

STAR TREK™

28

THE NEXT GENERATION

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



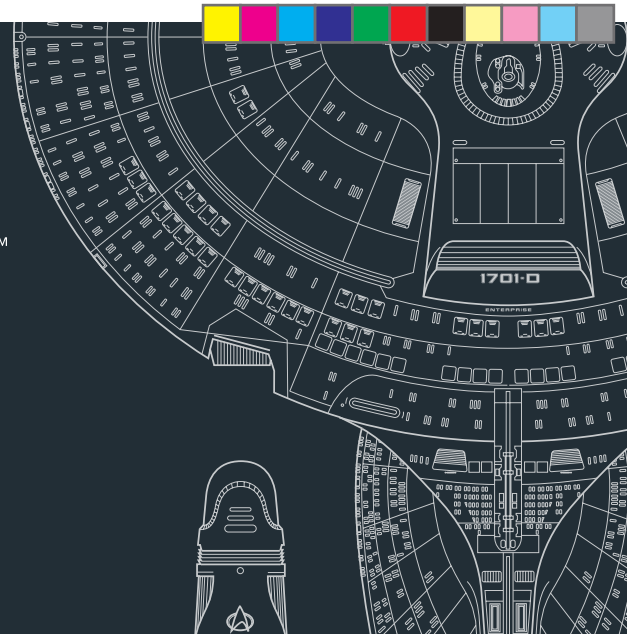
FANHOME

28

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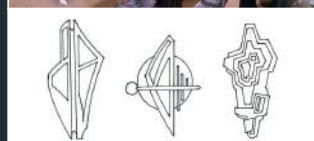
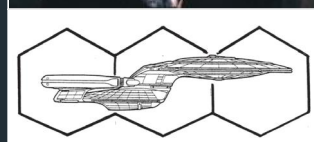
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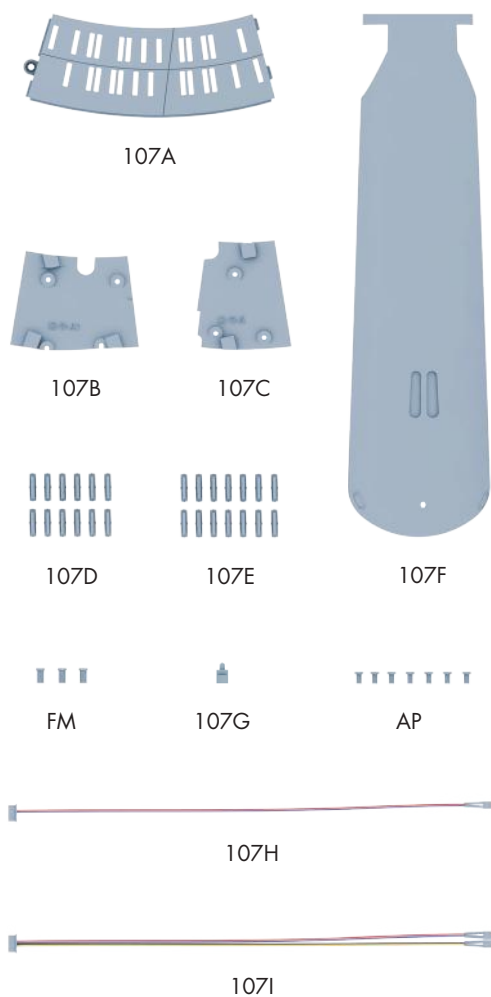
Riker acts up in an unexpected theater

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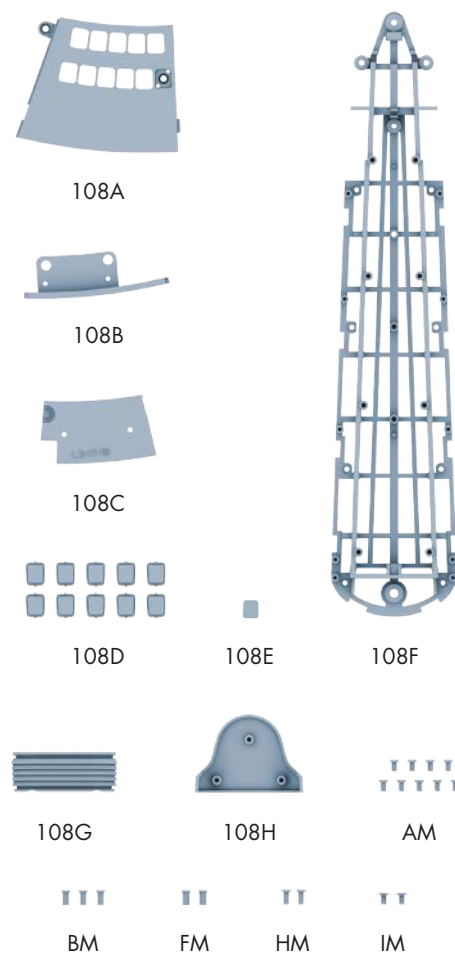
Dr. Crusher diagnoses murder!

STAGE 107 PARTS



PART NUMBER	PART NAME	QUANTITY
107A	Deck panel L2-11	1
107B	Reflector panel L2-11-A1	1
107C	Reflector panel L2-11-A	1
107D	Clear window	12 (+3 spare)
107E	Dark window	14 (+1 spare)
107F	Starboard nacelle upper	1
107G	Starboard navigation light	1
107H	Deck panel light	1
107I	Deck panel lights	1
FM	2.3x4mm screw	3 (+1 spare)
AP	1.7x4mm screw	7 (+2 spare)

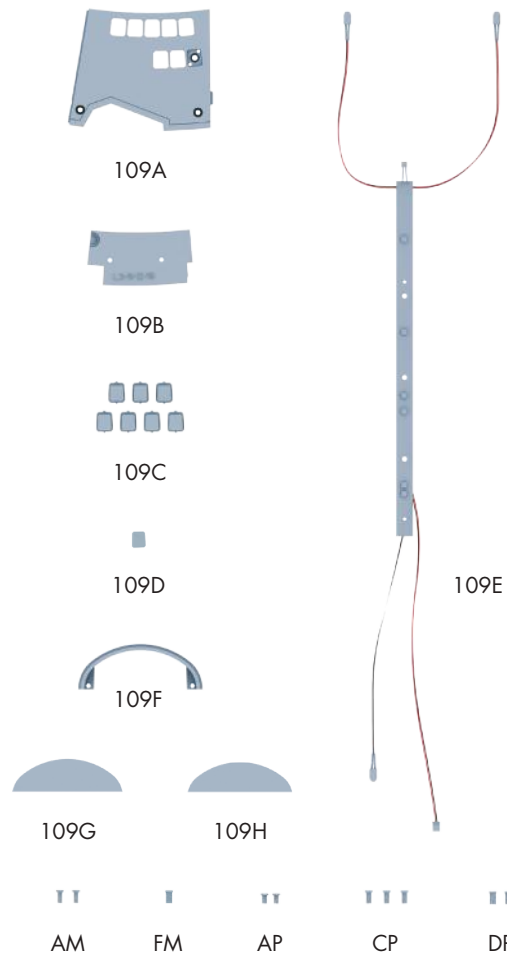
STAGE 108 PARTS



PART NUMBER	PART NAME	QUANTITY
108A	Deck panel L3-18	1
108B	Outer panel L4-17	1
108C	Escape pod cover bracket	1
108D	Escape pod cover	10 (+2 spare)
108E	Escape pod screw cover	1
108F	Starboard nacelle upper frame	1
108G	Bussard EM field projector	1
108H	Nacelle front	1
AM	1.7x4mm screw	9 (+2 spare)
BM	2x4mm screw	3 (+1 spare)
FM	2.3x4mm screw	2 (+1 spare)
HM	1.7x3mm screw	2 (+1 spare)
IM	1.7x2.5x5mm screw	2 (+1 spare)

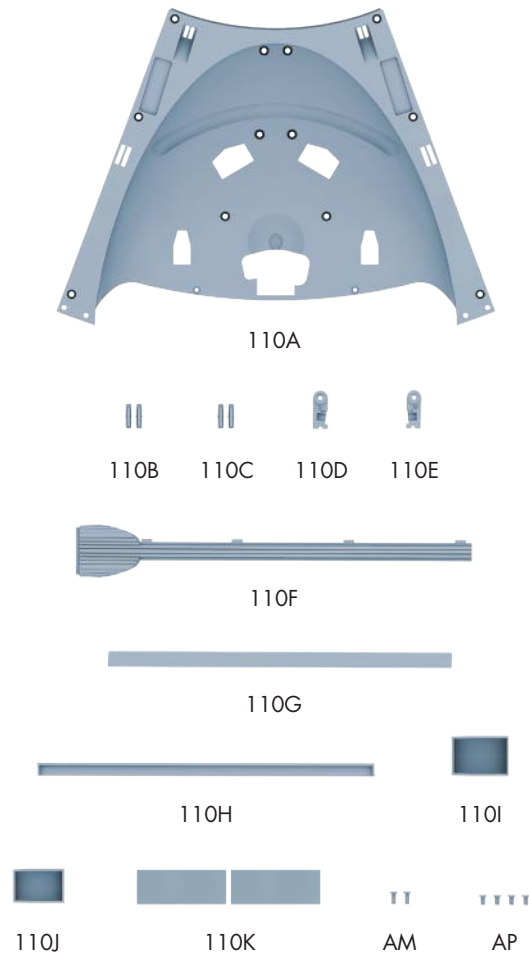


STAGE 109 PARTS



PART NUMBER	PART NAME	QUANTITY
109A	Deck panel L3-19	1
109B	Escape pod cover bracket	1
109C	Escape pod cover	7 (+2 spare)
109D	Escape pod screw cover	1
109E	Nacelle light strip	1
109F	Warp engine field grill rear	1
109G	Warp engine field grill rear reflector i	1
109H	Warp engine field grill rear reflector ii	1
AM	1.7x4mm screw	2 (+1 spare)
FM	2.3x4mm screw	1 (+1 spare)
AP	1.7x4mm screw	2 (+1 spare)
CP	2x4mm screw	3 (+1 spare)
DP	2.3x4mm screw	2 (+1 spare)

STAGE 110 PARTS



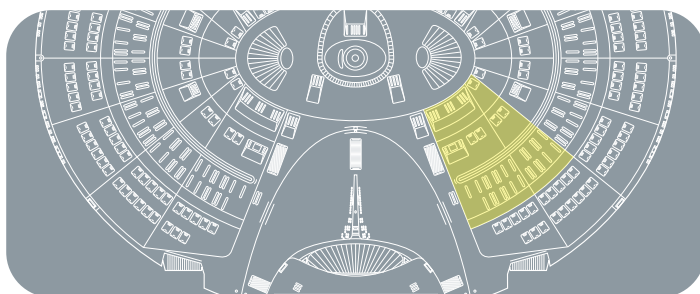
PART NUMBER	PART NAME	QUANTITY
110A	Saucer docking panel	1
110B	Clear window	2 (+3 spare)
110C	Dark window	2 (+3 spare)
110D	Reflector panel L	1
110E	Reflector panel R	1
110F	Starboard warp engine field grill left	1
110G	Warp engine field grill left reflector i	1
110H	Warp engine field grill left reflector ii	1
110I	Warp engine field grill left reflector iii	1
110J	Warp engine field grill left reflector iv	1
110K	Sticker	2
AM	1.7x4mm screw	2 (+1 spare)
AP	1.7x4mm screw	4+ (+1 spare)



STAGE 107 ASSEMBLY

Build and fit another large section of the lower saucer, before making a start on the starboard warp nacelle.

PART LOCATOR



KEY

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.

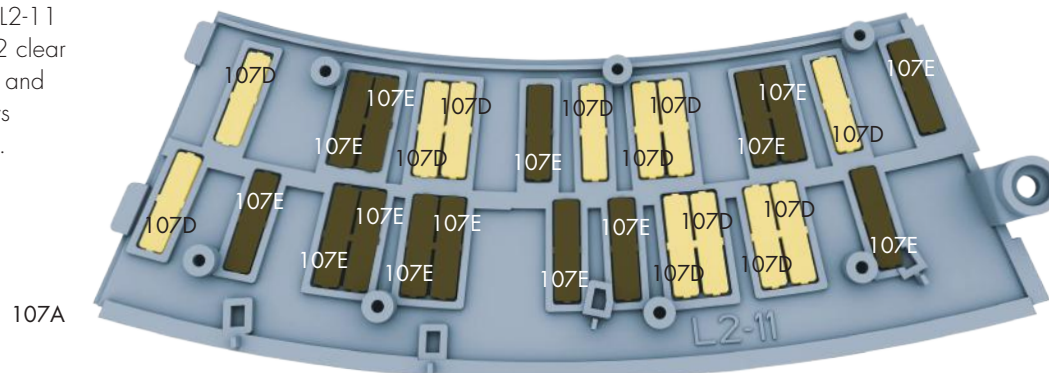
BLUE shows illuminated parts.

ASSEMBLING DECK PANEL L2-11

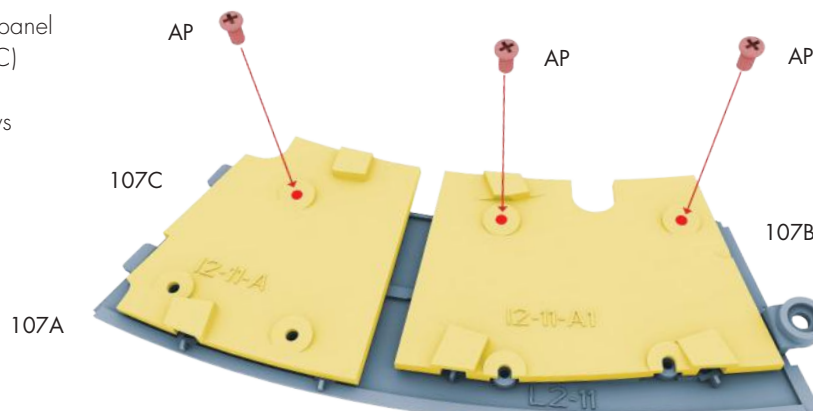
STEP

A

Take deck panel L2-11 (107A) and fit 12 clear windows (107D) and 14 dark windows (107E) as shown.



