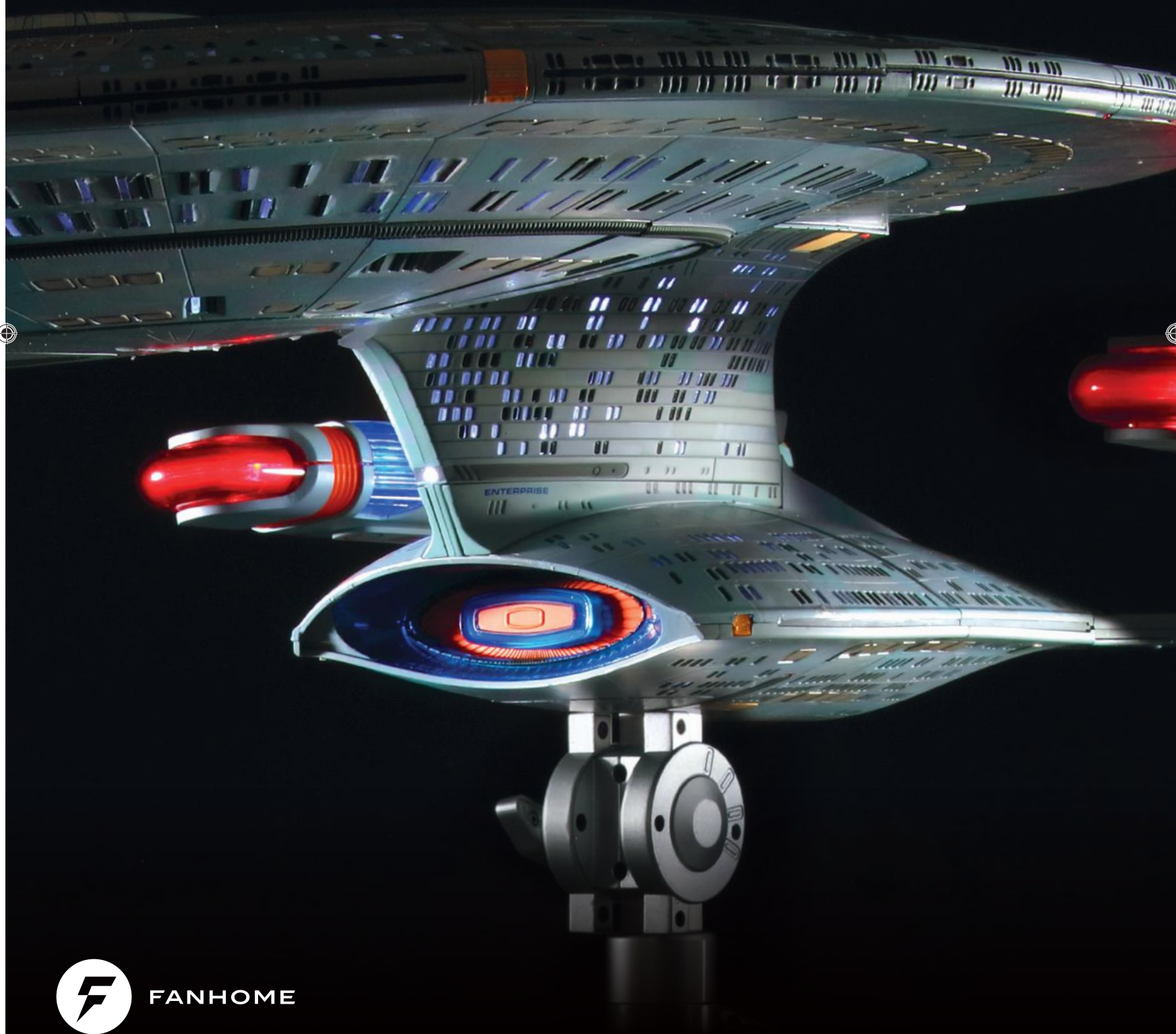


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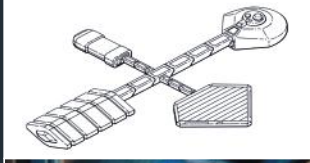
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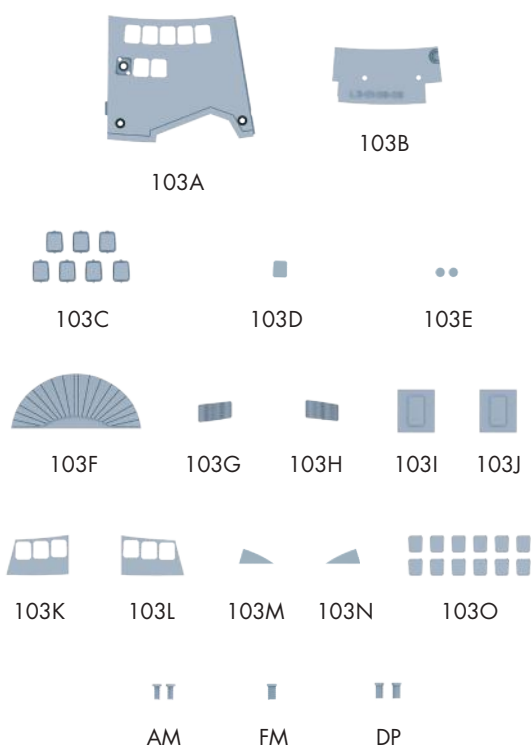


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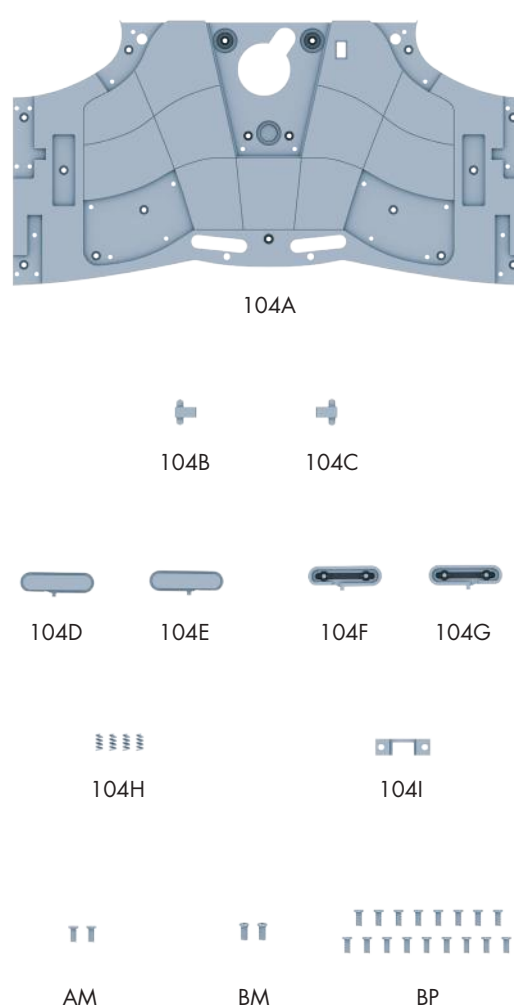
A Romulan ruse with Deanna in disguise

STAGE 103 PARTS



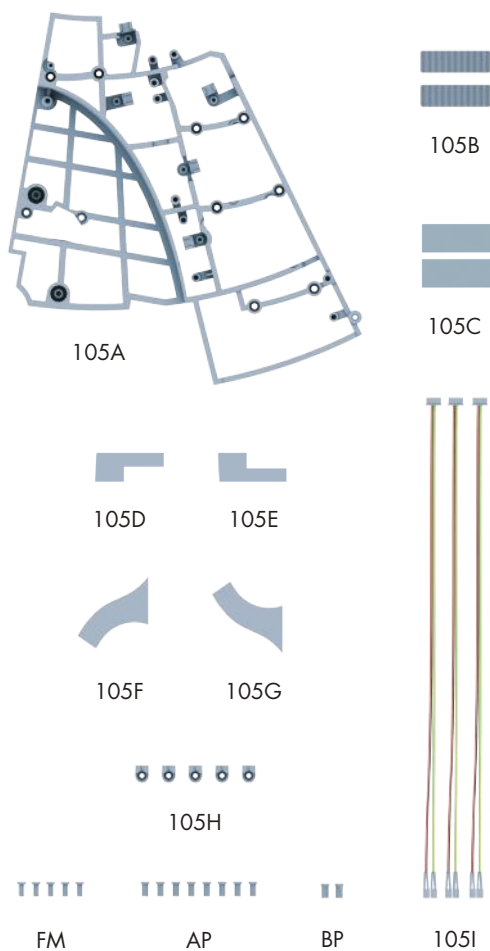
PART NUMBER	PART NAME	QUANTITY
103A	Deck panel L3-01	1
103B	Escape pod cover bracket L3-01-08-09	1
103C	Escape pod cover	7 (+2 spare)
103D	Deck panel escape pod screw cover	1
103E	Screw cover	2
103F	Cargo loading door	1
103G	Left transporter emitter pad	1
103H	Right transporter emitter pad	1
103I	Sticker i	1
103J	Sticker ii	1
103K	Left middle screw cover	1
103L	Right middle screw cover	1
103M	Left rear screw cover	1
103N	Right rear screw cover	1
103O	Battle section escape pod screw cover	12
AM	1.7x4mm screw	2 (+1 spare)
FM	2.3x4mm screw	1 (+1 spare)
DP	2.3x4mm screw	2 (+1 spare)

STAGE 104 PARTS



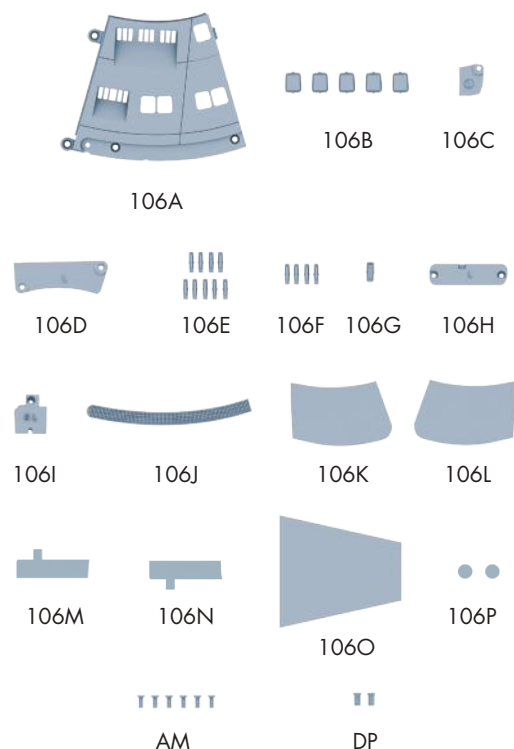
PART NUMBER	PART NAME	QUANTITY
104A	Battle section lower rear panel	1
104B	Port navigation light lens	1
104C	Starboard navigation light lens	1
104D	Phaser strip A	1
104E	Phaser strip B	1
104F	Phaser strip C	1
104G	Phaser strip D	1
104H	Spring	4
104I	Power switch bracket	1
AM	1.7x4mm screw	2 (+1 spare)
BM	2x4mm screw	2 (+1 spare)
BP	1.7x3mm screw	17 (+2 spare)

STAGE 105 PARTS



PART NUMBER	PART NAME	QUANTITY
105A	Lower skeleton 8	1
105B	Transporter emitter pad	2
105C	Sticker	2
105D	Screw cover i	1
105E	Screw cover ii	1
105F	Screw cover iii	1
105G	Screw cover iv	1
105H	LED bracket	5
105I	Deck panel light	3
AM	1.7x4mm screw	5 (+2 spare)
BM	2x4mm screw	8 (+2 spare)
FM	2.3x4mm screw	2 (+1 spare)
JM	1.7x4mm screw	1 (+1 spare)

STAGE 106 PARTS



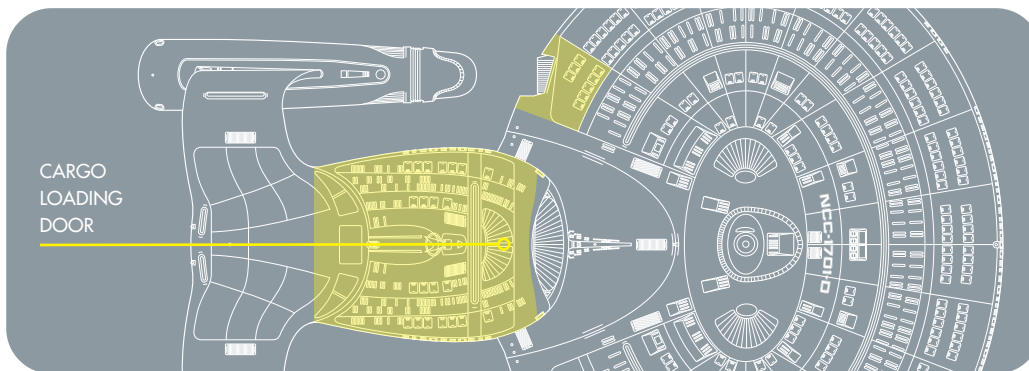
PART NUMBER	PART NAME	QUANTITY
106A	Deck panel L1-11	1
106B	Escape pod cover	5 (+1 spare)
106C	Escape pod cover bracket i	1
106D	Escape pod cover bracket ii	1
106E	Dark window	9 (+1 spare)
106F	Clear window	4 (+1 spare)
106G	Wide dark window	1 (+1 spare)
106H	Reflector panel i	1
106I	Reflector panel ii	1
106J	Ventral phaser array L11	1
106K	Screw cover L1	1
106L	Screw cover R1	1
106M	Screw cover L2	1
106N	Screw cover R2	1
106O	Battery cover panel	1
106P	Magnet	2
AM	1.7x4mm screw	6 (+2 spare)
DP	2.3x4mm screw	2 (+1 spare)



STAGE 103 ASSEMBLY

The ventral battle section takes on a much more finished look with the addition of cargo bay doors, transporter emitter pads, and escape pod screw covers.

PART LOCATOR



CARGO
LOADING
DOOR

KEY

RED is used for screws, arrows, and connection points. **BLUE** shows illuminated parts.
YELLOW is for the new part(s) in each step. **GRAY** shows the assembly so far.

