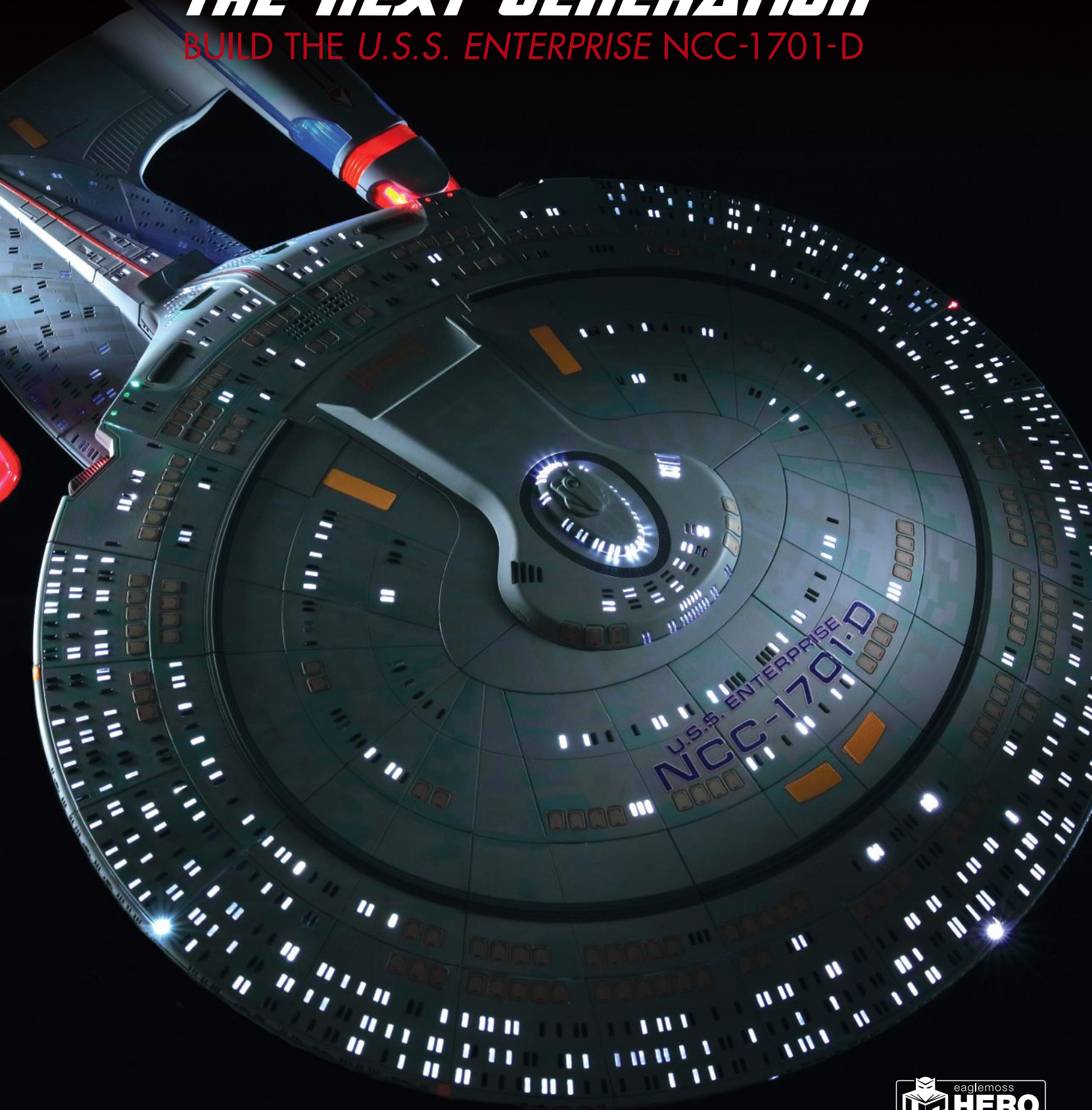


STAR TREK™

20

THE NEXT GENERATION

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



20

STAR TREK™

THE NEXT GENERATION

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



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IN THIS ISSUE



3

YOUR SHIP PARTS AND ASSEMBLY INSTRUCTIONS

Stages 75, 76, 77, and 78



18

EPISODE GUIDE 4.20: 'QPID'

Vash is back, with Q, too!



20

EPISODE GUIDE 4.21: 'THE DRUMHEAD'

A deliberately cut-price classic



22

EPISODE GUIDE 4.22: 'HALF A LIFE'

Lwaxana is back, and in love



24

EPISODE GUIDE 4.23: 'THE HOST'

TREK's first take on the Trill



26

EPISODE GUIDE 4.24: 'THE MIND'S EYE'

Geordi's *Manchurian* moment



28

EPISODE GUIDE 4.25: 'IN THEORY'

Data tries his hand at dating

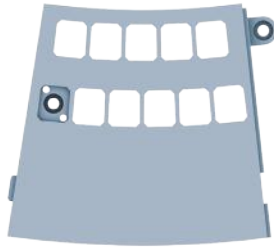


30

EPISODE GUIDE 4.26: 'REDEMPTION'

Gowron is back, and in trouble!

STAGE 75 PARTS



75A



75B



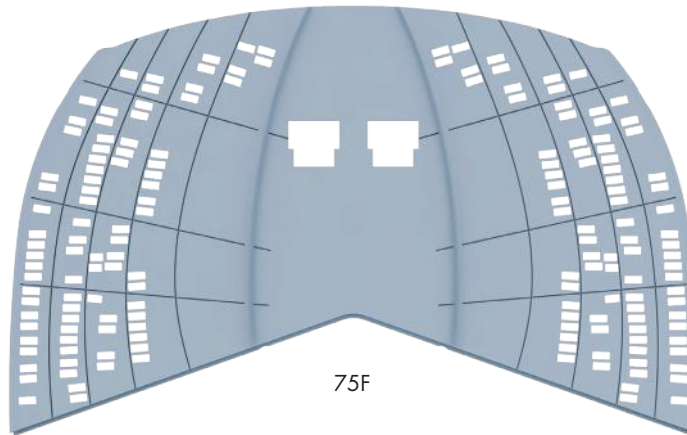
75C



75D



75E



75F



AM



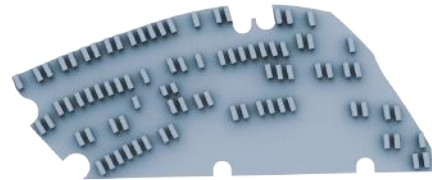
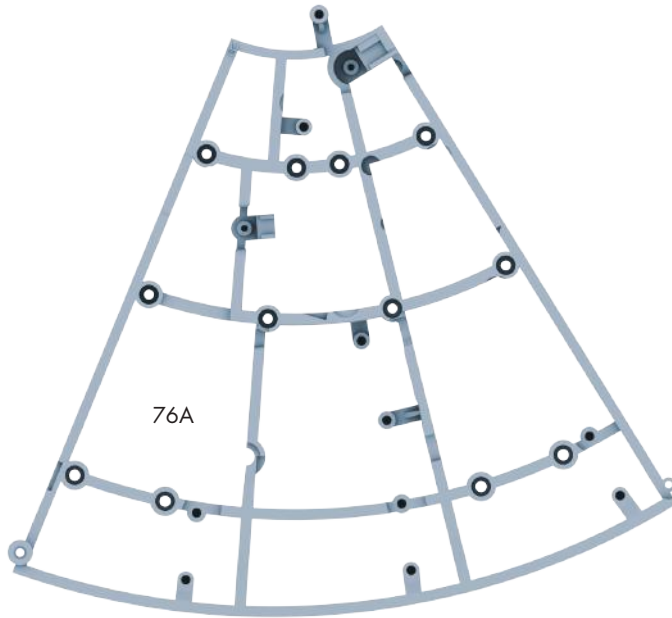
FM



IM

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
75A	Deck panel L3-07	1	75F	Battle section front panel	1
75B	Outer panel L4-06	1	AM	1.7x4mm screw	2 (+1 spare)
75C	Reflector panel L3-06-07	1	FM	2.3x4mm screw	2 (+1 spare)
75D	Escape pod cover	10	IM	1.7x2.5x5mm screw	2 (+1 spare)
75E	Escape pod screw cover	1			

