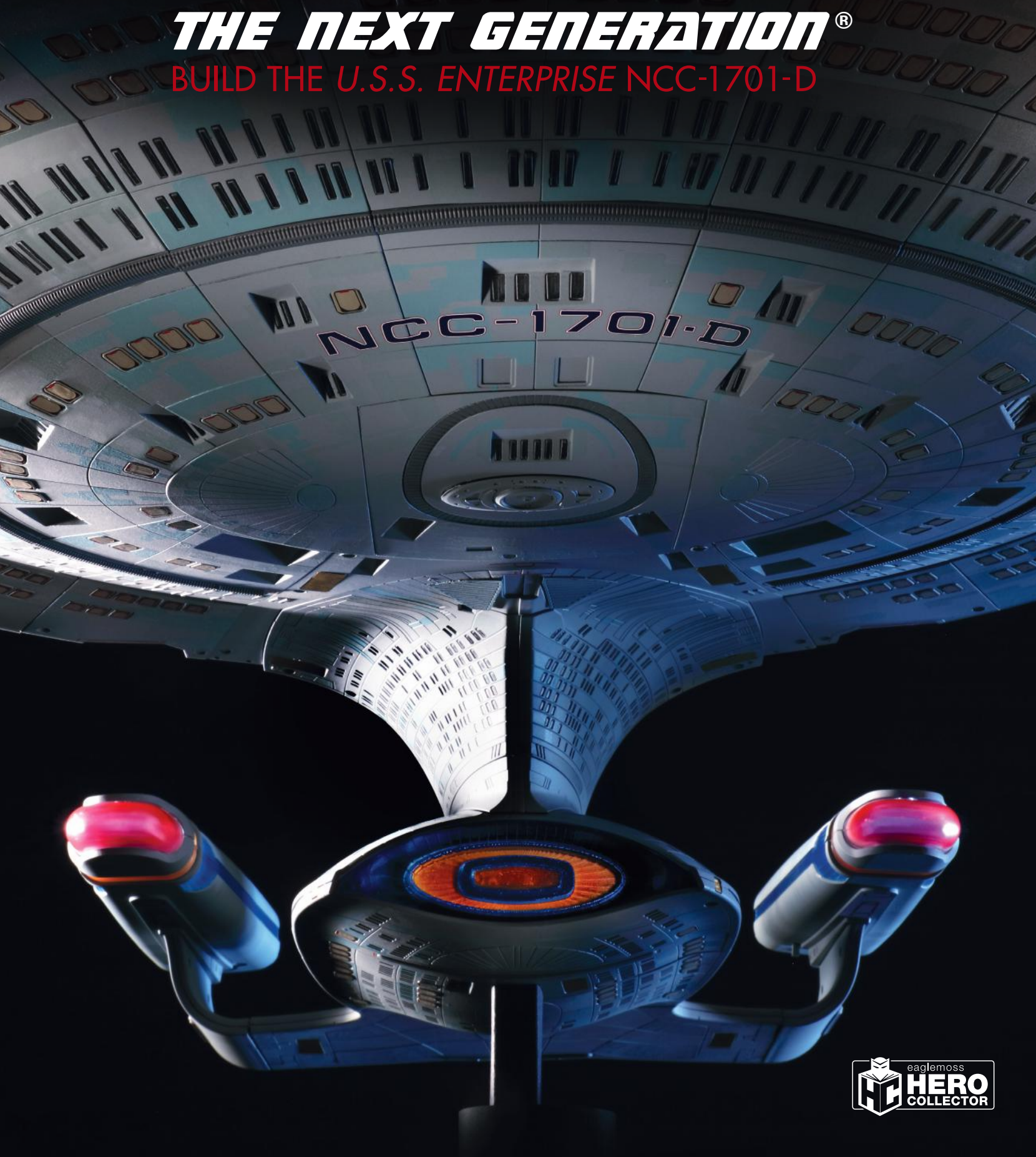


STAR TREK™

3

THE NEXT GENERATION®

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



3

STAR TREK™

THE NEXT GENERATION®

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



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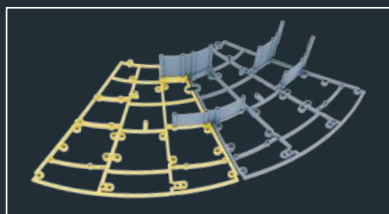
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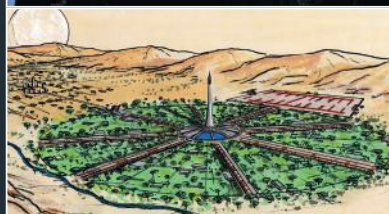
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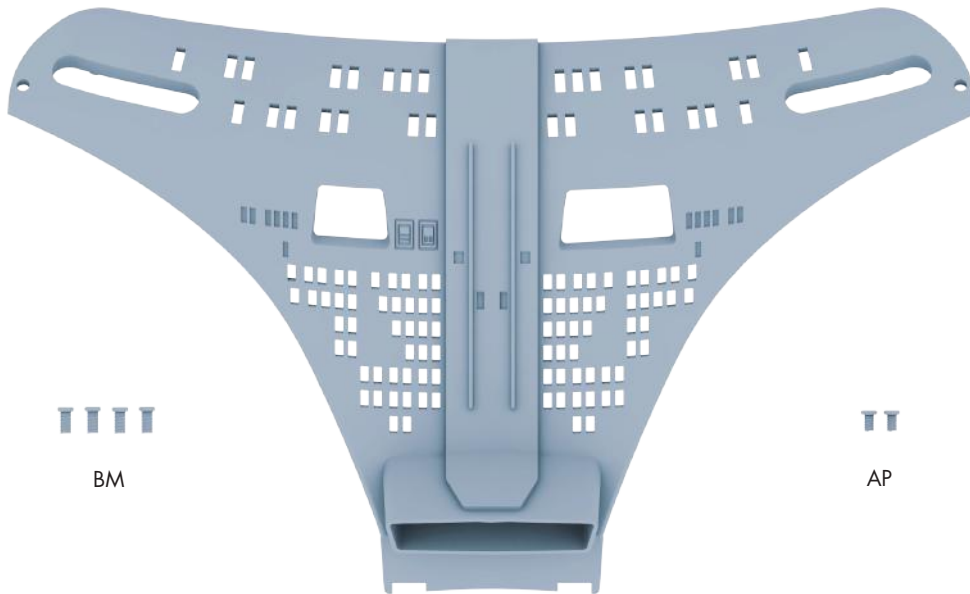
STAGE 7 PARTS



07A



07B



07C



BM



AP



07D



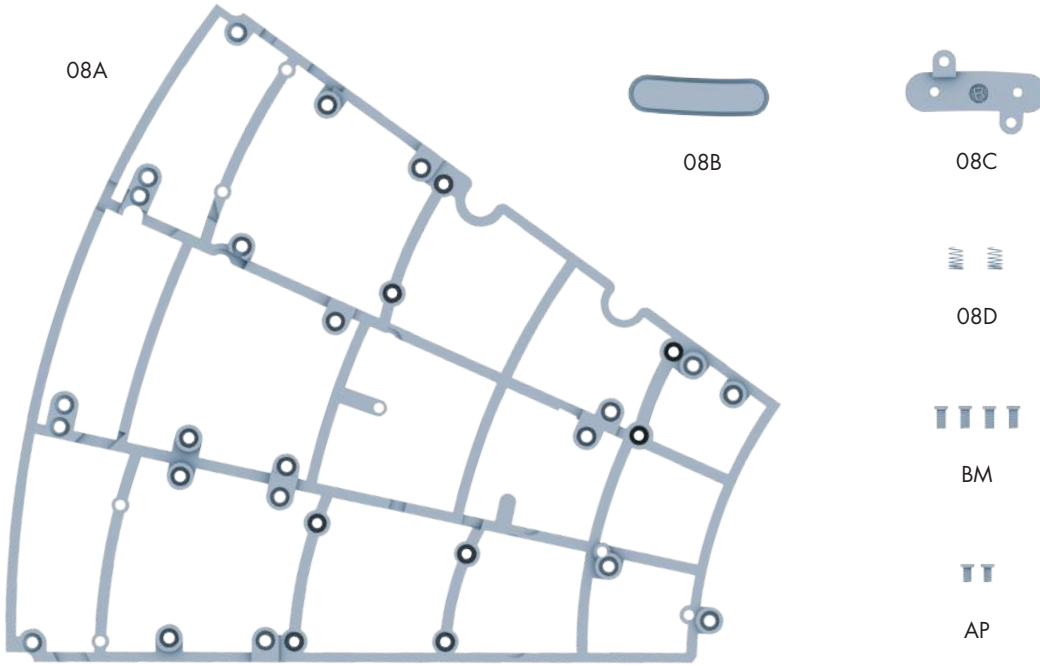
07E



07F

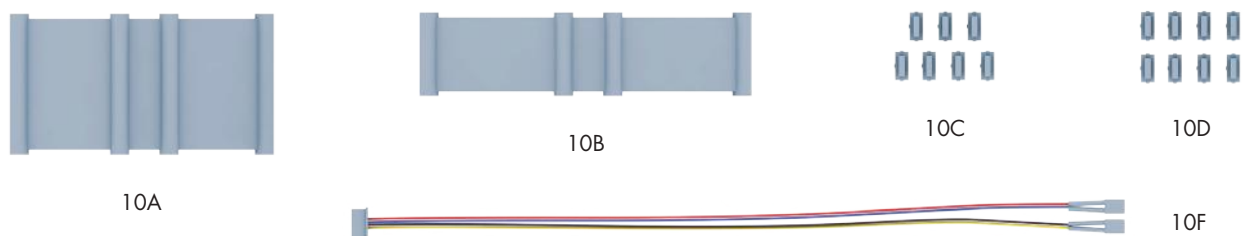
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
07A	Skeletal support U4C	1	07E	Neck phaser bank left base	1
07B	Skeletal support U4D	1	07F	Spring	2
07C	Battle section rear neck	1	BM	2x4mm screw	4 (+1 spare)
07D	Neck phaser bank left	1	AP	1.7x4mm screw	2 (+1 spare)

STAGE 8 PARTS

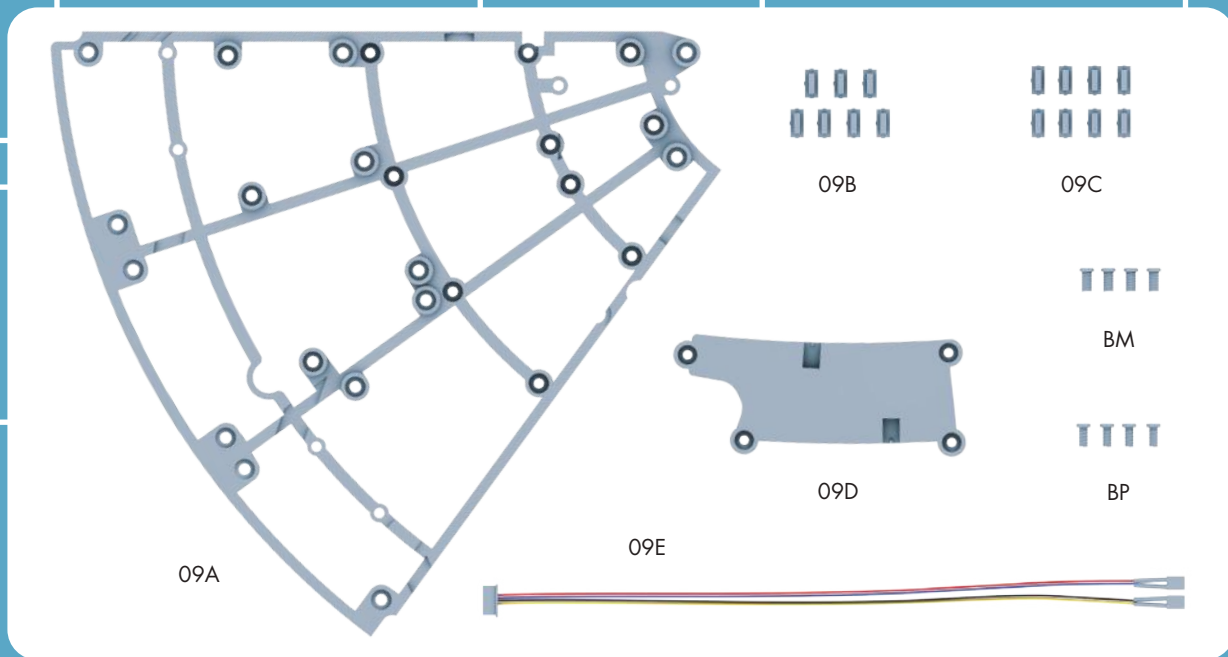


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
08A	Upper skeleton 5	1	08D	Spring	2
08B	Neck phaser bank right	1	BM	2x4mm screw	4 (+1 spare)
08C	Neck phaser bank left base	1	AP	1.7x4mm screw	2 (+1 spare)

