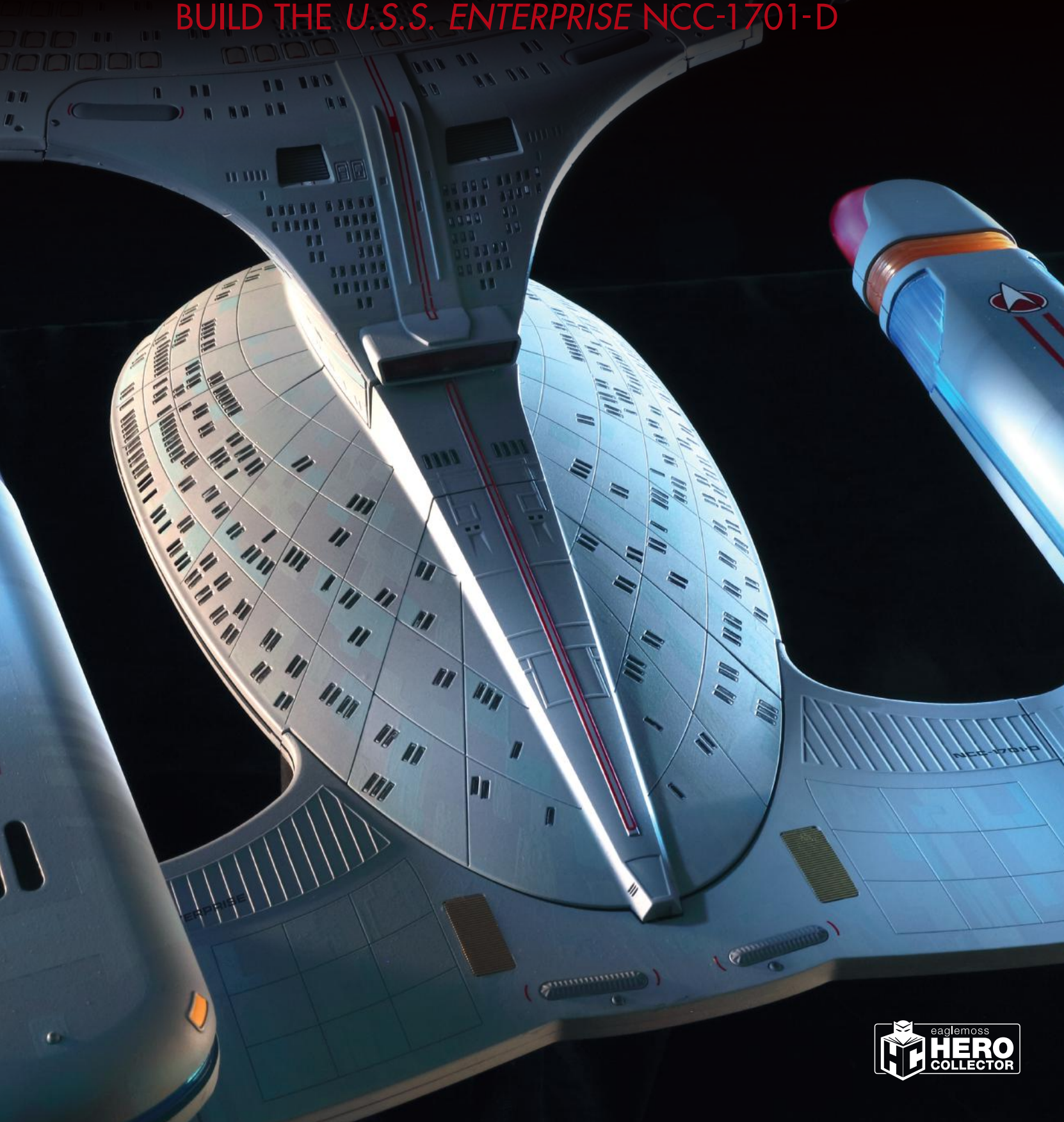


# STAR TREK™

10

## THE NEXT GENERATION

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



# 10

# STAR TREK™

## THE NEXT GENERATION

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



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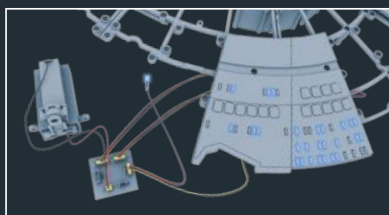
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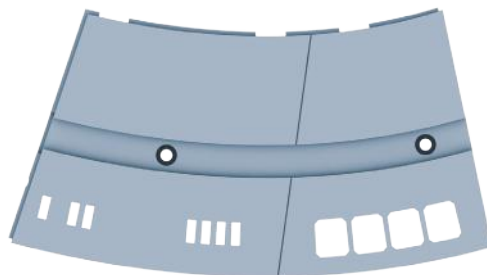
30

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Lwaxana Troi and the cold fish



## STAGE 35 PARTS



35A



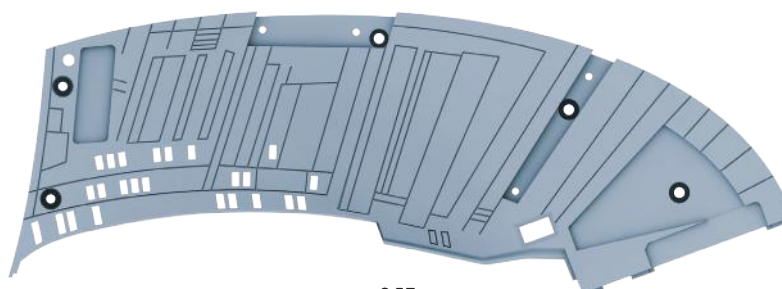
35B



35C



35D



35E



35F



BM



EM



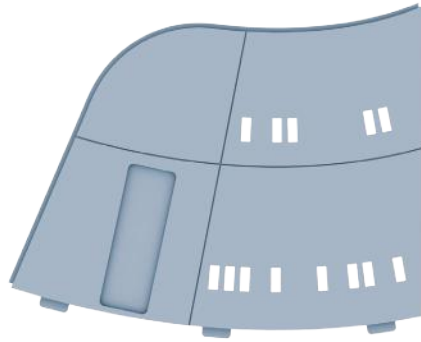
BP



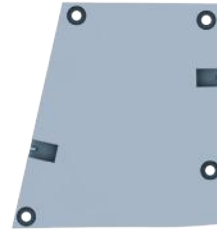
DP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
35A	Deck panel U2-01	1	35F	Deck panel lights	1
35B	Escape pod cover	4	BM	2x4mm screw	6 (+2 spare)
35C	Clear window	5	EM	1.7x4x5mm screw	4 (+1 spare)
35D	Dark window	5	BP	1.7x3mm screw	2 (+1 spare)
35E	Right ventral neck panel	1	DP	2.3x4mm screw	4 (+1 spare)

## STAGE 36 PARTS



36A



36B



36C



36D



36E



36F



36G



36H



36I



BM



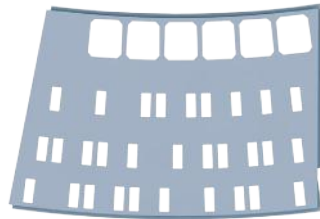
DM



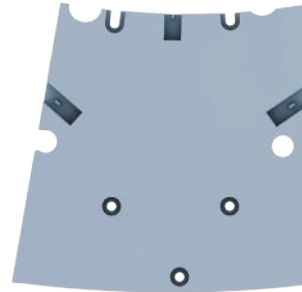
AP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
36A	Deck panel U1-01	1	36G	Docking alignment light	1
36B	Reflector panel U1-01-A	1	36H	Panel lights	2
36C	Clear window	10	36I	Sticker	2
36D	Dark window	10	BM	2x4mm screw	3 (+1 spare)
36E	Transporter emitter pad	1	DM	1.7x3x5mm screw	4 (+1 spare)
36F	Right ventral neck reflector panel	1	AP	1.7x4mm screw	4 (+1 spare)

## STAGE 37 PARTS



37A



37B



37C



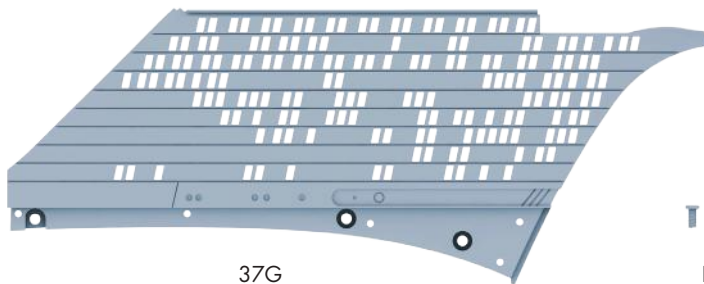
37D



37E



37F



37G



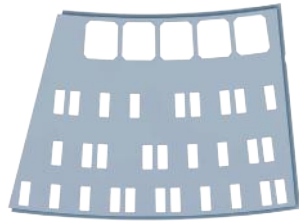
BP



DP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
37A	Deck panel U3-13	1	37F	Dark window	20
37B	Reflector panel U3-13-A	1	37G	Right neck panel	1
37C	Deck panel lights	1	BP	1.7x3mm screw	3 (+1 spare)
37D	Escape pod cover	6	DP	2.3x4mm screw	2 (+1 spare)
37E	Clear window	20			

## STAGE 38 PARTS



38A



38B



38C



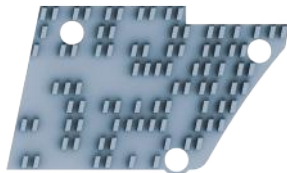
38D



38E



38F



38G



38H



BP



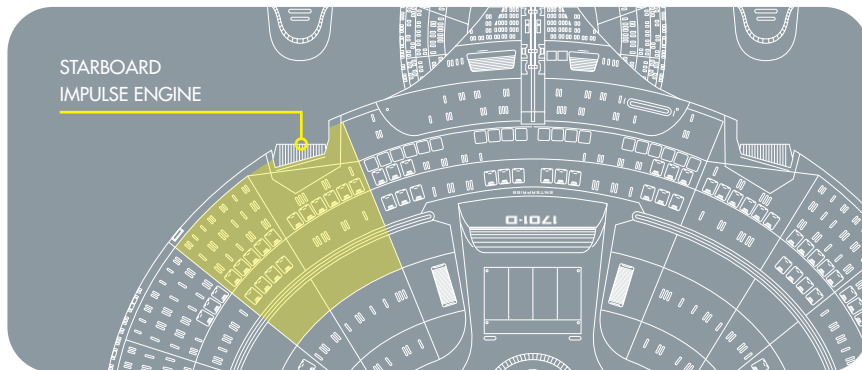
DP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
38A	Deck panel U3-14	1	38F	Dark window	15
38B	Reflector panel U3-14-A	1	38G	Right neck front windows	1
38C	Deck panel lights	1	38H	Cable tie	3
38D	Escape pod cover	5	BP	1.7x3mm screw	3 (+1 spare)
38E	Clear window	20	DP	2.3x4mm screw	6 (+2 spare)

## STAGE 35 ASSEMBLY

In this stage, your battle section power switch finds a discreet home in the ventral neck section, and another segment of the saucer comes together.

### 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.

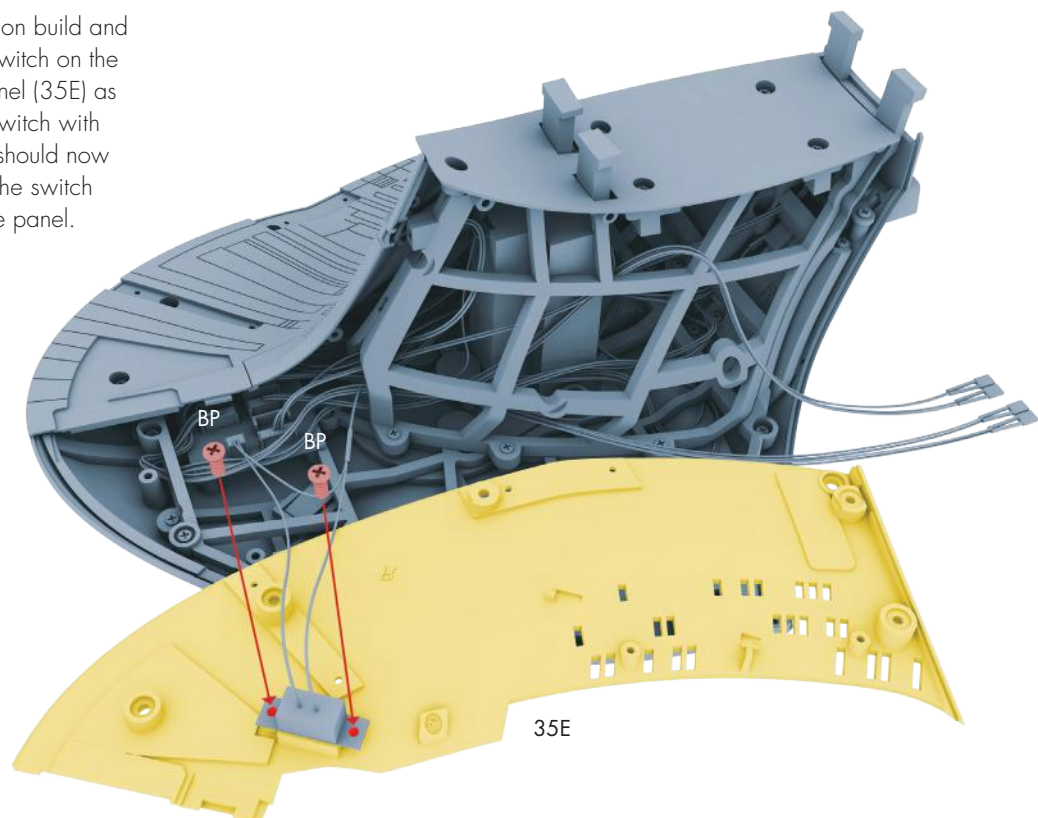
**GRAY** shows the assembly so far.

**BLUE** shows illuminated parts.

### HOUSING THE BATTLE SECTION SWITCH

STEP  
**A**

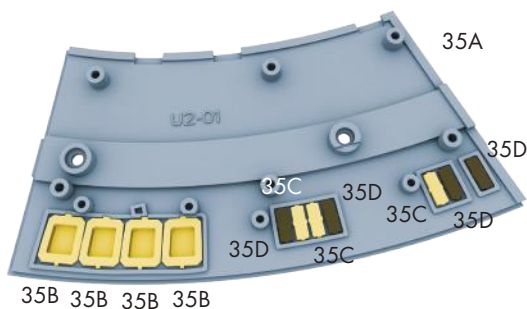
Take your battle section build and position the on/off switch on the right ventral neck panel (35E) as shown. Secure the switch with two BP screws. You should now be able to operate the switch through the slot in the panel.



