60B



60C



60D



60E



60F



60G



60H



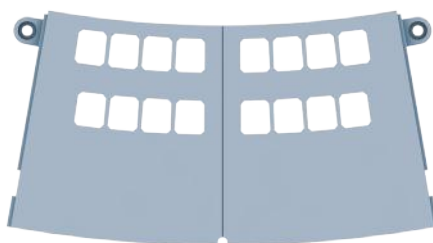
FM



BP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
60A	Deck panel L2-06	1	60F	Battery box screw	1
60B	Reflector L2-06-A	1	60G	Deck panel lights i	1
60C	Clear window	15	60H	Deck panel lights ii	1
60D	Dark window	10	FM	2.3x4mm screw	6 (+2 spare)
60E	Battery box cover	1	BP	1.7x3mm screw	4 (+1 spare)

STAGE 61 PARTS



61A



61B



61C



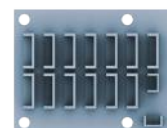
61D



61E



61F



61G



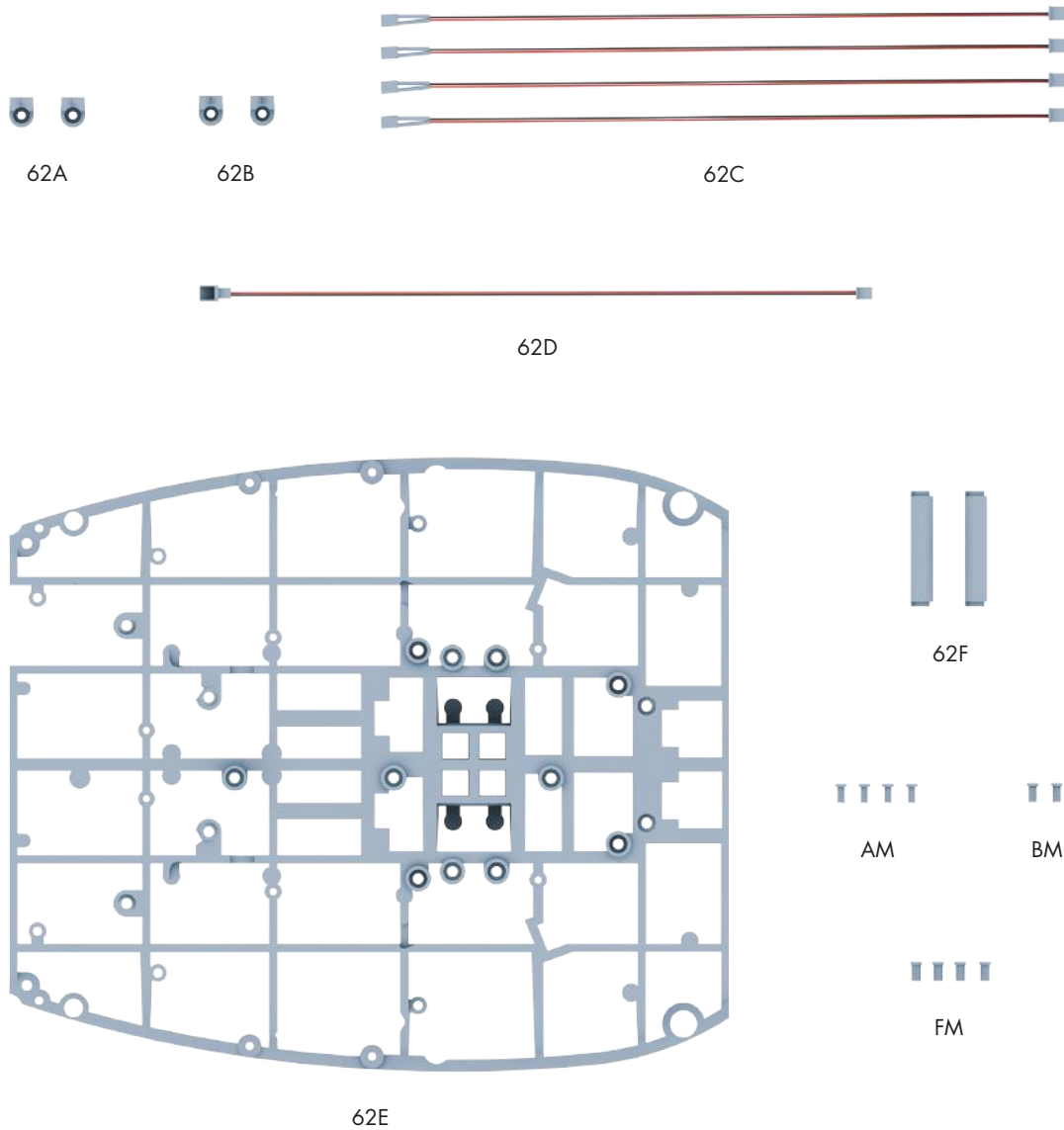
DM



FM

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
61A	Deck panel L3-10	1	61F	Formation light lens	1
61B	Escape pod cover	17	61G	Battle section PCB	1
61C	Outer frame L4-09	1	DM	1.7x3x5mm screw	7 (+2 spare)
61D	Left escape pod cover bracket	1	FM	2.3x4mm screw	2 (+1 spare)
61E	Right escape pod cover bracket	1			

STAGE 62 PARTS

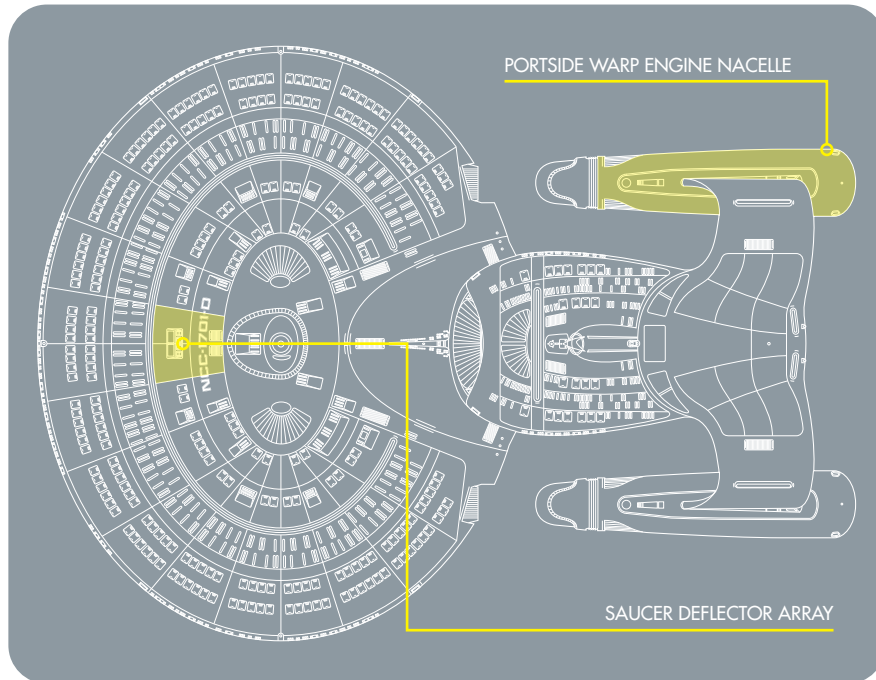


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
62A	Left LED bracket	2	62F	Bracket support rod	2
62B	Right LED bracket	2	AM	1.7x4mm screw	4 (+1 spare)
62C	Ventral LED	4	BM	2x4mm screw	2 (+1 spare)
62D	Power connector	1	FM	2.3x4mm screw	4 (+1 spare)
62E	Battle section upper bracket	1			

STAGE 59 ASSEMBLY

Assemble the first of your ventral saucer panels before closing up the port nacelle to form the unmistakable shape of a *Galaxy-class* warp engine.

PART LOCATOR



KEY

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

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

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

GRAY shows the assembly so far.

BLUE shows illuminated parts.

GREEN ALERT

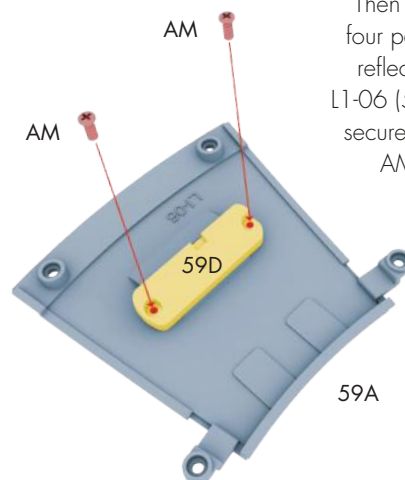
The batteries in your completed model will need to be changed from time to time. Check local recycling schemes for the best way to dispose of spent single-use batteries in your area.

ASSEMBLING DECK PANEL L1-06

STEP

A

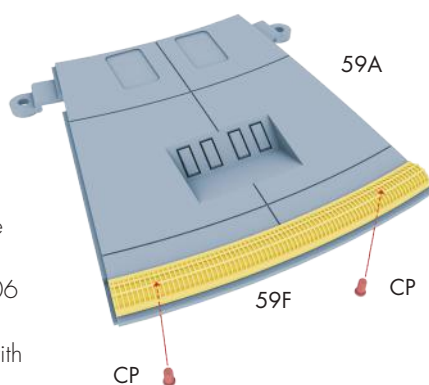
Take deck panel L1-06 (59A) and position the four deflector array panes (59C) in the arrangement shown. The long lip of each pane should be closest to the wide end of the deck panel (see inset).



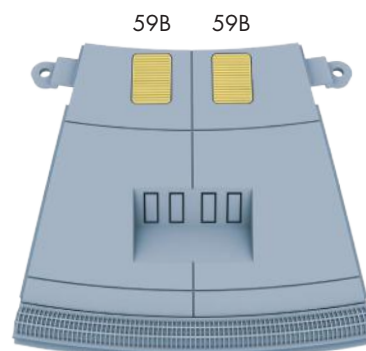
Then cover the four panes with reflector panel L1-06 (59D) and secure with two AM screws.

STEP
B

Align ventral phaser array i (59F) along the wide edge of deck panel L1-06 (59A) and then fix it in place with two CP screws.



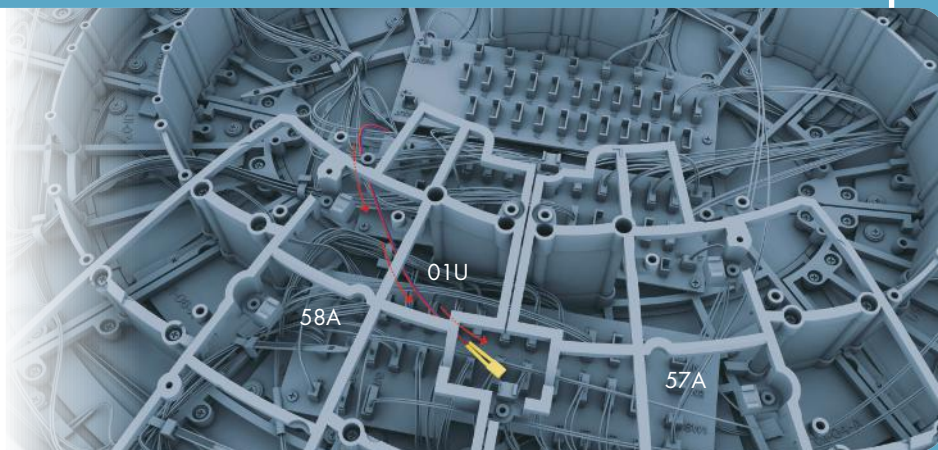
Then remove the adhesive transporter emitter pads (59B) from their backing and stick them in place on the deck panel recesses as shown.



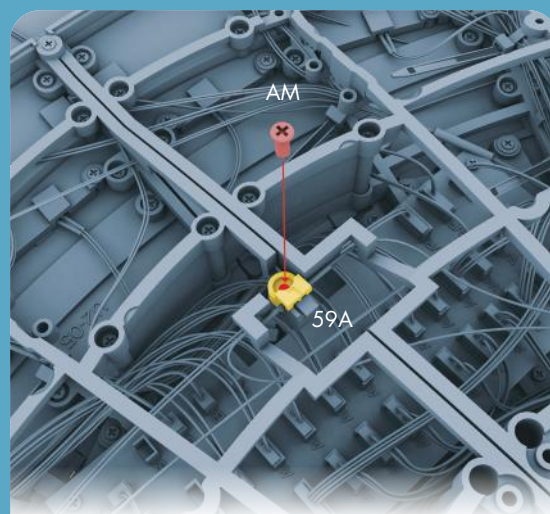
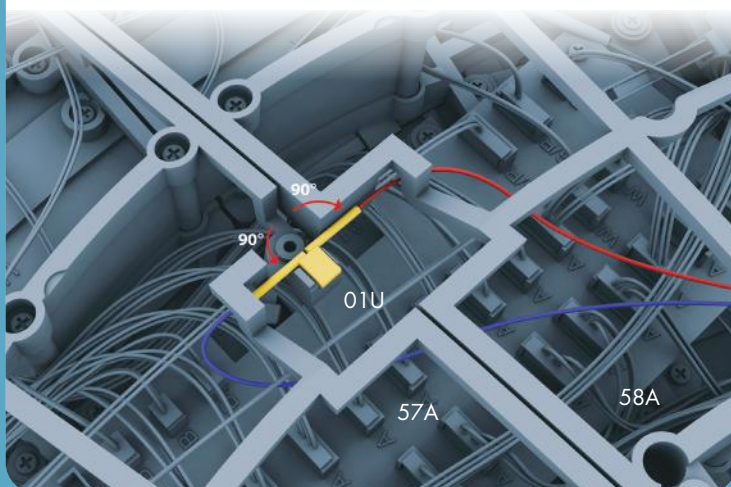
FITTING DECK PANEL L1-06

STEP
C

Return to your saucer build and thread the unassigned bulb from the deck lights fitted in stage 1 (01U) through the skeleton as shown.