STAGE 76 PARTS



76B



76C



76D



AM



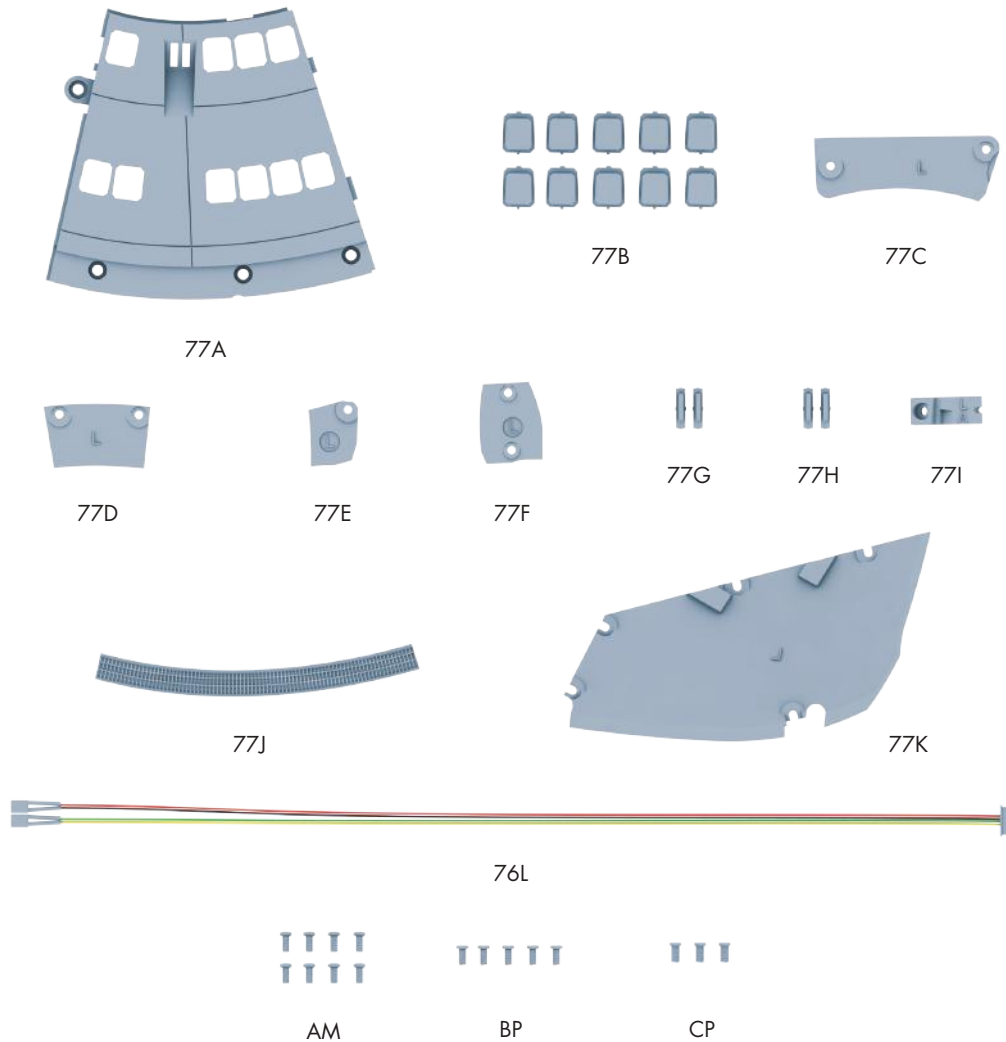
BM



FM

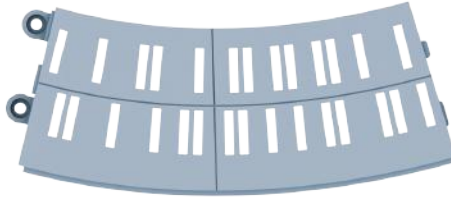
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
76A	Lower skeleton 6	1	AM	1.7x4mm screw	3 (+1 spare)
76B	Battle section front windows left	1	BM	2x4mm screw	8 (+2 spare)
76C	LED bracket	2	FM	2.3x4mm screw	4 (+1 spare)
76D	Deck panel lights	2			

STAGE 77 PARTS

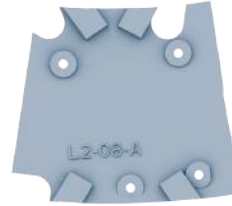


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
77A	Deck panel L1-08	1	77I	Reflector panel	1
77B	Escape pod cover	10	77J	Ventral phaser array L08	1
77C	Escape pod cover bracket i	1	77K	Battle section front reflector left	1
77D	Escape pod cover bracket ii	1	77L	Battle section panel lights	1
77E	Escape pod cover bracket iii	1	AM	1.7x4mm screw	8 (+2 spare)
77F	Escape pod cover bracket iv	1	BP	1.7x3mm screw	5 (+2 spare)
77G	Dark window	2	CP	2x4mm screw	3 (+1 spare)
77H	Clear window	2			

STAGE 78 PARTS



78A



78B



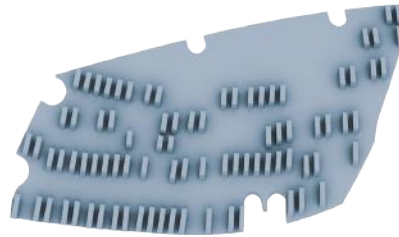
78C



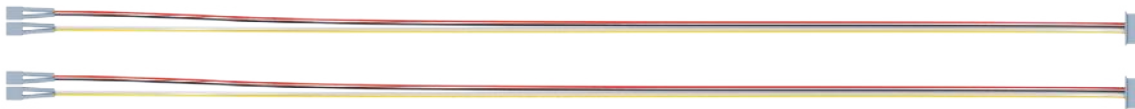
78D



78E



78F



78G



78H



FM



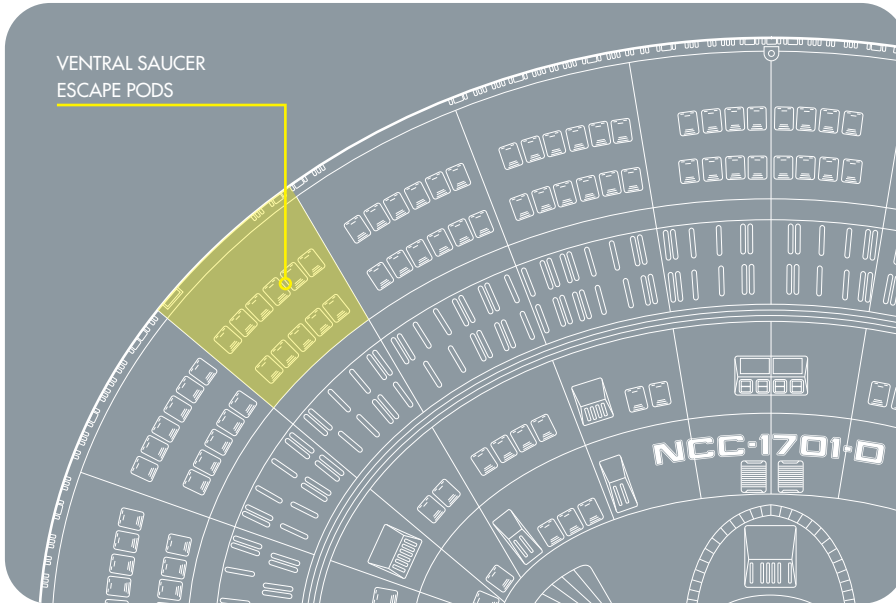
BP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
78A	Deck panel L2-08	1	78F	Battle section front windows right	1
78B	Reflector panel L2-08-A	1	78G	Deck panel lights i	2
78C	Reflector panel L2-08-A1	1	78H	Deck panel light ii	1
78D	Clear window	15	FM	2.3x4mm screw	3 (+1 spare)
78E	Dark window	15	BP	1.7x3mm screw	8 (+2 spare)

STAGE 75 ASSEMBLY

Assemble a further section of the lower saucer and link it to the dorsal section at the outer rim.

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.

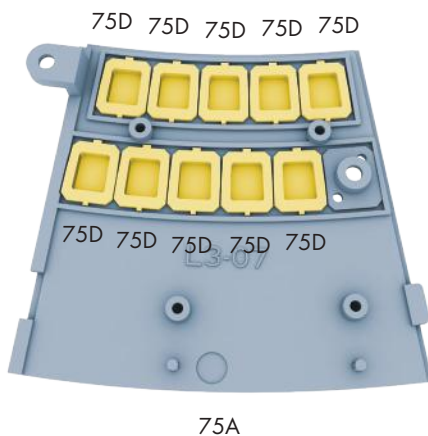
Note: the battle section front panel (75F) is not needed until stage 76.

ASSEMBLING DECK PANEL L3-07

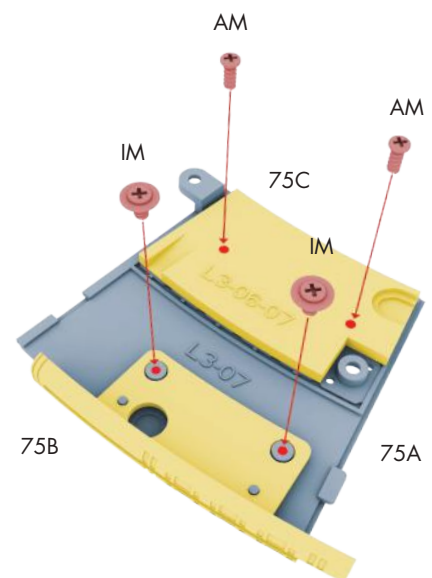
STEP

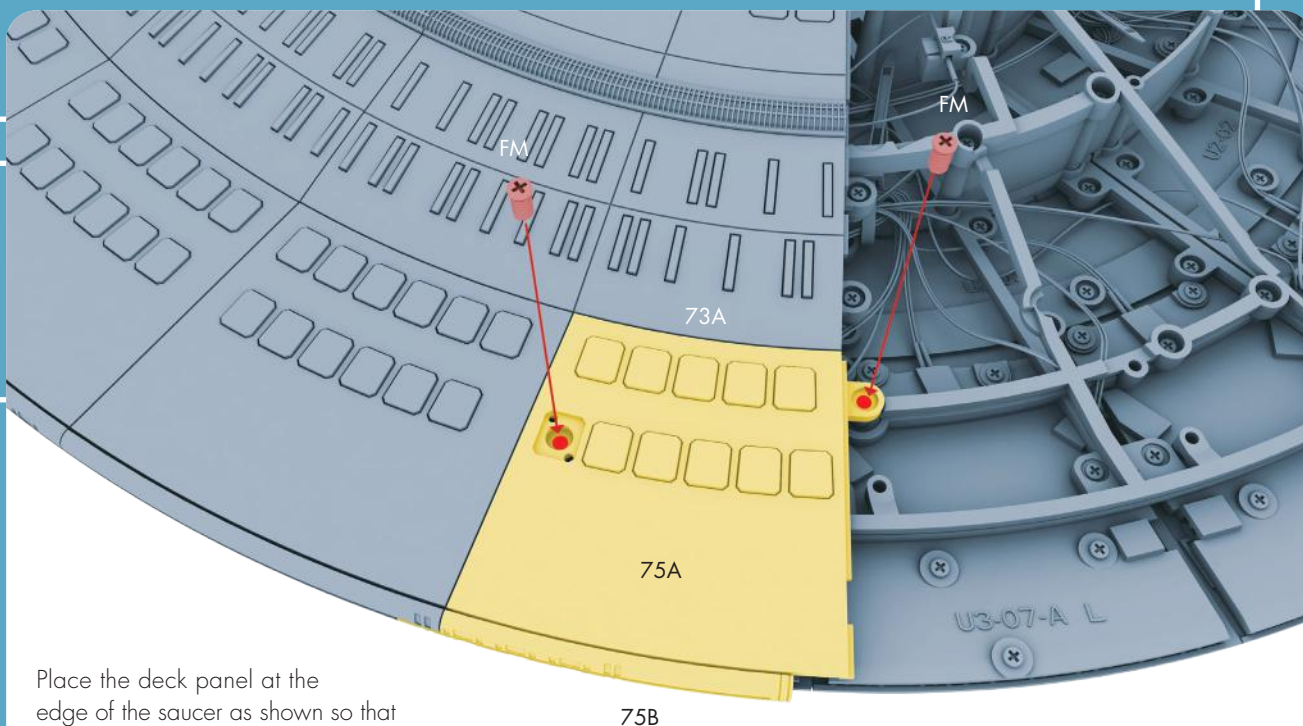
A

Fit 10 escape pod covers (75D) into deck panel L3-07 (75A) so that the red line on each is furthest from the narrow end of the panel.