## STEP

## B

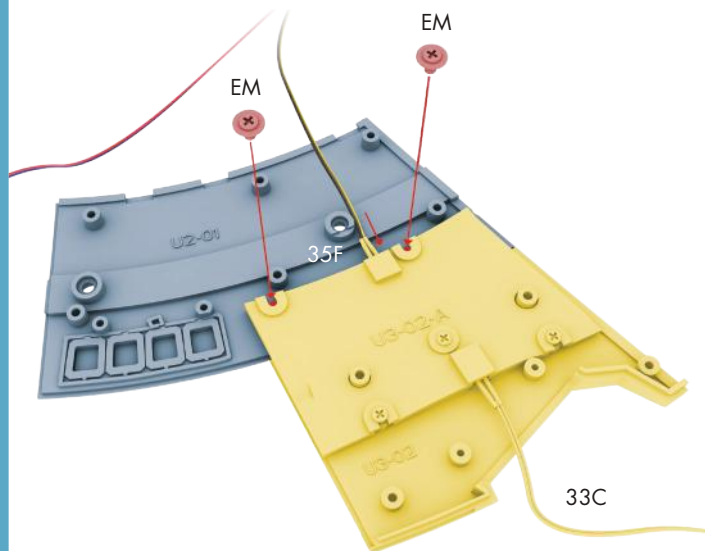
Take deck panel U2-01 (35A) and fit four escape pod covers (35B) so that the red lines on each are closest to the wide end of the panel. Next, add three clear windows (35C) and four dark windows (35D) in the arrangement shown.



### WRAP IT UP

Always work on a soft cloth to protect your model parts. Wrapping the sections in cloth will also help keep them safe between issues.

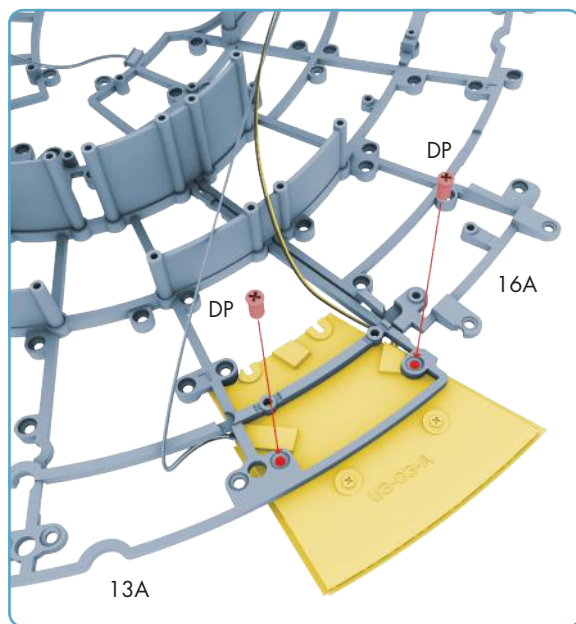
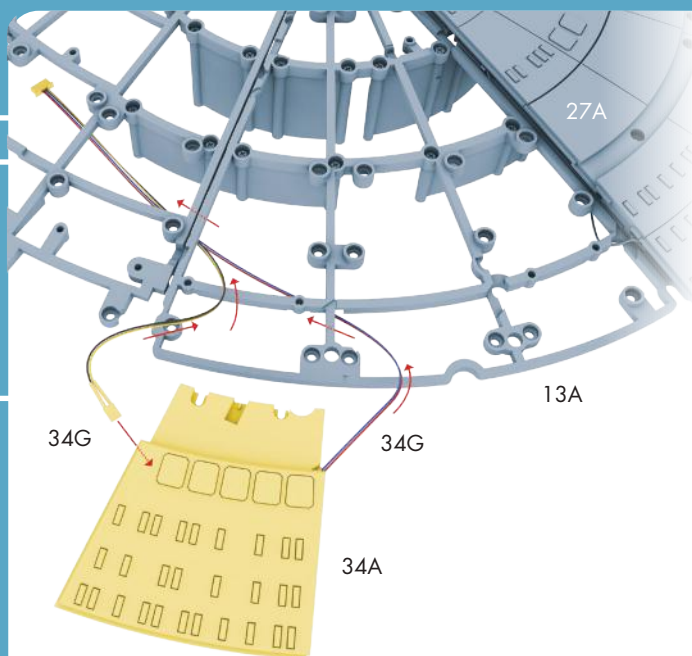
Retrieve your deck panel U3-02 assembly from stage 33 and place it across the windows of panel U2-01 (35A). Take the deck panel lights (35F) and insert the bulb at the end of the yellow-and-black cable into the slot at the top of the assembly as shown, then secure it to panel U2-01 using two EM screws.



# FITTING DECK PANEL U3-03

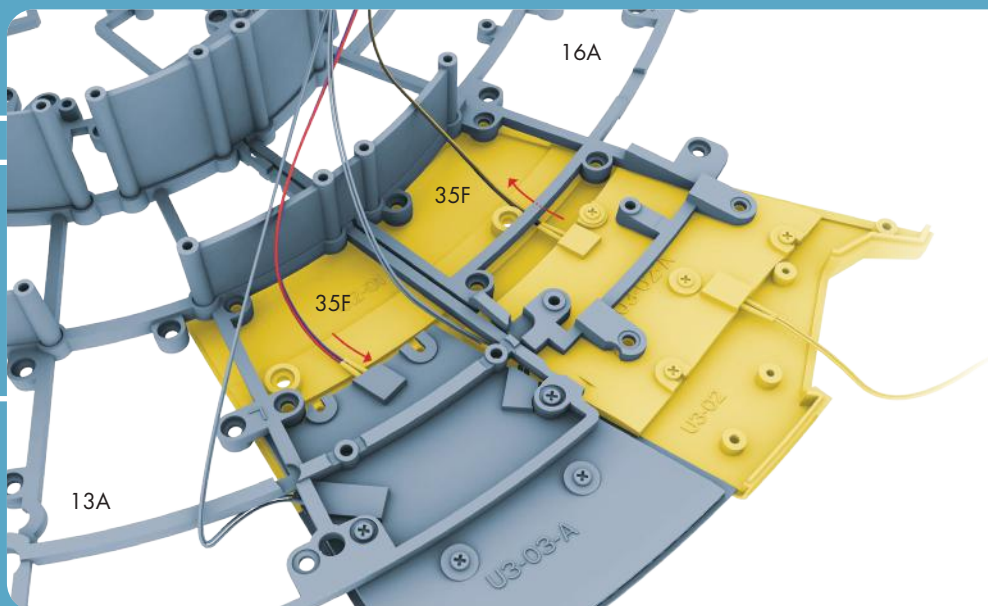
## STEP

## C

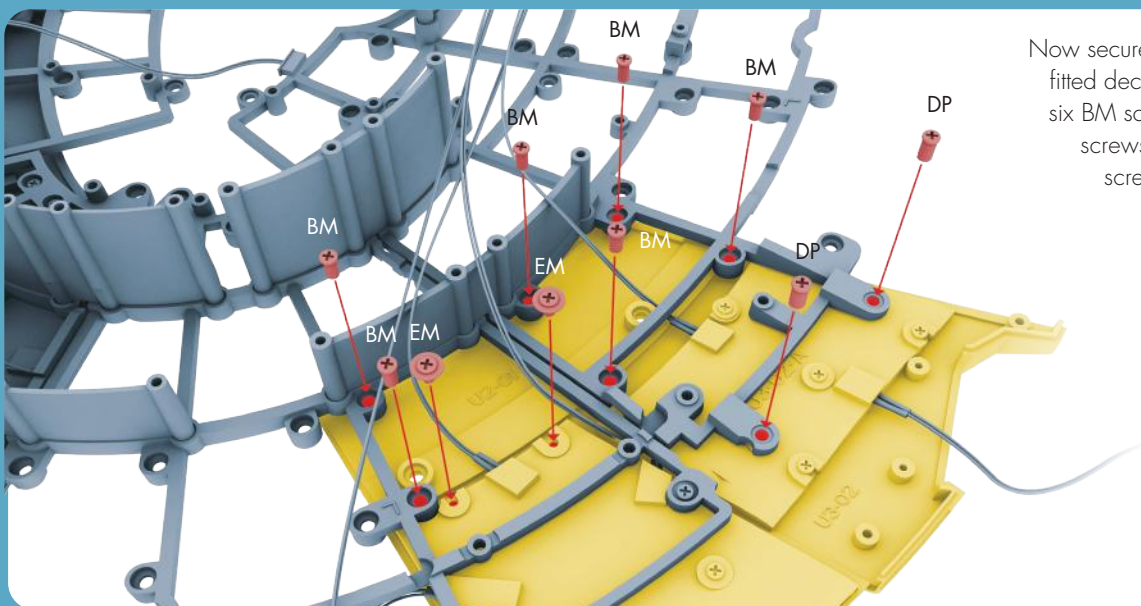


Now retrieve your deck panel U3-03 assembly from stage 34. Thread the deck panel lights cables through the saucer skeleton and then position the assembly on the larger structure as shown before securing it with a pair of DP screws.



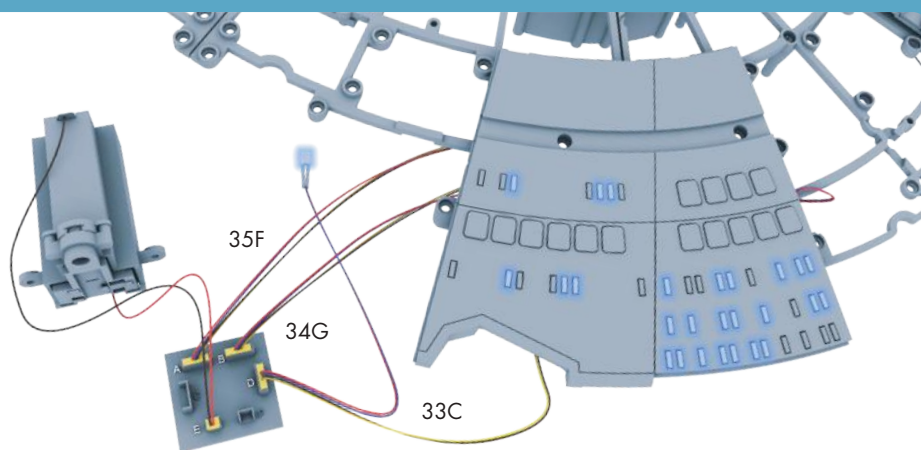
STEP  
D

Take your L-shaped deck panel assembly from step B and locate it alongside the deck panel assembly fitted in step C, threading the cables as shown. Then fit the unassigned bulb (with the blue-and-red cable) into the neighboring assembly as shown.



Now secure all the newly fitted deck panels using six BM screws, two EM screws, and two DP screws as shown.

Stage 35 is now complete. To test the window lights in the sections you have just fitted, plug the three deck panel light cables (33C, 34G, and 35F) into the test PCB, with the battery connected to slot "E".



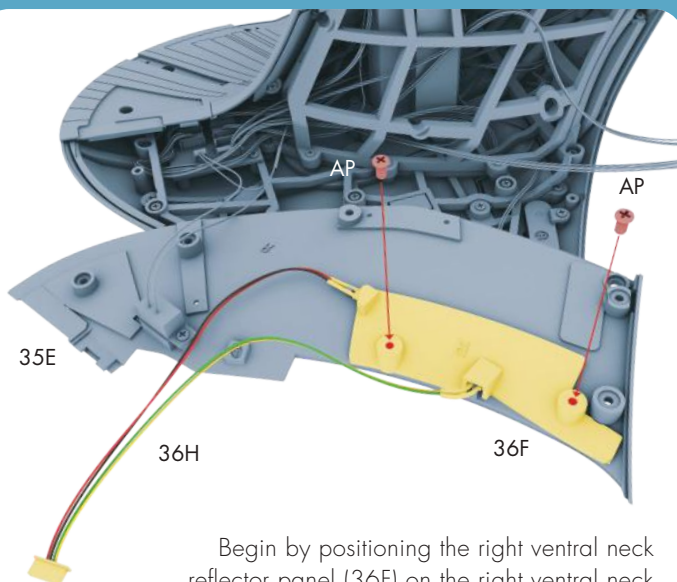
## STAGE 36 ASSEMBLY

Complete the 'cobra-head' sweep of the ventral neck assembly and see another part of the upper saucer illuminate.

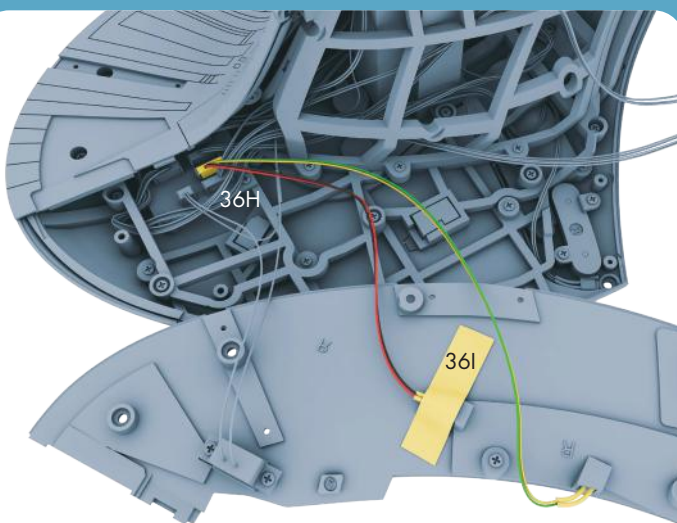
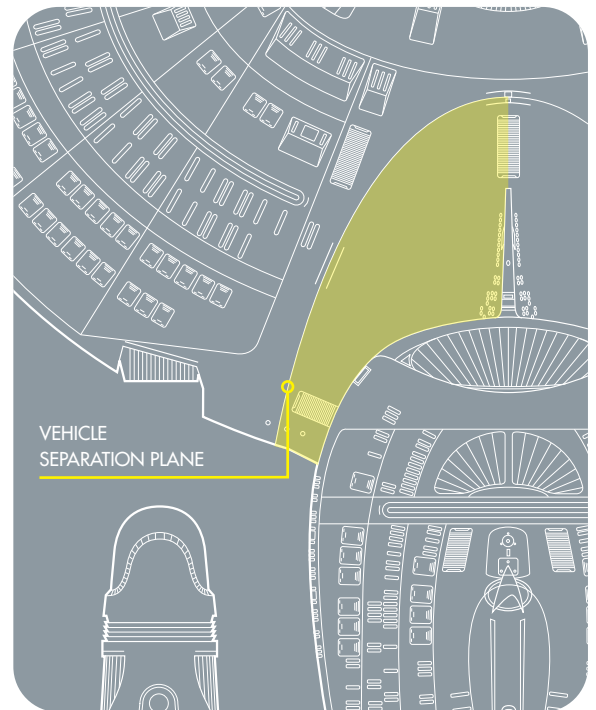
ADDING LIGHTS TO THE BATTLE SECTION

PART LOCATOR

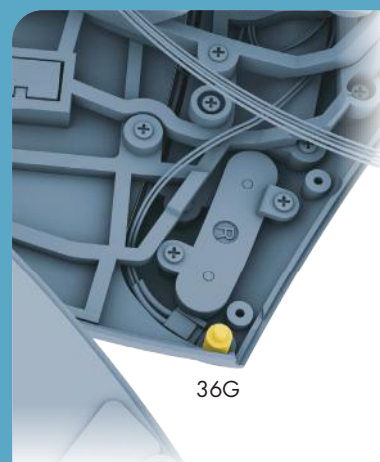
STEP  
A



Begin by positioning the right ventral neck reflector panel (36F) on the right ventral neck panel (35E) as shown. Then insert the two bulbs from one set of panel lights (36H) as shown and secure the parts with two AP screws.



