

STAR TREK™

11

THE NEXT GENERATION

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





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EDITOR Simon Hugo
ART EDITOR Stephen Scanlan
PROJECT MANAGER Ben Robinson

Eaglemoss
Premier Place, 2 & A Half Devonshire Square, EC2M 4UJ, London, UK

144 Avenue Charles de Gaulle,
92200 Neuilly-sur-Seine, France

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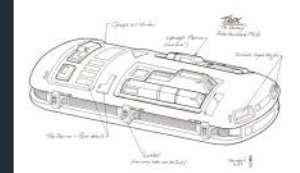
SPANISH SPEAKERS
Phone: +39 011 217 3442
Email: serviziodiassistenza@eaglemoss.com

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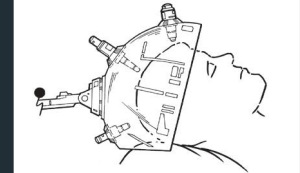
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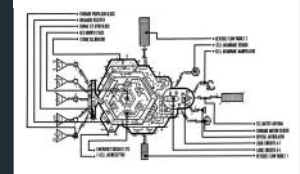
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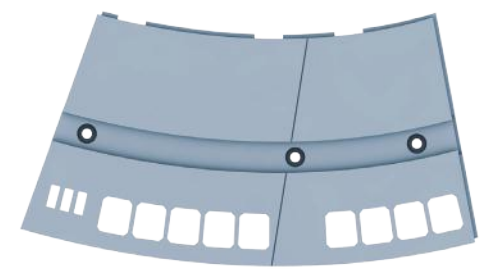
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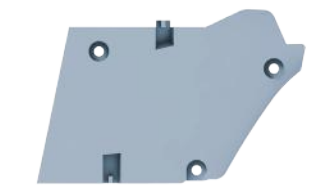
STAGE 39 PARTS



39A



39B



39C



39D



39E



39F



BM



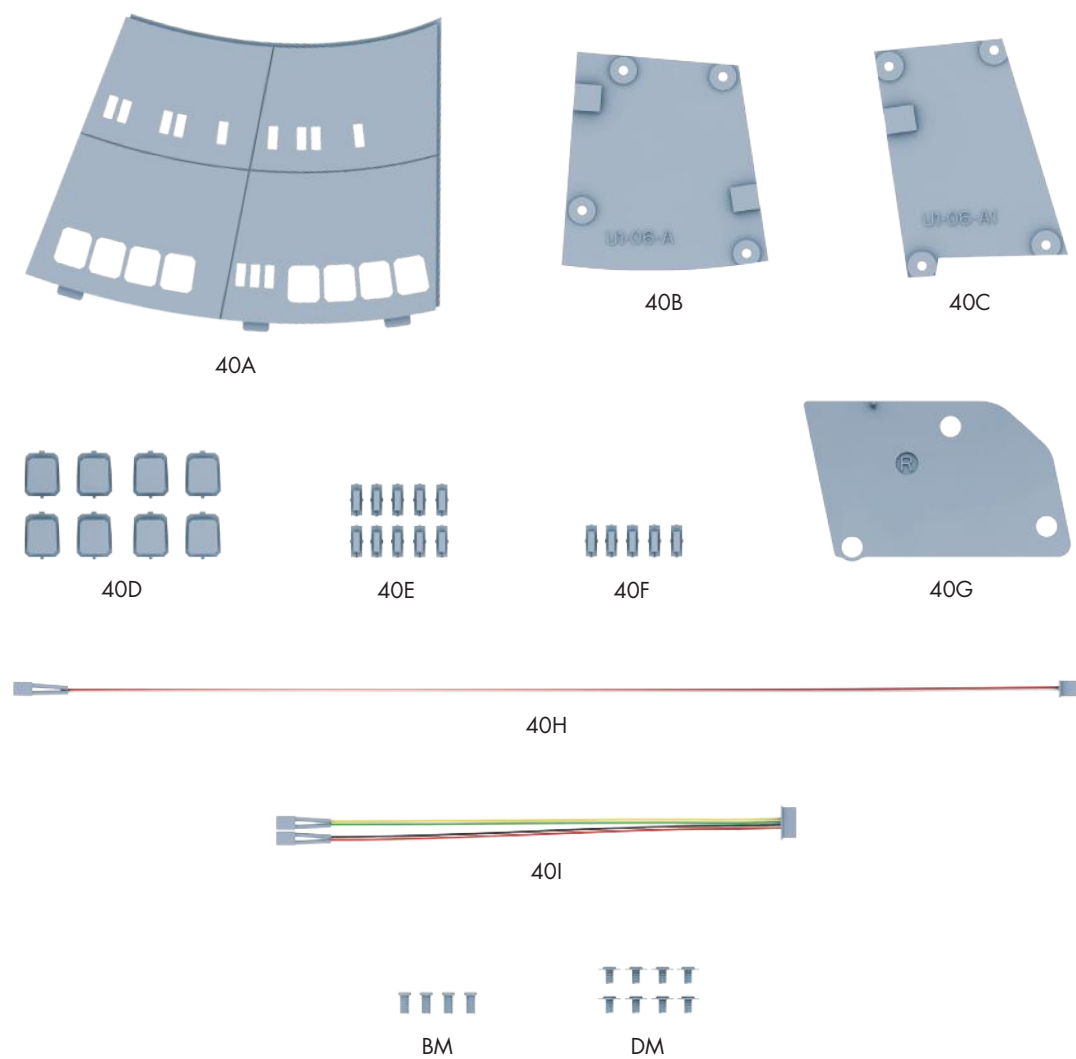
EM



CP

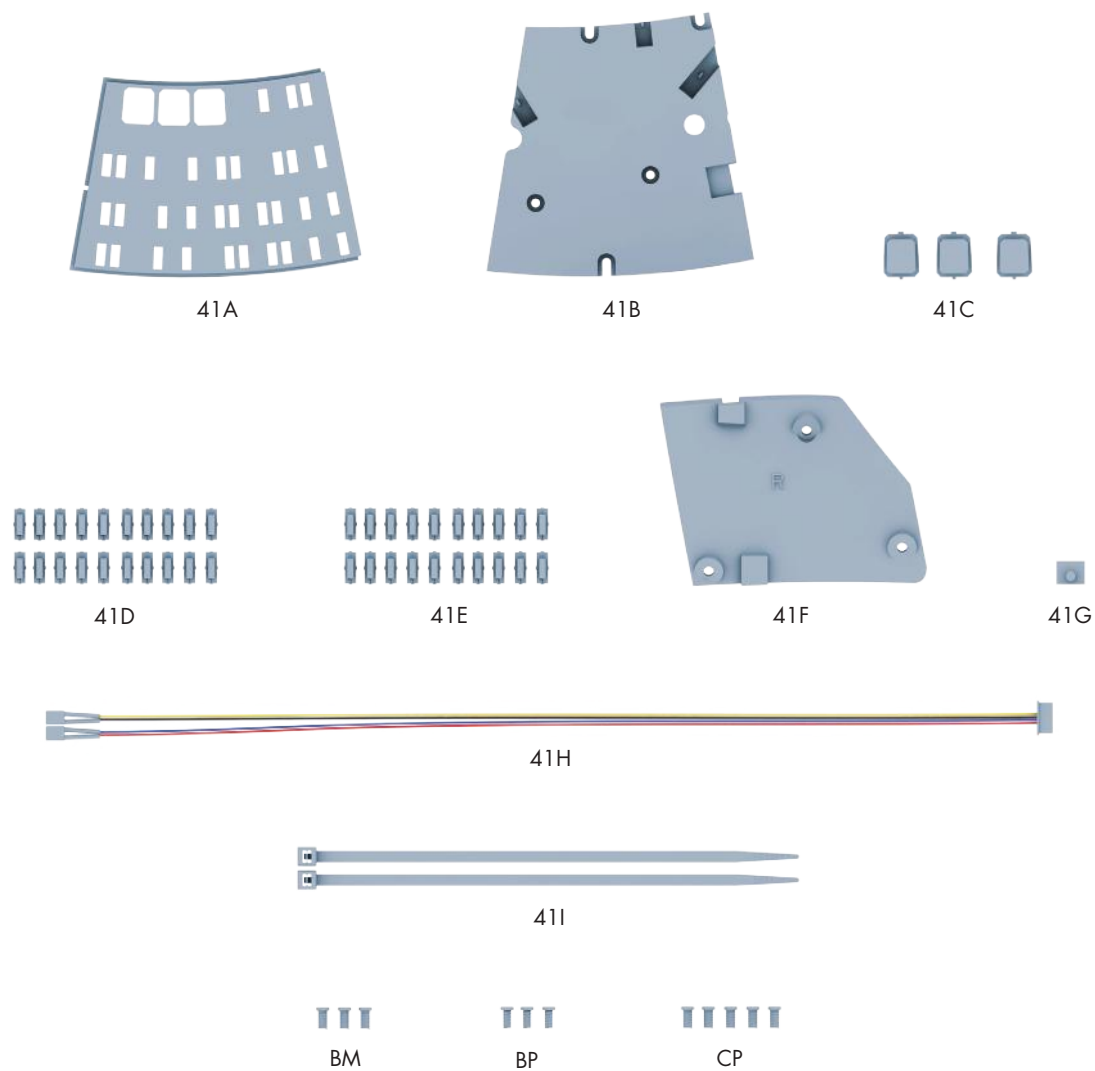
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
39A	Deck panel U2-07	1	39F	Deck panel lights	1
39B	Escape pod cover	9	BM	2x4mm screw	12 (+2 spare)
39C	Right neck front reflector	1	EM	1.7x4x5mm screw	8 (+2 spare)
39D	Dark window	5	CP	2x4mm screw	3 (+1 spare)
39E	Clear window	10			

STAGE 40 PARTS



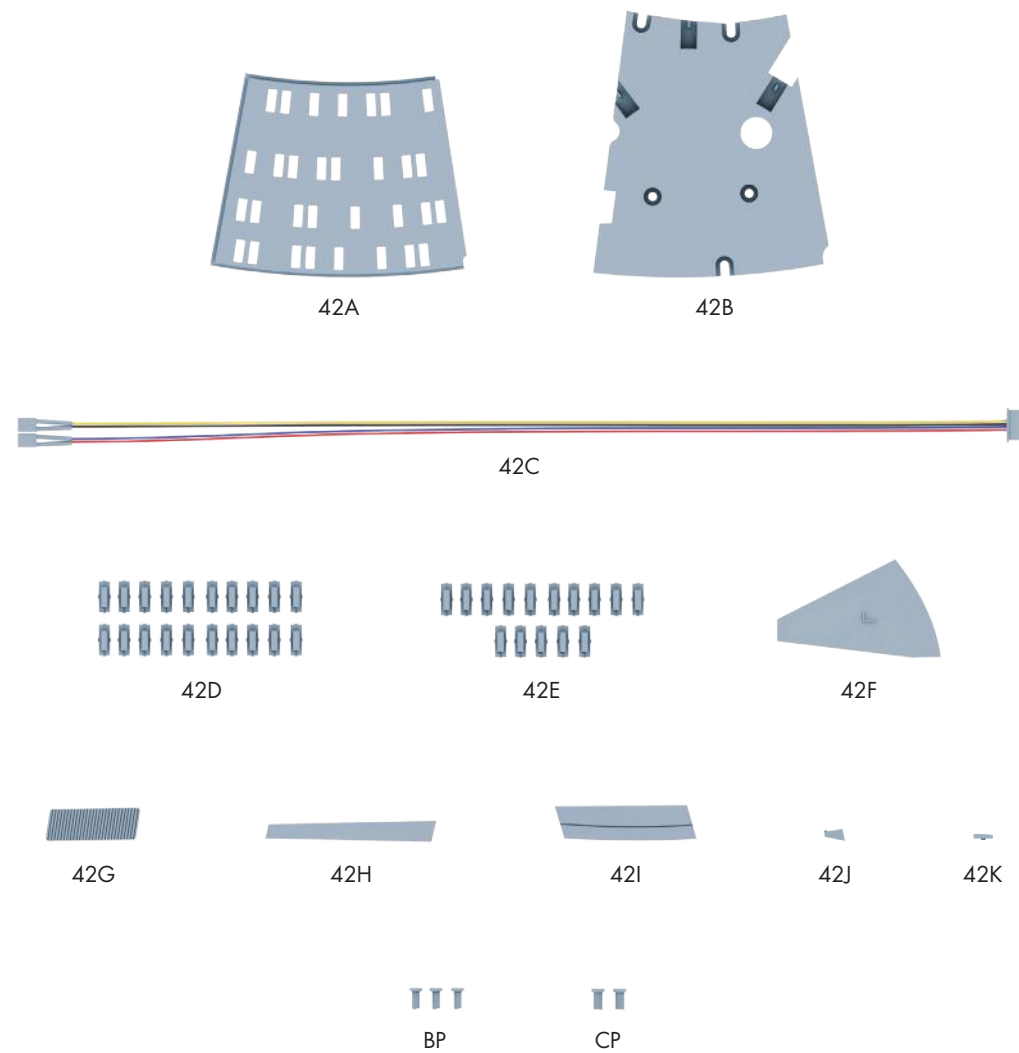
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
40A	Deck panel U1-06	1	40G	Right neck rear windows	1
40B	Reflector panel U1-06-A	1	40H	Deck panel light	1
40C	Reflector panel U1-06-A1	1	40I	Deck panel lights	1
40D	Escape pod cover	8	BM	2x4mm screw	4 (+1 spare)
40E	Clear window	10	DM	1.7x3x5mm screw	8 (+2 spare)
40F	Dark window	5			

STAGE 41 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
41A	Deck panel U3-04	1	41G	Photon torpedo launcher	1
41B	Reflector panel U3-04-A	1	41H	Deck panel lights	1
41C	Escape pod cover	3	41I	Cable tie	2
41D	Clear window	20	BM	2x4mm screw	3 (+1 spare)
41E	Dark window	20	BP	1.7x3mm screw	3 (+1 spare)
41F	Right neck rear reflector	1	CP	2x4mm screw	5 (+2 spare)

STAGE 42 PARTS

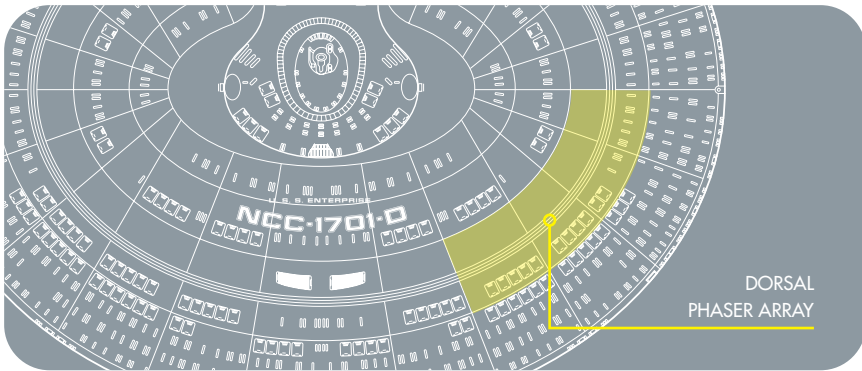


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
42A	Deck panel U3-05	1	42H	Screw cover ii	1
42B	Reflector panel U3-05-A	1	42I	Screw cover iii	1
42C	Deck panel lights	1	42J	Screw cover iv	2
42D	Clear window	20	42K	Secondary tractor beam emitter	2
42E	Dark window	15	BP	1.7x3mm screw	3 (+1 spare)
42F	Screw cover i	1	CP	2x4mm screw	2 (+1 spare)
42G	Transporter emitter pad	1			

STAGE 39 ASSEMBLY

Another large bank of saucer windows light up for the first time in this stage, while the lights for the right side of the neck section start to slot into place.