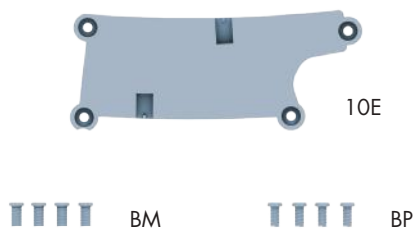
STAGE 10 PARTS



STAGE 9 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
09A	Upper skeleton 3	1	09E	Left windows light	1
09B	Clear window	7	BM	2x4mm screw	4 (+1 spare)
09C	Dark window	8	BP	1.7x3mm screw	4 (+1 spare)
09D	Window reflector left	1			

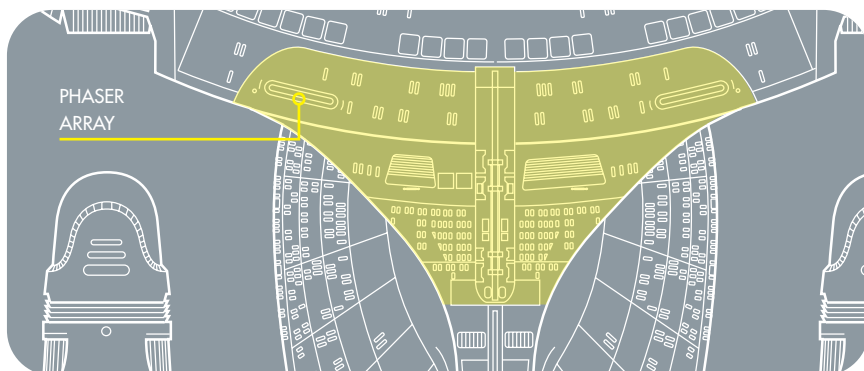


PART NUMBER	PART NAME	QUANTITY
10A	Skeletal support U5A	1
10B	Skeletal support U5B	1
10C	Clear window	7
10D	Dark window	8
10E	Window reflector right	1
10F	Right windows light	1
BM	2x4mm screw	4 (+1 spare)
BP	1.7x3mm screw	4 (+1 spare)

STAGE 7 ASSEMBLY

The 'neck' of the *Enterprise-D* connects the saucer to the engineering section. Here, this vital link begins to take shape, while more parts are added to the skeletal supports of the saucer.

PART LOCATOR



KEY

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

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

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

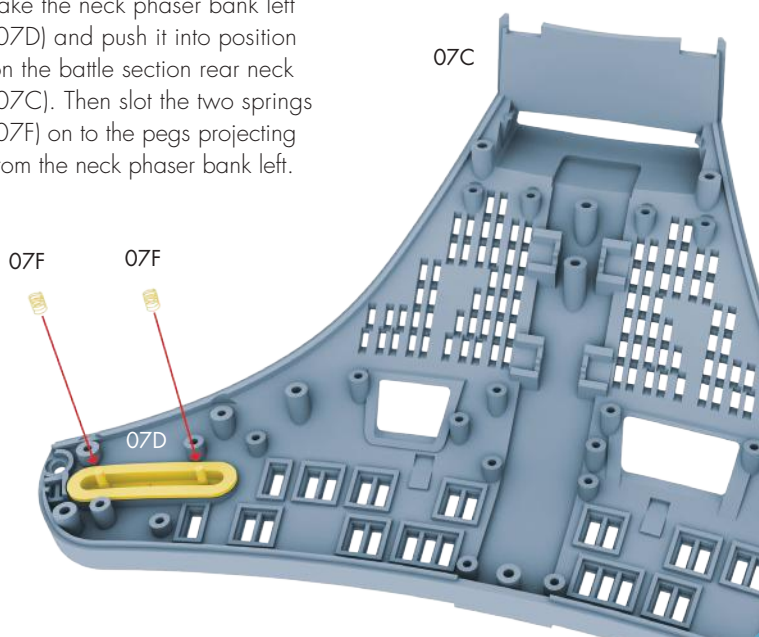
GRAY shows the assembly so far.

BLUE shows illuminated parts.

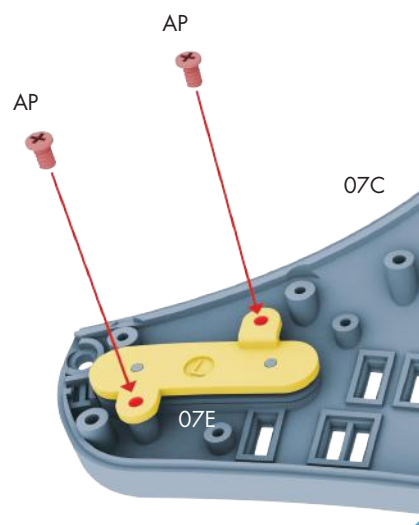
FITTING THE FIRST PHASER ARRAY

STEP A

Take the neck phaser bank left (07D) and push it into position on the battle section rear neck (07C). Then slot the two springs (07F) on to the pegs projecting from the neck phaser bank left.



Finally, cover the springs with the neck phaser bank left base (07E) and fix it in place with two AP screws.

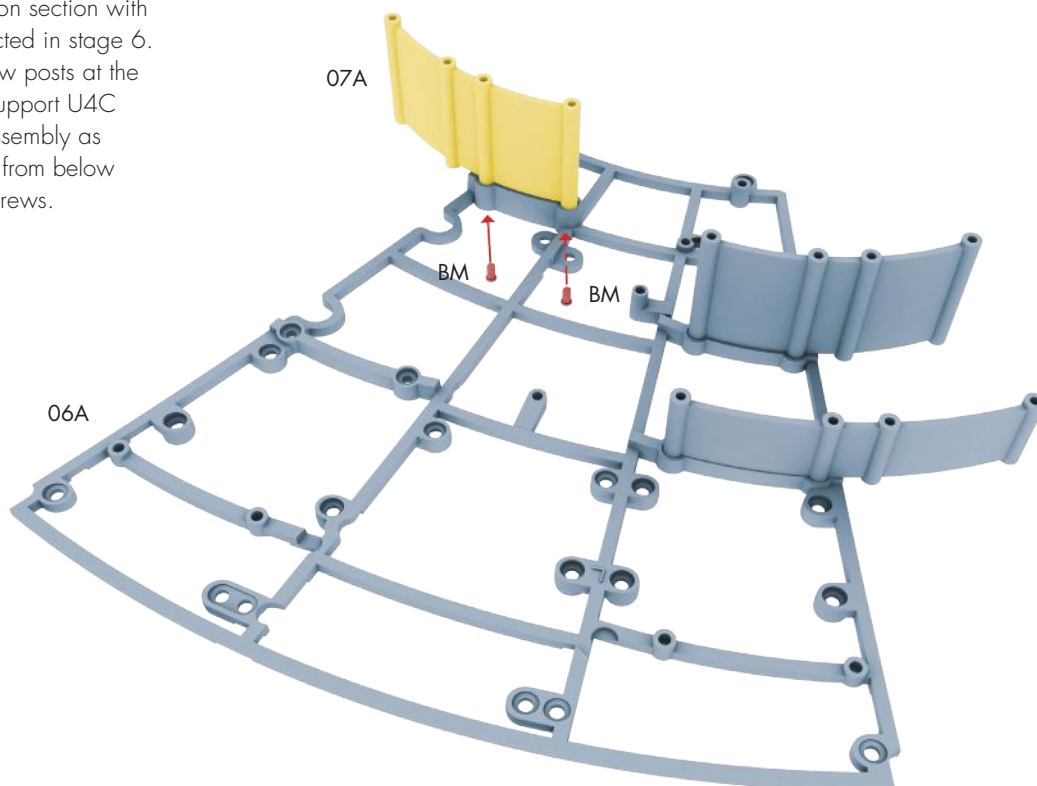


BUILD TIP

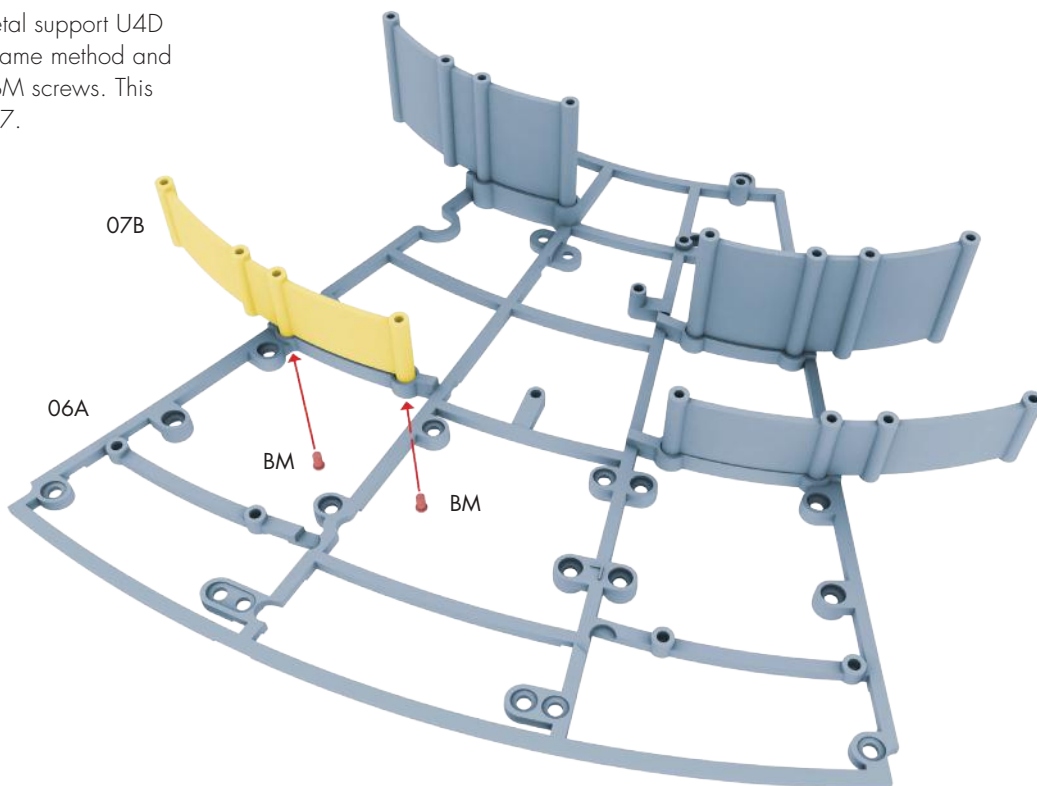
Take care when handling the small springs. Keep them in their packaging up until the moment you need them, and work on a light-colored surface so they are easier to see if they roll away or spring from your grasp.

STEP
B

Locate the skeleton section with supports constructed in stage 6. Slot the two screw posts at the end of skeletal support U4C (07A) into the assembly as shown. Secure it from below using two BM screws.



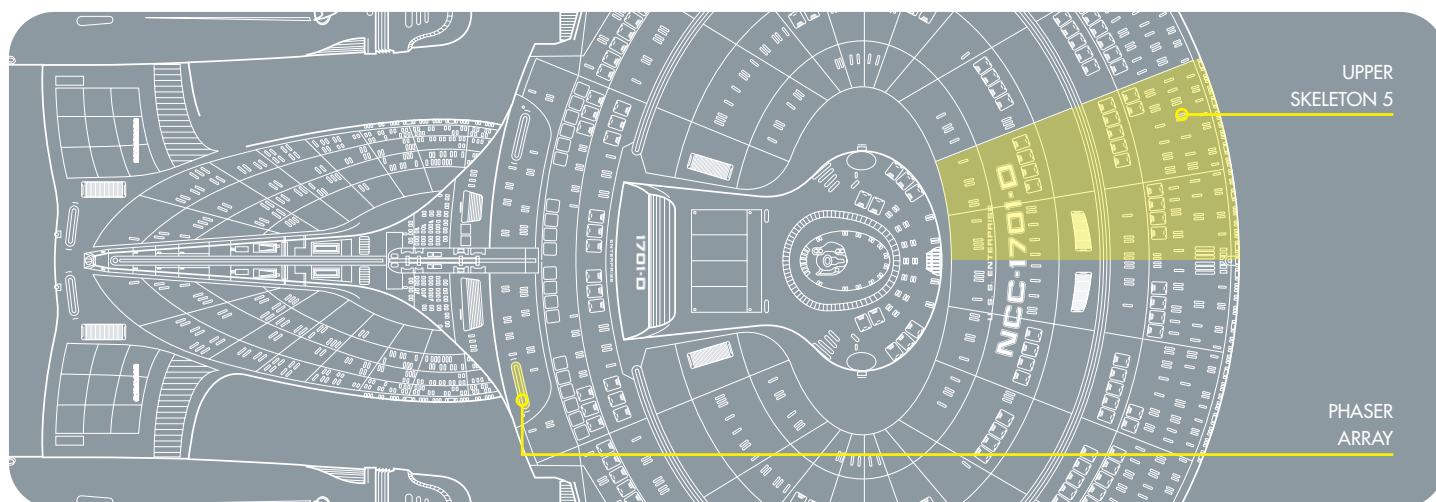
Next, insert skeletal support U4D (07B) using the same method and fasten with two BM screws. This completes stage 7.