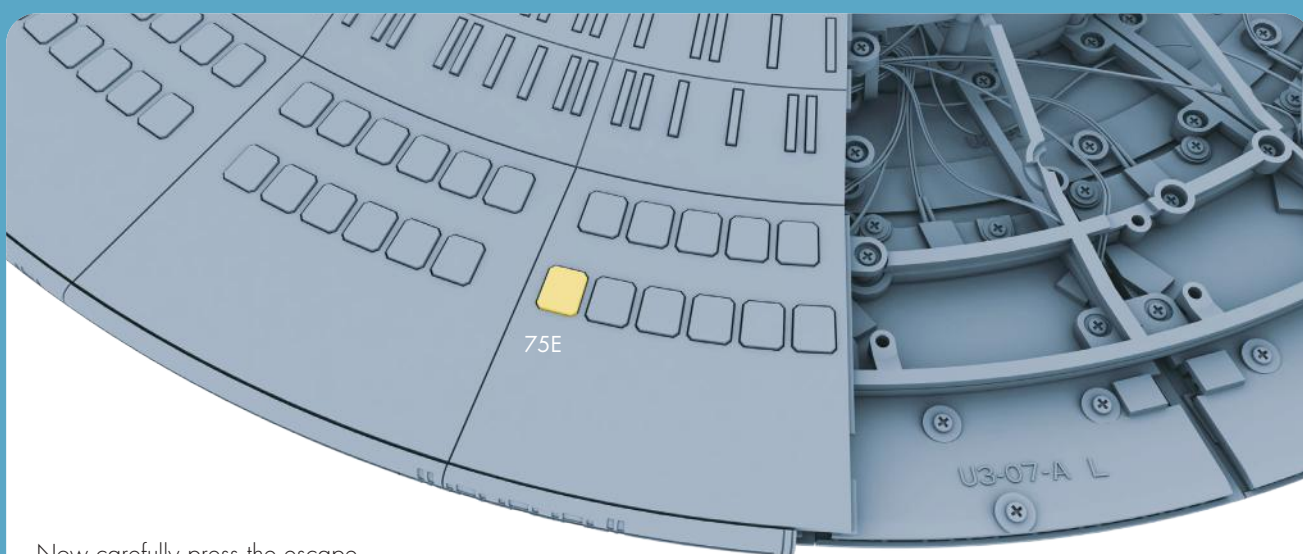


Cover these parts with reflector panel L3-06-07 (75C) and secure it with two AM screws. Then position outer panel L4-06 (75B) on the edge of the deck panel, fixing it in place with two IM screws.



STEP
B

Place the deck panel at the edge of the saucer as shown so that panel L4-06 (75B) overlaps the edge of the corresponding deck panel on the upper saucer. Then secure the assembly with two FM screws.



Now carefully press the escape pod screw cover (75E) into position to hide the screw in the last escape pod recess. This completes stage 75.

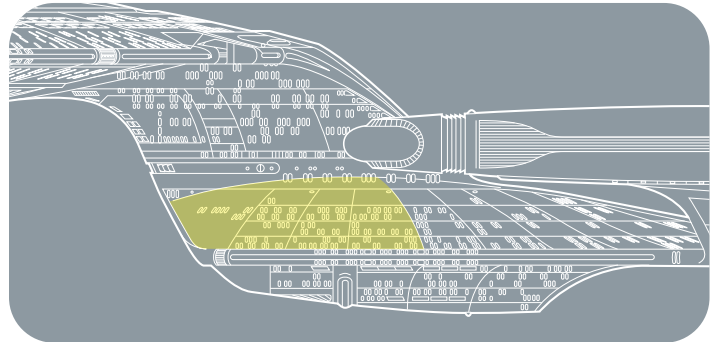
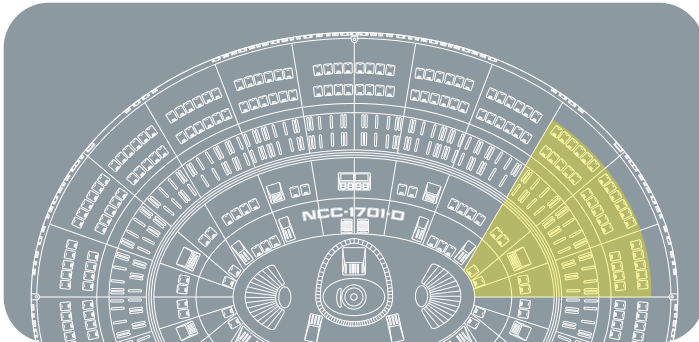
BUILD TIP

This issue comes with two different types of escape pod cover. Only use the "screw cover" kind once you are happy with the fit of the deck panels and do not wish to adjust the screws any further.

STAGE 76 ASSEMBLY

Add another large segment of the saucer's lower skeleton, and start to assemble the dorsal hull of the battle section.

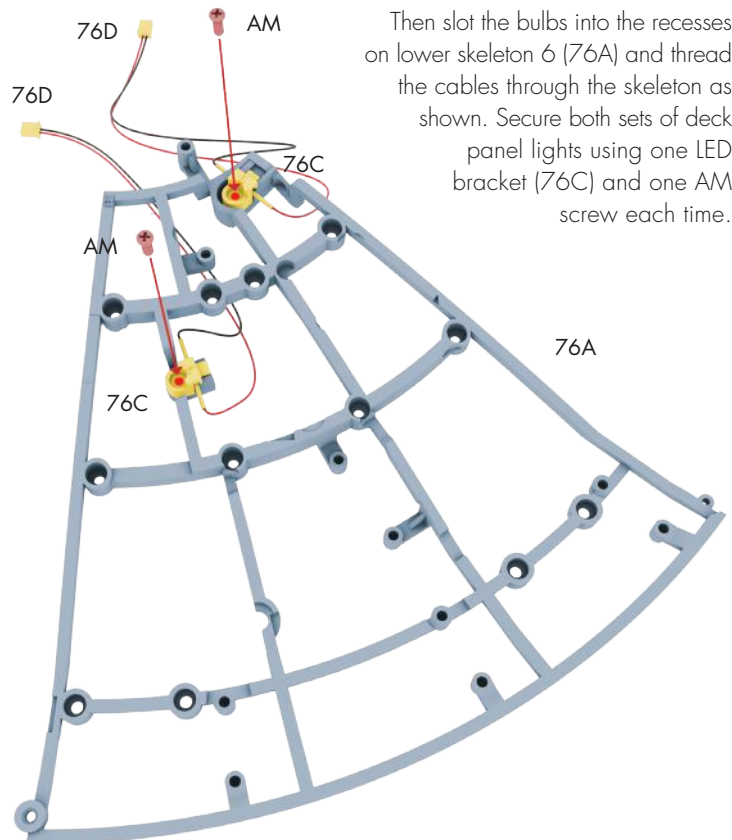
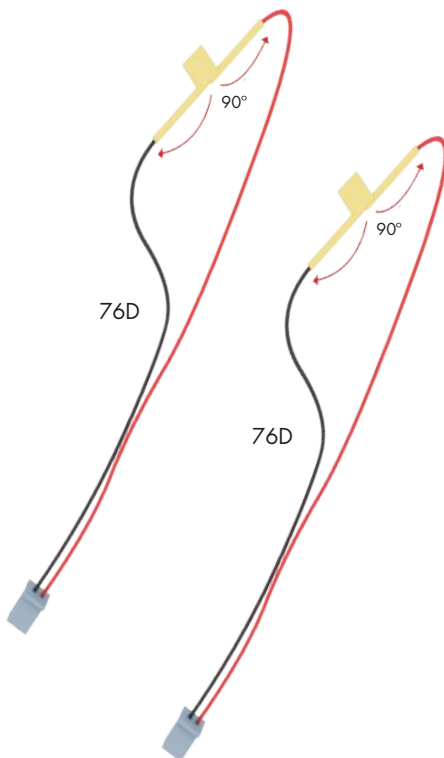
PART LOCATOR