PART LOCATOR



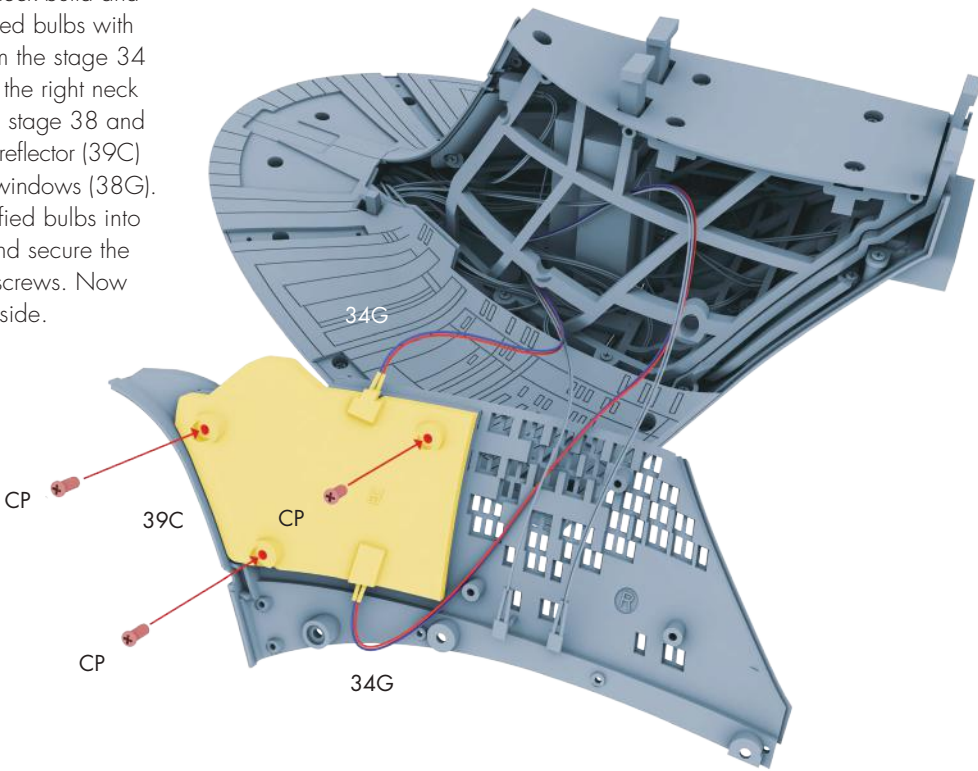
KEY

The illustrations are color-coded to help you identify the parts as you go along.
RED is used for screws, direction arrows and connection points.
YELLOW is for the new part(s) in each step.
GRAY shows the assembly so far.
BLUE shows illuminated parts.

FITTING THE RIGHT NECK FRONT LIGHTS

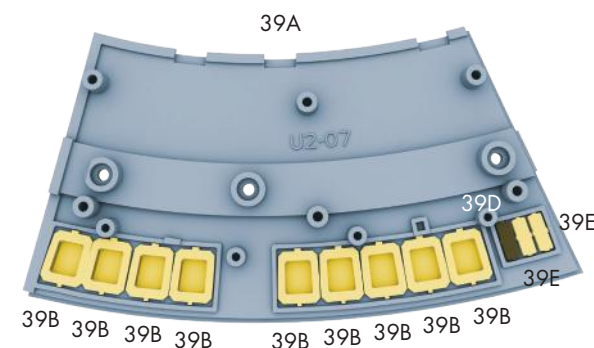
STEP A

Take your battle section neck build and identify the two unassigned bulbs with red and blue cables from the stage 34 panel lights (34G). Take the right neck panel assembly begun in stage 38 and place the right neck front reflector (39C) over the right neck front windows (38G). Slot the previously identified bulbs into the reflector as shown and secure the assembly with three CP screws. Now set this assembly to one side.

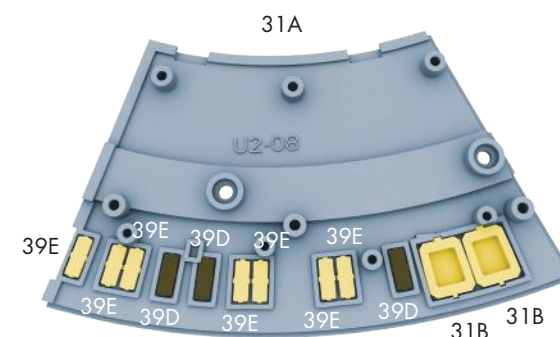


STEP B

Insert nine escape pod covers (39B) into deck panel U2-07 (39A) so that the red line on each is closest to the wider end of the panel. Then position one dark window (39D) and two clear windows (39E) as shown. These will be secured in step C.



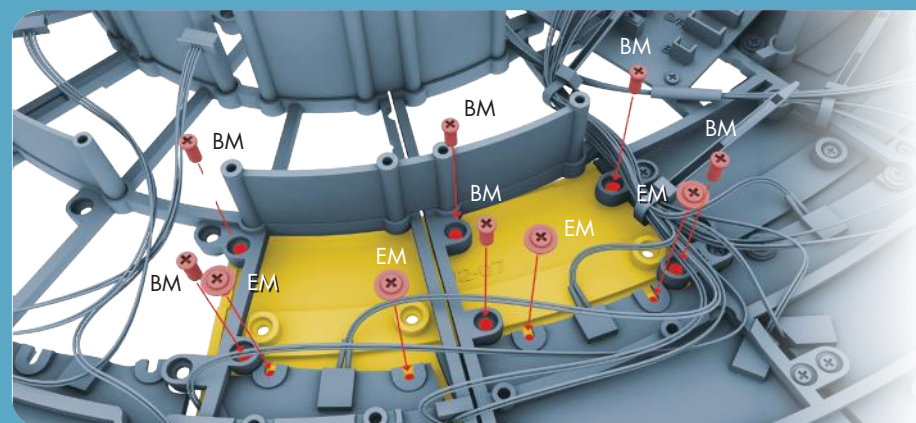
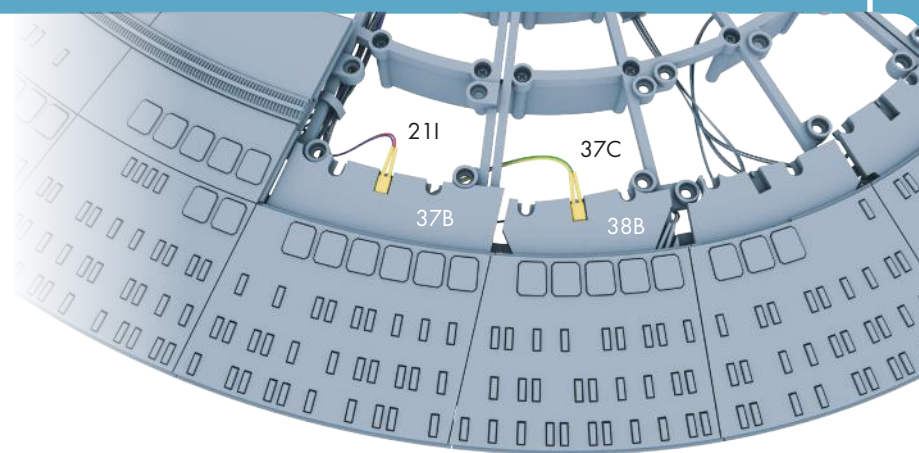
Next, retrieve deck panel U2-08 (31A) and the two escape pod covers (31B) supplied with your stage 31 parts. Insert the escape pod covers (31B) so the red line on each is closest to the wider end of the panel. Then position three dark windows (39D) and seven clear windows (39E) as shown. These will be secured in step D.



FITTING DECK PANEL U2-07

STEP C

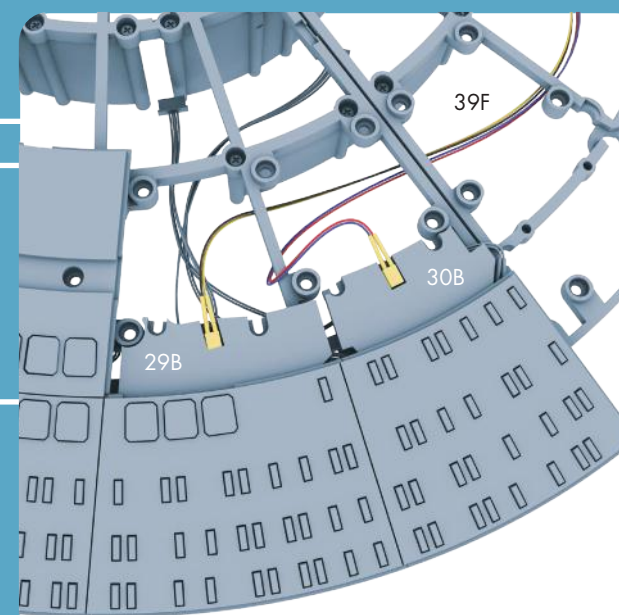
Retrieve your saucer assembly and identify the unassigned bulb with red and blue cables from the stage 21 deck panel lights (21I). Slot this bulb into the top of reflector panel U3-13 (37B) on the saucer assembly. Next, identify the unassigned bulb with yellow and green cables from the stage 37 deck panel lights (37C) and slot this into the top of reflector panel U3-14 (38B).



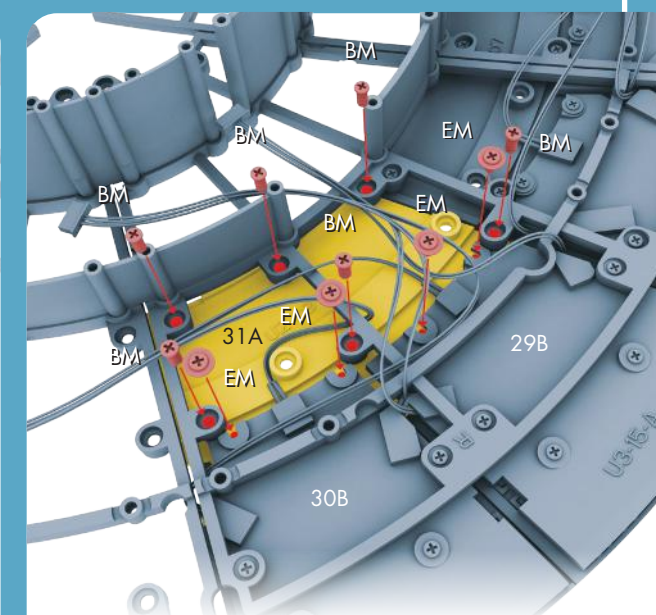
Carefully position deck panel U2-07 (39A) on the saucer skeleton as shown and affix with six BM screws and four EM screws. This will secure the two bulbs you have just fitted, as well as the windows in the deck panel.

FITTING DECK PANEL U2-08

STEP D



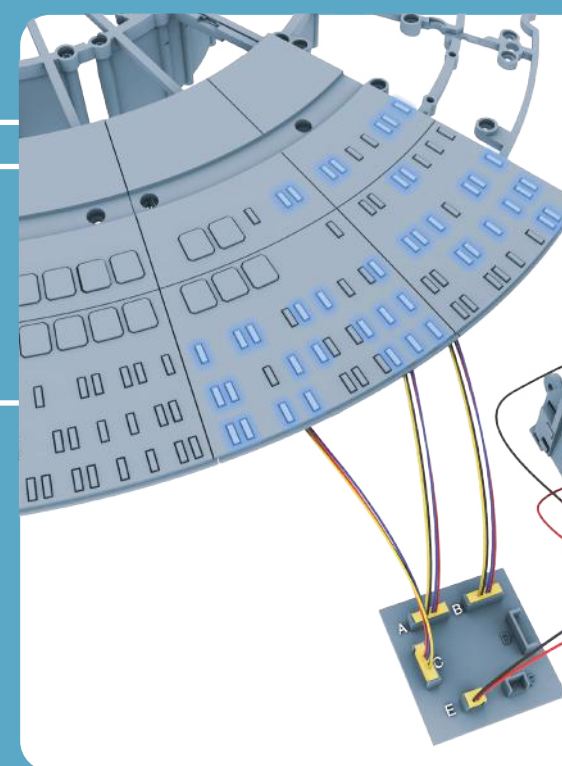
Take the deck panel lights supplied with this stage (39F) and thread them through the skeleton as shown before slotting the bulbs into reflector panels U3-15 (29B) and U3-16 (30B) on the saucer assembly.



Carefully position deck panel U2-08 (31A) on the saucer skeleton as shown and affix with six BM screws and four EM screws. This will secure the two bulbs you have just fitted, as well as the windows in the deck panel.

TESTING THE LIGHTS

STEP E



Now test the lights fitted in this stage by plugging them in to the test PCB as shown. This completes stage 39.

SYSTEM DIAGNOSTIC

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

1. Try again with fresh batteries in the battery box.
2. If this does not solve the problem, plug the lights and the battery into one of the other PCBs supplied with your build. If the lights come on, there is a fault with the first PCB.
3. If the lights still don't come on, test the PCB with another set of lights. If it works, then the original lights are at fault. Contact customer services for a replacement, using the details on page 2.

STAGE 40 ASSEMBLY

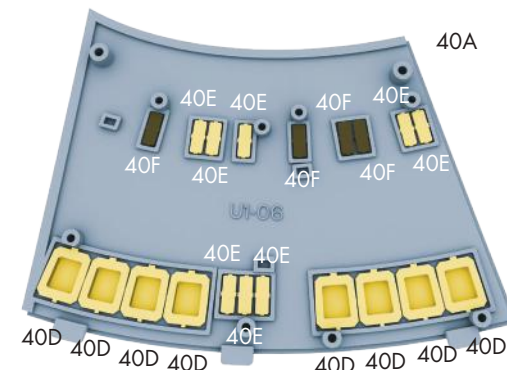
Fit two more deck panel assemblies to the upper saucer skeleton and connect more lights to the saucer PCB.

ASSEMBLING DECK PANEL U1-06

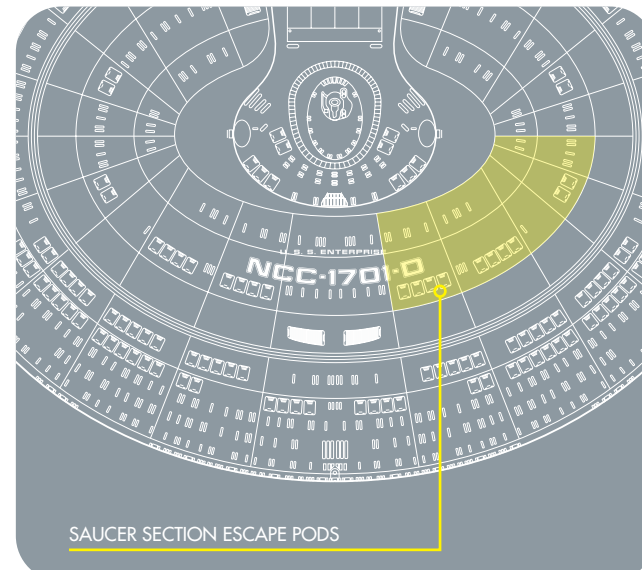
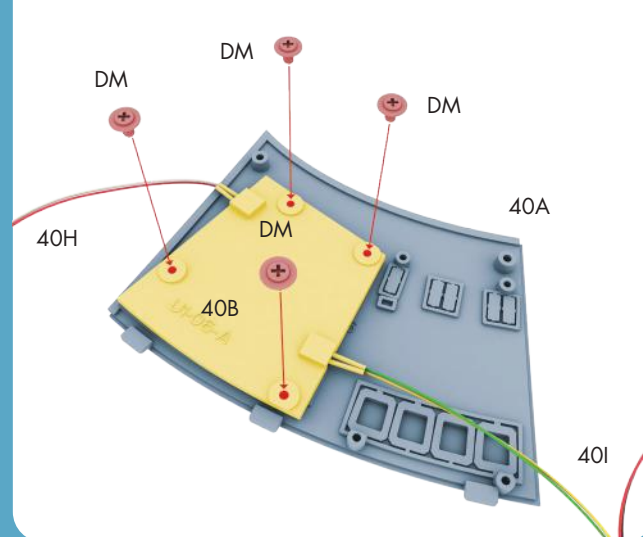
PART LOCATOR

STEP
A

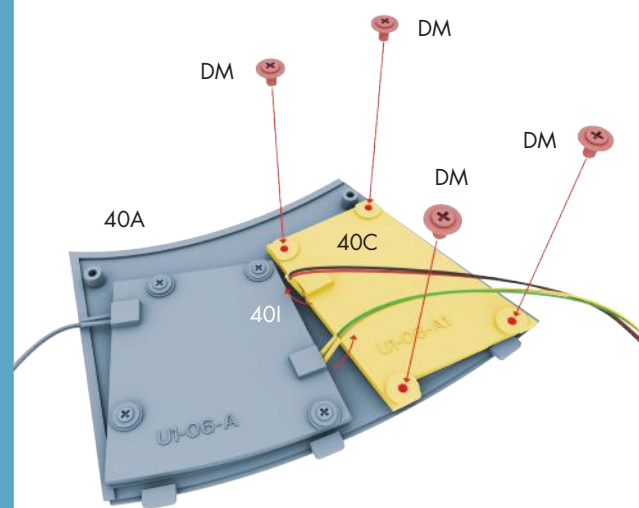
Insert eight escape pod covers (40D) into deck panel U1-06 (40A), their red lines closest to the wider end of the panel. Then insert eight clear windows (40E) and four dark windows (40F) as shown.