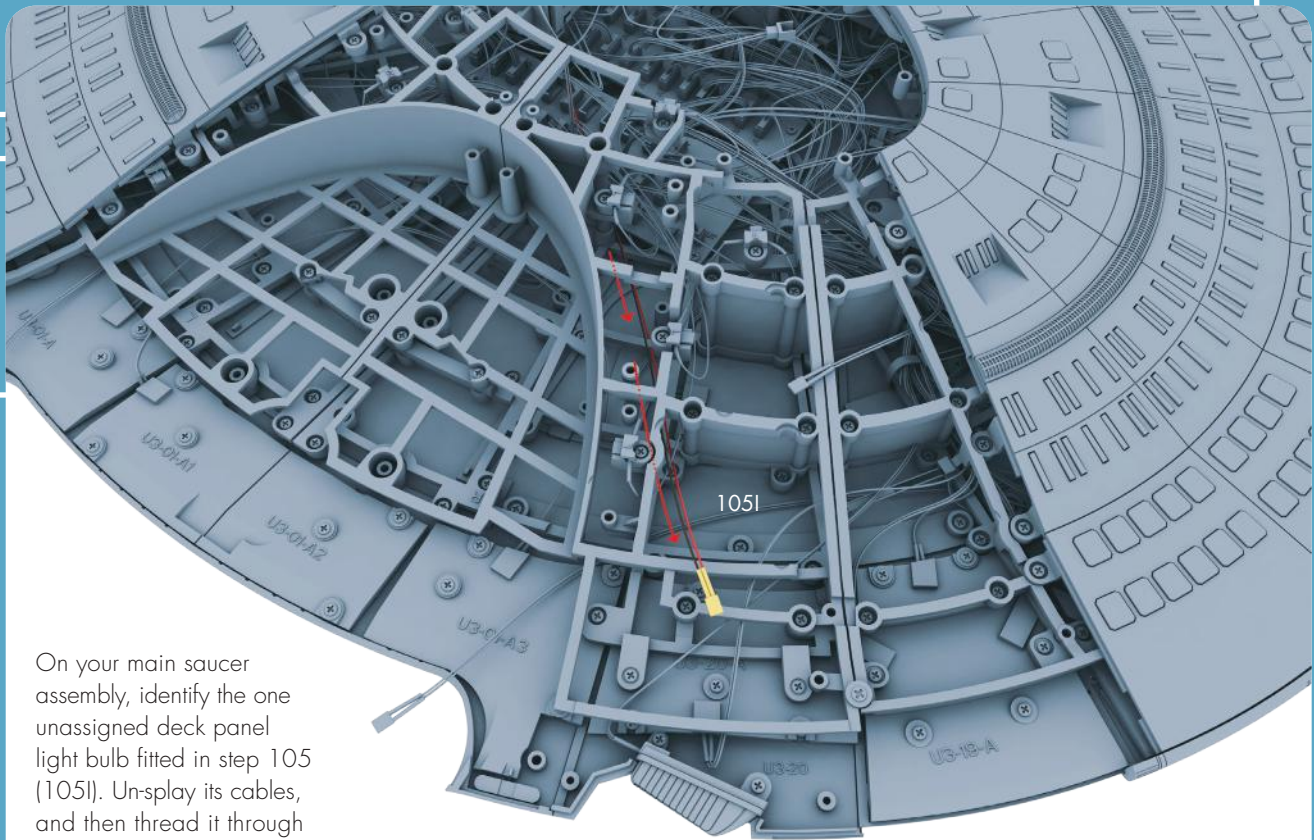
Then cover the windows with reflector panel 12-11-A1 (107B) and 12-11-A (107C) and partially secure the assembly with three AP screws. Note that the windows will not be fully secured until more screws are added in step C.





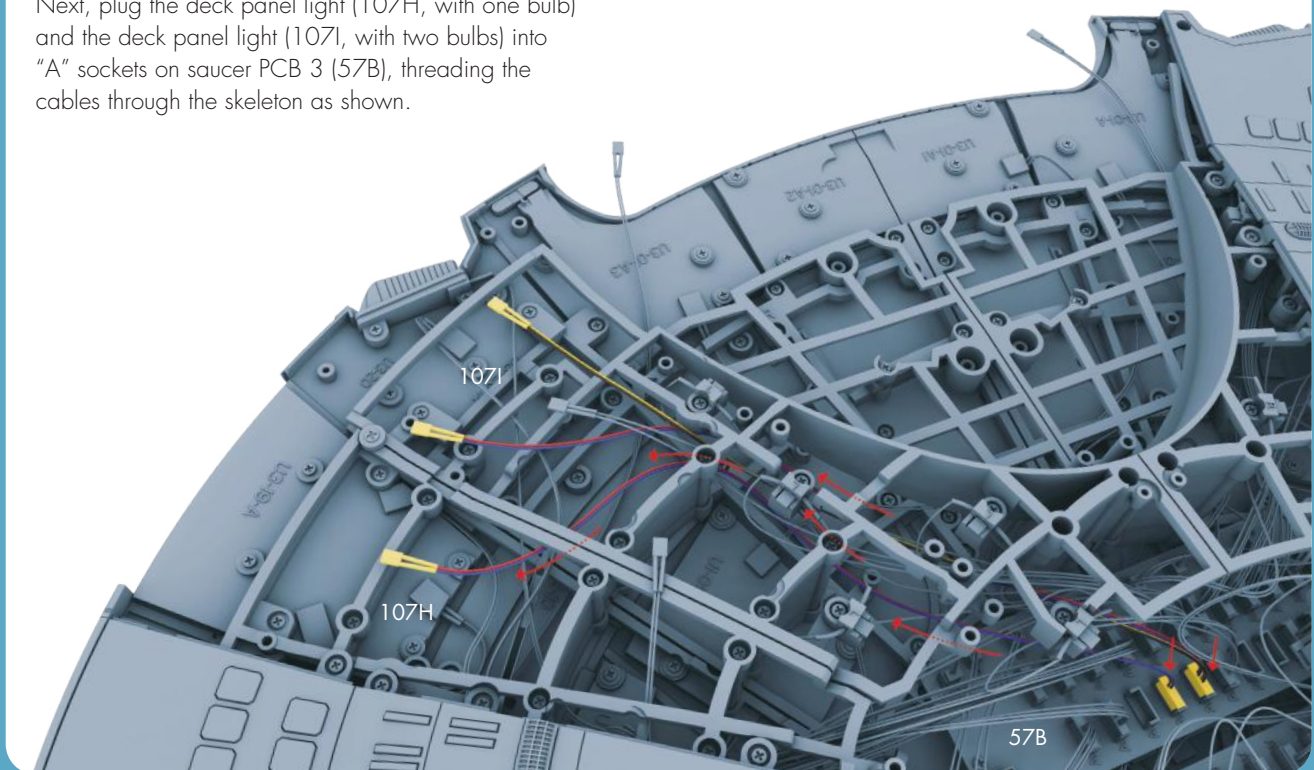
PREPARING TO INSTALL DECK PANEL L2-11

STEP B



On your main saucer assembly, identify the one unassigned deck panel light bulb fitted in step 105 (105I). Un-splay its cables, and then thread it through the skeleton as shown.

Next, plug the deck panel light (107H, with one bulb) and the deck panel light (107I, with two bulbs) into "A" sockets on saucer PCB 3 (57B), threading the cables through the skeleton as shown.



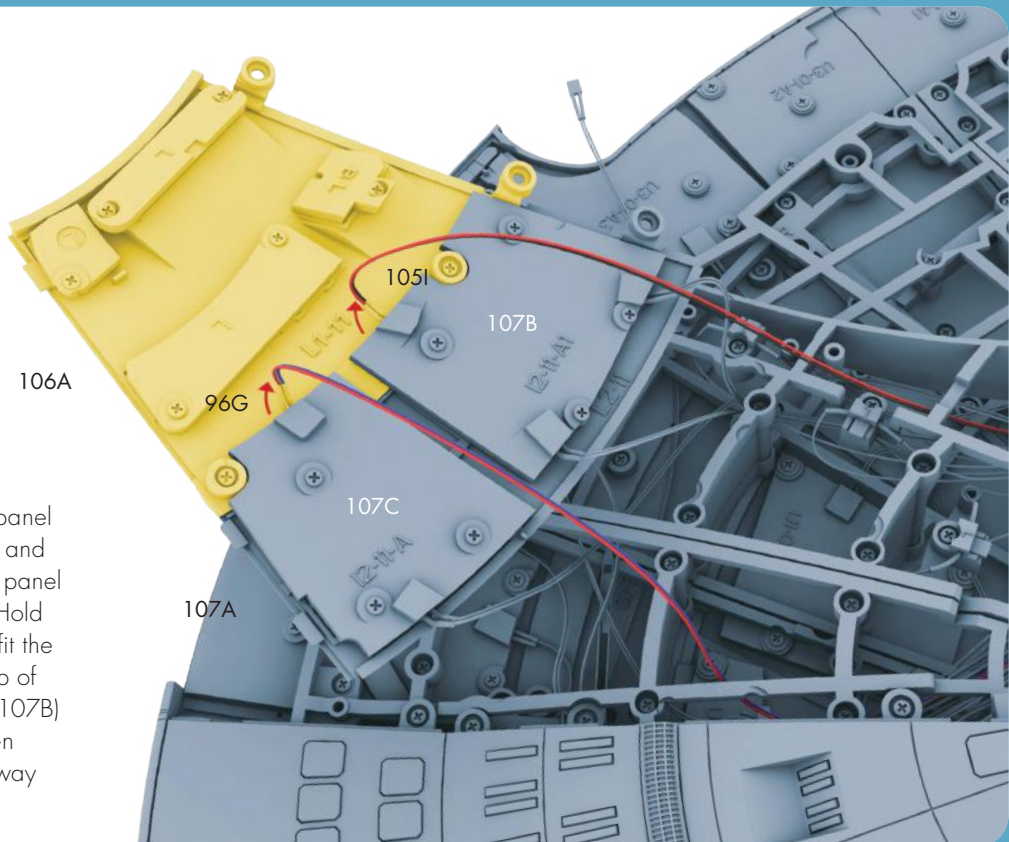
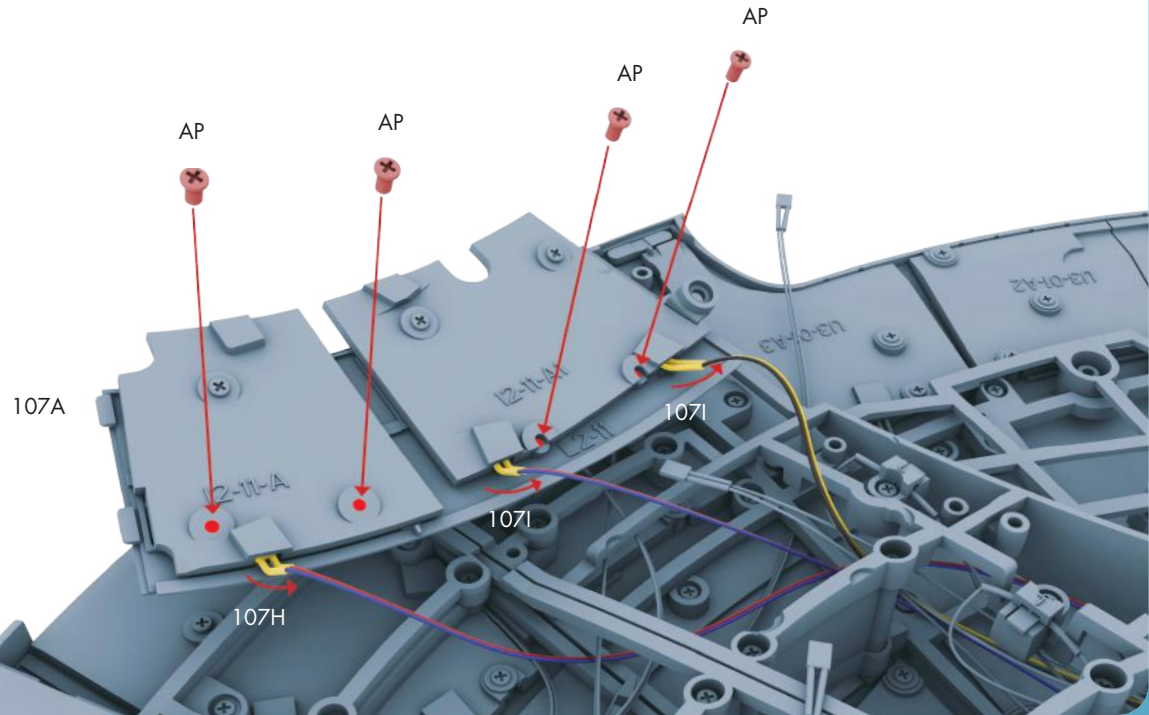


INSTALLING DECK PANEL L2-11

STEP

C

Take your deck panel assembly from step A and carefully slot the bulbs from the deck panel light (107H) and the deck panel lights (107I) into the bottom of the reflectors as shown. Fully secure the parts using four AP screws, and then bend the bulb casings away from the deck panel so they won't get in the way when you fix the assembly to the skeleton.