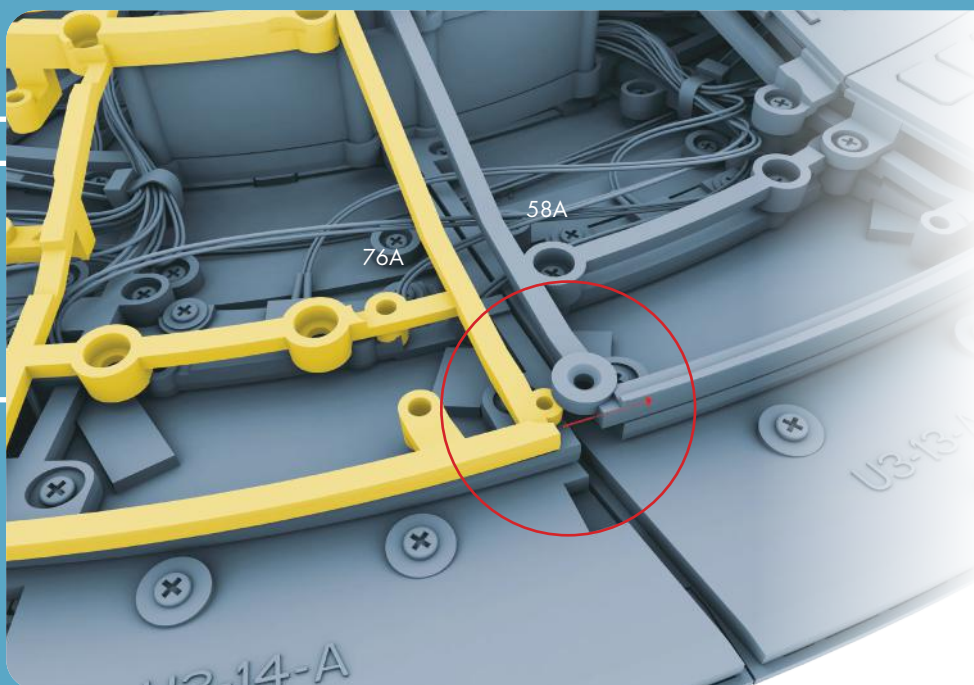
ASSEMBLING LOWER SKELETON 6

STEP
A

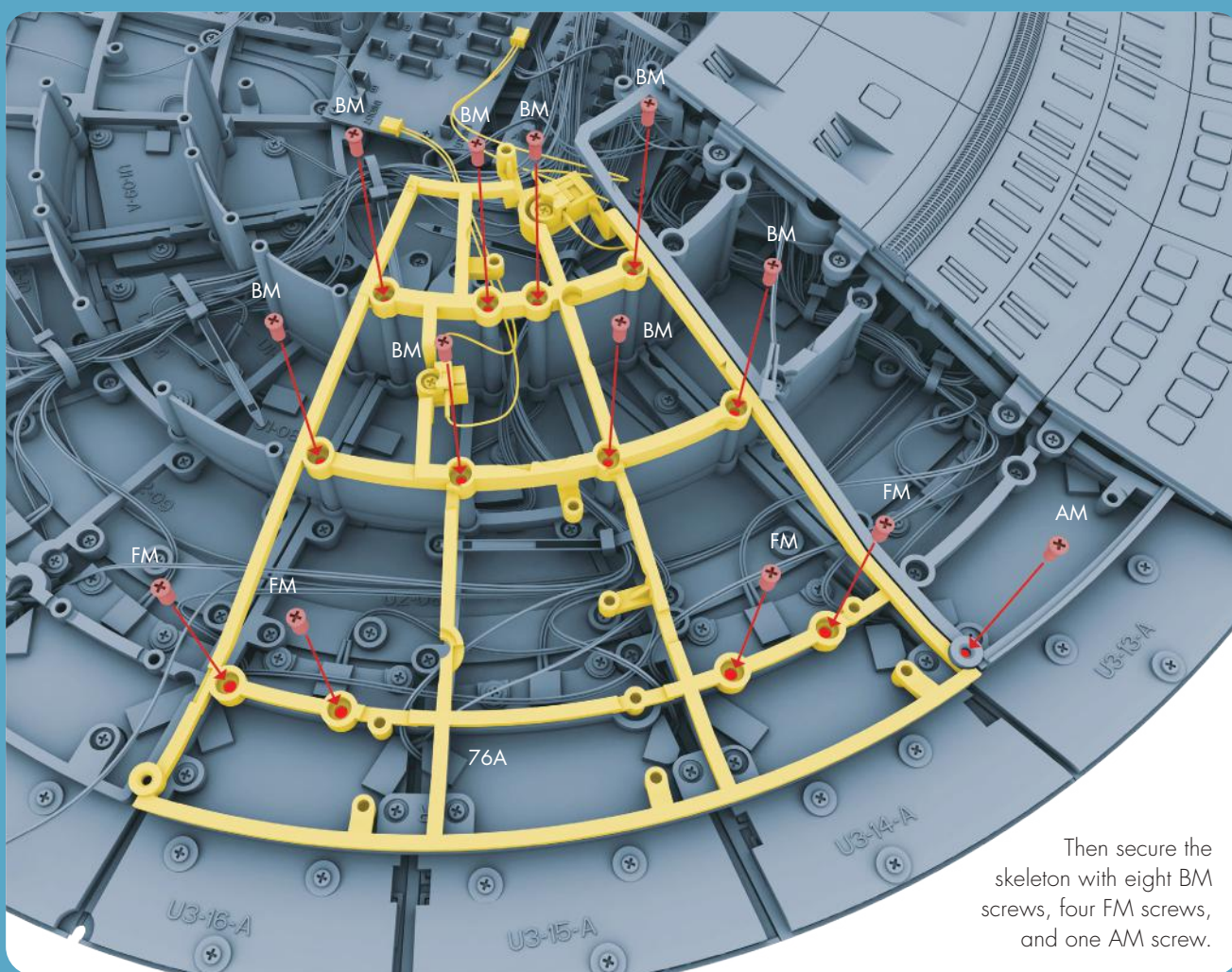
Take the two deck panel lights (76D) and carefully bend the rubber bulb as shown.



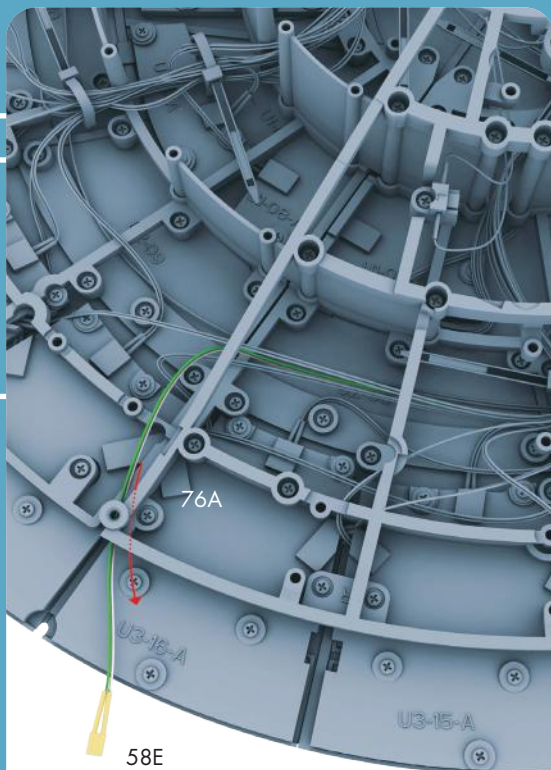
Then slot the bulbs into the recesses on lower skeleton 6 (76A) and thread the cables through the skeleton as shown. Secure both sets of deck panel lights using one LED bracket (76C) and one AM screw each time.

STEP
B

Retrieve your main saucer build and position lower skeleton 6 (76A) as shown — sliding its bottom-right corner underneath lower skeleton 5 (58A) and taking care not to trap any of the cables.



Then secure the skeleton with eight BM screws, four FM screws, and one AM screw.

STEP
C

Locate the first of the two formation LEDs (58E) fitted in stage 58, and then tuck it under the edge of lower skeleton 6 (76A) as shown.

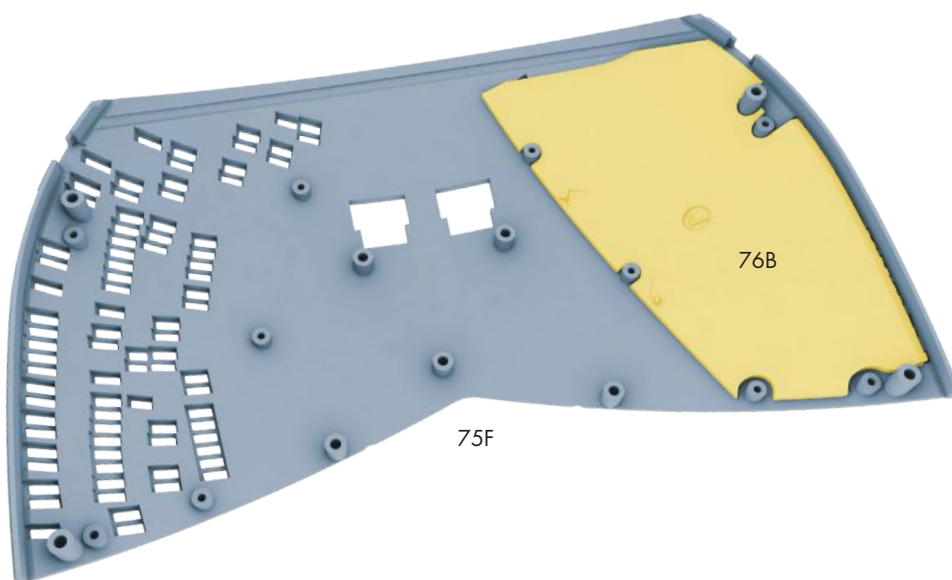


Then, plug the two deck panel lights (76D) on lower skeleton 6 (76A) into sockets marked "B" on saucer PCB 3 (57B), keeping them threaded through the skeleton as shown.

FITTING A BANK OF BATTLE SECTION WINDOWS

STEP
D

Retrieve the battle section front panel (75F, supplied with your stage 75 parts). Line up the battle section front windows left (76B) with the panel as shown and carefully press it into position. This will be secured with screws later on. Stage 76 is now complete.



STAGE 77 ASSEMBLY

Connect a set of lights to the dorsal battle section after completing another portion of the lower saucer.