STAGE 8 ASSEMBLY

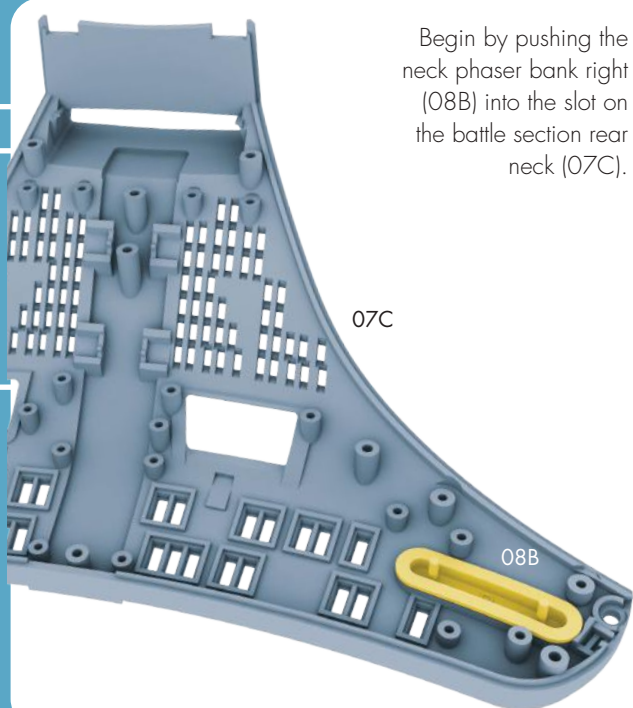
In this phase of the assembly, the second of the *Enterprise-D*'s many phaser banks fits into place, and the underlying structure of the magnificent saucer section doubles in size.

PART LOCATOR

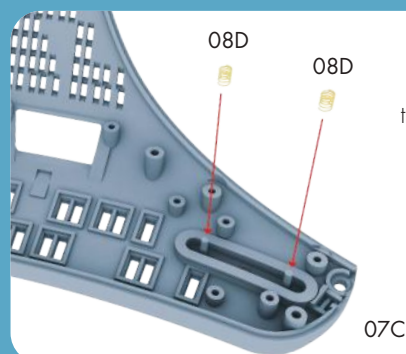


FITTING THE SECOND PHASER ARRAY

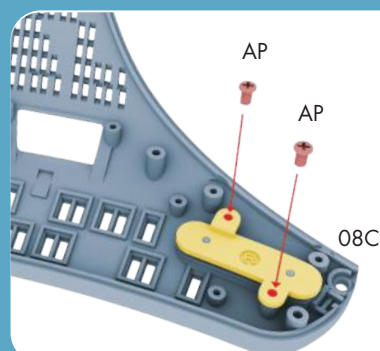
STEP
A



Begin by pushing the neck phaser bank right (08B) into the slot on the battle section rear neck (07C).



Next, slot the two springs (08D) on to the pegs on the neck phaser bank right.

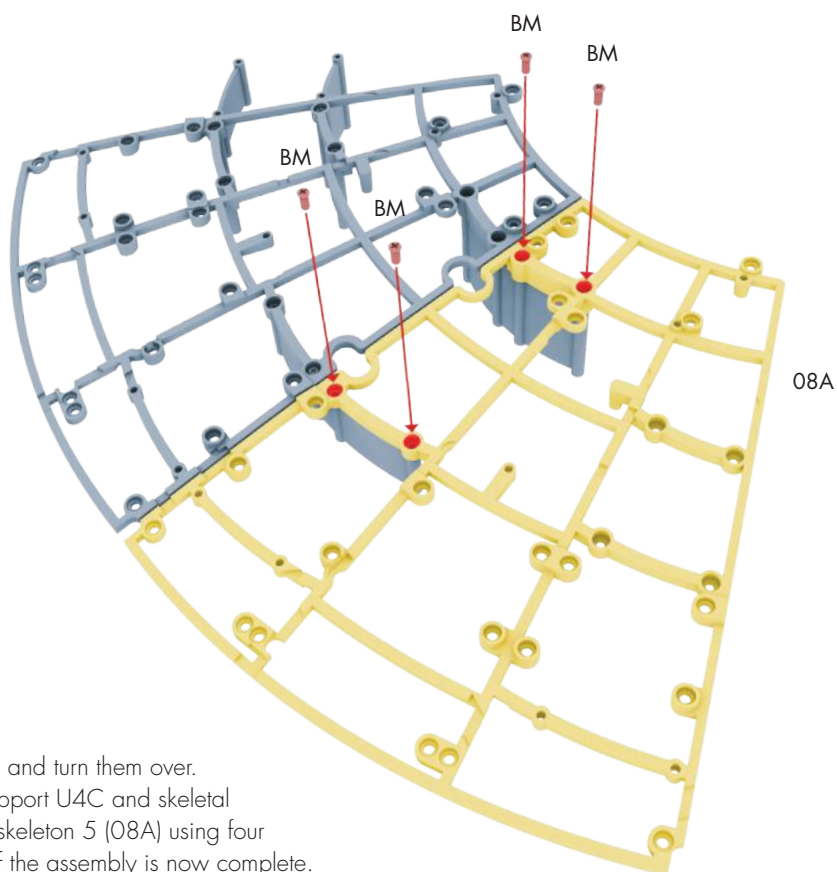
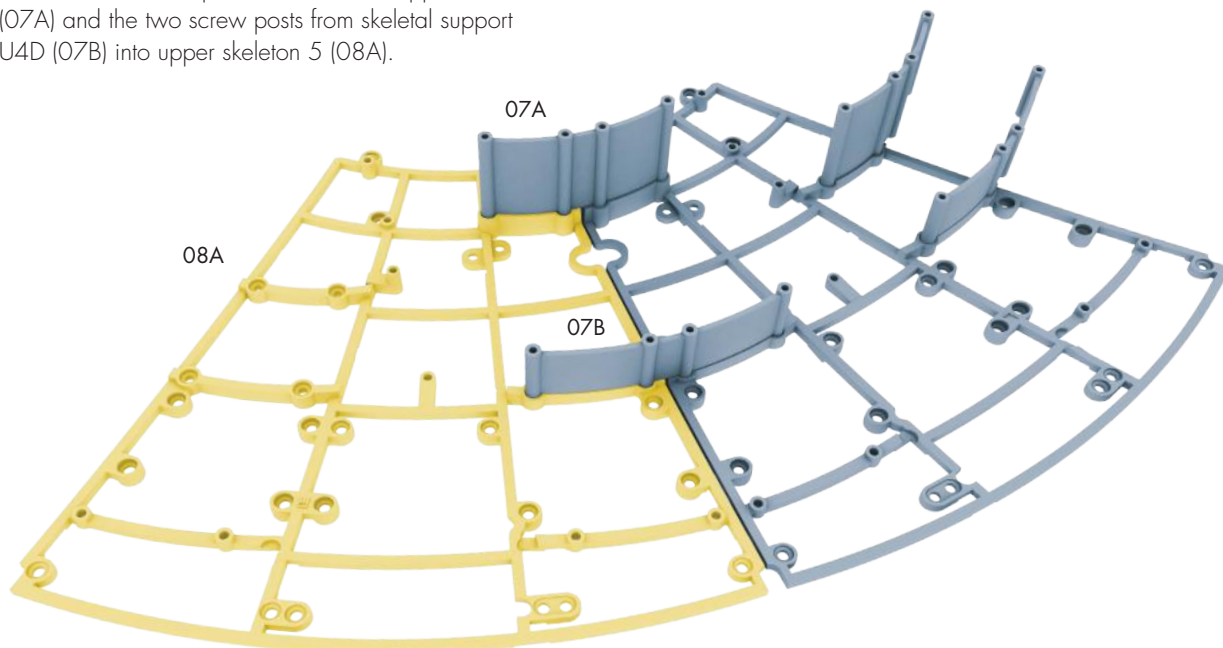


Cover the springs with the neck phaser bank right base (08C) and fix it in place with two AP screws.

STEP

B

Take the skeletal assembly last used in stage 7. Then insert the two screw posts from skeletal support U4C (07A) and the two screw posts from skeletal support U4D (07B) into upper skeleton 5 (08A).

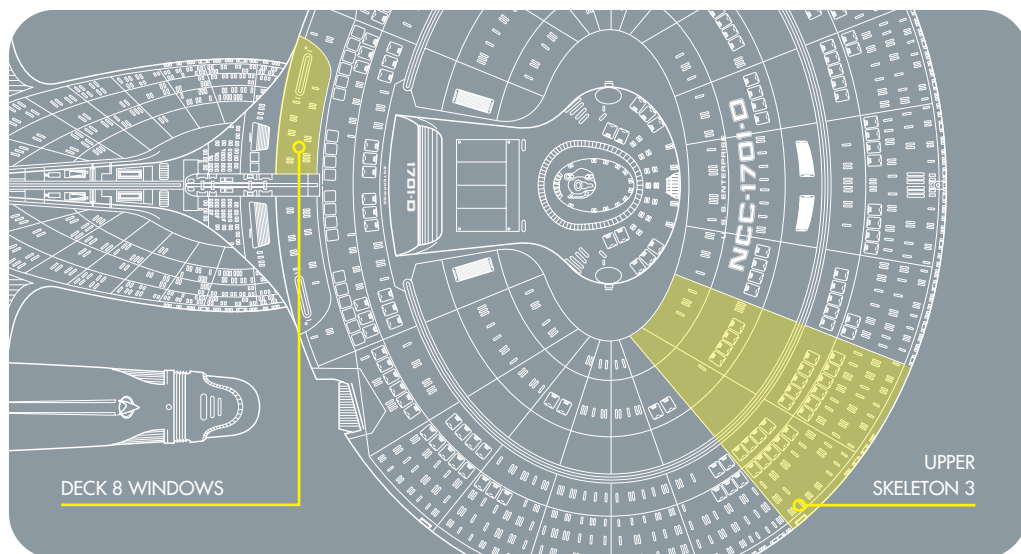


Hold the parts together and turn them over. Then secure skeletal support U4C and skeletal support U4D to upper skeleton 5 (08A) using four BM screws. Stage 8 of the assembly is now complete.

STAGE 9 ASSEMBLY

As the saucer skeleton continues to expand, an intricate arrangement of deck windows starts to take shape—along with the working lights that will bring your *Enterprise-D* to life.

PART LOCATOR



BUILD TIP

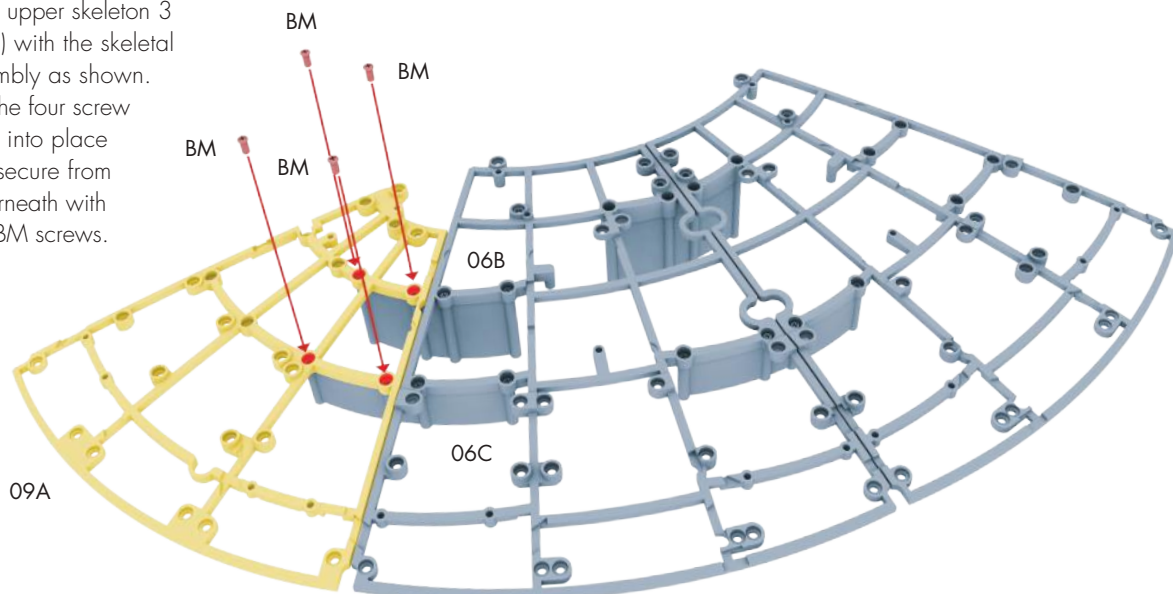
Throughout the build, you may find it easier to place the small window pieces using tweezers instead of your fingers. Bear in mind that, in most instances, the windows are not fixed in place until a reflector panel is screwed into position behind them. Be careful when moving ship parts with windows in place until reflectors are fitted.