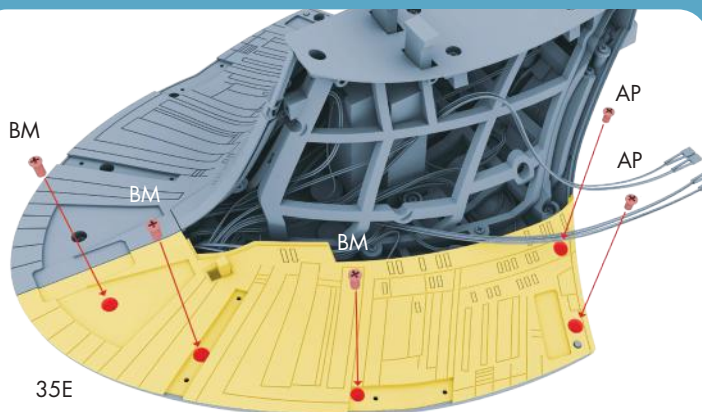
Next, plug the panel lights into the PCB and use a sticker (36I) to secure the bulb closest to the on/off switch.



Finally, take the docking alignment light (36G), noting its one sloped end. Slot this end of the piece into the equally sloped round hole in the rear left corner of the battle section assembly.

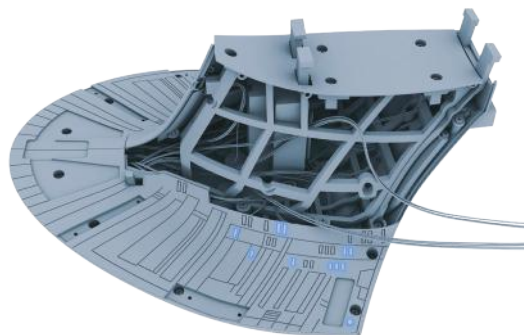
## FITTING THE RIGHT VENTRAL NECK PANEL

### STEP B



Position the left ventral neck build on the battle section, taking care not to trap any cables. Secure it with three BM and two AP screws.

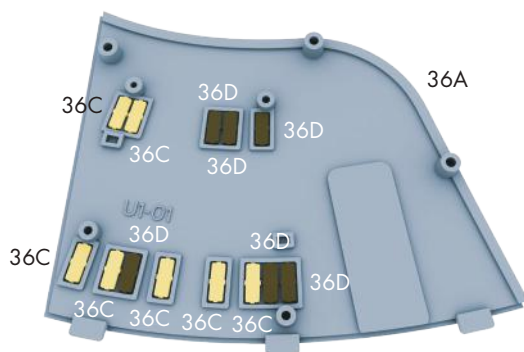
Turn the switch to the "on" position to illuminate all the lights in the battle section build so far.



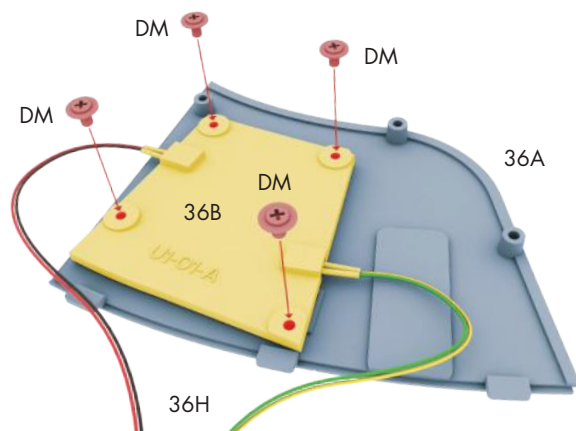
## ASSEMBLING DECK PANEL U1-01

### STEP C

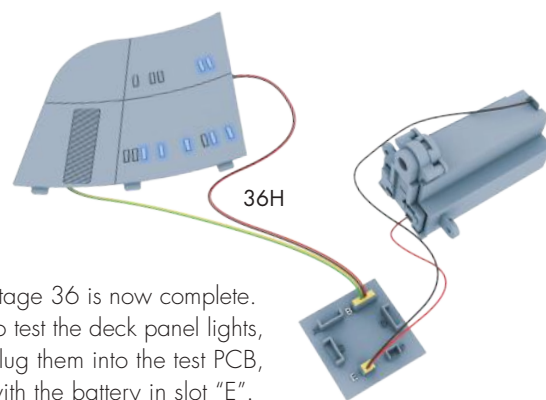
Arrange seven clear windows (36C) and six dark windows (36D) in deck panel U1-01 (36A) as shown.



Place reflector U1-01-A (36B) over the windows and insert a set of panel lights (36H) as shown. Secure with four DM screws.



Next, remove the backing from the transporter emitter pad (36E) and fix it into position in the recess on the front of the panel assembly.



Stage 36 is now complete. To test the deck panel lights, plug them into the test PCB, with the battery in slot "E".



## STAGE 37 ASSEMBLY

Build, test, and fit another section of the upper saucer, ahead of linking it to the PCB is stage 38.

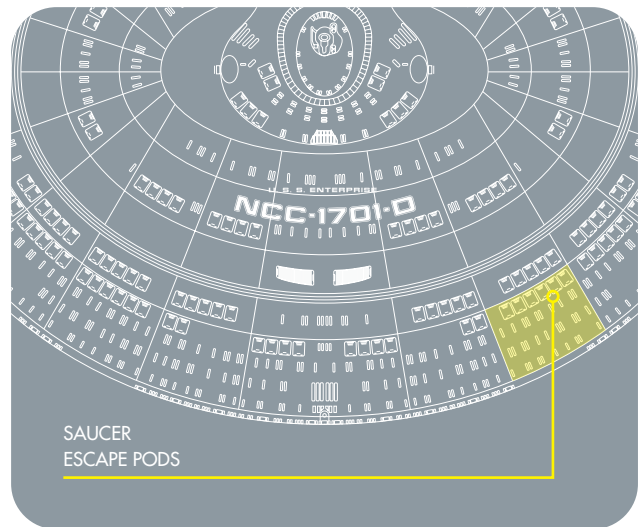
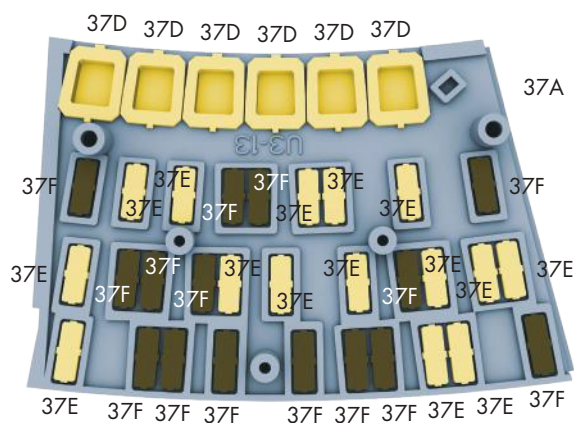
### ASSEMBLING DECK PANEL U3-13

### PART LOCATOR

STEP

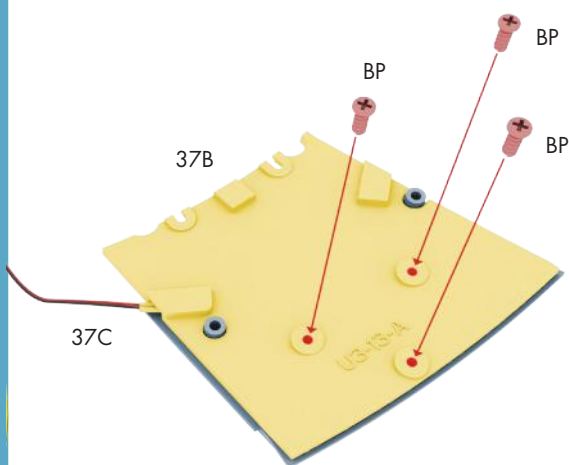
A

Take deck panel U3-13 (37A) and fit six escape pod covers (37D) so that the red lines on each are closest to the window slots. Next, add 15 clear windows (37E) and 15 dark windows (37F) in the arrangement shown.

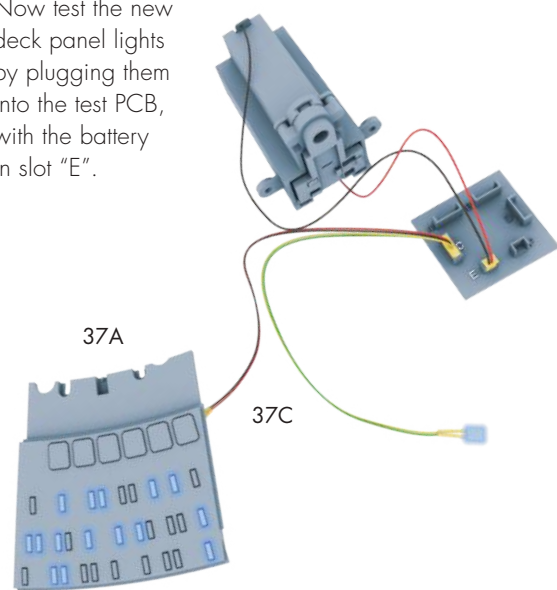


*Note: Keep the right neck panel (37G) close at hand for use in the next stage of the assembly.*

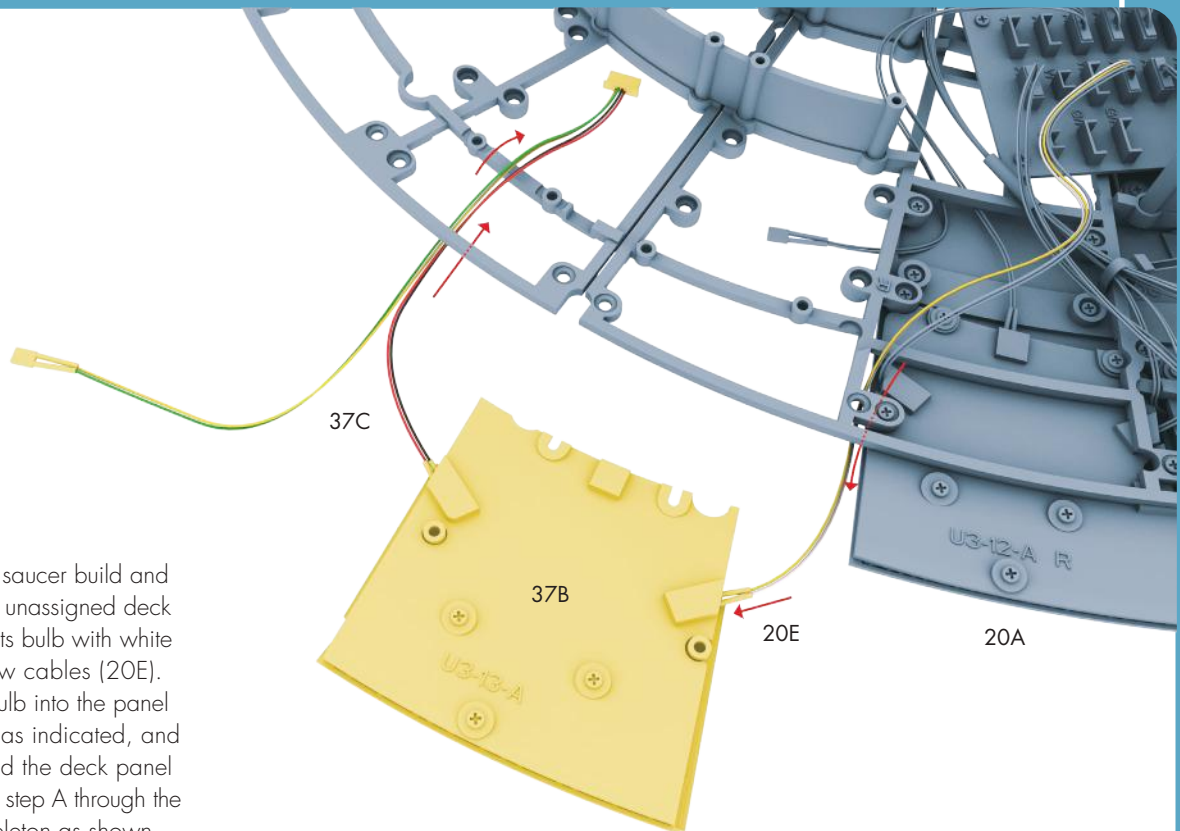
Position reflector panel U3-13-A (37B) over the windows. Then, take the deck panel lights (37C) and insert the bulb at the end of the red-and-black cable into the reflector as shown. Secure the assembly with three BP screws.