Place reflector panel U1-06-A (40B) on the deck panel as shown. Slot the single bulb of the deck panel light (40H) into the left of the reflector. Then slot the bulb with yellow and green cables from the deck panel lights (40I, with two bulbs) into the right of the reflector. Secure the bulbs and the reflector with four DM screws.

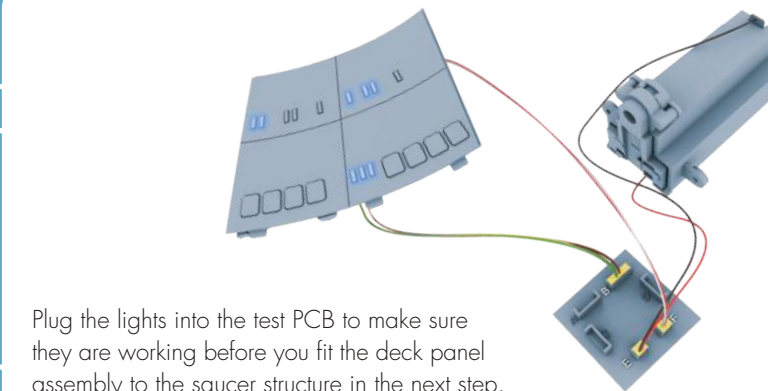


Next, slot the second bulb from the deck panel lights (40I) into reflector panel U1-06-A1 (40C) and position the reflector on the deck panel as shown. Secure with four DM screws and then carefully bend the two bulb casings so they sit at a right angle to the deck panel.



TESTING THE LIGHTS

STEP
B



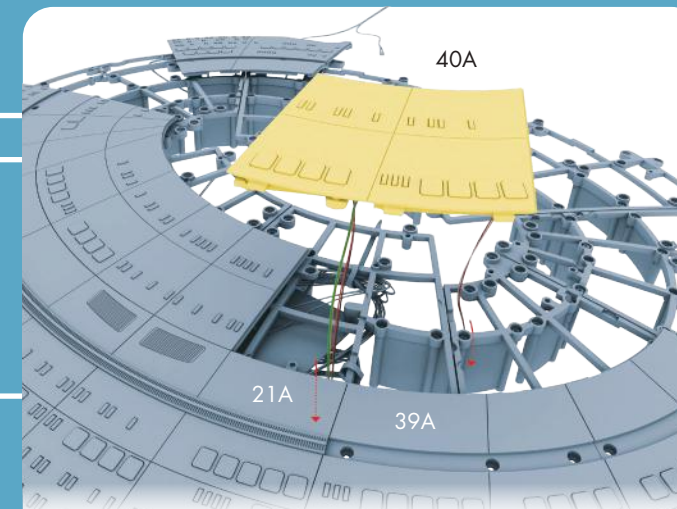
Plug the lights into the test PCB to make sure they are working before you fit the deck panel assembly to the saucer structure in the next step.

SAVE YOUR SPARES

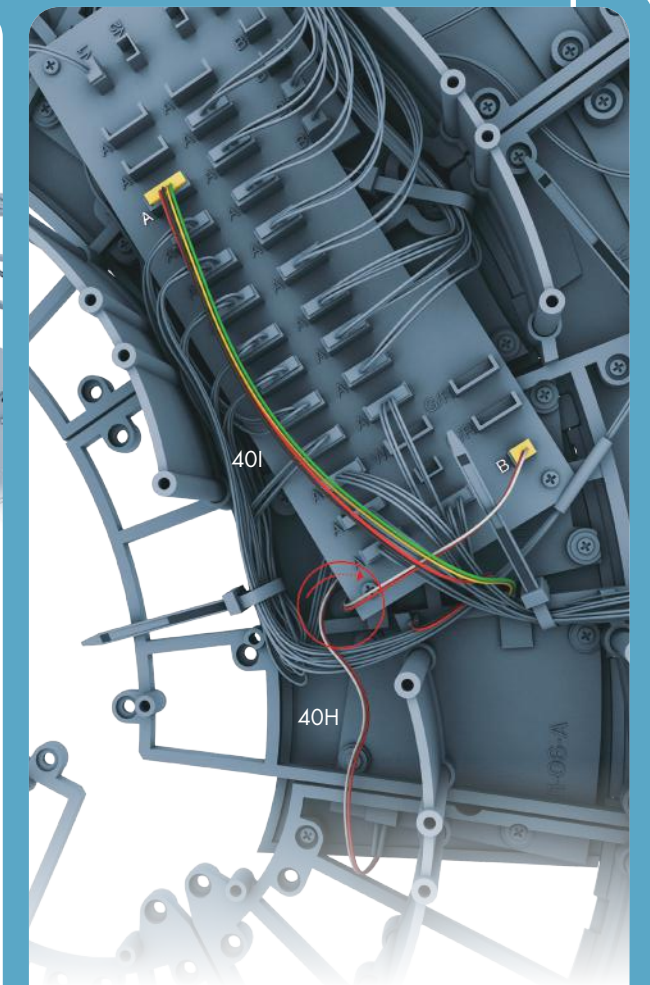
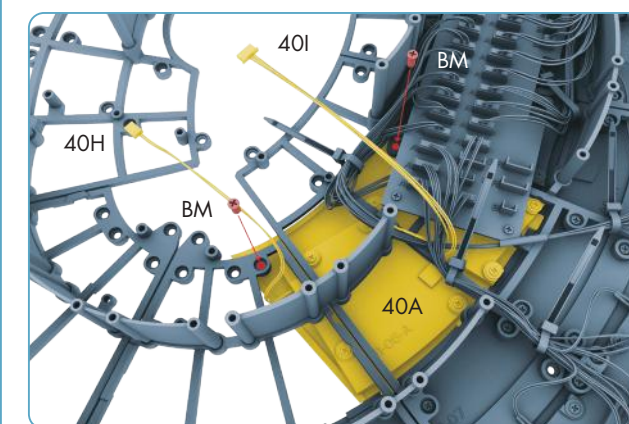
This issue comes with spare windows, spare dark windows, and spare escape pod covers, just in case any get lost or become damaged. Keep hold of any spares that you do not need in this issue's stages, as you may want to make use of them later on.

INSTALLING DECK PANEL U1-06

STEP
C



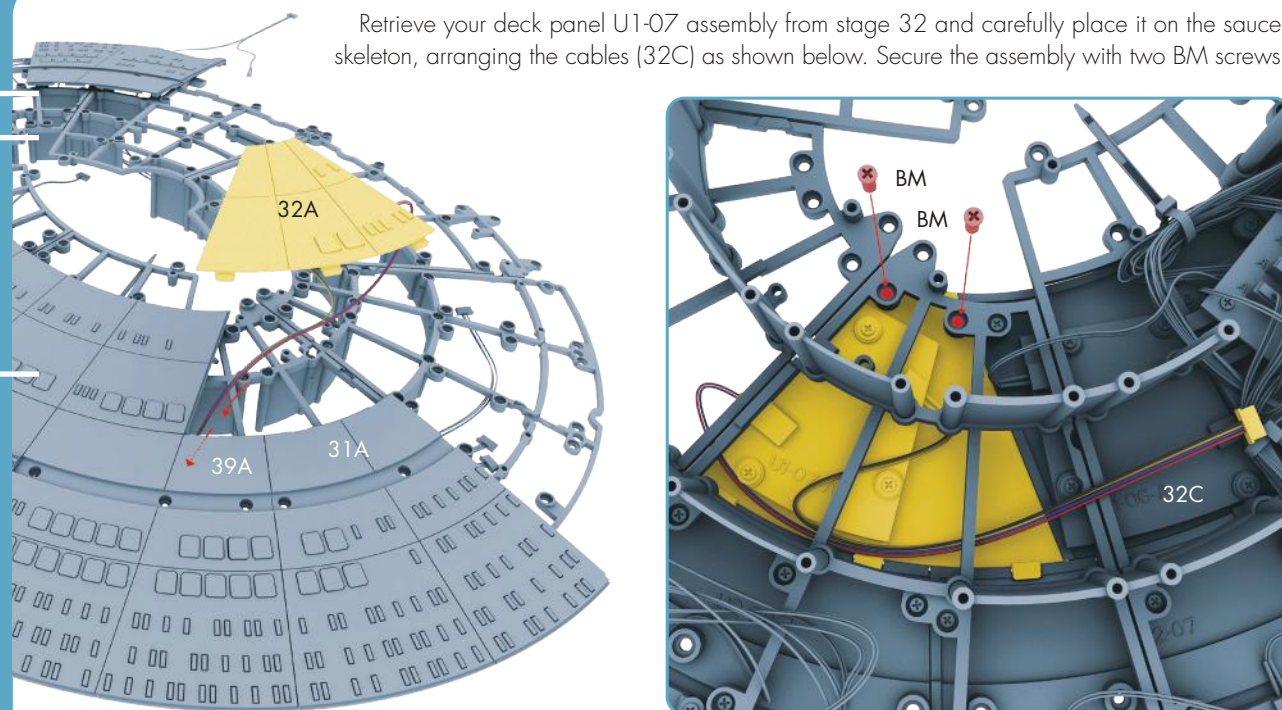
Carefully place the deck panel assembly on the saucer section, arranging the cables as shown below. Secure the assembly with two BM screws.



Then fit the two panel light plugs into the saucer PCB as shown, tucking any excess cable under the PCB.

STEP
D

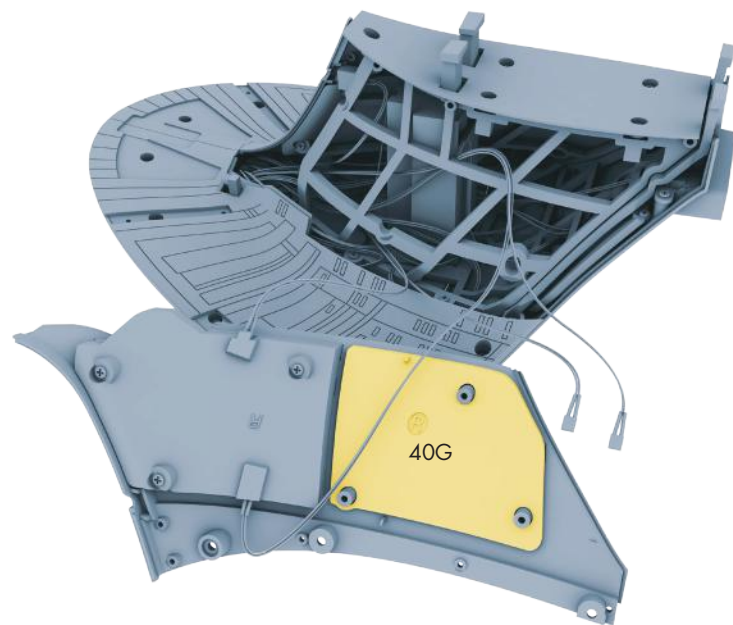
Retrieve your deck panel U1-07 assembly from stage 32 and carefully place it on the saucer skeleton, arranging the cables (32C) as shown below. Secure the assembly with two BM screws.



FITTING THE RIGHT NECK REAR WINDOWS

STEP
E

Return to your battle section build and carefully slot the right neck rear windows (40G) into place as shown. Stage 40 is now complete.



KNOW
YOUR
SCREWS!

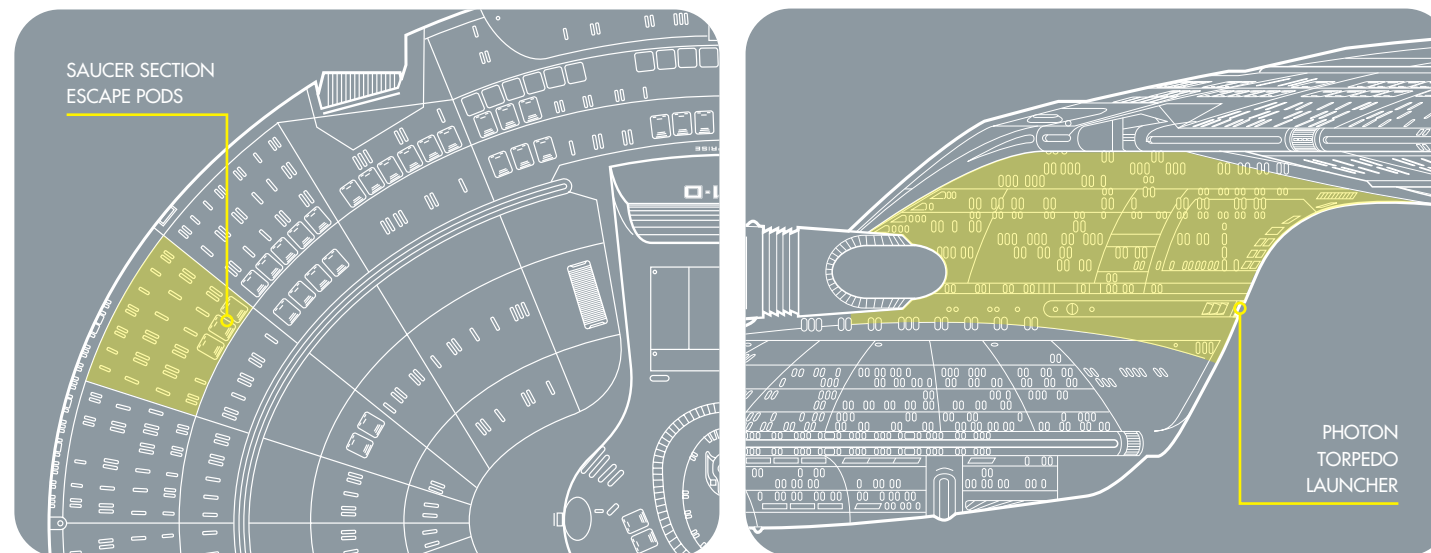
Screws with codes ending in 'M' (such as BM and CM) are for driving into metal. Those with codes ending in 'P' (such as BP and CP) are for driving into plastic.

Screws for metal are self-tapping and cut their own thread in a pre-drilled socket. To keep these from jamming before they are fully tightened, drive each screw only halfway in at first. Then unscrew it to release the swarf (shavings) created as the screw cuts its thread. Discard the swarf, then drive the screw fully into the hole.