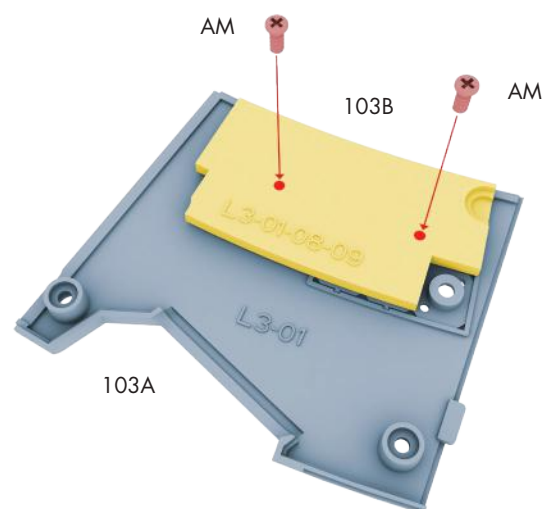
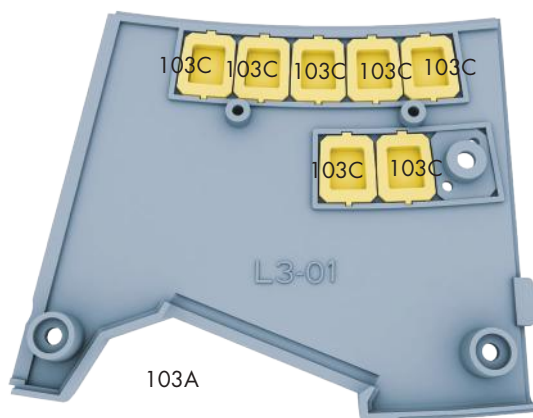
FITTING THE SCREW COVERS

The various screw covers fitted in this issue are secured using small pins which must be carefully aligned before they are pushed into place. They are not designed to be removed, so do not add them to your build until you are sure you do not want to adjust any of the deck panels using the screws they obscure.

ASSEMBLING DECK PANEL L3-01

STEP
A

Take deck panel L3-01 (103A) and press seven escape pod covers (103C) into position so that the red line on each one is closest to the cutaway edge of the panel.

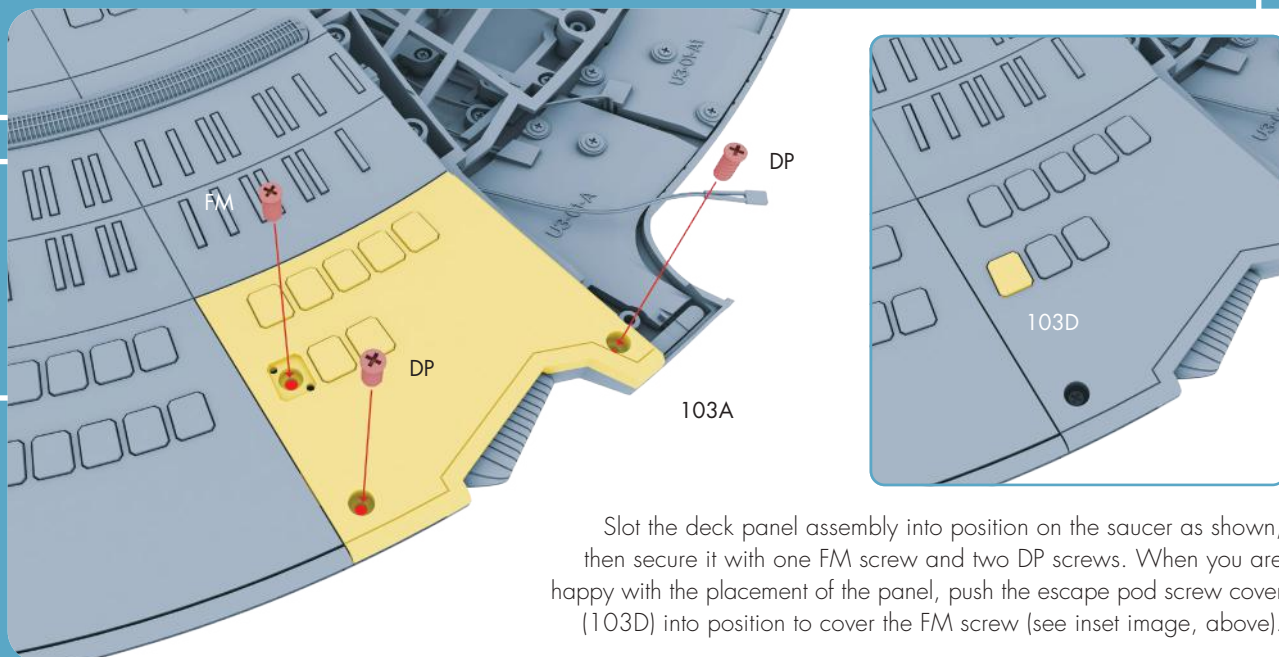


Then cover these parts with escape pod cover bracket L3-01-08-09 (103B) and secure it with two AM screws.



INSTALLING DECK PANEL L3-01

STEP
B

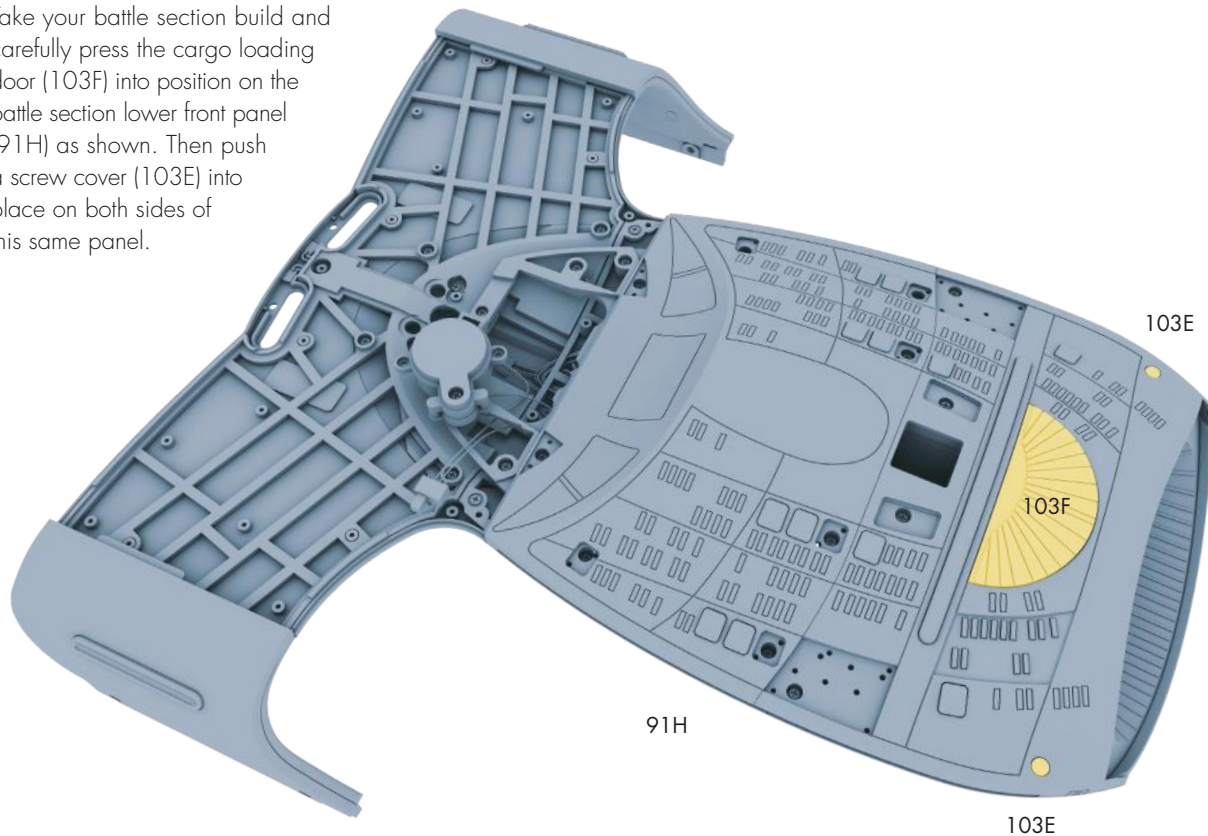


Slot the deck panel assembly into position on the saucer as shown, then secure it with one FM screw and two DP screws. When you are happy with the placement of the panel, push the escape pod screw cover (103D) into position to cover the FM screw (see inset image, above).

FITTING THE CARGO LOADING DOOR

STEP
C

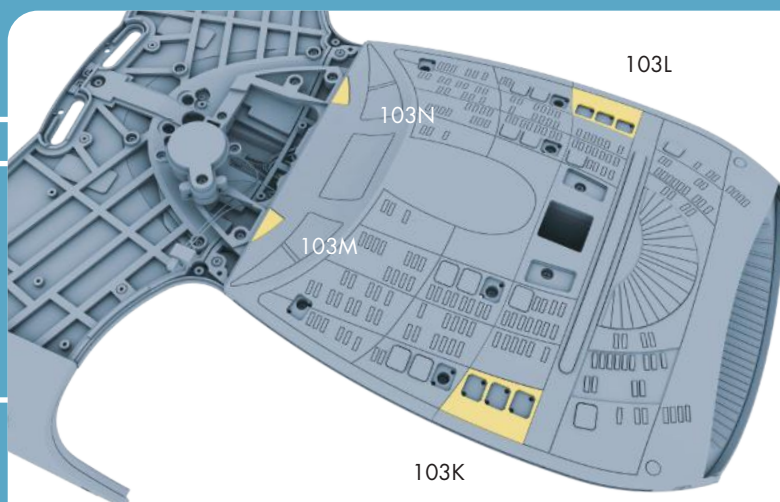
Take your battle section build and carefully press the cargo loading door (103F) into position on the battle section lower front panel (91H) as shown. Then push a screw cover (103E) into place on both sides of this same panel.





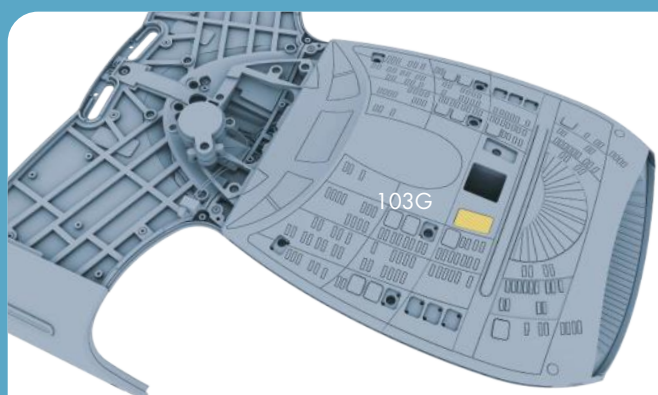
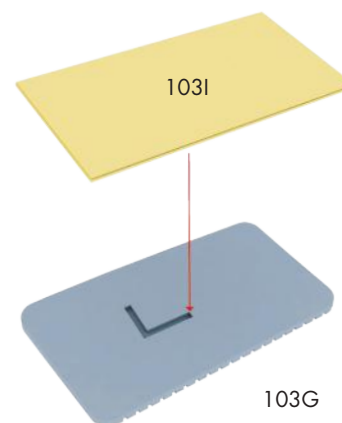
FITTING THE TRANSPORTER EMITTERS AND ESCAPE PODS

STEP
D

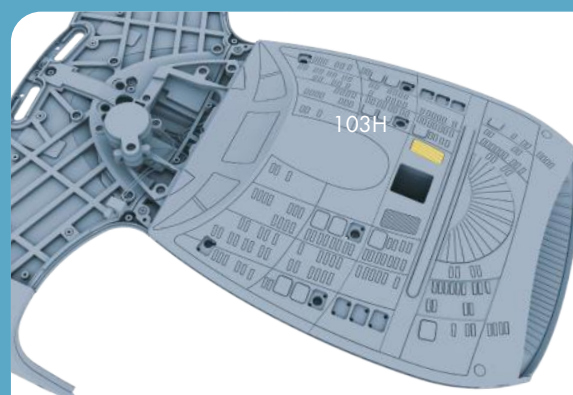


Begin by identifying the left and right rear screw covers (103M, 103N) and the left and right middle screw covers (103K, 103L). Then carefully press each one into the correct positions on the battle section as shown.

Next, peel off one side of the adhesive backing from sticker i (103I) and adhere it to the rear side of the left transporter emitter pad (103G, labeled "L").

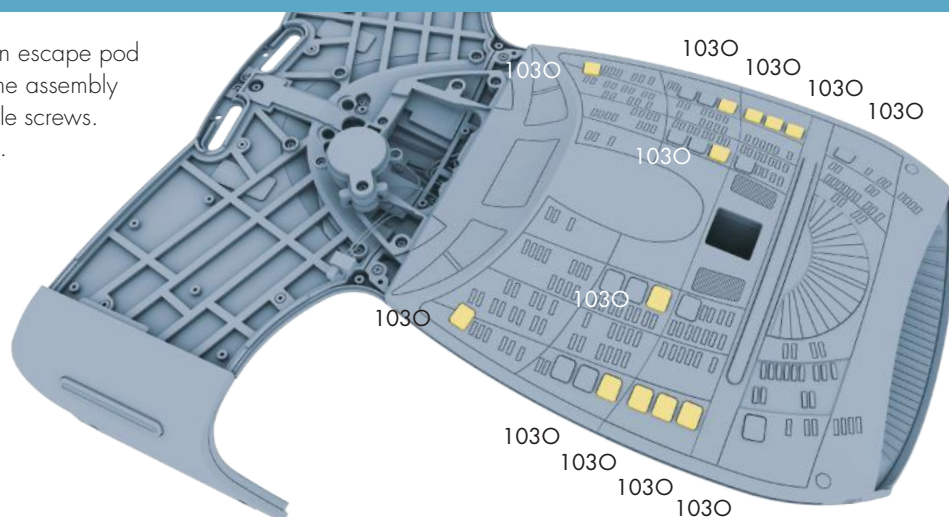


Then, remove the other side of the backing, and fit the left transporter emitter pad (103G) to the battle section as shown.



Now repeat this process with sticker ii (103J) and the right transporter emitter pad (103H, labeled "R").

Finally, fit 12 battle section escape pod screw covers (103O) to the assembly to hide the remaining visible screws. This completes stage 103.





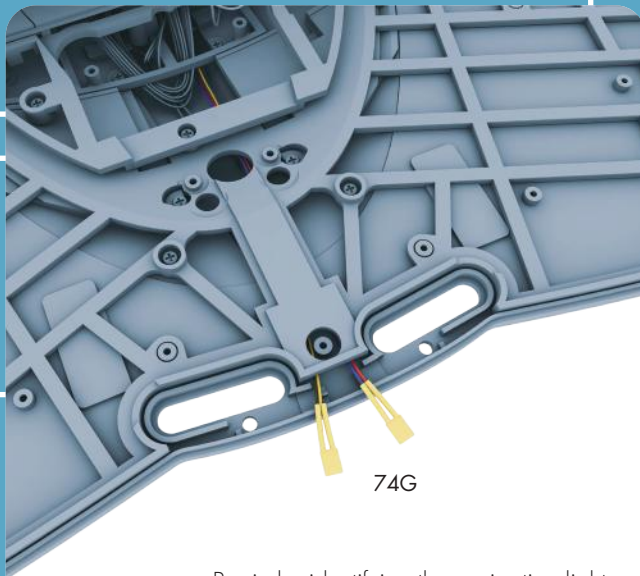
STAGE 104 ASSEMBLY

The rear of the battle section nears completion as a large panel encloses the battery box and the last visible part of the skeletal structure.

