STAR TREK™
THE NEXT GENERATION

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

eaglemoss HERO COLLECTOR

STAR TREK
THE NEXT GENERATION
BUILD THE *U.S.S. ENTERPRISE* NCC-1701-D

1701-D

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IN THIS ISSUE

STAGE 99 PARTS

99A

99B

99C

99D

AM   BM   FM   JM

PART NUMBER	PART NAME	QUANTITY
99A	Lower skeleton 1	1
99B	LED bracket	5
99C	Deck panel lights	2
99D	Deck panel light	1
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 100 PARTS
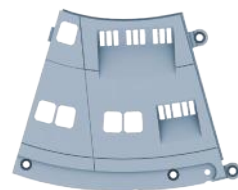
100A   100B

100C   100D   100E

100F   100G   100H   100I

100J   100K

AM   IM   DP

PART NUMBER	PART NAME	QUANTITY
100A	Deck panel L1-01	1
100B	Escape pod cover	6
100C	Escape pod cover bracket i	1
100D	Escape pod cover bracket ii	1
100E	Clear window	5
100F	Dark window	10
100G	Dark wide window	1 (+1 spare)
100H	Reflector panel i	1
100I	Reflector panel ii	1
100J	Ventral phaser array L01	1
100K	Battle section lower right windows	1
AM	1.7x4mm screw	4 (+1 spare)
IM	1.7x2.5x5mm screw	2 (+1 spare)
DP	2.3x4mm screw	2 (+1 spare)

101A

101B

101C

102D

102E

102F

102G

101H 101I 101J 101K

FM

AP

BP
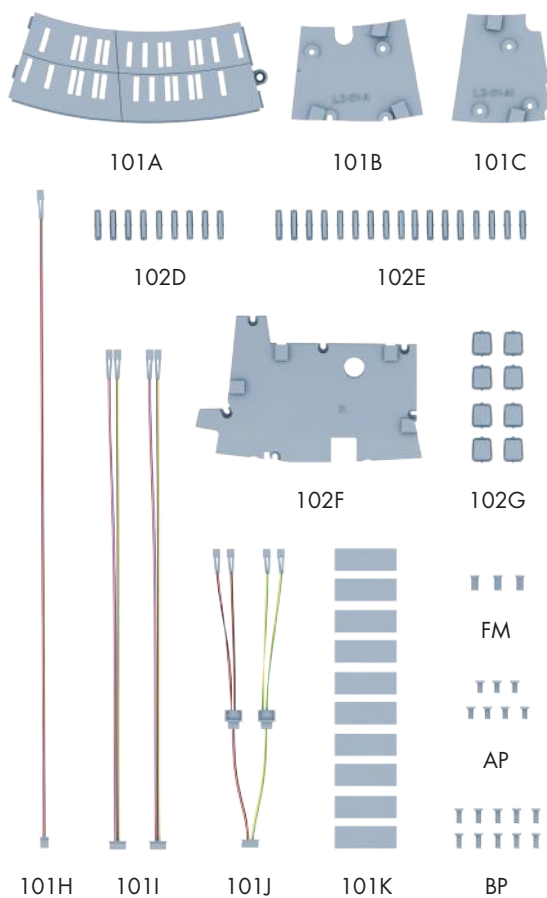
PART NUMBER	PART NAME	QUANTITY
101A	Deck panel L2-01	1
101B	Reflector panel L2-01-A	1
101C	Reflector panel L2-01-A1	1
101D	Clear window	9 (+1 spare)
101E	Dark window	17 (+3 spare)
101F	Battle section lower right reflector	1
101G	Escape pod cover	8 (+1 spare)
101H	Deck panel light	1
101I	Deck panel lights	2
101J	Battle section lights	1
101K	Sticker	10 (+2 spare)
FM	2.3x4mm screw	3 (+1 spare)
AP	1.7x4mm screw	7 (+2 spare)
BP	1.7x3mm screw	10 (+2 spare)

102A

102B

102C

102D

102E

102F

102G

102H

102I

102J

102K

AM

CM

FM

IM

AP

DP
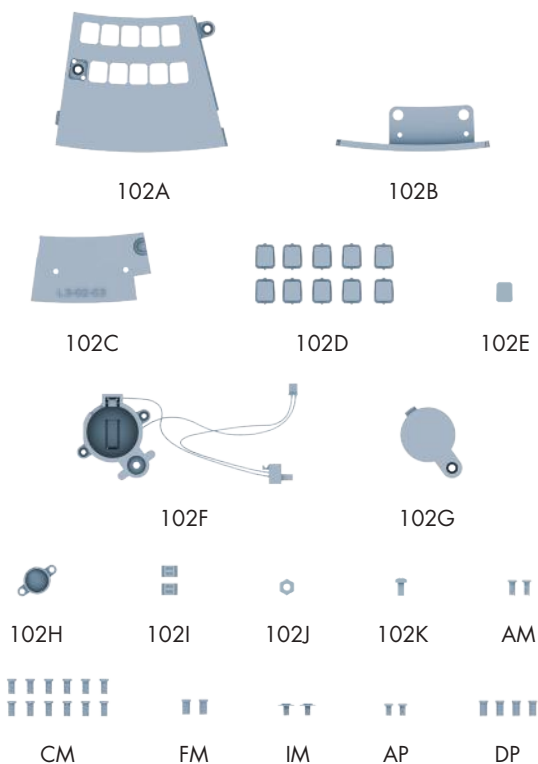
PART NUMBER	PART NAME	QUANTITY
102A	Deck panel L3-02	1
102B	Outer panel L4-01	1
102C	Escape pod cover bracket L3-02-03	1
102D	Escape pod cover	10 (+2 spare)
102E	Escape pod screw cover	1
102F	Battery box	1
102G	Battery box cover	1
102H	Battery box nut cover	1
102I	RCS thruster quad	2
102J	Battery box nut	1
102K	Battery box screw	1
AM	1.7x4mm screw	2 (+1 spare)
CM	2x3mm screw	12 (+2 spare)
FM	2.3x4mm screw	2 (+1 spare)
IM	1.7x2.5x5mm screw	2 (+1 spare)
AP	1.7x4mm screw	2 (+1 spare)
DP	2.3x4mm screw	4 (+1 spare)

STAGE 99 ASSEMBLY

In this stage, the structure that secures the saucer
to the battle section begins to take shape.

PART LOCATOR

SAUCER SEPARATION PLANE

NCC-1701-D
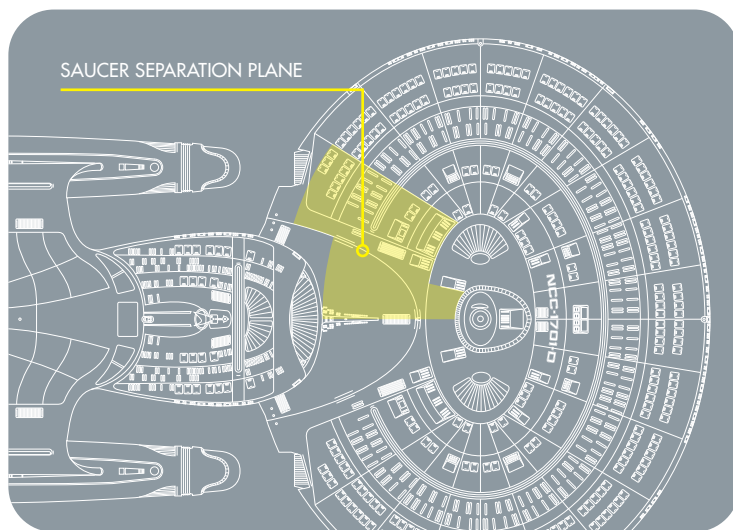
KEY

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

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

GRAY shows the assembly so far.

BLUE shows illuminated parts.

FLEXIBLE FRIENDS

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

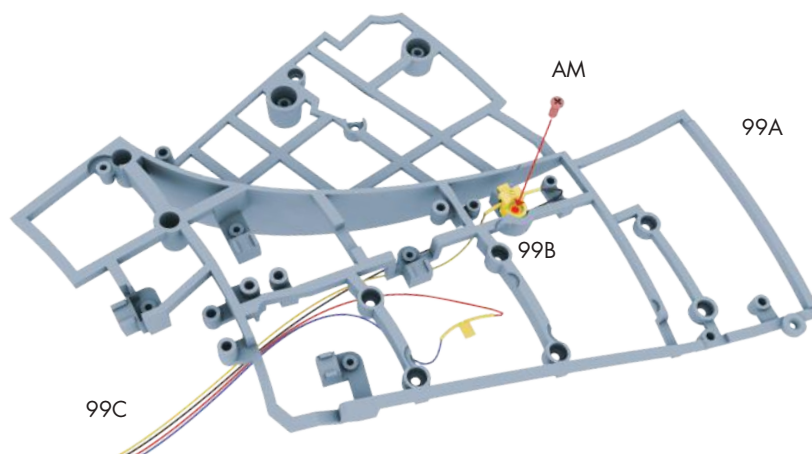## PREPARING THE DECK PANEL LIGHTS

STEP A

Take both sets of deck panel
lights (99C, with two bulbs
each) and splay the cables
as shown, carefully bending
them away from each other
where they meet the bulbs.

90°
90°
90°
90°

99C

90°
90°
90°
90°

99C
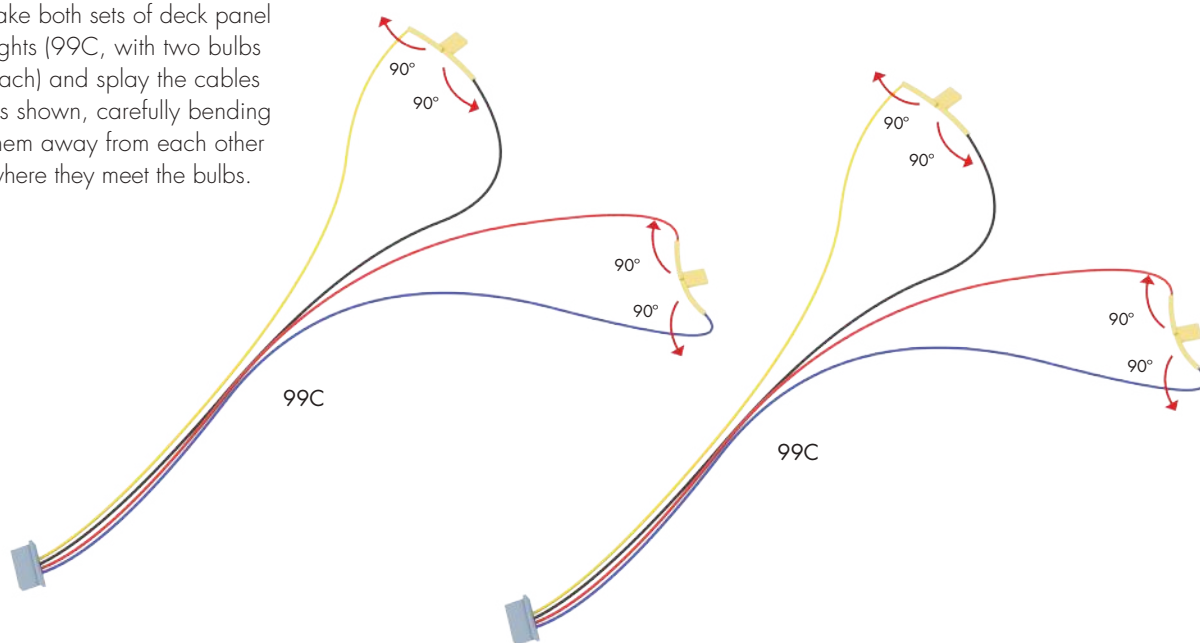
STEP B

Take lower skeleton 1 (99A) and slot the first bulb from one set of deck panel lights (99C) into position as shown, securing it with an LED bracket (99B) and one AM screw. Alternatively, you may wish to partially secure the LED bracket first of all, before slotting the bulb underneath it.

AM

99A

99B

99C

Repeat this process with the second bulb, in the next notch along on lower skeleton 1 (99A). Then do the same with both bulbs from the other set of deck panel lights (99C), using the next two notches along. In each case, use an AM screw and thread the cables through the skeleton as shown.

AM

AM

AM

99A

99B

AM

99B

99B

99C
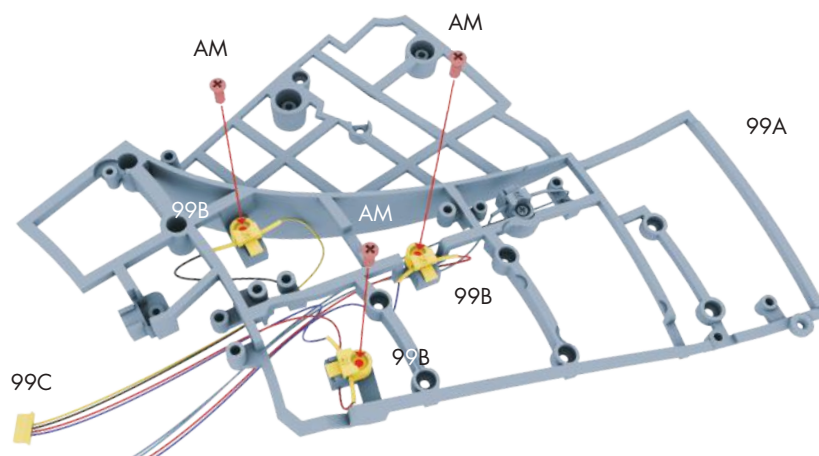
Next, position the assembly on your main saucer build as shown, and secure it with eight BM screws, two FM screws, and a JM screw, taking care not to trap any cables.

BM

BM

BM

BM

BM

BM

BM

BM

FM

JM

FM

99A
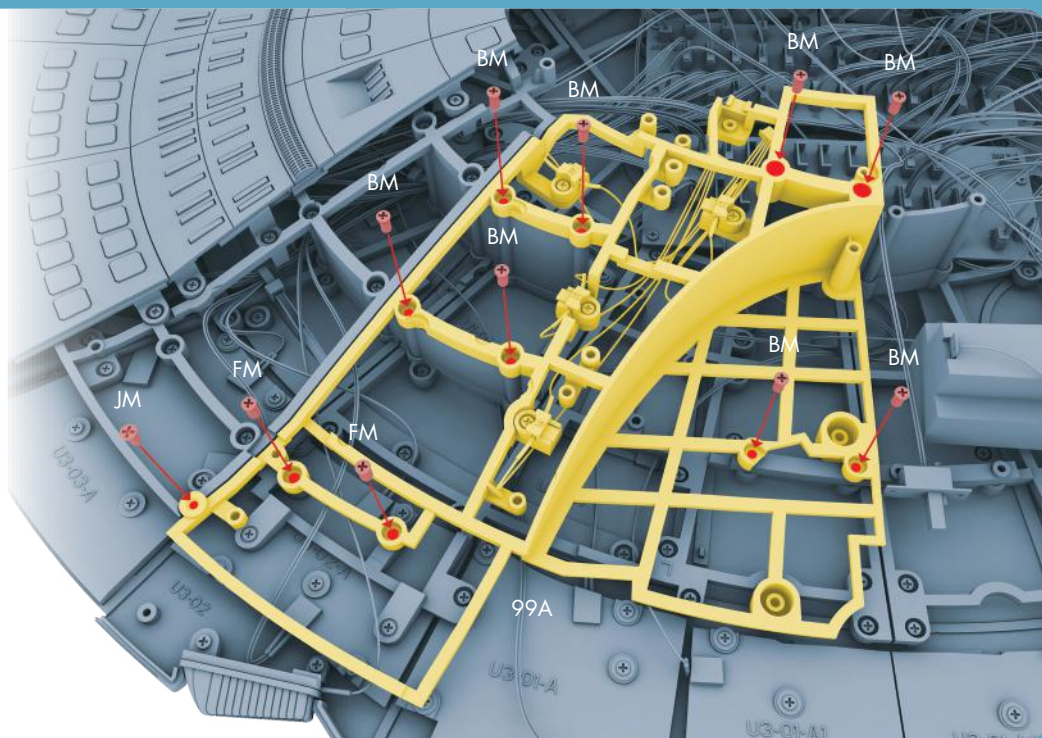
STEP

C

Take the deck panel light (99D, with one bulb) and carefully splay its two cables as shown.