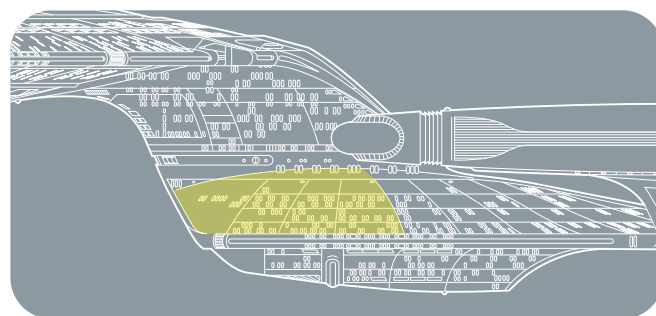
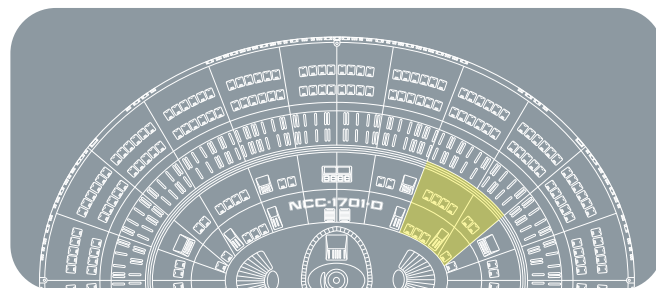
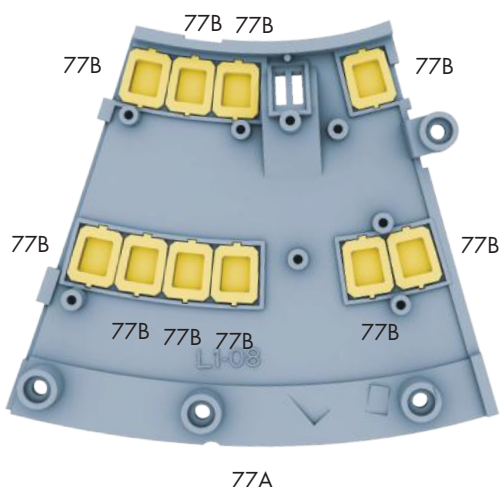
ASSEMBLING DECK PANEL L1-08

PART LOCATOR

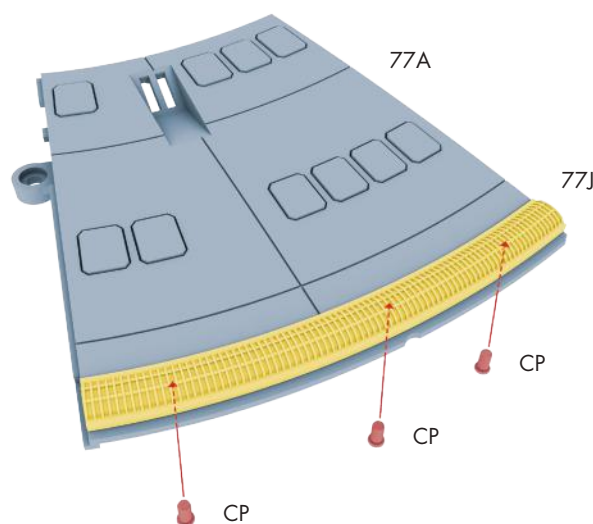
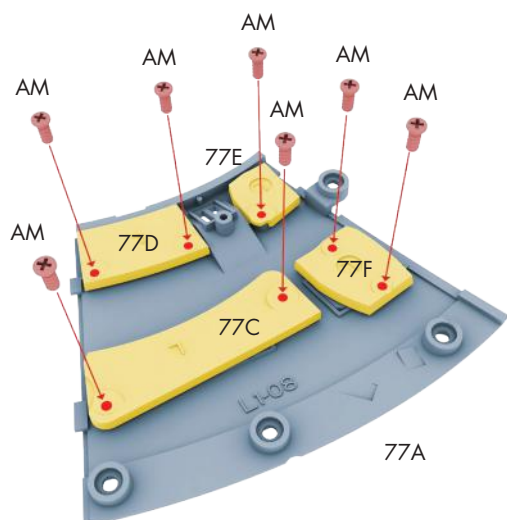
STEP

A

Take deck panel L1-08 (77A) and fit 10 escape pod covers (77B) so that the red line on each one is furthest from the narrow end of the panel.



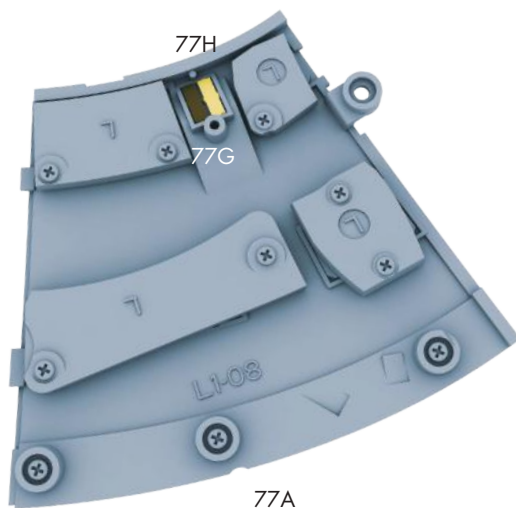
Then cover these parts with escape pod cover brackets i, ii, iii, and iv (77C, 77D, 77E, and 77F), securing each one in turn with a total of seven AM screws.



Turn the deck panel over and push ventral phaser array L-08 (77J) into position as shown, securing it with three CP screws.

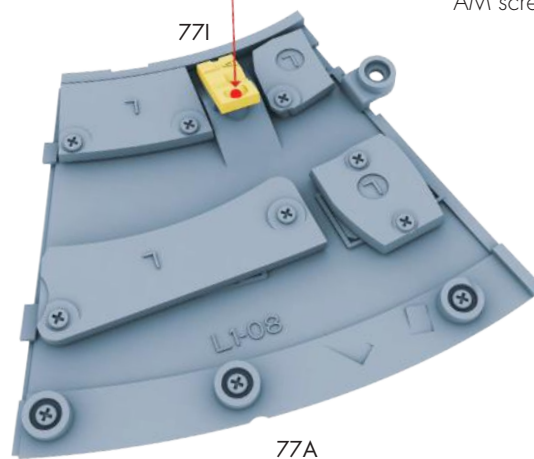
STEP
B

Fit one clear window (77H) and one dark window (77G) in the deck panel as shown. The long lip of each window should be furthest from the narrow end of the deck panel.

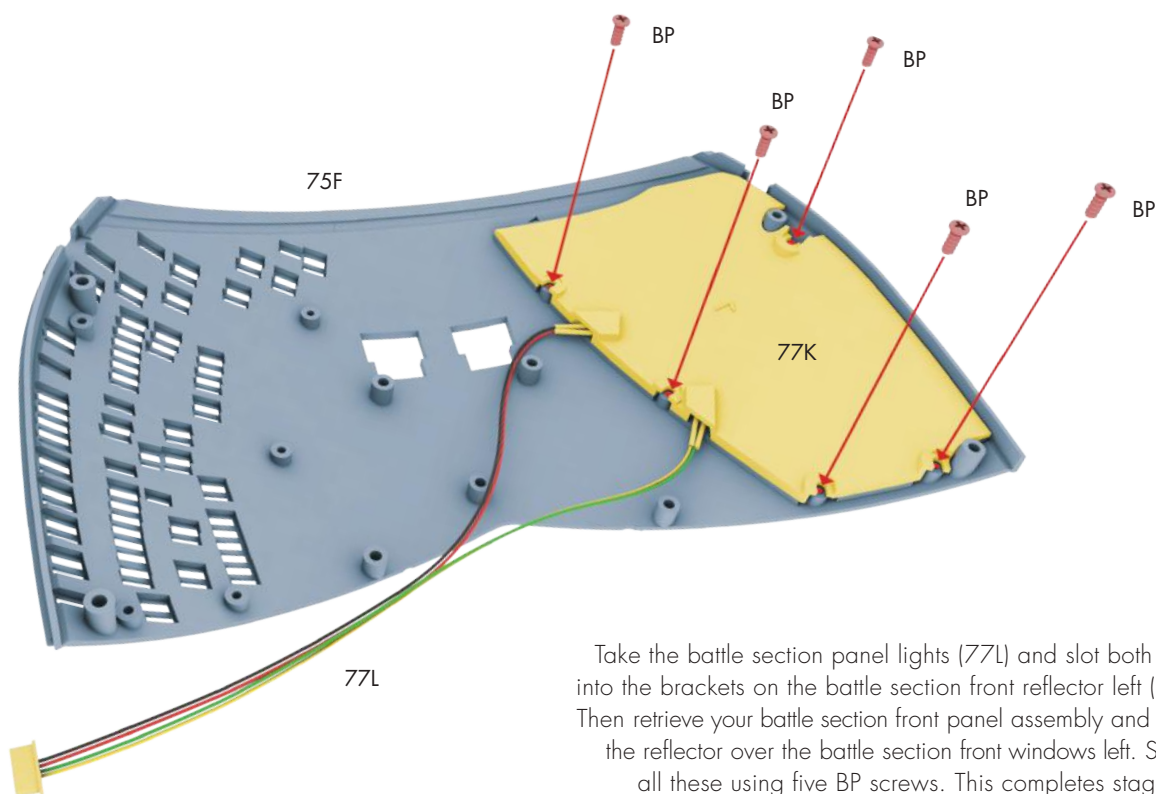


AM

Cover the windows with the reflector panel (77I) and secure it with one AM screw.