FITTING THE NAVIGATION LIGHT LENSES

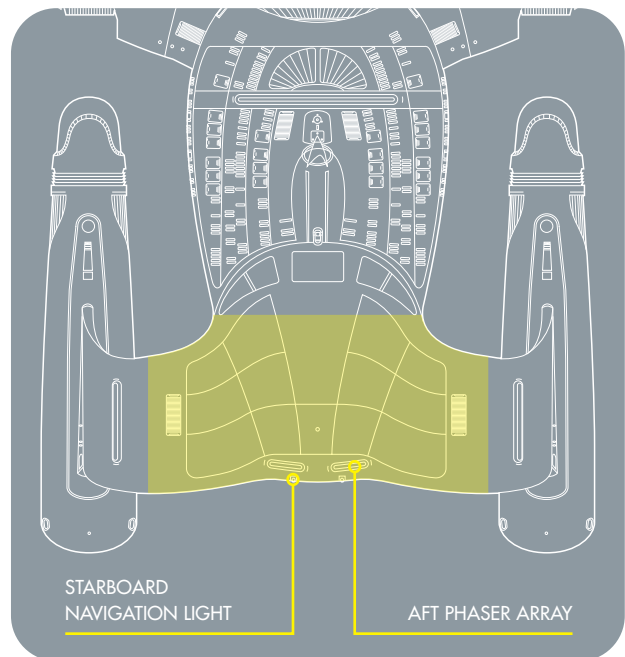
PART LOCATOR

STEP
A



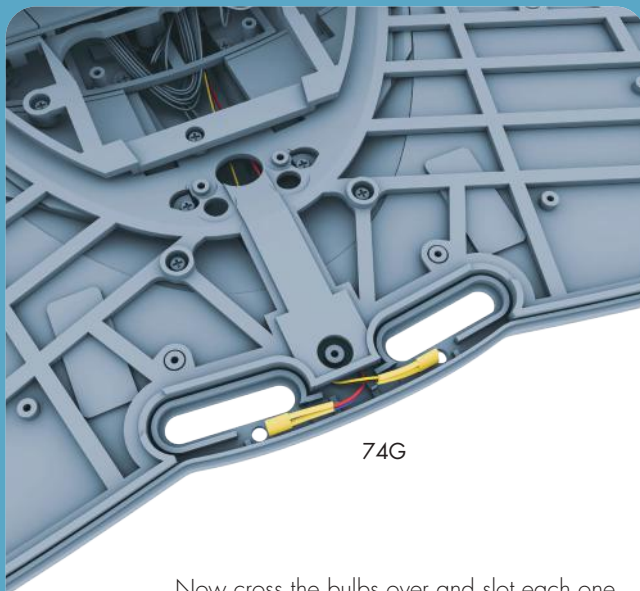
74G

Begin by identifying the navigation lights (74G), at the rear of your battle section build. Then carefully lift the two bulbs out of their slots.



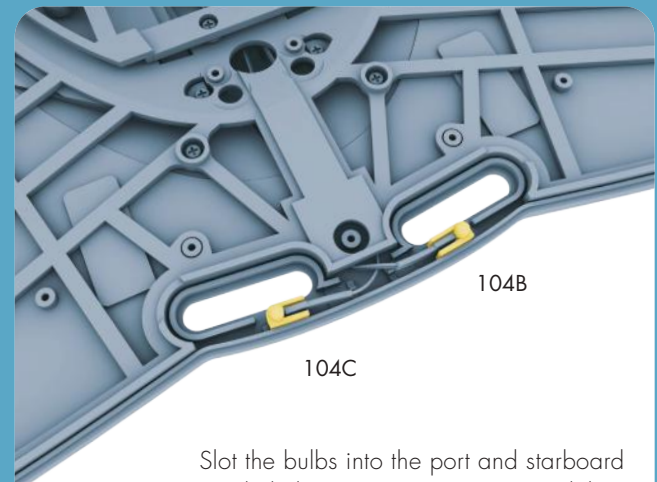
STARBOARD
NAVIGATION LIGHT

AFT PHASER ARRAY



74G

Now cross the bulbs over and slot each one into the slot previously occupied by the other.



104B

104C

Slot the bulbs into the port and starboard navigation light lenses (104B, 104C), and then push the rounded pins at the end of the lenses into the small round holes in the deck panel. These will be fully secured at the end of this stage. Note that the port lens (104B) is red and the starboard lens (104C) is green.

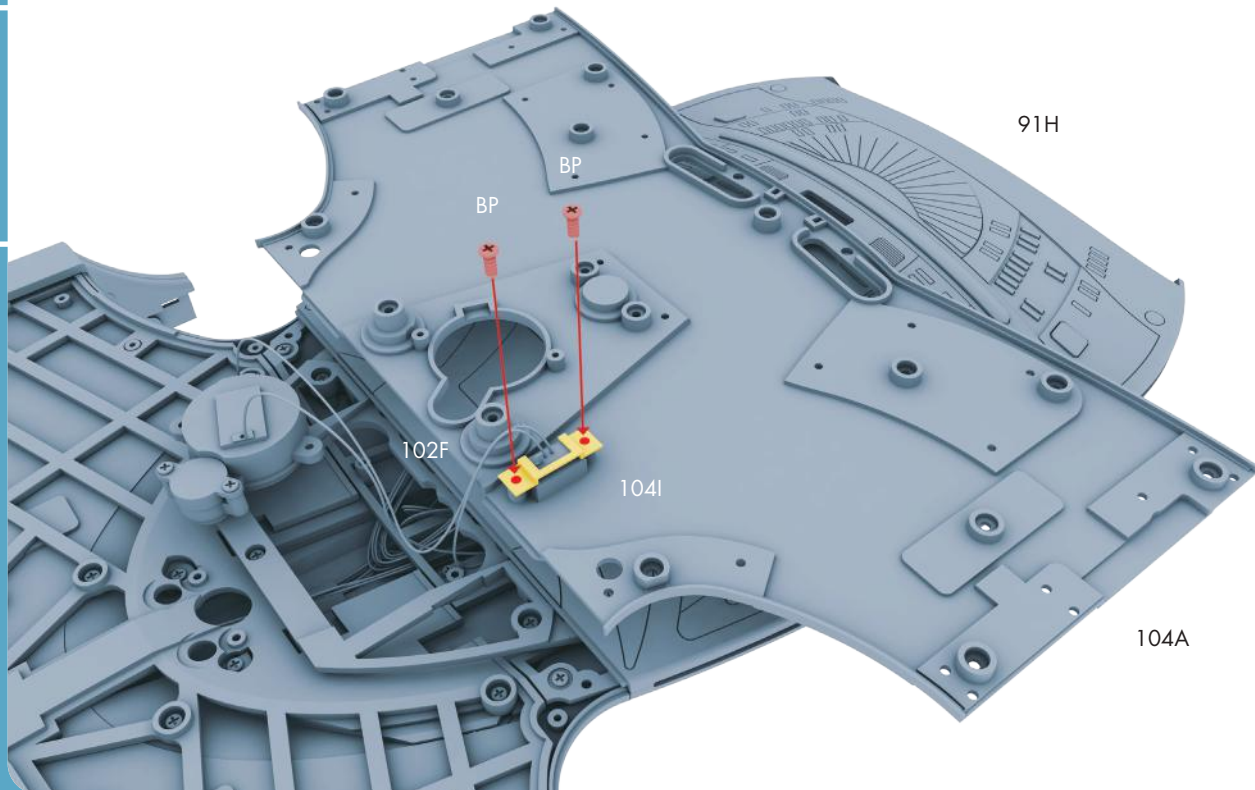




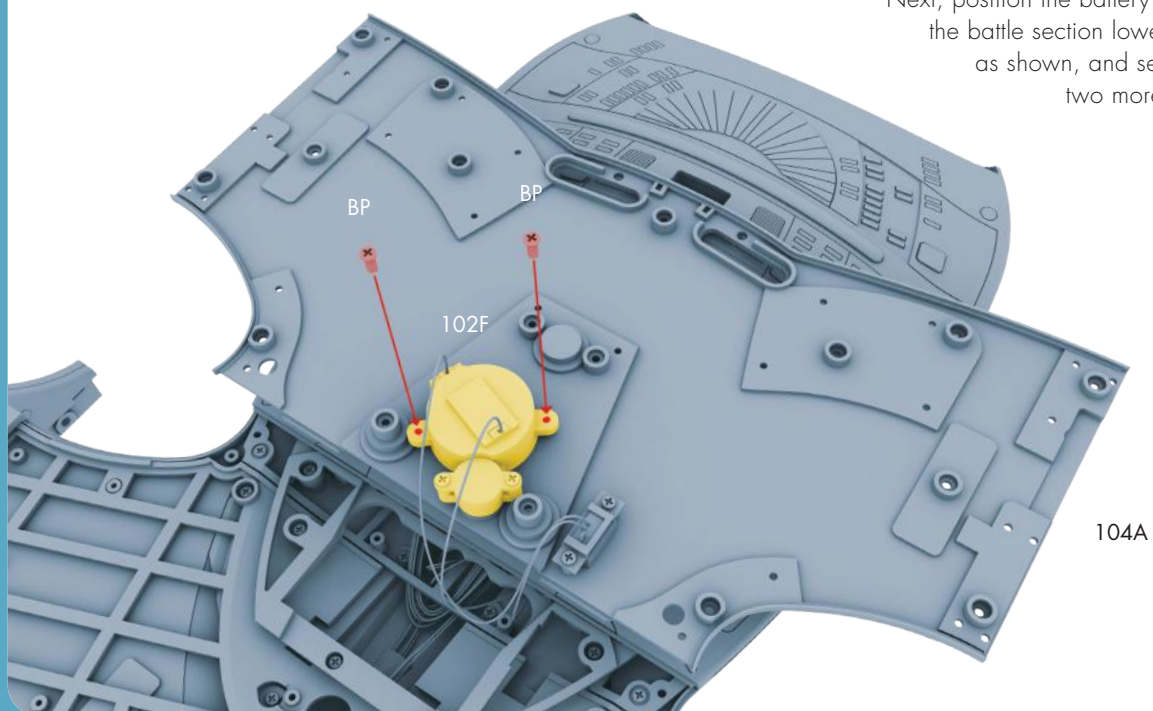
INSTALLING THE BATTERY BOX

STEP B

Take the battle section lower rear panel (104A) and align it with your main battle section build as shown. Then take the switch from the battery box (102F) and slot it, switch down, into the rectangular housing in the back of the panel. Now cover the back of the switch with the power switch bracket (104I) and secure the assembly with two BP screws.



Next, position the battery box itself on the battle section lower rear panel as shown, and secure it using two more BP screws.



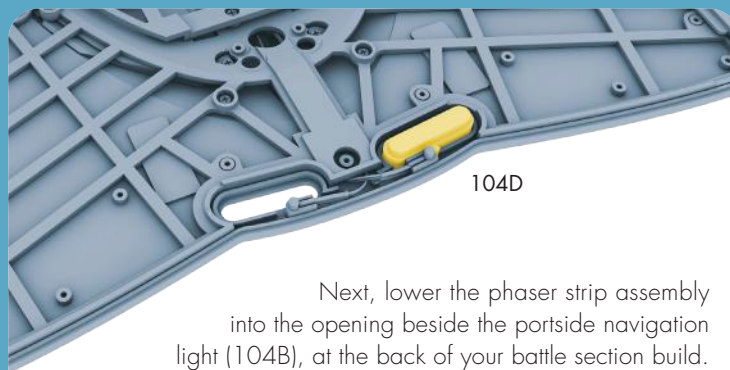
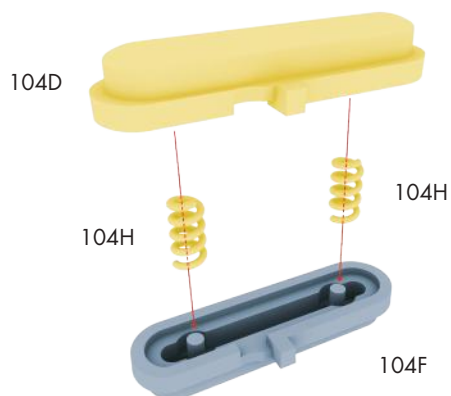


ADDING THE AFT PHASER ARRAY

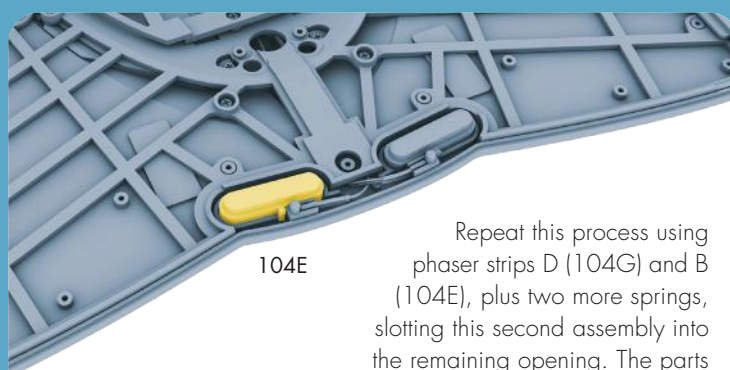
STEP

C

Take phaser strip C (104F) and slot two springs (104H) on to the pegs inside it. Carefully cover the springs with phaser strip A (104D) and hold the assembly together lightly but securely.



Next, lower the phaser strip assembly into the opening beside the portside navigation light (104B), at the back of your battle section build. Keep the parts level, as they are not yet secure.



Repeat this process using phaser strips D (104G) and B (104E), plus two more springs, slotting this second assembly into the remaining opening. The parts will be secured in the next step.