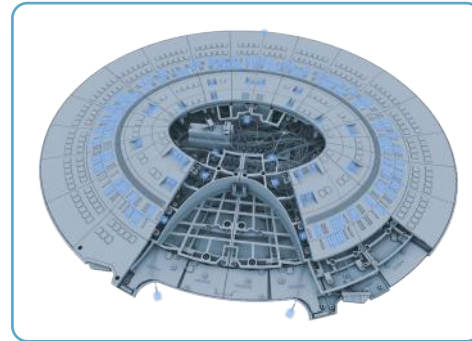
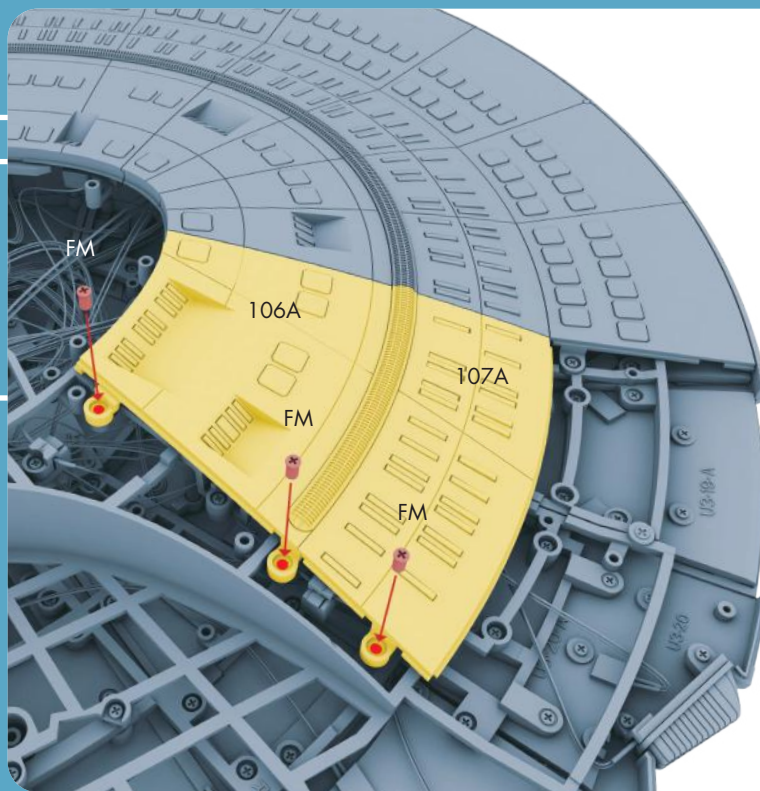
Next, retrieve your deck panel assembly from stage 106 and slot it into the top of deck panel L2-11 (107A) as shown. Hold the parts together as you fit the bulbs indicated into the top of reflector panels 12-11-A1 (107B) and 12-11-A (107C), then bend both bulb casings away from the deck panels.





SECURING DECK PANEL L2-11

STEP
D

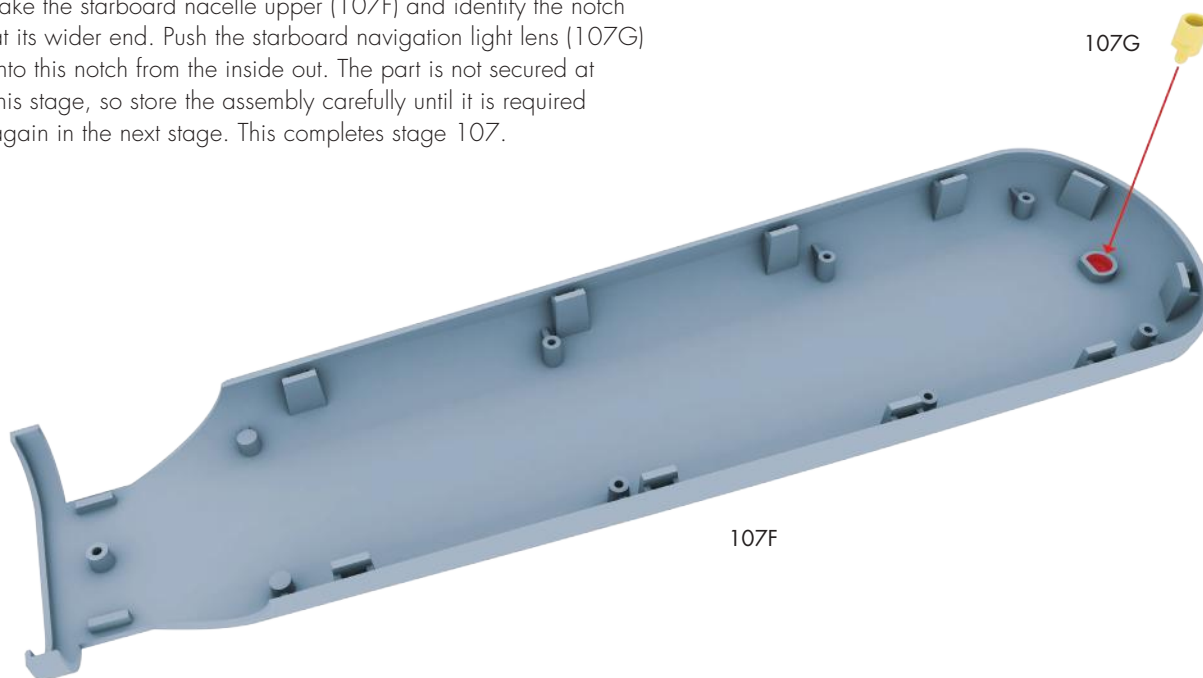


While still holding the parts from step C together, carefully position them on the main saucer build as shown, then secure them with three FM screws. You may wish to test the lights again at this stage (see inset image, above).

FITTING THE STARBOARD NAVIAGTION LIGHT LENS

STEP
E

Take the starboard nacelle upper (107F) and identify the notch at its wider end. Push the starboard navigation light lens (107G) into this notch from the inside out. The part is not secured at this stage, so store the assembly carefully until it is required again in the next stage. This completes stage 107.





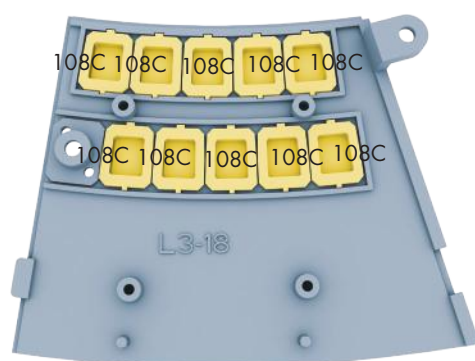
STAGE 108 ASSEMBLY

Add the penultimate panel to the outer ring of the saucer, and see the starboard warp nacelle take on its familiar shape.

ASSEMBLING DECK PANEL L3-18

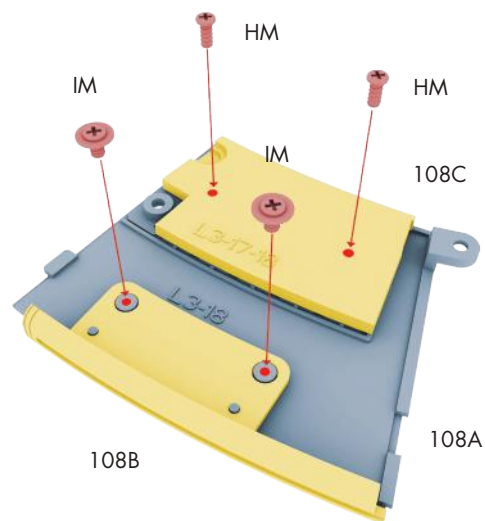
STEP
A

Take deck panel L3-18 (108A) and fit 10 escape pod covers (108D), so that the red line on each is furthest from the narrow end of the panel.



108A

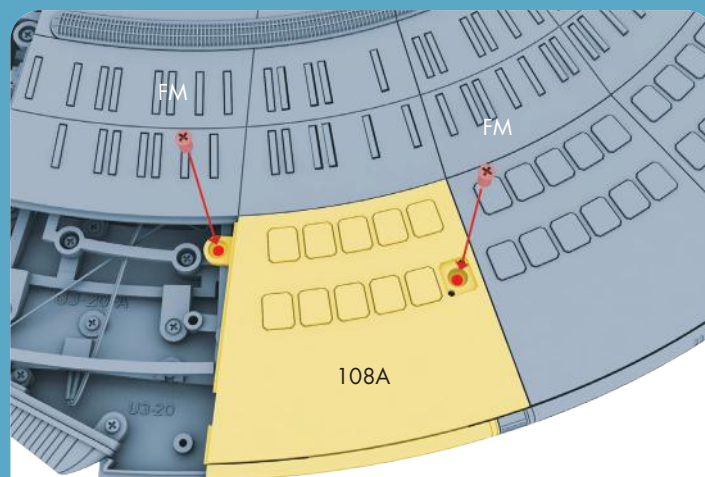
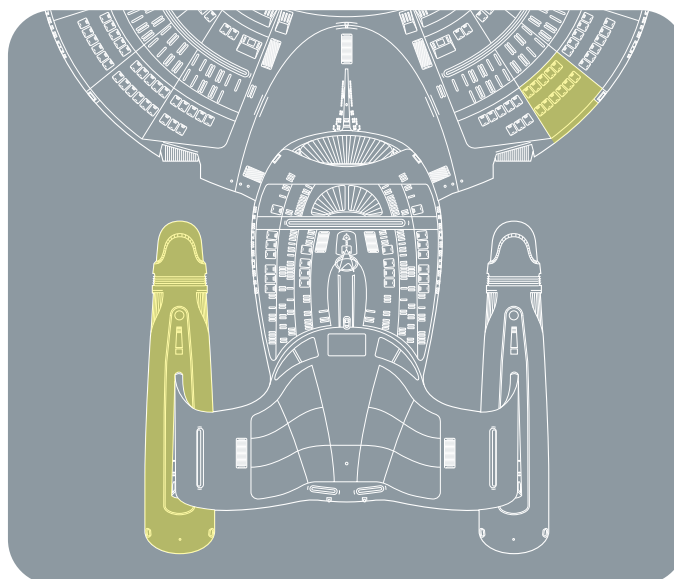
Place the escape pod cover bracket (108C) over these pieces and secure it with two HM screws. Then place outer panel L4-17 (108B) on the deck panel as shown, and secure it with two IM screws.



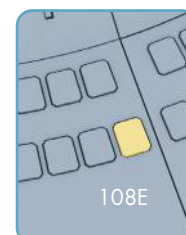
108B

108A

PART LOCATOR



Slot the assembly into position on the saucer as shown, then secure it with two FM screws. When you are happy with the placement of the panel, push the escape pod screw cover (108E) into position to cover the FM screw (see inset image).

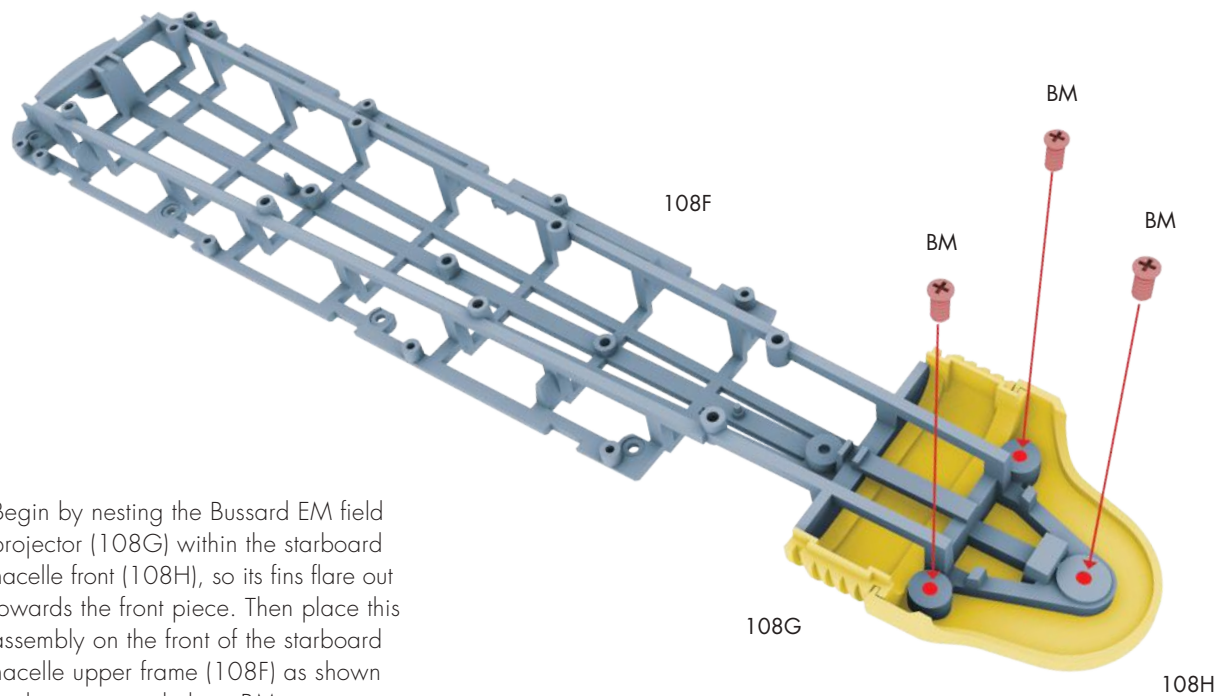


108E

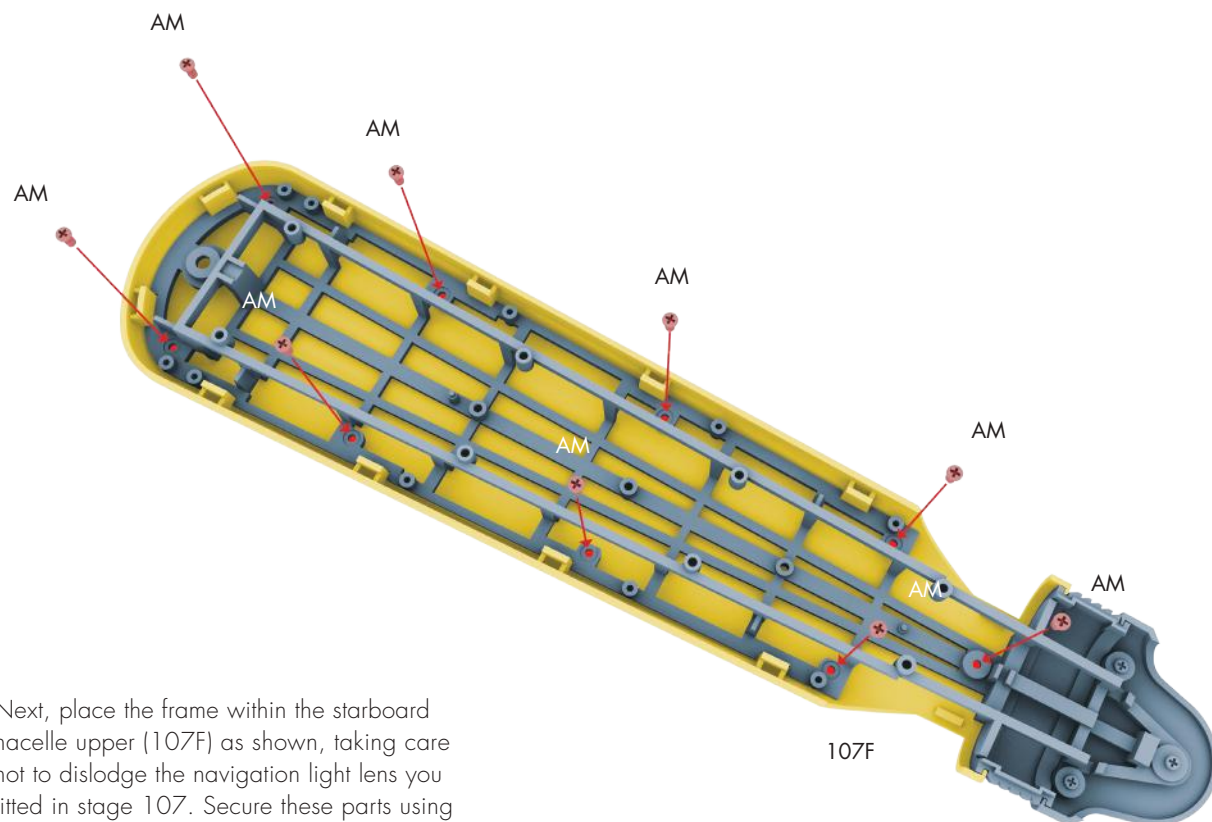


BUILDING THE STARBOARD NACELLE UPPER

STEP B



Begin by nesting the Bussard EM field projector (108G) within the starboard nacelle front (108H), so its fins flare out towards the front piece. Then place this assembly on the front of the starboard nacelle upper frame (108F) as shown and secure it with three BM screws.