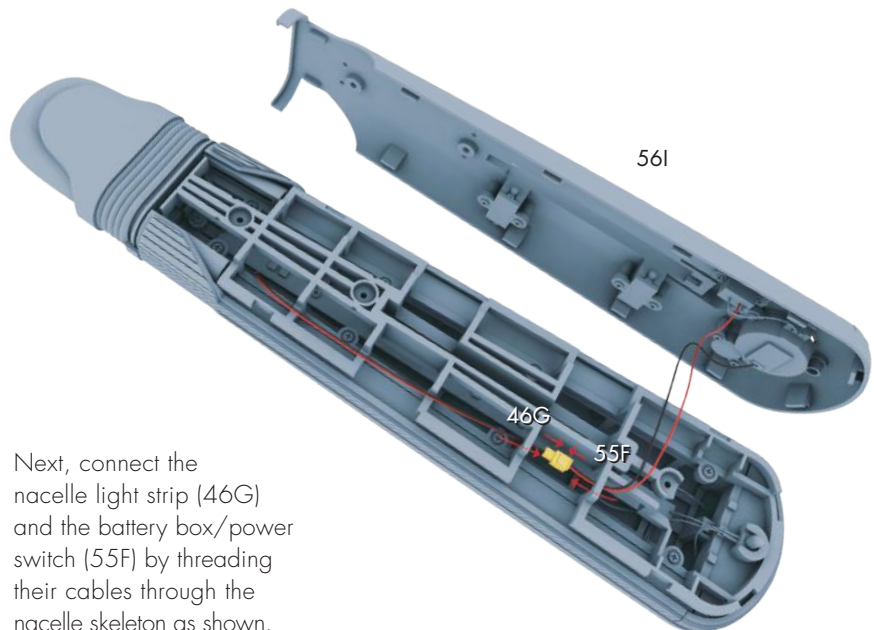
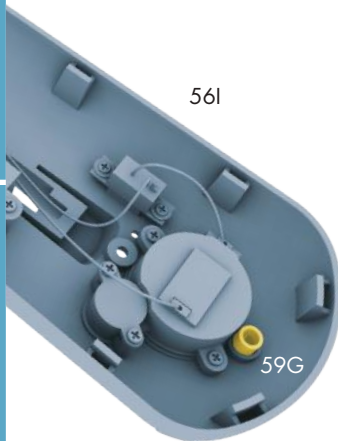
Carefully bend the two bulb cables away from each other, so they are splayed at 90-degree angles on either side of the bulb. Then slot the bulb into the bracket on lower skeleton 4 (57A) as shown.



Finally, cover the bulb with the light bracket (59E) and carefully secure it with a single AM screw.

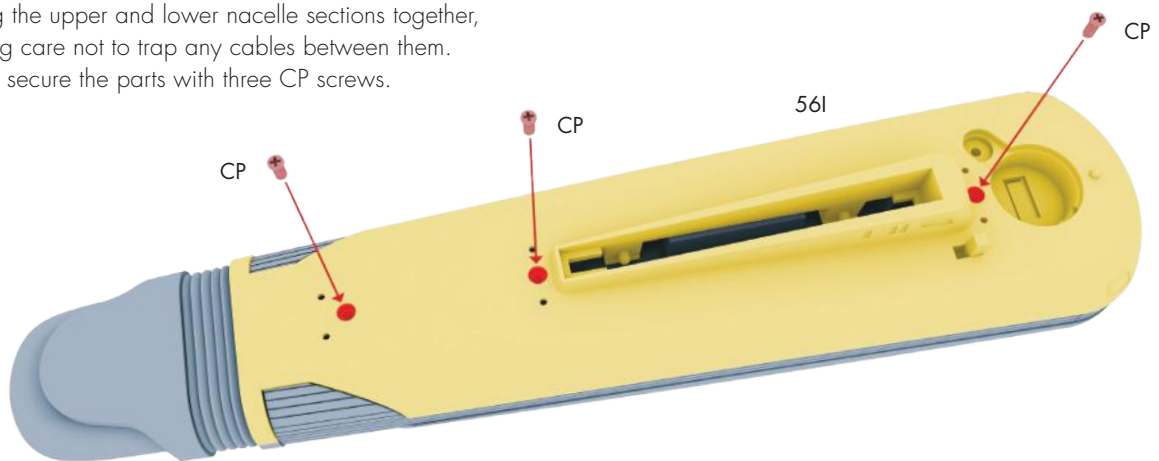
STEP
D

Begin by retrieving both parts of your nacelle build. Then push the formation light (59G) into the end of the nacelle lower (56I) as shown.

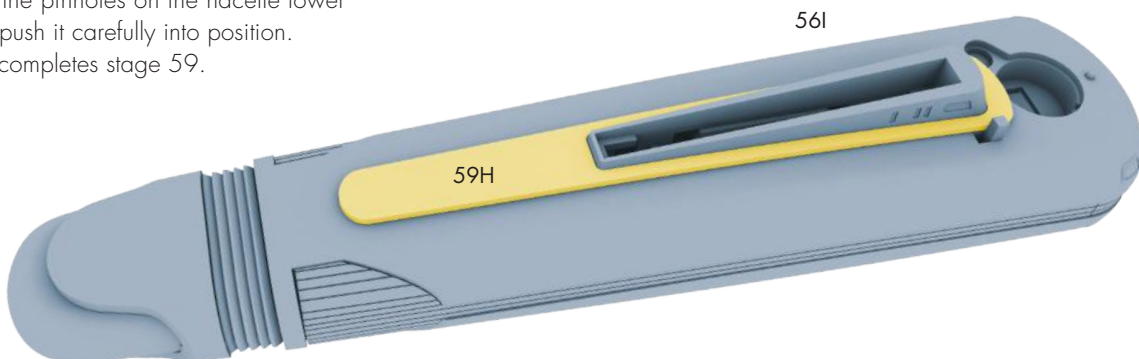


Next, connect the nacelle light strip (46G) and the battery box/power switch (55F) by threading their cables through the nacelle skeleton as shown.

Bring the upper and lower nacelle sections together, taking care not to trap any cables between them. Then secure the parts with three CP screws.



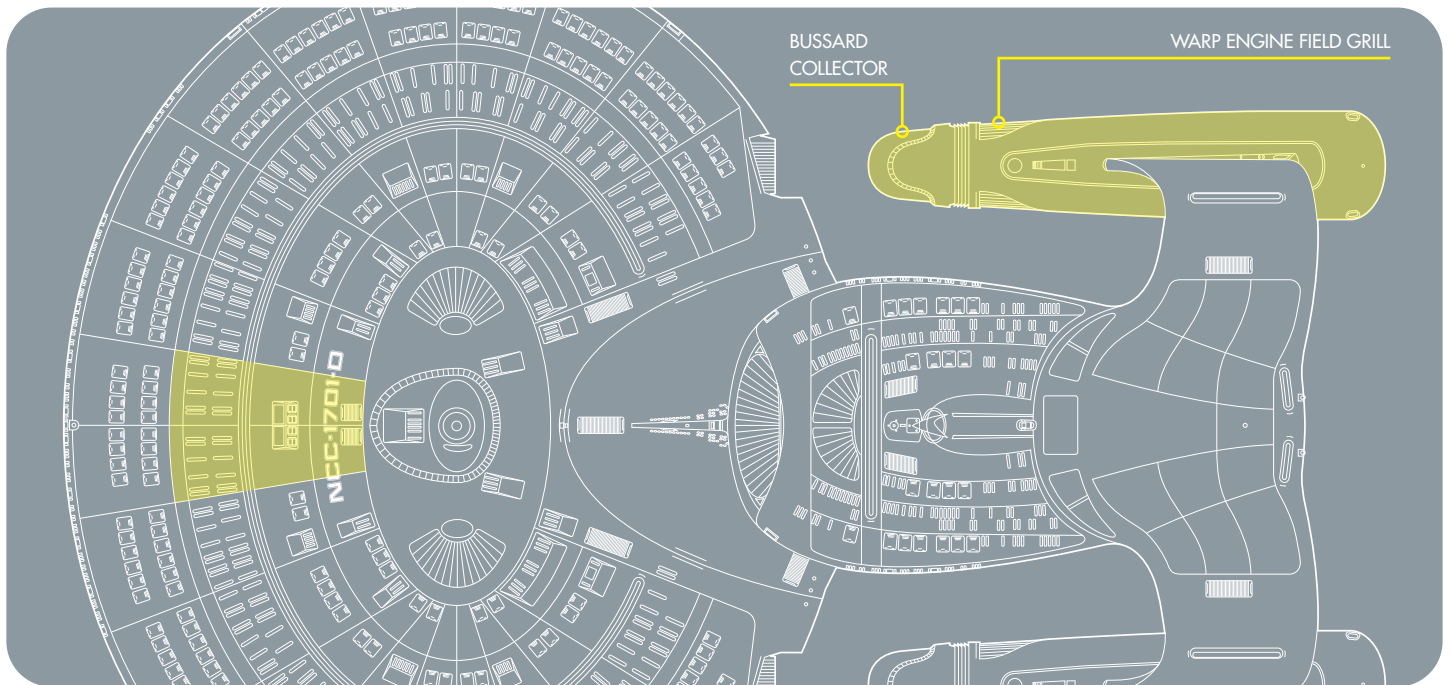
Next, align the six pins of the screw cover (59H) with the pinholes on the nacelle lower and push it carefully into position. This completes stage 59.



STAGE 60 ASSEMBLY

Fit two deck sections to the underside of your saucer build, and then illuminate your completed portside warp engine nacelle.

PART LOCATOR

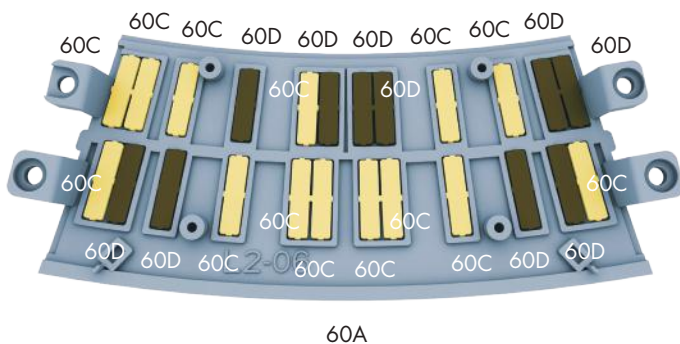


ASSEMBLING DECK PANEL L2-06

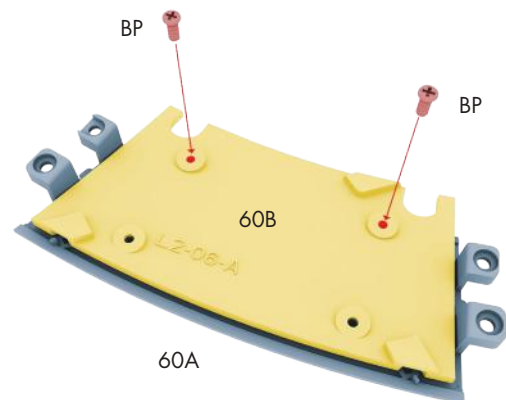
STEP

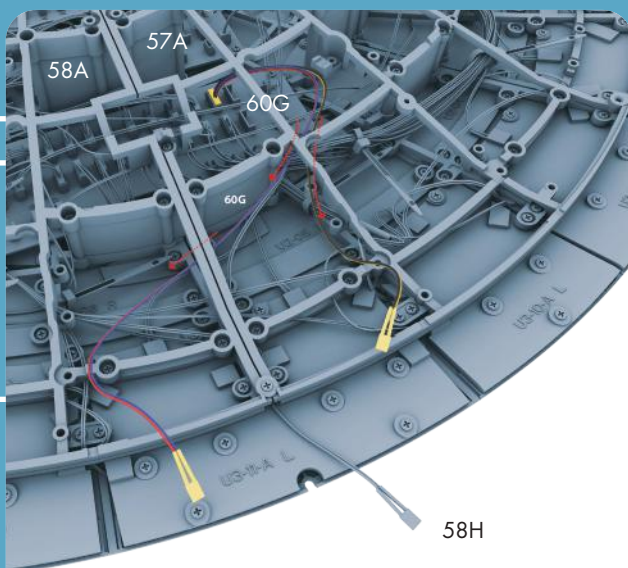
A

Take deck panel L2-06 (60A) and position 14 clear windows (60C) and 10 dark windows (60D) as shown. Note that the long lip of each window should be closest to the wide end of the panel.