ADDING LIGHTS TO THE BATTLE SECTION WINDOWS

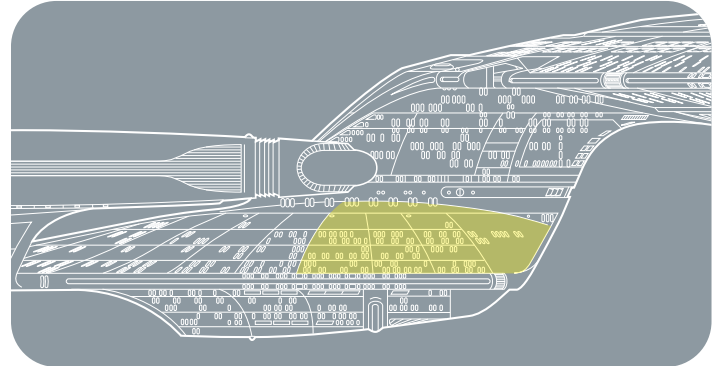
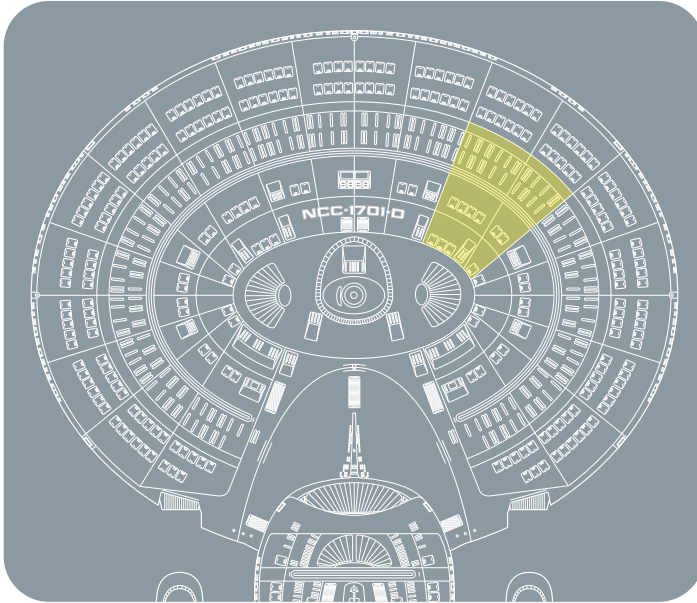
STEP
C

Take the battle section panel lights (77L) and slot both bulbs into the brackets on the battle section front reflector left (77K). Then retrieve your battle section front panel assembly and place the reflector over the battle section front windows left. Secure all these using five BP screws. This completes stage 77.

STAGE 78 ASSEMBLY

A further addition to the battle section precedes a large slice of the lower saucer fitting securely into place.

PART LOCATOR



WRAP IT UP

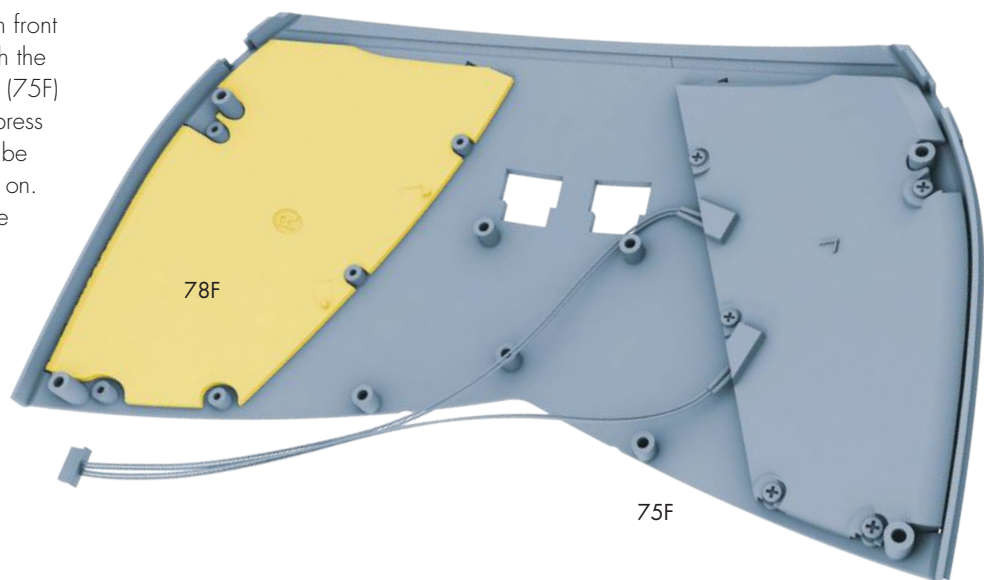
Always work on a soft cloth to protect your model's surfaces. Wrapping the ship sections in cloth will also help keep them safe between issues.

FITTING A BANK OF BATTLE SECTION WINDOWS

STEP

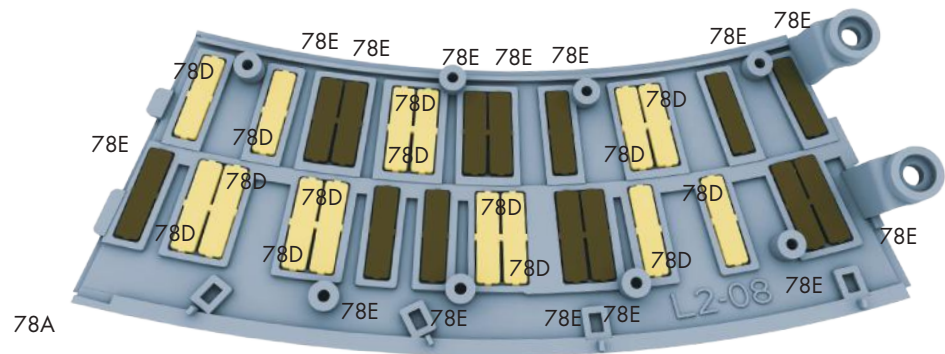
A

Line up the battle section front windows right (78F) with the battle section front panel (75F) as shown and carefully press it into position. This will be secured with screws later on. For now, carefully set the assembly aside.

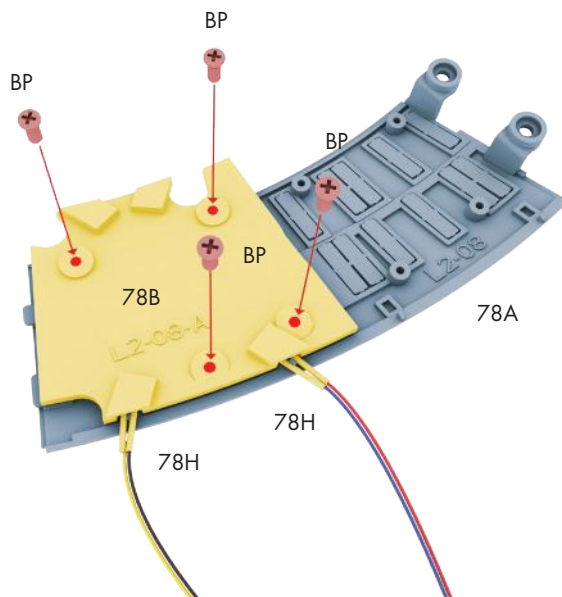


STEP
B

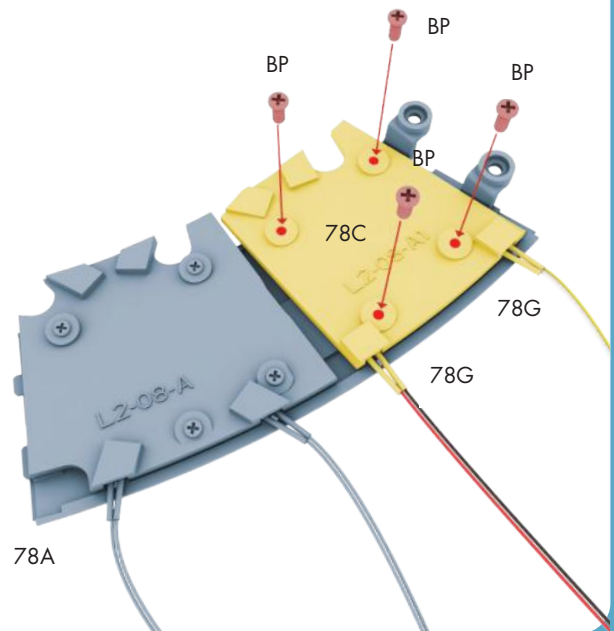
Take deck panel L2-08 (78A) and fit 14 clear windows (78D) and 14 dark windows (78E) as shown. The long lip of each window should be furthest from the narrow end of the deck panel.



Cover one side of the deck panel with reflector panel L2-08-A (78B) as shown, then slot both bulbs from the shorter deck panel lights ii (78H) into the recesses on its wider edge. Secure the assembly with four BP screws.



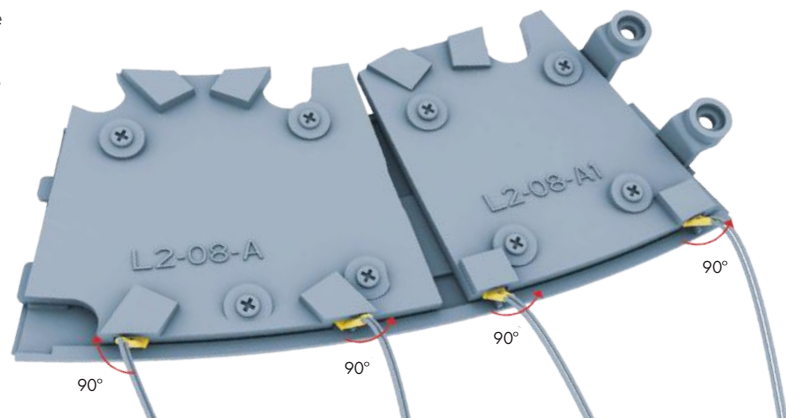
Repeat this process on the other side, using reflector panel L2-08-A1 (78C), a set of the longer deck panel lights i (78G), plus four more BP screws.