Next, place the frame within the starboard nacelle upper (107F) as shown, taking care not to dislodge the navigation light lens you fitted in stage 107. Secure these parts using nine AM screws to complete stage 108.





STAGE 109 ASSEMBLY

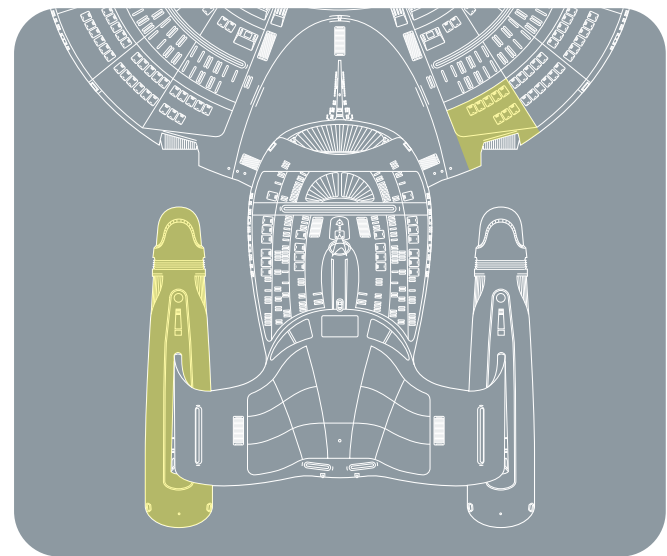
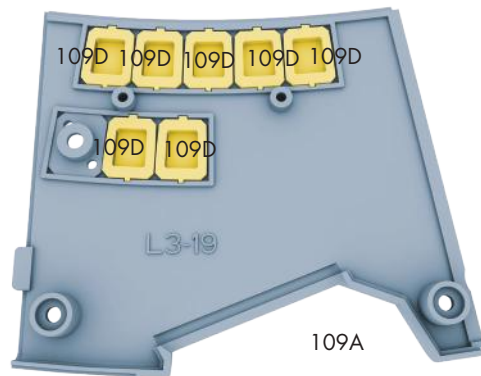
Complete the outer ring of saucer deck panels before adding a light strip to your starboard warp nacelle.

ASSEMBLING DECK PANEL L3-19

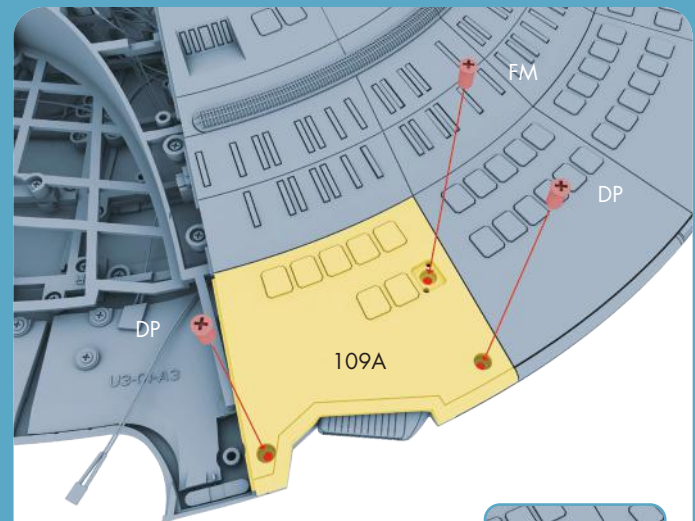
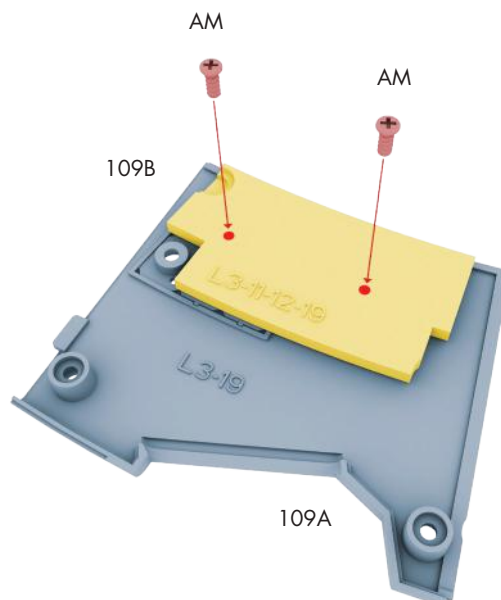
PART LOCATOR

STEP
A

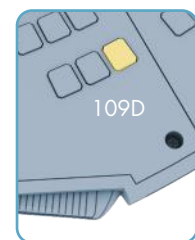
Take deck panel L3-19 (109A) and fit seven escape pod covers (109D), so that the red line on each is closest to the cutaway edge of the panel.



Place the escape pod cover bracket (109B) over these pieces and secure it with two AM screws.



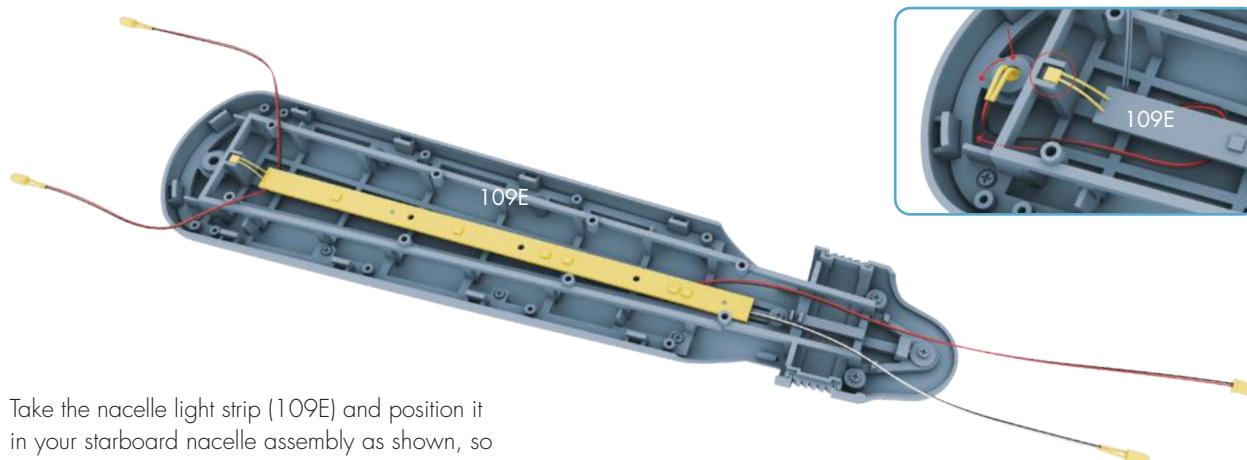
Slot the panel into place on the saucer as shown, then secure it with one FM screw and two DP screws. When you are happy with the panel's placement, press the escape pod screw cover (109D) into position (see inset image).





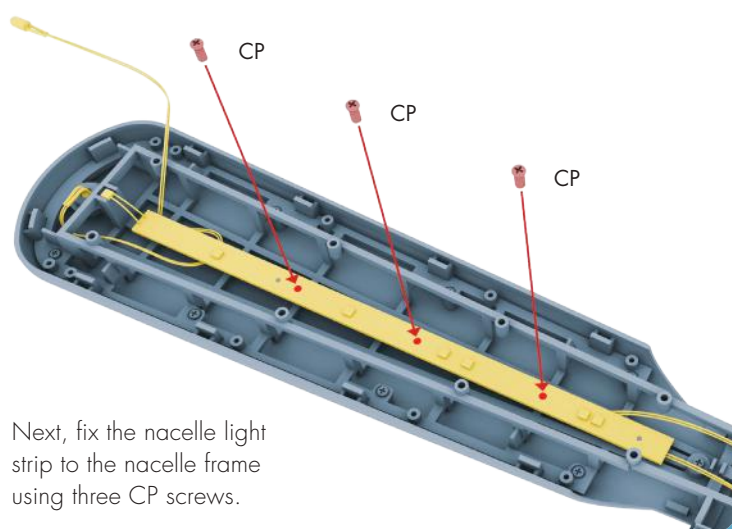
FITTING THE STARBOARD NACELLE LIGHT STRIP

STEP B



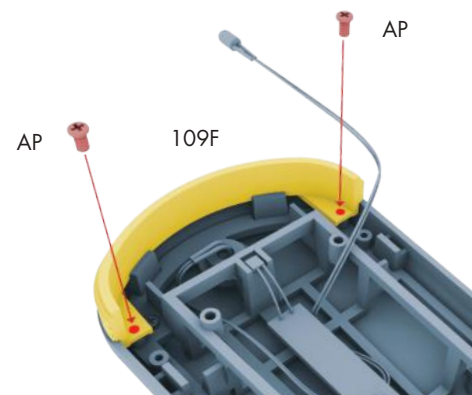
Take the nacelle light strip (109E) and position it in your starboard nacelle assembly as shown, so that the side where the wires connect is facing down. Slot the square bulb at the end of the short cables into the recess at the wider end of the nacelle frame. Then slot one of the bulbs with red-and-black cables through the nacelle upper frame and into the round hole at the wider end of the nacelle upper (see inset image).

To test that the nacelle light strip is working correctly before you secure it, plug it in to a spare "B" socket on one of the PCBs. It should glow blue in the center, with two blinking lights at one end, and a steady red light at the other.

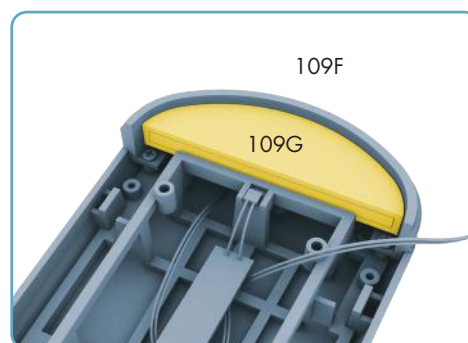
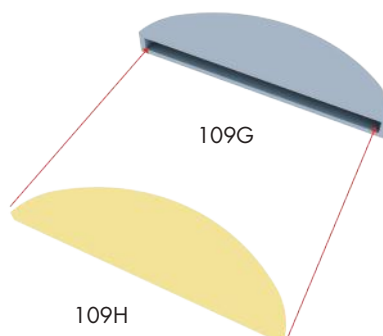


Next, fix the nacelle light strip to the nacelle frame using three CP screws.

Now place the warp engine field grill rear (109F) at the back of the nacelle, and secure it to the nacelle frame with two AP screws.



Finally, slot warp engine field grill rear reflector ii (109H) into warp engine field grill rear reflector i (109G), and place this assembly inside the curve of the warp engine field grill rear (109F, see inset). This will be secured at a later stage. Stage 109 is now complete.

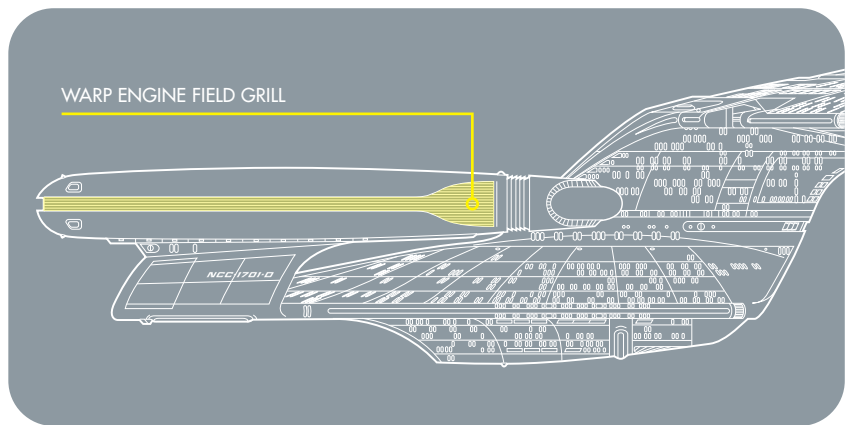
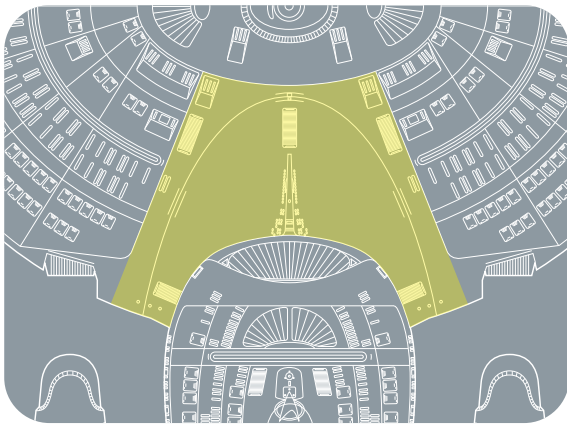




STAGE 110 ASSEMBLY

Add further structure to your starboard warp nacelle, and then add the first details to the large saucer docking panel.