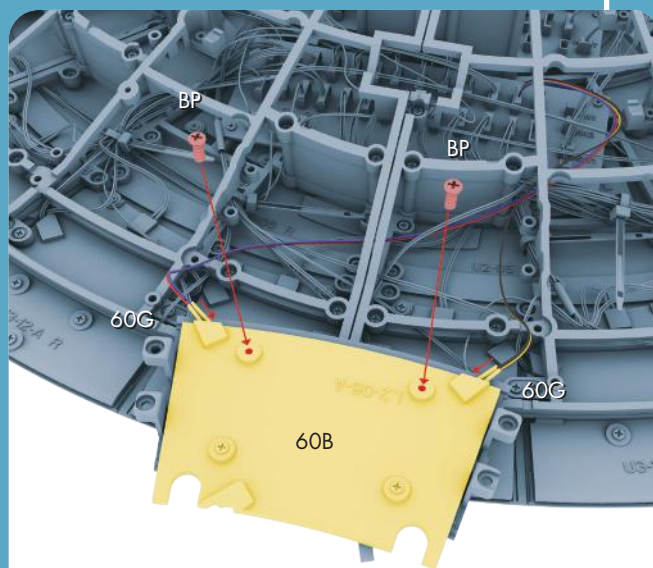


Then secure reflector panel L2-06-A (60B) on the back of the deck panel using two BP screws.



STEP
B

Retrieve your saucer build and plug deck panel lights i (60G) into an "A" socket on saucer PCB 1 (31D), before threading the cables through the skeleton as shown.

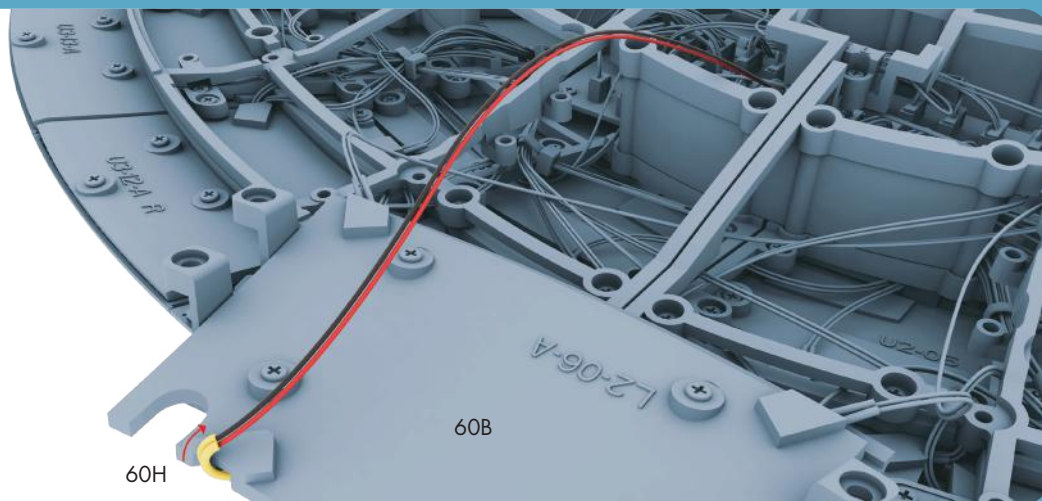


Next, slot the two bulbs from deck panel lights i (60G) into the brackets on the widest edge of reflector panel L2-06-A (60B) as shown. Then fix them in place with two BP screws.

Now plug deck panel lights ii (60H) into a "B" socket on saucer PCB 1 (31D), before threading the cables through the skeleton as shown.



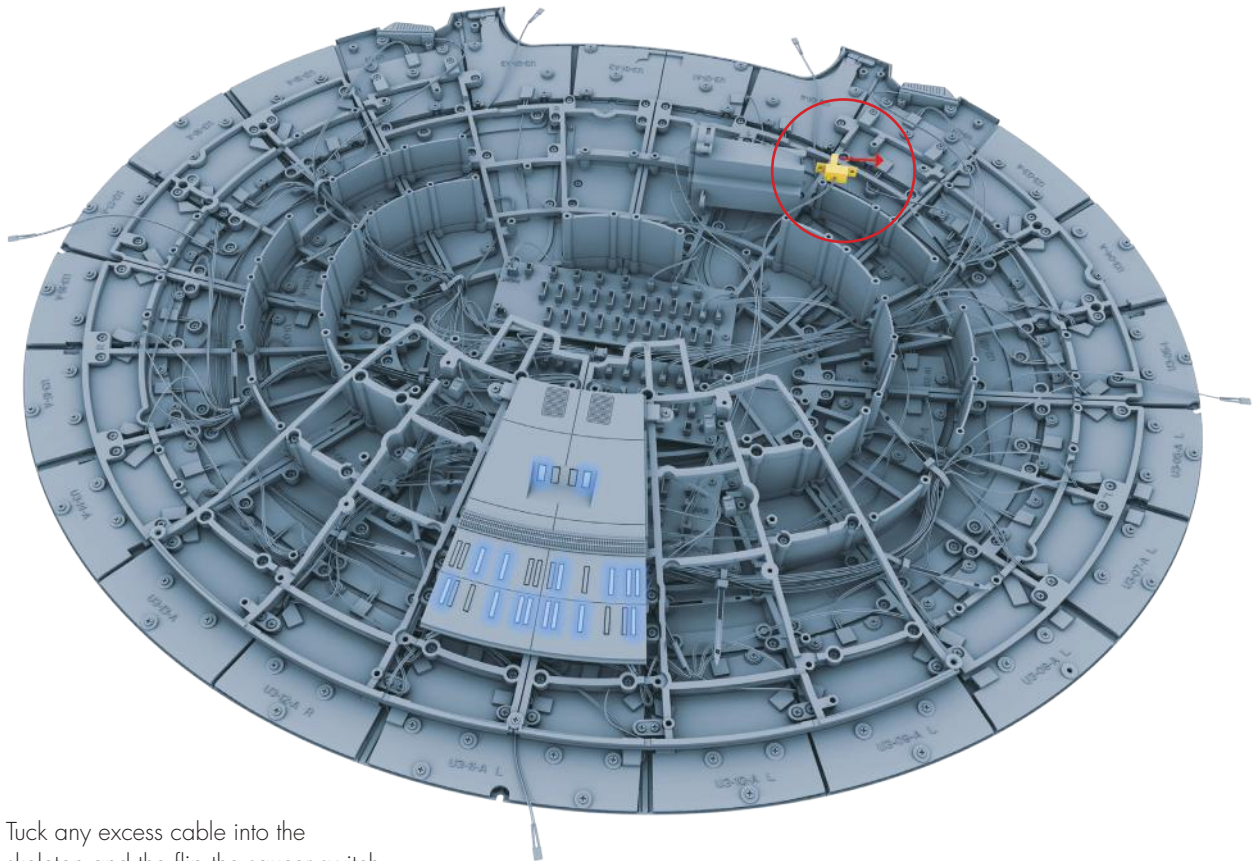
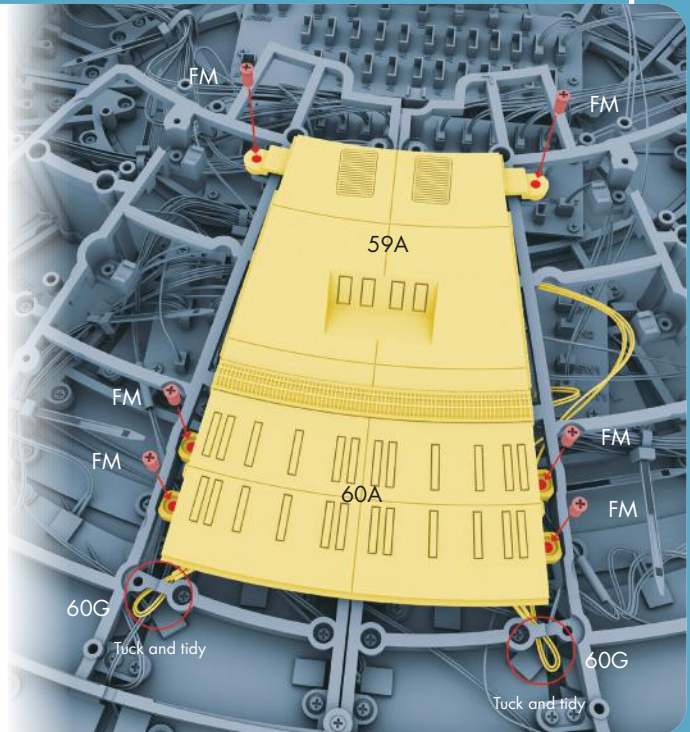
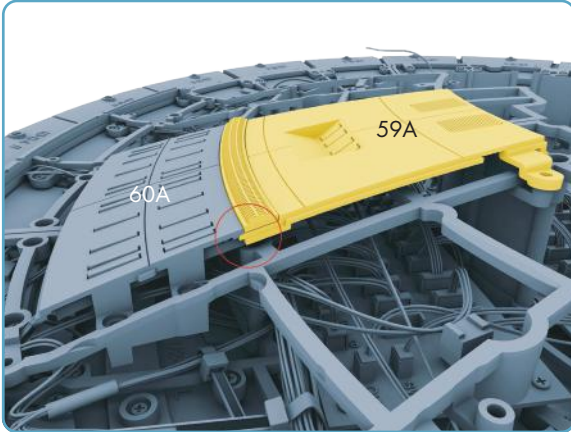
Finally, plug the bulb from deck panel lights ii (60H) into the top of the deck assembly, carefully bending the bulb casing back on itself to do so.



STEP

C

Take your deck panel L1-06 assembly from stage 59 and position it on the saucer along with the deck panel you have just wired up. The wide edge of the larger panel should tuck underneath the smaller one (see inset, below). Make sure the bulb casings in the corners of deck panel L2-06 (60A) are tucked under the frame before fixing the deck panels to the skeleton with six FM screws.



Tuck any excess cable into the skeleton and then flip the saucer switch to "ON" to see the lights in both illuminate.

STEP
D



Return to your warp nacelle build and place two CR2032 batteries, one on top of the other, inside the nacelle battery box (55F). 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 (60E) and the battery box screw (60F).

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. Stage 60 is now complete.



STAGE 61 ASSEMBLY

Add Guinan's famous Ten Forward bar to your build as you begin to fit the outer rim of the saucer, connecting the dorsal deck panels to the ventral ones.

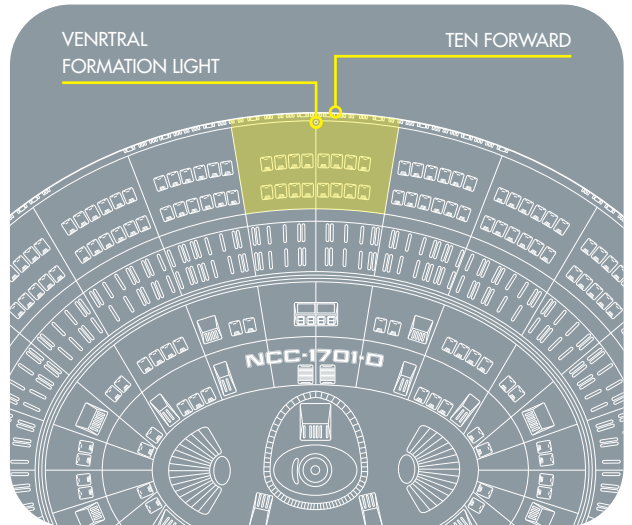
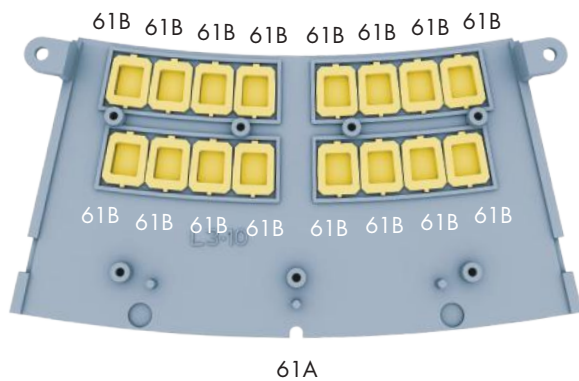
ASSEMBLING DECK PANEL L3-10

PART LOCATOR

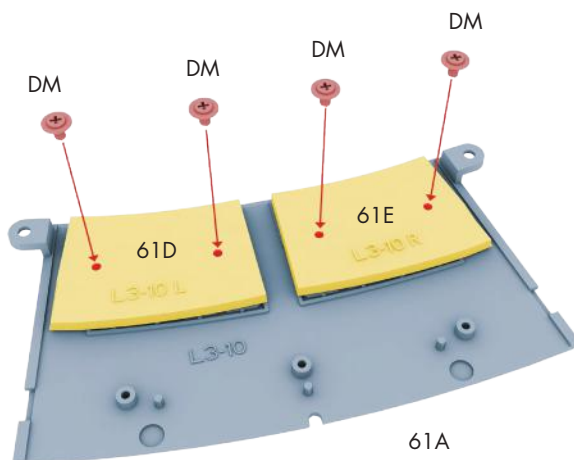
STEP

A

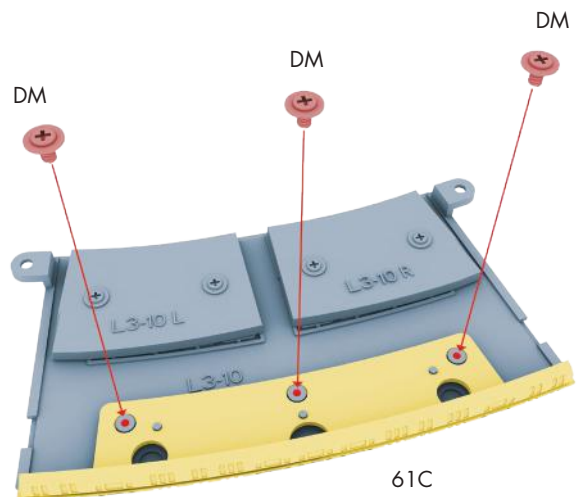
Take deck panel L3-10 (61A) and push 16 escape pod covers (61B) into position. The red line on each should be furthest away from the concave edge of the panel.