90°

90°

99D
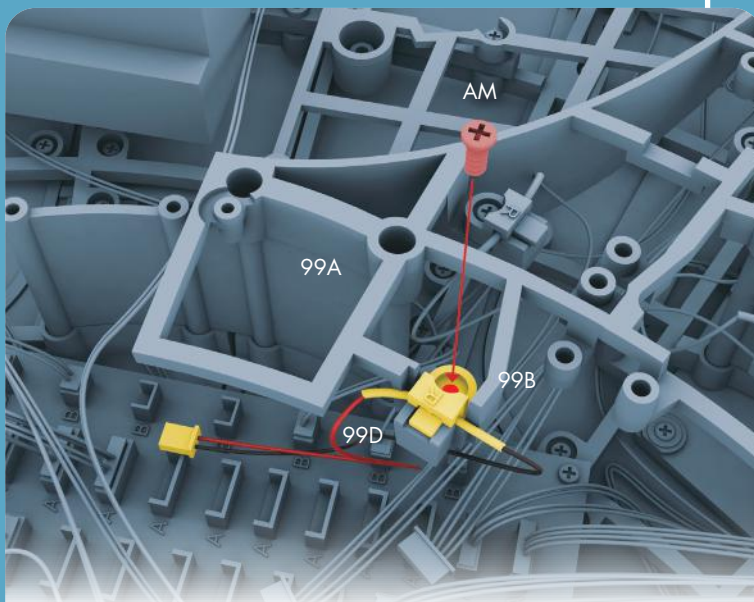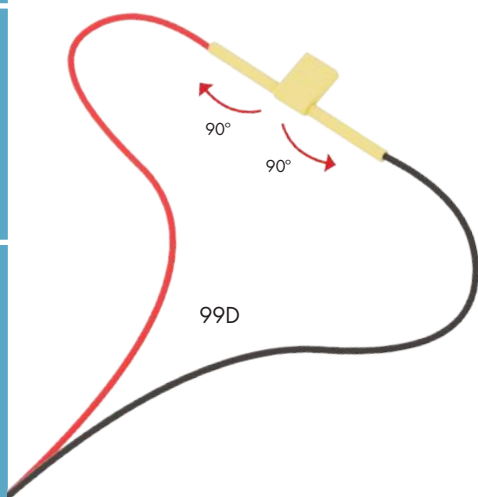
Then position the bulb in the remaining notch on lower skeleton 1 (99A), securing it with an LED bracket (99B) and one AM screw.

AM

99A

99B

99D

Next, plug the deck panel light (99D) into a "B" socket on saucer PCB 3 (57B), and the two sets of deck panel lights (99C) into "A" sockets on the same PCB as shown.

99C

99C

99D

57B
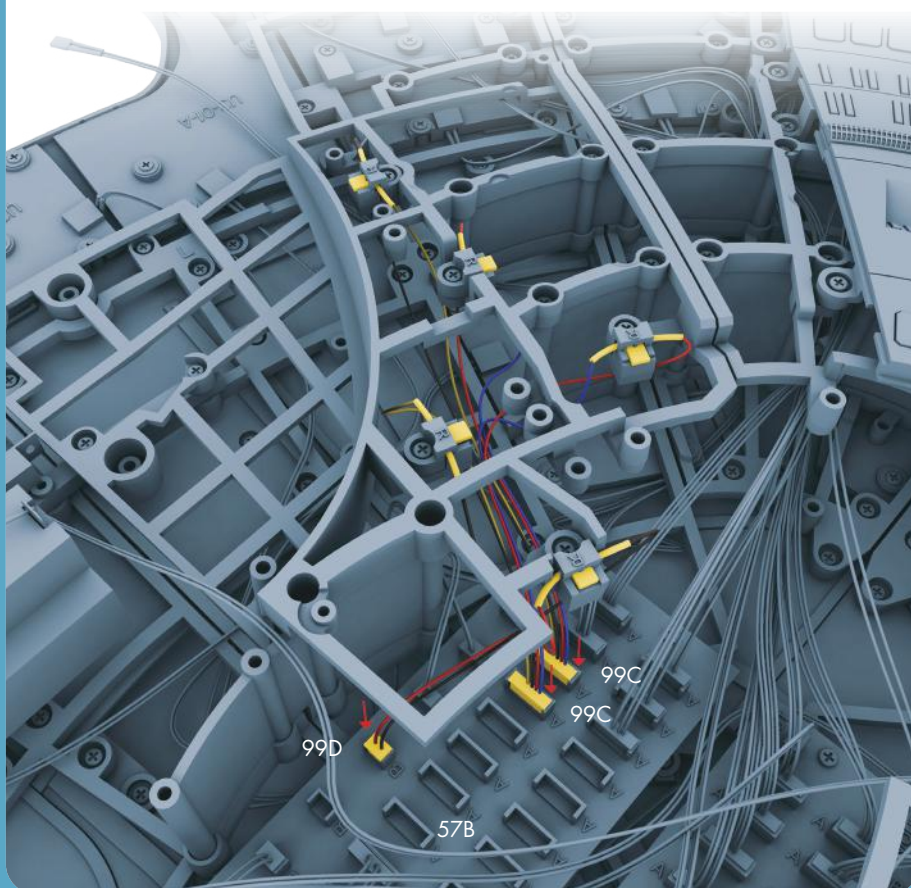
Complete stage 99 by turning the saucer switch to the "ON" position and checking that the lights are working correctly.

STAGE 100 ASSEMBLY

Stage 100 sees the assembly of a distinctive deck panel with a wide window detail and the end section of the saucer's ventral phaser array.
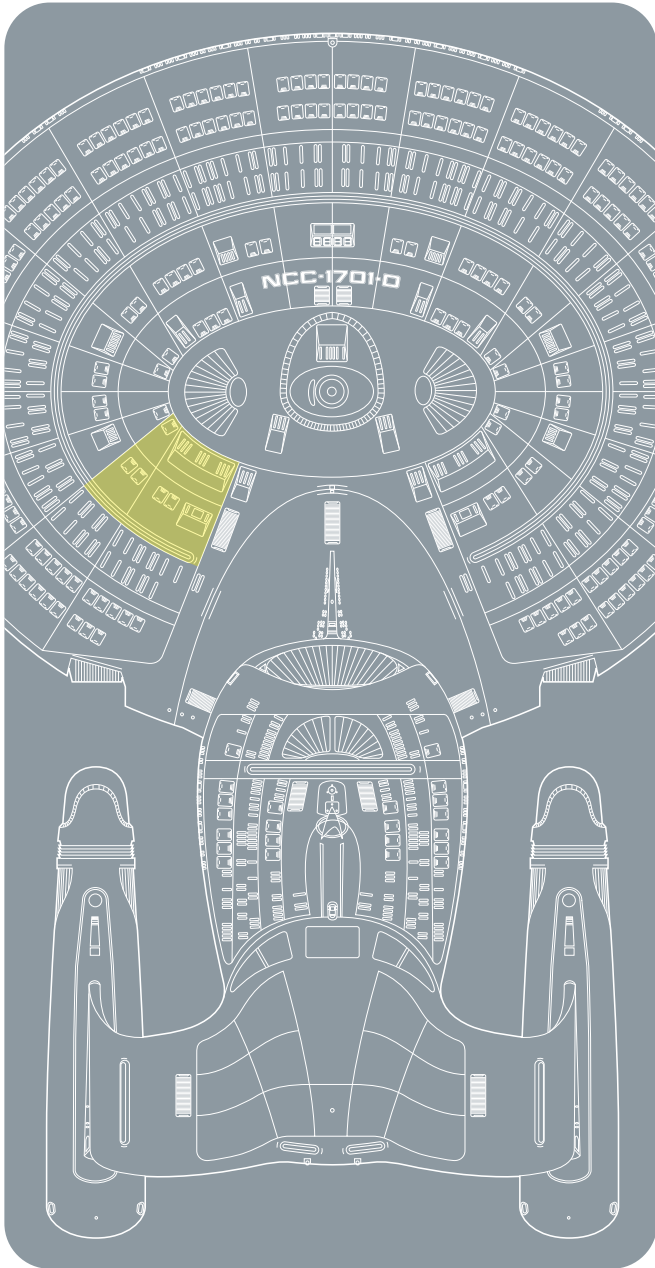
Note: Keep the battle section lower right windows (100K) close at hand for use in stage 101.

ASSEMBLING DECK PANEL L1-01

STEP A

Take deck panel L1-01 (100A) and press five escape pod covers (100B) into position so that the red line on each is furthest from the narrow end of the panel.
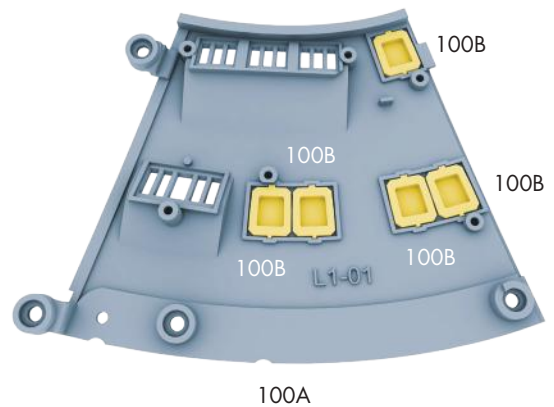
Next, secure the escape pod covers using escape pod cover bracket i (100C), escape pod cover bracket ii (100D), one AM screw, and two IM screws.

STEP

B

Fit five clear windows (100E), eight dark windows (100F), and the dark wide window (100G) 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.

100E 100E 100E
100F
100F
100F 100F 100F 100F
100A
100F 100G 100F
100E 100E
R
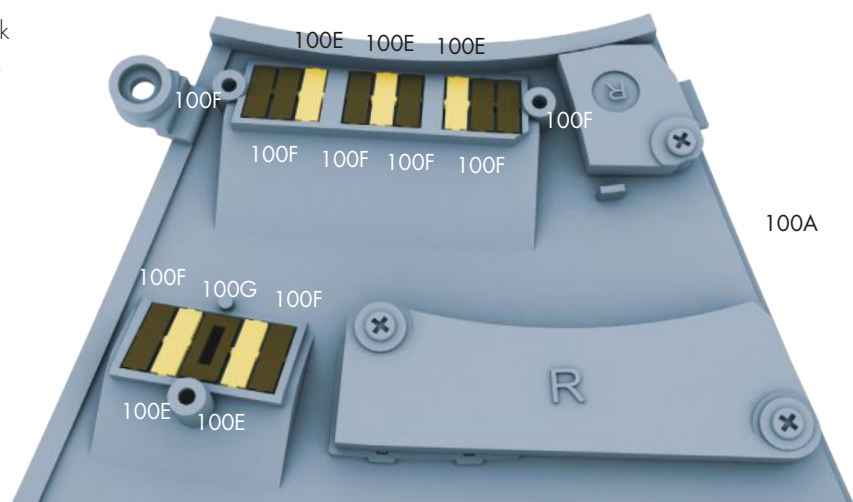
Next, secure the windows using reflector panel i (100H), reflector panel ii (100I), and three AM screws as shown.

AM
AM
AM
100H
100I
R
L1-01
100A

100A
100J
DP
DP
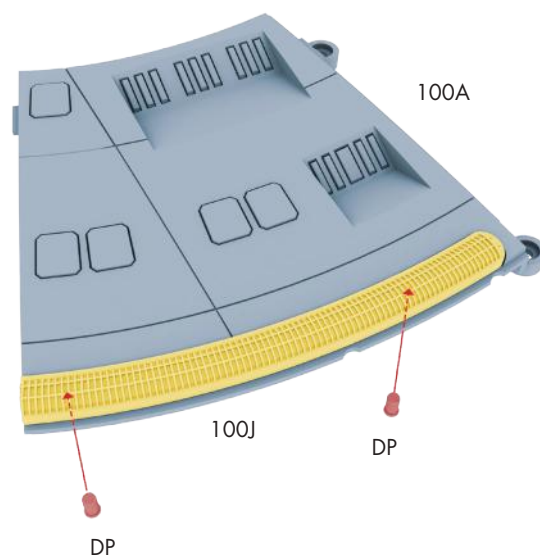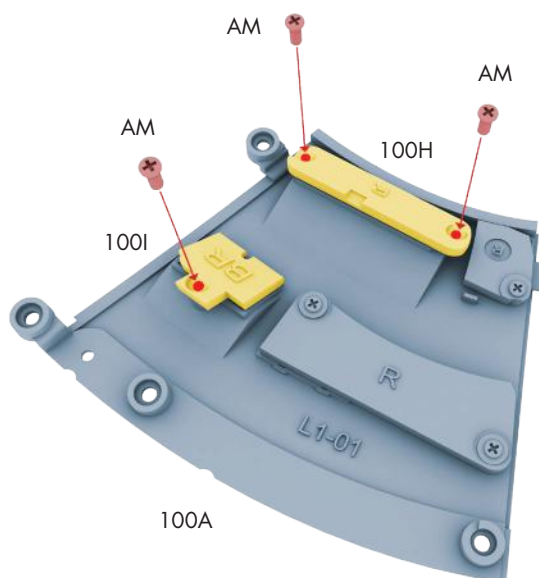
Finally, position ventral phaser array L01 (100J) on the front of the panel and secure it from behind using two DP screws. Stage 100 of the assembly is now complete.
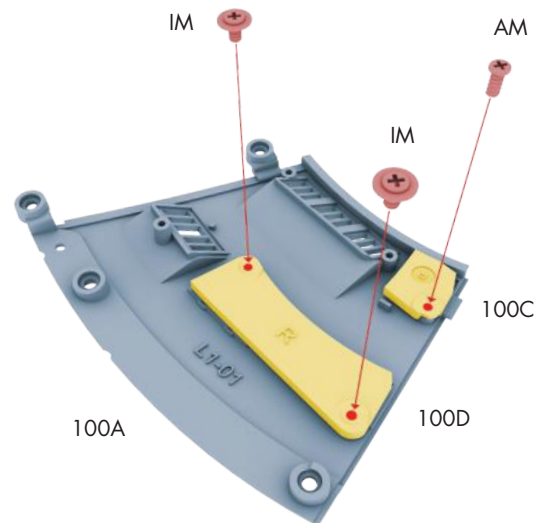
SYSTEMS DIAGNOSTIC

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.

STAGE 101 ASSEMBLY

Combine and install two deck panels on the lower saucer, before bringing together a large area of the ventral battle section.

ASSEMBLING DECK PANEL L2-01

Take deck panel L2-01 (101A) and fit nine clear windows (101D) and 17 dark windows (101E) as shown. In each case, the longest lip of the window should be furthest from the narrow end of the panel.

101E 101E 101E 101D 101D 101E 101E
101D 101E 101E 101D
101E 101D 101E 101E 101E 101E 101E
101E 101D 101D 101E 101E 101E 101D 101E
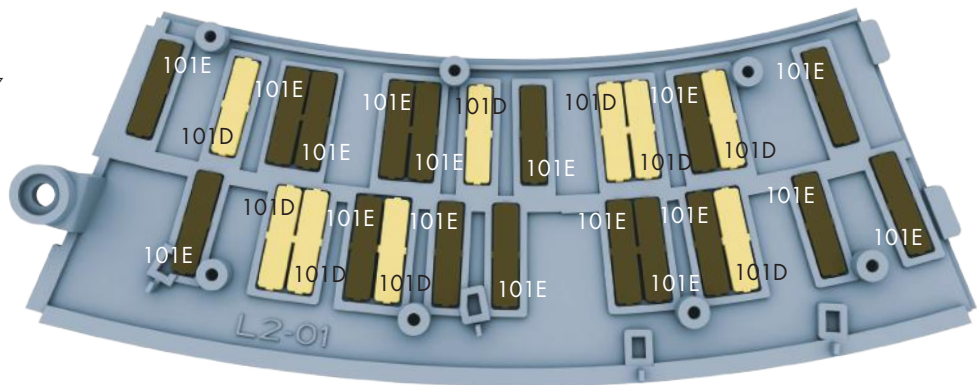
L2-01

101A

Cover the windows with reflector panels L2-01-A (101B) and L2-01-A1 (101C) as shown, and then partially secure them with three AP screws.