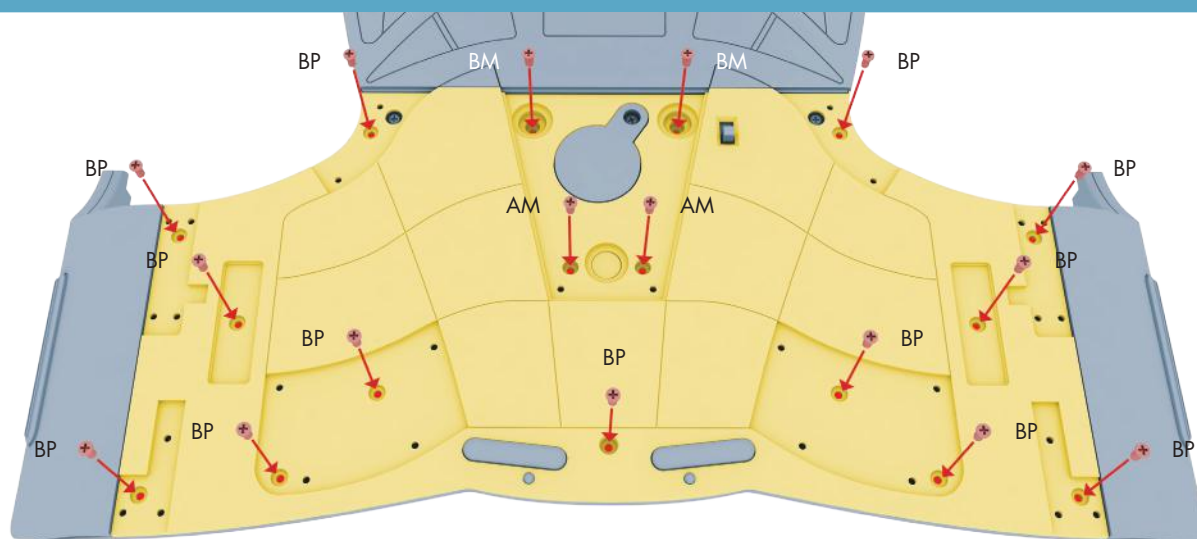
— WORKING WITH SPRINGS —

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

INSTALLING THE BATTLE SECTION LOWER REAR PANEL

STEP

D



Taking care not to trap any cables, fold the battle section lower rear panel (104A) down into position on the main battle section build, surrounding and securing the phaser strips (104D, 104E) and navigation light lenses (104B, 104C) fitted in this stage. Secure the panel using 13 BP screws, two AM screws, and two BM screws. Stage 104 is now complete.

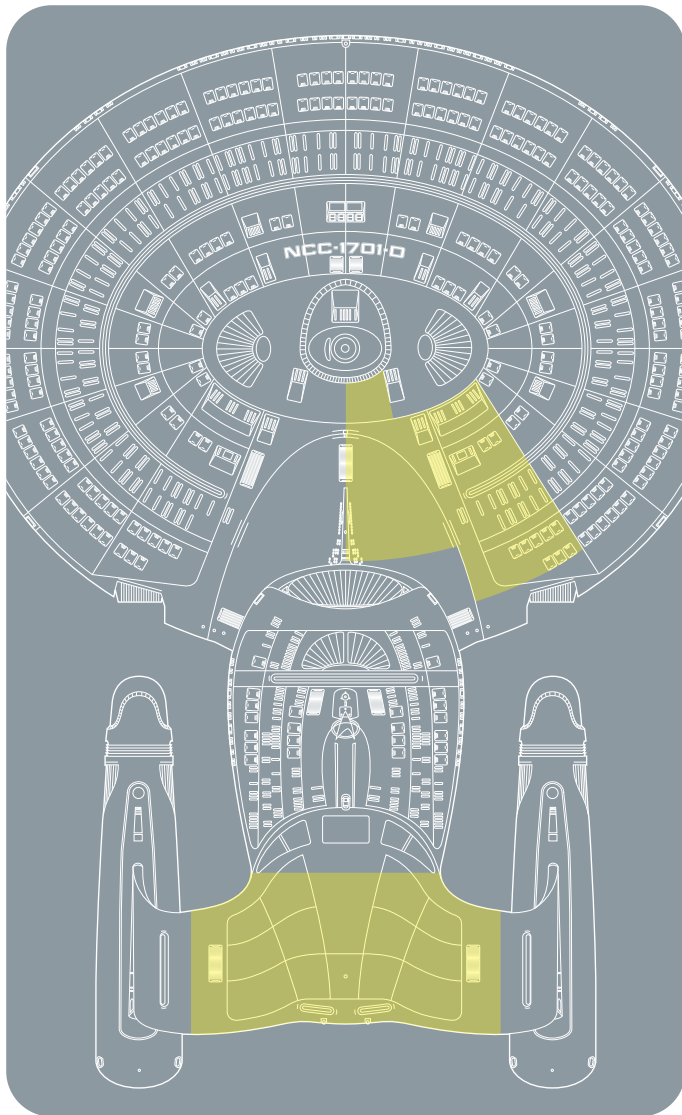




STAGE 105 ASSEMBLY

Fit the final skeletal section to the lower saucer, and then turn your two battle section assemblies into one impressive build.

PART LOCATOR



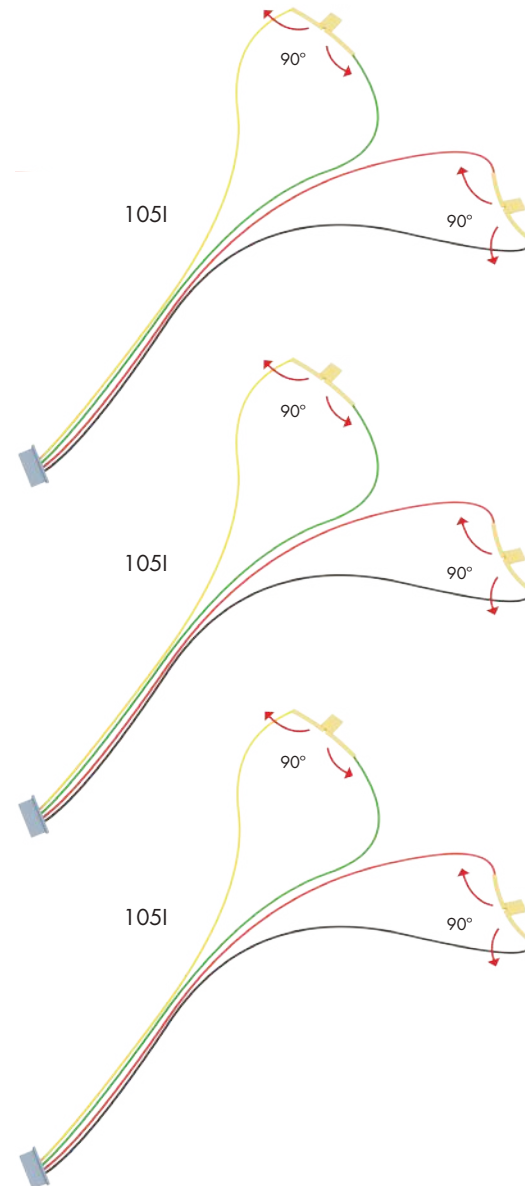
FITTING YOUR BATTLE SECTION BUILDS TOGETHER

At the end of this stage, you will combine the main battle section build with the battle section neck. Do not be concerned if locking these parts together requires a degree of force.

PREPARING THE DECK PANEL LIGHTS

STEP A

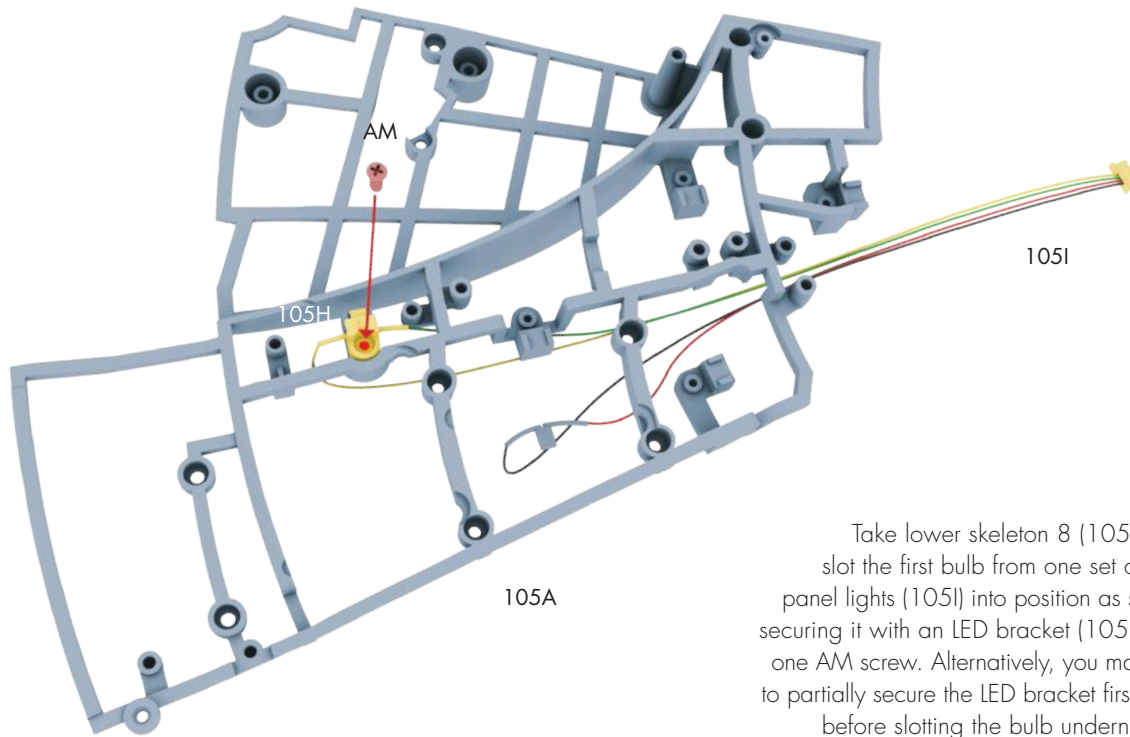
Take all three sets of deck panel lights (105I) and splay the cables as shown, carefully bending them away from each other where they meet the bulbs.



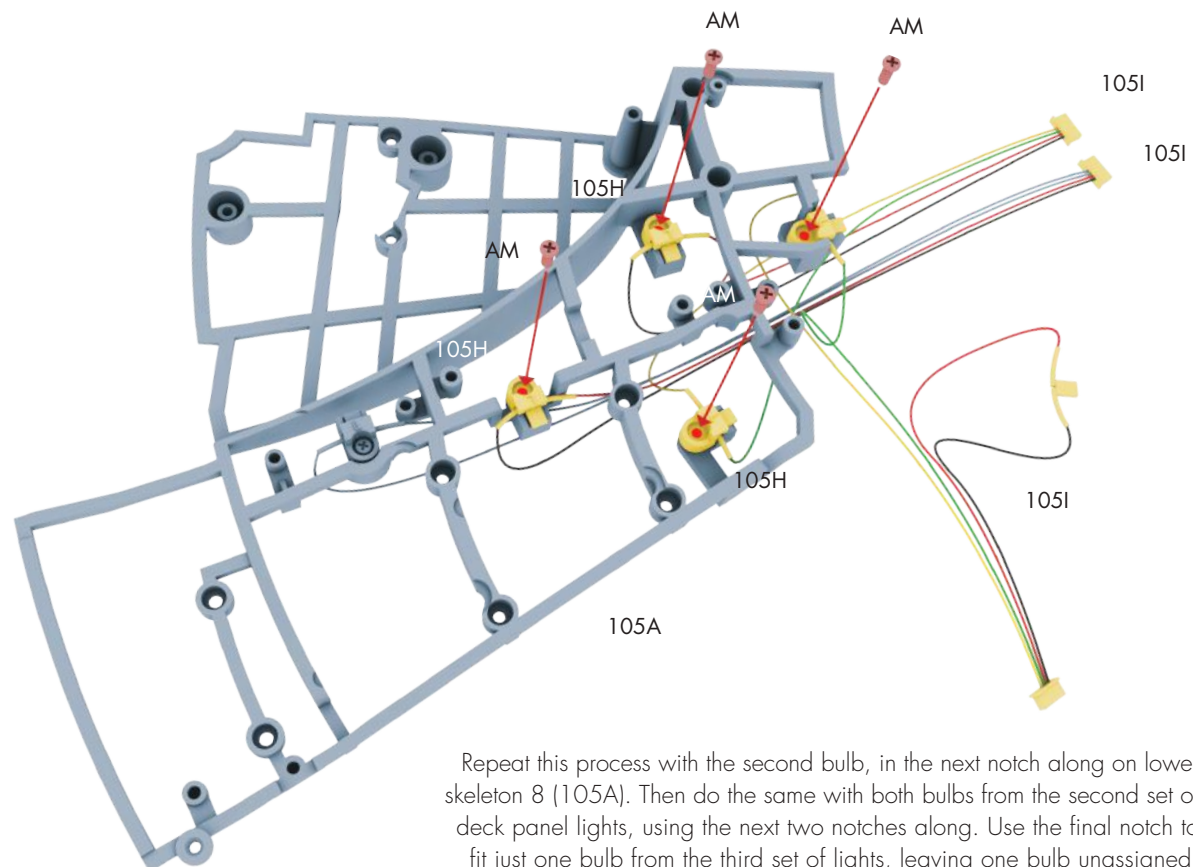


INSTALLING THE DECK PANEL LIGHTS

STEP B



Take lower skeleton 8 (105A) and slot the first bulb from one set of deck panel lights (105I) into position as shown, securing it with an LED bracket (105H) and one AM screw. Alternatively, you may wish to partially secure the LED bracket first of all, before slotting the bulb underneath it.



Repeat this process with the second bulb, in the next notch along on lower skeleton 8 (105A). Then do the same with both bulbs from the second set of deck panel lights, using the next two notches along. Use the final notch to fit just one bulb from the third set of lights, leaving one bulb unassigned.



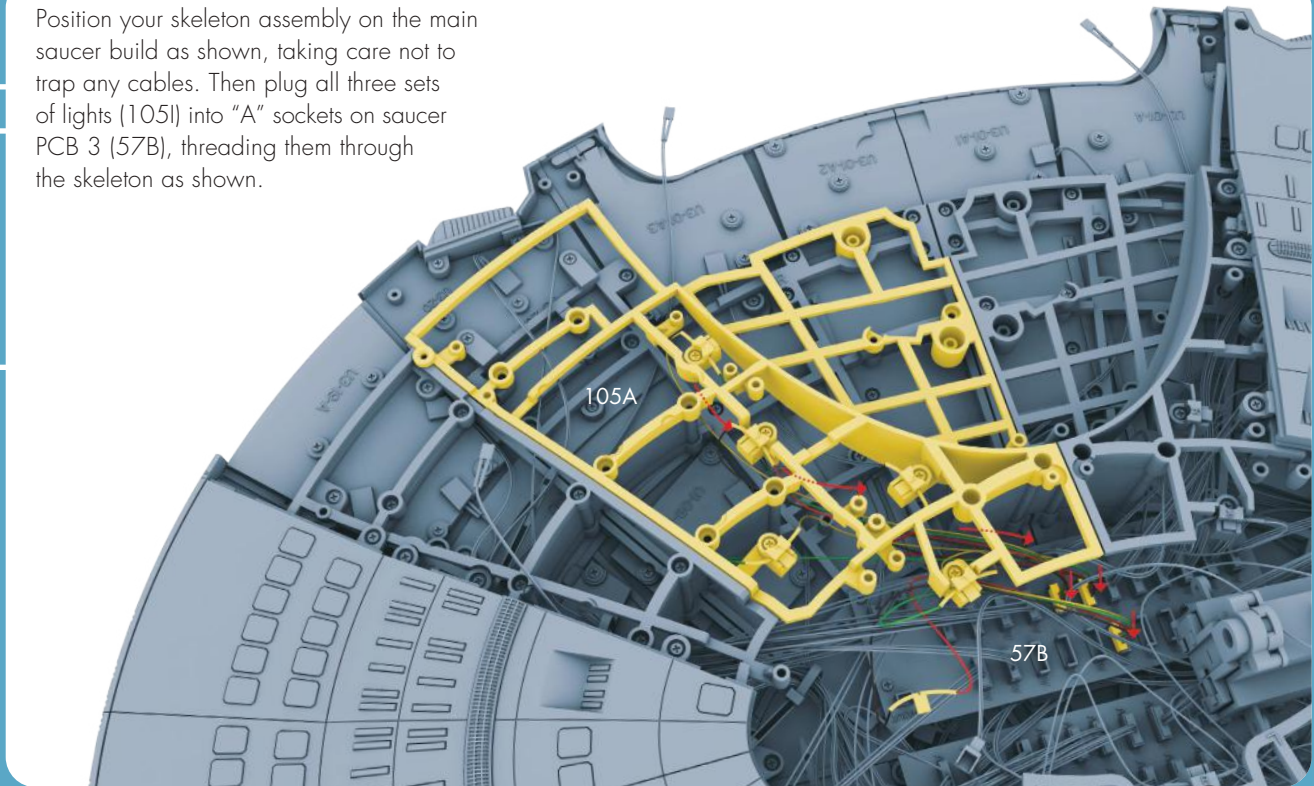


FITTING LOWER SKELETON 8

STEP

C

Position your skeleton assembly on the main saucer build as shown, taking care not to trap any cables. Then plug all three sets of lights (105I) into "A" sockets on saucer PCB 3 (57B), threading them through the skeleton as shown.