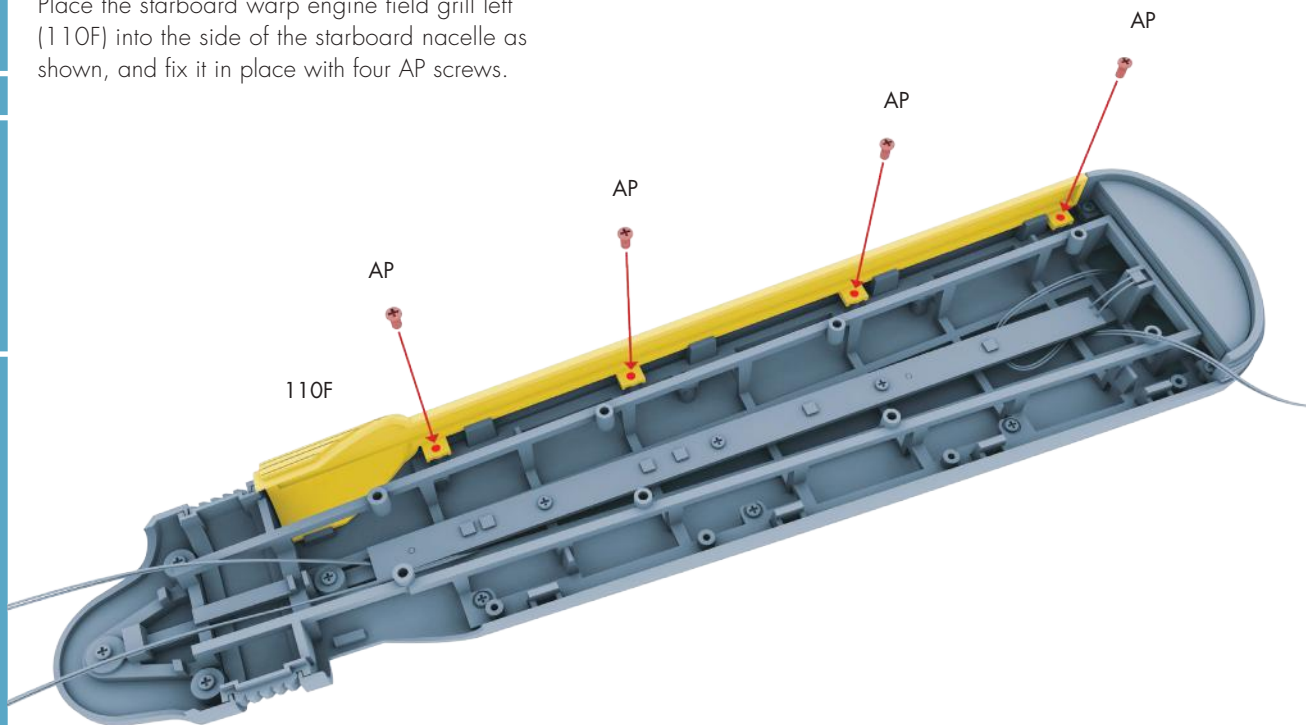
PART LOCATOR



FITTING A FIELD GRILL TO THE STARBOARD NACELLE

STEP
A

Place the starboard warp engine field grill left (110F) into the side of the starboard nacelle as shown, and fix it in place with four AP screws.



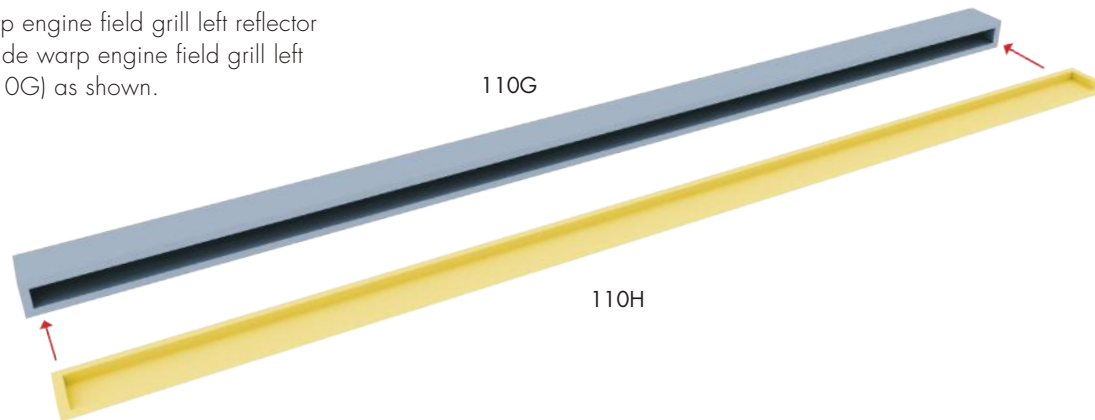


FITTING FIELD GRILL REFLECTORS

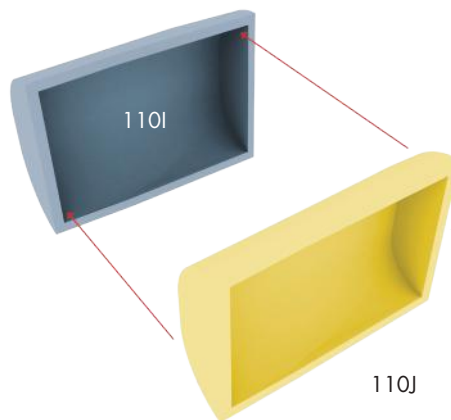
STEP

B

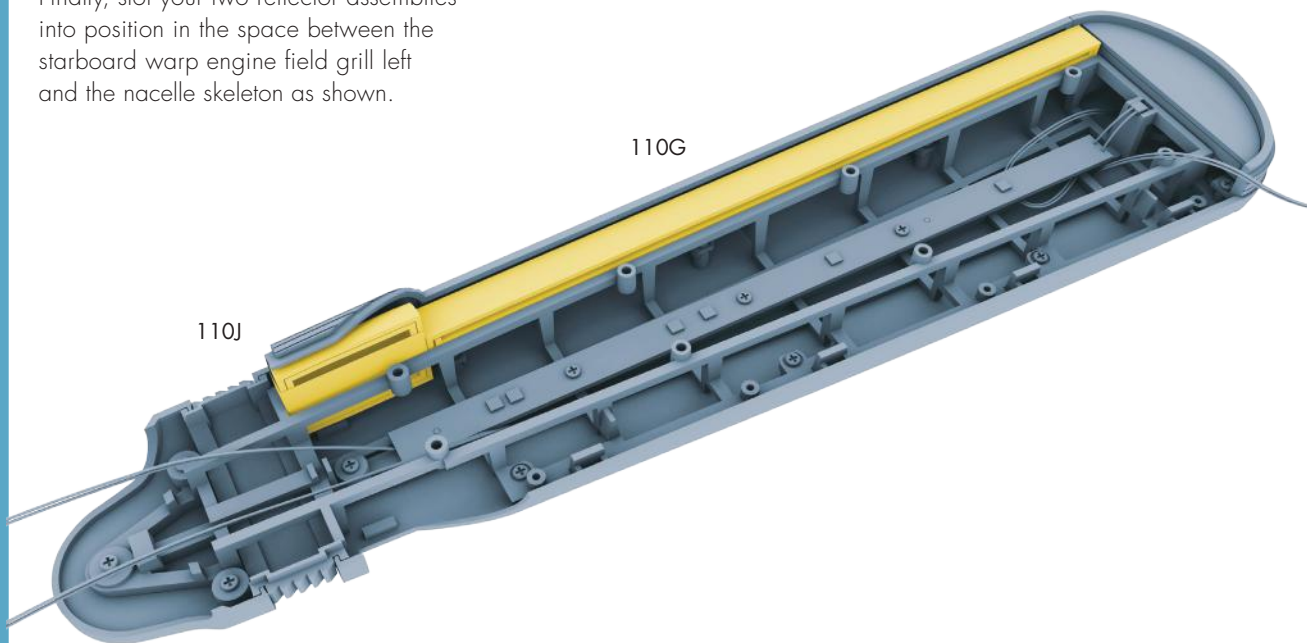
First, slot warp engine field grill left reflector ii (110H) inside warp engine field grill left reflector i (110G) as shown.



Then, place warp engine field grill left reflector iv (110J) inside warp engine field grill left reflector iii (110I) and secure the two parts with a sticker (110K) as shown (see inset).



Finally, slot your two reflector assemblies into position in the space between the starboard warp engine field grill left and the nacelle skeleton as shown.



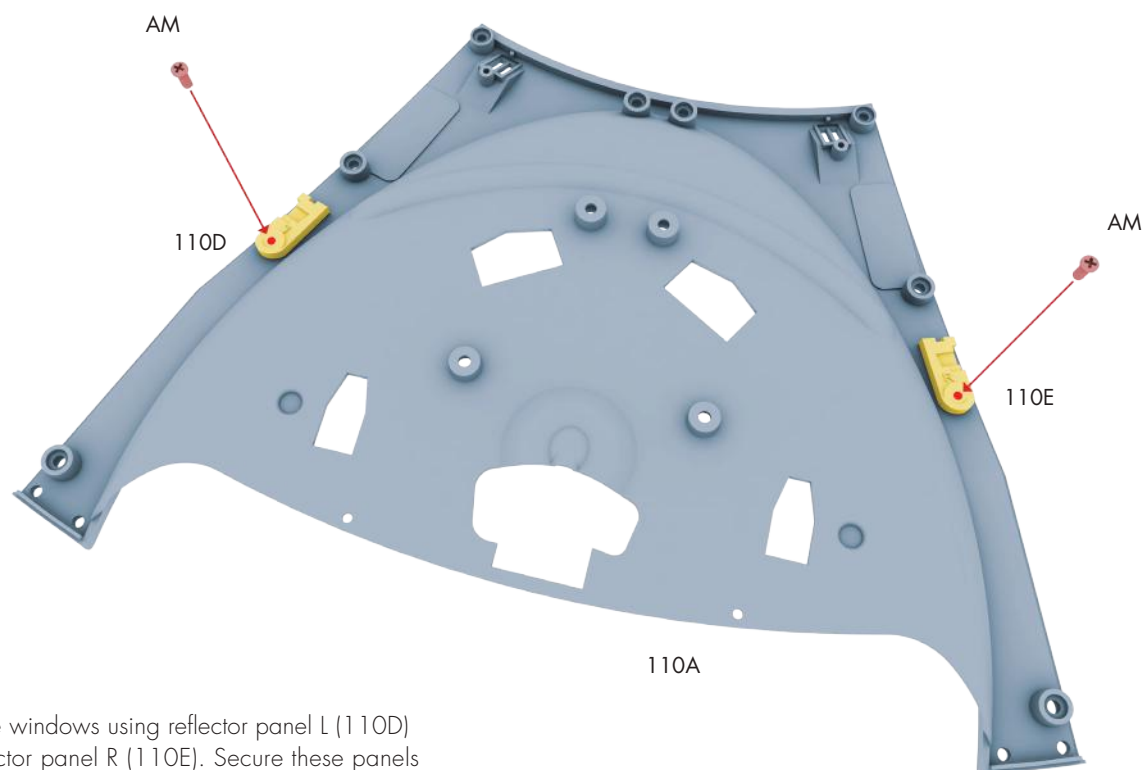
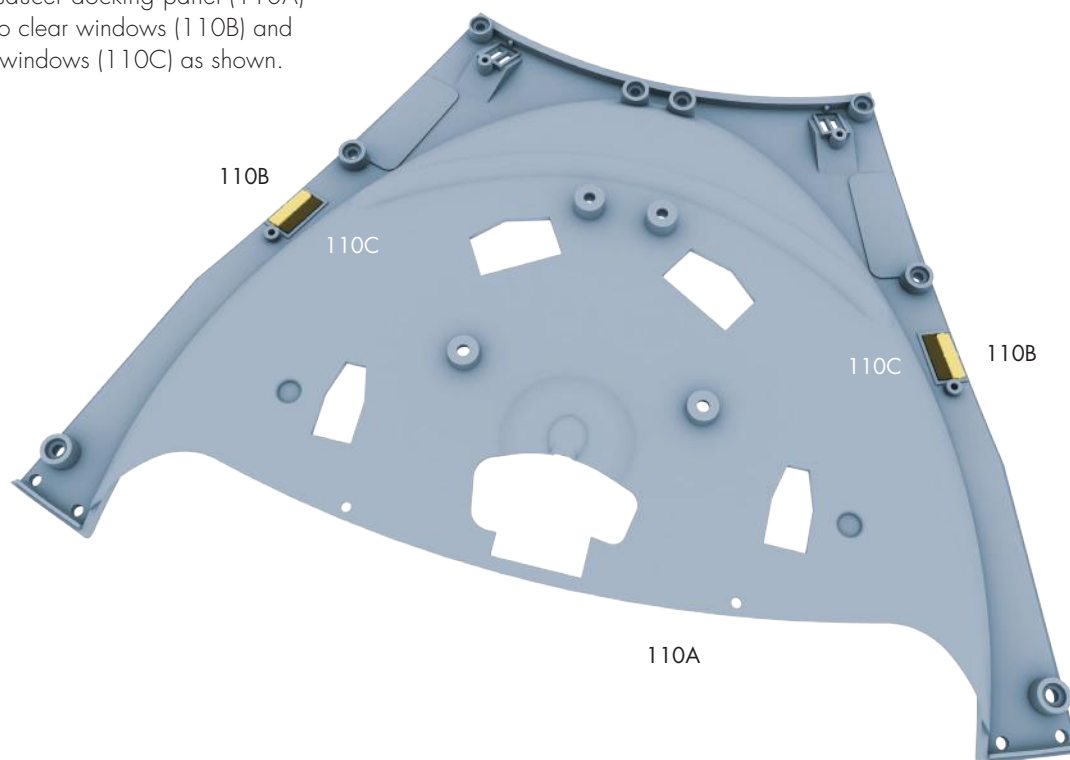


MAKING A START ON THE SAUCER DOCKING PANEL

STEP

C

Take the saucer docking panel (110A) and fit two clear windows (110B) and two dark windows (110C) as shown.



Cover the windows using reflector panel L (110D) and reflector panel R (110E). Secure these panels with one AM screw each to complete stage 110.



T A P E S T R Y

Picard faces up to his past in this mashup of *A Christmas Carol*, *It's a Wonderful Life*, and *Quantum Leap*.