AP

AP

AP

101B

101C

L2-01-A1

L2-01-A

L2-01

101A

PART LOCATOR

NCC-1701-D
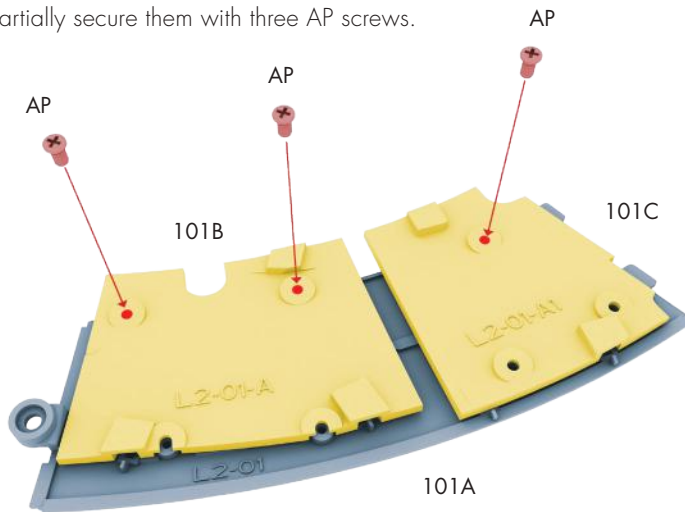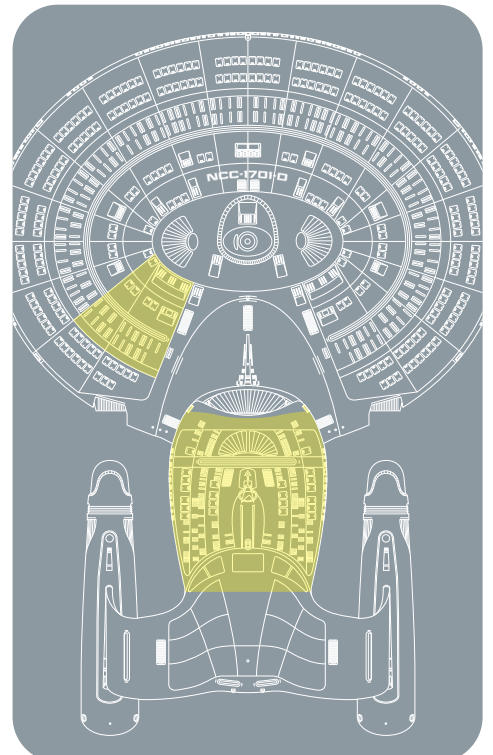
SPARE PARTS

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

STEP B

Plug the deck panel light (101H, with one bulb) into a "B" socket on saucer PCB 3 (57B), and the two sets of deck panel lights (101I, with two bulbs each) into "A" sockets on the same PCB, threading them through the saucer skeleton as shown.
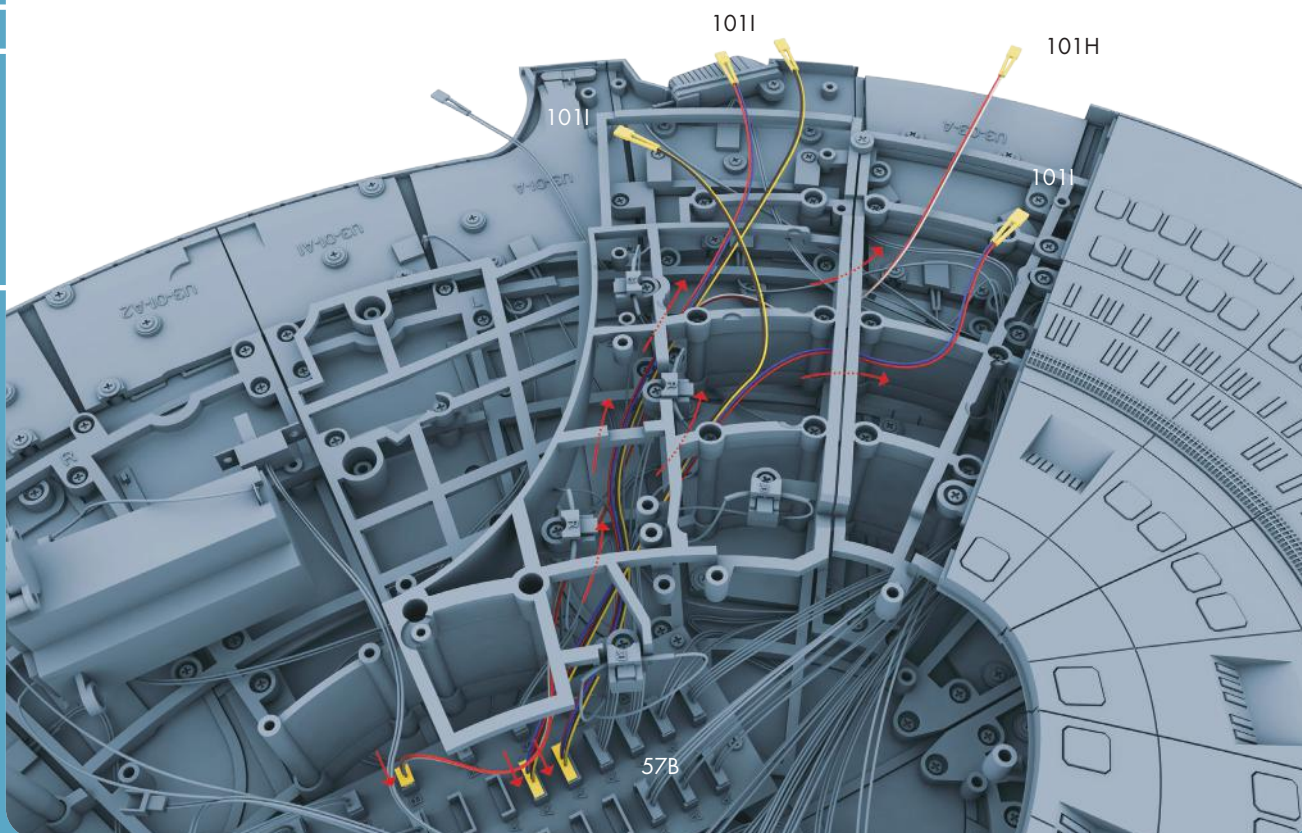
Next, slot the deck panel light (101H) into reflector panel L2-01-A1 (101C), and one set of deck panel lights (101I) into the reflector panel L2-01-A (101B) as shown. Fully secure the bulbs and the panel assembly with four AP screws, and then bend the bulb casings away from the deck panel.
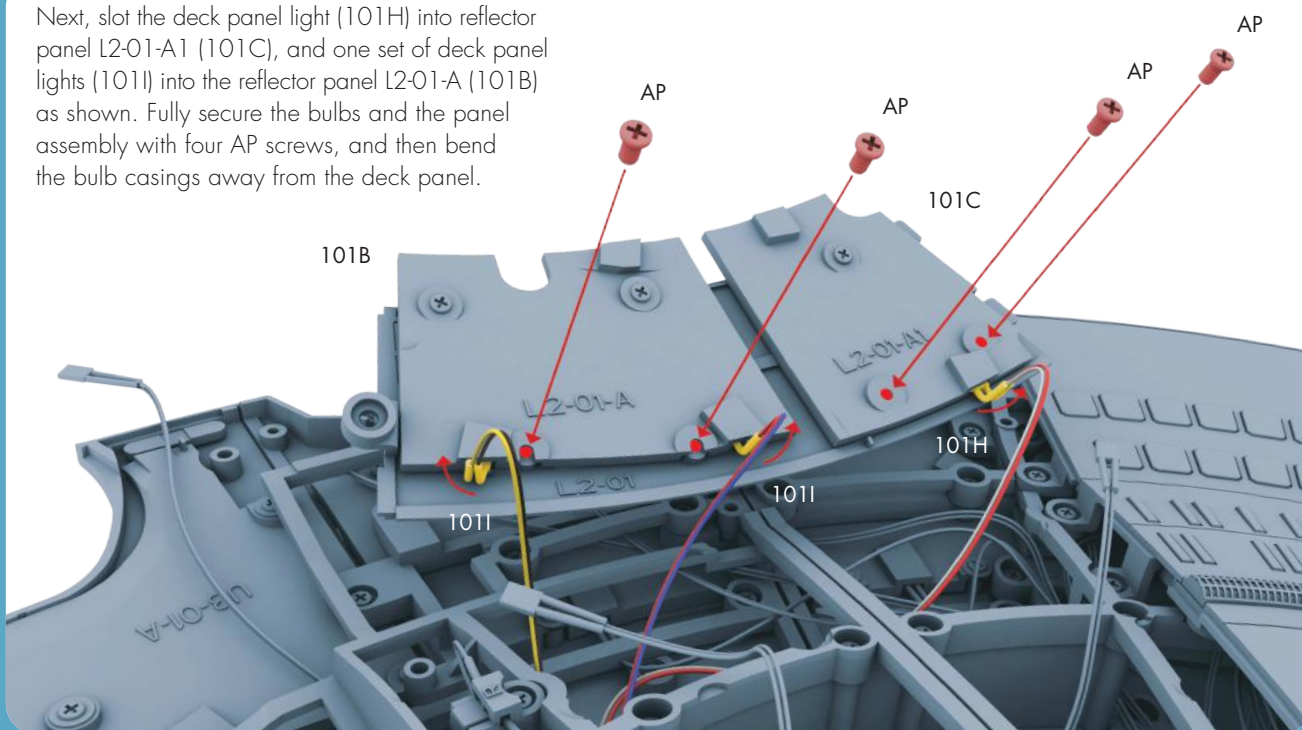
STEP

C

Retrieve your deck panel assembly from stage 100 and slot it into the top of deck panel L2-01 (101A). Hold the parts together as you slot both bulbs from the unassigned set of deck panel lights (101I) into the tops of the two reflector panels as shown.

100A

101I

101A

100A

FM

FM

FM

101A
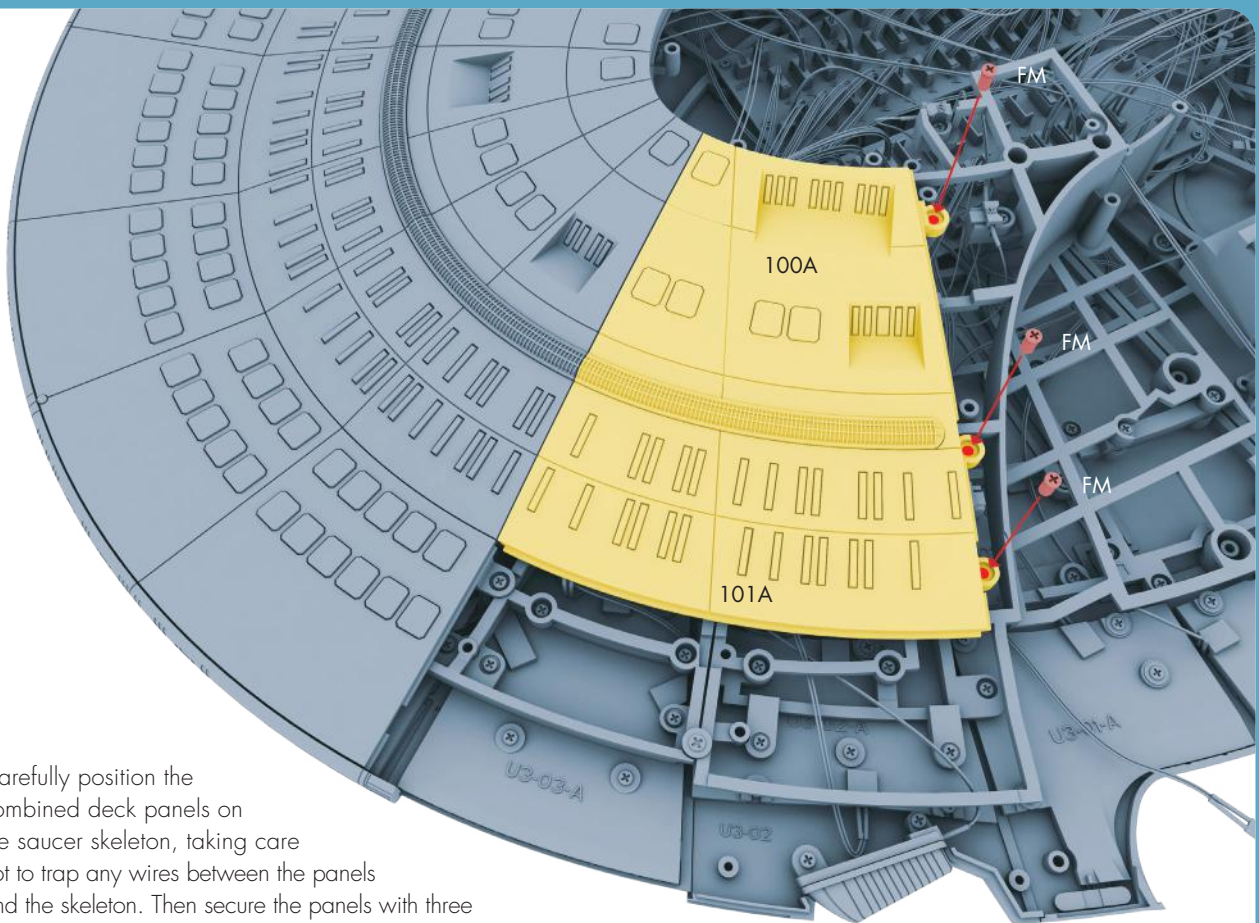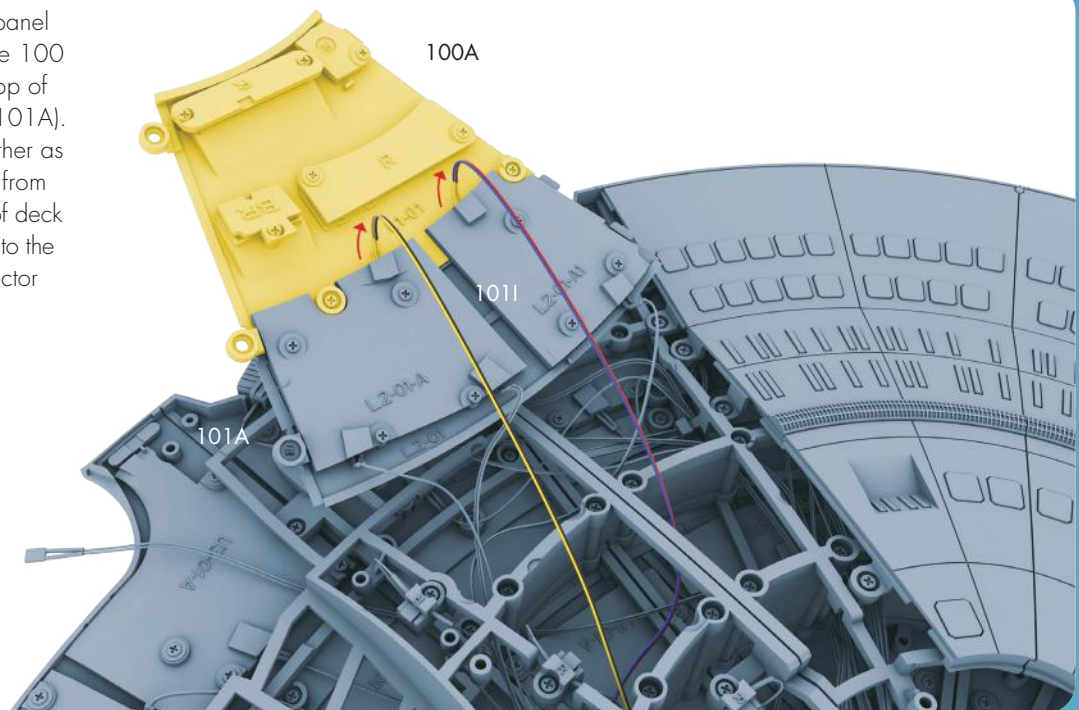
Carefully position the combined deck panels on the saucer skeleton, taking care not to trap any wires between the panels and the skeleton. Then secure the panels with three FM screws. You may wish to test the lights at this stage.

STEP
D

Locate your battle section lower front assembly and the battle section lower right windows (100K, supplied with your stage 100 parts). Press a single escape pod cover (101G) into position as shown, so that its red line is furthest from the center of the panel. Next, carefully slot the battle section lower right windows into place around the escape pod cover.