Now secure lower skeleton 8 (105A) to the saucer assembly using one JM screw, eight BM screws, and two FM screws.

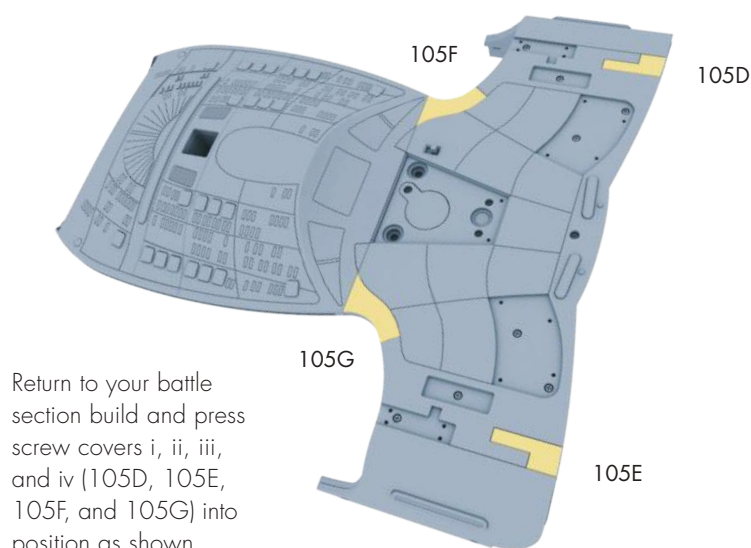




FITTING THE TRANSPORTER EMITTER PADS

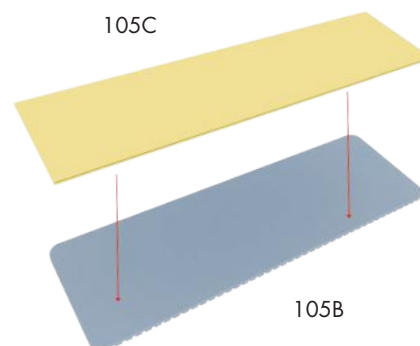
STEP

D



Return to your battle section build and press screw covers i, ii, iii, and iv (105D, 105E, 105F, and 105G) into position as shown.

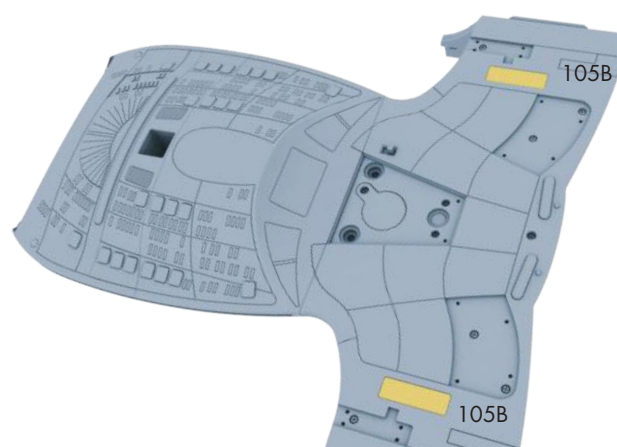
Next, peel off one side of the adhesive backing from sticker i (105C) and fix it to the rear of one of the two transporter emitter emitters supplied with this stage (105B).



— GREEN ALERT —

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

Then, remove the other side of the adhesive backing, and fit the transporter emitter pad (105B) to the battle section as shown. Repeat this process with another sticker and the second emitter pad.

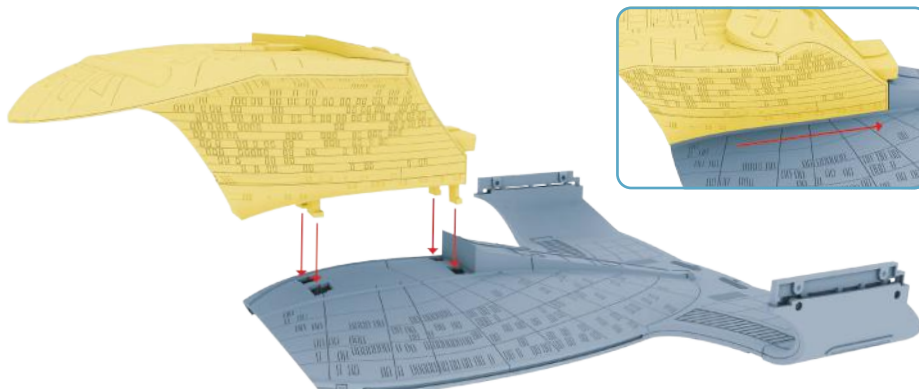


COMBINING THE BATTLE SECTION BUILDS

STEP

E

Retrieve your battle section neck assembly and slot its four metal feet into the holes in the top of the main battle section build. Then slide the two parts together until they lock into place (see inset). The locking mechanism is designed so that these parts can be easily disconnected and reassembled whenever you wish. This completes stage 105.

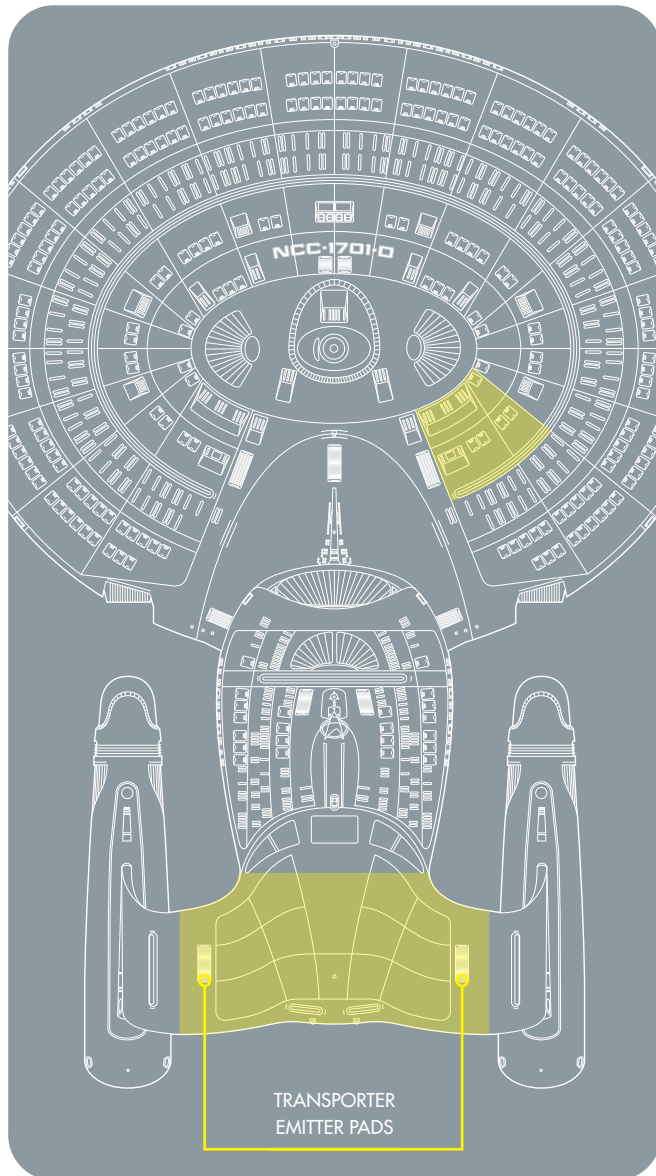




STAGE 106 ASSEMBLY

Assemble one of the last sections of the ventral saucer phaser array before adding further finishing touches to the underside of the battle section.

PART LOCATOR



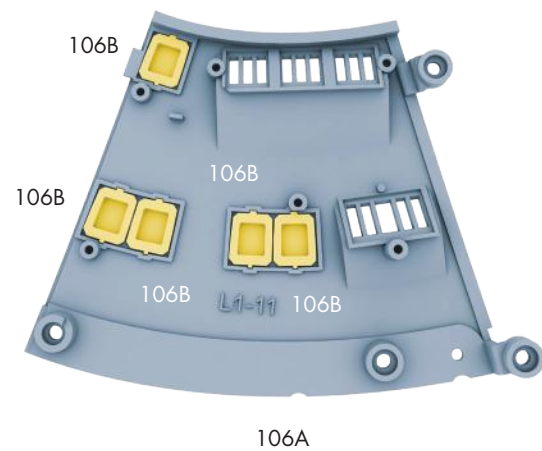
SPARE PARTS

Remember that most issues come with spare windows, screws, and escape pod covers, in case any are lost or damaged as you unpack them.

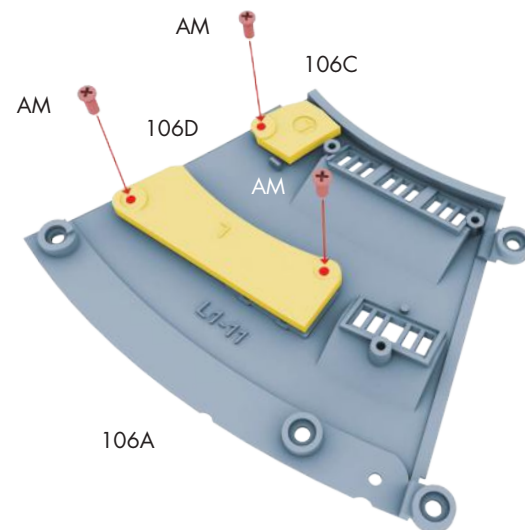
ASSEMBLING DECK PANEL L1-11

STEP A

Take deck panel L1-11 (106A) and press five escape pod covers (106B) into position so that the red line on each is furthest from the narrow end of the panel.



Then secure the escape pod covers using escape pod cover bracket i (106C) and escape pod cover bracket ii (106D) and a total of three AM screws.



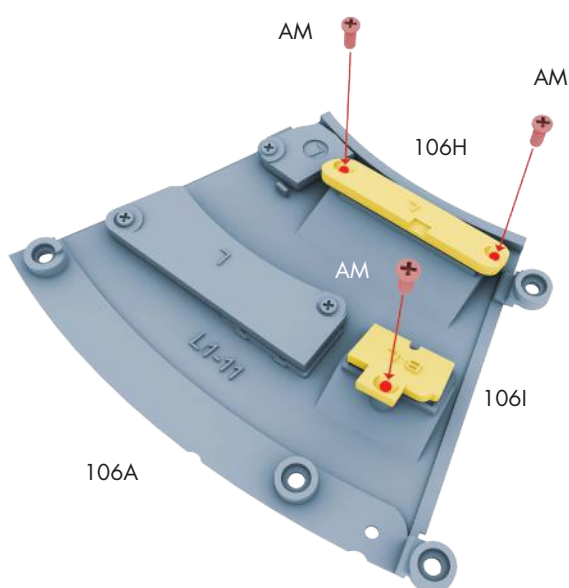
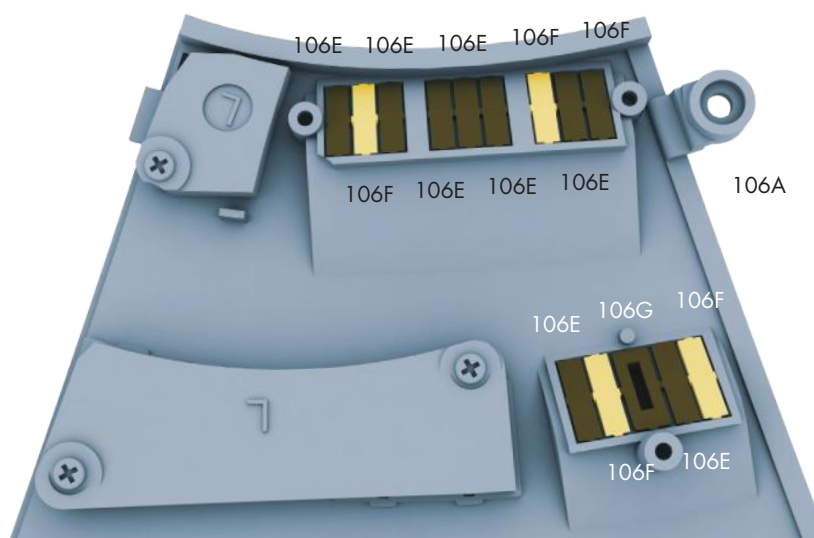


COMPLETING DECK PANEL L1-11

STEP

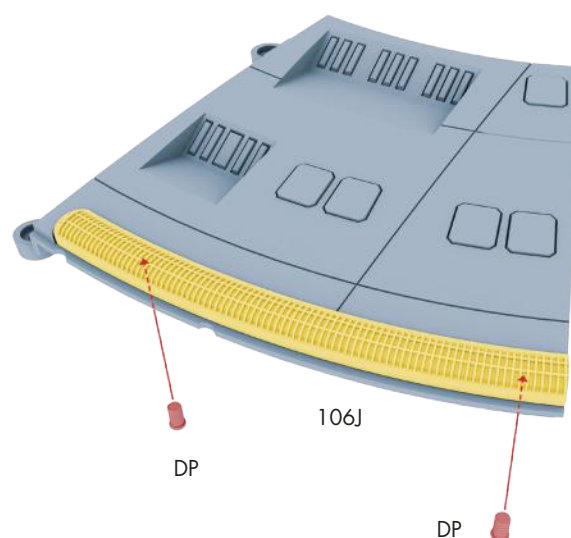
B

Fit four clear windows (106F), nine dark windows (106E), and the dark wide window (106G) into the deck panel as shown. In each case, the longest lip of the window should be furthest from the narrow end of the panel. Note that the dark wide window will not fit into the smaller frames.