Episode 6.15

Premiere February 15, 1993

Written by Ronald D. Moore

Directed by Les Landau

Guest stars Ned Vaughn (Cortan Zwellner), J.C. Brandy (Marta Batanides), Clint Carmichael (Nausicaan), Rae Norman (Penny Muroc), John de Lancie (Q)

Synopsis Close to death on the operating table, Picard finds himself face to face with Q, who offers him the chance to steer his future in a different direction.

JEAN-LUC PICARD FIRST DESCRIBED his near-death encounter with a trio of Nausicaans at the Bonestell recreation facility in season two's 'Samaritan Snare' (see issue 10). Four years later, this colorful piece of character building (as told to Wesley Crusher over sandwiches) formed the basis of Ronald D. Moore's script for 'Tapestry,' after Michael Piller rejected his first, more expansive idea.

Entitled 'A Q Carol,' after Charles Dickens' *A Christmas Carol*, Moore's initial pitch was a whirlwind trip through Picard's life, with Q showing him pivotal moments from his childhood and his service onboard the *U.S.S. Stargazer*, among other formative events.



First seen in 'Tapestry,' Nausicaans went on to feature in *STAR TREK: DEEP SPACE NINE*, *STAR TREK: VOYAGER*, and *STAR TREK: ENTERPRISE*.



Both Moore and Piller were well aware that Patrick Stewart had a great love of Dickens, after he turned *A Christmas Carol* into a hit one-man show on Broadway in 1991. But, beyond this, the showrunner could not see any other justification for turning the classic tale into a TNG episode.

"He thought it was pointless," Moore told *Cinefantastique* in October 1993. "It didn't have the right resonance, so I went back and tried to focus in on one incident

astrophysics team, and named the unseen captain as Edward Jellico (from 'Chain of Command') rather than Thomas Halloway. At first, Riker did not appear in the altered timeline, but was instead mentioned as the captain of the *U.S.S. Aries*, in keeping with the notion that he had been Picard's own choice as first officer. In the Bonestell-era, meanwhile, Moore set out to make more of Picard and Marta's feelings for one another, including a longer version of their 'morning



Clive Church as a vision of Picard's father. The character was not seen again until *STAR TREK: PICARD*, when he was played by James Callis.

“You’re dead, this is the afterlife, and I’m God.”

Q to Jean-Luc Picard

to make it a little more meaningful." Piller himself later admitted: "I resisted it because it felt like a story that every show ultimately gets to. [I thought,] 'Come on, we're going to do our *It's a Wonderful Life* show? We can do better than that.'"

Once Moore found a focus in 'Samaritan Snare,' however, the story became less *It's a Wonderful Life*, and more *Quantum Leap*, as Picard changes a single moment in time, while appearing to everyone around him as a different man. This was somewhat ironic, as the original pitch for preceding episode 'Face of the Enemy' (see issue 27) was a Q-instigated tale of body-swapping rejected for being too similar to the popular time-travel series. As a point of difference, Moore was sure to include a scene in his script where Picard looks at his reflection and sees his usual self, in direct contrast to the familiar *Quantum Leap* effect of star Scott Bakula facing mirror images that were not his own.

ROADS NOT TAKEN

The differences between Moore's first and final draft scripts are small, but notable. At first, he made the alternative adult version of Picard the *Enterprise's* computer software analyst rather than a junior member of the

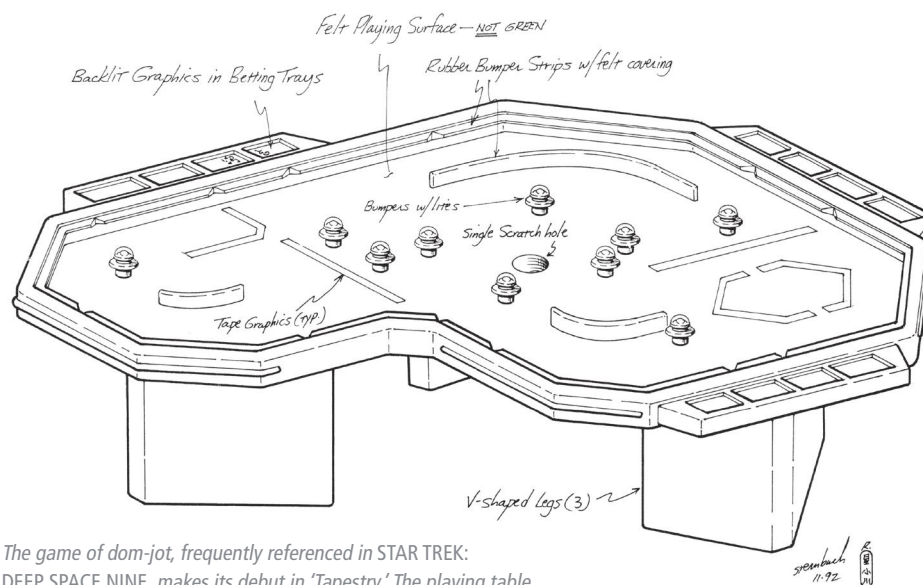
after' encounter that appears in every draft. Though filmed, this material did not make the final cut, but does appear as a bonus feature on the season six Blu-ray box set.

MEANINGFUL MISTAKES

On transmission, 'Tapestry' was greeted with acclaim, and it has since featured highly in various best-of lists and polls. John de Lancie has cited it as one of his favorite Q stories, while Piller said, "I'm delighted that it was a meaningful experience for a lot of people

and made them think about their own lives." One person who reacted a little differently, however, was fan writer James Mooring. On viewing the episode, he saw that its premise was very close to one that he had previously submitted to the show. This had escaped the notice of the writing team, and when he brought it to their attention, they were quick to rectify the situation.

"I talked to him, Ron talked to him, and they paid him," co-executive producer Jeri Taylor told Larry Nemecek's *STAR TREK: THE NEXT GENERATION Companion* in 1995. "He was very happy... I hope it restored his faith in our integrity, because we would never do anything like that intentionally."





BIRTHRIGHT, PART I

Data dreams at Deep Space 9, while Worf sets off on an adventure too big for one episode!

Episode 6.16

Premiere February 22, 1993

Written by Brannon Braga

Directed by Winrich Kolbe

Guest stars Siddig El Fadil (Julian Bashir), James Cromwell (Jaglom Shrek), Cristine Rose (Gi'ral), Jennifer Gatti (Ba'el), Richard Herd (L'Kor)

Synopsis Worf questions his belief that his father died at the Khitomer massacre when he learns of a Romulan prison camp for survivors. Meanwhile, Data discovers that he has the capacity to dream.

TWO UNRELATED STORY PITCHES

were combined to create 'Birthright.' One was by George Brozak—who would later earn story credits on *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*—and revolved around a group of captured Klingons who refused to return home in dishonor. The other was by Daryl F. Mallett, Arthur Loy Holcomb, and Barbara Wallace, and involved Worf learning that his father might still be alive. The plotline about Data having his first dream was not part of either pitch, and was devised entirely in-house when the decision was made to turn the Klingon stories into a two-parter.



'Birthright, Part I' marked the first appearance of DEEP SPACE NINE-style uniforms on TNG, such as that worn by DS9 regular Dr. Bashir.



"It was a huge story," story editor René Echevarria told *Cinefantastique* in October 1993. "We broke it as a one-part episode, and it took two acts to get Worf down to the prison camp... To do it justice, Michael [Piller] said, 'Make it a two-parter.'"

Piller himself added: "Because this was season six, the season of taking risks, of not

“ *Your father
is a part of you...
always.* **”**

Worf to Data

being afraid of doing things *STAR TREK* hadn't done before, I said 'Why not do another two-parter? Why wait until the end of the season or for a Spock story?' If a story justifies being bigger than an hour, let's do it... The best result of my decision did not turn out to be the Klingon story, but the extra story of Data's dream. That resonated so nicely with the other story that they bounced off each other in a wonderful, moving episode."

The Data storyline developed out of co-producer Ronald D. Moore proposing that the android could have "a religious experience." This led story editor Brannon Braga to suggest that Data could see a vision during a brush with death, but this was deemed too similar to the preceding episode, 'Tapestry' (see p.16). Instead, the staff settled on Data dreaming—giving Braga a chance to explore an avenue that had always interested him.

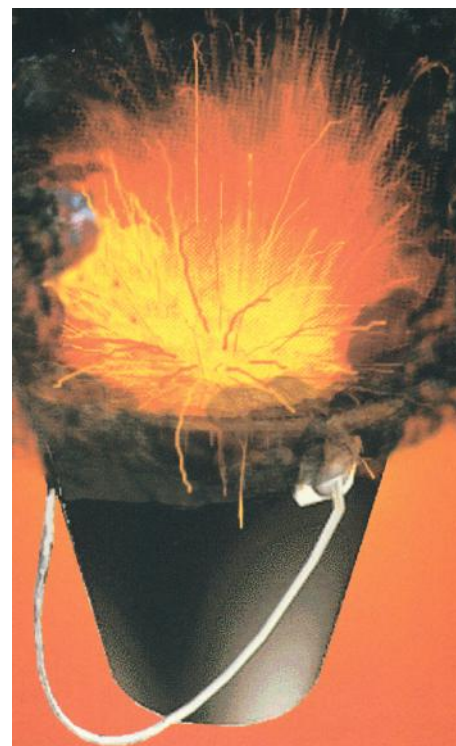
"I am compelled by dream imagery and surreal images and this was finally a chance to do it on *STAR TREK*," he said in *Cinefantastique*. "I really tried to delve into Jungian archetypes and dream images that had never been shown before. At first Michael didn't find the Data dream story very compelling. He had a couple of

notions to fix it, namely showing a piece of the dream early on, which made it work."

DOCKING AT DS9

The Data storyline also provided TNG with its first *DEEP SPACE NINE* character crossover, in the shape of Dr. Julian Bashir (Alexander Siddig, then credited as Siddig El Fadil). The Bashir scenes were originally intended for a different DS9 character—namely Jadzia Dax played by Terry Farrell—however the *DEEP SPACE NINE* episode in production alongside 'Birthright' had a larger role for Dax than the doctor, necessitating the change.

Though Bashir's scenes all take place on the *Enterprise*, the episode is the only time that station Deep Space 9 itself is seen on TNG—both inside and out—and the only other crossover in the parent series would be a brief appearance by Quark in season seven's 'Firstborn' (see issue 31). The fact that neither DS9 nor Data's dreams feature in 'Birthright, Part II' makes the story unique among TNG two-parter in having a B-plot that is entirely contained within its first half. 'Birthright, Part I' is also notable for being the second of three times that Brent Spiner plays Data's creator, Noonian Soong.



A selection of Data's dream-inspired paintings. These were created by art department staffers Alan Kobayashi, Jim Magdaleno, and Mike Okuda using graphics software, and then printed on to canvas to create the on-screen props.





BIRTHRIGHT, PART II

Shorn of subplots, this episode is a showcase for Michael Dorn, under the guidance of Klingon culture expert Dan Curry.

Episode 6.17

Premiere March 1, 1993

Written by René Echevarria

Directed by Dan Curry

Guest stars Cristine Rose (Gi'ral), James Cromwell (Jaglom Shrek), Sterling Macer, Jr. (Toq), Alan Scarfe (Tokath), Jennifer Gatti (Ba'el), Richard Herd (L'Kor)

Synopsis Instead of finding his father alive in a Romulan prison camp, Worf instead discovers a group of Klingons who have turned their backs on the traditional values that he holds dear.

THOUGH DATA'S DREAM ODYSSEY

Twas never intended to continue into 'Birthright, Part II,' the mystery of Jaglom Shrek and his interest in Worf was meant to be further explored. Guest actor James Cromwell was scripted to feature in a B-story where Shrek was questioned on the *Enterprise*, only to be killed by a Klingon determined to silence his "lies." However, when Cromwell broke his leg in between filming parts one and two, this subplot had to be scrapped, and the episode became entirely focused on Worf's solo mission.

For teleplay writer and story editor René Echevarria, that story was "very personal"

on account of his parents being Cuban immigrants to the US. "All of the issues that came up in the episode—about assimilation and how do you keep your heritage—is something I grew up with," he said later on. For co-executive producer Jeri Taylor, the themes echoed "a very poignant" letter she had received from a Native American *STAR TREK* fan "about the value of preserving individual cultures." To showrunner Michael Piller, meanwhile, the touchstone was Spike Lee's newly released biopic of civil rights icon Malcolm X, leading him to comment: "Worf is the guy who's saying, 'You're black and you should be proud to be black.'"

**COURTING CONTROVERSY**

Despite these strong visions for the episode, however, story editor and part-one writer Brannon Braga felt that the finished result was problematic. "Somewhere along the line, we lost our perspective," he said in the October 1993 issue of *Cinefantastique*.

“A place can be *safe* and still be a *prison*.”
Worf

"Worf came into this, from all appearances, utopian culture that represents everything *STAR TREK* is about and destroyed it because of his heritage. The appropriate *STAR TREK* thing to do would have been for Worf to present the option to the young people and say, 'Here's what you're about, you decide, and if you would like to join me, we will go.' [Instead] he rekindled racist attitudes and advocated violence for these young people and I took objection to that."

Braga was not alone in this view, and Taylor recalled letters from fans who shared his misgivings. "People feel that we took a society in which prejudice and hatred had been put aside and ripped it asunder," she said in *Cinefantastique*. "And that's true, Worf did. [But] we're not going to redeem Worf. He doesn't need to be redeemed. He's done nothing within the context of his own culture that's wrong. I don't want to do anything which seems to apologize and say, 'We made a mistake, so OK, now we're going to make it better by giving you a happy ending.' I don't think that's the right thing to do."

For Echevarria, the argument was even more clean cut. "Ultimately," he maintained, "all Worf was saying is that everyone has a right to choose where they want to live and what they want to do with their life."

CURRY CALLS THE SHOTS

Directing 'Birthright, Part II' was Dan Curry, one of TNG's two regular VFX supervisors ever since the first season. A past master as a second-unit director overseeing effects scenes, he had long wanted to helm an



James Cromwell as *STAR TREK*'s first Yridian, Jaglom Shrek. Cromwell also appeared in 'The Hunted' in season four, and starred as Zefram Cochrane in *STAR TREK: FIRST CONTACT*.

entire episode, and was very pleased to get a Worf-focused one.