100K

101G
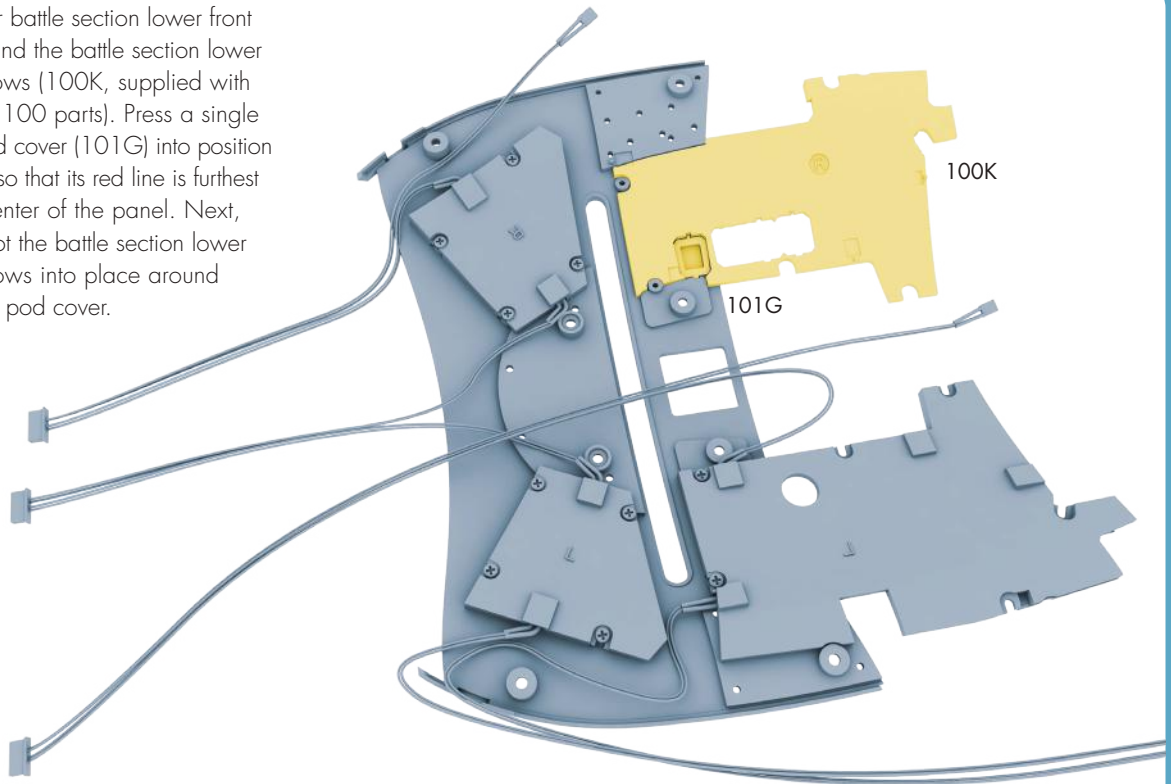
First, place the battle section lower right reflector (101F) over the battle section lower right windows. Then slot the two unassigned bulbs (95J) and (98G) into the reflector as shown and secure the assembly with two BP screws.

BP

101F

BP

95J

98G
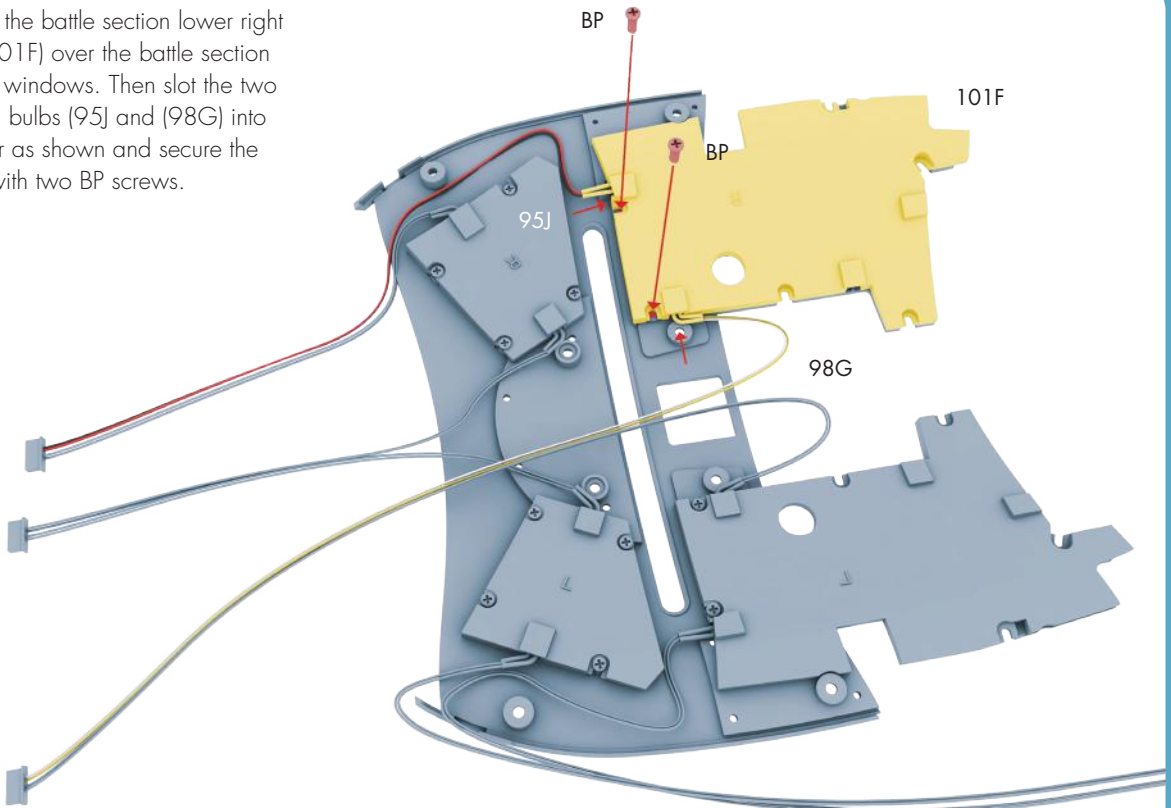
STEP
E

Retrieve your battle section lower middle panel (96F, supplied with your stage 96 parts) and press eight escape pod covers (101G) into position as shown, so that the red line on each is furthest from the center of the panel.

96F

101G

101G

101G

101G

101G

101G

101G

101G
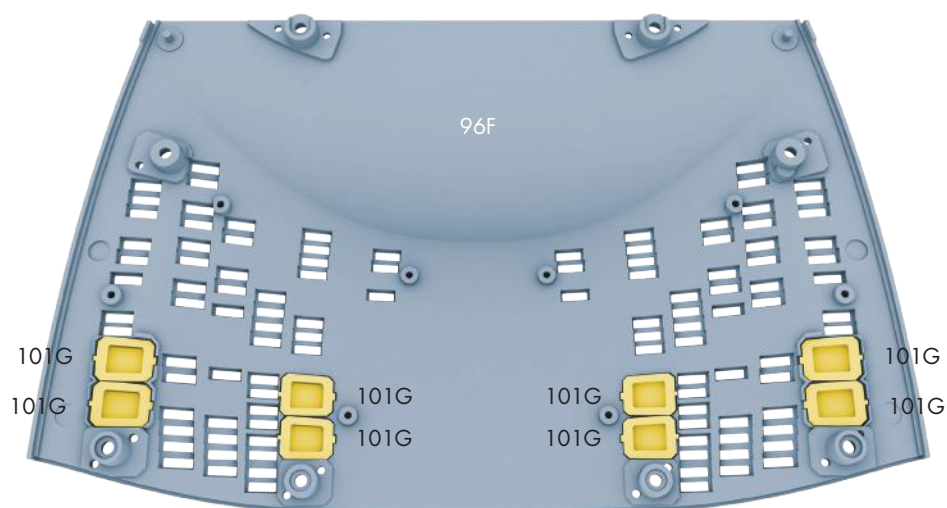
Next, place your battle section lower front assembly over the battle section lower middle panel (96F) as shown. Then take the battle section lights (101J) and slot all four bulbs into the reflector panels as shown before securing the assembly with eight BP screws.

BP

BP

BP

BP

BP

BP

BP

BP

101J

96F
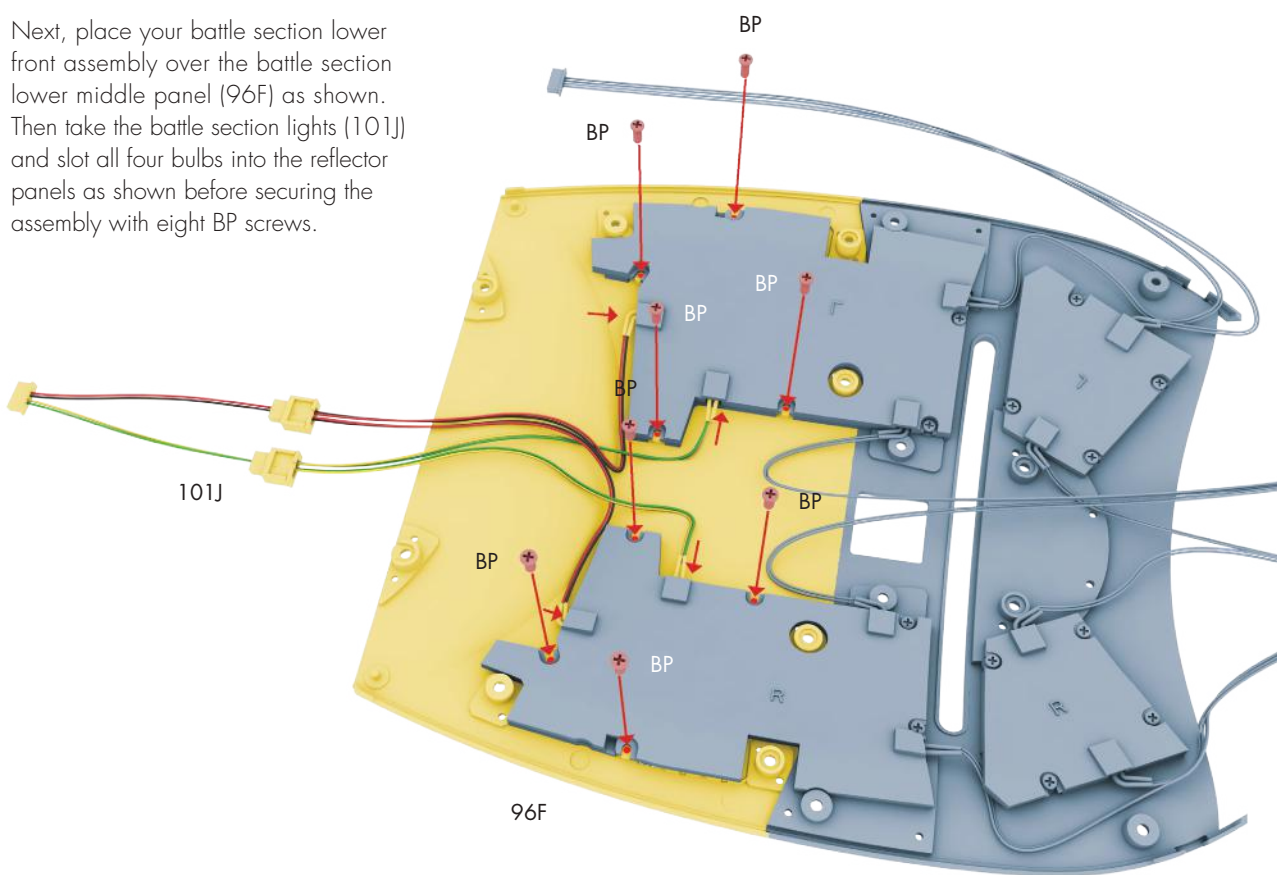
BUILD TIP

Before fitting the bulbs in this step, you may find it easier to secure the two outermost BP screws first of all.

STEP F

Arrange the cables at the wider end of the assembly and use six stickers (101K) to secure them in the positions shown. This will ensure that the cables do not get in the way when you fit the assembly to the battle section skeleton later on.

101K

101K
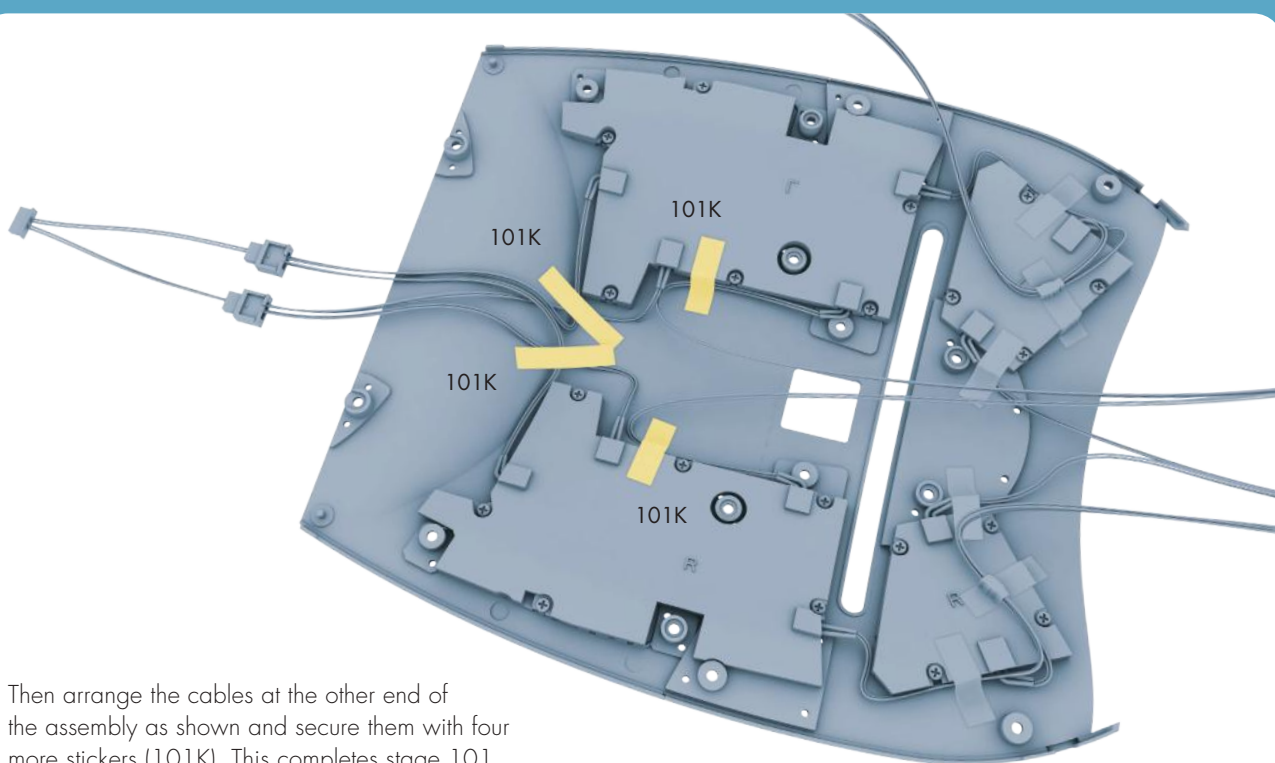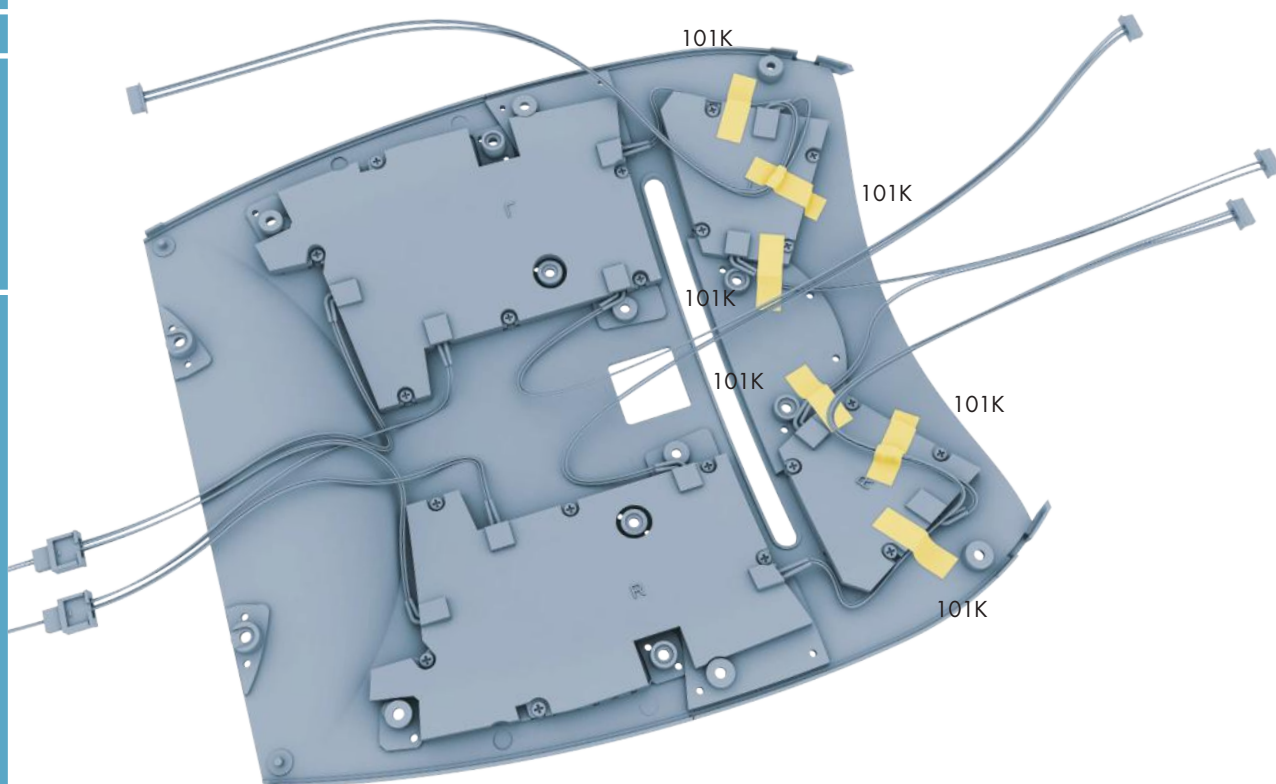
101K

101K

101K

101K

Then arrange the cables at the other end of the assembly as shown and secure them with four more stickers (101K). This completes stage 101.