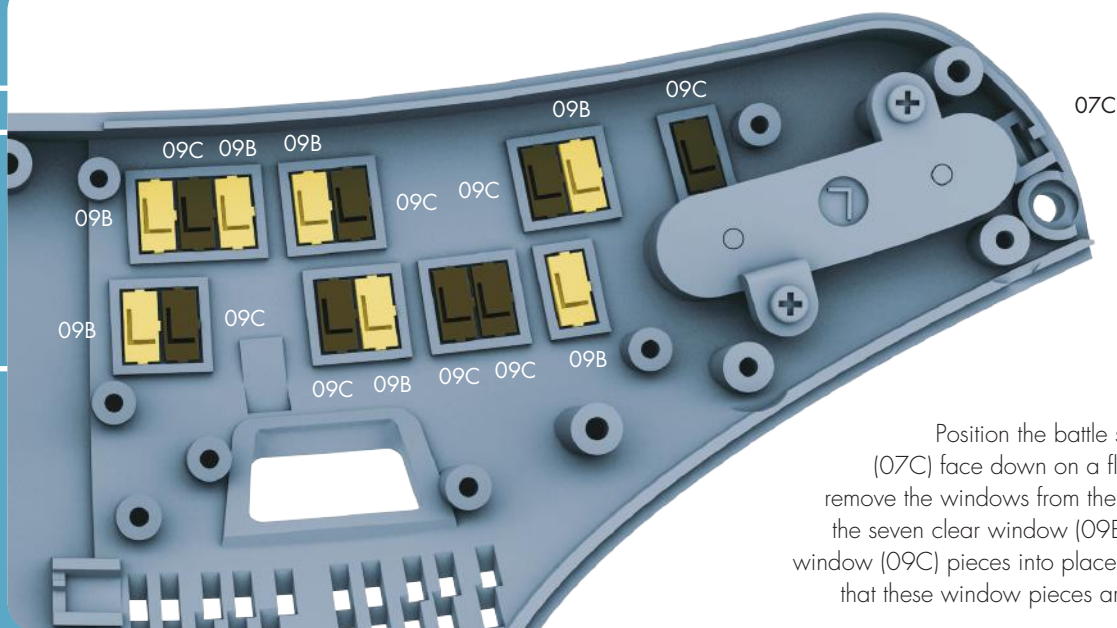
CONNECTING THE THIRD UPPER SKELETON SECTION

STEP

A

Align upper skeleton 3 (09A) with the skeletal assembly as shown. Slot the four screw posts into place and secure from underneath with four BM screws.



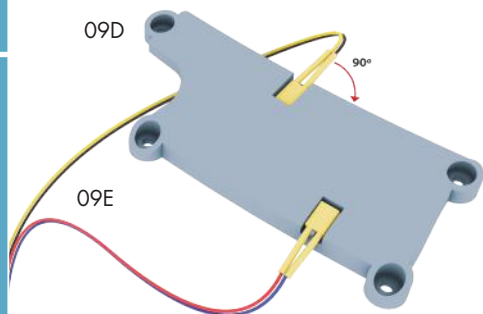
STEP
B


Position the battle section rear neck (07C) face down on a flat surface. Then, remove the windows from their sprues and slot the seven clear window (09B) and eight dark window (09C) pieces into place as shown. Note that these window pieces are not yet secure.

INSTALLING THE WINDOW LIGHTS

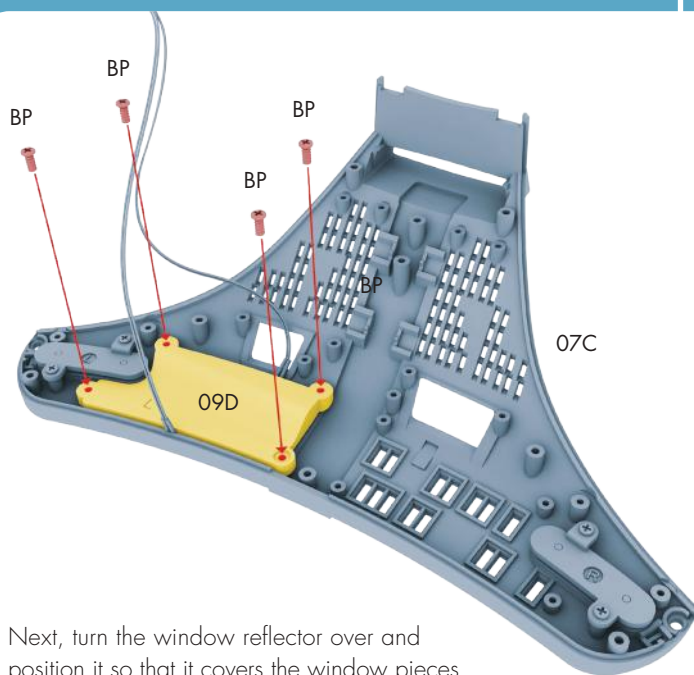
STEP
C

Take the left windows light (09E) and note the two differently wired bulbs. Insert the bulb with blue and red wires into the square slot on the shorter side of window reflector left (09D). Then place the bulb with yellow and black wires into the square slot on the longer side of window reflector left. Fold the black rubber parts below this bulb in a right angle to direct the yellow and black wires downwards.



— TESTING THE LIGHTS —

Test the left windows light by plugging it into the "C" slot on the PCB, with the battery plugged into the "F" slot.

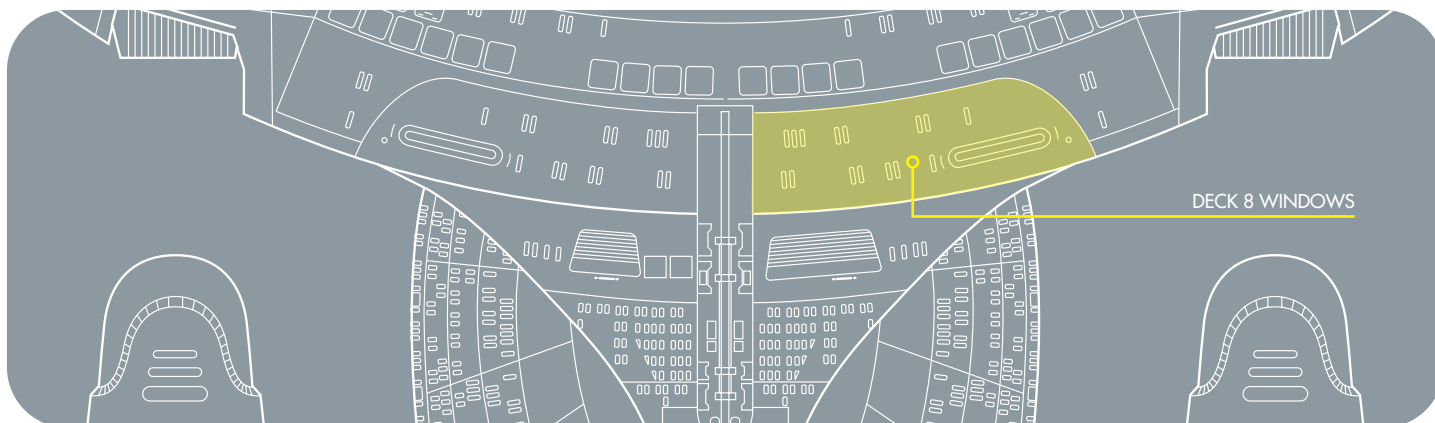


Next, turn the window reflector over and position it so that it covers the window pieces on the battle section rear neck (07C). Make sure that the wires from the left windows light emerge from either side of the reflector as shown, then secure the reflector with four BP screws. This will also fix the windows in place. This completes stage 9.

STAGE 10 ASSEMBLY

Continue to develop the structural underpinnings of your *Enterprise-D*, before using the window placement skills you perfected in the previous phase.

PART LOCATOR

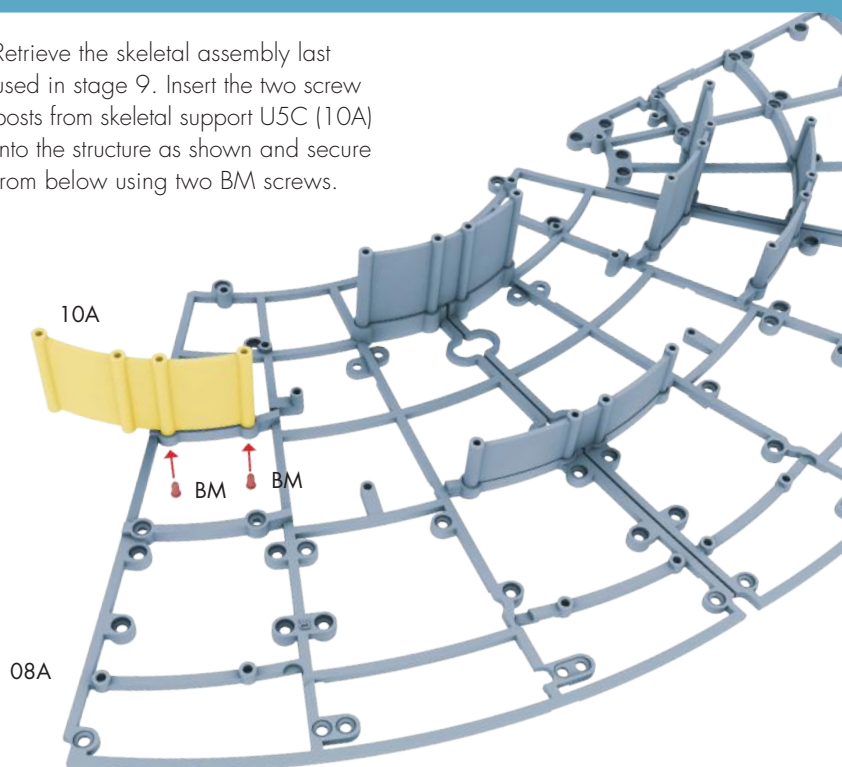


ADDING TO THE SKELETAL SUPPORTS

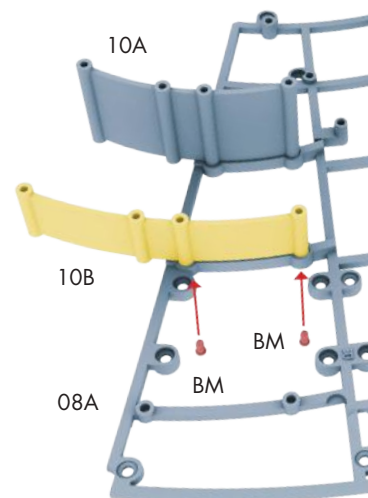
STEP

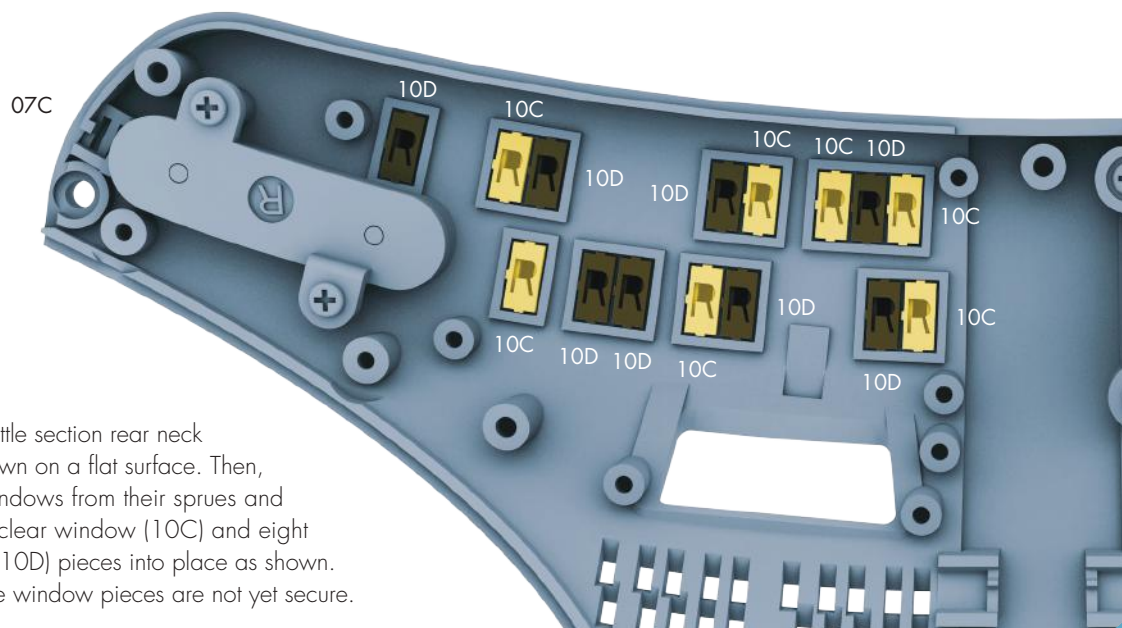
A

Retrieve the skeletal assembly last used in stage 9. Insert the two screw posts from skeletal support U5C (10A) into the structure as shown and secure from below using two BM screws.



Next, insert the two screw posts from skeletal support U5B (10B) as shown and fasten as before, using two BM screws.