"Worf is a character I have great affinity for, and Michael Dorn was always wonderful to work with," Curry said in his 2020 book, *STAR TREK: The Artistry of Dan Curry*. "He placed great trust in me, and respected my vision for how the scenes would unfold."

Having conceived the *bat'leth* and the rudiments of Klingon *Mok'bara* combat in season four, the episode gave Curry further cause to employ his martial arts expertise, designing the *gin'tak* spear, and inventing the games in which it is used. For the shot in which Worf launches a spear through a rolling hoop, Curry even threw the prop himself from off camera.

When shooting was complete, Curry resumed his usual role at the same time as overseeing the editing process. He created the digital matte paintings of the Romulan compound by combining footage of a 48-inch (122 cm) miniature with photographs he had taken in the jungles of Laos in the 1970s. Curry even played a part in shaping the episode's musical score, by providing composer Jay Chattaway with traditional Laotian instruments in order to match the authentic jungle visuals.



Long-time effects guru but first-time director Dan Curry talks Michael Dorn through a scene as Alan Scarfe (Tokath) looks on. Scarfe played another Romulan, Admiral Mendak, in season four's 'Data's Day,' and, like fellow 'Birthright, Part II' guest star Jennifer Gatti (Ba'el), went on to appear in *STAR TREK: VOYAGER*.



STARSHIP MINE

STAR TREK does *Die Hard*, with a wealth of familiar guest stars, but a shortage of party guests.

Episode 6.18

Premiere March 29, 1993

Written by Morgan Gendel

Directed by Cliff Bole

Guest stars David Spielberg (Calvin Hutchinson), Marie Marshall (Kelsey), Tim Russ (Devor), Glenn Morshower (Orton), Tom Nibley (Neil), Tim de Zarn (Satler), Patricia Tallman (Kiros), Arlee Reed (Arkarian Waiter), Alan Altshuld (Pomet)

Synopsis Picard stands alone against a merciless band of thieves onboard an evacuated and powered-down *Enterprise*.

AFTER CO-WRITING THE ELEGIAC and introspective 'The Inner Light' in season five, Morgan Gendel pitched an all-out action-adventure for his second Picard-focused story. Originally entitled 'Revolution' (another Beatles song title, like 'The Inner Light'), the basic story had the same shape as the transmitted episode, but with more laying of traps and false trails by Picard and fewer character moments.

"Jeri Taylor very astutely said, 'You don't want Picard crawling around the Jefferies Tubes for a full hour,'" Gendel told *TV Zone* magazine in October 1994, "and I think she was correct. Every time I pitched it, she was



Besides numerous *TREK* appearances, Patricia Tallman (Kiros) is best known as telepath Lyta Alexander in the '90s sci-fi series *Babylon 5*.



looking for more story, more story. I was pitching the captain alone on the ship with bad guys."

Speaking in *Cinefantastique* one year earlier, Taylor herself said: "What we look for are fascinating, beguiling, interesting stories. That's everybody's first standard.

“Arkaria base, this is Captain Picard.
Deactivate the baryon sweep!”

The captain narrowly avoids death on the evacuated Enterprise

I am not an action-adventure fan and so I wouldn't want to do a season of 'Starship Mine.' But I said 'Hey, great idea, Picard running around like an action hero. That's different...' It's not what I would ordinarily choose to develop, but it seemed like a really good, entertaining idea."

For Gendel, the script was more than just a TNG take on the Bruce Willis movie *Die Hard*, though he did acknowledge that it "brought to mind certain movies in that motif, of which *Die Hard* is certainly one." As he explained to *TV Zone*, "My additional spin was that the *Enterprise* was Picard's child, his most prized possession. [But] the staff disagreed with that, and it changed the way it turned out."

MAKING SMALL TALK

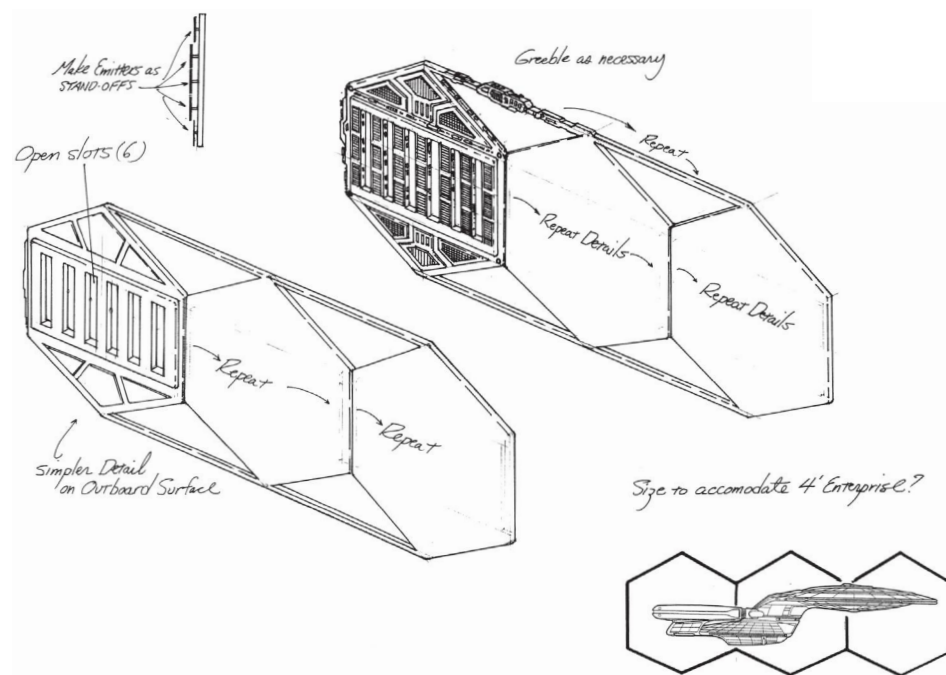
The final teleplay was given an in-house polish by co-producer Ronald D. Moore, who recalled, "It was fun to do a straight action piece and to just do comedy on the planet." Moore's most significant changes were to kill off Commander Hutchinson—who originally survived without injury—and to pare back some of the most elaborate stunts for financial reasons. Cost-saving was also responsible for the scaling down of Hutchinson's reception, and Gendel's hoped-for background performers were replaced by a plan to make the event seem lively using overdubbed voices alone.

The person tasked with overdubbing duties was co-producer Wendy Neuss, who diligently choreographed the movements of the main cast in the reception room set to create a flowchart of which characters should be heard interacting, and when. She then arranged TNG's first ever group

dubbing session at Modern Sound studios, where the cast recorded small talk scripted by René Echevarria and Brannon Braga, as well as ad-libbing their own contributions. Sadly, little of this background chatter is heard in the finished episode, however, as

ALL BACK TO MINE

Despite the lack of extras on Arkaria Base, 'Starship Mine' does still boast an extensive guest cast, many of whom have other *STAR TREK* credits to their name. Glenn Morshower (Orton) had already played Ensign Burke in season two's 'Peak Performance,' and went on to appear in *STAR TREK GENERATIONS* (1994), *STAR TREK: VOYAGER*, and *STAR TREK: ENTERPRISE*. Tim de Zarn (Satler) put in further appearances in both *VOYAGER* and *STAR TREK: DEEP SPACE NINE*, while Arlee Reed (the Arkarian waiter) became the holographic Hayseed in season seven's 'Emergence.' Alan Altshuld (Pomet) also returned in season seven—as a Yridian in 'Gambit, Part I'—and, later, in *VOYAGER*. Patricia Tallman (Kiros), meanwhile, was a stunt double and background performer in various episodes of TNG, *DEEP SPACE NINE*,



Concept art for the Remmler Array by senior illustrator and technical consultant Rick Sternbach. The physical version built by Greg Jein, Inc. did not match the scale of the four-foot Enterprise miniature (as suggested by Sternbach here), meaning that the two models had to be filmed separately and combined in post-production.

the likes of Dr. Crusher and the Arkarian waiter discussing his struggles as an out-of-work actor, and Geordi La Forge and Deanna Troi chatting about cheese logs was deemed too bizarre and distracting to be used!

and *VOYAGER*. Most notable, however, is Tim Russ (Devor), who, after appearances in *DEEP SPACE NINE* and *GENERATIONS*, found lasting fame as the Vulcan security chief Tuvok throughout all seven seasons of *STAR TREK: VOYAGER*.



LESSONS

This semi-sequel to 'The Inner Light' uses music to explore Picard's more sentimental side.

Episode 6.19

Premiere April 5, 1993

Written by Ron Wilkerson &
Jean Louise Matthias

Directed by Robert Wiemer

Guest stars Wendy Hughes (Nella Daren)

Synopsis Picard falls in love with a new member of the *Enterprise* crew, and struggles to reconcile his feelings with his public image and responsibilities.

MICHAEL PILLER FIRST FLOATED the idea for 'Lessons' during season five. Season six co-executive producer Jeri Taylor was not convinced by the concept, but asked freelancer writers Jean Louise Matthias and Ronald Wilkerson to work up some detailed pitches. "Michael wanted to see the consequences of something like an office romance," Wilkerson told *The Official STAR TREK: THE NEXT GENERATION Magazine* dated August 1994. "I hit on a musical connection because I'm a musician myself. I was really interested in the way the music played out in 'The Inner Light' [see issue 25] and I saw that it could be

a great way to connect [that experience] to a relationship for Picard."

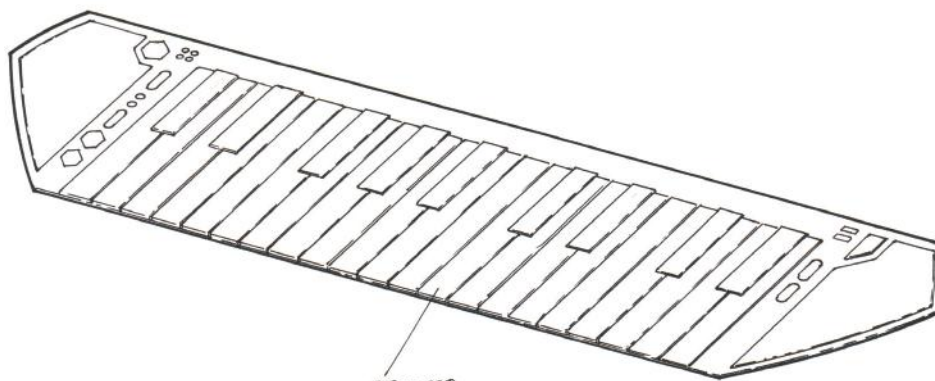
This hook impressed Taylor, and the pair developed it into a full outline before she commissioned them to write the teleplay. Having previously devised the stories for 'Imaginary Friend' and 'Schisms,' only to see the scripts assigned to other writers, Matthias and Wilkerson were delighted. "This was our first time going through the whole process, including breaking the story with the staff," Matthias said. Wilkerson added, "It never was extensively rewritten, although [story editor] René Echevarria went in and polished it a little."



Staff contributions to the story included Echevarria making Picard and Daren's first meeting less frosty, and staff writer Naren Shankar devising the precise nature of the threat that imperils Daren at the episode's climax. "This was a relationship show and we wanted to develop the relationship first," Wilkerson said. "We knew they would go to a planet that had an ecological catastrophe, but the specific firestorm was Naren's idea." Similarly, when Wilkerson proposed that Daren should find "a really weird place to play, where the acoustics are good," it was co-producer Ronald D. Moore who pitched a Jefferies tube, because, Wilkerson recalled, "it was a really nice set they had built, but hadn't used very much."

MAKING MUSIC

Continuing the musical theme, 'Lessons' also featured a recital in Ten Forward, with Daren at the piano, Data on violin, and an ensign called Cheney playing the cello. For this scene's close-ups, pianist Natalie Martin doubled Wendy Hughes as Daren, while multi-instrumentalist Noel Webb bowed Data's violin with his gold-painted right



Propmakers Makeup & Effects Laboratories built two versions of Daren's piano based on this design by senior illustrator and technical consultant Rick Sternbach. One was flexible, and the other rigid.

.010 or .020
Thick keys
and other plantations

• 1 version is "limp" and rollable
• 1 version is flat and rigid
(during cut, we find that the keyboard snaps into rigidity)

“ I can assure you that I am *not* given to casual relationships. ”

Jean-Luc Picard to Nella Daren

hand, as Brent Spiner held the instrument with his chin and left hand. No stand-in was required for Cheney, as she was played by professional cellist Jan Kelley. Webb's hands also appeared in some close-ups of Picard playing his flute later in the episode, as did those of fellow musician John Mayham.

Where possible, however, Patrick Stewart learned and performed his own fingering, as he had for 'The Inner Light.'

WHAT WAS LEARNED

Looking back on 'Lessons,' Piller felt it was everything he had hoped for, in large part thanks to the casting of its sole guest star. "Wendy Hughes was perfect," he said in *Captains' Logs* by Edward Gross and Mark A. Altman (1995). "You really had to have that magic to make things work. It was a low-key ending, but I thought it worked." Matthias and Wilkerson agreed, with the latter saying Hughes was "exactly what we envisioned... a strong-willed person but she had a tenderness to her, and she brought out a side of Picard we hadn't seen before."

Taylor, meanwhile, revised her initially cool assessment of the concept, admitting in *Captains' Logs*: "It had an honesty and simplicity to it that was very engaging... You believed that Picard would be enchanted with this woman and I was wrong [to have a] lukewarm response to it at the beginning. It turned into something that was sweet and endearing."



Picard's Ressikan flute was milled from aluminum and its storage case made from plastic. The prop flute was not a working musical instrument, and in all three episodes in which it is played ('The Inner Light,' 'A Fistful of Datas,' and 'Lessons'), the overdubbed music comes from a pennywhistle played by flautist Brice Martin.



THE CHASE

With echoes of the Original Series, this episode seeks to explain *STAR TREK*'s many similar-looking species.

Episode 6.20

Premiere April 26, 1993

Story by Ronald D. Moore
& Joe Menosky

Teleplay by Joe Menosky

Directed by Jonathan Frakes

Guest stars Norman Lloyd (Professor Galen), Salome Jens (Ancient Humanoid), John Cothran, Jr. (Nu'Daq), Maurice Roëves (Romulan Captain), Linda Thorson (Ocett)

Synopsis A visit from Picard's former archeology teacher draws the *Enterprise* into a race to uncover a cosmic mystery.