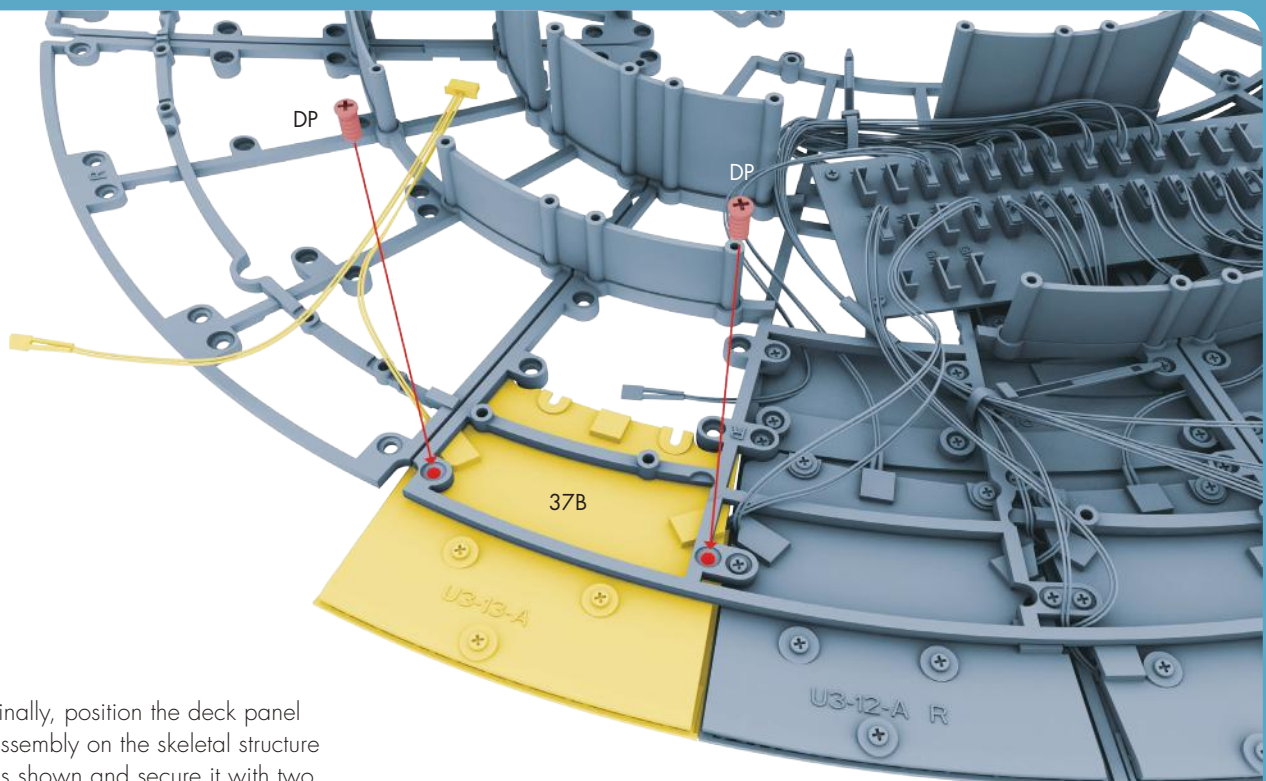
Now test the new deck panel lights by plugging them into the test PCB, with the battery in slot "E".





STEP  
B

Take your saucer build and locate the unassigned deck panel lights bulb with white and yellow cables (20E). Slot this bulb into the panel assembly as indicated, and then thread the deck panel lights from step A through the saucer skeleton as shown.



Finally, position the deck panel assembly on the skeletal structure as shown and secure it with two DP screws. This completes stage 37.

## STAGE 38 ASSEMBLY

A long stretch of the port-side saucer takes shape in this stage, combining deck assemblies from earlier in the build.

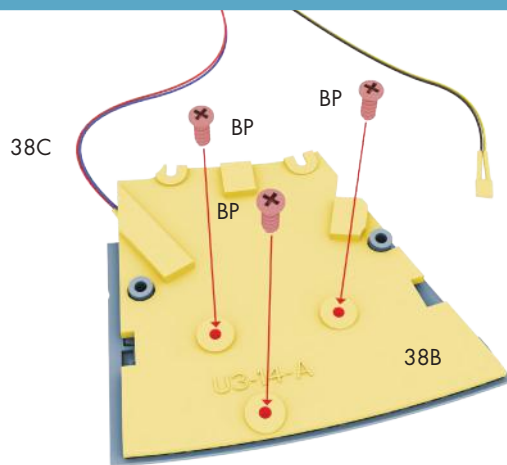
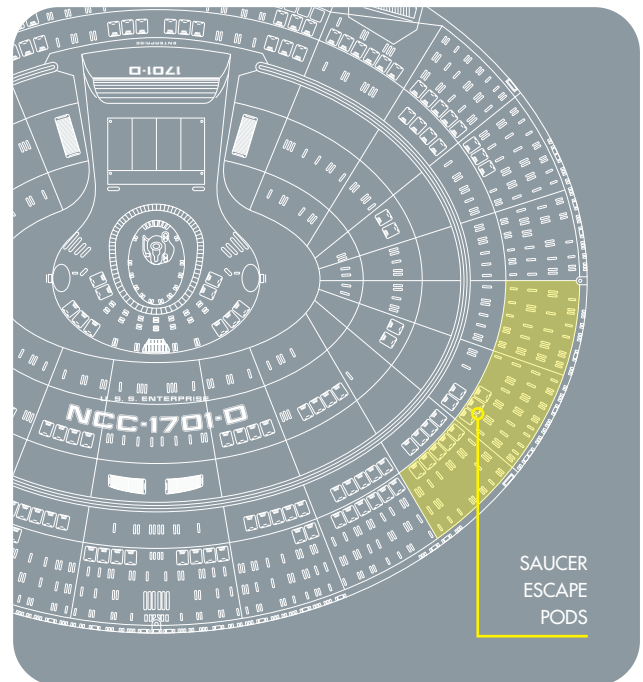
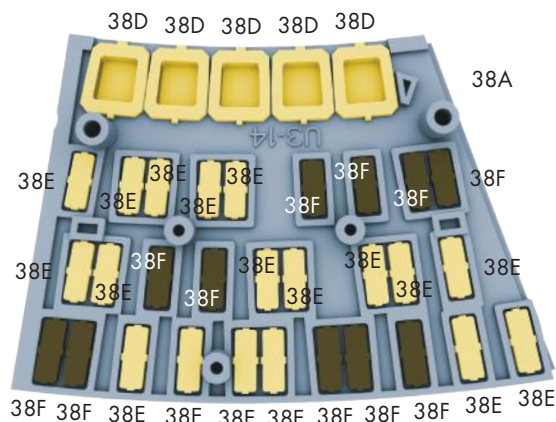
### ASSEMBLING DECK PANEL U3-14

### PART LOCATOR

STEP

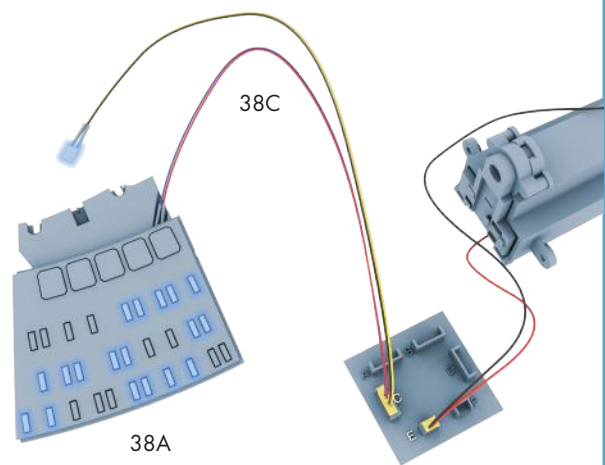
A

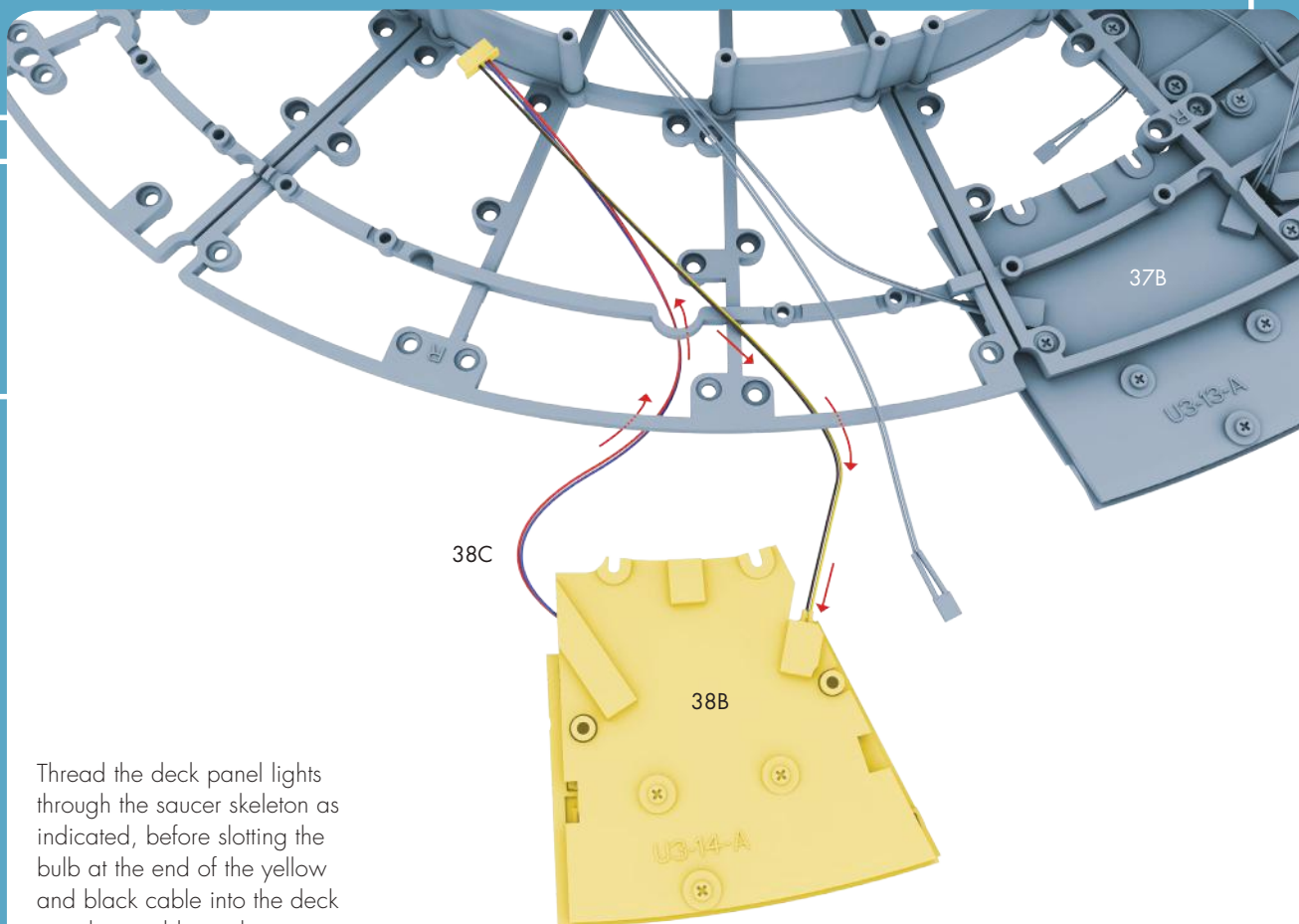
Take deck panel U3-14 (38A) and fit five escape pod covers (38D) so that the red lines on each are closest to the window slots. Next, add 18 clear windows (38E) and 11 dark windows (38F) in the arrangement shown.



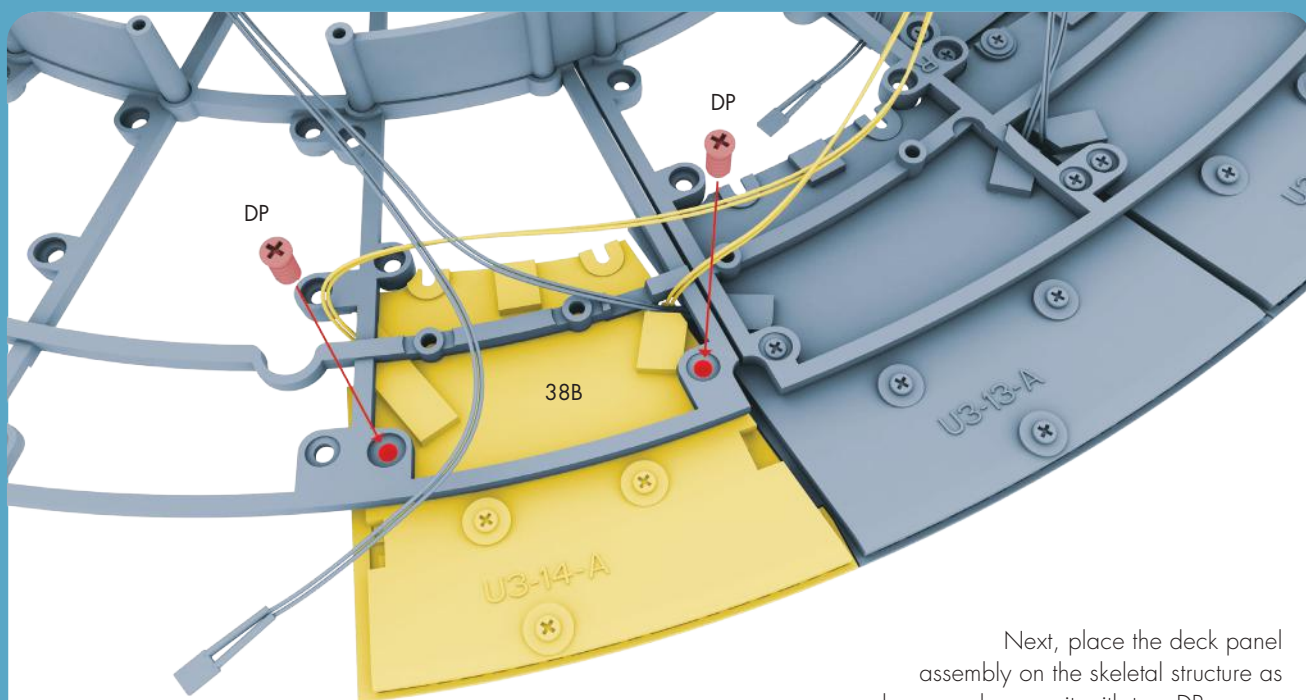
Position reflector panel U3-14-A (38B) over the windows. Then, take the deck panel lights (38C) and insert the bulb at the end of the red and blue cables into the reflector as shown. Secure the assembly with three BP screws.

Now test the new deck panel lights by plugging them into the test PCB, with the battery connected to slot "E".



STEP  
B

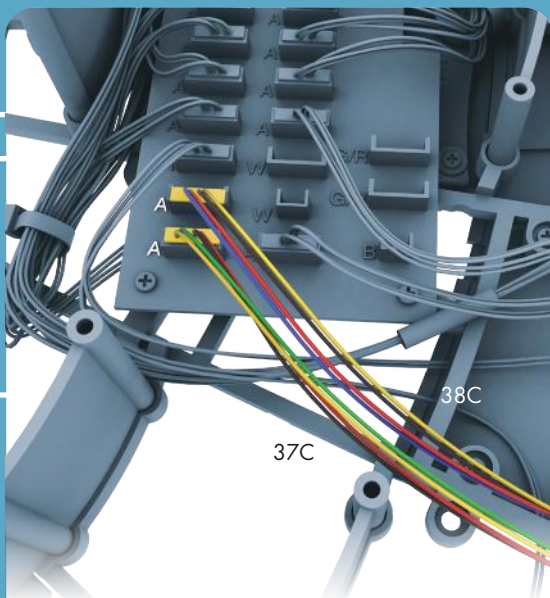
Thread the deck panel lights through the saucer skeleton as indicated, before slotting the bulb at the end of the yellow and black cable into the deck panel assembly as shown.