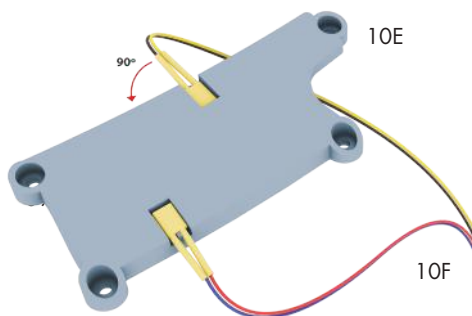
STEP
B

Position the battle section rear neck (07C) face down on a flat surface. Then, remove the windows from their sprues and slot the seven clear window (10C) and eight dark window (10D) pieces into place as shown. Note that these window pieces are not yet secure.

INSTALLING THE WINDOW LIGHTS

STEP
C

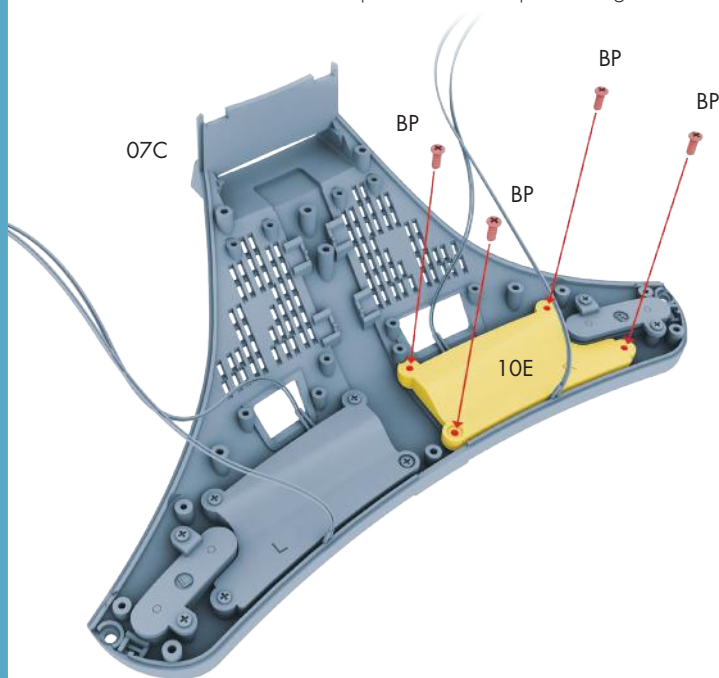
Take the right windows light (10F) and note the two differently wired bulbs. Insert the bulb with blue and red wires into the square slot on the shorter side of window reflector right (10E). Then place the bulb with yellow and black wires into the square slot on the longer side of window reflector right. Fold the black rubber parts below this bulb in a right angle to direct the yellow and black wires downwards.



— TESTING THE LIGHTS —

Test the right windows light by plugging it into the "A" slot on the PCB, with the battery plugged into the "F" slot.

Next, turn the window reflector over and position it so that it covers the window pieces on the battle section rear neck (07C). Make sure that the wires from the right windows light emerge from either side of the reflector as shown, then secure the reflector with four BP screws. This will also fix the windows in place. This completes stage 10.





NEW BEGINNINGS

STAR TREK: THE NEXT GENERATION SEASON 1 (1987–1988)

THE ORIGINAL SERIES OF *STAR TREK* ran from 1966 to 1969. Its first sequel was *STAR TREK: THE ANIMATED SERIES* in 1973, after which *STAR TREK* creator Gene Roddenberry began to think about bringing the *Starship Enterprise* back in live-action form. In 1977, this looked likely to be a new television show, and pre-production got well underway at the Paramount Pictures lot in Los Angeles before the project—known as *STAR TREK: Phase II*—morphed into 1979's *STAR TREK: THE MOTION PICTURE*.

With Kirk, Spock, and co. continuing their adventures on the big screen into the 1980s, Roddenberry's ambition was achieved, and his interest in TV production dwindled. The potential for a new *TREK* TV series remained, however, and in 1986 Paramount began to develop a new show set onboard a Starfleet Academy training vessel (see issue #1). At first, Roddenberry was not involved with this project, but the thought of weekly adventures with a new Starfleet crew proved too much

to resist, and he soon signed up as the new series' showrunner.

Under Roddenberry's direction, the training ship idea was abandoned and the *Enterprise* returned—now a much larger, even more futuristic ship, with the registry NCC-1701-G (i.e. the eighth iteration of the vessel). On the bridge were all-new names and faces, but behind the scenes, several veterans of THE ORIGINAL SERIES were invited aboard. These included producers Robert H. Justman and Edward Milkis,

writers David Gerrold and D.C. Fontana, and costume designer William Ware Theiss.

As the writing and production teams began to come together, it was agreed that the new show could not get by on former glories. At first, Roddenberry vetoed any use of Klingons, Romulans, and Vulcans, and forbade the kind of internal conflict that had defined Kirk, Spock, and McCoy.

It was established that the action would take place in the 24th century, roughly 100

for a high-profile drama series. This freed the series from both the pressures of a make-or-break pilot and the ongoing limitations of network oversight.

When *THE NEXT GENERATION* debuted in September 1987, the show outperformed the network competition in many locations. By the end of season one, it was the most popular syndicated series in the States, and though critic's reviews were mixed, all agreed that the show had real potential. The season

“Let's see *what's out there*...”

Captain Jean-Luc Picard

years later than *THE ORIGINAL SERIES*, and as a result, the *Enterprise-G* became the more feasible fifth-generation *Enterprise-D*. Names proposed for the show included *STAR TREK: The Mission Continues*, *STAR TREK: The New Voyages*, and *STAR TREK: Brave New Worlds*, but the one title that endured throughout was *STAR TREK: THE NEXT GENERATION*.

CALCULATED RISKS

Though the budget was very generous for the era (roughly \$1.3 million per episode), the new show was economically planned to incorporate set elements from the *TREK* movies (such as corridors and crew quarters), and some story ideas originally devised for the unmade 1970s series. Movie maestros Industrial Light & Magic would provide the key visual effects, but on the understanding that their work would be limited to the first episode, and then reused as stock footage.

In a move that seemed risky at the time, Paramount committed to making a full run of episodes (rather than a standalone pilot only), and did so without the backing of a major network. Instead, the studio took the highly unusual step of selling the show to 170 independent TV stations across the US, pioneering the use of 'first-run syndication'

then won a Peabody Award for the episode 'The Big Goodbye', and three Emmy Awards (for makeup, costume design, and sound editing) out of a total of six nominations.

Despite this acclaim, the production processes underlying season one had been far from smooth. Roddenberry's insistence on a conflict-free future proved ironically contentious, as did his sweeping rewrites on several episodes. By the end of the first year, Fontana, Gerrold, and writer-producer Robert Lewin had all quit the show, along with Milkis and Justman. In front of the camera, Lieutenant Tasha Yar was written out, owing to actor Denise Crosby's doubts about the development of the character.

However, those newcomers that stayed the course included producer Rick Berman, production designer Herman Zimmerman, and composer Dennis McCarthy, all of whom became integral parts of *STAR TREK* over the next 20 years.

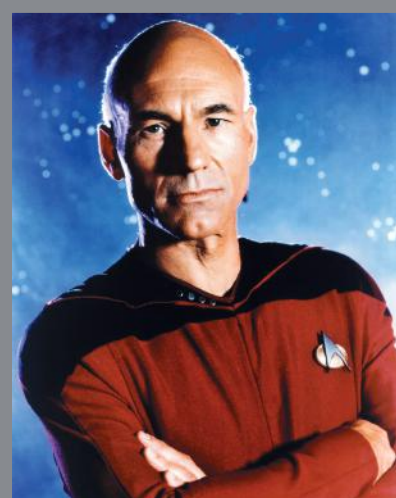
On screen, the first year of TNG also introduced many characters and concepts that would endure throughout the series and, in many cases, beyond. These include Q, the holodeck, the Ferengi, Lwaxana Troi, and Data's 'brother' Lore. But most of all it established the legend of Captain Jean-Luc Picard and his intrepid, immortal crew.

CASTING *THE NEXT GENERATION*: JEAN-LUC PICARD

The original casting call for the captain of the *Enterprise-D* gave the character's name as Julien Picard and described him as a "romantic" Parisian, whose "Gallic accent appears when deep emotions are triggered." Dozens of actors were considered for the role, with the Americans Mitchell Ryan, Roy Thinnes, and Yaphet Kotto among the front-runners, alongside Belgian performer Patrick Bauchau.

The English actor Patrick Stewart was not approached until relatively late in the casting process, after supervising producer Robert H. Justman saw him perform readings from Shakespeare and Coward as part of an evening class on comedy. Justman arranged for Stewart to meet Gene Roddenberry, but the showrunner was not convinced.

According to Justman, it then took "a campaign that lasted some months" to steer Roddenberry away from his notion of "a very hairy Frenchman" in the captain's chair. After this, Stewart was invited back for a final audition, where he won the vital approval of Paramount studio boss John Pike.





ENCOUNTER AT FARPOINT

The double-length first episode of TNG was a steep learning curve for everyone involved — behind and in front of the cameras.

Episode 1.1 and 1.2

Premiere September 28, 1987

Written by D.C. Fontana and
Gene Roddenberry

Directed by Corey Allen

Guest stars John De Lancie (Q), Michael
Bell (Zorn), DeForest Kelley
(Admiral Leonard McCoy)

Synopsis The crew of the new *U.S.S. Enterprise* must solve the mystery of Farpoint Station, while also proving to the omnipotent Q that humanity has outgrown its savage past.

THE MAIDEN VOYAGE OF THE *Enterprise-D* began to take shape in the fall of 1986. Working from character outlines written by David Gerrold and Gene Roddenberry, writer Dorothy 'D.C.' Fontana drew up a one-hour story outline entitled 'Meeting at Farpoint.'

Fontana was known as a safe pair of hands—having written several notable episodes of *THE ORIGINAL SERIES* as well as serving as story editor on that show—and her early outlines include much that made it into the finished episode. But while Fontana's story featured a powerful creature enslaved by the inhabitants of



Concept art of the Farpoint creature rising above the planet, drawn by Rick Sternbach.

Farpoint, and its opposite number arriving to attack the natives, it did not include the character of Q, or any framing narrative about Humanity being placed on trial.

“We’ve *no fear* of what the *true facts* about us will reveal.”

Captain Jean-Luc Picard

These additional elements were added by Roddenberry after Paramount insisted that the opening episode should fill a two-hour slot, rather than the one-hour that he favored. When Fontana wrote her draft scripts, she was still unsure precisely what length she should be aiming for, and at one point a compromise between Roddenberry and the studio seemed likely to result in a 90-minute story, accompanied by a half-hour *STAR TREK* documentary.

STORY DEVELOPMENT

Over the course of her drafts, Fontana included characters who would not make the final cut. These included Commander Kyle Summers and Dr. Asenzi—whom Riker and Dr. Crusher were replacing on the already fully crewed *Enterprise*—and Mikhail N’Kai Green (later named Sawyer Markham), an ensign friend for Geordi LaForge to bounce off.

These drafts also saw Picard’s name change from Julien to Jean-Luc, and Crusher’s daughter Leslie become a son called Wesley. Farpoint’s spokesperson originally went by the name of Elzever rather than Zorn, and his people were the Annoi (or Annae) instead of the Bandi. At one stage, the Annoi forced the crew of the *Enterprise* into slavery, mining the mineral used to feed their living outpost, and when Roddenberry asked Fontana to include a separating *Enterprise*, she introduced the two halves of the ship separately, so that their reunification

would mark the first onscreen appearance of the complete vessel.

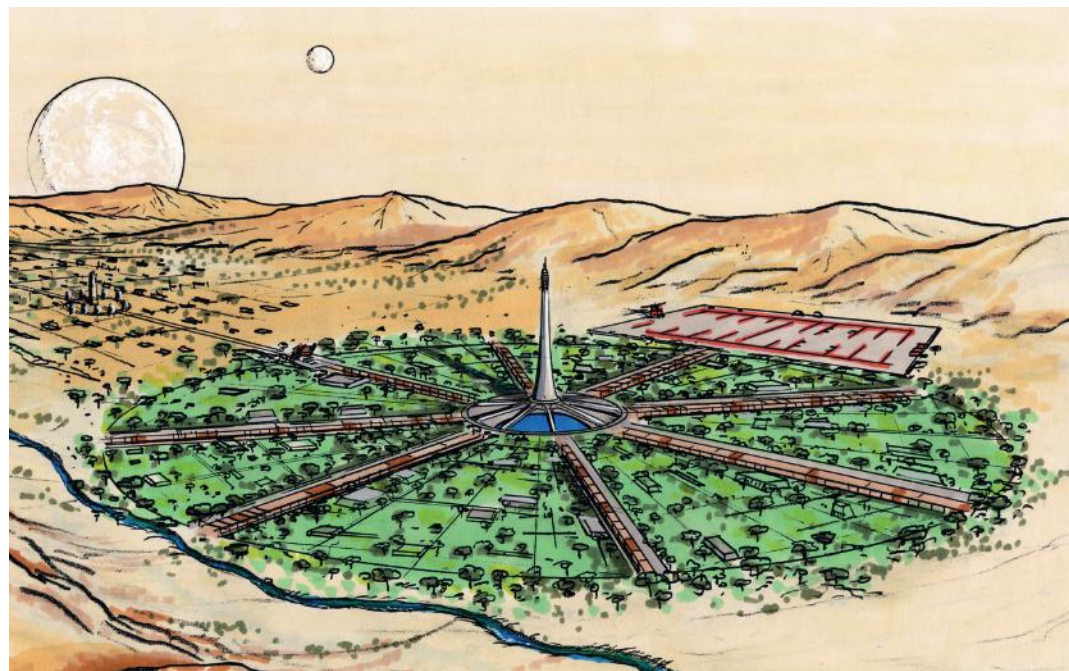
Once the final running time was settled, Fontana offered to expand her script, but

Roddenberry insisted on doing so himself. When he explained his ideas for Q, Gerrold and others on the writing staff feared that the character was too similar to Trelane from THE ORIGINAL SERIES episode ‘The Squire of Gothos.’ But, according to

separation sequence, which needed to make up a significant part of the additional agreed running time.