101K

101K

101K

101K

STAGE 102 ASSEMBLY

Install a battery box for the battle section, then combine its upper and lower sections to form an impressive whole.

ASSEMBLING DECK PANEL L3-02

STEP A

Take deck panel L3-02 (102A) and press 10 escape pod covers (102D) into position so that the red line on each is furthest from the narrow end of the panel.

102A

102D 102D 102D 102D 102D

102D 102D 102D 102D 102D

L3-02

PART LOCATOR

REACTION CONTROL SYSTEM (RCS) THRUSTER QUAD
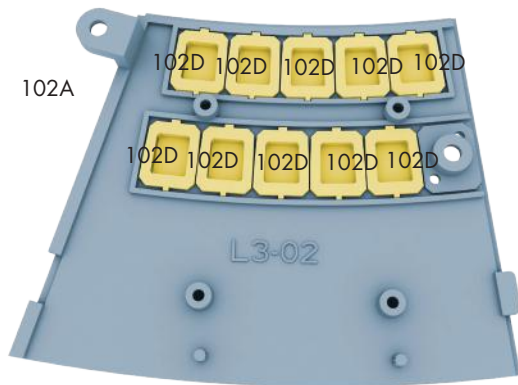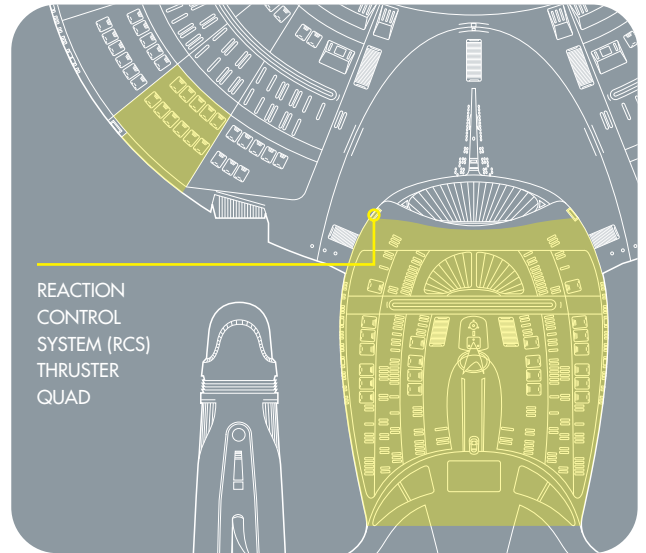
Place escape pod cover bracket L3-02-03 (102C) over the escape pod covers and secure it with two AM screws. Then position outer panel L4-01 (102B) along the edge of the deck panel and secure this with two IM screws.

AM

AM

IM

IM

102A

102C

L3-02-03

L3-02

102B

FM

FM

102A

102B
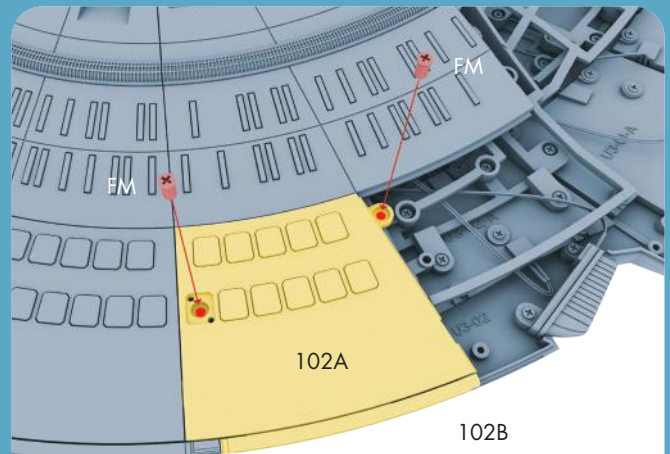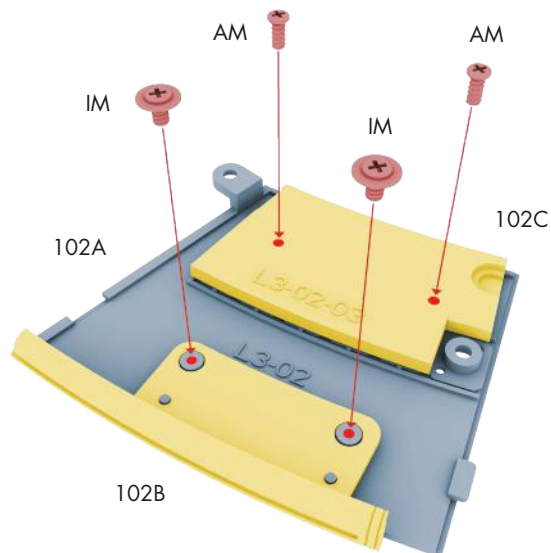
Place the deck panel assembly on the edge of the lower saucer as shown, so that it overlaps the corresponding deck panel on the upper saucer, and secure it with two FM screws. When you are happy with the placement of the panel, push the escape pod screw cover (102E) into position (see inset).

102E
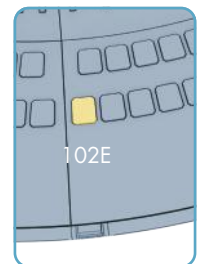
STEP B

Take the battery box nut (102J) and slot it into the matching recess in the battery box (102F). Then place the battery box nut cover (102H) over the nut and secure it with two AP screws.

AP

AP

102H

102F

102J
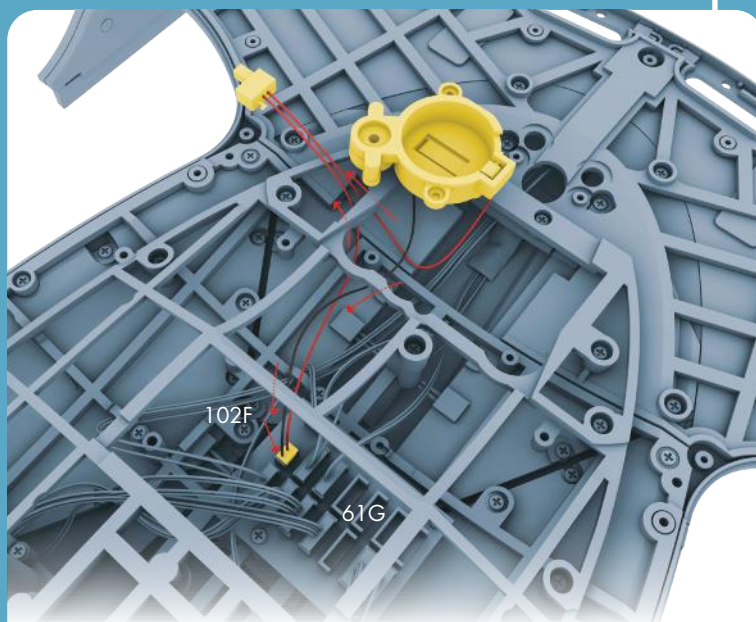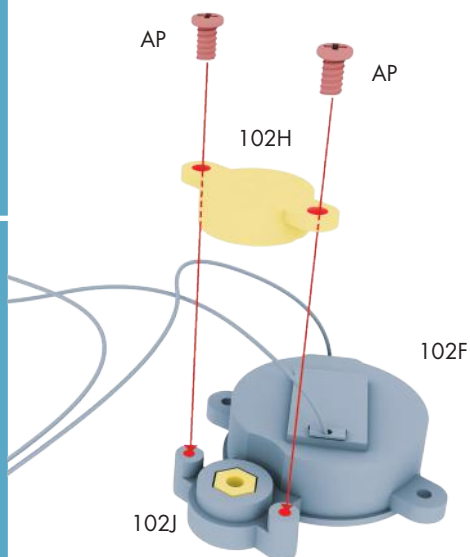
Next, retrieve your main battle section build and plug the cable from the battery box (102F) into the battle section PCB (61G), threading the switch and the cables through the lower skeleton as shown.

102F

61G

Place two CR2032 batteries inside the battery box as shown, then secure them using the battery box cover (102G) and the battery box screw (102K).

102K

102G

102F
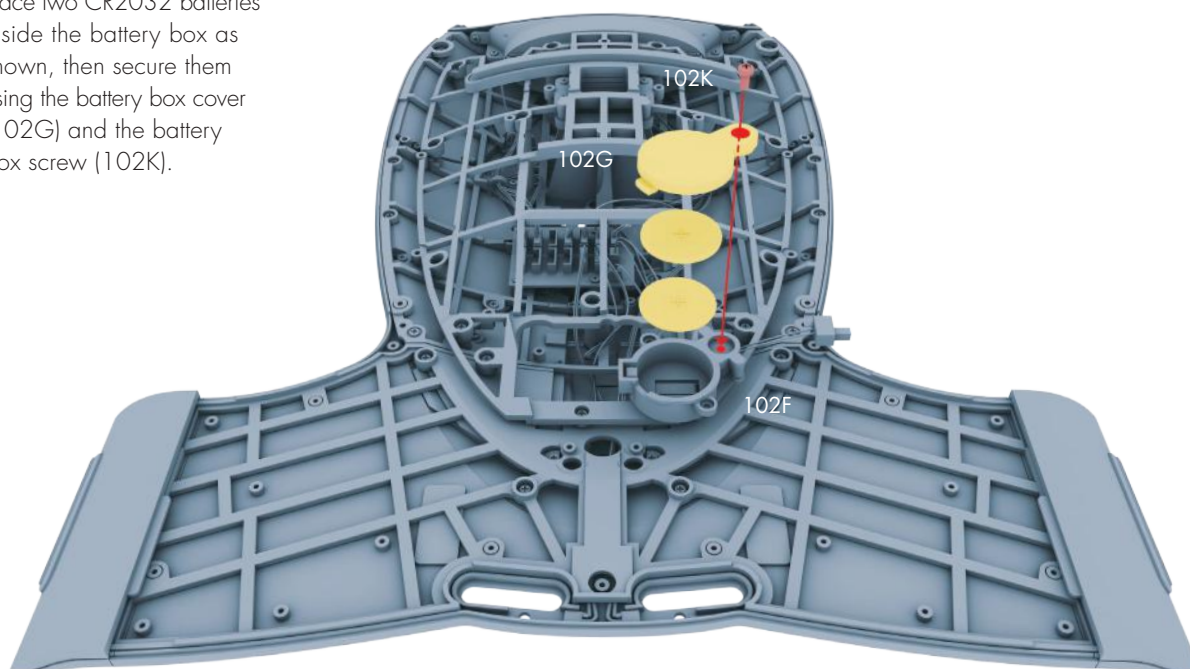
GREEN ALERT

The various batteries in your completed 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.

STEP
C

93G

93G

95J

93G

93G

95J
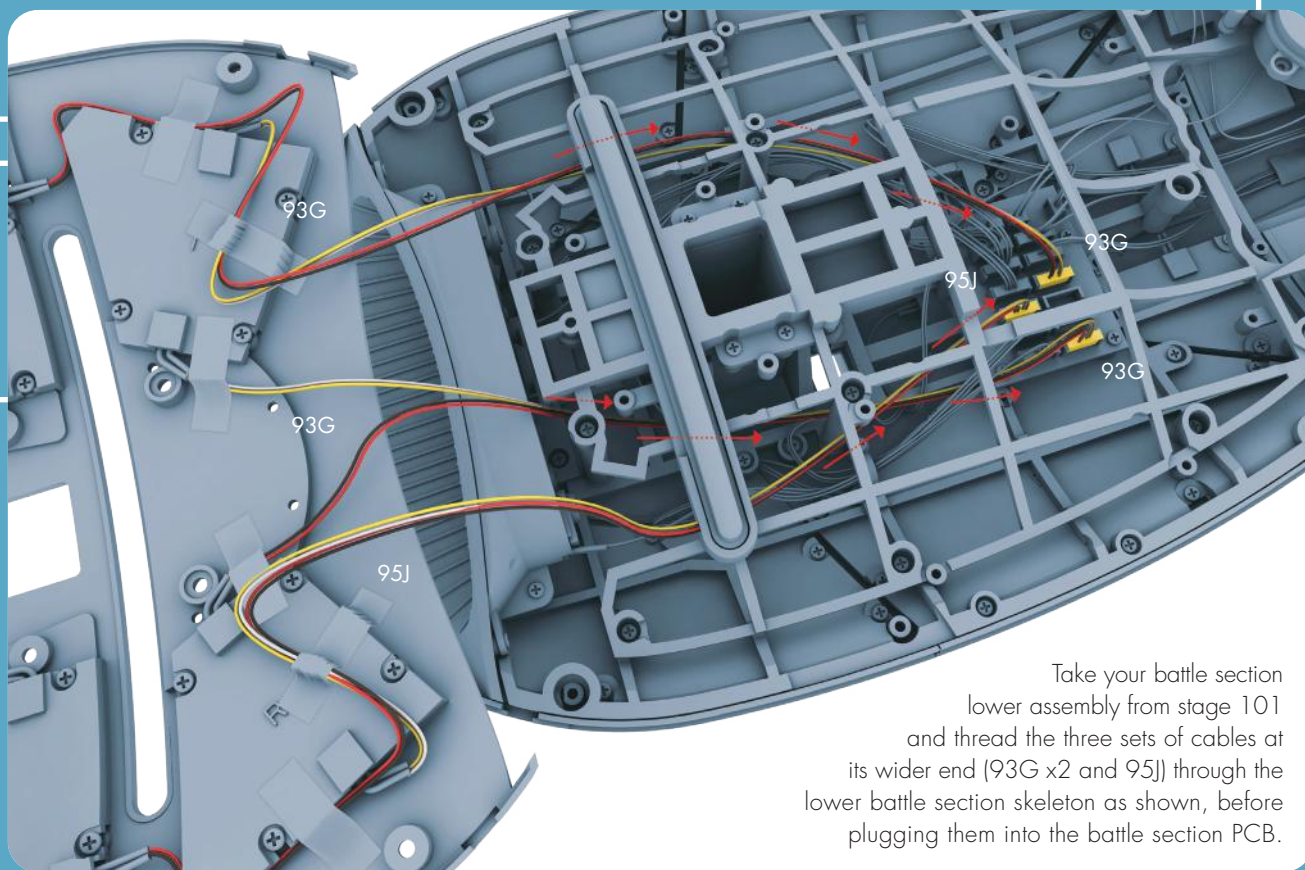
Take your battle section lower assembly from stage 101 and thread the three sets of cables at its wider end (93G x2 and 95J) through the lower battle section skeleton as shown, before plugging them into the battle section PCB.