— BUILD TIP —

Each LED light has a moldable casing between the bulb and the cable so that the wires can be directed away from screws and other obstacles. Always handle these elements with care.

Then bend the bulb casings away from the deck panel as shown.



STEP
C

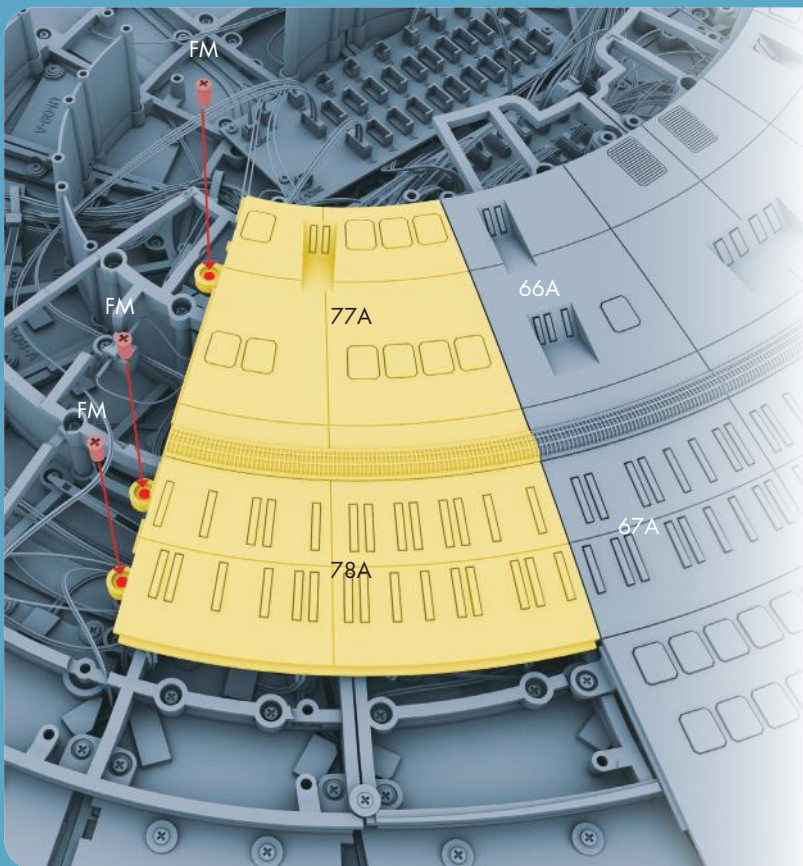
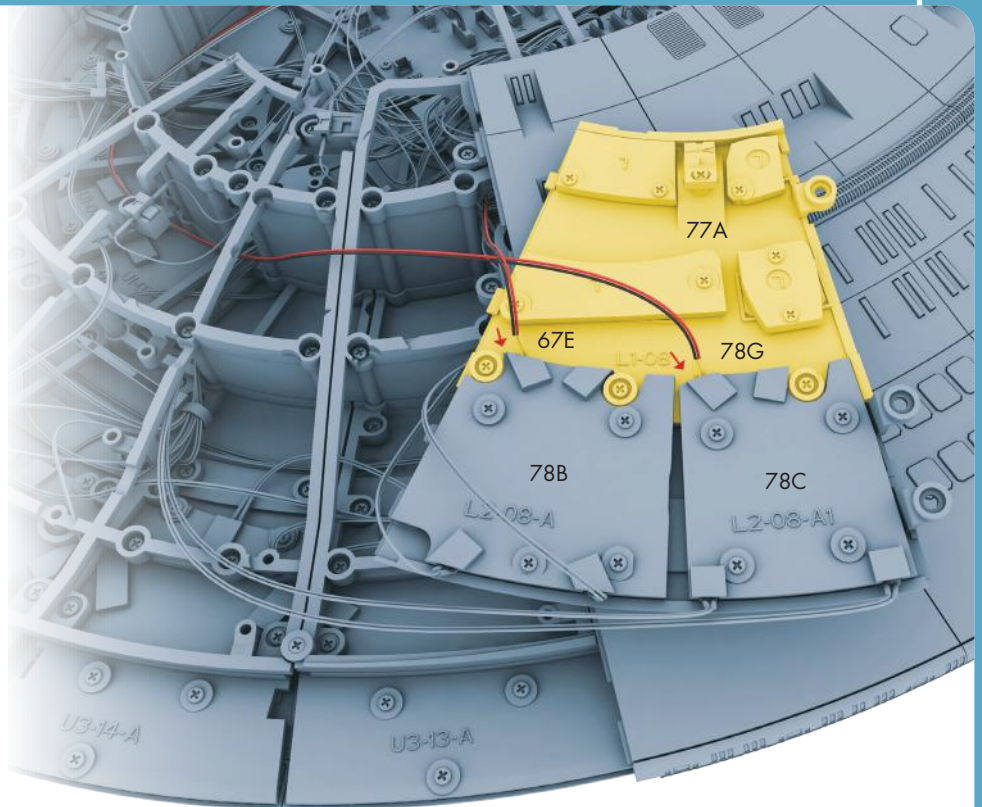
Take the second set of deck panel lights i (78G) and plug it into saucer PCB 3 (57B), threading the cables as shown.



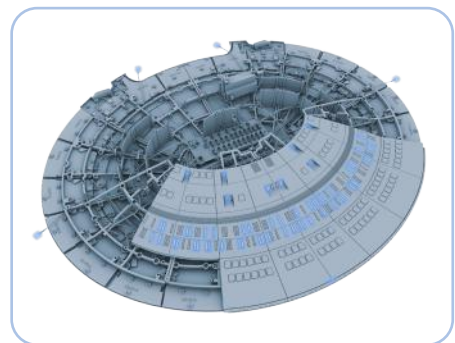
Next, take your deck panel assembly from step B and thread its deck panel lights through the skeleton as shown. Plug its deck panel lights ii (78H) into saucer PCB 3 (57B), and its deck panel lights i (78G) into saucer PCB 2 (45C).

STEP
D

Begin by identifying the unassigned bulb from the second set of deck panel lights fitted in stage 67 (67E, with a red-and-black cable). Then recover your saucer deck assembly from stage 77 and carefully combine it with the one from this stage. Hold the parts together as you slot the bulb into the top of reflector panel L2-08-A (78B) as shown. Now take the red-and-black cable plugged in at the start of step C (78G) and slot its bulb into the top of reflector panel L2-08-A1 (78C) as shown.



Carefully turn the assembly over and align it with deck panels L1-07 (66A) and L2-07 (67A) on the main saucer build. Slowly but firmly press its two tabs into the corresponding slots on deck panel L1-07 (66A) until you are satisfied with its placement. Then secure the assembly with three FM screws. Complete stage 78 by turning the saucer switch to the "ON" position to test the lights (see inset, below).





Q P I D

The swashbuckling sequel to 'Captain's Holiday' is fondly remembered by cast and crew alike.

Episode 4.20

Premiere April 22, 1991

Story by Randee Russell and
Ira Steven Behr

Teleplay by Ira Steven Behr

Directed by Cliff Bole

Guest stars Jennifer Hetrick (Vash),
Clive Revill (Sir Guy),
John de Lancie (Q)

Synopsis Finding Picard preoccupied by a reunion with Vash, Q casts the pair as Robin Hood and Marian in a deadly recreation of 12th-century England.

AFTER A POPULAR INTRODUCTION in season three's 'Captain's Holiday' (see issue 15), Vash was an obvious choice to return during season four. The similarly mischievous Q was also on the cards for a comeback, but it took a speculative pitch from writer Randee Russell to bring them together in a single episode, creating a love triangle with Captain Picard. Michael Piller did not hesitate to buy this concept, and called on 'Captain's Holiday' writer and former TNG producer Ira Steven Behr to turn it into a script. "I didn't want to say no to Michael, because I already felt bad that I had left him in the lurch," Behr said later



A VISOR-free LeVar Burton rehearses with his mandolin. The mandolin-smashing scene was written by Ira Steven Behr in homage to the 1978 film National Lampoon's Animal House.

on, referring to his departure at the end of season three.

At first, Behr and the staff discussed setting the episode in a recreation of King Arthur's Camelot, before Behr suggested it should be a Robin Hood adventure. Not only was he a life-long fan of Errol Flynn and Olivia de Havilland as Robin and Marian in *The Adventures of Robin Hood* (1938), but also he was well aware that a major new adaptation of the classic tale, *Robin Hood: Prince of Thieves*, was due to hit theaters during 1991. He completed the script in January of that year and it was filmed in February (appropriately enough, in the week of Valentine's Day), four months before the new film came out.

INTO THE WOODS

Shooting included the season's third and final day on location, with Q's recreation of Sherwood Forest represented by the 150-acre Descanso Gardens, just 13 miles northeast of Paramount Studios. Owing to the ambitious schedule here—involving scenes with all of the main cast, plus guest actors, stunt performers, and horses—several close-ups had to be captured later on, against generic greenery outside Paramount Stage 16.

To illustrate Nottingham Castle from afar, the production used stock footage of Alnwick Castle in Northumberland in the UK. The 11th-century stronghold had been seen as the same building in the 1980s British TV series *Robin Hood* (aka *Robin of Sherwood*), and would also be glimpsed as a different castle in *Robin Hood: Prince of Thieves*. Today, Alnwick is best recognized by film fans as Hogwarts in the first two *Harry Potter* films.

For the inside of the castle, production designer Richard James conjured up a studio set that looked more suited to a movie budget than a weekly TV show. "We didn't have the set you think we had," director Cliff Bole told *The Official STAR TREK: THE*

NEXT GENERATION Magazine in February 1991. "We tried to play some games and give it as big a look as we could. We took some small set pieces, put them in the foreground, and shot long-lens with it, trying to make it look like it was twice the castle it was. It was a marvelous set."