FIRST FILMING

Filming for ‘Encounter at Farpoint’ began on Friday, May 29, 1987, on a nature trail in Griffith Park, Los Angeles. This lush setting served as the holographic simulation of Earth where Riker first meets Lieutenant Commander Data, and Wesley takes a fall. Though Patrick Stewart was not required on this day, he attended the shoot as an observer. After the weekend, the first on-set filming took place on Paramount Stage 16, which was dressed as the welcoming interior of Farpoint Station.

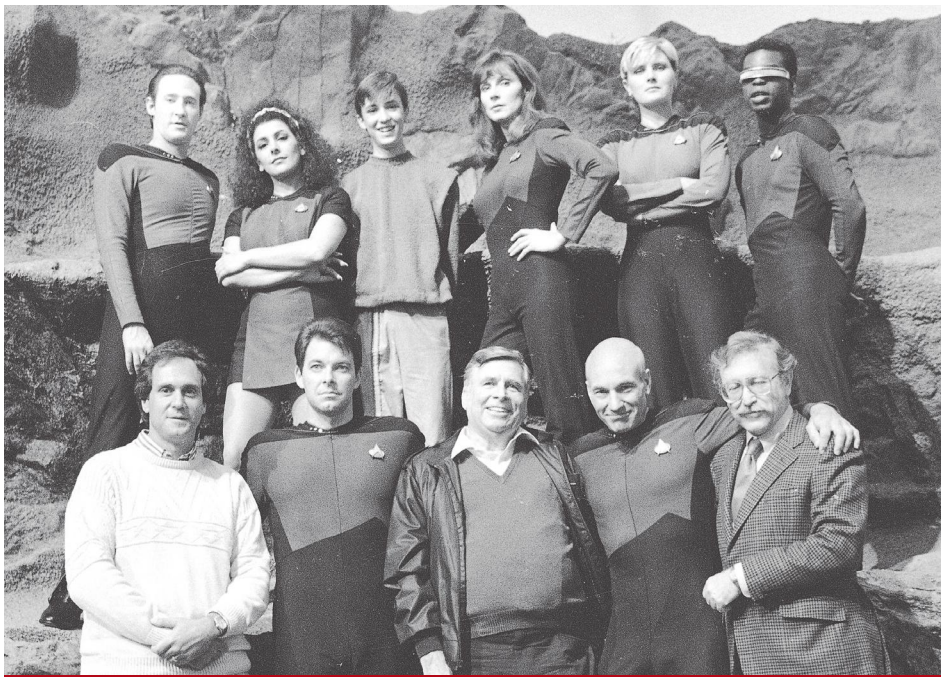


Concept art of the verdant Farpoint station by Rick Sternbach. In the episode as broadcast in 1987, the lush greenery was entirely brown. The 2012 HD remaster of the episode adds the color that was intended all along.

Gerrold, Roddenberry said, “Trust me, the way I’ll do it, the fans will love it.”

Roddenberry also introduced the idea of a Klingon bridge officer at a late stage of development, despite his original intention to steer clear of species from THE ORIGINAL SERIES. Lieutenant Worf was not originally intended to be a series regular, but simply an intriguing addition to the saucer

“We took [Stage] 16 and turned every bit of it into the shopping mall,” recalled set decorator John Dwyer, another veteran from THE ORIGINAL SERIES who returned for *THE NEXT GENERATION*. “Those were the days when we used a lot of plants on *STAR TREK*. We used whatever exotic stuff we could find, like bromeliads, which come in a lot of different colors. I used to change



On the evening of Monday, June 1, 1987, the initial lineup of series regulars (not yet including Michael Dorn as Worf) gathered for a photoshoot with Gene Roddenberry (front, center), supervising producer Robert H. Justman (front, right), and supervising producer Rick Berman (front, left).

things around, too—add an orchid flower to a jade plant for example. That's how I did the whole mall. The skylight in that mall was a child's jungle gym, and on the next

episode we used the same gym, turned it sideways, and made it into a window."

On Tuesday, June 2, Deforest Kelley filmed his cameo as Dr. (now Admiral)

Leonard McCoy from THE ORIGINAL SERIES. This took place on a standing corridor set on Stage 9, which would have been familiar to Kelley from its use in *STAR TREK: THE MOTION PICTURE* onwards. Both Fontana and Roddenberry claimed the idea for the cameo as their own, and Fontana described it as "one of the favorite scenes I've ever written." Additional filming on Stage 9 during this week included the first use of the Main Engineering set, including a rare deployment of the elevator between levels. This was achieved simply (on this occasion and in future) by means of a forklift truck hidden behind the scenes.

The week beginning Monday, June 8, included the first filming on the main bridge (a standing set on Stage 6 throughout the first season), and the following week saw a return to Stage 16, which had now been redressed as Q's post-atomic courtroom. All the scenes featuring Q were shot during the second half of the four-week principal photography schedule, as John De Lancie was committed to a stage play during the

TALK TO THE BADGE

'Encounter at Farpoint' marked the first appearance of the combadge—the wearable device that combines an officer's regulation Starfleet insignia and communicator. Previously, in THE ORIGINAL SERIES and its attendant films, the communicator had always been a handheld object, while the insignia was purely decorative.

"At one early production meeting in 1987, we discussed many possible communicator designs, mostly handheld widgets with Starfleet emblems," illustrator Rick Sternbach recalled. "Gene looked at them and said, 'Why not just make the emblem the communicator?' It was a great idea, and the techy rationale for how it worked could be dealt with at a later time. That kind of interaction over the show's design was always appreciated."

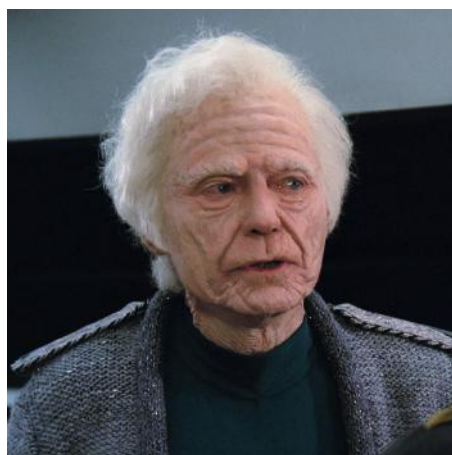
The combadge design debuted in 'Farpoint' would—with very minor variations—continue to feature in every episode of *STAR TREK* until the *DEEP SPACE NINE* episode 'The Jem'Hadar' in 1994.

Right: A possible NEXT GENERATION combadge concept, drawn by Rick Sternbach.





DeForest Kelley's screen test for his cameo saw him aged with makeup rather than prosthetics, and dressed in 23rd-century Starfleet uniform.



For the episode itself, Kelley wore a prosthetic to better convey the fact that many decades had now passed, along with civilian clothes.



Colm Meaney's unnamed officer in 'Farpoint' later evolved into the recurring TNG character and DEEP SPACE NINE regular Miles O'Brien.

first half of June. Visual effects photography meanwhile, continued into July.

MUSIC AND MORE

Incidental music for 'Encounter at Farpoint' was composed by *TREK* newcomer Dennis McCarthy, who had previously scored the sci-fi miniseries *V*. The themes heard in the episode include one originally written for *V*; several references to Alexander Courage's

joining the *NEXT GENERATION* team, Benko swiftly requested a directing assignment of his own, and to date he remains the only person to have edited, directed, and written episodes of *STAR TREK* (having penned a pair of stories for *DEEP SPACE NINE*).

After editing and dubbing, the finished episode was not available for a cast and crew screening until a week before its TV premiere on more than 150 independent

adventures, and critical opinion ranged from rave reviews to admissions that—at the very least—the show was far from an insult to the names of Kirk and Spock.

Back at the studio, opinions were also mixed, while leaning towards the positive. Producer Robert H. Justman felt that the extended episode "had some nice things in it," but lacked "energy," while Fontana believed that the Q storyline detracted from learning about the crew via their approach to the mystery of Farpoint. Conversely, supervising (later executive) producer Rick Berman found Q's involvement to be "the most interesting and exciting part" of the entire story, and later maintained: "I was very confident that we were going to be a successful show."

Not all of the cast were happy with their performances, either. In 2002, Jonathan Frakes (Riker) admitted to *STAR TREK: The Magazine*: "I think we were all floundering around trying to find out who we were," while Marina Sirtis has often recalled how much her initial take on Troi made her cringe at the cast screening. Nevertheless, any remaining doubts about the episode were soon dispelled, when 'Encounter at Farpoint' was nominated for Best Dramatic Presentation at the 1988 Hugo Awards for science-fiction and fantasy works.

“ Well, this is a *new ship*, but she's got the *right name*. Now you remember that, *you hear*? ”

Admiral Leonard H. McCoy

fanfare from *THE ORIGINAL SERIES*; and a version of Jerry Goldsmith's theme from *THE MOTION PICTURE*, which would serve as the show's signature tune throughout its seven-year run. McCarthy would go on to score more than 250 episodes of *STAR TREK* over the next 18 years, as well as the first *NEXT GENERATION* movie.

The episode was edited by Tom Benko, who had to balance the quick-fire pacing of director Corey Allen with the need to sustain the story over a two-hour slot. On

stations. After almost a year of speculation, Paramount and the general public would learn together whether it was possible to 'catch lightning in a bottle' twice, and match the success of *THE ORIGINAL SERIES*...

MOMENT OF TRUTH

When 'Encounter at Farpoint' made its broadcast debut on Monday September 28, 1987, it was met with a mix of acclaim and relief. Audience numbers were strong, proving an appetite for new *STAR TREK*

AFTERLIFE

The decision to make 'Encounter at Farpoint' for a two-hour slot rather than 90 minutes was made so that it could be split into two episodes for repeat transmissions in a regular schedule. When shown in its full TV-movie format, it has no pre-credits teaser, unlike any other TNG installment. When broadcast as two episodes, the first set of titles are held back until the seven-minute mark, after Q's warning to: "Go back, or thou shalt most certainly die." The first episode ends after Q appears on the main bridge viewscreen and Picard decrees: "If we're going to be damned, let's be damned for what we really are."

'Encounter at Farpoint' was first released on home video in 1991, and was one of the first TNG episodes to be made available on Blu-ray, appearing on *STAR TREK: THE NEXT GENERATION The Next Level: A Taste of TNG in High Definition* in January 2012. Among the visual effects that were enhanced or altered for the HD version was the energy beam sent from the *Enterprise's* phasers to the Farpoint creature. In the original version of the episode, the beam originated from the center of the saucer (aka the 'captain's yacht'), whereas the 2012 version shows it correctly emanating from the saucer's ventral phaser array.

Three of Q's guises from 'Encounter at Farpoint': a 16th-century naval explorer; a 20th-century US Marine Corps captain; and a 21st-century soldier.



ON Q

WHAT'S IT LIKE TO PLAY AN omnipotent being? As the man who brought Q to life in 'Encounter at Farpoint' and 12 other episodes of *STAR TREK* (from *THE NEXT GENERATION* to *LOWER DECKS*), John De Lancie has had to answer the question many times.

"I tell people that I don't play an omnipotent being," he says. "I play an omnipotent being who is too stupid to know it. That's the fun part. Then, all of a sudden, he discovers, 'Oh shoot, all I have to do is click my fingers and it's OK.' But up until that moment that's the tension you want to see."

That tension was there from the very start, but De Lancie's chance to analyze it has only come with time. Back in 1987, when the character was not guaranteed to reappear, the actor "simply did what I needed to do to create a character within that slice of time. There was no need to create a backstory or timeline or arc as to where Q might go, so I just plunged in, made it as flamboyant as possible, then walked away."

One reason for that choice was Patrick Stewart's straight-faced performance as Picard. If the new captain had been a little more like Kirk, Q would have become a very different kind of villain.

"If Picard were played very flamboyantly, I would have gone in the opposite direction," De Lancie confirms. "When I go to a job I have loaded up my tools, but I don't know which tools I'm going to employ until I get there. If Picard's position was that he wanted to play, then we would have had different types of scene."

How would the scenes have played out differently if the script had been the same? For De Lancie, it's all a question of challenging expectations.

"The best way I can describe it is: mute the sound on your TV and you'll see the difference between what is written and what an actor does. Do I change words? No. Do I give them a spin? Yes. A script is like a river, and you can only swim in the other direction for so long. But that doesn't mean that

From 'Encounter at Farpoint' on, the character of Q has delighted fans with his special brand of mischief and mayhem. Here, actor John De Lancie talks about defining and developing the character.