STAGE 41 ASSEMBLY

Add a photon torpedo launcher to your battle section and say goodbye to the neck skeleton as the last large neck panel covers it completely.

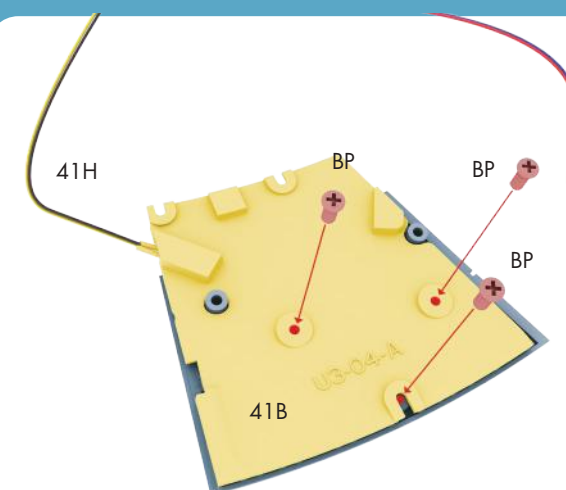
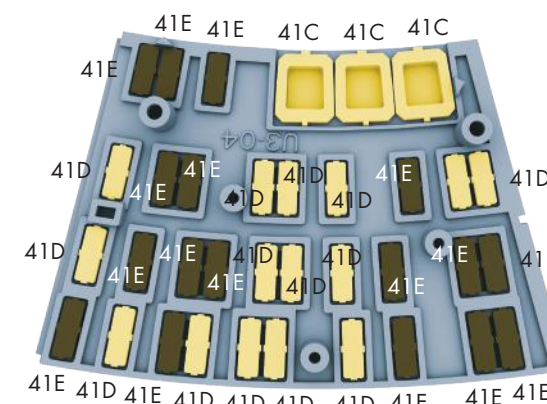
PART LOCATOR



ASSEMBLING DECK PANEL U3-04

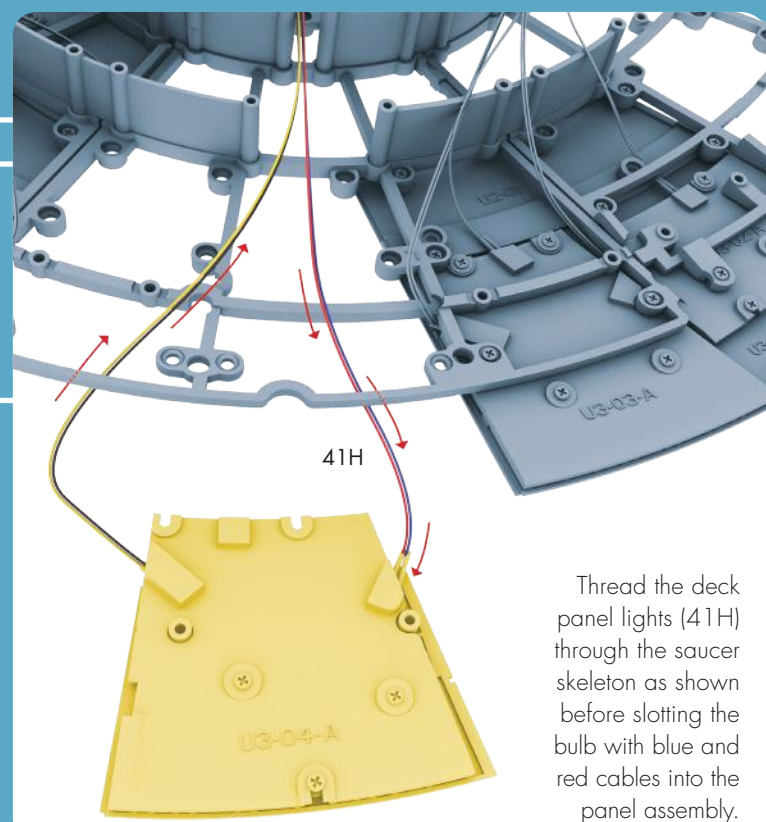
STEP
A

Insert three escape pod covers (41C) into deck panel U3-04 (41A), their red lines furthest from the narrow end of the panel. Then insert 15 clear windows (41D) and 17 dark windows (41E) as shown.

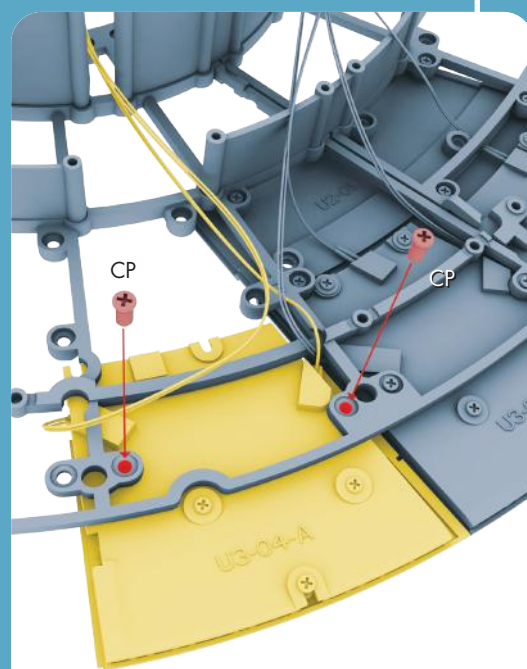


Now place reflector panel U3-04-A (41B) on the deck panel. Take the deck panel lights (41H) and slot the bulb with yellow and black cables into the left of the reflector. Secure with three BP screws.

STEP
B

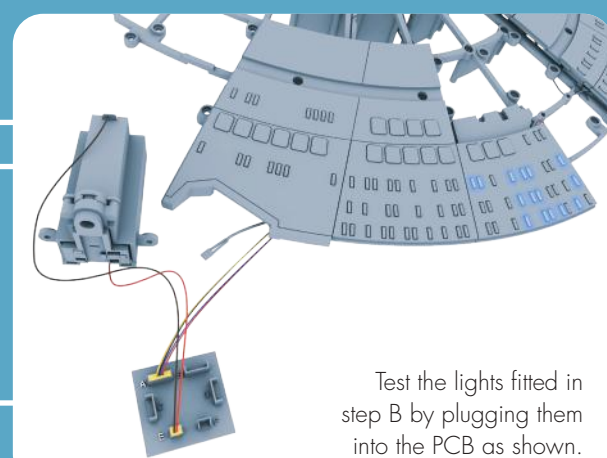


Thread the deck panel lights (41H) through the saucer skeleton as shown before slotting the bulb with blue and red cables into the panel assembly.



Position the assembly on the saucer structure as shown, carefully bending the bulb casings to fit, then secure it with two CP screws.

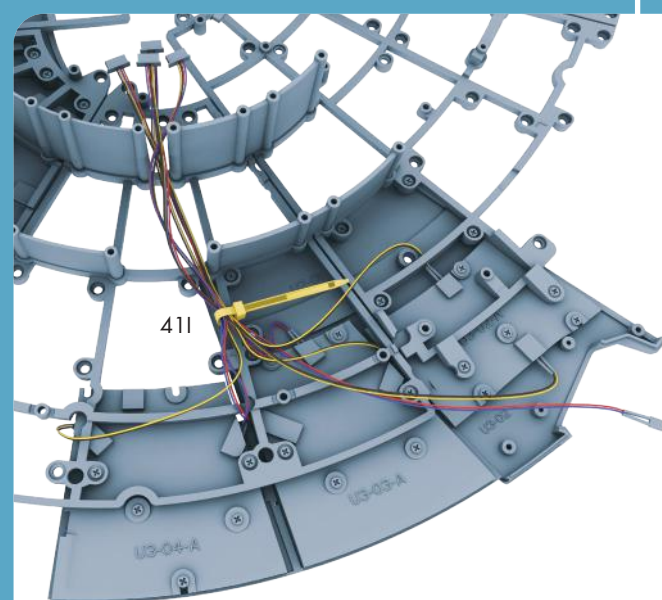
STEP
C



Test the lights fitted in step B by plugging them into the PCB as shown.

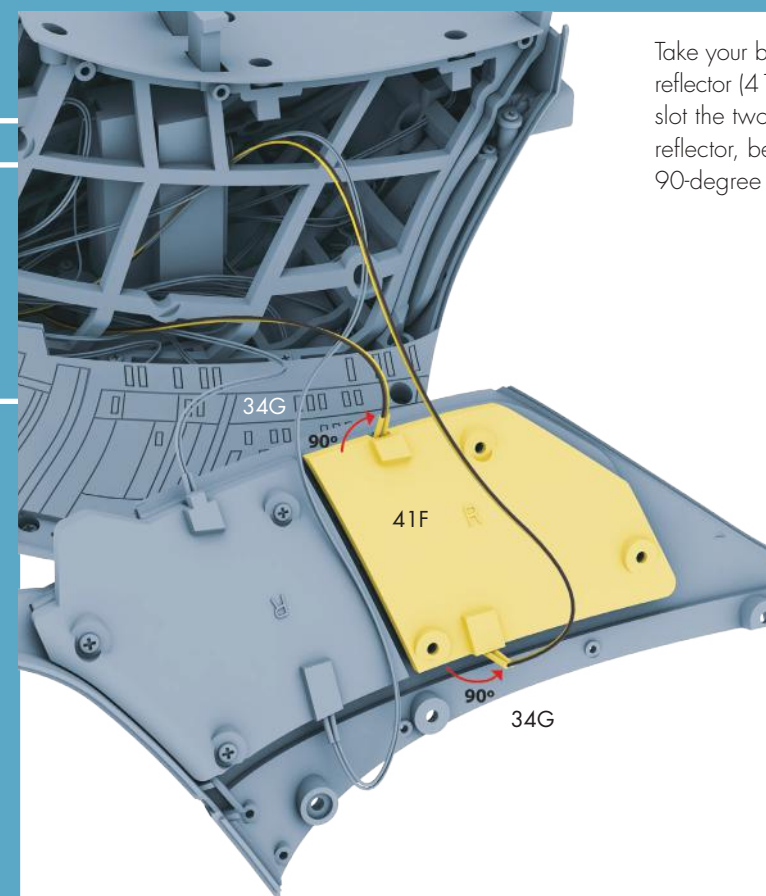
WRAP IT UP

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

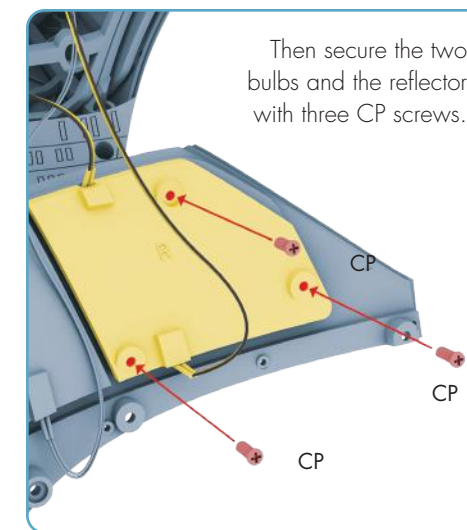


Then gather the panel lights in this area into a tidy bundle and secure it to the skeleton as shown using a cable tie (41I).

STEP
D



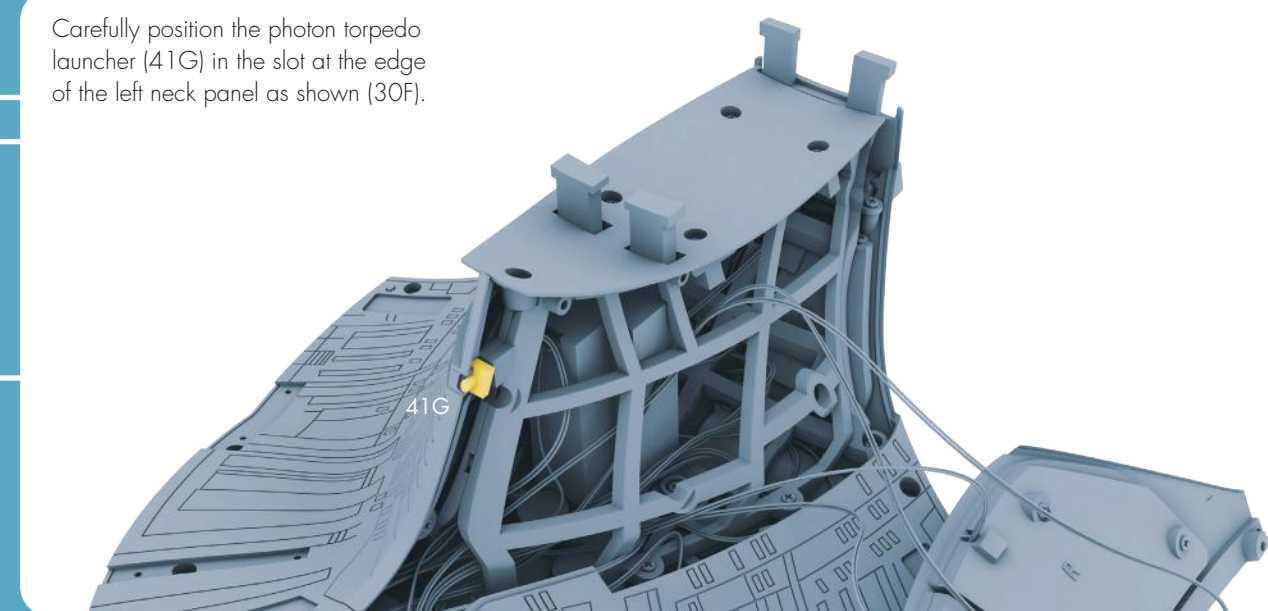
Take your battle section build and place the right neck rear reflector (41F) over the right neck rear windows (40G). Then slot the two unassigned bulbs from stage 34 (34G) into the reflector, before carefully bending the bulb casings at a 90-degree angle from the reflector.



Then secure the two bulbs and the reflector with three CP screws.