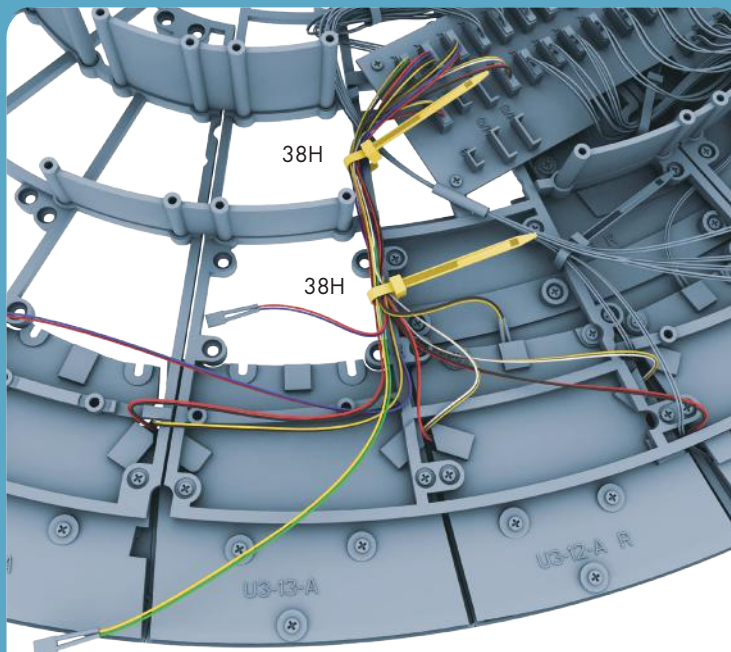
Next, place the deck panel assembly on the skeletal structure as shown and secure it with two DP screws.



STEP  
C



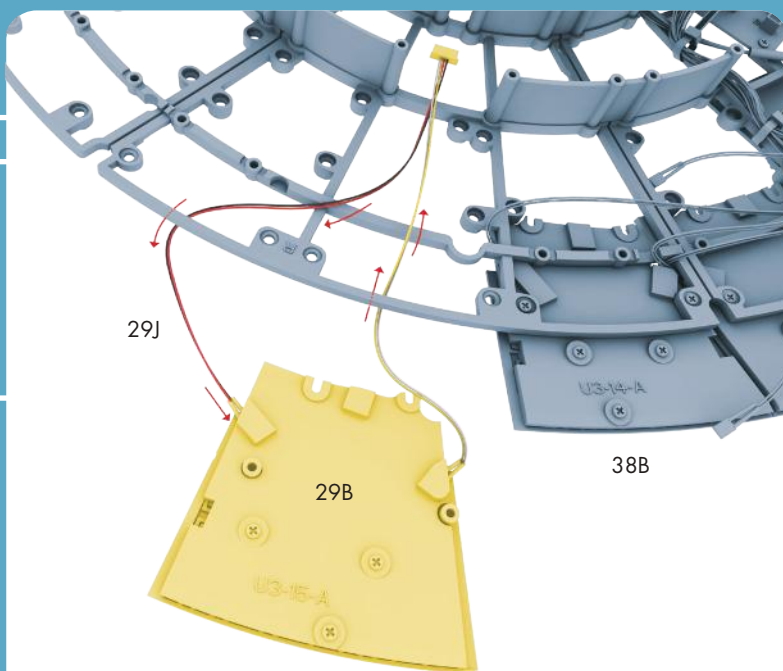
Plug the deck panel lights (38C) into the saucer PCB as shown. Do the same with the deck panel lights installed in stage 37 (37C).



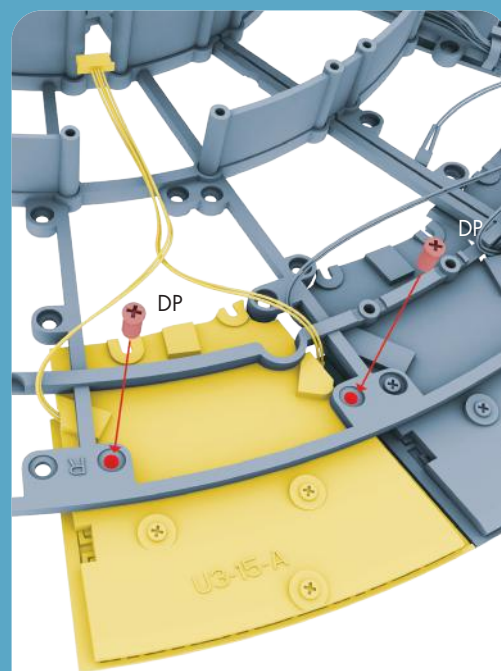
Then use two cable ties (38H) to tidy up the cables as shown.

FITTING DECK PANEL U3-15

STEP  
D

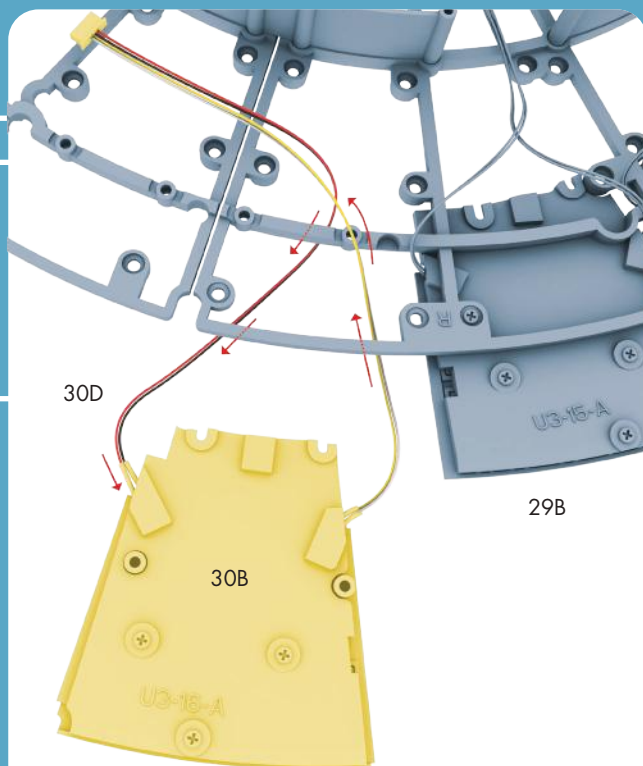


Retrieve your deck panel U3-15 assembly from stage 29. Thread the cables through the saucer skeleton as indicated, before slotting the bulb at the end of the red and black cables into the assembly as shown.

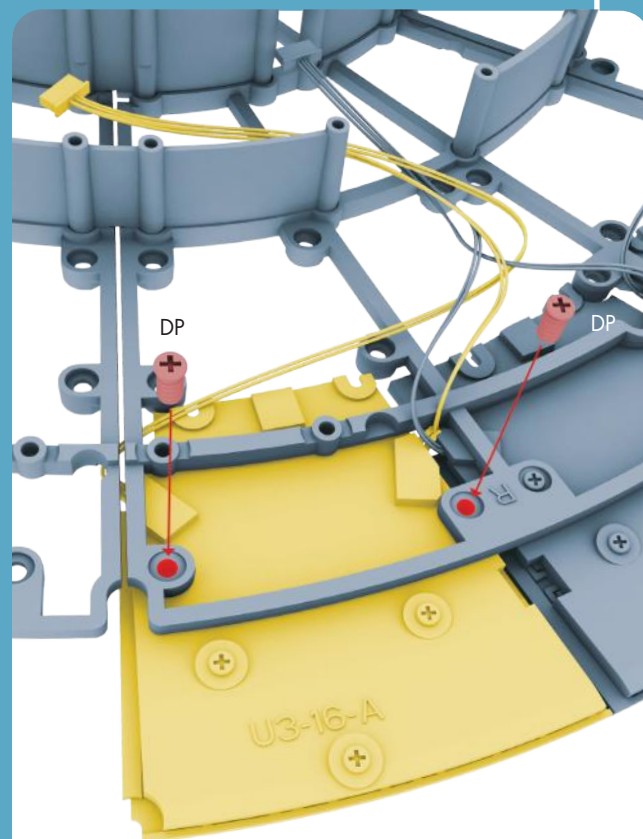


Then position the deck panel assembly on the saucer skeleton as shown and secure it using a pair of DP screws.



STEP  
E

Now retrieve your deck panel U3-16 assembly from stage 30. Once again, thread the cables through the saucer as indicated, before slotting the bulb at the end of the red and black cables into the assembly as shown.

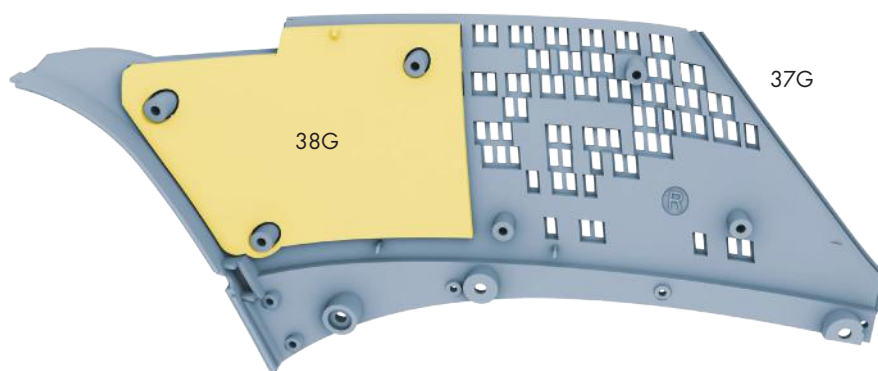


As before, position the deck panel assembly on the saucer as shown and secure it using two DP screws.

## STARTING ON THE RIGHT NECK PANEL

STEP  
F

Retrieve the right neck panel (37G), supplied with your stage 37 parts. Then take the right neck front windows (38G) and carefully slot the piece into position on the panel. This completes stage 38.



## — SAVE YOUR SPARES —

This issue comes with spare windows, spare dark windows, and spare escape pod covers, just in case any get lost or become damaged. Keep hold of any spares that you do not need in this issue's stages, as you may want to make use of them later on.



## PEN PALS

How lunch led to this season's only location shoot, and makeup meant pen pals couldn't keep in touch!

**H**ANNAH LOUISE SHEARER pitched the idea for 'Pen Pals' when she was working as executive story editor on TNG. Though she left the show at the end of season one, the premise was kept alive by showrunner Maurice Hurley, who later described it as one of his favorite *STAR TREK* concepts.

Hurley later summarized the episode as "Somebody says, 'Is anybody out there,' and a voice replies, 'Yes,'" but the one-liner in circulation as season two went into production read: "A crew member, via an accidental radio scan, discovers a young ham operator and, after developing a

long-distance relationship with him, involves the *Enterprise* in an adventure to save his pen pal's world." Hurley gave this synopsis to newly hired staffer Melinda M. Snodgrass to turn it into a teleplay, and she hit upon the realization that the crew member in question had to be Data.

"First, he's an android and if you ask him a question, you're going to get an answer," she has said. "Secondly... he's just growing up. He's more of a child than Wesley."

Another facet of the story that originated with Snodgrass was Captain Picard's love for horses and riding. She made a point of inviting the main cast out to lunch to ask

<b>Episode</b>	2.15
<b>Premiere</b>	May 1, 1989
<b>Story by</b>	Hannah Louise Shearer
<b>Teleplay by</b>	Melinda M. Snodgrass
<b>Directed by</b>	Winrich Kolbe
<b>Guest stars</b>	Nicholas Cascone (Davies), Nikki Cox (Sarjenka), Ann H. Gillespie (Hildebrant), Colm Meaney (O'Brien), Whitney Rydbeck (Alans)
<b>Synopsis</b>	After responding to a radio message, Data gets to know a young girl and learns that her pre-warp civilization will be doomed without imminent help from the <i>Enterprise</i> .



about their hobbies and interests, with an eye to imparting those passions to their characters. When she did this with Patrick Stewart she was delighted to learn that he shared her love for horses, and was a very accomplished rider. This led to her writing two equestrian scenes for 'Pen Pals,' which were realized during season two's sole day of location filming, on a California ranch.

### STYLING SARJENKA

In the final draft script from February 10, 1989, Data's pen pal, Sarjenka, is described as having gold skin, metallic, multicolored hair, and a pair of delicate antennae, "as if a dragonfly developed bipedally." Senior illustrator Rick Sternbach went in a different route in his concept art, giving the character dappled fur and long, equine ears. The final prosthetic designed by makeup supervisor Michael Westmore combined elements from both these sources, but dispensed with the antennae or any visible ears in favor of more subtle details, such as extended fingers.

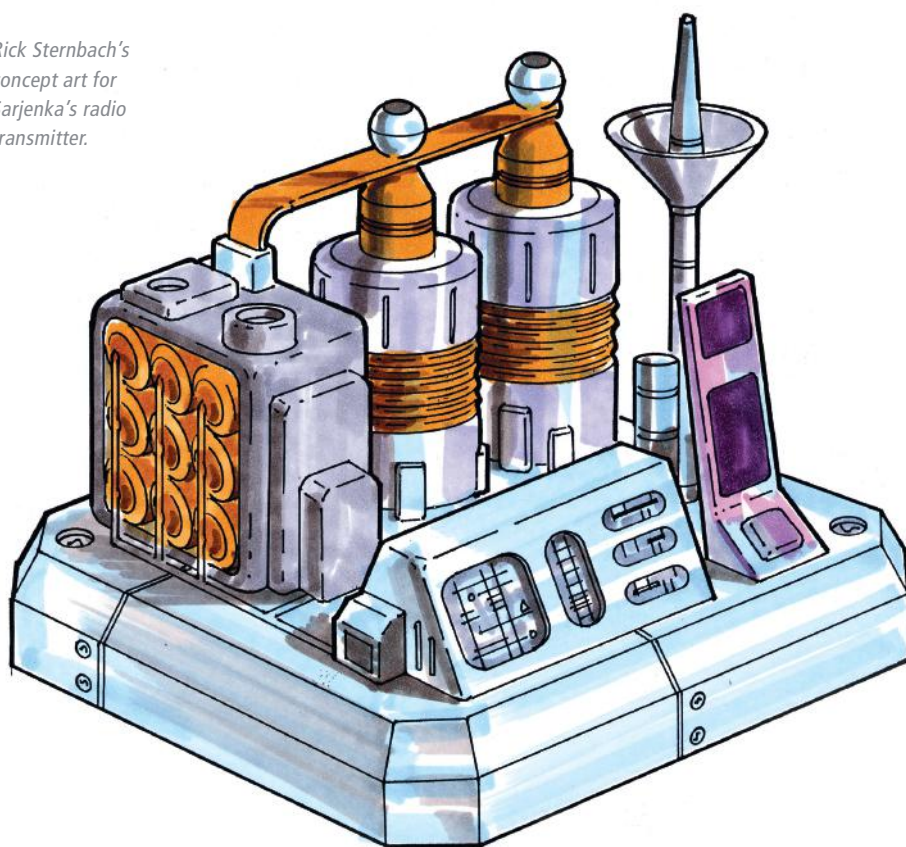
Sadly, the makeup led to difficulties on set, as Sarjenka's orange tones smeared easily in conjunction with Data's pale look. As a result, scenes in which the pair were meant to hug were reduced to a minimum,

**“ Ask yourself  
one question:  
What would  
Picard do?  
Commander Riker to Wesley ”**

diminishing Snodgrass' intention that the relationship would teach Data about "the importance of physical contact."