WHEN RONALD D. MOORE AND

Joe Menosky first conceived 'The Chase' in season five, it was jointly inspired by Carl Sagan's 1985 novel, *Contact*, and the 1963 comedy film *It's a Mad, Mad, Mad, Mad World*. Like the former, it involved a hidden code with cosmic significance, and like the latter, it saw diverse competitors in a manic race for a life-changing prize. The resulting mashup, Moore recalled later on, "would have been a lot more comedic" than the finished episode.

In this original concept, there was no Professor Galen, but a Vulcan scientist with no personal link to Picard. His death was



Linda Thorson as Ocett, *STAR TREK*'s first adult female Klingon. Thorson rose to fame in the 1960s, starring in cult spy series *The Avengers*.



discovered by Riker in a darkly comic scene, and the Ferengi took the place eventually filled by the Cardassians. For these reasons, it failed to find favor with either Michael Piller, who felt it lacked a personal stake for

Despite Menosky's sole credit on the teleplay, he and Moore in fact divided the task between them. Menosky tackled the scenes between Picard and Galen, basing them on "memories of the complicated

rather than any individuals of the species, the episode features the sole appearance of an Yridian warship. Designed by Rick Sternbach to resemble a dragonfly, the miniature was built by modelmaker John Goodson, and—unusually—was never modified to serve as another vessel in the series (though flipped stock footage from this episode was later used to represent an Yridian freighter).

Another species intended to feature in the episode were the Bolians—in the shape of *Enterprise* barber Mr. Mot. A scene was shot in which Dr. Crusher takes a sample of Mot's DNA as part of her investigations, but was not included in the final edit. The scene, which marks actor Ken Thorley's last work on TNG, can now be found amid the bonus features on the season six Blu-ray box set.

The episode's other notable species—the unnamed ancient humanoids—are not seen again after 'The Chase,' but the actor chosen to represent them went on to play one of *STAR TREK*'s greatest villains. As the "Female Changeling," the main representative of the Founders, Salome Jens appears in 15 pivotal episodes of *STAR TREK: DEEP SPACE NINE*.

“It would seem that we are not completely dissimilar after all...”

The Romulan captain to Jean-Luc Picard

the regulars, or Rick Berman, who found it "cartoonish." As a result, it went unmade, but Menosky continued to explore its core conceit before leaving the writing staff at the end of the fifth season.

"Joe was intrigued with this notion of why there's a common humanoid ancestry for all the bipedal races we've encountered in *STAR TREK*," Moore explained in Paula M. Block and Terry J. Erdmann's 2012 book, *STAR TREK: THE NEXT GENERATION 365*. "Why was the show filled only with people with bumps on their foreheads? We looked to give that an answer."

emotions I'd observed between students and mentors in college," while Moore took on the titular chase. Moore later admitted that he imagined the ancient humanoids in the story as the Preservers namechecked in the Original Series, though he never tried to make this explicit in the script.

ALL THE ALIENS

As well as being the first time that Humans, Klingons, Romulans, and Cardassians all appear in the same episode, 'The Chase' also sees the return of the Yridians, first seen in 'Birthright, Part I.' On this occasion,

FIT FOR A FINALE

The story finally found its moment in season six, when the staff faced a drought of other immediately workable ideas. "We were dry," co-executive producer Jeri Taylor confessed to *Cinefantastique* in October 1993. "We said, 'What do we have?' And there was 'The Chase.' There was a lot of resistance, but we just went ahead."

Returning as a freelancer, Menosky then set to work with Moore to make the story palatable to Piller and Berman, doing in 24 hours what had proved impossible through the past year. "They broke it in a day and then brought in Michael," Taylor said, adding that, this time around, "He loved it! He said it was wonderful, and if we could save it to be the last episode [of the season], that's what we should do. I said, 'I can't! We did this because we don't have anything else!'"



Trek 6 "The Chase"
Terra cotta figure/container

eyes: Bare hint of green, as though most of a glaze coat has flaked away in 12,000 years

Senior illustrator and technical consultant Rick Sternbach's concept art for the Kurlan naikos. The final prop was built by special effects artist Christopher Bergschneider.

- Interior is hollow
- Base holds 12 smaller copies of figure

← Separation line

← Base (12"φ)

sternbach
1993





FRAME OF MIND

Like 'First Contact' and 'Schisms' before it, this episode puts Riker through the wringer on an alien operating table...

Episode 6.21

Premiere May 3, 1993

Written by Brannon Braga

Directed by James L. Conway

Guest stars David Selburg (Syrus),
Andrew Prine (Suna),
Gary Werntz (Mavek),
Susanna Thompson (Jaya)

Synopsis Riker fears he is losing his mind when he finds himself shifting between life on the *Enterprise* and an existence as an asylum inmate under suspicion of murder.

AS WITH 'THE CHASE' BEFORE IT (see p.26), 'Frame of Mind' was pressed into production out of necessity rather than editorial intent. Nevertheless, it proved to be another triumph, and one which co-executive producer Jeri Taylor felt demonstrated the value of the story 'breaking' process, in which a concept is fleshed out and then ruthlessly interrogated by the writing staff.

"We were getting more and more behind," Taylor recalled in the October 1993 issue of *Cinefantastique*. "The season catches up with you... We had less and less lead time, and the guys were spread thin. Brannon [Braga, story editor] said, 'What about Riker in an

insane asylum?' And, with about that much of a premise, we wrote three sentences and gave it to Rick [Berman] and Michael [Piller].

"They said, 'There's nothing here; it's not even a premise—it's a starting point...' We didn't have a story, didn't know what it was going to be, but we had to move on it. We went upstairs to Ron [D. Moore]'s office and hammered it out. The arguments about that story got as heated as they ever did.

"Through all that conflict, dissent, and debate, we came on to a concept which was far from the original idea, and so unique and captivating we would have never gotten to it in any other way. Michael came upstairs,



having already announced he had a lot of troubles with it and didn't expect much, and we went through it. He said 'Write it. It's incredible what you've done.' Without that process of breaking the story where people can hammer it out, you don't necessarily get to those levels."

IN THE SHADOWS

For Braga, the episode was a chance to dig into the darker corners of his imagination—something he was always keen to do on the show. Also speaking in *Cinefantastique*, he explained: "There's a line in 'Frame of Mind' where Troi tells Riker: sometimes it's healthy to explore the darker side—you can call it 'owning your own shadow.' A lot of people don't own their own shadow; they don't even know it's there. I like to embrace [it]... The 24th century is the perfect place where humans have transcended the pettiness that leads to heinous acts, but they haven't lost their shadow. They have it and they have managed to come to terms with it." He also said that the story was influenced by Roman Polanski's 1965 horror movie, *Repulsion*, in which an isolated woman endures intense

hallucinations and nightmares, describing it as "one of my favorite films."

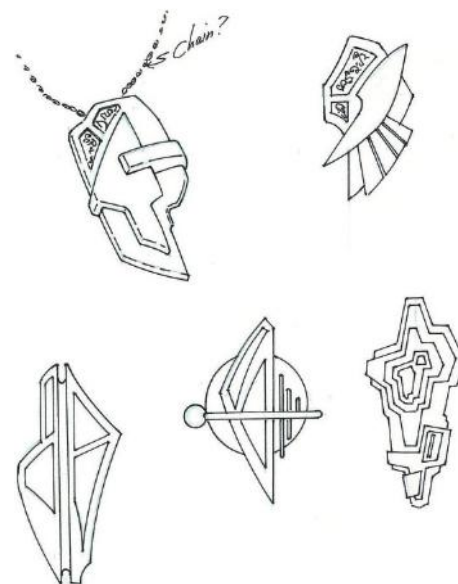
FAMILIAR FACES

Returning to direct 'Frame of Mind' was James L. Conway, who had not worked on the series since season one, for which he helmed 'Justice' and 'The Neutral Zone.'

**“ I may be
surrounded
by insanity,
but I am not
insane! ”**

Will Riker

Other commitments had kept him away from TNG in the interim, but he went on to direct another 15 episodes of *STAR TREK: DEEP SPACE NINE*, *STAR TREK: VOYAGER*, and *STAR TREK: ENTERPRISE* combined. The guest cast also included another first-season stalwart, in the shape of David Selburg



Concept art for Riker's Tilonian pendant by senior illustrator and technical consultant Rick Sternbach.

(Syrus), who played Starfleet historian Whalen in 'The Big Goodbye,' and who would also go on to work on *VOYAGER* and *ENTERPRISE*. Making his first *STAR TREK* appearance was Andrew Prine (Suna), who later played a Cardassian in *DEEP SPACE NINE*, but most notable among the guest stars is Susanna Thompson (Jaya). Besides playing a Romulan in season five's 'The Next Phase' and a Bajoran in *DEEP SPACE NINE*, Thompson is best known for being the second actor to portray a Borg Queen, in three episodes of *VOYAGER*.

THE PLAY'S THE THING

Analyzing 'Frame of Mind,' star Jonathan Frakes called it "wonderfully dark" and "as big a show as I've had to carry." Staff writer Naren Shankar called it "the best script Brannon has written for the series," while Braga praised Frakes' performance as "a real tour de force." For Berman, it was "a script that I liked from day one," and he went on to tell *Cinefantastique*: "I'm not a big fan of fooling the audience [but] this did it in a way I found acceptable. I think it had a lot of wonderful twists and turns in it and I think Jonathan did a great job... It's a very enigmatic episode that I got a kick out of."



During production for 'Frame of Mind,' the crew met a young fan and presented him with an autographed script, as part of the Starlight Foundation's program to grant wishes to children living with terminal illness.



SUSPICIONS

How an environmental allegory for Worf turned into a flashback murder-mystery for Dr. Crusher!

Episode 6.22

Premiere May 10, 1993

Written by Joe Menosky and
Naren Shankar

Directed by Cliff Bole

Guest stars Patti Yasutake (Alyssa Ogawa),
Tricia O'Neil (Kurak),
Peter Slutsker (Reyga),
James Horan (Jo'Bril),
John S. Ragin (Christopher),
Joan Stuart Morris (T'Pol),
Whoopi Goldberg (Guinan)

Synopsis Dr. Crusher risks everything to uncover the truth about a new kind of shield technology, and the death of its inventor.

WHEN JOE MENOSKY QUIT THE TNG staff at the end of season five, he not only left 'The Chase' unrealized (see p.26), but also the beginnings of what would become 'Suspicions.' Originally going under the title of 'Limits,' it was always a murder-mystery with diverse scientist suspects, but—most importantly to Menosky—it was also an allegory for ecological destruction. "The premise of 'Limits' was that warp drive itself was weakening the fabric of space and time," staff writer Naren Shankar explained in the October 1993 edition of *Cinefantastique*. "It was sort of a pollution show... about all different races needing to work together."

It was this aspect of the story that caused Shankar to rescue it from developmental purgatory during season six. However, over the course of around 20 script revisions, the environmental thread was dropped entirely, as the murder mystery took center stage. The central character also switched from being Worf—who had several major storylines in season six—to Beverly Crusher, who was otherwise poorly served.

"What I really wanted was a vehicle for Beverly," co-executive producer Jeri Taylor said in Gross and Altman's *Captains' Logs* (1995). "Beverly has had more to do within a number of [sixth season] episodes, but she



did not have one that was all hers. The idea of her playing a private eye or [crime-solving TV doctor] Quincy was very appealing.”

ALL CHANGE

As Shankar worked on the story with the rest of the staff, they began to lean into the *film noir* feel suggested by its flashbacks and narration. This gave executive producer Rick

“*I’m not a doctor on this ship anymore.*”
Beverly Crusher

Berman pause, as he was reluctant to break format, and felt that extra voiceovers could conflict with the familiar captain’s log, but eventually bowed to his staff’s enthusiasm. Nevertheless, Shankar later came to regret this approach, telling *TV Zone* in April 1995: “Film noir is all style... It’s lighting and black-and-white, and smoke and atmospherics—and we had none of that.”

Further changes to the episode came when the staff learned that its production slot coincided with Whoopi Goldberg’s last available filming dates for the year. As such, it was rapidly revised to have Beverly telling her story to Guinan. As Goldberg does not appear in season seven, this turned out to be her last small-screen *STAR TREK* appearance until *STAR TREK: PICARD* in 2022.

The final changes came from the pen of Michael Piller, who—despite having stepped back from the regular, uncredited rewrites he had been known for in earlier seasons—made an exception for this episode. “I didn’t think it was working well,” Piller reasoned in *Cinefantastique*. “We tore it apart and put it back together again, and changed the whole nature of the mystery. The [final] script was much, much better than it was three days before the start of shooting. It was a show

that was being written during the first few days of production.”

Though ‘Suspensions’ in its final form was not the episode Shankar had hoped for (“I can’t say I’m happy with the way it came out, but I’m happy to take the blame for that,” he told *TV Zone*), it was not the end of the concept he had initially been drawn to. In season seven, he revived Menosky’s hidden-dangers-of-warp-drive idea, when it became the episode ‘Force of Nature’ (see issue 30).

THE USUAL SUSPECTS

Besides Whoopi Goldberg, recurring guest actors in ‘Suspensions’ include Peter Slutsker and Tricia O’Neil. Dr. Reyga is the second of Slutsker’s three Ferengi roles, in between season three’s ‘Ménage à Troi’ and season seven’s ‘Bloodlines.’ Later on, he would also

play a Krenim commandant in two episodes of *STAR TREK: VOYAGER*. O’Neil is better recognized as Rachel Garrett, captain of the *Enterprise-C* in season three’s ‘Yesterday’s Enterprise,’ but as well as playing Klingon Kurak here, she went on to wear Cardassian makeup in *STAR TREK: DEEP SPACE NINE*.

Making his first *STAR TREK* appearance here, meanwhile, is James Horan as Jo’Bril. His Human features can be seen in season seven’s ‘Descent, Part II,’ in which he plays Lieutenant Barnaby, but he dons prosthetics again for appearances as a Delta Quadrant alien and a Jem’Hadar in *VOYAGER* and *DEEP SPACE NINE* respectively. He is similarly unrecognizable as the mystery benefactor of the cabal in five episodes of *STAR TREK: ENTERPRISE*, where he appears without makeup, but always in silhouette.



One of several publicity photos for ‘Suspensions,’ showing Gates McFadden in a rare change of costume.



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