Place the left escape pod cover bracket (61D) and the right escape pod cover bracket (61E) over the escape pod covers as shown and secure with four DM screws.



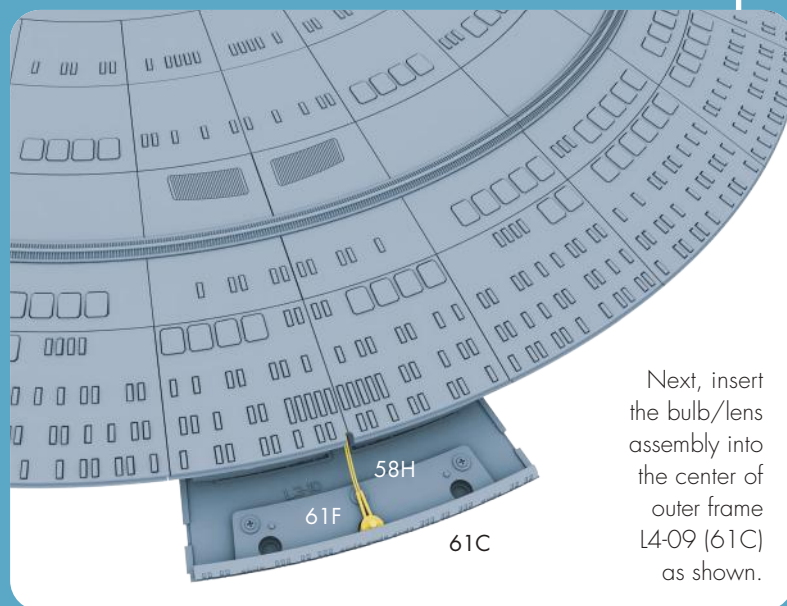
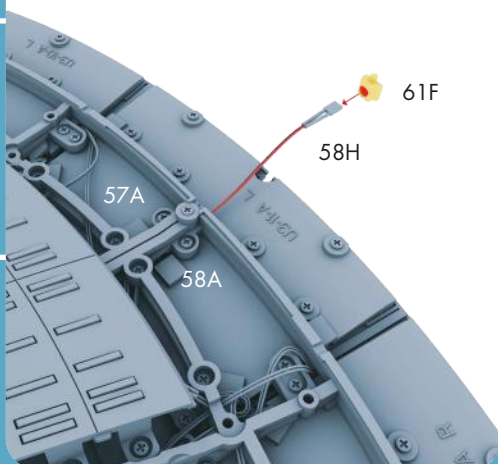
Then place outer frame L4-09 (61C) using the pins on the deck panel and secure the parts using three DM screws.



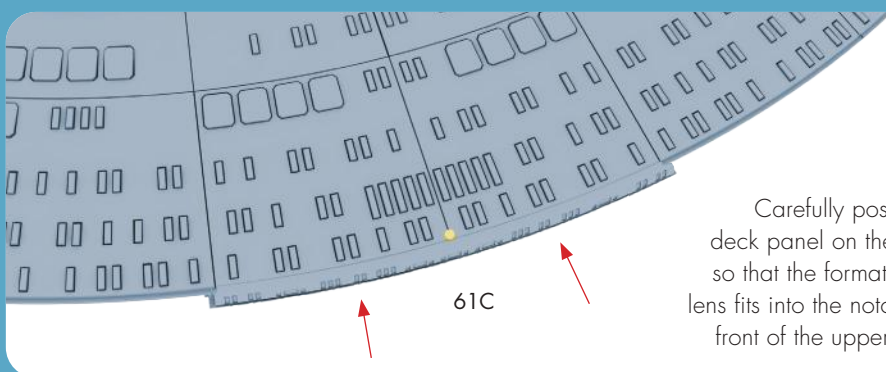
Note: The battle section PCB (61G) supplied with this stage of the build is not used until stage 62, over the page.

STEP B

Begin by identifying the front formation light (58H) on your main saucer build. Then fit the formation light lens (61F) over the bulb.



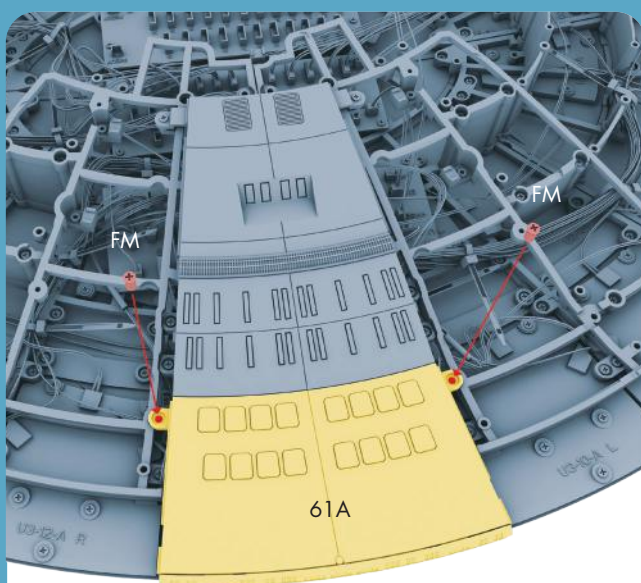
Next, insert the bulb/lens assembly into the center of outer frame L4-09 (61C) as shown.



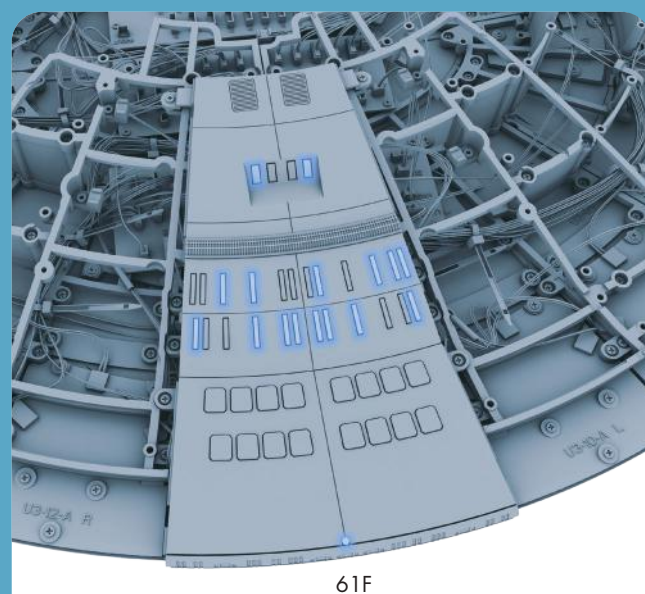
Carefully position the deck panel on the saucer so that the formation light lens fits into the notch at the front of the upper saucer.

— BUILD TIP —

Each LED light has a moldable casing between the bulb and the cable so that the wires can be directed away from screws and other obstacles.



Then turn the saucer over and secure deck panel L3-10 (61A) to the lower skeleton using a pair of FM screws.

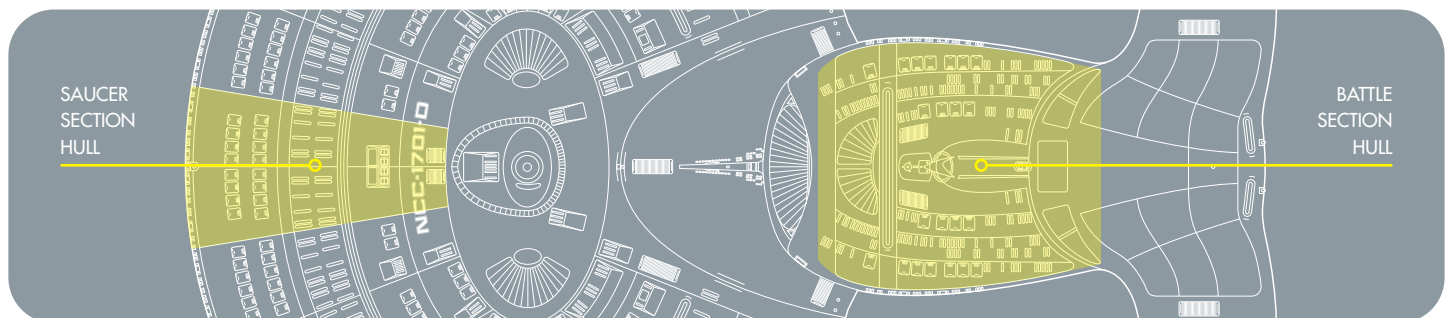


Set the saucer switch to the "ON" position to check that the lights are working as shown. This completes stage 61.

STAGE 62 ASSEMBLY

Install four more lights in the saucer section before starting to construct the main body of the battle section.

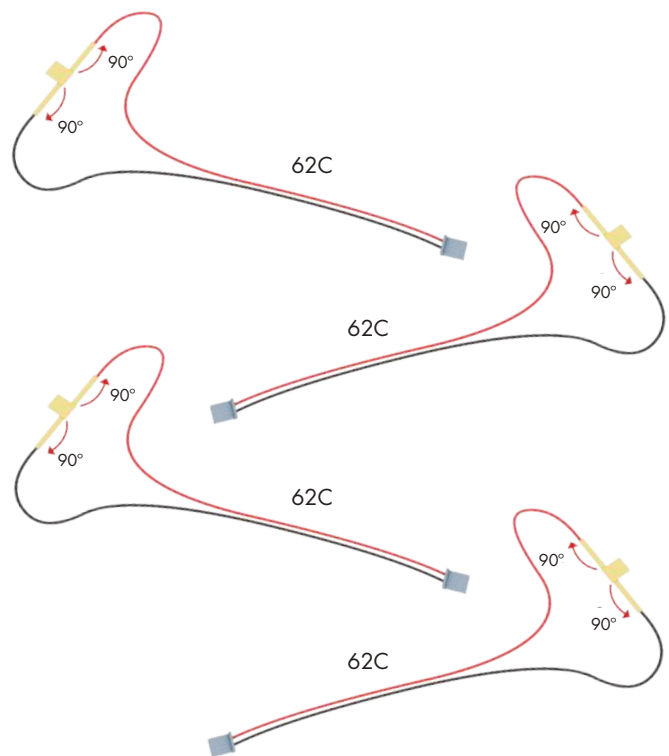
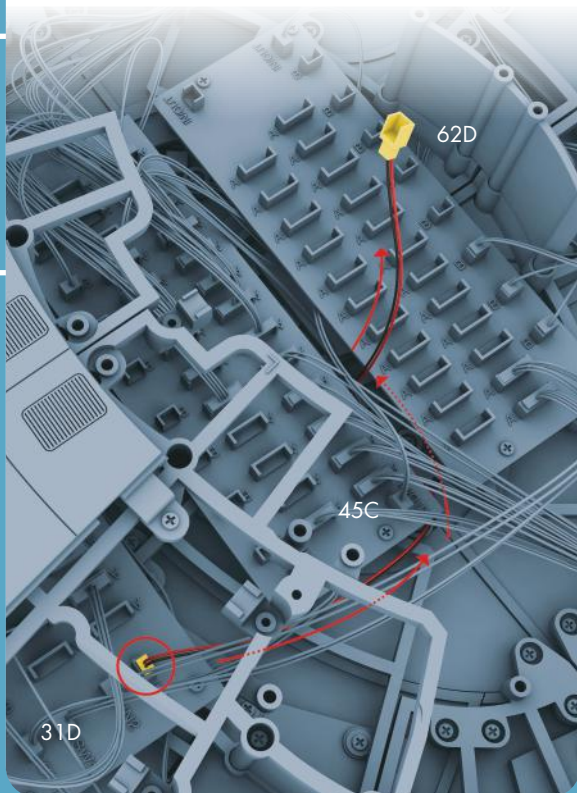
PART LOCATOR



PREPARING TO FIT THE VENTRAL LIGHTS

STEP
A

Plug the power connector (62D) into the socket marked "IN1" on saucer PCB 1 (31D), threading its cable under saucer PCB 2 (45C) as shown.