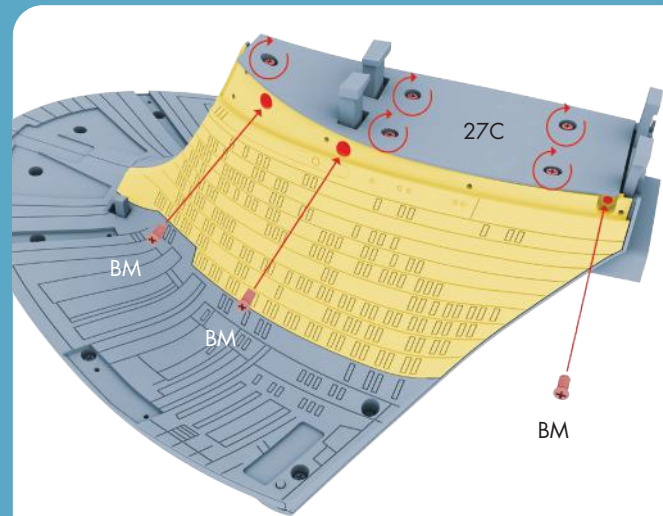
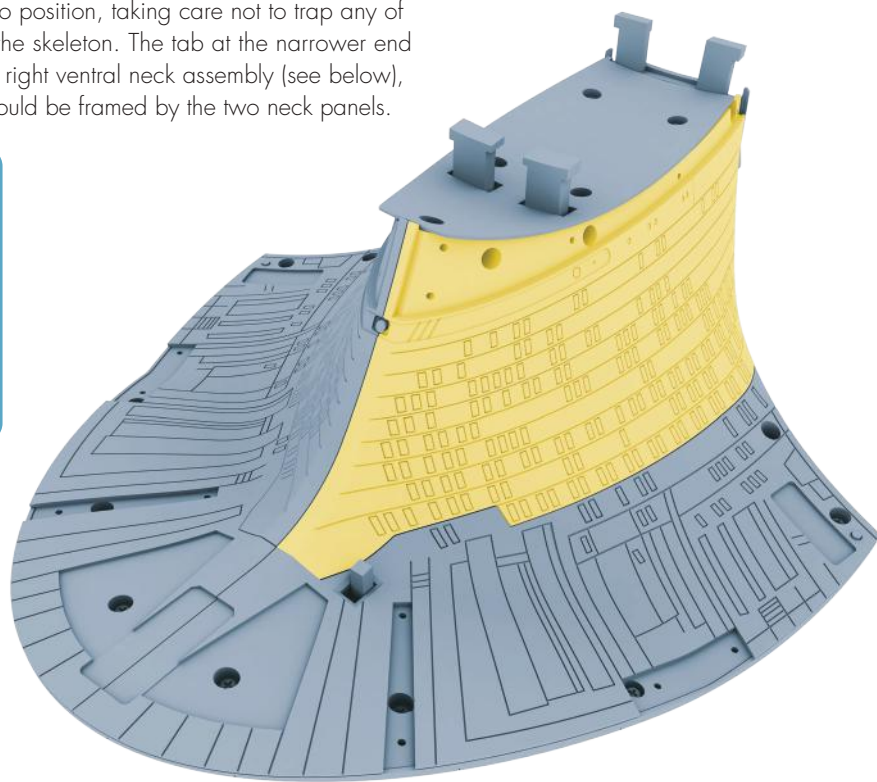
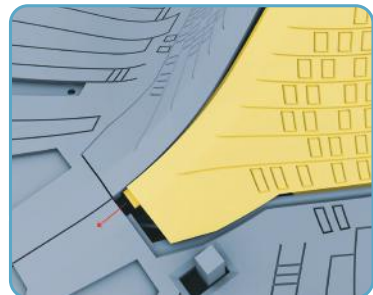
STEP
E

Carefully position the photon torpedo launcher (41G) in the slot at the edge of the left neck panel as shown (30F).

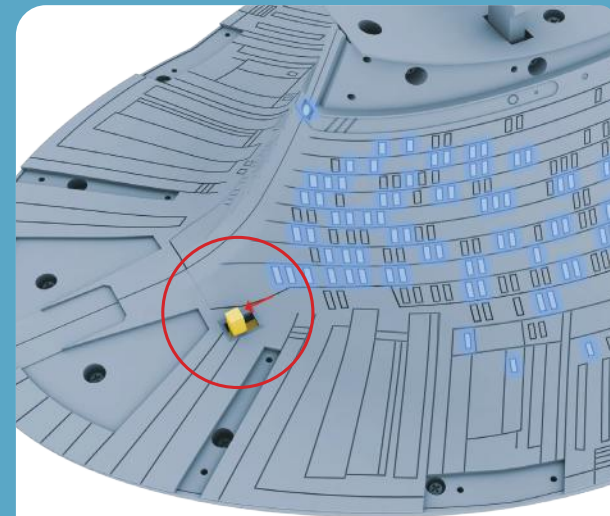


STEP
F

Lift the right neck panel assembly into position, taking care not to trap any of the cables between the panel and the skeleton. The tab at the narrower end of the panel should slot beneath the right ventral neck assembly (see below), and the photon torpedo launcher should be framed by the two neck panels.



Secure the panel with three BM screws before tightening up the five loosened screws in the battle section floor (27C).



Turn the switch to the "ON" position to test all the battle section lights so far. This completes stage 41.

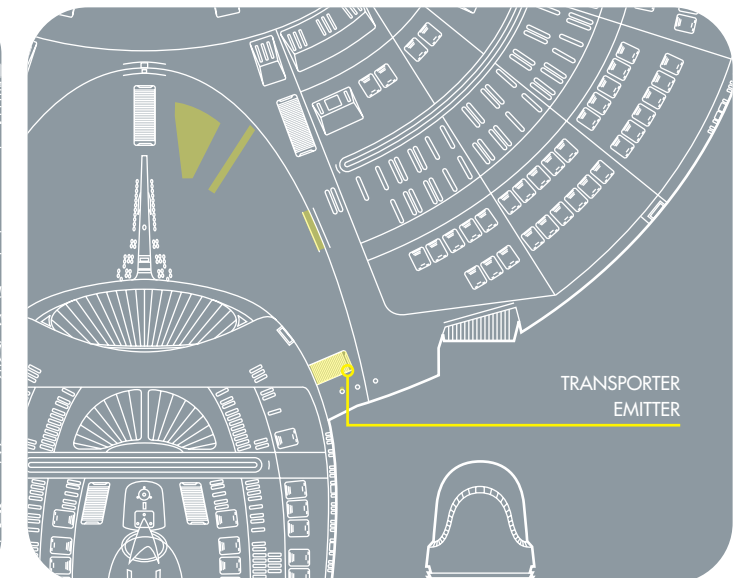
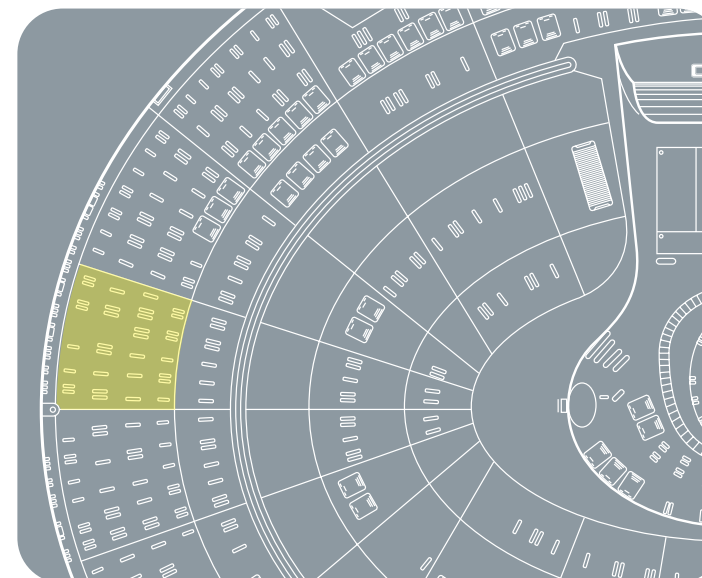
WORKING WITH PLUGS AND THE PRINTED CIRCUIT BOARDS

Before plugging cables into any of the PCBs, always check that the pins in the sockets are aligned with the pinholes in the plugs. Forcing a plug into a socket with misaligned pins could damage both parts and stop the lights from working.

STAGE 42 ASSEMBLY

Join up two sections of saucer decking before adding more intricate details to the battle section neck assembly.

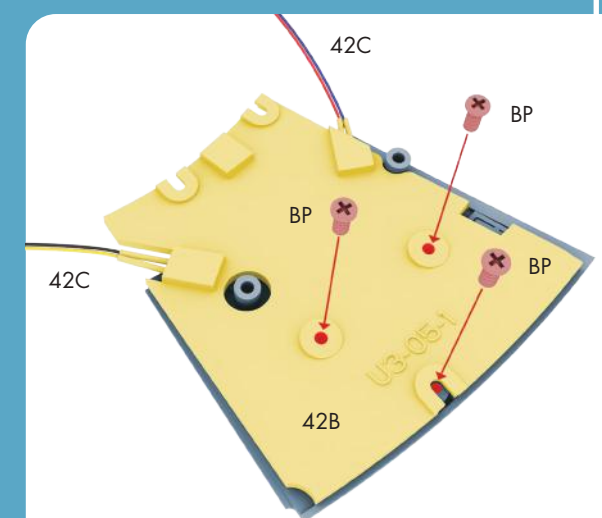
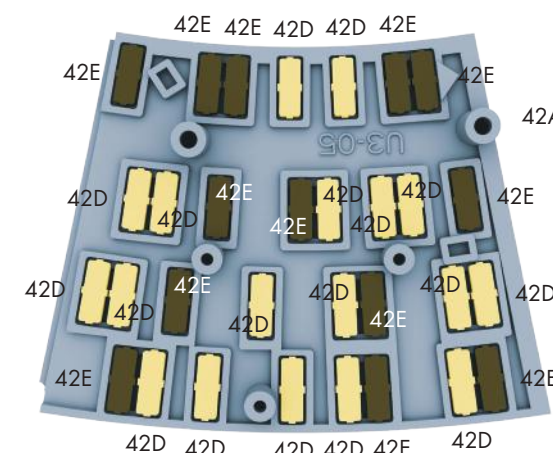
PART LOCATOR



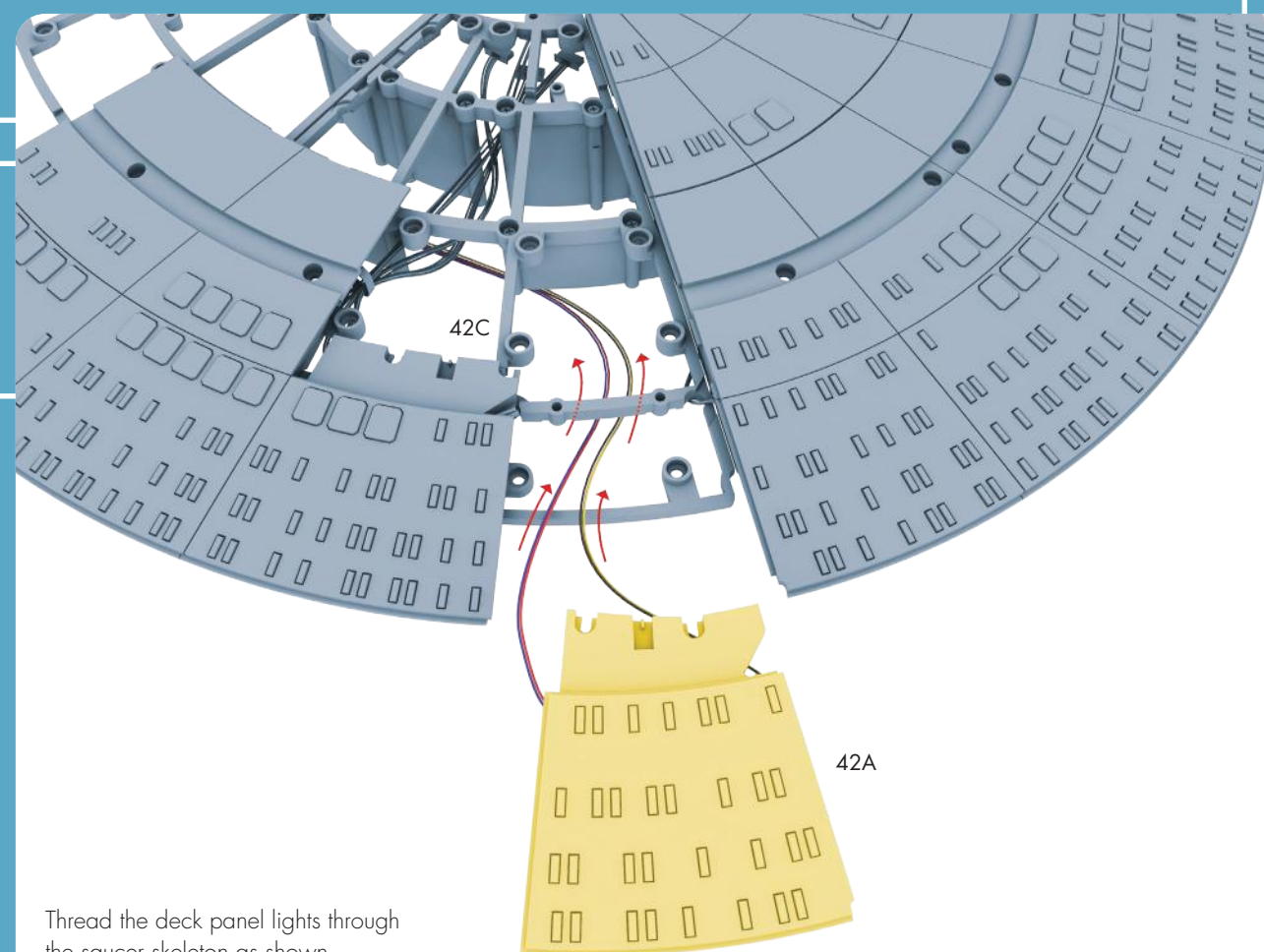
ASSEMBLING DECK PANEL U3-05

STEP
A

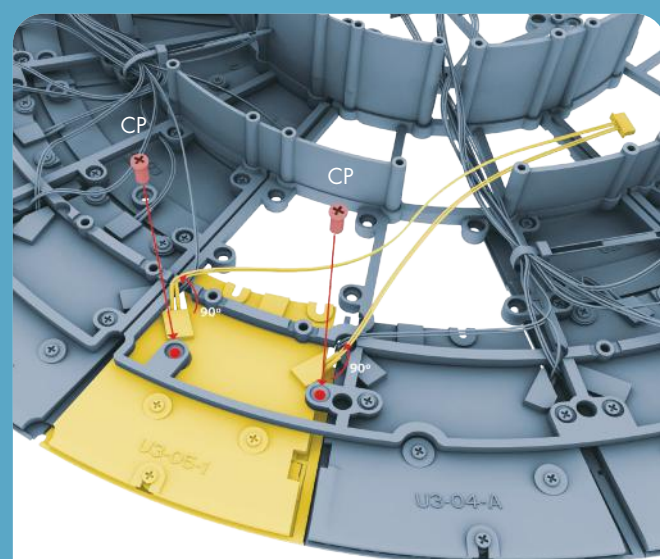
Begin by fitting 18 clear windows (42D) and 13 dark windows (42E) as shown to deck panel U3-05 (42A).



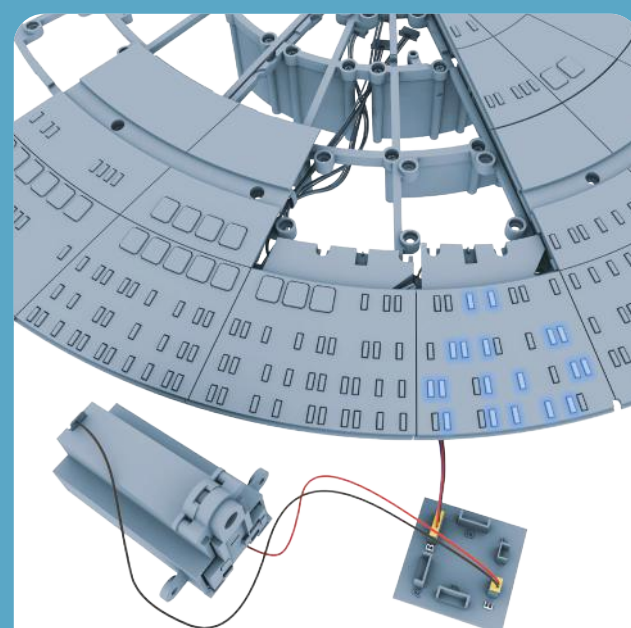
Place reflector panel U3-05-A (42B) on the deck panel and slot in both bulbs of the deck panel lights (42C) as shown. Secure the assembly with three BP screws.

STEP
B


Thread the deck panel lights through the saucer skeleton as shown.