One notable consequence of this was the loss of Sarjenka's last scripted line, "Oh Data, I'm sorry," accompanied by a touch of her new friend's cheek, after he tells her that he is an android.

*Rick Sternbach's  
concept art for  
Sarjenka's radio  
transmitter.*



*Nine-year-old Nikki Cox poses for a promotional photo showing off her Dreman prosthetic makeup.*





## Q W H O

The Borg were conceived as the ultimate evil, but their debut did TNG nothing but good.

<b>Episode</b>	2.16
<b>Premiere</b>	May 8, 1989
<b>Written by</b>	Maurice Hurley
<b>Directed by</b>	Rob Bowman
<b>Guest stars</b>	John de Lancie (Q), Lycia Naff (Gomez), Colm Meaney (O'Brien), Whoopi Goldberg (Guinan)
<b>Synopsis</b>	Q returns to offer his services as an <i>Enterprise</i> crewmember. When Picard claims to have no need of his help, Q hurls the ship across the galaxy for its first brush with the Borg.

### **I**N MAY 1989, THE BUZZ PRECEDING

'Q Who' related to the return of John de Lancie as everyone's favorite omnipotent trickster. Looking back today, however, the episode is best remembered as the debut of the Borg. The story was originally planned as part of a wider Q arc that started in 'Time Squared' (see issue 7), but the beginnings of the Borg had been germinating since 'The Neutral Zone' at the end of season one (see issue 9). For showrunner and 'Q Who' writer Maurice Hurley there was never any question about which antagonist was the focus of the episode. For, as far as he was concerned, you couldn't have one without the other.



*John de Lancie's Q faces off against Whoopi Goldberg's Guinan for the first time in 'Q Who.'*



"To me, classic science fiction is most often about the search for God," Hurley said later on. "In the pilot [of TNG], Picard meets a vengeful god and rejects him with wit

**“ Perhaps what we most needed was a kick in our complacency... ”**

Jean-Luc Picard

and charm. But what if Picard met the devil incarnate? Wouldn't he need God then?

In Hurley's original vision, this "devil" would have been an insectoid species, rather than cyborgs, because, in his mind: "Insects exist in corruption, death, and filth." They would also have wiped out the Romulans entirely, as a clear signal to viewers of the unparalleled threat they posed.

"I intended to give Picard one hope," Hurley remembered. "During the battle [that they ultimately lost], the Romulans would have destroyed a Borg scout ship. Picard would have had to figure out how they did that. Only the Romulans couldn't tell him, because they were all dead."

### DESIGNING THE DRONES

Once it was clear that the budget wouldn't stretch to a believable-looking insect race (a concept that had also been vetoed for 'The Big Goodbye'), the idea of a mechanically linked hive-mind species was born. In the script, Hurley described the first Borg drone ever seen on screen as: "Part organic and part artificial. There is a metal-like device implanted in its head. One arm is artificial with a tool-like contraption instead of a hand... Its eyes are artificial."

Turning this description into reality began as a mission for costume designer Durinda Wood. She has recalled being given two weeks instead of the usual one to conjure up "the ultimate villain," but clarified how that "didn't help all that much as we were always doing three episodes at one time!"

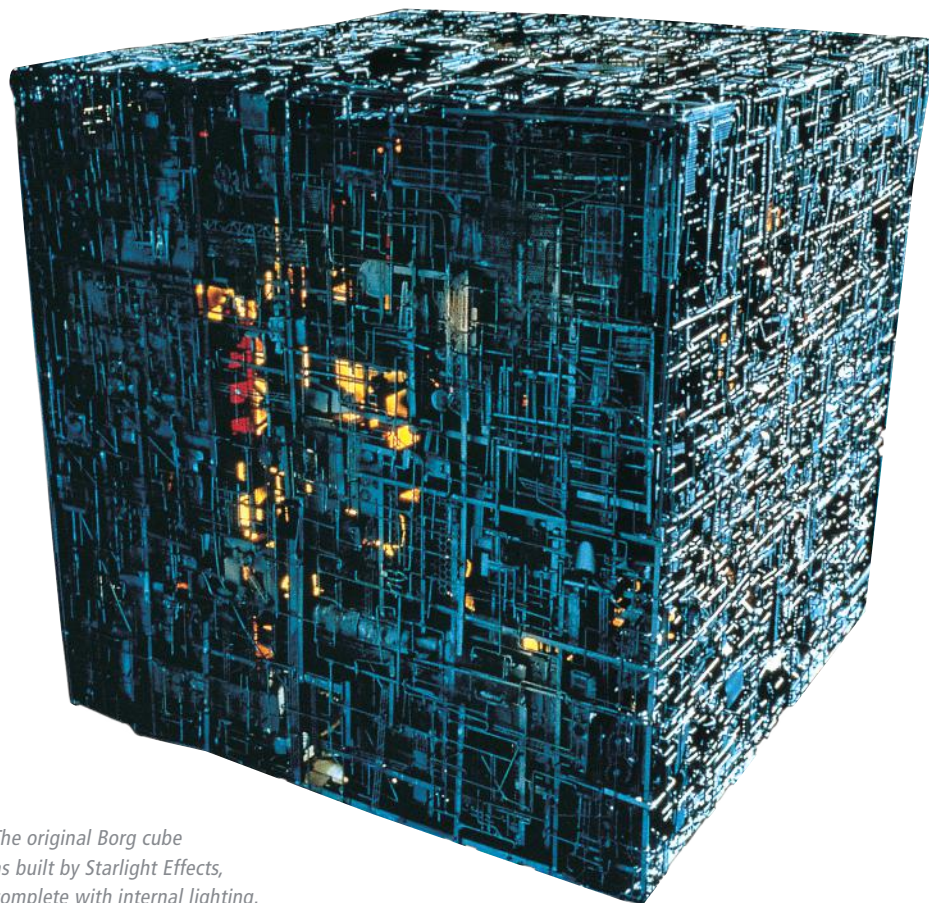
Quoted in the 2015 book, *STAR TREK Costumes*, she continued: "[The producers] wanted the Borg to be scary and fairly uniform... and they wanted them to be

asexual... I was tired of the streamlined, stainless steel concept of 'scary' that was prominent in science-fiction movies at the time. I wanted to show an ugly organism—the ugly humanity-less side of a bad guy."

### BUILDING THE BORG

When the design was approved, Wood tracked down a company to supply molded body parts, and scoured hardware stores for "plastic tubing and odds and ends" with which to augment them. Each element was then attached to a knitted bodysuit using Velcro, and had to be carefully bagged up at the end of each day's shooting, before being reassembled, piece by piece, in the exact same position, the following day.

To create the drones' headgear and the areas where Borg technology seemed to fuse with flesh, Wood turned to Michael Westmore's makeup department, which fabricated skullcaps from foam rubber.

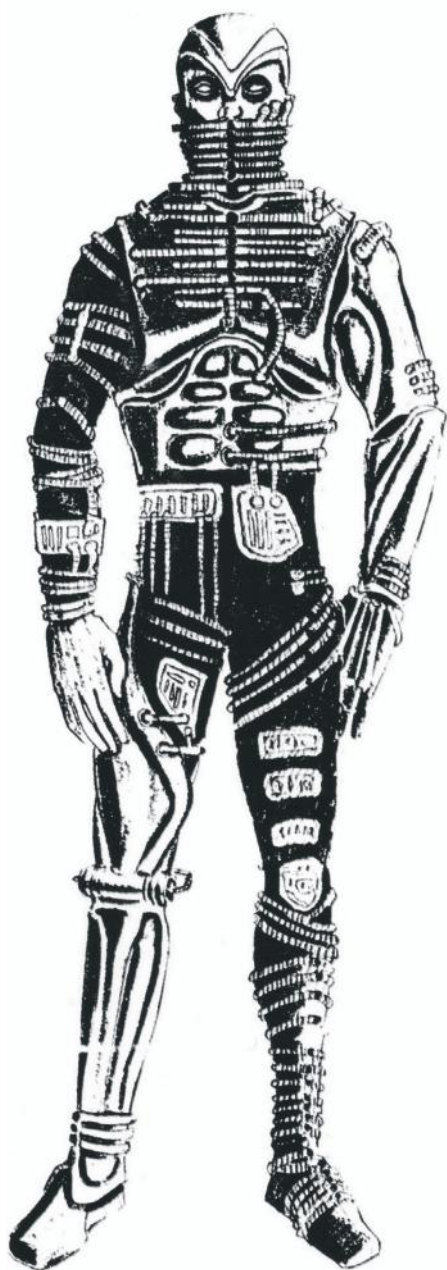


*The original Borg cube as built by Starlight Effects, complete with internal lighting.*

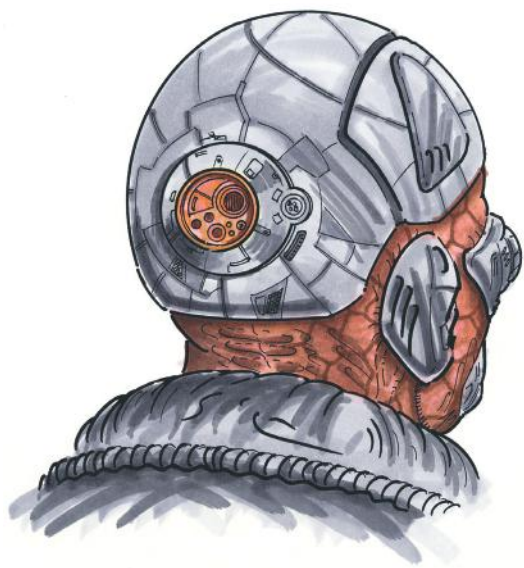
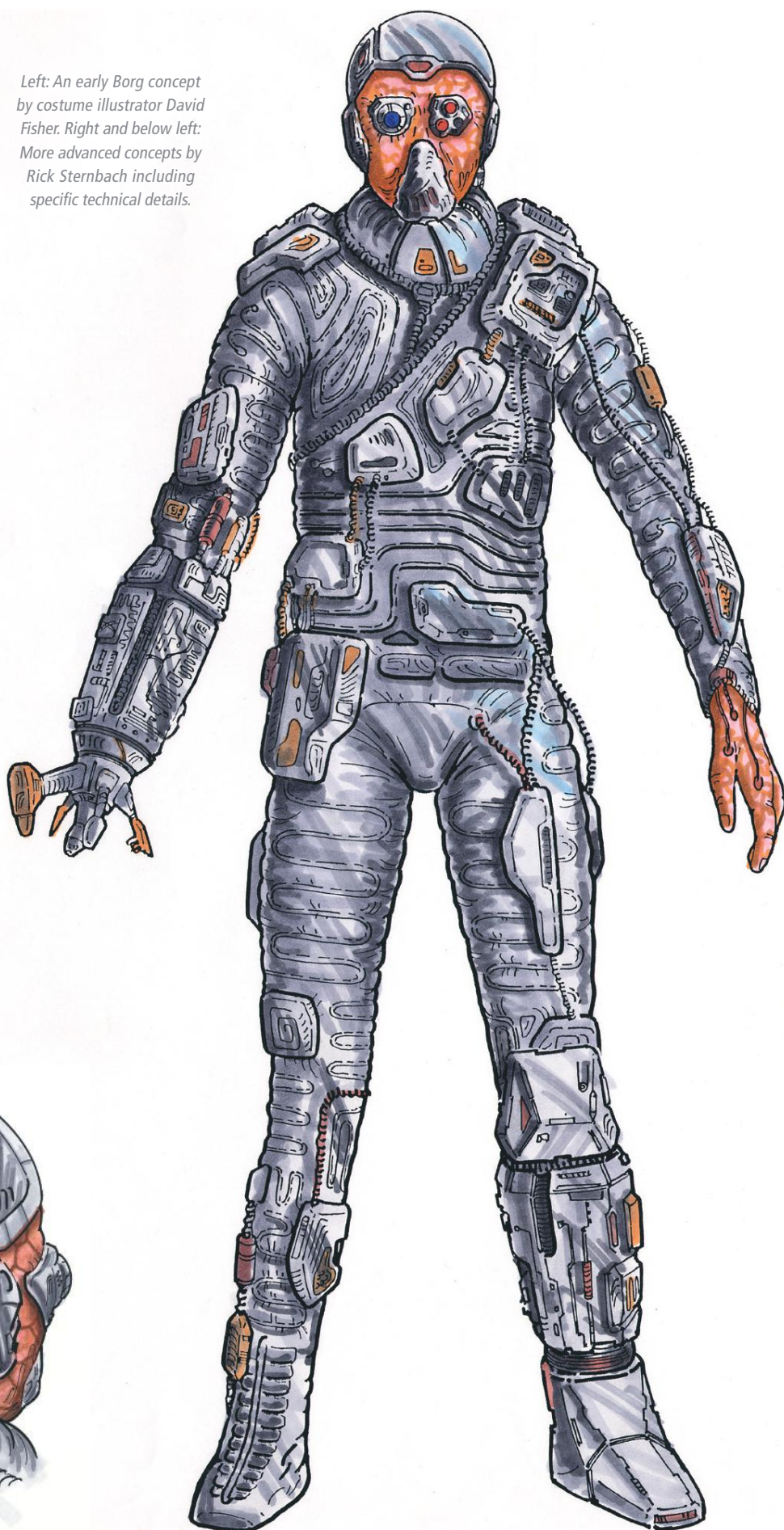
Inspired by the art of H.R. Giger (most famous for his Academy Award-winning designs for the original *Alien* film in 1979), Wood then worked with costume illustrator David Fisher to get her ideas down on paper, before senior illustrator Rick Sternbach set about refining the technical details.

Costume and makeup artists then worked closely together to fit the headpieces, with the former providing a series of hardware connections to the rest of the suit, and the latter building latex plugs into the helmet—or directly on to a performer's ghoulishly-painted skin where necessary.





Left: An early Borg concept by costume illustrator David Fisher. Right and below left: More advanced concepts by Rick Sternbach including specific technical details.