Next, secure the windows using reflector panel i (106H), reflector panel ii (106I), and three AM screws as shown.

Finally, position ventral phaser array L11 (106J) on the front of the panel and secure it using two DP screws.



SYSTEMS DIAGNOSTIC

If any of the LED lights in your build don't work when you come to test them, try the following steps.

1. Try again with fresh batteries in the battery box. If this does not solve the problem...
2. Plug the non-functioning lights and the battery box into one of the other PCBs supplied with your build.
If the lights come on, there is a fault with the first PCB. If they still don't come on...
3. Test the PCB with another set of lights from elsewhere in the build. If they light up, the original lights are faulty.
Please contact our customer services department for a replacement part, using the details on page 2.



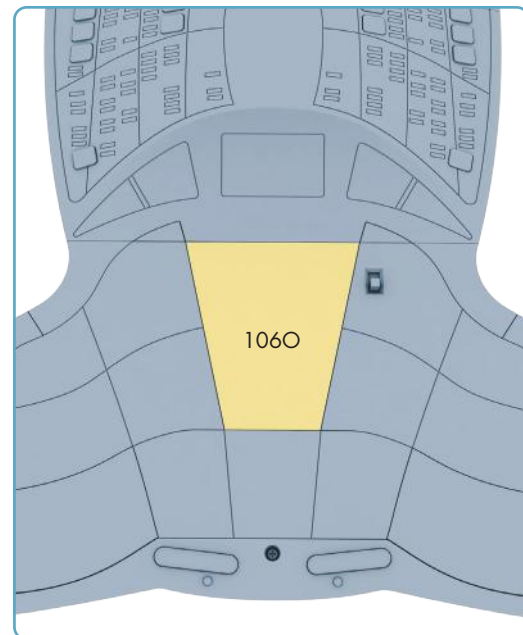
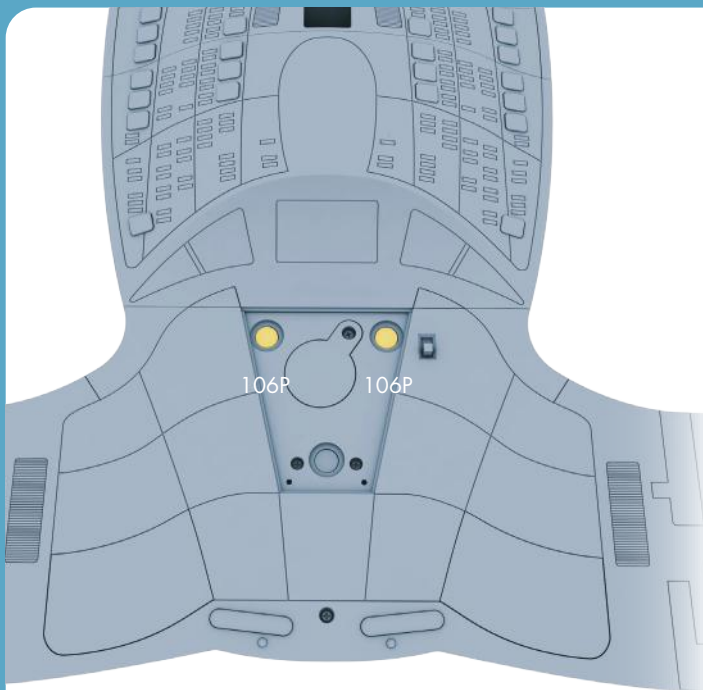
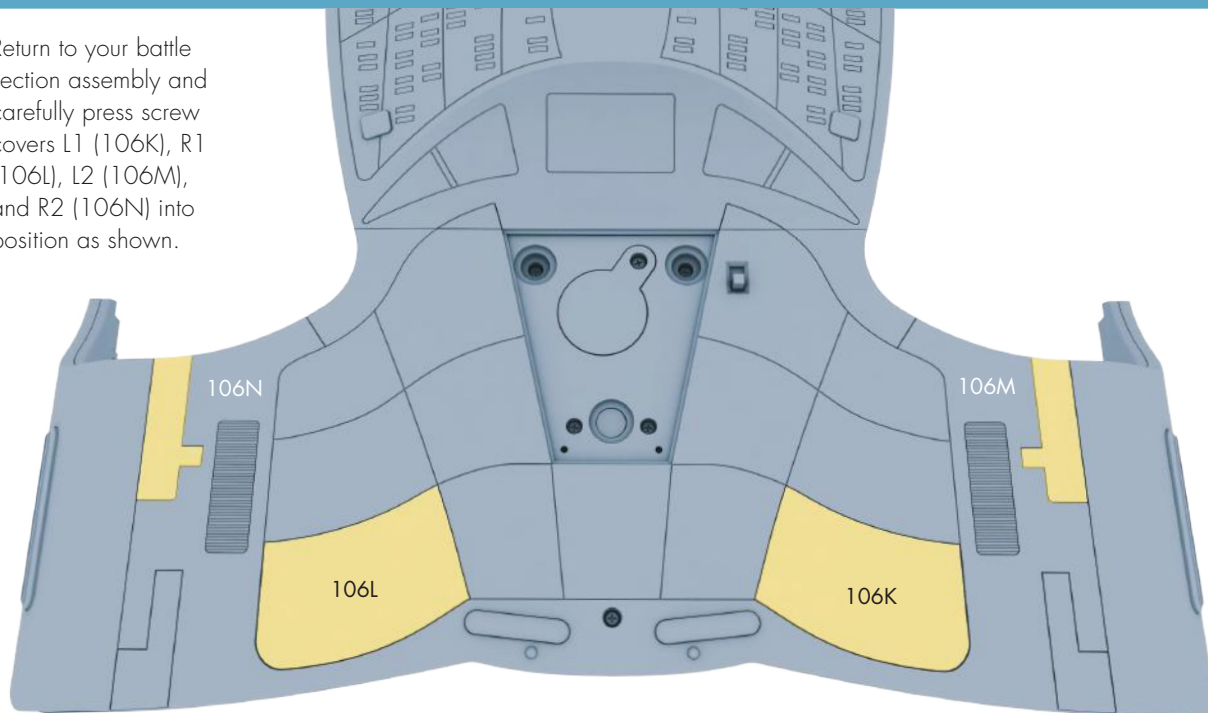


COVERING THE BATTLE SECTION BATTERY BOX

STEP

C

Return to your battle section assembly and carefully press screw covers L1 (106K), R1 (106L), L2 (106M), and R2 (106N) into position as shown.



Next, take the two magnets (106P) and the battery cover panel (106O, see inset). Check which side of each magnet is attracted to the underside of the cover panel, and then press the magnets into the matching recesses on the battle section so that they will hold the panel in place. It is important to test the magnets first, because putting them in upside down will cause them to repel the panel, and they will be difficult to remove once they are in place. When the panel is in position and the battery box is hidden, stage 106 is complete. The panel can be removed whenever the batteries need to be replaced.





A FISTFUL OF DATAS

The third episode directed by Patrick Stewart
is a veritable *Wagon Train* in the stars.

Episode 6.8

Premiere November 7, 1992

Story by Robert Hewitt Wolfe

Teleplay by Robert Hewitt Wolfe and Brannon Braga

Directed by Patrick Stewart

Guest stars Brian Bonsall (Alexander Rozhenko), John Pyper-Ferguson (Eli Hollander), Joy Garrett (Annie), Jorge Cervera, Jr. (Bandito)

Synopsis When Data links his brain to the *Enterprise* computers, he accidentally causes havoc in a holodeck Western.

AS A WRITER, STORY EDITOR AND producer, Robert Hewitt Wolfe was an integral member of staff throughout all seven seasons of *STAR TREK: DEEP SPACE NINE*. His career may have been very different, however, if it weren't for 'A Fistful of Datas,' his sole contribution to TNG. The notion was Wolfe's last and, he thought, least promising among a series of pitches to the show's producers. But, after rejecting a Q/Romulan storyline, and a time-travel tale for Picard and La Forge (that would later become the two-part DS9 outing 'Past Tense'), they were won over by the simple idea of a Western adventure on the holodeck for Worf, Troi, and Data.

Once the concept was approved, Wolfe turned in a six-page outline (entitled 'The Good, the Bad and the Klingon') and then a full draft script. In both documents, the story played out much as it does on screen, but was predicated on Alexander creating the holodeck program in the first place as a way to spark romance between Worf and Troi. When the young Klingon casts Troi as the besotted bar owner, Annie, she insists on a less passive role. This upsets Alexander, and contributes to him being kidnapped by the black-hatted villain, Burke. In the final shoot-out, Worf beats Burke in one-on-one combat by gambling that his resemblance



to Data is more than skin deep and tearing out some of his circuitry, effectively 'killing' the holographic android.

ONCE UPON A TIME IN THE WEST

Though Wolfe's script was well received, co-executive producer Jeri Taylor felt that the romance plot was too close to the domestic dramas that had characterized season five, and set story editor Brannon Braga to work on a second draft. Having seen "very few Westerns" at the time, Braga then went on a crash course in the genre, watching "25 or so" in quick succession, and singling out *Rio Bravo* (1959), *The Searchers* (1956), and *The Outlaw Josey Wales* (1976) as favorites. He used the first of these as the basis for his rewrite, turning Burke from a crooked businessman trying to buy up the local mine into Frank and Eli Hollander, a pair of no-good brothers who survive their climactic defeat. The romance element remained only in terms of Worf still needing to embrace with Annie before the story could end, also echoing the conclusion of *Rio Bravo*.

THE SHOOTIST

Not long after Braga went on a Westerns marathon to write 'A Fistful of Datas,' Patrick Stewart did the same thing before directing

it. "To think that someone from Great Britain would direct the quintessential American story—a Western—seems a little oddball, but I think that might have been the happiest thing that happened, because Patrick was thrilled," Taylor recalled in the October 1993 issue of *Cinefantastique*. "He went out and rented every classic Western and immersed himself. You could always tell what Western Patrick had seen the night before, because he would come in and have a new idea, and it would be from *The Man Who Shot Liberty Valance* or *High Noon*. He just piled all of it in there and it worked gloriously."

“Saddle up, father!”
Alexander Rozhenko

Speaking to *STAR TREK: The Magazine* in October 2002, Stewart himself explained: "I was very lucky that the Western episode fell to me, because all of us had heard that there was a Western in development, and, —of course—everybody wanted to be the director to get it... It was pure chance that the Brit was the one who got to direct it. It also worked out that Captain Picard had



A rough concept for Sheriff Worf's outfit, drawn on a script page by costume designer Robert Blackman.

very little to do in that show, which is always an advantage, and I'd been brought up on Westerns, so it was a genre that I was more than familiar with."

DUEL IN THE SUN

Filming for the episode included just one day outside of Paramount, on the 'Western Town' backlot at nearby Universal Studios. Given the large amount of footage to be captured on the day, Stewart arranged for everything to be set up overnight, and led the first rehearsals before the sun came up. The long day that followed was made even more gruelling by the late September heat, which production designer Richard James reckoned "must have been 113 degrees [45C] in the shade." Nevertheless, Stewart called it "perhaps my most exciting day in seven years," adding, "I was determined [that] as soon as there was enough light, as soon as the DP [director of photography] told me that he could get something on film, we'd start rolling. And the very last shot of that day—and this was summer—was a closeup of Brent looking out from behind the door, which was shot in total darkness and lit in such a way that it looked as though it was still daylight!"



Patrick Stewart directs Michael Dorn (Worf) on the Universal backlot. The lavishly produced episode went on to win one of season six's three Emmy Awards, for outstanding achievement in sound mixing.



THE QUALITY OF LIFE

This high-concept episode has inspired some unexpectedly light-hearted spin-offs in the 21st century.

Episode 6.9

Premiere November 14, 1992

Written by Naren Shankar

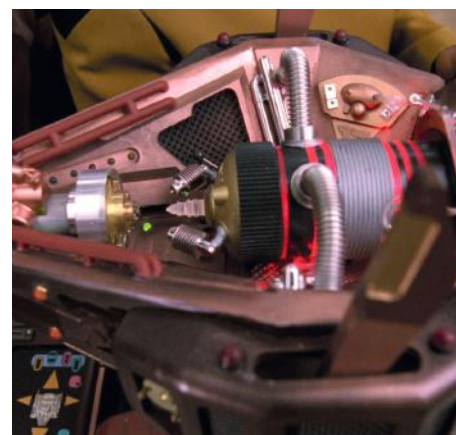
Directed by Jonathan Frakes

Guest stars Ellen Bry (Dr. Farallon),
J. Downing (Kelso)

Synopsis Data jeopardizes a mission and his career when he acts on his belief that a new kind of maintenance device is, in fact, an intelligent lifeform.

NAREN SHANKAR WAS CREDITED as science consultant throughout TNG's sixth year, but was already moving beyond this role when the season began. Having impressed producers with his co-write on 'The First Duty' in season five (see issue 24), he was a shoo-in for the next available staff writer role, and 'The Quality of Life' proved to be his last freelance assignment before co-executive producer Jeri Taylor offered him a full-time position.

Though Shankar alone is credited with writing the episode, the central concept was drawn from an unsolicited script called 'The Underground Circuit' by another



Intricate details inside the opening exocomp prop include the bridge module from a Klingon D7 battle cruiser modeling kit (see top right).



freelancer, L.J. Scott. On the final episode, she receives a “Based upon material by,” rather than the more common “Story by,” credit, due to the extent to which the idea was repurposed from its original context.

“There is a **big difference** between you and a **virus**, but both are **alive**.”

Data to Dr. Farallon

“The premise was bought from a spec script that was not workable,” Shankar explained to *TV Zone* magazine in February 1995. “What it contained was the idea that, basically, Data begins to believe that what is essentially an alien tool has a level of sentience that does qualify as a lifeform, and he defies orders to prove it. I took that premise and spun it out into a story.”

Scott herself has said that the main differences between the two scripts were that: in her original version, explicit parallels were drawn between the intelligent devices and historical instances of exploitation on Earth; and that she went out of her way to make the beings entirely lacking in charisma, so that the choice to acknowledge them as living was driven entirely by moral concerns, not emotional ones. Ironically, however, in Larry Nemecek’s *STAR TREK: THE NEXT GENERATION Companion* (1995), Shankar describes how he aimed for much the same effect, and had hoped to avoid “cute R2-D2 types” on the basis that this would ensure an easy audience response.

ENTER THE EXOCOMPS

In his early script drafts, Shankar called the new artificial lifeforms “metacomps,” on the basis that their ability to generate new tools made them a kind of “metamorphic computer.” The name “exocomp” was a late change when Paramount’s legal team identified a real-world company already trading under the original name.