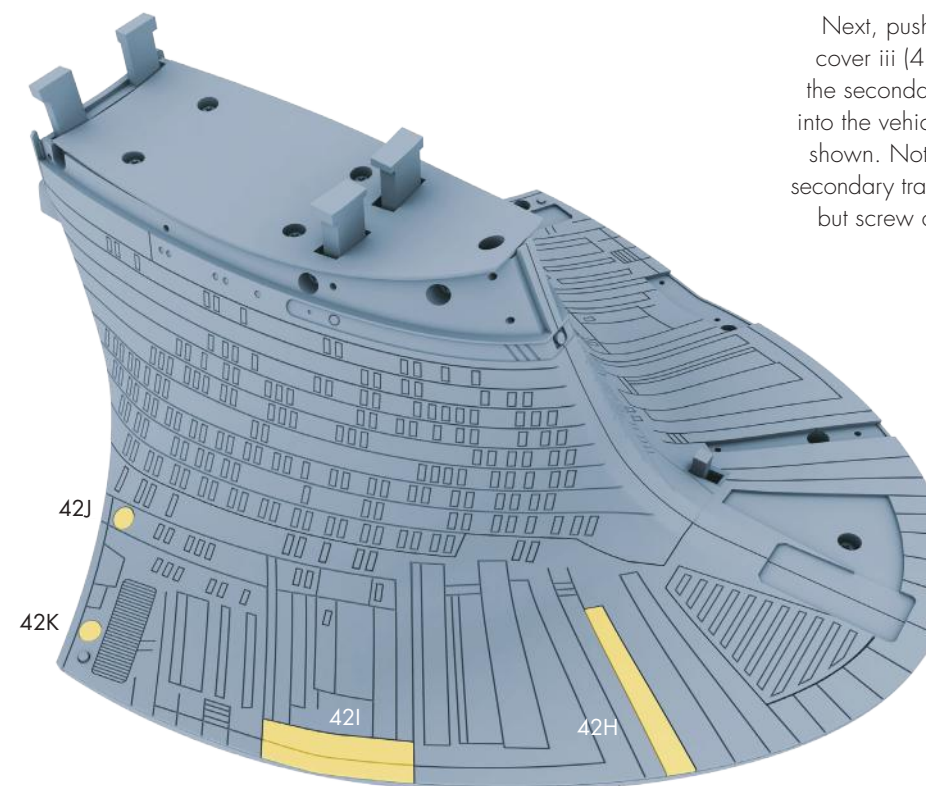
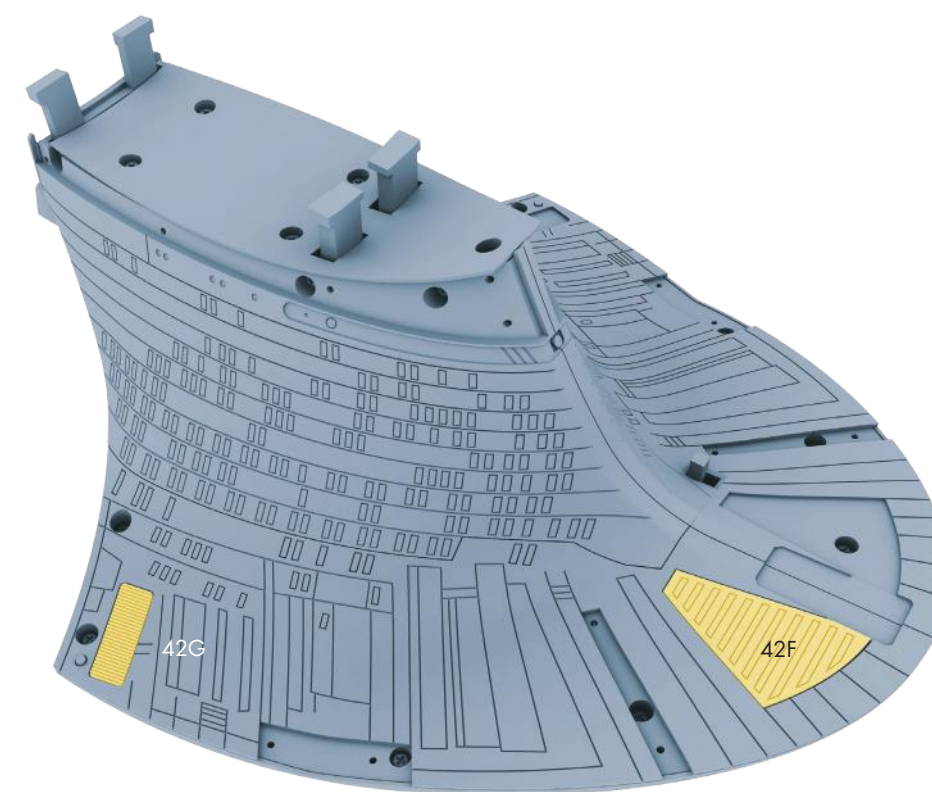
Position the deck panel on the saucer structure and bend the bulb casings by 90 degrees to fit around the skeleton. Then secure the assembly with two CP screws.



Now test the lights by plugging them into the test PCB.

STEP
C

Remove the backing from the transporter emitter pad (42G) and stick it in the matching recess on the left ventral neck panel (28G). Do the same with screw cover i (42F).



Next, push screw cover ii (42H), screw cover iii (42I), screw cover iv (42J), and the secondary tractor beam emitter (42K) into the vehicle separation plane panel as shown. Note that screw cover iv and the secondary tractor beam emitter look similar, but screw cover iv is larger (see below). Stage 42 is now complete.

42J

42K



THE EMISSARY

STAR TREK's first Klingon-Human hybrid shines a light on Worf's past while also defining his future.

WHEN SUZIE PLAKSON PLAYED Dr. Selar in 'The Schizoid Man' (see issue 8), she made a lasting impression on the show's top creatives. Writer Tracy Tormé was keen to bring the Vulcan medic back as a love interest for Worf, but this fell by the wayside when 'The Emissary' went into development with its Worf and K'Ehleyr relationship. At first, this new character was seen as a way to bring Robin Curtis back into the fold, after playing Saavik in *STAR TREK III: THE SEARCH FOR SPOCK* and *STAR TREK IV: THE VOYAGE HOME*, but she was committed to another project at the time. And so Plakson did get to romance Worf



K'Ehleyr's life-support mask concept by Rick Sternbach.

after all—not as Selar, but as *STAR TREK*'s first Klingon-Human hybrid.

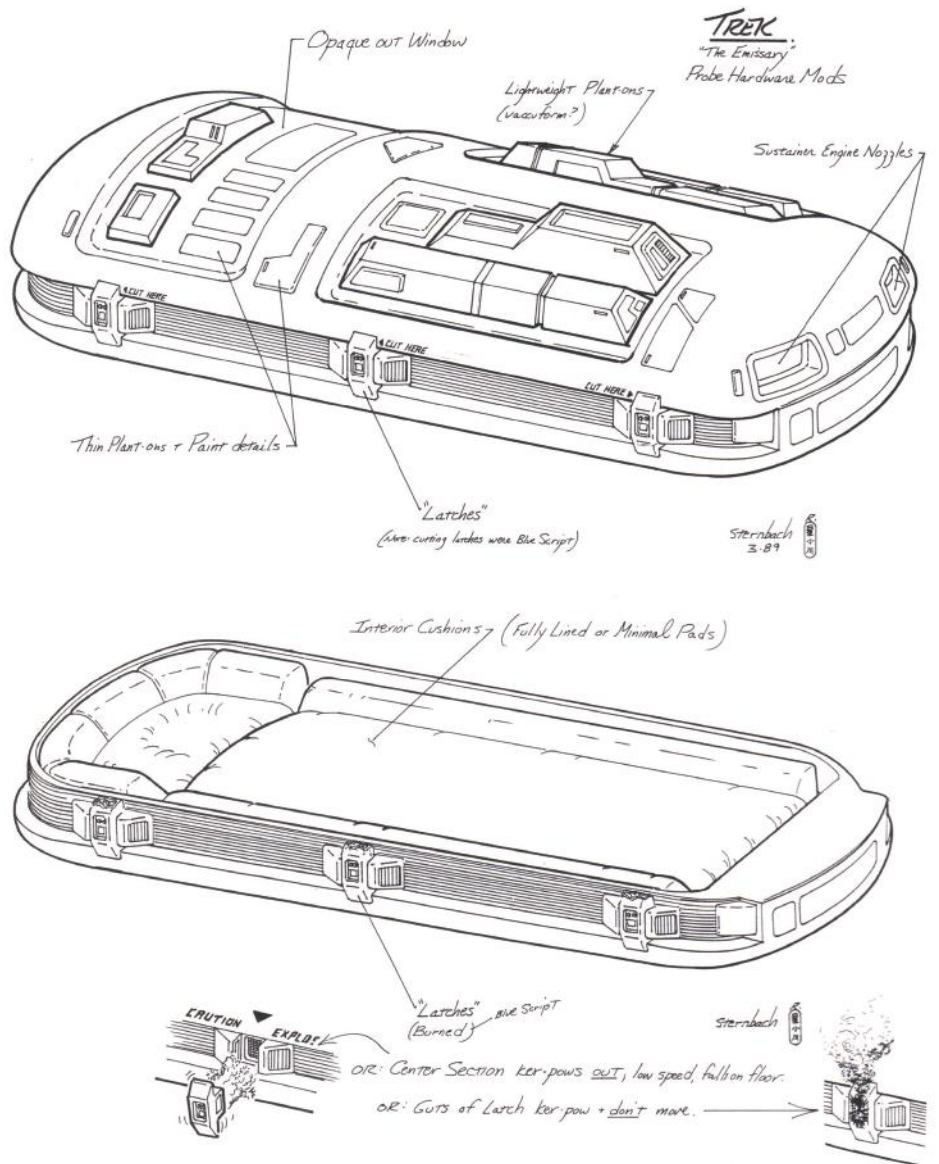
SCRIPT TO SCREEN

The vision for the character, complete with “the appearance and physical strength” of a Klingon and “the sardonic wit” of a Human, came from the teleplay by Richard Manning and Hans Beimler, based on an idea by Thomas H. Calder. “Right away [K'Ehleyr] became very exciting and leapt off the page,” Hans Beimler has recalled. “When we were writing, [Richard and I] argued about who was going to do which scenes, because we each wanted to tackle them.” With regard to casting, Beimler has said that Plakson gave K'Ehleyr “another dimension” on set and “came in there ready to eat Worf up.”

Speaking to *Starlog* in 1990, Plakson herself recalled that the main character note she got from director Cliff Bole was to play the part more formally, and that she relied on Worf actor Michael Dorn to teach her about Klingon rectitude. She expanded on this memory in the 2012 book *STAR TREK: THE NEXT GENERATION 365* by Paula M. Block and Terry J. Erdmann, saying: “It's not like I played it for huge laughs, but I've done a lot of parlor comedies and that was the attitude I gave it... But after I got the role, someone came up to me and said, ‘Suzie, there is no winking in the 24th century.’”

TEETH AND TORPEDOES

Makeup supervisor Michael Westmore devised K'Ehleyr's half-Klingon look to include a set of false teeth, but Plakson found that these made her look “really goofy,” and so they were abandoned before filming began. Senior illustrator Rick Sternbach designed the life-support mask worn by the character, as well as the probe casing in which she comes aboard the *Enterprise*. This prop was adapted from a photon torpedo casing originally built for the *STAR TREK* movies, and had



Rick Sternbach's “probe hardware mods” to make the existing torpedo tube prop into a solo life-support pod.

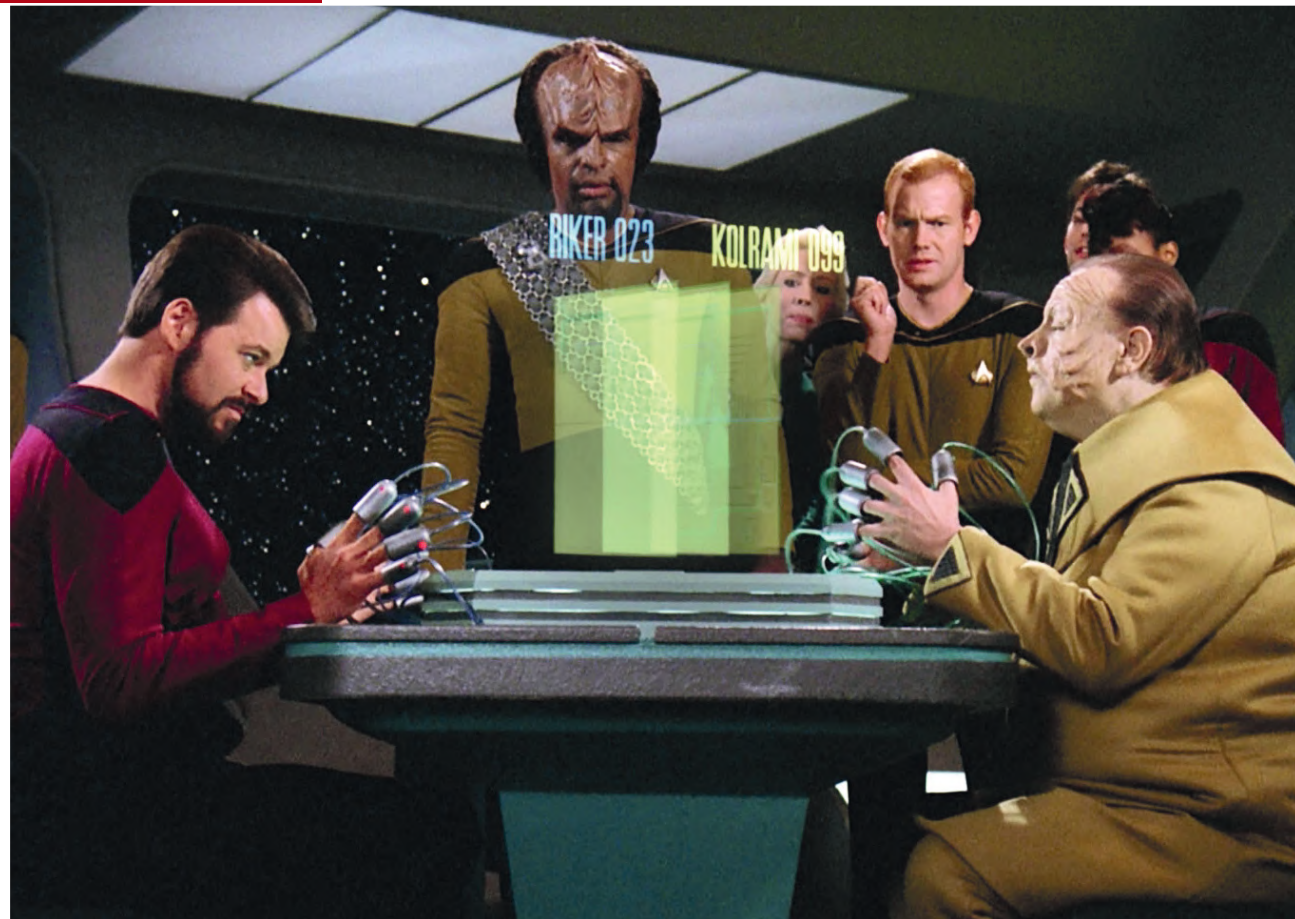
most recently featured as Dr. Ira Graves' coffin in 'The Schizoid Man.'

On set, the most demanding scene was Worf and K'Ehleyr's encounter on the holodeck, encompassing a fight sequence and a Klingon mating ritual. The setting was a recreation of Worf's callisthenics program first seen in 'Where Silence has

Lease' (see issue 8), and marked the return of the two holographic adversaries from that episode, as well as a new, feathered foe, making its only appearance. This scene would gain added importance in the season four episode 'Reunion,' wherein K'Ehleyr returns and reveals it as the moment she and Worf conceived a son—Alexander—who became a recurring character in both TNG and *STAR TREK: DEEP SPACE NINE*.

“We left it in such a way that K'Ehleyr could return, but we didn't know exactly how and when it would be,” said Beimler, who was not involved in writing 'Reunion.' “We contemplated all the possibilities and we knew how exciting it could be.”

“Don't give me that Klingon nonsense!”
K'Ehleyr to Worf



PEAK PERFORMANCE

The last all-new episode of season two makes the most of miniatures and reframes the Ferengi.