*Durinda Wood attends to a detail on Tom Trela's outfit. Trela was the first actor to play a Borg drone.*

### CREATING THE CUBE

Set to become just as iconic as the Borg themselves was their cube-shaped starship. With TNG's regular modelmakers, Gregory Jein, Inc., committed to post-production on *STAR TREK V: THE FINAL FRONTIER*, the Borg cube was created by a company called Starlight Effects. Working to a design by

for etching it in brass. Five sides of the cube were fully decorated in this way, with the sixth left open to access its internal lighting and the connection point for mounting it on a filming rig at the studios of Image G.

This same model would serve as the Borg cube in its only other TNG appearance (in 'The Best of Both Worlds' parts one and two),

“ They're called the **Borg**.  
Protect yourself, Captain,  
or they'll **destroy** you.”

Guinan



Sternbach and production designer Richard James, Starlight founder Kim Bailey oversaw a team of 12 modelmakers, who built the ship up in layers of overlapping detail until it measured approximately 36 inches (90cm) in every direction. Each section of detail was hand drawn first of all, to create a template

as well as in the pilot episode of *STAR TREK: DEEP SPACE NINE*. On its own, however, it was not sufficient for every shot of the cube in 'Q Who.' For the scene where the ship is seen to repair itself after it is damaged by the *Enterprise*, Bailey constructed a separate section of hull in a larger scale, measuring

about 48 inches (120cm) from side to side. This model included elements made of wax and styrene, as well as plastic parts from commercially available model kits. When it was filmed by the visual effects team, Bailey subjected it to off-camera blasts from a pair of blow-torches. This caused the details to melt and warp, and when the footage was played backwards, the destructive effect was transformed into one of spontaneous and rapid regeneration.

### SLICING THE SAUCER

Starlight's other contribution to the episode was to create the portion of the *Enterprise* that comes under forensic assault from the Borg, resulting in a cylindrical sample being cut out of it. Though two filming models of the starship existed at that time, neither had sufficient detailing for such a close-up shot. Besides, even if they had been decorated to such a degree, no one was about to cut into the valuable miniatures for a single scene!

Instead, Bailey and his colleagues David Heilman and Gene Rizzardi got to work on two brand new models. Rizzardi oversaw construction of a forced perspective model depicting one fraction of the upper saucer, complete with 'RISE' (as in *Enterprise*) and '701-D' decals that got smaller from left to right. Meanwhile, Bailey and Heilman made the intricate, four-deck sample, measuring just six inches (15cm) across, that could slot in and out of a hole in the larger model.

"You could only just see the join where the section slotted into the saucer," visual



*Filming the forced perspective model (note the partial lettering and the hard edge top-left).*

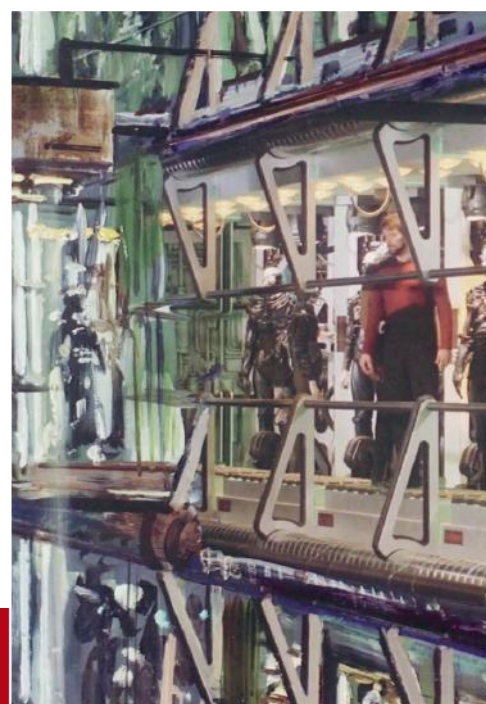
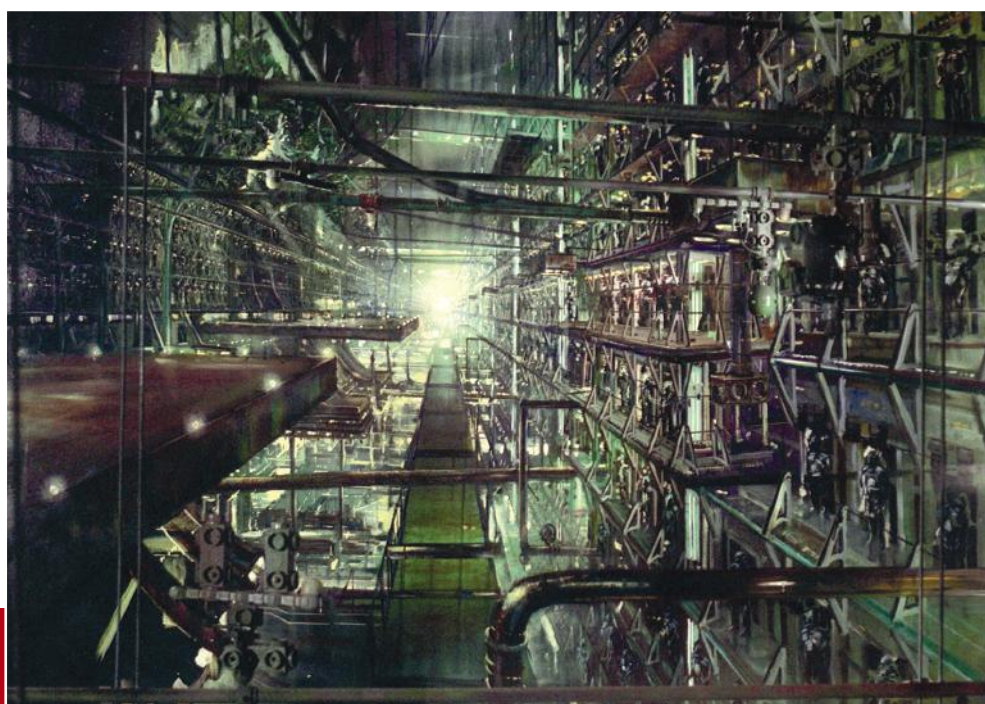


effects supervisor Dan Curry has recalled. "We tidied that up in the edit bay. Then we animated a Borg cutting beam, and a tractor beam that looked as if it was pulling the section out of the saucer. If we'd had all the time and money in the world, we would have had little people on those decks, who would have drifted off into space, but as always, we were on a tight schedule."

### MAKING THE MATTE

Depicting the inside of the cube was yet another test of the limits of TV production and (post-production) schedules. The live-action set was relatively compact, with just a handful of Borg 'alcoves' along a short walkway. Footage of Riker, Data, and Worf beaming in and surveying the supposedly vast space was captured on the final day of filming, before being sent to the visual effects team. When they received it, matte photographer Bill Taylor projected it on to a large sheet of Masonite hardboard, while matte painter Syd Dutton set about it with a pencil, extending the lines of perspective in all directions. Having established the

*Made from styrene, paper, card, and other materials, Kim Bailey and David Heilman's 'core sample' model was pushed out of the larger saucer segment miniature from below.*





framework for a much wider view, the pair then discussed how the cube should look with Curry, before Dutton painted the vast scene directly on to the Masonite.

When the painting was complete, Taylor cut a section out of it, precisely matching the shot of the physical set. He then filmed

**“** They’re  
carving us up  
like a roast.  
**”**  
Commander Riker

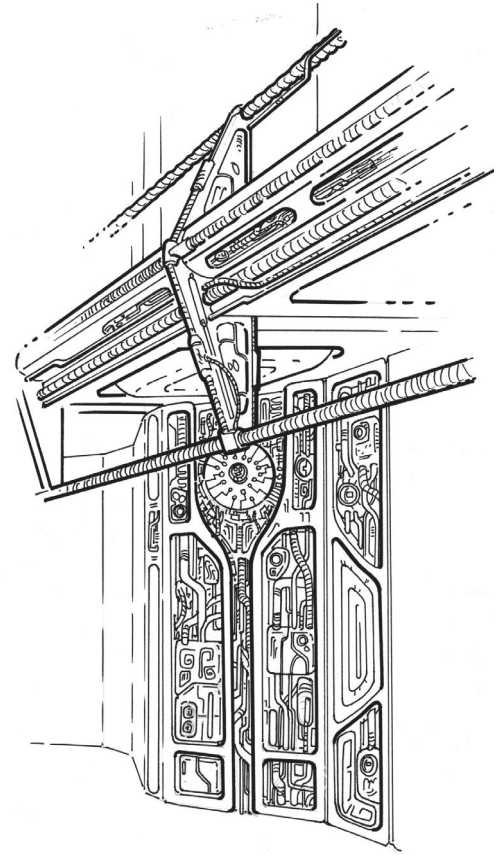
it using a motion-control rig, tracking his camera away from the painting. At certain points, he stopped the camera and added 3-D models of scaffolds and conduits into the shot. When this sequence was played back in full, it gave the impression of the camera moving through a real and complex space. Finally, Taylor repeated the tracking move in darkness, this time filming only the live-action footage, projected on a screen

behind the painting and visible only through the hole that he had cut into it. Combining the two shots completed the illusion that started on set some weeks before.

### FACING THE FUTURE

Though the Borg would go on to become enduring and iconic villains, Hurley’s broader plans for them never came to fruition, as a result of him leaving TNG after season two. “My plan was to examine, in subsequent episodes, the relationship between Picard, Q, and the Borg,” he later revealed. “On one side, an erratic, undependable god; on the other, a relentless, indestructible devil, with Picard and the Federation in the middle...

“Can there ever be an ultimate conflict between ‘God’ and ‘the Devil’? If, in a last great battle, Picard realizes the Borg will be eliminated, is he obligated to prevent that and thereby maintain the balance between good and evil?” Hurley concluded: “I don’t know! But I do know that—as a writer or a viewer—when you are faced with those questions and you don’t have a glib answer, that’s when the story is working.”



Above: Rick Sternbach’s concept art for the interior of the Borg cube. Below, from left to right: a frame from the original cube interior matte, combining Syd Dutton’s painting, live-action footage, and foreground models; a close-up showing the joins between the live-action and painted elements; and the cube interior recreated digitally for the episode’s HD remaster in 2012.







## SAMARITAN SNARE

Introducing the surprisingly enduring Pakled species and a pivotal moment from Captain Picard's past...

**Episode** 2.17

**Premiere** May 15, 1989

**Written by** Robert L. McCullough

**Directed by** Les Landau

**Guest stars** Christopher Collins (Grebndlog), Leslie Morris (Reginod), Daniel Benzali (Surgeon), Lycia Naff (Sonya Gomez), Tzi Ma (Biomolecular specialist)

**Synopsis** Geordi is kidnapped by the technologically inept Pakleds, while Picard undergoes life-threatening surgery on his artificial heart.

**COMING HOT ON THE HEELS**  
Of Earl Grey tea, archaeology, and equestrianism, 'Samaritan Snare' introduces another enduring facet of Jean-Luc Picard's identity. En route to Starbase 515 with Wesley Crusher, he reveals that he has an artificial heart, and recounts the story of how he got it as a reckless young ensign. This not only gave the captain some much-needed vulnerability, but later formed the basis of season seven's 'Tapestry.'

For most of the episode, Picard and Wesley's scenes play out as a secondary plot while the *Enterprise* deals with the threat from the Pakleds, but writer Robert

McCullough confounds expectations by involving the ship in the captain's plight at the last moment. The result is genuinely exciting, even though the audience knows there is no chance Picard will actually die.

### DECEIT FOR DUMMIES

To make this storyline work, McCullough needed an alien race that could appear benign, then threatening, and then quickly harmless again, as the drama pivoted elsewhere. He created the Pakleds as an antidote to "all the aliens [who] were malevolent and intuitive like Q," telling *Starlog* magazine in 1993: "In all these

space shows, the aliens are so damn smart and sophisticated. I thought, 'How about having them come across as dummies?'"

In his draft script, McCullough described the new species as "slothful, droopy-eyed humanoids," which makeup artist Michael Westmore used as a jumping-off point for his concept designs. Six broadly built actors were cast as the Pakled crew, and costume designer Durinda Wood bulked them out further with padded outfits, allowing them to seem either indolent or intimidating.

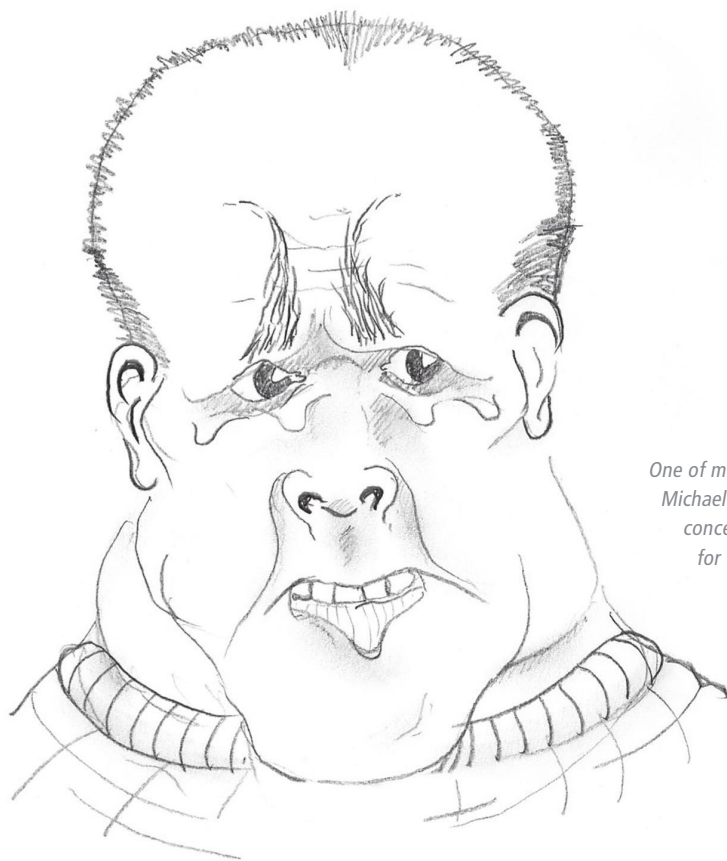
McCullough's choice to call the species 'Pakleds' came from them lacking individual initiative, being instead pack-led, like sheep. The individuals Grebnedlog and Reganod, meanwhile, were simply his old surname, Goldenberg, and that of his childhood best friend, Donager, spelled backwards.

### MAGPIE MONDOR

The Pakleds' ship, the *Mondor*, was newly built for 'Samaritan Snare,' and went on to feature as several different vessels in TNG before finally appearing as a Rigelian ship in *STAR TREK: DEEP SPACE NINE*. In keeping with the species' magpie tendencies, the interior of the *Mondor* was dressed with diverse technological props, including parts



Christopher Collins (Grebnedlog) also played a Klingon in 'A Matter of Honor' and a pair of Markaliens in *STAR TREK: DEEP SPACE NINE*.