On paper, Shankar described an exocomp as simply, “a box-like device with a control panel with flashing indicators and various sensor attachments,” but the producers pushed for something more distinctive.

As a fan of the Japanese anime *Dirty Pair*, senior illustrator and technical consultant Rick Sternbach saw a solution in the form of Nanmo, a sidekick maintenance robot in the show, which had already served as his inspiration for the Egg probe in season three’s ‘Evolution.’ This made the devices far more characterful than Shankar or Scott had ever imagined, but gave the episode a valuable visual hook.

Just two exocomp props were built for the episode, and scenes in which three are visible were realized as composite shots in post-production. Of the two props, one was designed with a detailed interior, so that it could be opened up and examined. The other, lighter prop was used for shots of the exocomps levitating, achieved simply by mounting it on a long rod controlled by puppeteer Kevin D. Carlson. While Carlson remained out of shot at all times, the rod was removed digitally in post-production.

Though the exocomps were not seen again in live-action *STAR TREK*, the open prop did have an afterlife as a medical device in *STAR TREK: ENTERPRISE*. In light-hearted animated series *STAR TREK: LOWER DECKS*, meanwhile, a single exocomp is shown to have become a Starfleet ensign, going by the “perfect” name of “Peanut Hamper.”

ONE TO MEME UP

Besides the exocomps, something else not seen again in the show after this episode is Geordi La Forge’s beard—though this,

too, has gone on to have an unexpected afterlife in the 21st century. The hirsute look, which actor LeVar Burton preferred in real life, was in honor of the actor’s wedding, and can also be seen in ‘A Fistful of Datas.’ It was not initially mentioned in dialogue, but when his final script ran short, Shankar added the pre-credits teaser, in which Dr. Crusher, Geordi, Riker, and Worf discuss the relative merits of beards. It is a pair of shots from this scene that have, since 2018, been shared thousands of times on social media. Inspired by an earlier meme featuring the Canadian rapper Drake, Burton’s expressive body language is used to convey opposing views on a subject, or to parody those views.



Geordi’s meme-worthy beard in ‘The Quality of Life.’ LeVar Burton first gained permission to try the look on camera in ‘The Outcast’ during season five, but the show’s producers judged it a failed experiment. The beard did return on the big screen, however, and when Burton featured in *STAR TREK: VOYAGER*.



CHAIN OF COMMAND, PART I

A new captain clashes with the Cardassians in the
run-up to *STAR TREK: DEEP SPACE NINE*.

Episode 6.10

Premiere December 14, 1992

Story by Frank Abatemarco

Teleplay by Ronald D. Moore

Directed by Robert Scheerer

Guest stars Ronny Cox (Edward Jellico),
Natalija Nogulich (Alyssa
Nechayev), John Durbin
(Lemec), Lou Wagner (Solok)

Synopsis While Picard is away on a
secret mission, the *Enterprise*
takes on a new taskmaster
captain and tries to avert
war with the Cardassians.

INITIALLY PLANNED AS A SINGLE
episode about an undercover mission,
'Chain of Command' became one of TNG's
most memorable two-parter for reasons
of cost as much as concept. "We were in
budget trouble," co-executive producer
Jeri Taylor told *Cinefantastique* in October
1993. "Michael [Piller] suggested Picard
be captured, making the second part an
episode about his relationship with his
torturer that takes place in one room.
We'd get another episode out of it and
save money."

With that decision made, the story's
originator, supervising producer Frank

Abatemarco was assigned scriptwriting
duties on part two, while co-producer
Ronald D. Moore set to work on expanding
the potential of part one. For a time, the
episode was considered as a chance for
TNG to cross over with *STAR TREK: DEEP
SPACE NINE*, with Picard, Crusher, and
Worf securing passage to Celtris III on the
eponymous station from resident Ferengi
Quark, rather than from guest character
Solok on Torman V. However, when it was
established that 'Chain of Command' would
air shortly before the premiere of *DEEP
SPACE NINE* in January 1993, the crossover
was put on hold until TNG's next two-



parter, later in the season (see 'Birthright, Part I' in the next issue).

Instead, Moore was able to make the focus of his episode the introduction of a new captain for the *Enterprise*, while the undercover mission that was originally front and center served largely as set-up for the second hour. "I wanted to write a captain who would be genuinely different than Picard," Moore said in *Cinefantastique*, "but somebody we could also buy as captain. He was a pain in the ass and some people didn't like him, but he had redeeming qualities. He was a different sort of man with a different kind of drive."

RINGING THE CHANGES

As part of his plan to make Edward Jellico a believable, three-dimensional character, Moore's script included more sympathetic moments for the new captain than were seen in the finished episode. In one unused scene, Jellico charmed Geordi La Forge by reminiscing about a mutual acquaintance. In another, recounted by story editor René Echevarria in *Cinefantastique*, Picard came into Ten Forward to find the new captain

laughing and joking with the crew, "and realizes that Jellico is a lot more accessible" than he has been for the past six years.

Moore also used Jellico as a way to make some changes for the benefit of the regular cast. Patrick Stewart had previously voiced his discomfort at Picard keeping a captive animal in his ready room, and so—for two episodes only—Livingston the lionfish was removed. A more lasting change came from

“Forgive me for being blunt, but the Enterprise is mine now.”

Edward Jellico

Jellico's request for Troi to wear a standard Starfleet uniform—something that Marina Sirtis felt redefined her role on the show.

"Once they got Troi into that regulation spacesuit, the character changed quite dramatically," Sirtis told *TV Zone's NEXT GENERATION* special in February 1995.



In a deleted scene, Jellico and Geordi work in a Jefferies tube and discuss Captain Zimbata, Geordi's commanding officer on the Victory.

"From that point on, she was given more responsibility and was given the opportunity to deal with more serious issues."

SETTING THE SCENE

Despite not crossing over with *DEEP SPACE NINE*, the episode does go some way to set the scene for it. With the new show having been in production for three months at this point, far more detail about the Cardassians had been established and refined since their TNG debut (see 'The Wounded' in issue 18), and much of this is seen on screen for the first time here. As well as establishing that the Cardassians have newly withdrawn from Bajoran space, 'Chain of Command, Part I' also showcases new costumes and subtly updated makeup for the species, as well as their distinctive taste in architecture. The episode also marks the first appearance of Natalija Nogulich as Starfleet admiral Alynna Nechayev, who, as well as featuring in three more episodes of TNG, would also play an important role in two of *DEEP SPACE NINE's* own two-parter.

Of the episode's other guest stars, Lou Wagner (Solok) went on to play another Ferengi, Krax, in *DEEP SPACE NINE*, almost immediately after filming for TNG, while John Durbin (Lemec) would later portray a Finnean in *DEEP SPACE NINE* and a Telsian in *STAR TREK: VOYAGER*, having previously played Ssestar, a Selay delegate in 'Lonely Among Us,' during season one of TNG.



Though 'Chain of Command, Part I' does not cross over with *STAR TREK: DEEP SPACE NINE*, it does use the show's replimat set as a bar on Torman V. The scene also features alien prosthetics previously worn by an Algolian musician in 'Ménage à Troi' and the Mizarian Kova Tholl in 'Allegiance,' both in season three.



CHAIN OF COMMAND, PART II

This unforgettable episode takes TNG to a darker place than it had ever gone before.

Episode 6.11

Premiere December 21, 1992

Written by Frank Abatemarco

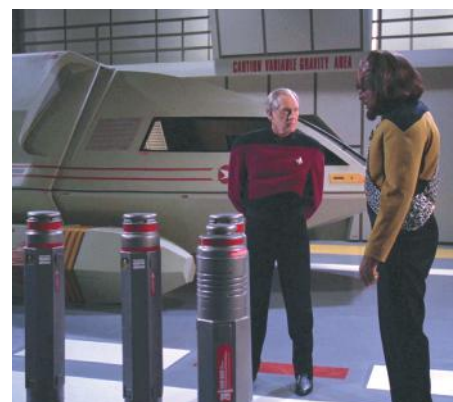
Directed by Les Landau

Guest stars Ronny Cox (Edward Jellico),
John Durbin (Lemec),
David Warner (Madred)

Synopsis Picard is subjected to physical and psychological torture by a sadistic Cardassian captor, while Captain Jellico plays a game of brinkmanship on the Cardassian border.

THOUGH THE IDEA TO MAKE 'Chain of Command' a two-parter with a second half focused on torture came from Michael Piller (see p.24), it carried particular resonance for Jeri Taylor and Patrick Stewart, both of whom were vocal supporters of the human rights charity Amnesty International. Both saw it as an opportunity to show the reality of torture to a general audience, and were pleased when writer and supervising producer Frank Abatemarco went to great lengths to research the subject in depth.

"[Frank] worked with a group who are survivors of torture," Taylor enthused in the October 1993 issue of *Cinefantastique*. "He



Ronny Cox returned as Captain Jellico for the episode's B-plot, though several of his scenes were cut for time, such as this one before he boards the shuttlecraft Feynman.



talked with a psychiatrist who specializes in treating torture victims and did reams of reading." However, according to story editor Brannon Braga in the same magazine, "A little research goes a long way, and [Frank's] research was showing." As a result, he contended, "the first draft suffered."

Though Taylor recalled Stewart being "delighted" with Abatemarco's draft, she, too, felt that it needed extensive rewrites, which she took on herself. "Patrick got very

Warner himself took on the role with just three days' notice, after Stewart introduced him to executive producer Rick Berman at a party. Having previously appeared in both *STAR TREK V: THE FINAL FRONTIER* (1989) and *STAR TREK VI: THE UNDISCOVERED COUNTRY* (1991), he was familiar with the franchise, but could not memorize Madred's complex dialogue in such a short space of time. "I don't mind people knowing this," he told *startrek.com* in 2011. "Every line

“ There... are... **four** lights! ”

Jean-Luc Picard defies Gul Madred one last time

concerned because he assumed that meant we were going to back off from the very strong nature of it," she added. "He said, 'I don't want this to become another talky episode where we simply talk around something and don't really tell it the way it is.' When he got the rewrite... he was thrilled because we didn't back off an inch."

For Piller, the key to the episode was breaking the usually unshakeable captain, as he told *Cinefantastique*. "Ultimately, the victory for Picard is just surviving," he said. "We made the decision early on that we couldn't say that Captain Picard was such a great man that he would not break under torture, because that would be doing a great disservice to everybody in the human rights struggle who *has* broken. Nobody can resist torture... There had to be a different kind of victory."

COMMAND PERFORMANCE

For his own research, Stewart pored over recorded testimony of torture victims sent to him by Amnesty. He suggested his old friend David Warner for the role of Madred, and felt comfortable performing some of his most challenging *STAR TREK* scenes in front of him. He opted to perform fully nude for the scenes in which Picard is stripped naked, on a closed set with minimal crew.

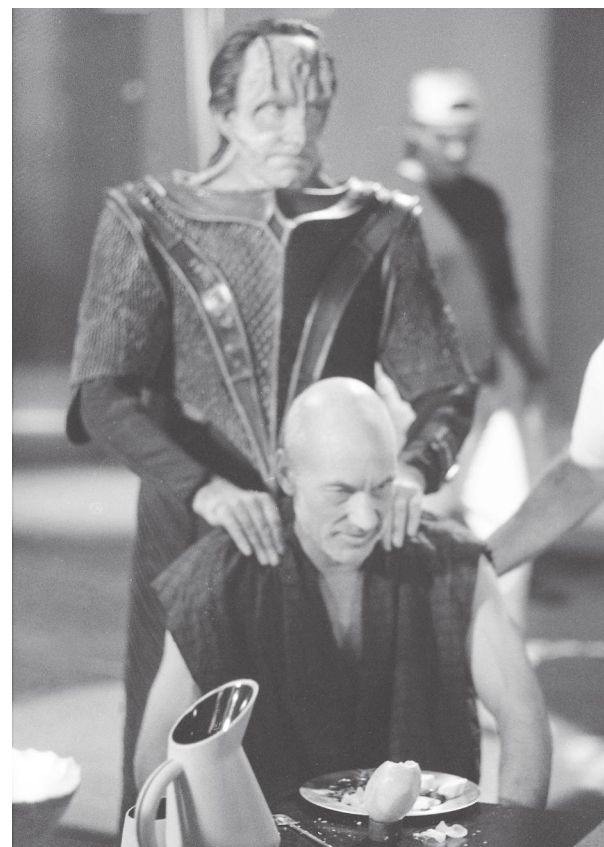
I said, I actually was reading it over Patrick's shoulder... I got the makeup on, read the lines, and hoped for the best. And it turned out to be a classic episode. Isn't that nice?"

LIGHTS AND SHADOWS

Filming the torture scenes took place over four days from Thursday October 22 to Tuesday October 27, 1992, after all the other scenes for the episode (and an extra scene for 'The Quality of Life') had been completed on the standing sets. Erected on stage 16, production designer Richard D. James' impressive interrogation room set mirrored the Cardassian style developed by Herman Zimmerman for *STAR TREK: DEEP SPACE NINE*. James originally conceived the set as being on two levels, with steps down to a dark, dungeon-like level, but soon rejected this as being too clichéd.

"I thought the thing that was so scary about the Cardassians was that... their evil is not deliberate, but is actually in their nature," he told *TV Zone* in July 1994. "[So] I wanted it to look very different." James' final design took a lighter, less threatening approach on paper, but was brought to life through highly effective lighting.

"The producer said, 'I'm concerned that our paint is too light,'" James continued in *TV Zone*. "I told him... 'The set is not going



David Warner and Patrick Stewart between takes. Warner can also be seen as the Human diplomat St. John Talbot and the ill-fated Klingon Chancellor Gorkon in two big-screen *STAR TREK* adventures.

to be finished until it's lit. The walls are *not* going to be lit, so are going to stay dark. If I have them painted dark, then I'm going to lose all my detail... you've got to wait until it's lit.' The producer replied, 'By then, it will be too late to repaint it, so you'd better be right!'"

LASTING IMPACT

Reflecting on 'Chain of Command, Part II' in *Cinefantastique*, Berman said, "We got a lot of criticism for it being a little bit too graphic [but] it was a wonderful piece of television. Taylor added, "If strong material might motivate people to get involved with an organization like Amnesty International, then it was well worth doing." Meanwhile, Michael Piller concluded: "David Warner was sensational and Patrick Stewart was even better. I don't think there's been a better show in the history of this series."



SHIP IN A BOTTLE

Professor Moriarty makes a comeback, and Barclay drops in to Baker Street.

Episode 6.12

Premiere January 25, 1993

Written by René Echevarria

Directed by Alexander Singer

Guest stars Daniel Davis (James Moriarty), Stephanie Beacham (Regina Bartholomew), Dwight Schultz (Reginald Barclay)

Synopsis When Barclay reactivates the self-aware hologram of Professor Moriarty, fiction's greatest criminal mastermind soon has the *Enterprise* in his clutches...