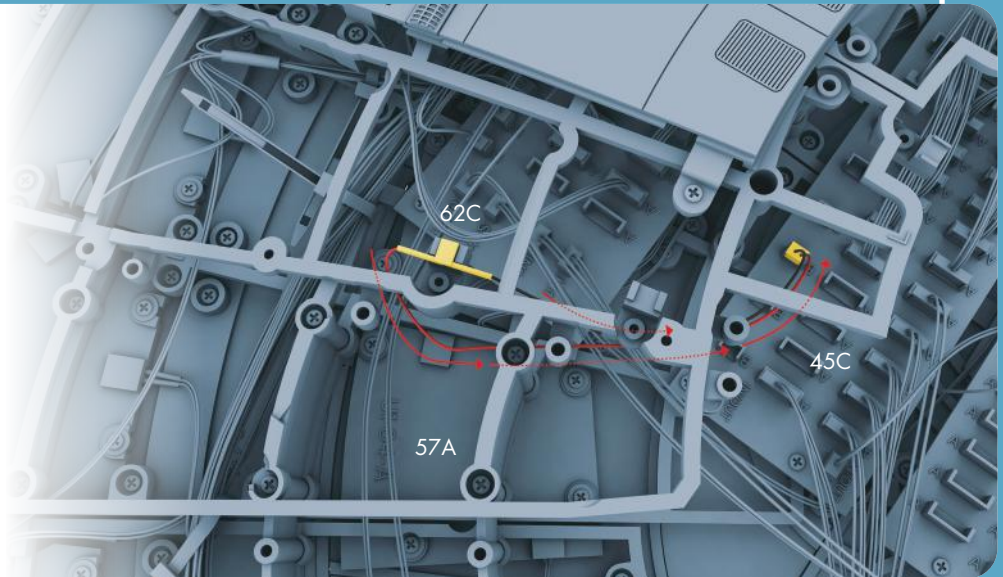


Then prepare all four ventral LEDs (62C) for fitting in steps B and C by splaying their cables as shown, carefully bending them away from one another where they meet the bulb casing.

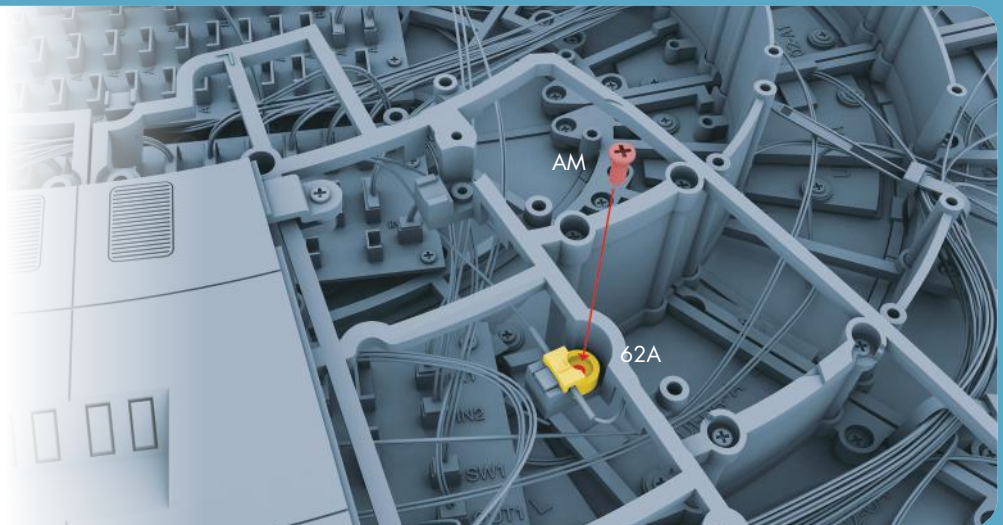
STEP

B

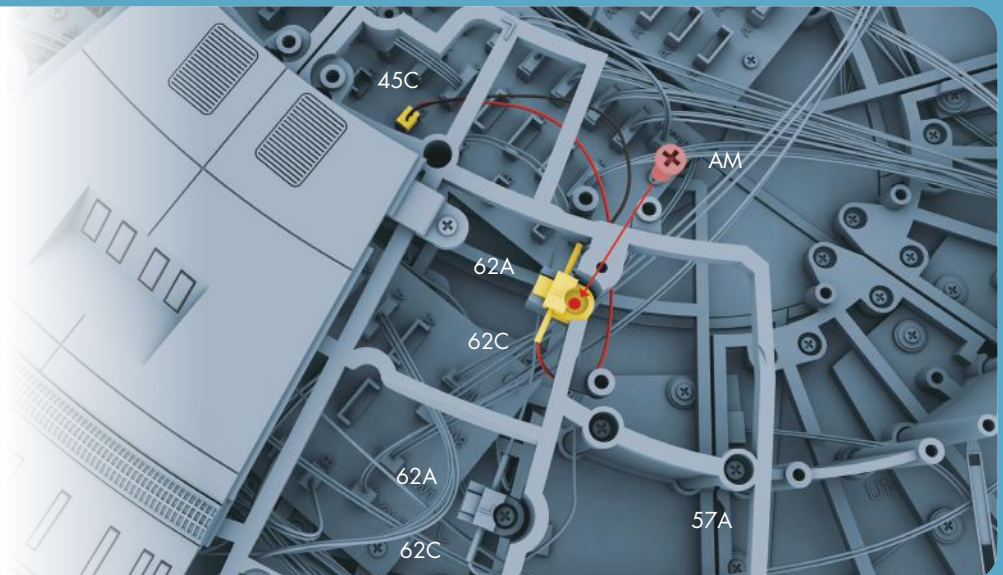
Take one ventral LED (62C) and slot the bulb into the notch closest to the center of lower skeleton 4 (57A). Thread the cables through the skeleton as shown and slot the plug into the indicated "B" socket on saucer PCB 2 (45C).



Then cover the bulb with a left LED bracket (62A) and secure it with one AM screw.



Now take a second ventral LED (62C) and slot the bulb into the notch closest to the edge of lower skeleton 4 (57A). Thread the cables through the skeleton as shown and slot the plug into the indicated "B" socket on saucer PCB 2 (45C), before covering the bulb with another left LED bracket (62A) and securing it with an AM screw.



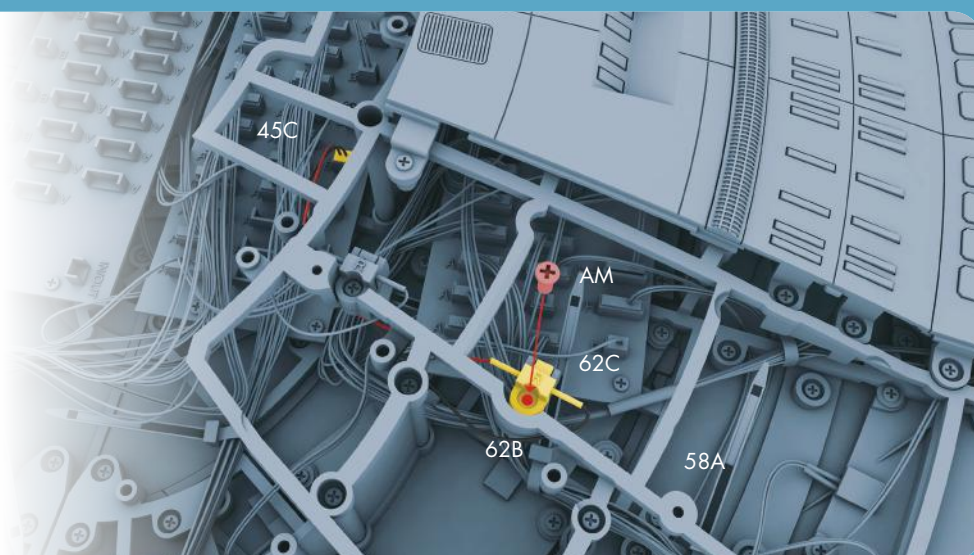
STEP

C

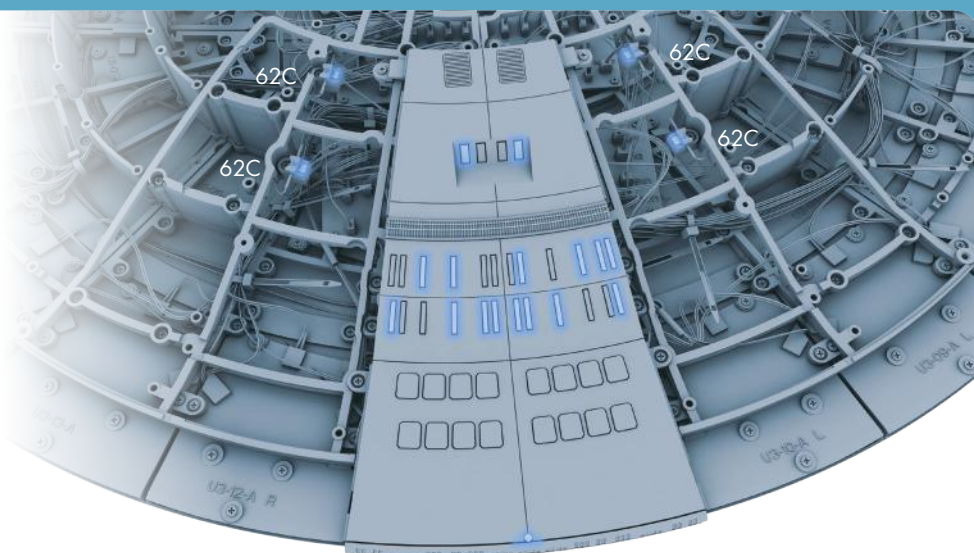
Take a third ventral LED (62C) and slot the bulb into the notch closest to the edge of lower skeleton 5 (58A). Thread the cables through the skeleton as shown and slot the plug into the indicated "B" socket on saucer PCB 2 (45C), before covering the bulb with a right LED bracket (62B) and securing it with one AM screw.



Then take the final ventral LED (62C) and slot the bulb into the notch closest to the center of lower skeleton 5 (58A). Thread the cables through the skeleton as shown and slot the plug into the indicated "B" socket on saucer PCB 2 (45C). Cover the bulb with the last right LED bracket (62B) and secure it with an AM screw.

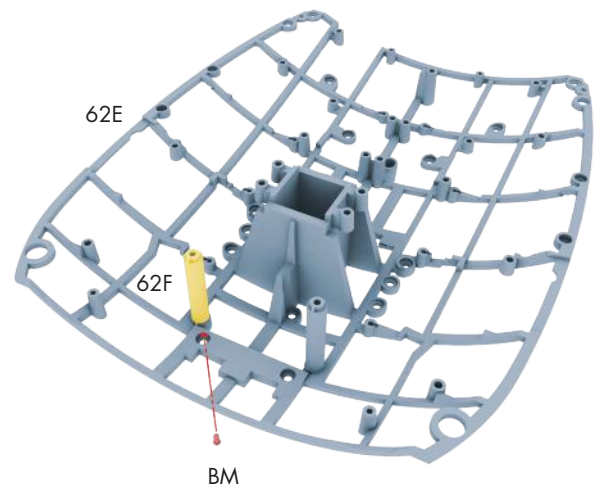
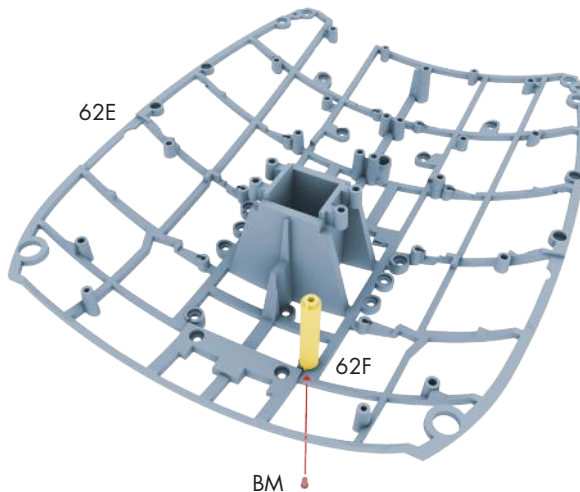


Complete this step by turning the saucer switch to the "ON" position and checking that all four of the ventral LEDs light up steadily.