Bring the two assemblies closer together, then plug in the two remaining sets of cables (98G and 101J), threading them through the skeleton as shown. Tuck any excess cable neatly inside the skeleton, so that it will not become trapped between the outer panels and the skeleton, or damaged by screws in the next step (see inset images, below).

101J

98G
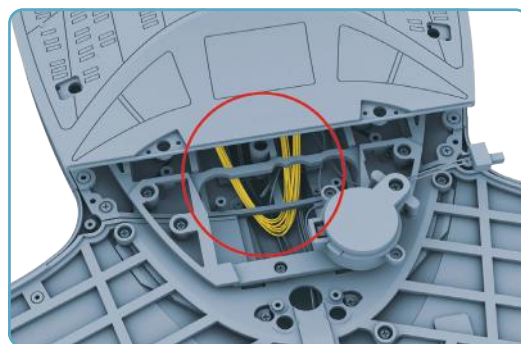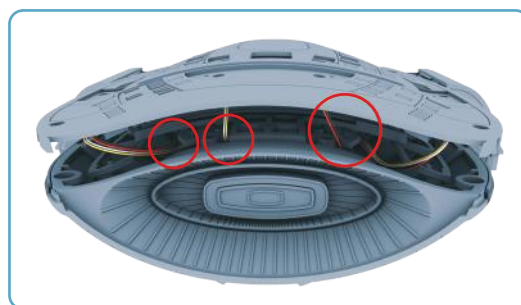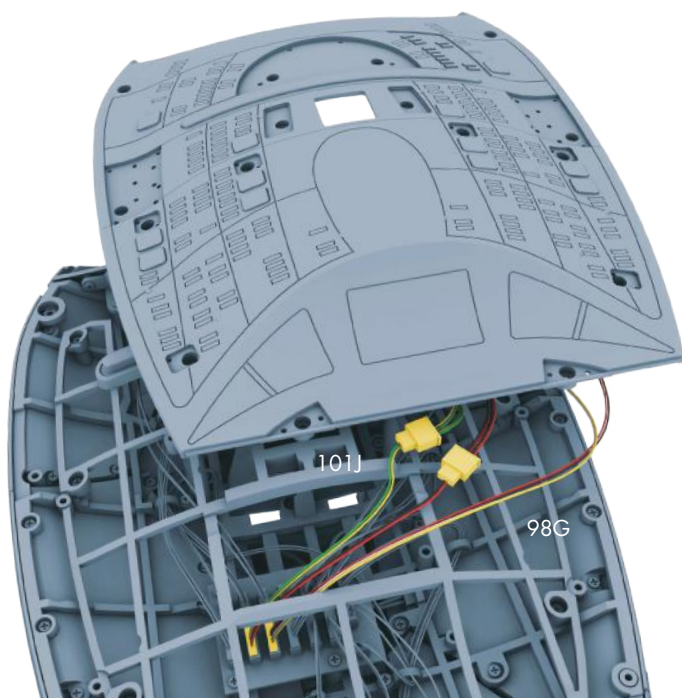
STEP
D

Take the two RCS thruster quad pieces (102I) and fit them into the slots on both sides of the battle section front panel (75F) as shown.

102I

102I

75F
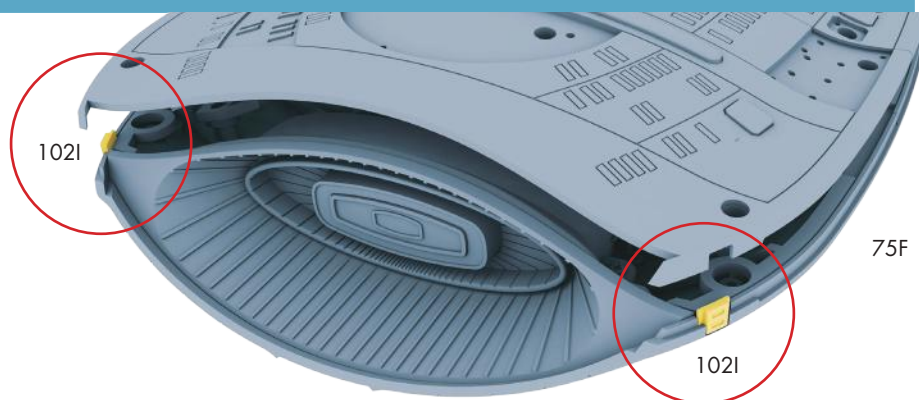
Next, carefully push the lower panel assembly into place on the lower skeleton, securing the RCS thruster quads as you do so. Then turn the battery box switch to the "ON" position to make sure all the lights in the section are working.

TOP VIEW

DP

DP

CM

CM

CM

CM

CM

CM

CM

CM

CM

CM

CM

CM

DP

DP
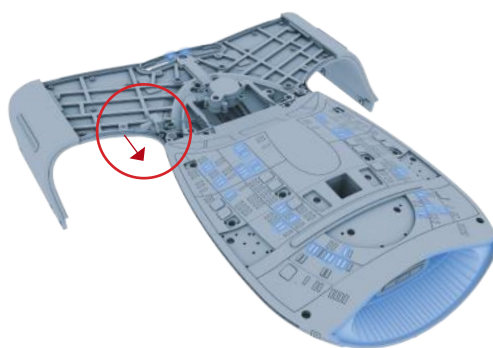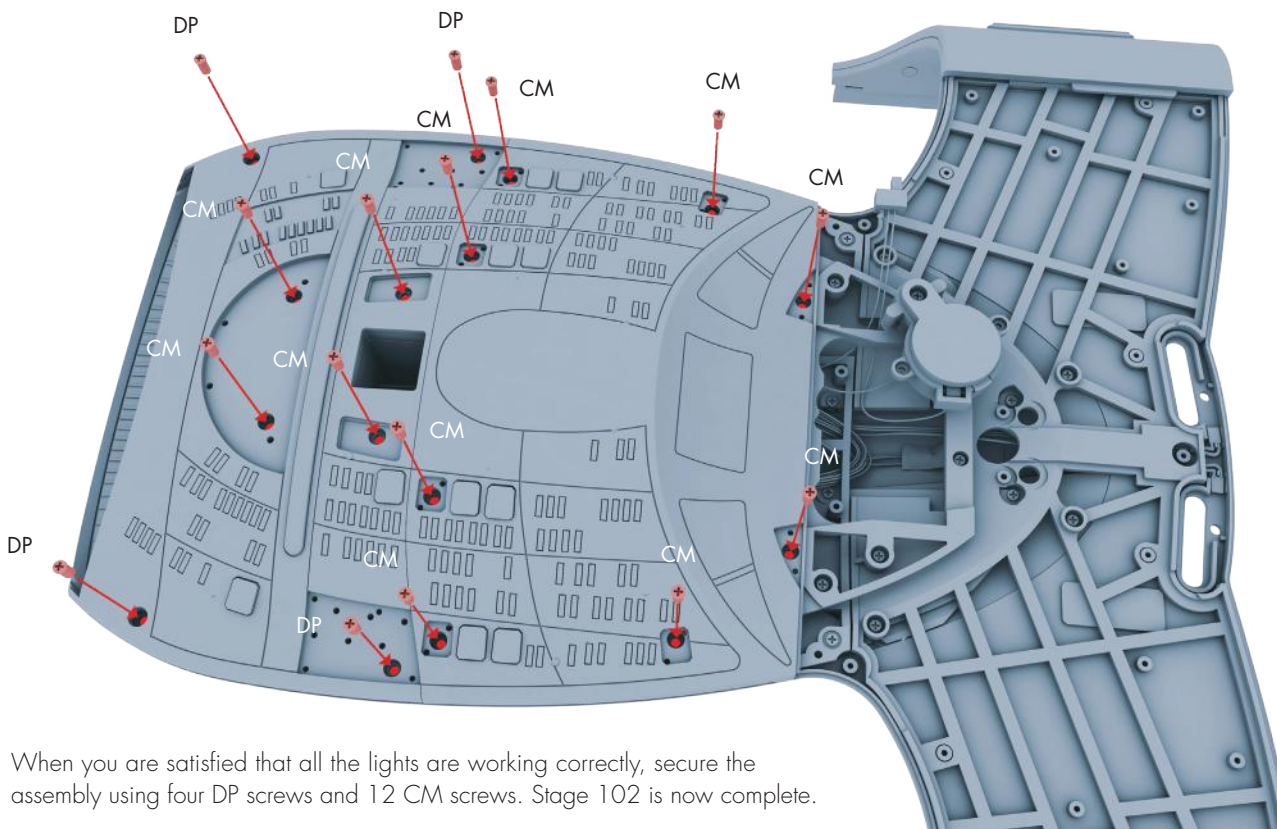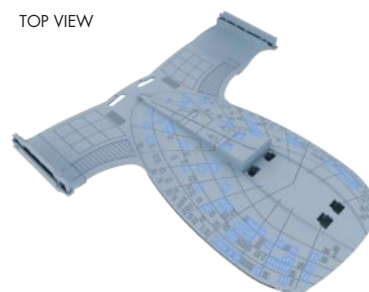
When you are satisfied that all the lights are working correctly, secure the assembly using four DP screws and 12 CM screws. Stage 102 is now complete.

RELICS

TNG unashamedly celebrates THE ORIGINAL
SERIES in this fan-favorite episode.

Episode	6.4
Premiere	October 12, 1992
Written by	Ronald D. Moore
Directed by	Alexander Singer
Guest stars	James Doohan (Scotty), Lanei Chapman (Rager), Erick Weiss (Kane)
Synopsis	After surviving in a transporter beam for 75 years, engineer Montgomery Scott is a man out of time. But with the help of Geordi La Forge, he can still work miracles to save the *U.S.S. Enterprise*!

FOLLOWING DR. MCCOY'S CAMEO in 'Encounter at Farpoint,' and episodes focused on Sarek and Spock in seasons three and five, 'Relics' marks the final crossover by an ORIGINAL SERIES character in TNG. It is unique, however, in presenting special guest star James Doohan as much the same Scotty seen before (most recently in 1991's *STAR TREK VI: THE UNDISCOVERED COUNTRY*), rather than a markedly older, 24th-century version of a familiar figure. This made for a more overt, unashamedly nostalgic meeting of the generations than had been permitted in the past, culminating in Scott and Picard toasting their shared heritage on a lovingly crafted recreation of the ORIGINAL SERIES' *U.S.S. Enterprise* NCC-1701 bridge.

It had taken six years for TNG to get this comfortable with its own lineage, and with the end of the TV series in sight, 'Relics' not only represented a 'now-or-never' moment for the show, but also hinted at its cinematic future (writer Ronald D. Moore would go on to co-author the 1994 movie *STAR TREK GENERATIONS*, in which Picard meets James T. Kirk, and Scotty also features). However, the episode's start point was not the writing staff's desire to bring back a fourth ORIGINAL SERIES favorite, but an outside pitch about a new guest character.

In freelancer Michael Rupert's original concept, the *Enterprise* rescued this new character from an 80-year transporter loop, and the episode went on to deal with their difficulties in adjusting to a new life. "The story didn't work and we didn't really like

> ## " *You* **cannae change the laws of physics**, *I told him…*"
>
> *Scotty quotes himself to Geordi La Forge*

it," Moore told *Cinefantastique* in October 1993. "But the notion of someone staying alive in the transporter was a neat gimmick, so we bought the premise."

From there, Moore recalled, "Michael [Piller] said, 'That's a neat gag. I wonder if we could use this to bring back an ORIGINAL SERIES character?' Everybody started to prick their ears and we started going through who it could be. It seemed like Scotty was the best choice… the character that you could have the most fun with because you knew a lot about him. Sulu, Chekov, and Uhura are fine characters, but they don't have a lot of the qualities that Scotty did: the obsession with engines, the drinking. We knew we could do a relationship between him and Geordi. He was ready-made to do this kind of a show."

TOMORROW IS YESTERDAY

And so, as Rick Berman approached Doohan about a guest spot, Jeri Taylor assigned story editor Brannon Braga to develop a storyline, with the intention that he would then write the script. Braga accepted that his ORIGINAL SERIES knowledge was no match for Moore's, however, and that his friend and colleague was "kind of dying to do it." When Doohan agreed to look at a script, therefore, it was Moore who set about writing it.

At first, 'Relics' was slated as the third episode of season six, and Moore wrote to this schedule. When Doohan's availability saw it pushed back into fourth position, this

allowed more time to finesse the story, but, in fact, it changed very little between first and final draft stages. In part, Moore said, this was because "everyone was really happy with it," but another factor was that he and the rest of the staff were busy working on the preceding episode, 'Man of the People' (see last issue), which had to be conjured up in a few days to fill the gap made by accommodating Doohan's diary.

"I think it's the most enjoyment I've had in writing an episode," Moore continued in *Cinefantastique*. "I'm not sure if, in the cold light of day, it's the most brilliant thing I've ever written, but it had a lot of meaning for me." Whereas Moore had previously sought

Jonathan Frakes (Riker) and James Doohan (Scotty) with first-time TREK director Alexander Singer.

to sneak in references to ORIGINAL SERIES episodes without Rick Berman noticing, this time, "Rick was very supportive of the fact it was a sentimental and nostalgic show." As a result, the dialogue is peppered with classic callbacks.

In the transmitted episode, Scotty refers to Psi 2000 from 1966's 'The Naked Time,' Argelius II from 1967's 'Wolf in the Fold', and the Dohlman of Elas from 1968's 'Elaan of Troyius.' In the first draft, he also name-checks the delegates from 1967's 'Journey to Babel' and the "giant amoeba" from 1968's 'The Immunity Syndrome' (but not the Dohlman of Elas). Both versions quote Scotty's assessment of a green drink from 1968's 'By Any Other Name,' but originally, this line went to Guinan rather than Data. But, of course, the most significant homage to THE ORIGINAL SERIES in every version of the script is the holodeck recreation of the classic *Enterprise* bridge.

CAPTAINS ON THE BRIDGE

"Originally, I wanted to do some sequence on the holodeck with the ORIGINAL SERIES characters," Moore said in *Cinefantastique*. "We were going to have him interact with [archive] clips… But that was very expensive and prohibitive, and wasn't the right way to go. So I came up with this idea of the old bridge [with nobody else on it]."

According to Piller, recreating the 1960s bridge was "an interesting dilemma, because it was a very expensive proposition. It was

actually cut out after the first meeting with Rick and the production people." However, Moore's enthusiastic defense of the scene spurred on other ORIGINAL SERIES fans among the staff, leading to a cost-effective solution. "I think what happened is that a lot of people wanted to do that scene," ventured Moore. "A lot of people put in… a lot of extra hours to make that possible, and just bit the bullet because they wanted to do the scene."

Chief among those dedicated individuals was production designer Richard D. James, who was not deterred by the fact that no significant elements of the ORIGINAL SERIES bridge—not even blueprints—were held in the Paramount archives. "There were no drawings available on the original set," he told *TV Zone* magazine in August 1994, "so we had to work backwards, using publicity stills and videotapes of the show. At the same time, we were getting estimates to determine the cost factor, and even putting up the feature set [the *Enterprise*-A bridge from *THE UNDISCOVERED COUNTRY*] was going to… cost about $65,000."

James' solution was to build just one 'pie-wedge' section of the original bridge, and create the illusion of a full set using post-production sleight of hand and clever camera angles. "I wasn't familiar enough with THE ORIGINAL SERIES to know if there was a time when we saw the bridge empty," James continued. "I said, if there was, we could do it with blue screen, and I would build a set to make it work… Sure enough, Dan [Curry, visual effects supervisor] recalled there was an episode. Then, in developing my set, I had to give the director enough room so that, when Scotty enters, he'll be against the blue screen. We cut, and he'll be passing through the real set."