Gene Roddenberry named Q after his friend Janet Quarton. Quarton was the first president of the British STAR TREK fan club, and hosted Roddenberry at her Scottish Highlands home when he traveled to the UK.

there aren't a lot of other things you can do. For the most part, I just bend the intention of a line. Just because I say, 'I love you,' doesn't mean the audience needs to believe that for a moment, even though that's what the writer might have intended.

"If you are just delivering what is expected, then the audience can run off and get a sandwich. If you can find places to do things that are unexpected, then they will feel that they need to stay there."

CHARACTER CONTINUUM

Of course, Q did return after 'Farpoint', facing off against Picard seven more times in *THE NEXT GENERATION* alone. This provided opportunities to keep the character "unexpected" by adding levels of depth.

"There's no villain who gets up in the morning and says, 'How villainous can I be today?'" De Lancie explains. "Thematically, villains are there to make the hero look better, and oftentimes when they are played that way, they are really two-dimensional and boring.

"So, if you play a villain and imbue him with a real sense of purpose, there are going to be enough people out there who will begin to understand his point of view.

"With more and more opportunities, I could try to get the audience to come to the conclusion that while the character was flamboyant and unpredictable, he was still delivering the goods somehow. And if you had to choose between these two leaders [Q and Picard], you could make a strong enough case to choose Q, because there are a lot of things he had to say that were legit.

"The triumph is that in the last episode ['All Good Things ...'] Q was given the task of telling Picard to loosen up. You felt that this was kind of a tough love exercise, and actually this guy wasn't as wacko as one might have thought in the beginning."





THE NAKED NOW

TNG's only direct sequel to an ORIGINAL SERIES episode broke down the new crew's barriers and challenged audience expectations...

'THE NAKED NOW' WENT INTO production on Monday, July 6, 1987, just eight working days after 'Encounter at Farpoint' finished principal photography. A walkout by the Directors Guild of America was scheduled for the following week, and so director Paul Lynch practically "lived on the lot, because we were shooting 18-hour days to make the six days before the strike."

The story was inspired by 'The Naked Time,' the fourth episode of THE ORIGINAL SERIES, which provided an early opportunity to explore usually hidden facets of the show's regular characters. Though keen not to re-tread old ground, Gene Roddenberry and



Lieutenant Commander MacDougal (given the first name Sarah in the script) is one of four chief engineers introduced during season one.

Episode	1.3
Premiere	October 5, 1987
Teleplay by	J. Michael Bingham
Story by	John D.F. Black and J. Michael Bingham
Directed by	Paul Lynch
Guest stars	Brooke Bundy (MacDougal)
Synopsis	When a virulent infection causes them to lose all self-control, the crew of the <i>Enterprise</i> struggles to escape an imploding star.

D.C. Fontana agreed that the concept was worth revisiting, and Fontana worked up an outline and two draft scripts during April and May 1987. Roddenberry then rewrote Fontana's second draft script, leading her to remove her name from the finished episode. Instead, the writers credited onscreen were the fictitious 'J. Michael Bingham,' and 'The Naked Time' originator, John D.F. Black.

THE *TSIOLKOVSKY*

Like the episode before it, 'The Naked Now' saw the *Enterprise* rendezvous with another Starfleet vessel, in this case the *Tsiolkovsky*.

Much of 'The Naked Now' takes place in main engineering on the *Enterprise*—a set that was nearly never built at all. It was not originally factored into plans for the show's standing sets as it did not feature in early scripts for 'Encounter at Farpoint.' But when Roddenberry realized the implications, he wrote it into the first episode.

The reduced importance of engineering in Roddenberry's early ideas for TNG is also reflected in the absence of a chief engineer among the regular cast. From season two, this position would be filled by Geordi La Forge, but in season one a series of guest

LOOKING BACK

On first broadcast, 'The Naked Now' caused anxiety among some fans, who, looking to predict the direction of the show, feared that reworks of ORIGINAL SERIES episodes might become the norm. The sexual comedy also made some viewers uncomfortable. Producer Maurice Hurley agreed that the episode was a "warmed-over premise," but Rick Berman insisted that it's "an homage, not a copy."

Speaking to startrek.com in 2012, Denise Crosby (Tasha Yar) described the episode as "fun, because you got to see the other side of Tasha." Paul Lynch has also named 'The

“*Indications of what Humans would call... a wild party?*”
Lieutenant Commander Data

In 'Encounter at Farpoint,' the *U.S.S. Hood* had been represented by the *U.S.S. Excelsior* model built for *STAR TREK III: THE SEARCH FOR SPOCK* (1984), and for this episode the same film's fleet was raided once again. The *U.S.S. Grissom* model was, in the words of TNG's visual effects coordinator Gary Hutzel, "very small by feature standards, and loaded with problems. Technically, it was a mess, but we had to fix it up and get it going."

Most recently, the miniature had been relabeled as fellow *Oberth*-class vessel the *U.S.S. Copernicus* for a brief appearance in *STAR TREK IV: THE VOYAGE HOME* (1986), and it retained that ship's NCC-640 registry for 'The Naked Now.' This was changed to NCC-53911 (matching details used on set) when the episode was remastered in 2012.

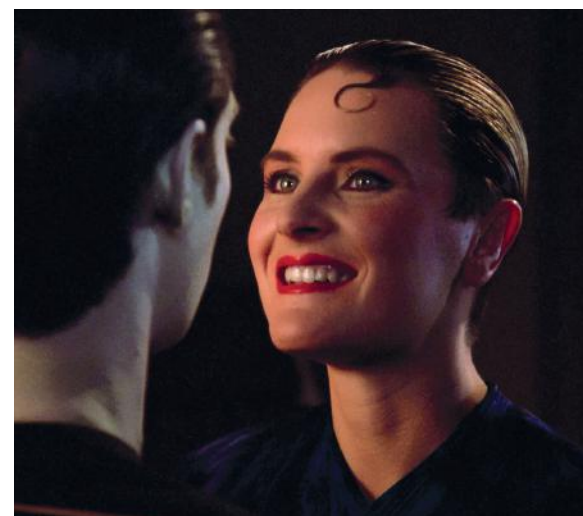
The *Tsiolkovsky* was named after the real-life Russian rocket scientist Konstantin Eduardovich Tsiolkovsky, who (alongside Hermann Oberth) laid the groundwork for 20th-century space travel. For a Starfleet ship, the *Tsiolkovsky* is unusual in having an 'S.S.' rather than 'U.S.S.' prefix, and a dedication plaque written in Cyrillic script.

performers feature as required. 'The Naked Now' sees the first and only appearance of Lieutenant Commander Sarah MacDougal (Brooke Bundy) in the role, alongside her assistant Jim Shimoda (Benjamin W.S. Lum).

NOTABLE FIRSTS

The episode is also notable for a number of other firsts. James T. Kirk and the original *Enterprise* are mentioned for the first time in TNG, and Kirk's ship is identified as being a *Constitution*-class for the first time ever on screen. Data's speed-reading ability is also introduced, courtesy of a fast-moving bridge display that was actually an animated film made by Mike Okuda and Gary Hutzel.

Elsewhere on the bridge, the navigation and ops stations in front of the main viewer are swapped around from their positions in 'Encounter at Farpoint,' a configuration that remains constant for the rest of the series. Troi debuts her regular season one costume, and the 24th-century medical tricorder prop makes its first appearance. It is also the first of 42 *NEXT GENERATION* episodes to be scored by composer Ron Jones.



Data's reference to being "fully functional" during his romantic encounter with Tasha is quoted once more in the 1996 film STAR TREK: FIRST CONTACT.

Naked Now' as his favorite among the five episodes he directed, because of its adult and comedic themes. Again in conversation with startrek.com in 2012, he explained that the often humorous tone "is why I think I got the job, actually [as] I'd come over from [romantic comedy drama] *Moonlighting*..."

Viewing the episode with hindsight, in the context of what *THE NEXT GENERATION* would become, Lynch added: "That's what made the show so incredibly entertaining: that it wasn't just a detective show or a comedy. It could be a detective show this week and a comedy the next week, or a thriller or an action show."



CODE OF HONOR

One of TNG's least-loved episodes was made during a tumultuous time for the series, as writers and directors came and went.

Episode 1.4

Premiere October 12, 1987

Written by Katharyn Powers
and Michael Baron

Directed by Russ Mayberry

Guest stars Jessie Lawrence Ferguson
(Lutan), Karole Selmon
(Yareena), James Louis
Watkins (Hagon)

Synopsis Tasha must take part in a duel to the death after she is abducted by the ruler of Ligon II—the only source of a life-saving vaccine the *Enterprise* must acquire.

THE EARLY DAYS OF THE NEXT
GENERATION were a challenging time for everyone involved. Filming for the new series had begun two months later than originally planned, and the turnover of writing staff during the first season was unusually high. This is rarely ever noticeable on screen, but 'Code of Honor' is one of the few obvious casualties.

In its original outline form, the episode presented a reptile species, the Tellisians, who practiced a cultural code similar to that of Japanese samurai. It came about when D.C. Fontana asked writer Katharyn Powers to pitch for the new show, having

worked with her on the *Fantastic Journey* and *Logan's Run* TV series in the 1970s. Powers, an *ORIGINAL SERIES* fan, then set about devising a storyline with her friend Michael Baron. As originally planned, this saw Tasha kidnapped by the Tellisians and an *Enterprise* away team imprisoned. Tasha fought with Lutan's son—rather than with Yareena—and Lutan poisoned Yareena's uncle, the king. Another Tellisian, Hinun, assisted the away team.

The transformation of the outline into the episode as filmed happened over four months from March 1987. The reptilian Tellisians became humanoid Ligonians for

practical, budgetary reasons, and Gene Roddenberry made rewrites designed to emphasize the importance of the Prime Directive (the Federation directive of non-interference on non-member worlds).

Roddenberry's allegorical intent related to what co-producer Herb Wright later called "his concerns [about] a continuing American territorial imperative in the world," but the only specific reference to real-life ethnicity in the final draft script was a note that Lutan should be attended by "four extremely tall, elegant black guards."

CASTING CALL

The crystallizing moment for the legacy of this episode came with a decision about casting. Populating Ligon II with a guest cast made up entirely of African American performers invites the accusation that the installment is inadvertently racist. Not only is a black culture presented as venal and misogynistic, but also it is outsmarted and seemingly 'improved' by the intervention of characters who are almost entirely white (Geordi's role is minimal, and Worf does not appear in the episode at all).

The changes made during production had unfortunate consequences, but it seems the



Jessie Lawrence Ferguson as Lutan, the ruler of Ligon II. His best known role was as a police officer in the 1991 film *Boyz n the Hood*.



The exterior of Lutan's "center place" on Ligon II was a matte painting by Syd Dutton, based on concept art by Rick Sternbach (above). The painting was the first of many artworks that Dutton would provide for STAR TREK.

producers did not foresee the implications—and would surely have been horrified if they had done. It is perhaps telling that—in the midst of more general TNG tumult—"Code of Honor" specifically saw its director, Russ Mayberry, depart midway through filming, never to work on *STAR TREK* again.

DEVIL IN THE DETAIL

In the final episode, two further details add to the sense that 'Code of Honor' dates from an earlier time than is actually the case. One

isolation, the score is among season one's most memorable, but, during the final duel especially, it places the episode more readily in the 1960s than the 1980s.

Other production elements, however, constitute some of the episode's redeeming features. The prop weapons are sufficiently well realized that the spiked glove or 'glavin' is seen in two other episodes as a Klingon implement. Geordi's futuristic razor serves as an amusingly unexpected entry point for his defining friendship with Data, and would

“ If you **doubt** this poison, why don't you test it on **yourself?** **”**

Dr. Beverly Crusher

is the 'exotic' costume design by William Ware Theiss, which harks back to his work on *THE ORIGINAL SERIES*, and the other is the incidental music, composed by another *ORIGINAL SERIES* alumnus, Fred Steiner. In

itself resurface in an episode of *DEEP SPACE NINE*. Finally, the use of tube-shaped lights on Ligon II show TNG starting to define its own signature look, ahead of appearances in many subsequent episodes.



THE LAST OUTPOST

After tantalizing hints of their existence in earlier episodes, the first glimpse of the Ferengi did not pan out quite as planned...

THE FERENGI'S ARRIVAL IN THE *STAR TREK* universe was announced in 'Encounter at Farpoint,' but the species did not show its face until 'The Last Outpost'—the fourth installment shown and the sixth to be filmed. This allowed time for the new antagonists to be fleshed out in more detail than *THE ORIGINAL SERIES'* Klingons and Romulans, whom they were meant to rival.

The need for a new adversary came from Gene Roddenberry's reluctance to revisit old aliens in his new show. He put co-producer Herb Wright in charge of the project, and so Wright looked at the contemporary landscape for inspiration.



Darryl Henriques as Portal. The actor later played the Romulan Nanclus in STAR TREK VI: THE UNDISCOVERED COUNTRY (1991).