FOUR YEARS AFTER 'ELEMENTARY, Dear Data' led to legal wrangles with the estate of Sir Arthur Conan Doyle (see issue 8), an agreement was reached to bring the late author's creations back into TNG. And so—in exchange for an on-screen credit and what co-executive producer Jeri Taylor called “a very reasonable license fee”—Data and Geordi got to play Holmes and Watson once more, while guest star Daniel Davis returned for a second and final time as a self-aware recreation of Professor Moriarty.

Taylor first shared the news that a deal had been struck at a weekend writers' room session at her own home, where she invited



Alex Singer directs guest star Daniel Davis.



ideas for a Sherlockian sequel. Story editor René Echevarria recalled a holodeck story he had pitched as a freelancer in the third season—which showrunner Michael Piller had liked but not pursued—and the team set about making it into a Moriarty tale.

In Echevarria's original pitch, it was Riker who surreptitiously transported Picard into a holodeck recreation of the *Enterprise* as, he recalled, "a plan to discredit some bad guy." In reworking the story for Moriarty, the professor was originally slated to die while being beamed out of the holodeck, but then, Echevarria told Mark A. Altman and Edward Gross in their book *Captains' Logs* (1995), "We came up with the notion of giving him what he wants and never letting him know he's been fooled."

REG AND REGINA

In Echevarria's final teleplay, Moriarty is very much the focus of the story, but shares the limelight with new holo-character Regina Barthalomew and veteran holodeck user Reg Barclay. Speaking to *Cinefantastique* in October 1993, director Alexander Singer said: "The most difficult aspect of the show was the casting, because the lady put a strange romantic hue on the whole piece... We needed someone who could pull off an English accent and had a regal appearance, but who was also very sexy in Victorian clothes. When I saw Stephanie [Beacham], I said, 'That's it, end of story.'"

In the case of Barclay, of course, casting was not an issue, as Dwight Schultz had played the character three times before. 'Ship in a Bottle' is the first time that Reg is not the driving force of a story in which he features, and the only time that he appears for a second time in a single season. The decision to include him at all came from the story requirement for at least one character to have no prior knowledge of the events of 'Elementary, Dear Data,' and Barclay's broader association with holodeck stories made him the clear choice over a new, one-

off officer. It also allowed for a uniquely Reg moment, as he briefly doubts his own reality in the final scene.

Speaking about the episode's existential themes in the September 1993 issue of *TV Zone*, Singer—who was working on virtual reality projects at the same time as helming

**“ I have them
running around
like rats in
a maze! ”**
Professor Moriarty

TNG—said, "The fundamental question of consciousness raised is not unlike Pirandello's *Six Characters in Search of an Author* [the 1921 play in which several characters know that they are abandoned works of fiction]... I happen to be reading several books on

consciousness and I believe the subject is one of the great themes of the next century, and probably beyond."

DOCTOR MORIARTY

Though Echevarria hoped to bring Moriarty back for another episode, this was ultimately ruled out by Piller. Discussing the possibility in a commentary on the season seven Blu-ray box set, he said, "I think Michael's idea was, 'You're never going to get a better ending for that character... so let's leave him there.'"

Nevertheless, Taylor continued to explore the potential of a self-aware hologram, and in 1993, briefly considered making Moriarty part of the crew in the then in-development *STAR TREK: VOYAGER*. This idea eventually developed into the holographic Doctor played by Robert Picardo in all seven seasons of that series, whose sentience and freedoms as an individual would become recurring themes. Fittingly, several of these episodes were also directed by Alexander Singer.



Patrick Stewart, Dwight Schultz, and Brent Spiner share a joke on the 221b Baker Street set. Though the usual neuroses of Schultz's character do not play a large part in the plot, Barclay's previous desire to exist in a fantasy world serves as a counterpoint to Moriarty's thirst for a more concrete reality. The similarity between the names "Reg Barclay" and "Regina Barthalomew," meanwhile, can be seen as a postmodern concession to the fact that, in the TV viewer's reality, neither character is any more real than the other.





AQUIEL

How Geordi almost got a long-term partner and a pet dog, but ended up with neither...

Episode 6.13

Premiere February 1, 1993

Story by Jeri Taylor

Teleplay by Brannon Braga & Ronald D. Moore

Directed by Cliff Bole

Guest stars Renée Jones (Aquiel Uhnari), Wayne Grace (Torak)

Synopsis Geordi La Forge falls in love with Lieutenant Aquiel Uhnari while investigating her role in a murder case.

WHEN BRANNON BRAGA AND Ronald D. Moore began writing 'Aquiel' in the style of a classic murder mystery, they didn't know who the killer was going to be. At first, Aquiel herself was in the frame, but this was rejected as too predictable, especially in the wake of *Basic Instinct*—one of the biggest movies of 1992. Other humanoid characters were considered, but then, as Moore recounted in Larry Nemecek's *STAR TREK: THE NEXT GENERATION Companion* in 1995, "We finally said, 'Why not the dog?' He had always been in the script. We had meant to leave him with Geordi from that time on."



Maura was portrayed by a terrier mix called Friday, and a stand-in called Smithy. Moore and Braga joked about naming the episode 'Murder, My Pet,' à la Murder, She Wrote.



By the end of the episode, Geordi had no dog, but he did have the prospect of an ongoing romance—which had been co-executive producer Jeri Taylor's intention from the start. Feeling the loss of TNG's only married couple since Miles and Keiko O'Brien decamped to *STAR TREK: DEEP*

still alive and may herself be a killer. Taylor, Moore, and Braga then sat down to watch the film before updating the basic concept for the 24th century.

"We were at pains trying to make the mystery harder than it needed to be, so the script became very technobabble heavy,"

“Do I *seem* like the kind of person who would *murder* someone?”

Aquiel Uhnari



SPACE NINE, she identified La Forge as the most appropriate candidate for a recurring relationship storyline.

"We were looking for a new spin to put on a love story," Taylor told *Cinefantastique* in October 1993. "We all wanted to keep it open for a continuation [since] it might be nice to suggest enduring relationships are not going to be gone in the future."

It was Michael Piller who then suggested that such an episode could be a murder mystery, citing Otto Preminger's *Laura* as a template. In this 1944 film noir, a detective investigating a murder falls in love with the supposed victim, only to discover that she is

Moore outlined in Paula M. Block and Terry J. Erdmann's 2012 book, *STAR TREK: THE NEXT GENERATION 365*. "People had gotten careless about establishing what devices like the tricorder could do, and we were stuck with that. Walk into a room with a tricorder and it could tell you who'd been in there, and what they'd done... We were always trying to trip up the technology. It was just too powerful."

In their first draft, the pair also became bogged down by trying to include a wealth of backstory for Geordi, nearly all of which fell by the wayside later on, as Moore told *Cinefantastique*. "We had to go back and



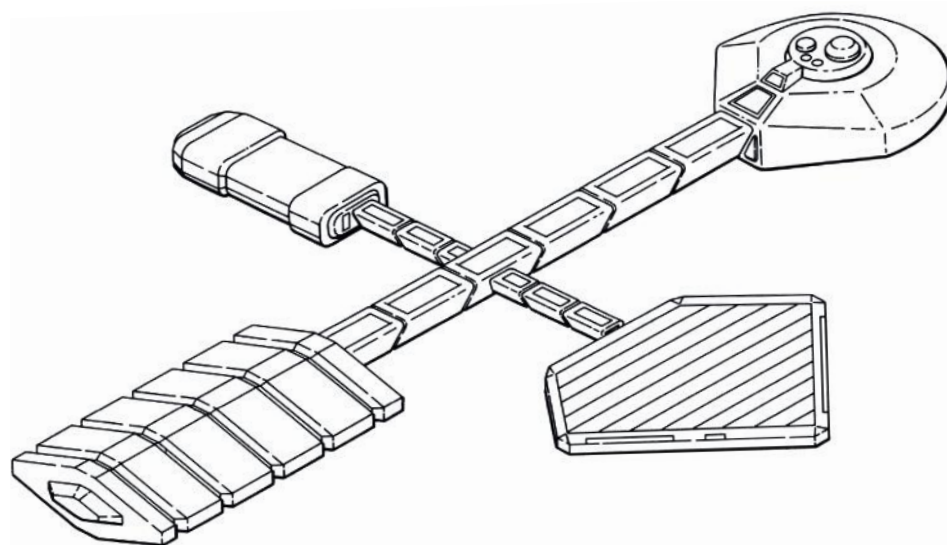
Wayne Grace (Torak) went on to play other Klingons in *STAR TREK: ENTERPRISE* and PC game *STAR TREK: THE NEXT GENERATION: A Final Unity* (1995). He also appears as a Cardassian in *STAR TREK: DEEP SPACE NINE*.

say, 'What's that love story again?' When you combine a murder mystery with a love story, you cheat it to some extent."

CHEMISTRY LESSONS

The teleplay was streamlined into its final form with help from Taylor, leaving them with what Braga felt was "such a rich and interesting show." However, no one on the writing staff was satisfied with the finished episode, owing to what they felt was a lack of chemistry between their romantic leads. Sympathizing with guest star Renée Jones in Nemecek's *NEXT GENERATION Companion*, Taylor said: "*STAR TREK* sometimes does to actors what it does to writers—people who are very effective in one kind of thing feel very exposed. So I don't think this was quite her cup of tea."

For this reason, the idea of Geordi and Aquiel becoming the new O'Briens went no further, and La Forge's love life was left unexplored for the rest of the series. When Moore and Braga came to write the show's time-hopping finale, 'All Good Things...' the following year, they did consider implying that Aquiel and Geordi had gotten married in a possible future, but instead chose to reference Dr. Leah Brahms (from 'Booby Trap' and 'Galaxy's Child') instead.



Senior illustrator and technical consultant Rick Sternbach created this subspace relay station design for the *STAR TREK: THE NEXT GENERATION* Technical Manual in 1991. It served as the basis for the Relay Station 47 filming miniature in 'Aquiel,' which was adapted from the S.S. Birdseye cryogenic module seen in season one's 'The Neutral Zone.' The modified model is glimpsed again as Starbase 47 in season seven's 'Parallels.'



FACE OF THE ENEMY

A standout story for Marina Sirtis as Troi takes on Carolyn Seymour's Romulan commander.

Episode 6.14

Premiere February 8, 1993

Story by René Echevarria

Teleplay by Naren Shankar

Directed by Gabrielle Beaumont

Guest stars Scott MacDonald (N'Vek), Carolyn Seymour (Toreth), Barry Lynch (Stefan DeSeve), Robertson Dean (Romulan Pilot), Dennis Cockrum (Corvallen Freighter Captain), Pamela Winslow (McKnight)

Synopsis A surgically altered Troi wakes up on board a Romulan ship, where the crew believes she is a senior intelligence officer...

WHEN ROBERT HEWITT WOLFE first pitched for TNG (see p.18), one of his ideas was an episode in which "Q suddenly transfers Picard, Troi, and Data to [a] Romulan ship, making them indistinguishable from the Romulan captain, 'Gestapo' officer, and science officer." But—as he told *The Official STAR TREK: THE NEXT GENERATION Magazine* in April 1994—while the other Romulans would see their usual shipmates, the audience would see the regular characters as they really were, in the style of body-hopping Sam Beckett in NBC's *Quantum Leap*. "That, in fact, was the problem with the pitch,"

Wolfe continued. "At that time, *Quantum Leap* was the only other science-fiction show on the air, and Rick Berman felt it wouldn't be right to do that."

Nevertheless, the idea of reimagining a regular with a Romulan persona stuck around, and before long the staff began developing an episode with the flavor of submarine sabotage thriller *The Hunt for Red October* (1990). Dr. Crusher was considered as the central character, and the plot briefly revolved around a mission to capture a Romulan ship, but it soon became a Deanna Troi tale about defectors from the Romulan underground. Story



editor René Echevarria was assigned to craft the concept into a structured outline, after which incoming staff writer Naren Shankar turned it into a teleplay.

"I wrote the first draft of the script in six days because we were really under a time crunch," Shankar said in 1995's *Captains' Logs* by Mark A. Altman and Edward Gross "I was assigned it as a freelancer, and half-way through I was brought on staff." He initially wrote the Romulan commander, Toreth, as male (inspired by Sean Connery's

Besides Seymour—who also played the Malcorian Mirasta Yale in season four's 'First Contact' and the holographic Mrs. Templeton in two episodes of *STAR TREK: VOYAGER*—all of the guest cast on board the Romulan Warbird appear elsewhere in the *STAR TREK* universe. Scott MacDonald variously played Tosk and a Jem'Hadar in *STAR TREK: DEEP SPACE NINE*; the Human Ensign Rollins in *VOYAGER*; and the Xindi-Reptilian Dolim in *STAR TREK: ENTERPRISE*, while Robertson Dean went on to portray



Troi isn't the only one to get a new look in this episode, as Worf debuts the ponytail he will wear for the remainder of the series.

**“ I'll have you ejected into space!
Is that clear, sub-commander? ”**

Deanna Troi to N'Vek

character in *The Hunt for Red October*), and when the character became female in subsequent drafts, he did not feel the need to change any of her dialogue. His original ending did change several times, however, and at one stage might even have implied the off-screen death of Spock.

"We were sitting around talking about who this important person would be who's defecting," Shankar told *Cinefantastique* in October 1993, "and Michael [Piller] got this smile on his face and said, 'We probably can't do this, but what if [it's] Spock? At the end, they open it up and it's not Spock, and the person we take out is defrosted, and... he says, 'Spock didn't make it.' " I looked at Michael like he's crazy, and he just shrugged, 'Nah.' "

RETURNING ROMULAN

When it came to casting, Shankar suggested Joanne Linville, who played the Romulan commander in the ORIGINAL SERIES episode 'The Enterprise Incident,' as Toreth. Linville was not available, however, and so the role went to Carolyn Seymour, who portrayed Romulan Sub-Commander, Taris, in TNG's season two episode 'Contagion.'

a Klingon in *ENTERPRISE* and a Reman in 2002's *STAR TREK NEMESIS*. Corvallen actor Dennis Cockrum, meanwhile, won further small roles in *VOYAGER* and *ENTERPRISE*, while Barry Lynch (DeSeve) appeared in the 1996 PC game *STAR TREK: Borg*.

TROI TRIUMPHANT

Though co-producer Ronald D. Moore has referred to it as "probably the best Romulan

episode we ever did," 'Face of the Enemy' is more frequently cited as one of the series' greatest Troi episodes. In *Cinefantastique*, co-executive producer Jeri Taylor enthused: "I thought it was a great role for Marina [and] I loved Carolyn Seymour... I enjoyed seeing those two powerful women get a chance to rise to the occasion." At the same time, Michael Piller added: "Marina is one of the great talents and nobody really knew it when this whole thing started. The more we give her to do, the more she seems capable of doing."



Marina Sirtis has her makeup touched up as Major Rakal of the Tal Shiar. Shankar named the Romulan intelligence service after the Vulcan martial arts technique "tal-shaya," from the Original Series.



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