In fact, frames from two ORIGINAL SERIES episodes were required to achieve the full effect. The wide angle of the empty bridge was assembled using footage from 1967's 'This Side of Paradise,' while a shot of the
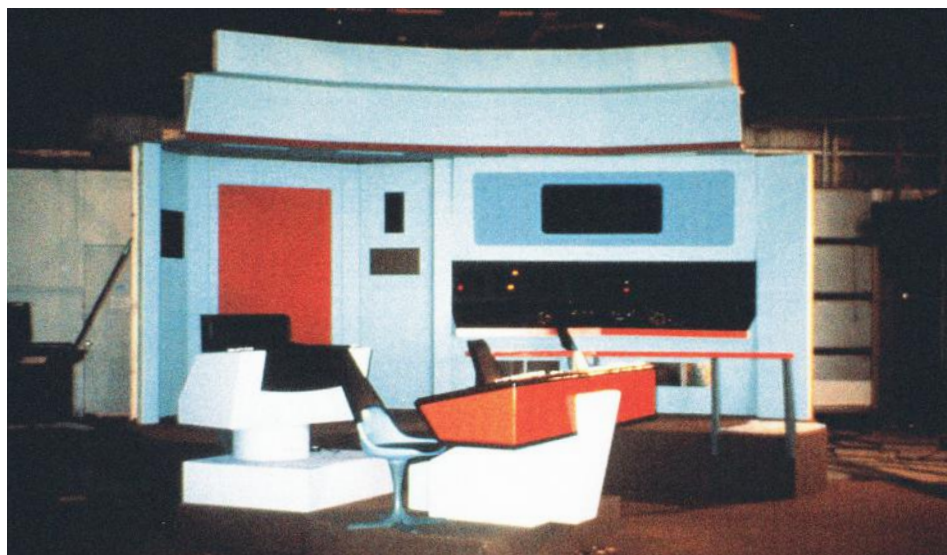
Three views of the holodeck bridge set assembled for 'Relics.' Among the newly created elements were some authentic ORIGINAL SERIES buttons that Greg Jein had been given by that show's special effects supervisor Jim Rugg. Other classic elements used in the episode were the transporter 'sparkle,' which Dan Curry located as a film strip in the library of ORIGINAL SERIES effects house, Cinema Research, and the accompanying sound effect, which co-producer Wendy Neuss found in Paramount's own archive.
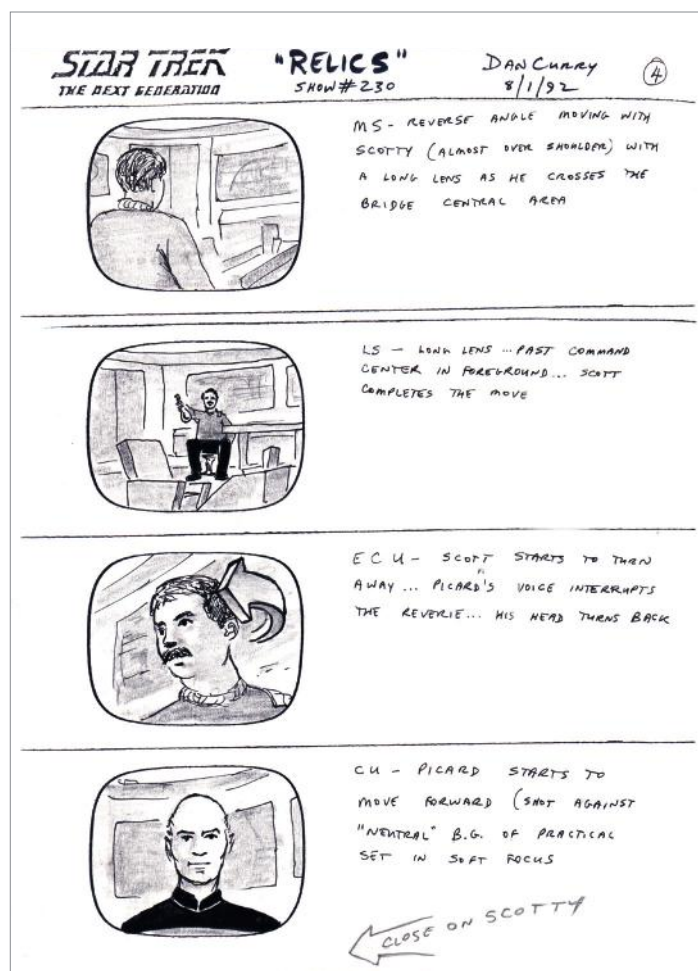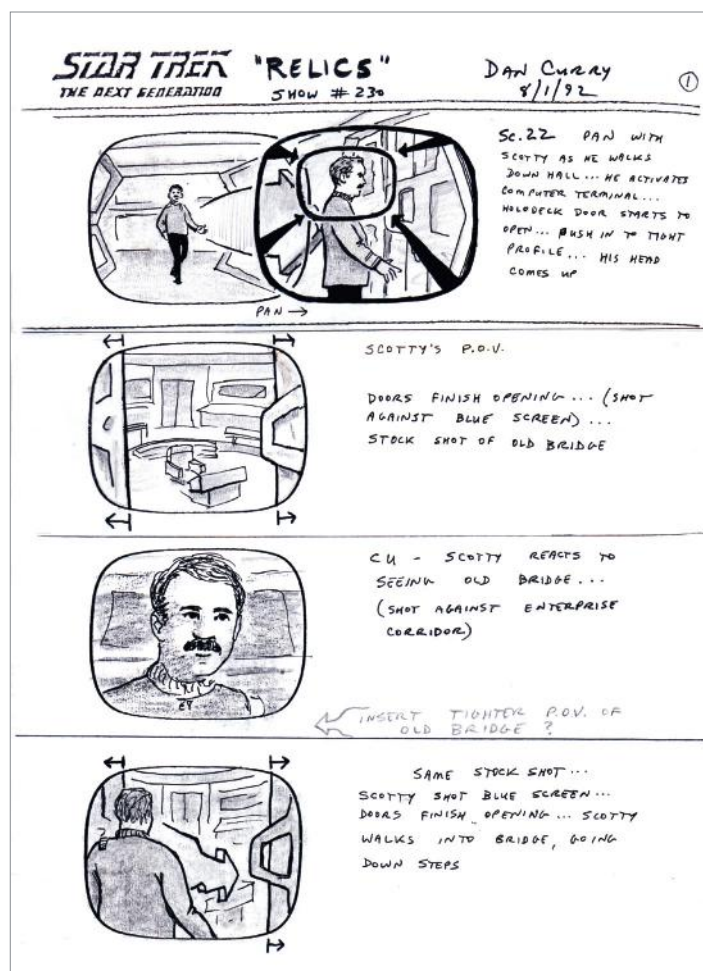
Extracts from Dan Curry's detailed storyboards for the holodeck scene. The final frame specifies "neutral" use of the newly built set to represent another part of the bridge.

viewscreen with no one at the helm and navigation stations was taken from 1969's 'The Mark of Gideon.' The physical set, meanwhile, comprised only James' newly built engineering station and the adjacent turbolift alcove, plus existing replicas of the captain's chair and helm/navigation posts, on loan from TREK fan and professional propmaker Steve Horch. The engineering station was designed with interchangeable upper screens, so that it could double as other parts of the bridge behind Captain Picard when he enters the bridge and sits at the navigation station.

ALL OUR YESTERDAYS

When the set was complete, Moore told Cinefantastique, "I went down and sat there and got tears in my eyes... because it was so real." Other visitors included ORIGINAL SERIES actor Walter Koenig (Chekov), ORIGINAL SERIES and TNG season one producer Robert Justman, and ORIGINAL SERIES and TNG performer Majel Barrett Roddenberry. "It was like a time

> **❝ Just 'cause something's old doesn't mean you throw it away. ❞**
>
> *Geordi La Forge*

warp," Moore recalled fondly, "standing on the bridge of the Enterprise with Bob Justman and Majel."

For veteran director but TNG first-timer Alexander Singer, working with the partial set posed the episode's biggest challenge.

"I realized it was unlikely that we would have a full set, but when I saw drawings of it, there were moments when I wondered if it was possible," he told The Official STAR TREK: THE NEXT GENERATION Magazine in February 1994. But, as a long-time STAR TREK fan, he soon appreciated that: "It's like visiting a home you once knew in your childhood. We're only going to show you part of it, but you'll fill it in much better [in your imagination] than we ever could have, because the ghost of the place simply haunts every shot."

An alumnus of such classic '60s shows as The Fugitive, Mission: Impossible, and The Monkees, Singer (who would go on to direct a total of 22 STAR TREK episodes), eventually found shooting on the set to be especially poignant, and talked more about the episode's personally resonant themes in TV Zone magazine in September 1993.

JENOLAN JOURNEY

How Scotty's ship went from 23rd-century shuttle to docking upside-down on *DEEP SPACE NINE*...

Writer Ronald D. Moore named the *Sydney*-class *U.S.S. Jenolan* after the Jenolan Caves, around 110 miles (175km) west of Sydney, Australia, which he visited following a *STAR TREK* convention in the country. He gave no further description of the ship in his script (save that it should have "some damage visible, but not so much that the ship would be incapable of later flight"), leaving the design up to modelmaker Greg Jein.

Rather than creating a brand-new model from scratch, Jein turned to a ship recently built by Industrial Light & Magic for *STAR TREK VI: THE UNDISCOVERED COUNTRY*—one that would later be named the SD-103-type shuttle. This model had recently been considered for use as the station runabouts in *STAR TREK: DEEP SPACE NINE*, before the producers opted for an entirely new design. Jein felt that the high-quality movie model still had potential however, and so added 23rd-century-style warp nacelles from an AMT/Ertl *STAR TREK* model kit, extra rows of windows, and a bridge module to create a markedly larger ship that would still be dwarfed by the *Enterprise*-D.

Though it was not seen again in TNG after 'Relics,' the *Jenolan* miniature was subsequently relabeled as the *U.S.S. Nash* NCC-2010-5 for use in *DEEP SPACE NINE*, and can be seen docking at the station in four episodes of that series (representing different ships each time, and always shown 'upside-down' in relation to the *Jenolan*). The model was never restored to its original configuration, and the SD-103-type shuttle seen at the end of *STAR TREK GENERATIONS* (1994) was realized using the footage shot for *THE UNDISCOVERED COUNTRY*.

Designed and built by Bill George and John Goodson at ILM, the SD-103-type shuttle was the only new ship miniature built for THE UNDISCOVERED COUNTRY, *and appears in just one shot, approaching Spacedock.*
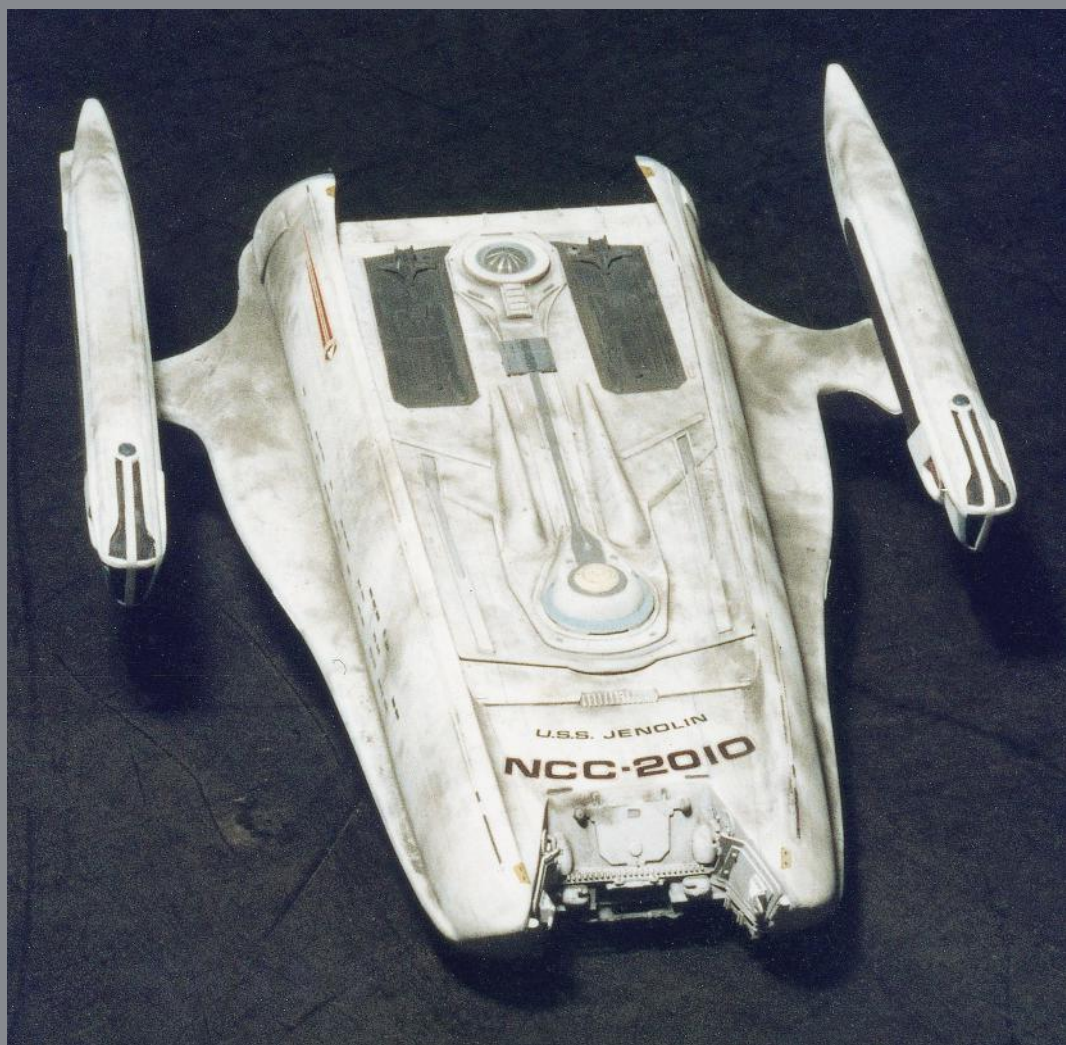
Greg Jein's modifications included new decals, giving the registry as NCC-2010, and misspelling the ship's name as the U.S.S. Jenolin. *This error was not legible on screen until the episode was remastered in 2014.*

"I should have stopped directing 20 years ago; at least according to the rules of Hollywood," he explained, "[so] that script could not have been closer to my heart... After it was on air, my brother, who is six years older than I am, and has spent his life as a master engineer, called and told me how he felt about it, and his voice was choked with tears."

THE SPHERE BUILDERS

The episode's other major design and effects challenge was, of course, the Dyson Sphere —a story concept that the writing staff had been keen to develop for years. As originally postulated by real-life theoretical physicist Freeman Dyson in 1960, such a structure would be an agglomeration of independent or interlinked structures around a star, rather than a fully enclosed shell—though Dyson acknowledged the debt that his idea owed to the immense, internally inhabited globes in Olaf Stapledon's 1937 novel, *Star Maker*.

Bringing a structure this vast to the screen presented various challenges, not least as it had to be shown in relation to relatively tiny starships. A computer-generated model was considered, but ruled out as too complex and costly given the technology available at the time. Instead, the Sphere was realized using several models built at varying scales, and two ambitious matte paintings.

As usual, the job of making the models fell to Gregory Jein, Inc., and included areas of the external and internal surface, each measuring seven feet (2 m) square; a larger-

The doorway section of the vast, modular Dyson Sphere exterior model created by Gregory Jein, Inc..

stage to form a single, very long wall. This was in turn duplicated in post-production to make the detailed surface look even larger.

The paintings, meanwhile (one of the exterior and one of the interior), not only

> ## "*Aye*, an actual *Dyson sphere!*"
> *Scotty*

scale exterior section depicting the *Jenolan* crash site; and an interior entry/exit corridor carved out of foam. The main exterior model was built out of repeated sections cast from a rubber mold (plus a unique section for the circular door) and assembled on the effects

marked the *TREK* debut of matte artist Eric Chauvin, but also his last assignment as a traditional painter. For, though he would go on to contribute many other mattes to the franchise, all of his paintings after 'Relics' would be created digitally.

GREAT SCOTT!

On transmission, the reaction to 'Relics' was predictably positive, and it continues to hold a special place in the canon for many fans. As with both 'Encounter at Farpoint' and 'Unification,' the episode's significance was marked with a novelization (by Michael Jan Friedman), and several novels and comic-books have served as sequels to it. Freeman Dyson himself reviewed the episode warmly, and countdowns in *The Hollywood Reporter*, *Variety*, *Starlog*, and *Wired* have all named it among the best episodes of TNG. "It was terribly easy to do," James Doohan went on to recall. "They treated me like a king, and... it was just a marvelous experience."