Episode	1.5
Premiere	October 19, 1987
Teleplay by	Herbert Wright
Story by	Richard Krzemien
Directed by	Richard Colla
Guest stars	Armin Shimerman (Letek), Jake Dengel (Mordoc), Tracey Walter (Kayron), Darryl Henriques (Portal), Mike Gomez (DaiMon Tarr)
Synopsis	When the <i>Enterprise</i> and a Ferengi ship are rendered helpless by a mystery power, they must negotiate a way to investigate together.

"I looked around at 1980s America, where greed was good and Gordon Gekko [from the movie *Wall Street*] was one of our heroes," he later explained. "I came back to Gene and said, 'Where are the carpet-baggers? Where are the robber barons? Where are the guys buying spaceships from under your feet and stealing from you?' And he said, 'That's a good idea.'"

'INTERCULTURAL DANCE'

Finding the right story to introduce the new villains also fell to Wright. "Richard Krzemien pitched an idea that really excited me," he said. "We're chasing down this species that we've heard of, and not too kindly. They've stolen something and we're trying to catch up with them. At the same time, we're trying to meet them and do this intercultural dance to find out if we could somehow coexist. It was a very interesting challenge."

When Wright came to turn Krzemien's idea into a script, he drew on his time as an exchange student in Japan to explore the idea of cultural misunderstandings, and to further develop his ideas about the Ferengi.

"The thing about a good villain is that they're just like us. They've got our vices, our faults, but they are exaggerated—or at least everyone thinks they're exaggerated, but they are usually closer to us than we would wish to admit.

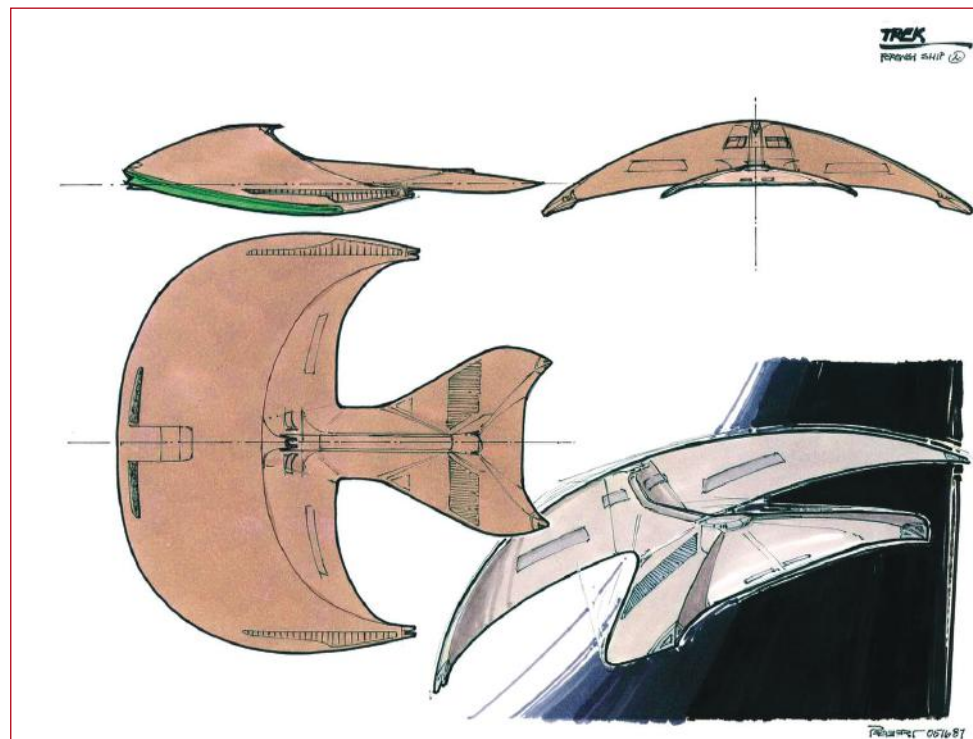
"In '80s America, it was all about how much stuff you'd got; how big a car. And in ancient Japan it was the merchants

PULLING FACES

As well as laying the foundations for Ferengi culture, Wright also worked with concept artist Andy Probert to establish their physical appearance. His first steer for Probert was the Disney character Scrooge McDuck,

my hands up behind my ears. I'd always admired the Spock ears. The idea was to take that to a different level so they almost had like elephant ears."

Wright and Probert's vision for the Ferengi evolved when Roddenberry decided that the



In his script, Herb Wright described the Ferengi ship as resembling a horseshoe crab. Concept artist Andrew Probert developed the arthropod theme, adding forward 'pincers,' inspired by those of a male earwig.

"diving into his gold coins and cackling." He added: "Since we had the big guys already with the Klingons, and the medium-sized guys with the Romulans, I figured the little guys you have to worry about would be the Ferengi.

species should be bald. Other, more scary aspects of their culture—which Wright had hoped would contrast with their comical appearance—were also shorn with their hair.

"I had been very affected by the horror film *Scanners*," Wright recalled. "I thought, if these are the smartest villains out there, how about if one of the things [their brains can do] is make your head explode? That was deemed way too expensive—and obviously too much for our family audience. Plus, once you do that, who's going to get in a room with a Ferengi?"

Another possible avenue was that the Ferengi would eat people, but this went no further than a throwaway line in 'Encounter at Farpoint.' "I was worried about that," said Wright, "because I thought it would allow

“The ugliness of the Human was not an exaggeration!”

DaiMon Tarr, STAR TREK's first Ferengi

who rose to the top of the hierarchy. All the so-called higher-class people had to go and court favor with them in order to take out loans. Those ideas were really the genesis of the Ferengi."

"I wanted us to loathe and fear them, but also think they were ridiculous. We played around with a bunch of concepts, and I scrunched up my face and popped my eyeballs and bared my teeth and put



A whip-wielding Ferengi onboard the Enterprise in a promotional photo for 'The Last Outpost.'

people to step away from the larger issues that these villains were about and say, 'Oh well, they're just a bunch of cannibals.'"

IN PRODUCTION

On set, the Ferengi became less menacing still. Armin Shimerman, who played Letek (but is best known as Quark in *STAR TREK: DEEP SPACE NINE*), recalled that he and the other Ferengi were directed to "jump up and down like crazed gerbils." Meanwhile, the ferocious energy whips they were scripted to wield proved impossible to fully realize in the time available. Prop master Alan Sims had envisioned the weapon as something "extremely magical," but accepted that "it had to work mechanically and physically on the set... and we never had more than seven days to prep an episode.

"The whip was supposed to be coiled up, before unfolding itself to be straight and rigid," Sims has since elaborated. "That's a very difficult thing to do with so little R&D time. My idea was to create a basic skeleton of linkage, like a bicycle chain, with some sort of tension spring to send it out forward and lock it in position. But we just couldn't get the mechanical effect down in time."

"We ended up just taking a piece of spring steel and put a molded casing over it. It became really simple: all the actor had to do was release the tip from his hand, and it would just uncoil. It didn't look that great, but the bolt of energy added in post-production covered a million sins."

IN REVIEW

When the episode was complete, opinion was divided over whether the Ferengi had staying power. Wright's recollection was that the fledgling foe had been earmarked to appear in "fifteen or twenty percent of the season," before their debut resulted in a backlash. Both Wright and supervising producer Robert Justman stayed committed to the species, believing they provided an effective contrast to 24th-century Human culture, as envisioned by Roddenberry. But fellow producer Maurice Hurley took the opposite view, arguing that if Starfleet and the Federation had no need of wealth, then neither did anyone else.

"Here you have a show where the need for possessions is over," reasoned Hurley, "yet we put in these meaningless creatures

“Never give a sucker an even break.”

Data describes Ferengi philosophy (in a line cut from the final script)

who desire only gold. It was ridiculous: the replicator can make an infinite amount of gold... I cannot tell you the fights I had about the illogicality of the Ferengi."

Though the Ferengi never did pose a threat to rival the Klingons or the Romulans, they endured in a different way. Returning once more in TNG's first season, and a total of fifteen times in the show overall, they served as a combination of comic relief



TREK
DESIGNS - FERengi RACE ①



ROBERT 050187



ROBERT 050187

TREK
DESIGNS - FERengi RACE ②



TREK
DESIGNS - FERengi RACE ③



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TREK
FERengi RACE ④



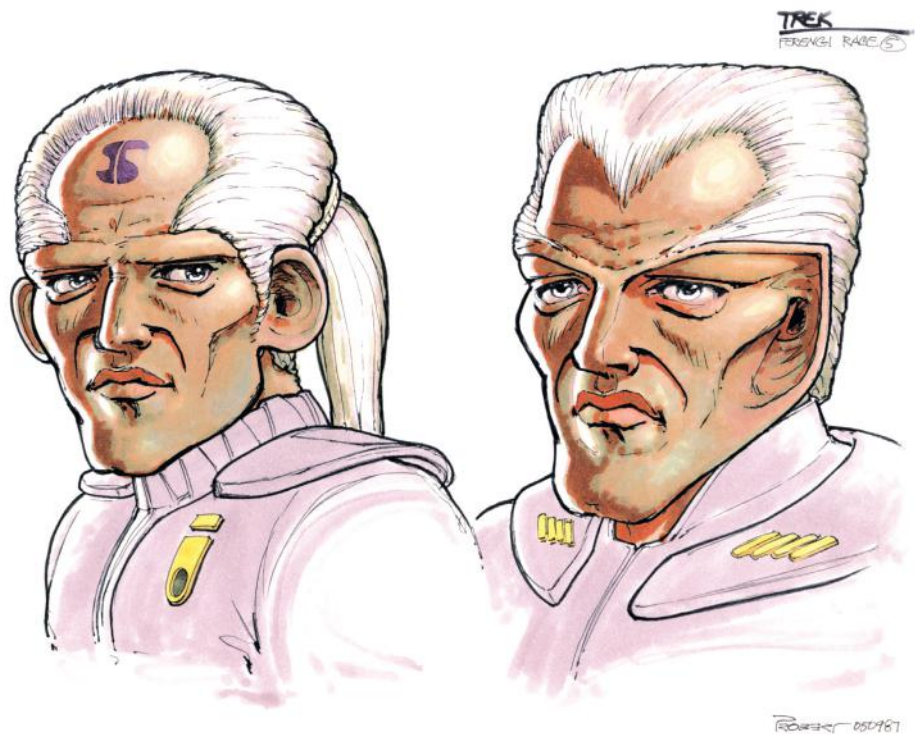
ROBERT 050887

The evolution of the Ferengi, as drawn by Andrew Probert. "The Ferengi were meant to be the new badasses of the universe," Probert later commented. "They were to be a combination of pirates and lawyers, who placed the value of the dollar above everything. The description was that they would have very large ears, so I was trying to come up with a look that incorporated that." All the early design concepts also made a feature of beards and swept-back hair, until Gene Roddenberry decreed the species would be hairless.

and cautionary example. Thanks in large part to Shimerman, their mythology would also be greatly expanded through all seven seasons of *DEEP SPACE NINE*.

'LAST OUTPOST' FIRSTS

Aside from the Ferengi themselves, notable debuts in 'The Last Outpost' include: *STAR TREK*'s first female stunt coordinator (the uncredited Kerrie K. Cullen); the first TNG appearance of *STAR TREK*'s most prolific stunt performer (Tom Morga, who would later become assistant stunt coordinator on the show); and the debut of the 'master systems display table' in main engineering. This freestanding workstation would be the focus of many key scenes in later episodes, and its appearance is notable here, as it is yet to be restyled to match the rest of the set. Instead it still resembles the item it was originally built to be: an operations table at Starfleet Command in *STAR TREK IV: THE VOYAGE HOME*.



“ Fear is the true enemy.
The only enemy. **”**

Commander William Riker



In between takes, the Ferengi actors were free to reveal their real-life sparkling dentistry,



Probert's conception of the Ferengi developed to include pointed ears and, eventually, fangs. The design was then finalized by makeup artist Michael Westmore, who rounded off the ears and made the nose even more elaborate. Westmore then continued to refine the look when the Ferengi made subsequent appearances.

MAKING THE MARAUDER

Two filming models of the Ferengi Marauder were built by Gregory Jein, Inc. to Andy Probert's design. Both were cast from the same mold, which was made by sculpting the main shape of the vessel out of foam, then vacuum-forming plastic around it. Intricate details were then added before the plastic was encased in latex rubber. The resulting 'negative image' served as the master mold.



The first model was cast from the mold in fiberglass, painted, and kitted out with internal lighting and mechanisms to extend the 'neck' and elevate the weapons platform on top of the hull (below). Details on the finished model included a 'drop ship' on the underside, intended by Probert to be a pirate raiding craft (left).



On set at Image G (the VFX company frequently responsible for TNG after 'Encounter at Farpoint'), the model soon became damaged, as the moving parts proved to interfere with the internal lights. With time at a premium, Jein swiftly produced a second, non-mechanical model from the mold. The first, more ambitious model was abandoned, and its static substitute became the sole Ferengi miniature used in later TNG effects shots.

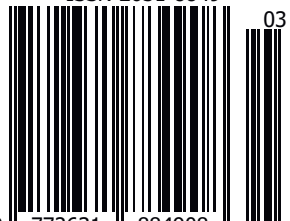




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