THOUGH SEASON TWO OF TNG notoriously ends with a cost-cutting clip show (see p.24), its penultimate episode is something of a spectacular, with returning Romulan, Starfleet, and Ferengi vessels, and the sole season two showing for the Ferengi in person (barring that aforementioned clip show). Though credited to David Kemper alone, the episode was revised by the staff writing team of Richard Manning and Hans Beimler, and given a final polish by story editor Melinda Snodgrass, who has recalled: "I loved that script... but we had a hard time selling it, because it costs a lot of money to have spaceships fight!"

Bringing the various ships to the screen did not call for any new models to be built, but the production could not rely on reused footage alone. Though the opening shot of Kolrami's shuttlecraft was repurposed from 'Unnatural Selection,' and a glimpse of the *Enterprise* towing the *Hathaway* originated with 'The Battle,' all other effects shots are seen here for the first time.

Depicting the *U.S.S. Hathaway* called for the art department to update the *U.S.S. Stargazer* NCC-2893 model constructed for 'The Battle,' and for ease of relabeling the new ship was given the very similar registry 'NCC-2593.' New model photography then

took place at Image G, as part of a schedule that also included the first new footage of the Ferengi Marauder shot since that same season-one episode. The single new shot of the Romulan Warbird in 'Peak Performance' would prove to be the last time this large model was used, as a more manageable version was built during season three.

REDRESSED FOR SUCCESS

On board the *Hathaway*, the bridge was a redress of the *Enterprise-D* battle bridge set, in keeping with the *Constellation*-class interior seen in 'The Battle.' However, the

a Man.' The ship's dilithium articulation frame was previously seen on the *Enterprise* in 'Skin of Evil,' while the dilithium pieces themselves were made out of candle wax. Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1992, director Robert Scheerer recalled how the *Hathaway* sets were "fun to play with... ripping wires out and making it look like an old, junky ship."

Other new locations seen in the episode include the first proper Ferengi bridge set (again repurposing consoles from the *TREK* movies) and a first look at Worf's quarters



Armin Shimerman (Bractor), on a new Ferengi bridge set, wearing the new Ferengi uniform.

“With the **Borg** threat, I decided that my officers and I needed to **hone our tactical skills**.”

Captain Picard recalls the events of 'Q Who'

set had gone through numerous changes by this point (most recently serving as the *Enterprise* tactical room in 'The Emissary'), and no attempt was made to duplicate the appearance of the *Stargazer*.

The ship's main engineering section, meanwhile, was a newly built set, albeit one using many existing elements. The only *Constellation*-class engine room ever seen on screen boasted a brand new warp core, but consoles variously seen in the *TREK* movies, as well as in 'Datalore,' 'Home Soil,' 'Coming of Age,' and 'The Measure of

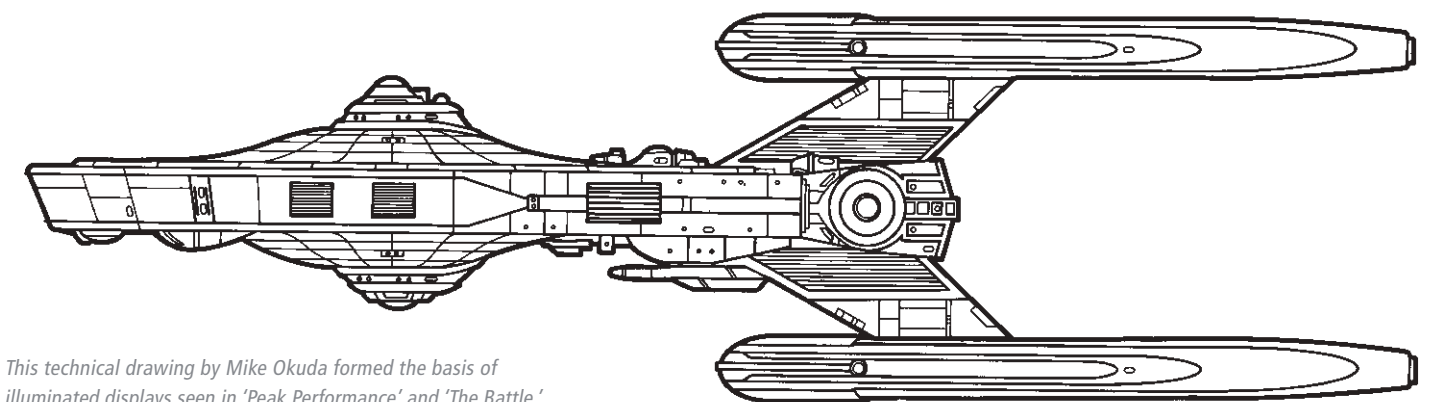
on the *Enterprise*. This latter set was already in use as both Data and Geordi's quarters, and was made unique to the Klingon with furnishings including a distinctive sculptural chair. Launched under the name 'Garden' in 1985, the chair is the work of Norwegian designer Peter Opsvik and can also be seen on the Tarellian plague ship in 'Haven.'

BACK FOR BRACTOR

For the returning Ferengi, costume designer Durinda Wood seized the opportunity to reimagine the species' dress sense, dropping

the furs they wore in season one in favor of tailored uniforms that would remain in use for the rest of the series. First season Ferengi actor (and later *STAR TREK: DEEP SPACE NINE* regular) Armin Shimerman returned to play Bractor, determined to make him "less comedic and more threatening" than the Ferengi had been in the past. "I thought the Ferengi should be someone the Humans needed to bounce off and not just steam-roll over," he has since explained. "I'm very happy with that performance."

The episode also marks the debut of the Zakdorn species, whose look was designed around the features of Kolrami actor Roy Brocksmith specifically. The Zakdorn would go on to feature in three more episodes of TNG, while Brocksmith would later show off more of his true appearance as a Bajoran smuggler in *DEEP SPACE NINE*.



This technical drawing by Mike Okuda formed the basis of illuminated displays seen in 'Peak Performance' and 'The Battle.'

Episode 2.21
Premiere July 10, 1989
Written by David Kemper
Directed by Robert Scheerer
Guest stars Roy Brocksmith (Sirna Kolrami), Armin Shimerman (Bractor), David L. Lander (Ferengi tactical officer)
Synopsis Riker takes command of the *U.S.S. Hathaway* for a war-game exercise, only for the danger to become real with the arrival of the Ferengi.



SHADES OF GRAY

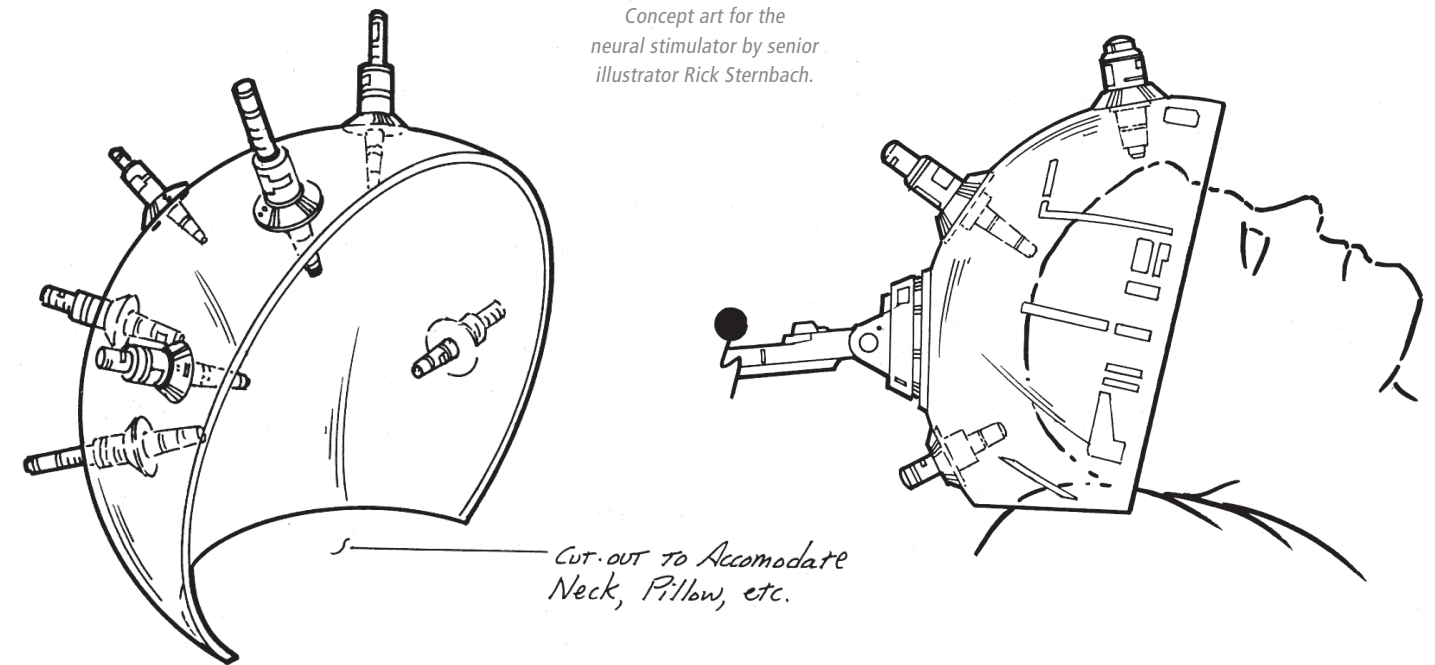
A simple script and a flashback format brought season two to a cost-cutting close.

OWING TO DELAYS CAUSED BY the 1988 Writers Guild of America strike, TNG's second season was cut short from the start, with just 22 episodes rather than the hoped-for 26. Then, as the season drew to a close, it was truncated again. As a result of overspends on 'Elementary, Dear Data' and 'Q Who,' Paramount insisted on recouping costs with an ultra-low-budget finalé. In effect, there was time and money to complete the season with just 21-and-a-half episodes of original material.

To solve this math problem, the series' producers hit upon the idea of a clip show, with a sparse framing narrative linking stock



Only three sets were used to film the episode: *Surata IV*, the transporter room, and sickbay.



footage from the first two seasons. This way, they could bulk out just three days' filming to produce a full hour of television. As a final act before leaving TNG, showrunner Maurice Hurley came up with the skeletal framework, before production assistant Eric A. Stillwell set about finding a wealth of suitable clips.

"I must have suggested about two-and-a-half hours worth of scenes," Stillwell says today. "It was a very general outline and I had to fill in the blanks: angry memories, violent memories... First I re-read the scripts to find scenes to fit, then I went through the tapes in the edit bay, marking the time codes so that [co-executive producer] Rick Berman could review what I had chosen."

previously appeared on a monitor screen in 'The Schizoid Man.'

Moments selected by Stillwell that did not make the final cut included Riker and Picard "looking into infinity" and later escaping the void in 'Where Silence Has Lease,' Riker faced with a dead child in 'Hide and Q,' the fake Paul Rice from 'The Arsenal of Freedom,' and the exploding *Galaxy-class U.S.S. Yamato* in 'Contagion.' In this last instance, Stillwell remembers: "I wanted that to be taken out of context, as if Riker was having a nightmare about the *Enterprise* being destroyed."

RIKER'S BRAIN

Stillwell recalls that, "There was a feeling from most of the staff and the crew that this was going to be the worst episode ever," ranking alongside the little loved ORIGINAL SERIES episode, 'Spock's Brain.' "I even said we should call it 'Riker's Brain,'" he adds. "I then suggested 'Shades of Gray' because it isn't one thing or the other."

To this day, the episode is frequently criticized by fans and those who worked on it alike, despite being a product of necessity rather than creative choice. In 2016, it was named the second worst episode of TNG

“Dying is bad enough, but losing my sense of humor? Forget it.”

William T. Riker

MEMORY LANE

Clips used in the finished episode come from 17 different episodes. In order of first appearance, they are: 'The Last Outpost,' 'Encounter at Farpoint,' 'The Dauphin,' 'The Icarus Factor,' 'Justice,' '11001001,' 'Angel One,' 'Up The Long Ladder,' 'Skin of Evil,' 'The Child,' 'A Matter Of Honor,' 'Conspiracy,' 'Symbiosis,' 'Heart of Glory,' 'The Naked Now,' 'Loud As A Whisper,' and 'Unnatural Selection.' There is also a brief shot of the Genesis Wave from *STAR TREK II: THE WRATH OF KHAN*, which had

The bare bones script was also pared back even further in the final edit. Excised scenes included the infected Riker trying (and failing) to walk to the examination table unaided, and Picard apologizing to Dr. Pulaski for being impatient with her. Unsurprisingly, plans for the entire jungle to 'come alive' and attack Riker in the opening scene were also abandoned.

at the official 50th anniversary *STAR TREK* convention, vying for last place with 'Code of Honor.' For Stillwell, however, it was an important stepping stone. It was the first of many episodes on which he received an on-screen credit (as researcher in this case), and set him on the path to co-creating season three's 'Yesterday's Enterprise'—an episode found atop many TNG 'best-of' polls.



THE PERFECT FIT

STAR TREK: THE NEXT GENERATION SEASON 3 (1989–1990)

ON SCREEN, SEASON THREE OF TNG feels confident and relaxed right from the start. Gates McFadden returns as Dr. Beverly Crusher, forgoing Dr. Pulaski's studied barbs for a familiar coziness. A new director of photography, Marvin V. Rush, brings a different kind of warmth to the *Enterprise*, making the ship's interiors and crew look more real and vibrant than ever before. And, of course, most of the main cast wear new, clearly more comfortable outfits (see 'Uniform Progression,' right)

that seem designed specifically to signal a series ever more at ease with itself.

Behind the scenes, however, production remained just as tumultuous as it had ever been. Following the departure of Maurice Hurley at the end of season two, Gene Roddenberry and Rick Berman brought in Emmy Award-winning writer and story editor Michael Wagner as their new co-executive producer. A veteran of NBC cop show *Hill Street Blues* and the ABC sci-fi series *Probe*, Wagner seemed well suited

to steer TNG into calmer waters. However, he soon found Roddenberry's vision of the 24th century to be far too restricting, and he resigned after just three weeks.

And so Roddenberry and Berman turned to Michael Piller, a long-time friend of both Hurley and Wagner, who went in with no illusions about just what the showrunner job would entail. With diverse experience as a TV writer, executive, and censor, Piller had no natural love for sci-fi, yet considered TNG to be appointment television. He saw

the show's main strength to be its regular characters rather than its allegorical story concepts, and he set about shifting the focus in that direction.

PILLER'S PEOPLE

One of Piller's first actions was to reorganize the show's writing process, bringing it more into line with other shows. Aiming to make things more collegiate and functional, he set up a writer's room for staff to 'break' story ideas, and made TNG even more open to pitches from outside talent. However, with

“ Let's make sure that history never forgets the name... **Enterprise.** ”

Jean-Luc Picard

the season already falling behind schedule, the show's writers faced a running battle to knock any scripts into shape, regardless of the method. Despite an increasingly back-seat role, Roddenberry remained a hard taskmaster in terms of his rules relating to character conflict, while Piller's innovations seemed counter-productive to some over-worked staffers. The established writing team of Richard Manning and Hans Beimler did not stay in post beyond season three, and executive script consultant Melinda M. Snodgrass left before the end of the year.

And yet, for all the tensions, Piller and *STAR TREK* proved as perfect a fit as the show's new uniforms. Alongside Berman, he remained as showrunner for the rest of TNG's run; co-created *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*; and served as co-producer on the movie *STAR TREK: INSURRECTION*. In season three specifically, Piller and Berman opened the door for some of *STAR TREK*'s most noted writers—including Ronald D. Moore, René Echevarria, and Ira Steven Behr—and set the stage for some of the show's most important story decisions.