SCHISMS

TNG taps into alien abduction fears — one whole year ahead of *The X-Files*!

Episode	6.5
Premiere	October 19, 1992
Story by	Jean Louise Matthias & Ron Wilkerson
Teleplay by	Brannon Braga
Directed by	Robert Wiemer
Guest stars	Lanei Chapman (Sariel Rager), Ken Thorley (Mot)
Synopsis	When crewmembers start to experience extreme tiredness and other strange symptoms, they begin to suspect alien abduction as the cause.

THE REAL-WORLD BELIEF IN ALIENS abducting humans was not a new one in the 1990s, but it was when the previously fringe field of study found its mainstream moment. The trigger was Whitley Strieber's 1987 best-selling book, *Communion: A True Story*, and its movie adaptation two years later. In 1991, research by Strieber's associate Budd Hopkins led to headlines that almost four million Americans could be unwitting abductees, and this, in turn, directly inspired *The X-Files*, which was first pitched in 1992 and launched to great acclaim in 1993.

It is little surprise, therefore, that when freelance story-writing team Jean Louise

In between playing Bolian barber Mr. Mot in 'Ensign Ro' and 'Schisms,' Ken Thorley also played a gambling seaman in 'Time's Arrow.'

Matthias and Ronald Wilkerson were casting around for TNG pitch ideas for season six, they hit upon the timely theme.

"Since I was eight, I've been into aliens and H.P. Lovecraft," Matthias detailed in *The Official STAR TREK: THE NEXT GENERATION*

66 *Morning? I just went to **bed***! 99

Riker suffers from sleep deprivation

Magazine in August 1994. "We had both read a great deal about alien abductions. We hated *Communion*; the book and the movie. Nevertheless, we were trying to think of new ways our heroes could interact with aliens. I'm very bloodthirsty, so I was thinking of ways to torture, kill, or maim. We came up with an idea of aliens who are not meeting our characters on a face-to-face basis, but rather in a sneaky way… We just wanted something very dark, something that would play upon the fear of being out of control."

PROLONGING THE MYSTERY

Acknowledging that season five had, at times, skimped on sci-fi stories in favor of character pieces, co-executive producer Jeri Taylor welcomed Matthias and Wilkerson's concept (originally called 'Examinations'), and commissioned them to write and revise a detailed outline. However, as had been the case with their last story, 'Imaginary Friend' (see issue 24), this was as far as the pair's involvement went, and the job of turning it into a camera-ready script was assigned to story editor Brannon Braga.

Braga's most significant change was to prolong the mystery, Wilkerson told *The Official STAR TREK: THE NEXT GENERATION Magazine*. "In our original story, we had the crew find out relatively quickly what was happening," he said. "Therefore, the rest of the episode played out as a different type of battle, between an unseen enemy and the *Enterprise*. That ended up being the fifth act of the final version."

Braga was also responsible for the teaser sequence, in which Riker struggles to stay awake during Data's recital. "The poetry reading was an idea we had been kicking around for quite a while," Braga explained in *Cinefantastique* in October 1993. "With Riker falling asleep, it's still advancing the plot, even though you don't think it's going to have anything to do with the story."

NO STRINGS ATTACHED

With the abducting aliens kept mostly off-screen, the episode's most memorable visual comes when Riker is taken from his bed, his prone form levitating horizontally through a subspace portal. VFX supervisor Dan Curry described how this effect was achieved in his 2021 book, *The Artistry of Dan Curry*.

"I didn't want to use wires," he writes. "When you do that, it always looks like there

are wires involved, even after you paint them out. [Instead] I had Jonathan [Frakes]'s stunt double, Tommy Morga, stand on a platform we built on the stage and jump off. We used a Photo-Sonics camera to record it at 360 frames a second so that, when we played it back at normal speed, we could make it look as if it took a lot longer. [Then] we turned the film sideways so that, instead of falling, it looked as if Tommy was moving across the screen from right to left."

In the same book, Curry also recalls how, for the multi-layered scan of Riker's arm that is displayed in sickbay, real medical tech and expertise were pressed into surprising service. "My brother John was running the Problem-Based Learning (PBL) center of Ohio State University's medical school," he reveals. "He got a cadaver's arm for me, shaved it layer by layer with a microtome [a precision tissue-cutting tool] with the help of one of his grad students, and took photographs for us. So when you see that scan in the show, you are seeing layer upon layer within a real arm, even though it isn't Jonathan's."
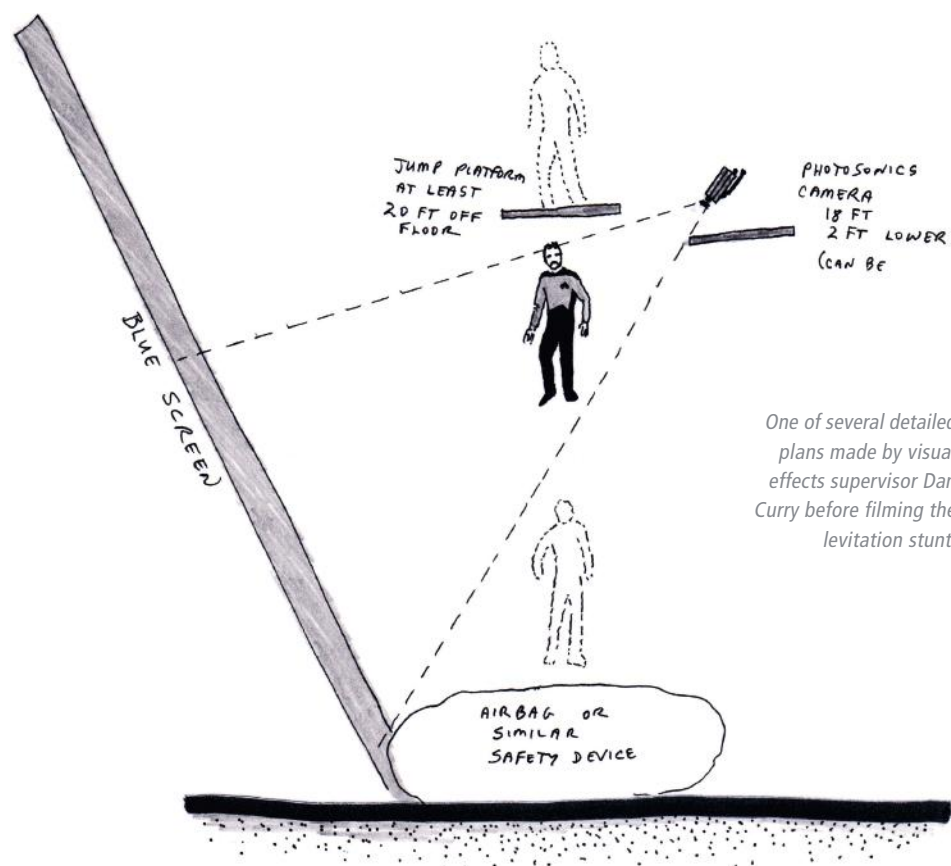
One of several detailed plans made by visual effects supervisor Dan Curry before filming the levitation stunt.

T R U E   Q

The first Q episode of season six was also René Echevarria's debut as a full-time staff writer.

Episode	6.6
Premiere	October 26, 1992
Written by	René Echevarria
Directed by	Robert Scheerer
Guest stars	Olivia d'Abo (Amanda Rogers), John P. Connolly (Orn Lote), John de Lancie (Q)
Synopsis	A brilliant young intern on board the *Enterprise* keeps her extraordinary powers a secret—until Q arrives to reveal the truth about her non-human heritage.

TWO Q TALES HAD BEEN IN THE works for season five, but neither came to fruition, leaving the popular character off-screen for more than a year. By season six, the idea of a Q 'Olympics' had been shelved, but another concept, 'Q Makes Two,' was still in development. New story editor René Echevarria was assigned to write it, but after two drafts, this was abandoned as well.

"It's an interesting notion," fellow story editor Brannon Braga told *Cinefantastique* in October 1993. "Q comes on board and contests Picard's notion that people are inherently good because we have managed to get rid of our darker elements in the 24th century, extracts those darker components, and puts them into doubles.

"The clean, good components suffer and so do the darker components, and neither functions without the other… The image in my mind that we never really got to was the two *Enterprises* shooting at each other, that's what you want to see. But we made it more complex than it needed to be."

Echevarria added, "The problem with Q stories is that people often just use him to get the machinery rolling; he doubles us, but why is it a Q story? It's not personal [to him]."

The search for a storyline that directly affected the Q Continuum in some way

ended in success when Echevarria spotted an intern reading an unsolicited Q script. Called 'Q—Me?' the teleplay had been submitted by 17-year-old fan Matthew Corey, and saw a Starfleet cadet called Jonathan finding out he was a member of the Q. It also featured the return of Robin Lefler (from season five's 'The Game'), and Wesley Crusher, who, like Jonathan, was on leave from the Academy for "the Christmas holiday." The seasonal setting was not incidental, and allowed for a light-hearted scene in which Data dressed as Santa for the children on the *Enterprise*.

Speaking to *Starlog* magazine in April 1993, Echevarria recalled that, while Corey's submission "wasn't even close to what we wanted to do," in terms of plotting, "it was a great idea and we all knew it."

DIALING UP THE DANGER

Tasked with creating a new teleplay based on Corey's concept, Echevarria focused on the comic opportunities it presented, taking inspiration from the '60s sitcom *Bewitched*, about a powerful witch trying to pass as an everyday member of society. One of the first decisions made in the writers' room was to make the young Q a woman, and for a time

she was named Samantha, after the main character in the classic comedy. The episode went into production without a significant element of jeopardy in the script, and much of it had already been shot when Michael

> **"** *As an **expert** in Humanity, I was sent to **investigate**.* **"**
>
> Q sets out his credentials for assessing Amanda

Piller gave feedback that Q needed to play a darker, more devious part in the story.

"Michael came up with the idea that Q had been sent to kill [Amanda] very late in the process," Echevarria explained in *Cinefantastique*. "Most of act four had been filmed, which had to do with her being in love with Riker, and could not be changed… Michael found a way, very cleanly, in act three where Q is walking down the corridor and a 'Q shadow' appears, to give act four a much more sinister undertone, but… if we had more time, act four probably would have been very different."

For guest star John de Lancie, any chance to give Q more bite was welcome. But, as

had been the case with his appearances in seasons three and four, he still found 'True Q' too soft to do the character justice. "I tried to put malevolence in places," he told *Cinefantastique*, "but I can't do it within the context of birthday parties and babysitting and stuff like that… I would have liked to have taken it a step further, where [Amanda] was killed."

Nevertheless, Echevarria expressed his satisfaction with this take on Q, compared to what might have been, saying: "This was personal and he was malevolent." He also acknowledged that the premise was similar to season one's 'Hide and Q' (see issue four), but affirmed in *Cinefantastique*: "A lot of first season stuff we try not to feel bound by, because a lot of it wasn't that well executed. This was a much better story… an analogy to adolescence and coming to know your powers as you mature."

Prior to the sixth season, the only dogs seen in TNG were in season two's 'The Child.' 'True Q' makes up for this omission with 10 Labrador Retriever puppies (top left), an Irish Setter (bottom left), and a brief cameo by another puppy in a scene with Amanda and Q. The latter dog was the focus of a deleted scene (left) in which Troi asks Amanda to babysit while its owner is away.

RASCALS

Episode	6.7
Premiere	November 2, 1992
Story by	Ward Botsford & Diana Dru Botsford and Michael Piller
Teleplay by	Allison Hock
Directed by	Adam Nimoy
Guest stars	Colm Meaney (Miles O'Brien), Rosalind Chao (Keiko O'Brien), Michelle Forbes (Ro Laren), David Tristan Birkin (Young Picard), Megan Parlen (Young Ro), Caroline Junko King (Young Keiko), Isis J. Jones (Young Guinan), Mike Gomez (Lurin), Tracey Walter (Berik), Michael Snyder (Morta), Brian Bonsall (Alexander Rozhenko), Whoopi Goldberg (Guinan)
Synopsis	A transporter accident turns four crewmembers into children.

This child-led caper was pitched by a father and daughter and directed by the son of Spock!

FATHER-AND-DAUGHTER WRITING partners Ward and Diana Dru Botsford pitched the basic idea for 'Rascals' in season four. Most of the staff dismissed it out of hand, but Michael Piller and Jeri Taylor were won over by its humorous potential. After buying the concept, Piller worked it up into a full storyline during season five, but chose not to pursue it further at the time owing to the number of other child-focused episodes being made that year. Taylor did not give up on the idea, however, and when she stepped up to run the writing staff in season six, she used it as a kind of audition piece to try out potential newcomers.

Though Miles returns for the series finale, the wider O'Brien family makes its last TNG appearance in 'Rascals,' as a result of their move to STAR TREK: DEEP SPACE NINE.

"We gave many, many people we were trying out for staff positions this year a shot at writing it," Taylor told *Cinefantastique* in October 1993, "and it still wasn't working. We sent 'Rascals' to [executive producer] Rick Berman, and he said, 'You know, this is

> ## " I assure you I **am** Captain Picard!
> The 12-year-old captain tries to assert his authority

never going to make it. Forget it. Why are you still beating this dead horse?'"

Things came to a head when Whoopi Goldberg's busy schedule made it essential to fit a Guinan episode into the first half of season six. 'Rascals' was the only one on the table, giving the "dead horse" a new lease of life. At this stage, the script was in the hands of Allison Hock—a freelancer who discussed working on it with the staff in the February 1994 issue of *The Official STAR TREK: THE NEXT GENERATION Magazine*: "A staff member suddenly burst out with, 'I hope this isn't going to be something like [the oft-criticized ORIGINAL SERIES episode] "Spock's Brain!"' We knew if we weren't careful, this could really be a stupid episode."

CHILD OF NECESSITY
Though Hock's contribution ensured that her name stayed on the finished teleplay, Taylor recalled that it was a final draft by co-producer Ronald D. Moore that got the episode over the finish line. "I said, 'Ron, take a crack at it because we have to have it,'" she told *Cinefantastique*. "Ron made it work somehow, but hated the project… He came back with a wonderful script. He made it so delightful that Rick, the naysayer, called me up and said, 'I've got to take it back. I'm reading this and it's charming.'"

Taking part in an AOL chat session with fans in 1997, Moore himself confirmed: "I just thought it was a ludicrous idea and wanted nothing to do with it. That said, once I got the assignment, the professional

writer in me had to commit [and] I tried very hard to bring humor and humanity to the proceedings, chiefly through the Guinan/Ro story that I did end up liking."

One element of the story that proved a sticking point throughout the writing process was the identity of the hijackers who board the *Enterprise*. Hock wanted to bring in a brand-new adversary, but Piller felt there was more fun to be had with the familiar Ferengi. "[The other writers] were afraid that it was so broad already that the Ferengi would only make it broader," he outlined in *Cinefantastique*. "But it *is* broad. You can't make them the Cardassians or

Adam Nimoy spent a lot of time working with David Tristan Birkin to perfect his performance as Picard.

really evil; you gotta play the humor. It has to be a light, fun episode. I really gave the edict to use the Ferengi, and it became *The Little Rascals* for the last half."

SONS AND NEPHEWS
Making his directorial debut on the episode was Adam Nimoy, who had been learning the ropes on set ever since his father, Leonard,

introduced him to Berman during production of 1991's *STAR TREK VI: THE UNDISCOVERED COUNTRY* (on which he served as assistant to director Nicholas Meyer). During season five, he struck up a friendship with Whoopi Goldberg, so for 'Rascals,' she requested him personally. Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1994, Nimoy described the episode as his "big break," but admitted, "It was difficult dealing with young, inexperienced actors, especially for my first show."

Those actors included David Tristan Birkin as the young Picard, building on his role as the captain's nephew, René, in season four's 'Family;' Isis J. Jones as young Guinan, fresh from playing the young version of Goldberg's character in the movie *Sister Act*; and Megan Parlen as young Ro, whom Taylor considered the highlight of the episode.

"We seriously suggested to Rick and Michael that we keep her on," she revealed in *Cinefantastique*. "We said, 'What about keeping this child as a small Ro?' They looked at us like we were insane. Where else but on *STAR TREK* would you do something like that? She gets transformed into a little person and she flies the ship. I think it would have been great."

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