One of makeup artist Michael Westmore's concept sketches for the Pakleds.

last seen on the *Erstwhile* ('The Outrageous Okona') and the Klingon bird-of-prey *Pagh* ('A Matter of Honor'), as well as real-world gadgetry such as the emergency transmitter from a Lockheed P-3 Orion aircraft and part of a World War II field radio.

For the other ship seen in the episode—Picard and Wesley's shuttle—the production mostly relied on reused footage. A shot of the craft in the shuttlebay had been filmed for 'Unnatural Selection,' while the model photography of the shuttle in flight came mostly from that episode and season one's

### GOODBYE GOMEZ

The Pakleds were never seen again on TNG, though they did make frequent background appearances in *DEEP SPACE NINE*. In 2021, they also starred in the season one finale of *STAR TREK: LOWER DECKS*, facing off against an animated Riker and Troi. Less fortunate in terms of on-screen longevity was Ensign Sonya Gomez, who makes her second and final appearance here, having been introduced in 'Q Who.'

Intended to provide comic relief, and a love interest for Geordi, Gomez grew out

“Let me guess, their rubber band broke, right?”

Geordi La Forge's initial assessment of the Pakleds

'Coming of Age.' The resulting continuity error (with Wesley referring to "shuttle two," when it is visibly labeled '01') was corrected for the episode's HD remaster in 2012. The establishing shot of Starbase 515 was also updated in HD, to make it distinct from that seen in 'Angel One' (see issue 5).

of the character of Rina, who had almost been introduced in 'Unnatural Selection' (see issue eight). However, according to actor Lycia Naff, any further appearances for Gomez were ruled out after she cut her hair in a shorter style before reshoots on 'Samaritan Snare' were complete.





## UP THE LONG LADDER

Cultural stereotypes and a storyline about clones set this episode on course for controversy.

**Episode** 2.18

**Premiere** May 22, 1989

**Written by** Melinda M. Snodgrass

**Directed by** Winrich Kolbe

**Guest stars** Barrie Ingham (Danilo Odell),  
Jon De Vries (Wilson and  
Victor Granger), Rosalyn  
Landor (Brenna Odell)

**Synopsis** Two disparate Earth colonies—  
one that lives without modern  
technology and one that relies  
on advanced cloning methods—  
are brought together to avert  
their mutual destruction.

### SECOND SEASON SHOWRUNNER

**S** Maurice Hurley was immensely proud of his Irish heritage. One notable result of this is the greatly expanded role for Irish actor Colm Meaney as transporter chief O'Brien throughout TNG's second year. The other major upshot was—perhaps surprisingly—'Up the Long Ladder.'

On broadcast in 1989, the episode was condemned by Irish-Americans who took offense at its outdated stereotypes, and its reputation has not improved in the last 30 years. And yet the decision to show the colonists as Emerald Isle anachronisms came directly from Hurley himself.



*English actor Rosalyn Landor as Brenna Odell.*

"It was intended to be a commentary about immigration," says writer Melinda Snodgrass in the 1995 book *Captains' Logs* by Edward Gross and Mark Altman. "When I was describing to [Maurice Hurley] what I wanted to do, I was trying to come up with an analogy, and I said it was like a village of Irish tinkers, and he loved it so much he made me make them Irish tinkers."

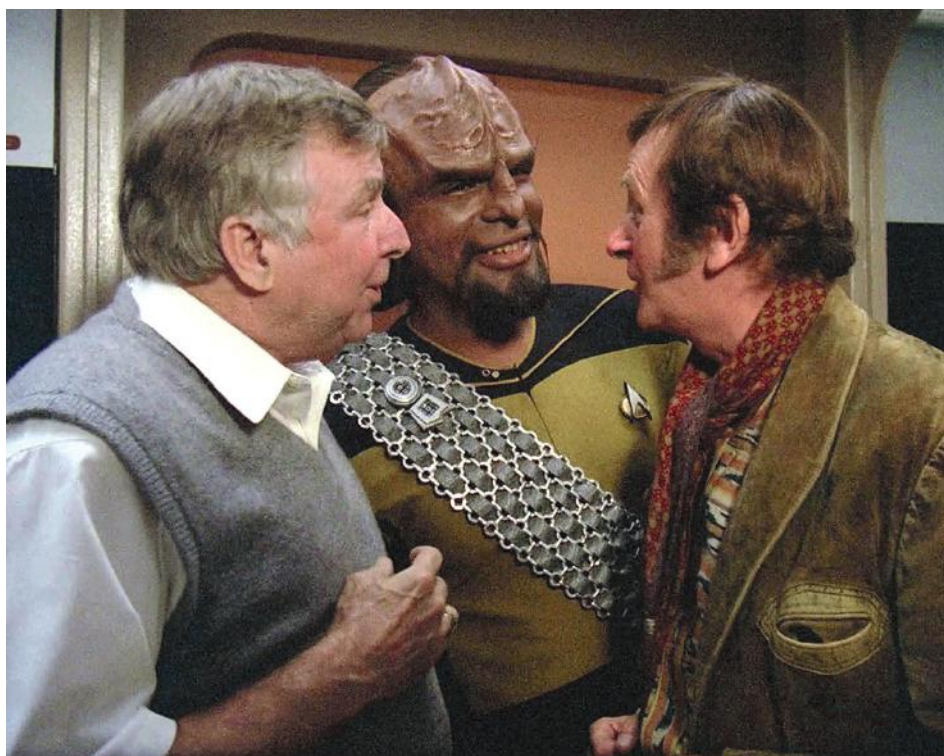
The resulting script was initially called 'Send in the Clones,' reflecting the comic sensibility that came to replace the pro-immigration sentiment. Director Winrich Kolbe viewed the episode as a comedy, and encouraged the cast to do the same, telling *The Official STAR TREK: THE NEXT GENERATION Magazine*: "It was a lot of fun to do. I didn't have to sit there and tell people to pull it back."

The original comic end to the episode saw Worf reciting some of the Klingon love poetry he had mentioned earlier, tying his B-plot in to the main storyline, but this was cut for time. The scene eventually saw the light of day as an extra on the season two Blu-ray box set, along with three other cut scenes from the installment.

### LIFE CHOICES

For all its lighthearted intent, however, 'Up the Long Ladder' proved controversial for another reason beside its depiction of the Irish settlers. Riker's decision to vaporize two 'unborn' Human clones was seen by some viewers as murder, and resulted in yet more complaints. In *Captains' Logs*, Snodgrass recalls getting "enormous flak" over the scene, but added how she stood by it at the time and was "supported by Maurice all the way."

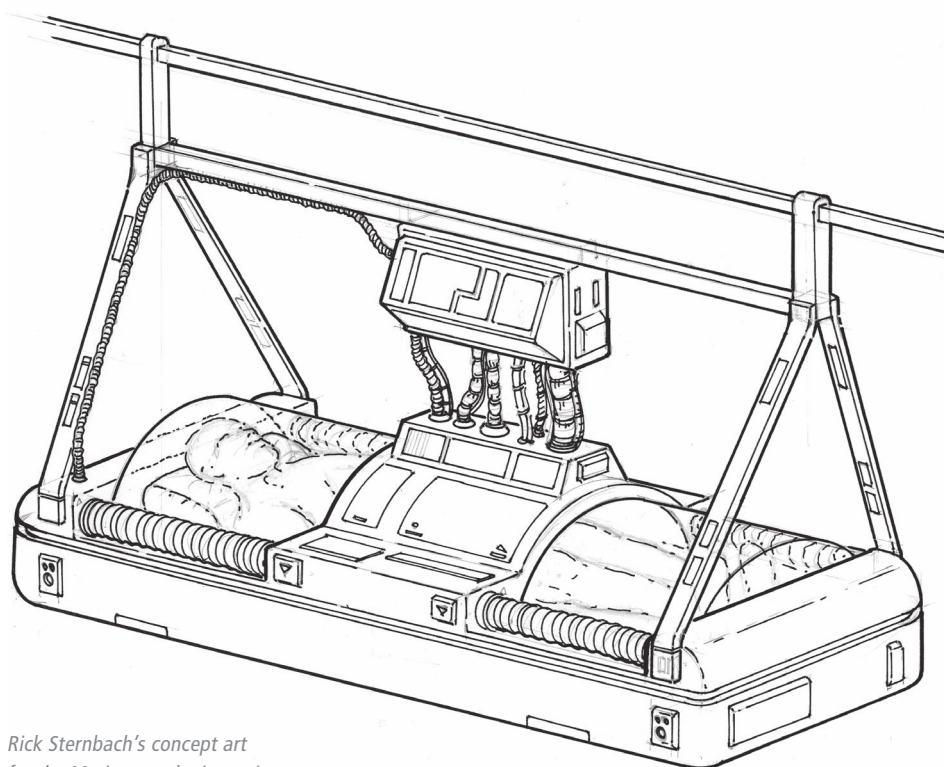
Naturally, the ethics of cloning are not cut and dried, and other episodes of *STAR TREK* have explored the issue further. The franchise has also developed a strong and multi-faceted Irish role model through the continued adventures of Chief O'Brien—in TNG and *STAR TREK: DEEP SPACE NINE*.



Gene Roddenberry, Barrie Ingham, and Michael Dorn singing an traditional Irish song in between takes.

“ Sometimes, Number One, you just have to **bow to the absurd**. ”

Jean-Luc Picard



Rick Sternbach's concept art for the Mariposan cloning units.





## MANHUNT

With Lwaxana Troi, Dixon Hill, and rock icon Mick Fleetwood in the same episode, something surely had to give...

**Episode** 2.19

**Premiere** June 19, 1989

**Written by** Terry Devereaux

**Directed by** Rob Bowman

**Guest stars** Majel Barrett (Lwaxana Troi), Robert Costanzo (Slade Bender), Carel Struycken (Homn), Rod Arrants (Rex), Colm Meaney (O'Brien), Robert O'Reilly (Scarface), Rhonda Aldrich (Madeline), Mick Fleetwood (Antedian dignitary)

**Synopsis** When Lwaxana Troi identifies Captain Picard as a potential husband, he seeks out solitude in a holodeck adventure.

**T**RACY TORMÉ WON PLAUDITS for his first two TNG scripts, 'Haven' and 'The Big Goodbye,' but found himself at odds with showrunner Maurice Hurley during season two. As a result of Hurley's rewrites on 'The Royale' (see issue 9), Tormé resolved to leave the show's staff, but was contractually obliged to create one more episode before he could do so.

At first, he hoped to bow out with an episode called 'Genius is Pain,' which he envisioned as a vehicle for the British comic actor John Cleese. "That was about these bohemian aliens who believe if you feel it, you've just got to do it," he has recalled.

"They go around creating havoc and influencing the crew by saying how sterile Starfleet is." But when Hurley wasn't sold on this idea, Tormé turned his mind back to season one. "People had talked to me a lot about doing a follow up to 'Haven' or 'The Big Goodbye,'" he explained, "so I thought: why don't I combine the two?"

### A BIG GOODBYE

Bringing back Lwaxana Troi (from 'Haven') and Dixon Hill (from 'The Big Goodbye') offered plenty of story potential, especially when Tormé added "a pair of hibernating fish aliens" into the mix. However, he was



convinced that any plot he came up with would be “changed from top to bottom” by Hurley, and so he decided from the start to be credited under a pseudonym, as he had eventually done with ‘The Royale.’

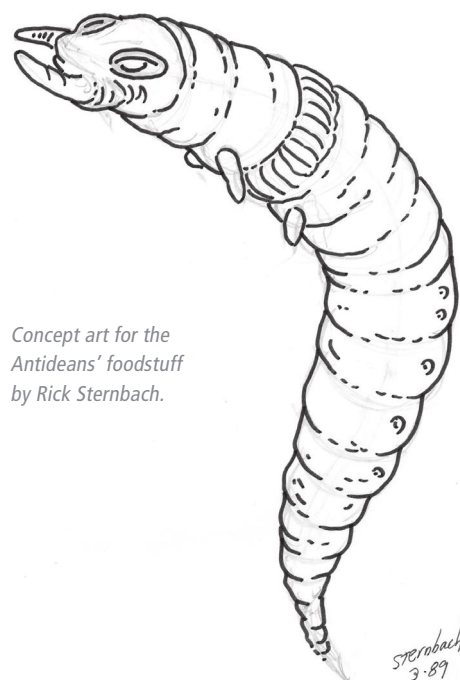
“**Jean-Luc!** I wasn’t aware you had such **handsome** legs.”

Lwaxana Troi

“I really didn’t put my heart and soul into it,” he has admitted since. “It’s sad in a way, as I would have liked to go out on a more satisfying note artistically.”

#### NO MORE NOIR

In its final form, ‘Manhunt’ does indeed diverge significantly from Tormé’s early drafts. The Dixon Hill mystery element—inspired by the Raymond Chandler novel *The Little Sister*—is all but excised, and Tormé’s idea for Picard to narrate the story via *film noir*-style voiceover was dropped. He had not intended for the Antedians to be assassins, nor for Lwaxana to direct her affections at anyone other than Picard. But the increased emphasis on Lwaxana



Concept art for the Antideans’ foodstuff by Rick Sternbach.

is hardly surprising, as it makes the most of guest star Majel Barrett Roddenberry.

Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1990, director Rob Bowman confirmed that he

was asked to treat the episode as a vehicle for the *STAR TREK* luminary, “so every day that’s what we worked on.” Later, in the book *Captain’s Logs* by Edward Gross and Mark A. Altman, he accepted, “This is the boss’ wife and she only does it once a year, so it should be accommodating for her.”

#### BEHIND THE MASK

Special accommodations were also made for another member of the guest cast—Mick Fleetwood of the classic rock band Fleetwood Mac. Totally unrecognizable in costume as an Antedian dignitary (a.k.a. a hibernating fish alien), long-time *TREK* fan Fleetwood agreed to shave off his beard to wear the complex Antedian prosthetics, but only on the condition that he would get to beam up to—or down from—the *Enterprise* during one of his scenes.

“I loved that I could be part of it in some shape or form,” Fleetwood told the *Vancouver Sun* in 2015. “Patrick Stewart was a great friend of my sister Susan... so he was very kind to me on the shoot.”

Also hard to spot in the episode, but for the opposite reason, is Robert O’Reilly, who would later don prosthetics to play Klingon politician Gowron in four episodes of TNG and eight episodes of *STAR TREK: DEEP SPACE NINE* (as well as appearing in *STAR TREK: ENTERPRISE*). Here, he makes his *STAR TREK* debut playing the Human holodeck character Scarface, where he is recognizable only by his expressive eyes.

One of Rick Sternbach’s concept sketches for the Antideans.



Rock drummer Mick Fleetwood in full Antedian get-up, as fitted by makeup artist Allan A. Apone.



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