CONTINUING STORIES

Key developments that Piller had a hand in in season three include: the introduction of recurring characters Lieutenant Reg Barclay (Dwight Schultz), Worf's brother Kurn (Tony Todd), Picard's love interest Vash (Jennifer Hetrick), Klingons K'mpec (Charles Cooper) and Duras (Patrick Massett), and Roumlan commander Tomalak (Andreas Katsulas); the brief but impactful return of Tasha Yar (Denise Crosby); the first TNG appearance of Spock's father Sarek (Mark Lenard); and the show's first cliffhanger season finale.

Of these, it is the last two that proved most significant—respectively indicating a new willingness to embrace the series' past and to bank on continued interest in its future. Compared to season two's clip-show closer, 'Shades of Gray,' Piller's script for 'The Best of Both Worlds' could not be more different, sending the show into its season break with possibly its greatest ever 'water-cooler moment.' As a result of this impact, seasons four, five, and six all went on to have cliffhanger endings, but none could hope to match the surprise or the suspense engendered by that first "To be continued..." caption.

THE DREAM TEAM

Other names taking their first TNG credits in season three include makeup artist Doug Drexler, composer Jay Chattaway, and the costume designer responsible for those new uniforms, Richard Blackman. Like Piller, all three would make long and award-winning contributions to *STAR TREK* over the years, ensuring that the best of TNG would only start in season three, before blazing into an eagerly awaited future.

UNIFORM PROGRESSION

Two main types of Starfleet uniform are worn in TNG. In seasons one and two, the predominant style is a polyester spandex jumpsuit designed by William Ware Theiss. Though distinctive and influential in terms of its general look and color scheme, the uncomfortable, close-fitting cut of these uniforms proved unpopular with the cast. And so, from season three onwards, the series regulars (and later everyone else) move into more forgiving outfits designed by Robert Blackman.

"We started out trying to do a two-piece that looked like the one-piece," Blackman has said, "but that didn't work." These transitional uniforms were used for the first few episodes of season three (as well as in promotional photos like the one on the left), before being replaced with a blouson and belt for the men (below) and a comfier one-piece for the women. Made from luxurious and hard-wearing wool gabardine, these designs were welcomed by the main cast and remained in use for the rest of the series.





EVOLUTION

Season three starts small with this tale of micro machines and Wesley’s maturing relationship with his mother.

Episode 3.1
Premiere September 25, 1989
Story by Michael Piller & Michael Wagner
Teleplay by Michael Piller
Directed by Winrich Kolbe
Guest stars Ken Jenkins (Paul Stubbs), Whoopi Goldberg (Guinan)
Synopsis When Wesley misjudges the effects of a science project, the *Enterprise* finds itself at the mercy of a microscopic machine intelligence.

BEFORE HE BECAME THE SHOW’S co-executive producer (starting with ‘The Bonding’) Michael Piller’s first TNG assignment was to write ‘Evolution’ with original season three showrunner, Michael Wagner. Piller and Wagner were friends and colleagues who had recently worked with the legendary sci-fi author Isaac Asimov on the ABC series *Probe*, and when Wagner came up with the idea for ‘Evolution,’ he called on Piller to turn it into a script.

By his own admission, Piller “didn’t really feel I knew science fiction all that well,” and his main writing credits were on the buddy crime dramas *Cagney & Lacey* and *Simon &*



The Egg probe is an augmented version of the containment unit prop built for ‘The Child.’

Simon. However, he professed a love for TNG and a deep understanding of character, and it was these qualities that shone through in ‘Evolution’ and ultimately led to him taking over from Wagner just four episodes later.

“ I’m not sure I’d want my mother flying through space with me. ”

Paul Stubbs to Wesley Crusher

As Piller saw it, ‘Evolution’ was all about developing the character of Wesley Crusher, and using that development to reintroduce his mother, Beverly. The episode’s title had a double meaning, therefore, with Piller later saying: “The scientist [Paul Stubbs] is Wesley in 40 years... I said, ‘If I use that relationship to get it down to a more Human level, I can help Wesley grow... The key to Beverly’s re-entry into the series was: ‘My son is not having a normal childhood.’”

MATES AND MITES

As part of Wesley’s character development, Piller’s script included scenes featuring Wes’ young friends Eric and Annette. Three such scenes were filmed, but only the last one—in which Beverly watches her son from afar in Ten Forward—made the final cut. In the first, Wes chooses duty over a double date in a holodeck ski lodge, and in the second, Eric and Annette attend sickbay after the nanite infestation causes a skiing accident. As a result, Beverly orders all the holodecks shut down, and learns from Annette that they don’t see much of Wesley “now that he’s been assigned to the bridge.”

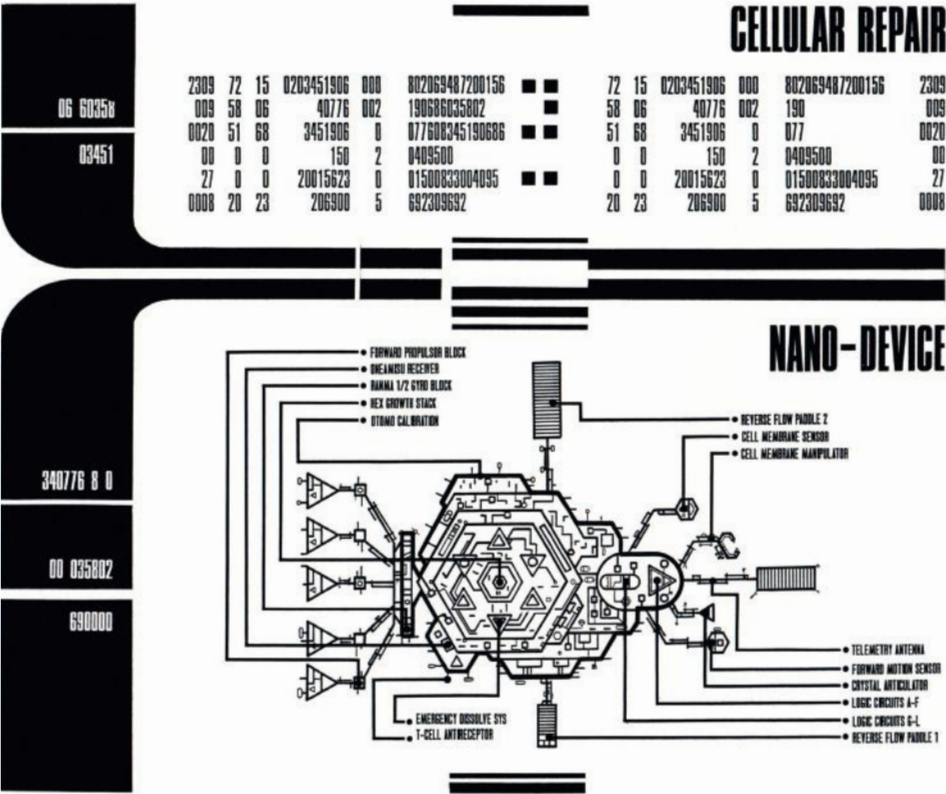
Another element of ‘Evolution’ that did not make it to the screen—or even as far as the shooting script—was the initial idea for the danger facing the *Enterprise*. According to scientific consultant David Krieger (who worked uncredited on TNG seasons three and four), the episode was only days away from filming when he insisted that the

threat could not possibly come from organic dust mites, no matter how highly evolved.

On his personal website, davekrieger.net, Krieger writes: “In early drafts of the script, these little chaps had somehow evolved not

NEW SEASON SETS

As well as featuring the first transmitted appearance of the new Starfleet uniforms (see p.27) and viewers’ first glimpse of Worf and Geordi wearing full lieutenant and lieutenant commander rank insignia respectively, ‘Evolution’ also marks the debut of several new and updated sets. It is the first use of the computer core access room (seen again in ‘The Bonding’) and the enclosed shuttlebay control booth. The angled window of this latter set is one of the only TNG set pieces to remain in use into the 21st century, appearing as the NX-01 launch bay control booth window in *STAR TREK: ENTERPRISE*.



The terms ‘Oneamisu,’ ‘Ramma 1/2,’ and ‘Otomo’ in this graphic by Michael Okuda all reference his love of anime.

way I could think of to even plausibly cram a self-aware intellect into something as small as a dust mite was by conglomerating a bunch of nanocomputers.” As a result of this intervention, Krieger says, everyday dust mites “that live in your furniture and eat your shed skin cells” became nanites at only the very last minute.

A modified version of the sickbay science lab is seen for the first time since ‘Home Soil’ in season one, and the main area of sickbay gets a replicator. This was originally scripted to malfunction more dramatically than in the finished episode—near-fatally electrocuting a nurse as he orders hot chocolate for Eric and Annette in their second deleted scene.



THE ENSIGNS OF COMMAND

A well-drawn dilemma and a memorable alien belie the behind-the-scenes turmoil at the outset of season three.

THE SECOND EPISODE OF SEASON

Three was the first to go before the cameras. According to writer Melinda M. Snodgrass, this caused it to come under extra internal scrutiny, which contributed to incoming showrunner Michael Wagner's decision to leave the show. Snodgrass has recalled how she wanted to write a version of the Alan Ladd Western *Shane*, in which a captivating stranger makes waves in an isolated town, but that Gene Roddenberry saw her concept primarily as a way to get Data into bed with a woman. Data actor Brent Spiner objected to some of the story ideas in the belief that his character was

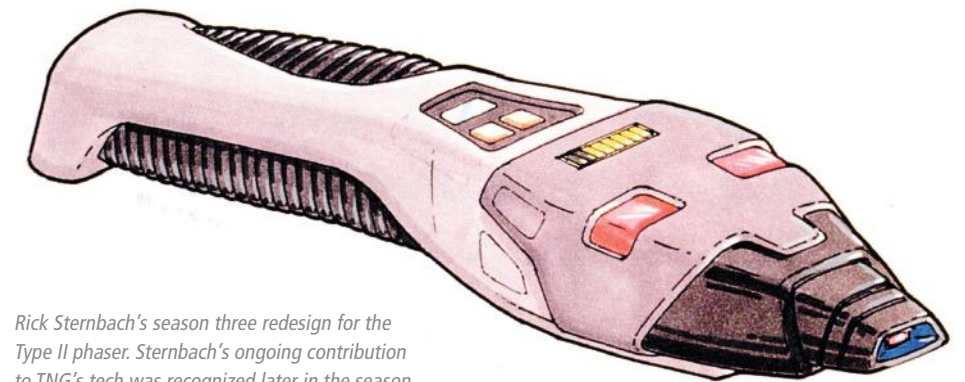
being given emotions, while co-executive producer Rick Berman had criticisms of his own. As showrunner, Wagner should have been in a position to rule on these disparate factors, protecting or reshaping Snodgrass' script as he saw fit. In practice, however, he felt he did not have that creative control, and so he determined to quit.

"He thought the script was terrific," Snodgrass has recalled. "The day he came in to tell me he was leaving, he said, 'I told them they should just send your script to the set and shoot it, but they wanted all these changes... and I don't have the power to do what I want to do.'"

BUDGETS AND BUDDHISTS

The episode's troubles continued on set, when \$200,000 was cut from the budget to allow for greater spending later in the season. Ironically, this led to some of the controversial romantic scenes being cut, as well as resulting in all of O'Brien's lines and all but one of Wesley Crusher's lines falling by the wayside. It was during the filming of this episode in particular that Wesley actor Wil Wheaton decided that he wanted to leave the show, as he had missed out a film role to appear in season three from the first week of production.

Among the credited cast were Richard Allen, who would later play the Tamarian first officer in season five's 'Darmok,' and Mart McClesney, who, as the Sheliak, was just as unrecognizable as he had been as Armus in season one's 'Skin of Evil.' Not credited on the final episode, however, is Grainger Hines as Gosheven. This unusual



Rick Sternbach's season three redesign for the Type II phaser. Sternbach's ongoing contribution to TNG's tech was recognized later in the season, when, along with Michael Okuda, he started to be credited as technical consultant.

omission was at Grainger's request, after the decision was made to have another actor dub all his lines in post-production.

Also on set for some of the shoot were several members of the entourage of the Tibetan spiritual leader, the Dalai Lama. Brent Spiner posed for photos with the distinctively robed monks, and some of these images came to be included with promotional materials for the episode.

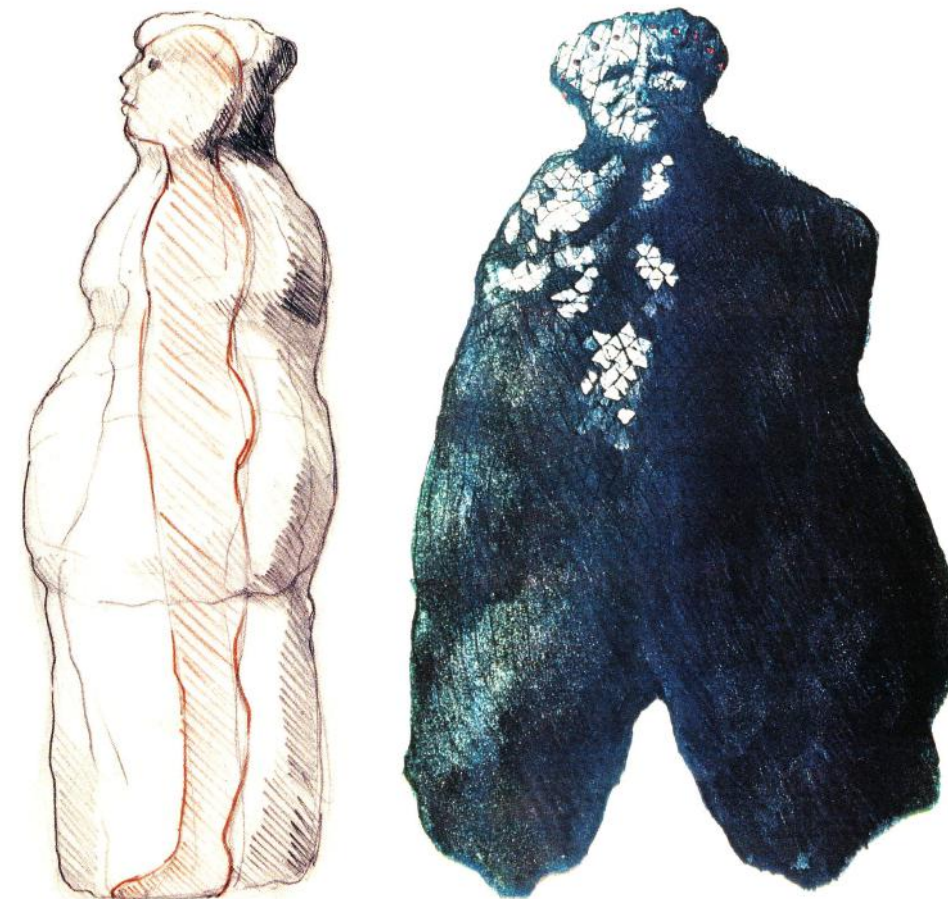
As a result, the original UK home video version of 'Evolution' and 'The Ensigns of Command' was mistakenly released with a front cover showing a smiling Data surrounded by 20th-century Buddhists!

SHUTTLEPODS AND SUBMARINES

Notable props used in the episode include new-look Type 2 phasers (used for the rest of TNG's run and in the early years of *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*), and the return of the life-size *El-Baz* shuttlepod built for 'Time Squared' in season two. For this appearance, the shuttle was relabeled the *Onizuka* after real-world astronaut Ellison S. Onizuka, who was killed in the 1986 Space Shuttle *Challenger* disaster.

“A rational argument isn't always enough.”
Ard'rian

The Sheliak ship was a further reuse of the *Merchantman* miniature from *STAR TREK III: THE SEARCH FOR SPOCK*, last seen as the Atlec ship in 'The Outrageous Okona.' For 'The Ensigns of Command,' it was heavily augmented with craft store model kit parts, including a pair of hulls from two Second World War Type-VII U-boat submarine kits.



New costume designer Robert Blackman's first alien outfit challenge was the barely humanoid Sheliak Director.



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