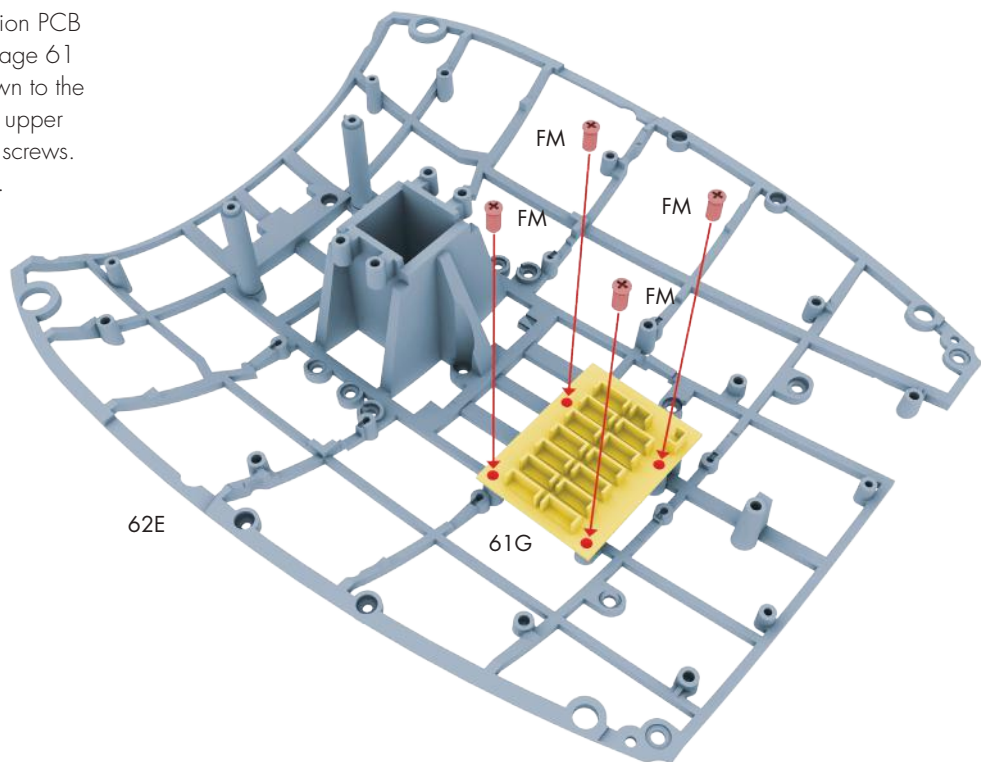
STEP
D

Identify the battle section upper bracket (62E) and the two bracket support rods (62F). Take one rod and fix it to the bracket from beneath as shown, using one BM screw.



Attach the second bracket support rod (62F) as shown, again driving in a single BM screw from underneath.

Finally, take the battle section PCB (61G, supplied with you stage 61 parts) and secure it as shown to the inside of the battle section upper bracket (62E) with four FM screws. Stage 62 is now complete.



WORKING WITH PLUGS AND THE PRINTED CIRCUIT BOARDS

Before plugging cables into any of the PCBs, always check that the pins in the sockets are aligned with the pinholes in the plugs. Forcing a plug into a socket with misaligned pins could damage both parts and stop the lights from working.



MÉNAGE À TROI

Several members of the *STAR TREK* family went beyond their best known duties to create this comedic episode.

Episode 3.24

Premiere May 28, 1990

Written by Fred Bronson & Susan Sackett

Directed by Robert Legato

Guest stars Majel Barrett (Lwaxana Troi), Frank Corsentino (Tog), Ethan Phillips (Farek), Peter Slutsker (Nibor), Rudolph Willrich (Reittan Grax), Carel Struycken (Homn)

Synopsis A besotted Ferengi DaiMon kidnaps Lwaxana Troi, along with Riker and Deanna Troi.

SUSAN SACKETT BECAME GENE Roddenberry's personal assistant in 1974, thanks to a tip from their mutual friend, the music journalist and *STAR TREK: THE ANIMATED SERIES* writer Fred Bronson. In her 2013 memoir, *Inside TREK*, Sackett described how, within weeks of accepting the job, she had become an "honorary Roddenberry family member," spending much of her free time with Gene and his wife, Majel Barrett Roddenberry. Sackett remained at Roddenberry's side for the rest of his life, and by 1990 was also in her third year as a production associate on TNG. So when she and Bronson came to write an

episode of the show, it was only natural that they should consider a vehicle for Barrett Roddenberry's recurring character, Federation ambassador Lwaxana Troi.

"We pitched a lot of stories, and the last one was Mrs. Troi," Sackett has said, adding that the idea was inspired by the O. Henry short story *The Ransom Of Red Chief*. In this humorous 1907 work, a pair of kidnappers end up paying the family they had hoped to ransom in order to be rid of their thoroughly infuriating captive. "We developed the premise with Gene," Sackett explained, "and he helped make the characters believable."

In early drafts of the episode—which was briefly known as ‘Piece of Mind’—Riker’s secret message to the *Enterprise* came in the form of chess notation rather than a musical refrain, and an extra scene showed Wesley talking with his mother as he packed for the Academy—choosing to take a keepsake that belonged to his late

senior military officer, General Colin Powell (later US Secretary of State), to attend the presentation on the *Enterprise* bridge set.

To Rob Legato, General Powell’s visit was just another aspect of a trial by fire on set. As the show’s regular visual effects supervisor alongside Dan Curry, Legato had plenty of experience filming one-off

actors with other *STAR TREK* connections. Frank Corsentino (Tog) first played a Ferengi in season one’s ‘The Battle,’ and would do so again in *STAR TREK: VOYAGER*. Rudolph Willrich (Grax) went on to appear in *STAR TREK: DEEP SPACE NINE* and *STAR TREK: ENTERPRISE*, while Peter Slutsker (Nibor) played two further Ferengi in TNG and the Krenim commandant in *VOYAGER*. Ethan Phillips (Farek) is best known for portraying Neelix in all seven seasons of *VOYAGER*, but also played another Ferengi in *ENTERPRISE*, as well as having a cameo as a holodeck character in *STAR TREK: FIRST CONTACT*.

Footage from ‘Ménage à Troi’ was also seen in the final episode of *ENTERPRISE*, set on the *Enterprise-D*. For this re-use, part of the opening scene was digitally altered to show Riker sitting at the Ten Forward table originally occupied by Lwaxana, with Deanna now in standard uniform rather than a dress.



One of costume designer Robert Blackman’s concepts for Lwaxana Troi’s eye-catching outfits in this episode.

“The ear is one of our most erogenous zones.”

Tog introduces the concept of oo-mox to the *STAR TREK* universe

father, even though it was inconveniently large. Most significantly, the episode was originally scripted to end with Wesley not only promoted to the rank of full ensign, but also granted permission to complete his officer training onboard the *Enterprise*—with no further requirement to attend Starfleet Academy at all.

STRIPES AND STARS

For Roddenberry, Wesley’s promotion was a personally significant moment. He had partly based the character on his younger self, and during filming he presented actor Wil Wheaton with the second lieutenant bars he wore as a pilot in World War II. He also arranged for the United States’ most

scenes, but stepped up to the director’s chair for the first time on ‘Ménage à Troi.’

“The script was written by Gene’s secretary, and Gene’s wife was in it, so he was on the set all the time,” Legato told *The Official STAR TREK: THE NEXT GENERATION Magazine* in May 1992. “It made me really nervous!” Remembering the unusually large number of visitors on set, he continued: “It made things harder, because you have so many other things to think about, but ultimately it turned out fine. Actually, I finished it an hour under the time allotted!”

Filming also featured the season’s third and final location shoot, following ‘The Survivors’ and ‘Who Watches the Watchers’ (see issue 12). The first (and to date only) screen depiction of Betazed was originally planned as a studio set, but a last-minute budget review made one day of outdoor filming possible. And so, cast and crew returned to Huntington Library botanical gardens in Pasadena, San Marino, just half an hour’s drive from Paramount Studios, where season one’s ‘Justice’ had been shot two years earlier (see issue 4).

FERENGI FAMILY

Though Lwaxana and her valet Homn are the only recurring characters in ‘Ménage à Troi,’ the entire guest cast is made up of



Ethan Phillips makes his *TREK* debut as Farek.



TRANSFIGURATIONS

Despite two romantic subplots, this episode's real love affair is with 24th-century tech.

Episode 3.25

Premiere June 4, 1990

Written by René Echevarria

Directed by Tom Benko

Guest stars Mark La Mura (John Doe), Charles Dennis (Sunad), Julie Warner (Christy Henshaw), Colm Meaney (O'Brien)

Synopsis Dr. Crusher develops feelings for a mysterious and powerful alien patient, who is on the run from his own people.

FOR SHOWRUNNER MICHAEL Piller, 'Transfigurations' was a chance "to see 24th-century medicine up close and personal." To this end, several new props were designed for the episode, and a new *Enterprise* lab was added to Stage 9 at Paramount Studios, becoming one of the last recurring sets built for TNG.

Much of the equipment used to furnish the new lab originated in earlier episodes, and would remain in place when the set reappeared—as various labs and as stellar cartography—in subsequent seasons. This included: a large circular device resembling a real-world CT scanner, first seen on the

Ferengi vessel in 'Ménage à Troi'; two sets of illuminated spheres previously featured in the geological lab in 'Pen Pals'; two small display screens made for 'Home Soil'; and a much larger screen and console built for *STAR TREK V: THE FINAL FRONTIER* and seen again in 'The Measure of a Man.' The life-support biobed at the center of the lab in the early part of the episode began life as a cloning unit in 'Up the Long Ladder,' and would only be seen again when the set was reused specifically as a medical lab in 'The Best of Both Worlds, Part II' and 'Ethics.' One item in the room that would never be seen again was, in reality, a General Electric

Panelipse X-ray machine, used in dentistry and hired for 'Transfigurations' only.

Of the new props in the episode, the neural pads and motor assist bands would

“ I believe that I am on some kind of journey... ”

'John Doe' to Beverly Crusher

return as different medical devices in 'Night Terrors' and 'Realm of Fear' respectively, while the subtly updated medical tricorder design remained in use throughout the rest of the series and into *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*.

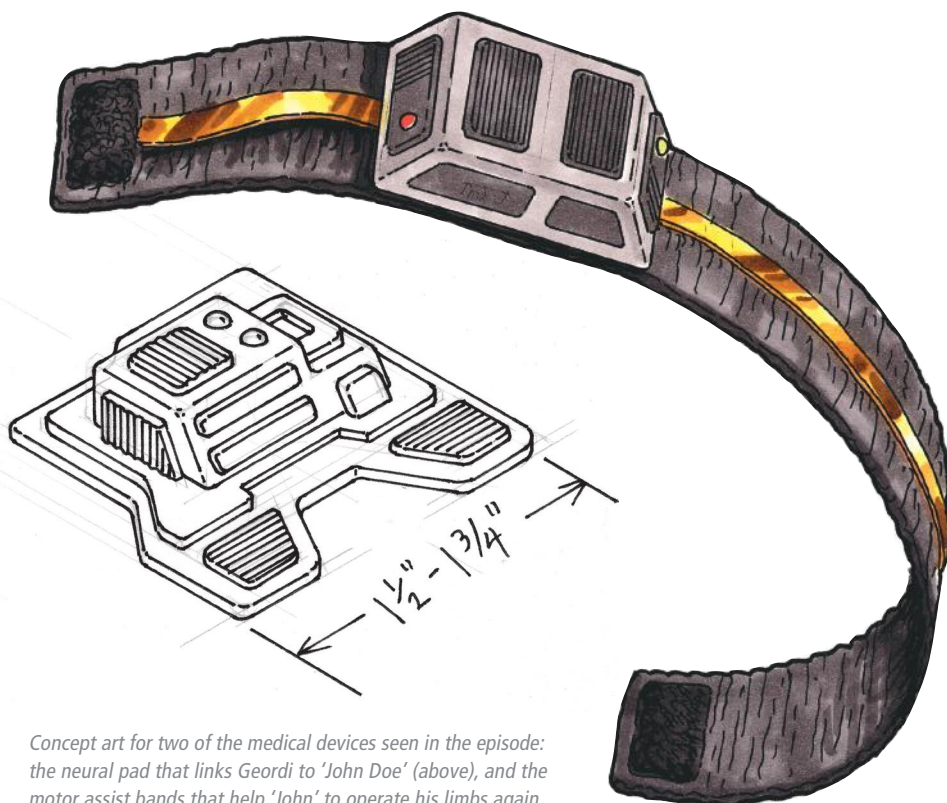
CLOSE TO THE EDIT

Just like 'Ménage à Troi' before it (see p. 20), 'Transfigurations' had a director who was both a first-timer and a familiar face on the Paramount lot. On this occasion, it was series editor Tom Benko, who had first

expressed his keenness to write or direct for the show while working on the pilot episode, three years earlier. He was hardly unqualified, having written for *Magnum P.I.* and *The Fall Guy*, and served as second unit director on shows including *Battlestar Galactica*. When he found himself talking to Gene Roddenberry, "I was asked, what I would prefer doing—to write or direct, and I chose directing." Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in May 1992, he added, "As an editor, you can study structure, pacing, and acting. I felt that I could do a good job, and I was more than ready to do it."

TO HELL AND BACK

Filming for 'Transfigurations' took place in the first week of April 1990. The escape pod crash site was built on the usual 'Planet Hell' set, making use of the full-size alien shuttle mock-up first seen in 'The Most Toys.' The final new set required for the episode was the bridge of the Zalkonian starship, which, like the medical lab, was mostly dressed with displays and consoles from earlier episodes.

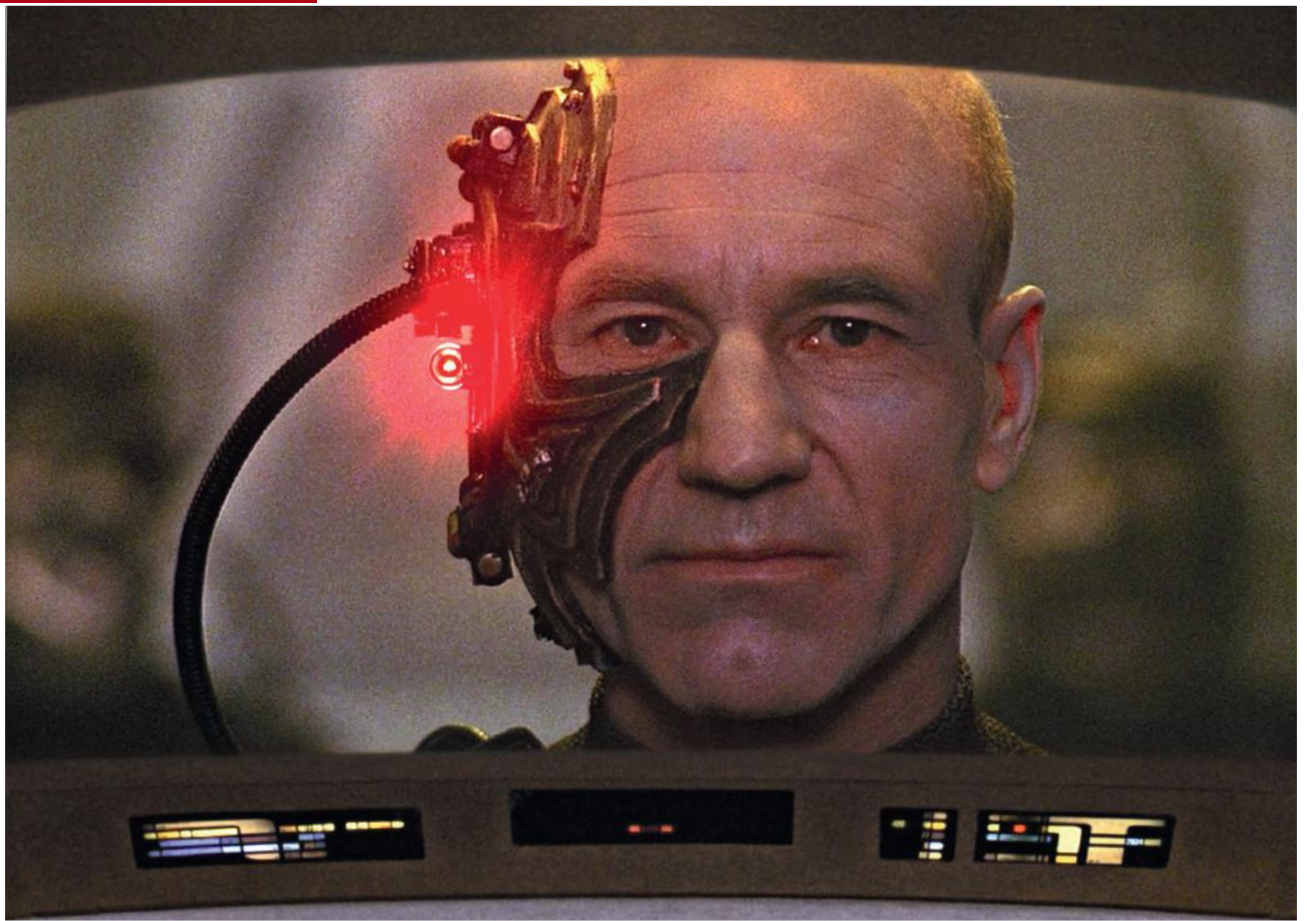


Concept art for two of the medical devices seen in the episode: the neural pad that links Geordi to 'John Doe' (above), and the motor assist bands that help 'John' to operate his limbs again.



Propmaker Ed Miarecki's refined tricorder debuted in 'The Vengeance Factor,' but did not appear with its updated medical extension until 'Transfigurations.'

Most of the effects in the episode were achieved in-camera, including the unusually graphic makeup applied to the injured 'John Doe,' and his final transformation. For this, actor Mark La Mura wore a highly reflective bodysuit that flared on film, requiring only minor post-production enhancement. Worf's near-fatal fall from the shuttlebay gantry was performed by Rusty McClennon—Michael Dorn's regular stunt double from the third season onwards. The most significant post-production element was the exterior of the Zalkonian ship, which was an adaptation of the Tarellian ship created for season one's 'Haven,' without its distinctive domes.



THE BEST OF BOTH WORLDS

Both Michael Piller and Captain Picard looked to be on the way out as this series-defining episode took shape...

Episode 3.26

Premiere June 18, 1990

Written by Michael Piller

Directed by Cliff Bole

Guest stars Elizabeth Dennehy (Shelby), George Murdock (Hanson), Colm Meaney (O'Brien), Whoopi Goldberg (Guinan)

Synopsis As Riker considers his future in Starfleet, the Borg arrive in Federation space and kidnap Picard, thrusting Number One into the captain's chair.

PUBLIC PERCEPTION OF *THE NEXT* *GENERATION* changed for the better in the second half of season three. In part, this was down to the strength of storytelling and tentpole episodes such as 'Yesterday's Enterprise' and 'Sarek.' To some extent, of course, it was simply a case of familiarity. After two and a half years, audiences were well-acquainted with the setting and the central characters, and used to welcoming them into their homes for an hour-long adventure week after week. But nothing did so much to cement the status of the show in the cultural imagination as the season three finalé, 'The Best of Both Worlds.'



George Murdock (Hanson) also played 'God' in 1989's STAR TREK V: THE FINAL FRONTIER.

The episode began life with a very simple premise: *STAR TREK*'s first end-of-season cliffhanger, featuring the long-awaited return of the Borg. Michael Piller had hoped to bring back the Borg all year, following their introduction in season two's 'Q Who' (see issue 10), but had not hit upon the right story. The idea for a cliffhanger ending, meanwhile, was a necessity imposed by Paramount Network Television president, John Pike. Talks were already underway between Paramount and Patrick Stewart with regard to the actor coming back for further seasons, and a finale that left the captain's fate uncertain was an insurance policy should negotiations fall through.

When Piller and fellow exec producer Rick Berman sat down to thrash out the possibilities for such an episode, Piller

**“ Hell, we are
not ready! ”**
Admiral J.P. Hanson

immediately suggested a Borg encounter. He knew that his opposite number was not a huge fan of this faceless enemy, but saw an opportunity to give the Borg a more defined identity in the form of an abducted Picard. “Rick had a problem with the fact that the definition of them as a ‘swarm’ didn’t allow you to have a central voice,” Piller later recalled. “I thought that making Picard that voice would be interesting. My first pitch to Rick was a Borgian combo that was half Picard, half Data. But Rick said, why make it so complicated?”

DON'T BREAK THE BORG

The original concept for the Borg came from season two showrunner, Maurice Hurley, and Piller was keen not to deviate too far from his predecessor's vision, saying: “I’m a strong believer in: ‘If something works, don’t fix it.’” He went on: “Hurley’s

concept really explored the fear of losing one’s individuality to a homogenized, corporate, global society... It goes to the heart of what *STAR TREK* has always done, representing contemporary themes through alien manifestations.”

Though he knew he was straying from Hurley’s original vision by giving the Borg a spokesperson, he insisted that this was just a “practical consideration.” Speaking to *Cinefantastique* magazine in October 1991, he went further to explain exactly why retaining the Borg’s anonymity as much as possible was key to their success. “To me, there was something special and

frightening about the Borg that their lack of character brought,” he said. “For a show that specializes in character to be challenged and possibly destroyed by a characterless villain seemed to me to be a special kind of threat.”

COMMANDER WRITER

With writing on other third season episodes still going on, and a general sense of burn-out in the writers’ room, Piller took it upon himself to write ‘The Best of Both Worlds’ single-handed, with none of the usual collegiate approach he usually championed on the show.



Despite rumors that she would join the main cast, Commander Shelby never gained a first name on screen.

Outgoing producer Ira Steven Behr has recalled, "He said, 'You know, I'm going to just take a pass at this. I've got an idea how to make it work.' I thought, well this is the last episode, and I'm still working on 'Transfigurations'... Great, let him do it!"

For Piller, the episode had particular resonance, as he assumed it would be his swansong on the show. His year-long

contract was coming to an end, and he "wanted to write features and create my own shows." In writing 'The Best of Both Worlds,' he intended to go out on a high, but instead talked himself into staying.

"Good writing usually draws on something meaningful to the writer," Piller told *Cinefantastique*. "I had always told myself that I wouldn't commit long-term to

anything. But as I was writing, I found myself in the position of Riker, who was trying to decide whether he was going to leave the ship or not. Much of what happened to him [in the episode] was about what was going on in my head... He comes to the realization that ambition isn't everything. If you're happy and comfortable and find the rewards in the people you work with, that's something that counts for a great deal."

In Piller's initial outline for the episode from March 2, 1990, the focus is even more squarely on Riker's future than in the final version. With the Borg threat unnamed until the end of act two and Shelby assigned to the Enterprise on an unrelated matter, there is even more personal drama, as Riker loses his temper with Picard and allows himself to be seduced by Shelby, eventually requesting a transfer just before the Borg appear. When Picard is abducted, it is Shelby—rather than Riker—who wants to play it safe, and she is left in command of the *Enterprise* while Riker leads the rescue mission on the Borg cube. Perhaps the most unexpected thing about the six-page outline, however, is that when the "Picard-Borg" is revealed at the climax, he does not address the *Enterprise*. Instead, "indecipherable noises come out of his mouth. He is a beast. A Monster."

BEST OF BOLE'S WORLD

Filming for the season finalé took place over eight days in April 1990. Both the surface of Jouret IV and the inside of the Borg Cube were built on Paramount Stage 16 (where the latter remained under dust covers until season four began filming after the summer break). Jouret IV made use of the standing 'Planet Hell' set, augmented with a fresh painted backdrop and space for a matte effect based on a real-life meteor crater in Arizona. The Borg set, meanwhile, was a new build, reusing elements of the cube interior seen in 'Q Who,' but on a much larger scale. Production designer Richard James not only expanded his earlier floor-



This publicity shot of a phaser-wielding Data on the Borg cube saw little use back when 'The Best of Both Worlds' was made, owing to actor Brent Spiner's uncharacteristically emotional facial expression.



For the Borg's return, costume designer Robert Blackman made "a conscious effort to make [their outfits] look less like jumpsuits with things applied to them and more like full bodysuits... We tried to bunch stuff up as much as we could and still have the actors move. We also repainted them so that they were a little bit more rusty"

plan outwards, but also downwards, to accommodate underfloor lighting and low camera angles. The potential for filming from below also required full ceilings for the set, and James dotted these with lights made from the same swimming pool filter

1993, he explained, "A lot of actors don't like to be shot from low angles... but it's a nice angle, especially when you're dealing with adversaries or adversarial situations. I had a great set where I could do it, too. It had a top, and we smoked it to create

Gross and Mark A. Altman's 1995 book, *Captains' Logs*. "But they let us go a little bit on [the finalé] because it was the first time we'd done a cliffhanger."

LASER FOCUS

To achieve the episode's most memorable moment—when Locutus is revealed and the laser beam in his Borg implant flares in the camera lens—director of photography Marvin Rush had extra smoke added to the set to scatter the laser light. The beam itself was the invention of makeup supervisor Michael Westmore and his prosthetics-electrician son, Michael Westmore, Jr.

"My son, who did all the Borg electronics in the eyes and the head, found this little laser that was only one inch [3cm] long," Westmore has since recalled. "When Patrick turns and looks directly into the camera

“ *Strength is irrelevant.
Resistance is futile.* **”**

The Borg are back—and this time they're armed with a catchphrase!

parts he had used to construct an Iconain building in 'Contagion' (see issue 9).

For director Cliff Bole, the Borg set was something of a playground, and he later admitted to enjoying work on the two-parter "more than anything I've ever done." Talking to *TV Zone* magazine in March

a great atmosphere. We were able to shoot it from any and all angles." Elsewhere, Bole recalled another factor in this episode being his favorite of the two parts: its increased budget. "Paramount, at the beginning of the year, had pulled back a little budget-wise," he said in Edward

with his laser, we had no idea what was going to happen. Boy, did the phone ring! Rick [Berman] saw it and said, 'Oh my God, what a great effect!' Now, that could cost thousands of dollars if you said, 'This is what I want to do,' but we did it with a cheap little laser." Remembering when he saw the effect for the first time, Bole told *TV Zone*: "Boy, was I happy! I thought it was very poignant and very graphic."

Assistant director Chip Chalmers also has fond memories of filming with Locutus, but for very different reasons. Quoted in *Captain's Logs*, he said: "Everybody was wowed with what they had done to Patrick, and we got everyone settled down and did one rehearsal. All he had to do was walk up to the camera. He did so and towered over everyone. It was just so creepy and so spooky, and he said, 'I am Locutus of Borg..."

Have you considered buying a Pontiac?' And everyone was on the floor. That's the kind of thing that makes it wonderful to work on the show. Those people have a wonderful sense of humor."

“ Nelson never returned from *Trafalgar*, did he? ”

Guinan to Jean-Luc Picard

MODELS AND MUSIC

A smoky atmosphere also came in handy for the episode's model photography, which included several new shots of the four-foot *Enterprise* model introduced earlier in the season. For scenes in which the ship was wreathed in the Paulson Nebula, the miniature was filmed inside

KHAN in 1982. All but one of the shots of the Borg cube were newly filmed for the episode, using the same five-sided model built by Starlight Effects in season two.

Another aspect of post-production that harked back to the Borg's debut was Ron Jones' incidental music for the episode. Jones had also scored 'Q Who' the previous



Director Cliff Bole and Patrick Stewart prepare to film Captain Picard's arrival on the Borg cube. "The Borg allow you to have fun with the camera, the lighting, and everything else," Bole enthused in an interview for *The Official STAR TREK: THE NEXT GENERATION Magazine* in February 1992. "They challenge the imagination."

year, as well as season one's 'The Neutral Zone,' which hinted at the Borg's existence. Here again, an enhanced budget took the sense of threat to a new level, with Jones conducting an orchestra of 77 musicians—almost twice the size of his usual ensemble.

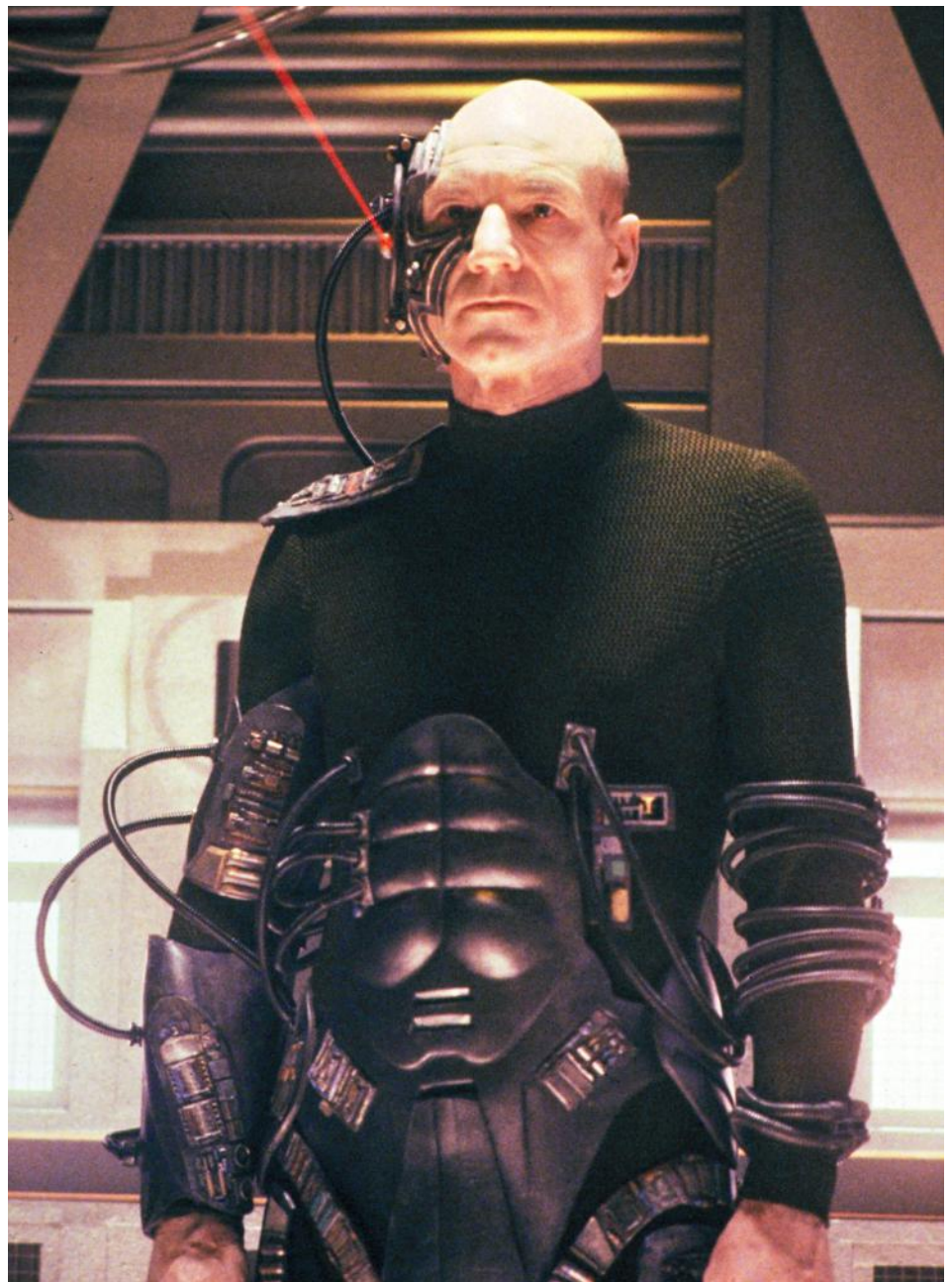
"In most episodes, the *Enterprise* is in danger," Jones told *The Official STAR TREK: THE NEXT GENERATION Magazine* in April 1991. "In 'The Best of Both Worlds,' all of humankind and Earth in particular are in jeopardy. So I tried to lift the music to a higher level; a global level." To achieve this, Jones devised a corrupted vocal theme for the Borg—essentially the opposite of a heavenly choir. "That's really the basis of the whole Borg thing," he explained. "Even baby Borg get all this junk inserted in them. So I felt if I could represent that musically it would be a human choir, sampled and then processed."

A WHOLE NEW WORLD

By the time the episode aired in June 1990, production on TNG had long since wrapped for the summer and the writing team—still led by Piller—were well underway with scripts for season four. They knew they had a hit on their hands with 'The Best of Both Worlds,' but were still taken aback by the reaction to its broadcast debut.

"We were as surprised as anybody by the reception of the cliffhanger," Piller admitted later. "First of all, the idea of a cliffhanger itself was received as some kind of major breakthrough. *TV Guide* did a close-up on the first episode, and that got people talking. As a result of the cliffhanger, people came back to *STAR TREK* during the summer, and visited the shows we had done in the third season... You could see something happening all summer long."

That "something" included rumors that Patrick Stewart might not be returning as Picard, and that a Riker-Shelby dynamic would be the new direction for season four. By this point, of course, no such possibility



The Locutus costume and makeup would become more elaborate in 'The Best of Both Worlds, Part II.'

existed, but Paramount was more than happy to let this extra sense of jeopardy linger. As the public began to realize how much they would miss 'their' captain if he was gone, the show finally stepped out of the shadow of THE ORIGINAL SERIES. "That was really the pivot when we became the real *STAR TREK*," story editor Ronald D. Moore has said. "It all turned on a dime."

Ira Steven Behr (who did not return to TNG after season three, but eventually became showrunner on *STAR TREK: DEEP*

SPACE NINE), agreed that 'The Best of Both Worlds' really was an inflection point. "At the time, I knew it was good," he said, "but I had no idea that it was going to be the seminal episode that changed everything around. I always felt Picard was a cold fish, but by making him a machine, Michael established his humanity."

"I have to say I have experienced very few brilliant moments that I can look back on and go, 'Yeah, that's the moment.' But that is one, and that's really Michael."



FAMILY PORTRAIT

STAR TREK: THE NEXT GENERATION SEASON 4 (1990–1991)

IF SEASON THREE WAS WHEN TNG

found its feet, then season four was when it learned to run. Across its 26 episodes, the pace is steady and the quality consistent like never before. Primarily, this was the result of greater stability behind the scenes, with Michael Piller becoming the first showrunner to stay for more than a single season. Over the course of his second year, Piller built on the trust that had grown between himself, Gene Roddenberry, and Rick Berman, and set about building a writing staff “in the

image of what I thought a staff should be.” This included promoting Ronald D. Moore to executive story editor, hiring co-producer Joe Menosky and new story editors David Bennet Carren & J. Larry Carroll, and—most significantly—bringing Jeri Taylor on board as supervising producer.

In time, Taylor would become TNG’s final showrunner, before co-creating *STAR TREK: VOYAGER* with Piller and Berman. In season four, however, she would come to serve as Piller’s “second in command, his point man,

as it were.” Like Ira Steven Behr before her, much of Taylor’s time was spent corralling and encouraging her fellow writers, yet she also found time to write (or co-write) five episodes over the course of the year.

“Jeri became a very calming presence,” Moore has since enthused. “She allowed us to vent and allowed us to be upset... That provided a huge amount of stability, and Rick and Mike loved her, so she was a really crucial component as the show moved into the middle or later years.”

As a result of this newfound harmony, the supply of ready-to-shoot scripts never fell behind in the same way as it had in the past, and production became a smoother business overall. A renewed sense of family began to develop, resulting in a core team that would remain on staff for the rest of

sown in season three's 'Sins of the Father' (see issue 14), and though far removed from the kind of story arcs that would feature in later *STAR TREK* series, they were a radical departure for a syndicated show at the time, and indicative of viewers' investment in its characters as more than just avatars for hour-

“ Looks like we have ourselves a *family reunion*. ”

Dr. Noonian Soong

the show's run. As well as Moore, Menosky, and Taylor, this group also included Brannon Braga, who served, uncredited, as an intern from the start of the fourth season. Later responsible for writing (or co-writing) more than 100 *TREK* episodes as well as the first two TNG movies, Braga would also succeed Taylor as *VOYAGER* showrunner and, with Berman, co-create *STAR TREK: ENTERPRISE*.

ON KIN AND KLINGONS

Coincidence or not, family ties are also the prevalent story theme of season four. Over the course of the season, we are introduced to: Jean-Luc Picard's brother, sister-in-law, and nephew; Worf's adoptive parents and son; Data's 'father,' and Tasha Yar's sister and daughter. We also get our first glimpse of the late Jack Crusher (via a hologram), and dig deeper into Deanna Troi's relationship with her mother. Both Picard and Riker gain surrogate sons—in 'Suddenly Human' and 'Future Imperfect'—while Picard officiates at the wedding of Miles and Keiko O'Brien in 'Data's Day.' Even the *Enterprise* briefly becomes a 'parent' in 'Galaxy's Child.'

However, it is Worf's ongoing battle for his Klingon family's honor that serves as the backbone of the season, mentioned in 'Family' and 'The Drumhead,' and playing a major part in 'Reunion,' 'The Mind's Eye,' and the season finalé, 'Redemption.' The seeds of this serialized story-telling were

long adventures with a weekly reset button. For Worf to be the focus of the second-only cliffhanger in TNG's history is remarkable, given that he was not originally intended to be a regular character at all!

MOVING ON... AND ON!

Also bringing a sense of continuity to TNG in season four was its opening cast of regulars—unchanged from the previous year for the first time. Wil Wheaton had already decided to leave the show, however, and so Wesley Crusher was written out in the first half of the season, returning only for occasional guest spots thereafter. New characters were considered to fill the gap left by the teen genius, but the decision not to replace him afforded more room to develop those who remained—notably Miles O'Brien, who had not previously even merited a first name.

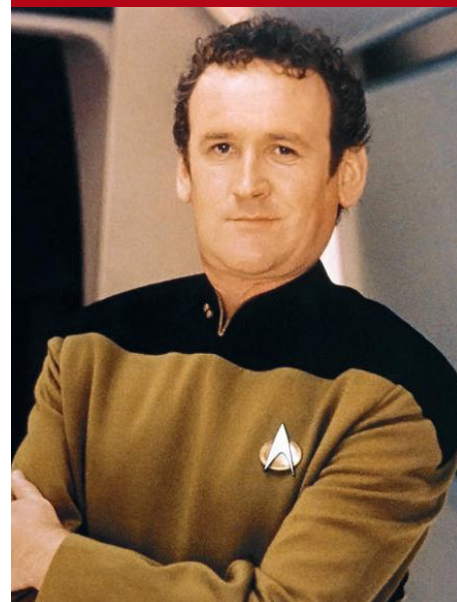
Yet, for all that the season built on past successes, it also continued to innovate. The Cardassians and the Trill species debut here (later becoming mainstays of *STAR TREK: DEEP SPACE NINE*), and new ways of telling a *STAR TREK* story are explored in the likes of 'First Contact' and 'Data's Day.'

By the end of its fourth year, TNG had surpassed *THE ORIGINAL SERIES* in number of episodes as well as number of seasons. It was, indisputably 'real *STAR TREK*' and not a footnote in its history. And, with another cliffhanger ending, it was also here to stay.

CASTING TNG: MILES O'BRIEN

Colm Meaney made his *TREK* debut playing an unnamed conn officer in 'Encounter at Farpoint.' Recalling his audition, he has said, "They were thinking about me for other things and... wanted to keep me around." This led to another brief appearance in season one ('Lonely Among Us') before he accepted the recurring role of transporter chief in season two. In 'Unnatural Selection' he gained a surname, but it was not until 'Family' and 'Data's Day' in season four that he became 'Miles' and then 'Miles Edward O'Brien' respectively.

Despite never becoming a TNG regular, Meaney appeared in more than 50 episodes, before going on to star in all but 17 episodes of *STAR TREK: DEEP SPACE NINE*. He is the only actor to appear in the pilot and finalé of both TNG and *DEEP SPACE NINE*, and has appeared in more *TREK* episodes overall than anyone other than Michael Dorn (Worf).





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