“ I am not a merry man. ”
Worf

Production designer Richard James has recalled how he set out to research the set by requesting classic films from the archive, "but usually, by the time I got the research, we'd already designed the sets! Fortunately, after years of going to the movies, I had quite a memory, and those were the shows I enjoyed when I was young. So I really had a great time doing that episode."

A MERRY BAND

The climactic fight scene on the castle set was, as ever, tightly choreographed and well rehearsed. However, when a sword blow broke Riker's quarterstaff in two, Jonathan Frakes sustained an injury to one eye, and was rushed to hospital by unit production manager Merri D. Howard, still in his Little John outfit. In the same scene, Crusher and Troi enter the fray by smashing pots over their opponents' heads, even though Gates McFadden and Marina Sirtis were the only members of the regular cast trained in the use of swords—something McFadden says the pair "have always laughed about."

Generally, the atmosphere on 'Qpid' is remembered as an extremely happy one. Despite his injury, Frakes has said: "I think we relished it because we got outside... like kids going to camp!" Patrick Stewart, meanwhile, commented: "I think that episode probably gave us—as a group—more fun than any other."



Jonathan Frakes and John de Lancie get ready to rehearse on location (with a ladder serving as Q's horse).



THE DRUMHEAD

The anti-communist witch hunts of the 1950s inspired one of Jonathan Frakes' favorite episodes.

Episode 4.21

Premiere April 29, 1991

Written by Jeri Taylor

Directed by Jonathan Frakes

Guest stars Jean Simmons (Admiral Satie), Bruce French (Sabin Genestra), Spencer Garrett (Simon Tarses), Henry Woronicz (J'Dan), Earl Billings (Admiral Henry)

Synopsis An explosion on the *Enterprise* leads to an increasingly zealous investigation headed by retired admiral Norah Satie.

FEW BACK-TO-BACK EPISODES OF *STAR TREK* demonstrate its breadth and scope so clearly as 'Qpid' and 'The Drumhead'. Both are celebrated, and yet the former is a charming fantasy caper with expansive sets and location filming, while the latter is a psychological drama where much of the drama is confined to a single room. This contrast was partly a creative decision, but also the result of budget allocation, given the added costs of 'Qpid'. At one stage, the slot allocated to 'The Drumhead' was even mooted as the ultimate money-saver: a clip show in the style of season two closer 'Shades of

Gray' (see issue 11), but Michael Piller was determined not to take that path.

"I hate clip shows," the TNG showrunner said at the time. "I would much rather do a contained show that forces the characters to face dramatic truths and do it in a cheap way than to basically rip off the audience by having a flashback episode." And so, Piller set supervising producer Jeri Taylor to work on a story idea by executive story editor Ronald D. Moore, tentatively entitled 'It Can't Happen Here.'

"The idea was taking the McCarthy era and the Salem witch hunts, showing they can happen even in our enlightened 24th

“ The hearings are **not** going to stop. They’re going to be **expanded**. ”

Admiral Norah Satie to Captain Jean-Luc Picard

century,” Taylor told *Cinefantastique* in October 1991. “It’s very provocative [yet] it’s nothing but talk. It was a real challenge as a writer to make that work.”

For Piller, the appeal of the resulting teleplay was that, “For the first 15 or 25 minutes you think that this is going to be another show about intrigue, adventure, and conspiracy, but ultimately it takes you in a different direction and you’ve been led there very skillfully by Jeri Taylor.”

Referring to the Romulan red herring at the start of the episode, Piller added, “I wanted the audience to be misled for a good part of the show so that they felt the same kind of emotional pull that the threat of communism in the early ‘50s produced in the average citizen... There had to be a genuine danger [in the specter of a Klingon-Romulan alliance], because people could not have done what they did in the McCarthy era if there wasn’t a genuine fear of the atom bomb.”

COURTROOM CLASSICS

In the director’s chair for ‘The Drumhead’ was Jonathan Frakes, who not only brought the episode in well under budget, but also cast the acclaimed Jean Simmons as its main guest star. As an actor, Frakes had worked with Simmons in ABC’s Civil War miniseries *North and South*, and he later described her as “one of our greatest guest stars of all time,” as well as “a really big *STAR TREK* fan.”

To prepare for the episode, Frakes watched several classic courtroom dramas including *The Caine Mutiny* (1954) and *Judgment at Nuremberg* (1961). He has since joked about “stealing” shots from their shared director, Stanley Kramer, and

admitted that the episode was “harder to shoot” than ‘Reunion’ and his directorial debut, ‘The Offspring,’ because it was “a little more static.” However, he has also called it one of his favorite episodes.

Also appearing in ‘The Drumhead’ are: Bruce French (Sabin Genestra), who went on to play an Ocampo doctor in *STAR TREK: VOYAGER*, a Son’a officer in *STAR TREK: INSURRECTION*, and a Vulcan Elder in *STAR TREK: ENTERPRISE*; Henry Woronicz (J’Dan), later seen as members of two different Delta Quadrant species in *VOYAGER*; and Spencer Garrett (Crewman Tarses), who returned as a holographic representation of a Starfleet officer, also in *VOYAGER*.



Jean Simmons’ storied career included an Oscar nomination for her portrayal of Ophelia in *Hamlet* (1948).



HALF A LIFE

This episode introduced a significant new *STAR TREK* writer, and another side to Lwaxana Troi.

Episode 4.22

Premiere May 6, 1991

Story by Ted Roberts and
Peter Allan Fields

Teleplay by Peter Allan Fields

Directed by Les Landau

Guest stars Majel Barrett (Lwaxana Troi),
David Ogden Stiers (Timicin),
Michelle Forbes (Dara),
Terrence E. McNally (B'Tardat),
Colm Meaney (Miles O'Brien),
Carel Struycken (Homn)

Synopsis Lwaxana Troi falls in love with a man who is duty bound to die in just a few days' time.

WIDELY REGARDED AS THE episode that turned Deanna Troi's mother from comic relief into a complex and sympathetic character, 'Half a Life' was not originally conceived as a Lwaxana story at all. Like many speculative scripts submitted to the show, the initial concept by writer Ted Roberts focused entirely on guest characters, and lacked the personal stake for at least one series regular that Michael Piller insisted on.

After several attempts to rework the story in-house, Piller approached freelancer writer Peter Allan Fields, then best known for his work on spy show *The Man from*

U.N.C.L.E. in the 1960s. Fields' suggestion was that, instead of a familiar crewmember becoming involved with someone who was bound to commit suicide, it should be the recurring Lwaxana Troi, to whom audiences also felt an emotional connection. Piller saw the wisdom in this compromise, and Fields was commissioned to write the teleplay.

"It was such a departure," recalled Majel Barrett Roddenberry, who first played Lwaxana in season one's 'Haven' (see issue 4). "They had this great show that they wanted to get on the air and they thought: 'It can't get too maudlin if we put the town clown in it!' So they got Lwaxana and an

excellent actor—David Ogden Stiers—and they let us go. The other people really had a week off, because it was really a two-person show.”

“ *Alive, I am a greater threat to my world than a dying sun.* **”**

Timicin

Barrett Roddenberry's on-screen daughter, Marina Sirtis said: “I was thrilled that they gave Majel something she could really get her teeth into... Most of the time I thought she was playing very close to her own character—very fun-loving and jokey. But I knew that she had more colors in her little bag of acting tricks, and I was thrilled that they gave her a meaty, dramatic role to play. She totally pulled it off.”

THE MAN FROM M*A*S*H

As Dr. Timicin, David Ogden Stiers was fulfilling a long-held ambition to appear in TNG that had previously been stymied by scheduling conflicts. Just like the preceding episode's guest star, Jean Simmons, Stiers was a *STAR TREK* fan and had previously featured in the miniseries *North and South*. However, he was best known for his role as Major Charles Emerson Winchester III in the Korean War-set comedy-drama series *M*A*S*H*. TNG graphics often included subtle homages to *M*A*S*H*, and ‘Half a Life’ is no exception, with one display screen prominently featuring “Composite Sensor Analysis 4077” in reference to the 4077th Mobile Army Surgical Hospital after which the show is named.

In 2002, Stiers recalled his preparation for the role, rehearsing with Majel and Gene Roddenberry at their home, and receiving notes from the *STAR TREK* creator on how to perform alongside his wife. He added: “There’s a fierceness about Majel that’s really wonderful. There’s nothing hostile about

it, but it is confrontation with everything—small and large. That’s initially daunting, and then you realize, ‘I can go as big as I want to, and I’ll never be bigger than she is.’”

EXTRA LIFE

As a result of ‘Half a Life,’ Peter Allan Fields was invited back to write the next Lwaxana episode, ‘Cost of Living’ in season five, and joined the show’s staff as executive script consultant around the same time. Lwaxana

was just beautiful. There were so many places for me to go with that. I’d never had a character developed for me to that extent. It was magnificent and I loved it.

“Before that, she was extremely one-note. She had one angle to her, and nobody gave me anything else... When they found out that the character could do that, then they said, ‘OK, we can give her a different kind of thing now.’”

Fields himself, speaking in *The Official STAR TREK: THE NEXT GENERATION Magazine* in February 1992, recalled Gene Roddenberry calling him up to congratulate him on the episode. “I had never met or spoken to him before,” he said. “Needless to say, he made my month.”



Michelle Forbes' brief but memorable performance as Timicin's daughter, Dara, convinced director Les Landau to bring her back as recurring character Ensign Ro when he helmed the episode of the same name in season five.

Troi returned to TNG just once after that (in season seven's ‘Dark Page’), but also made three appearances in *STAR TREK: DEEP SPACE NINE*, in which the character's hidden depths continued to be explored. Barrett Roddenberry credited ‘Half a Life’ for the character's longevity, saying: “It

MUSICAL CODA

With few visual effects in the episode, the incidental music for ‘Half a Life’ was seen as especially important. Regular composer Dennis McCarthy rose to the task, and the score became his third TNG work to receive an Emmy Award nomination.



THE HOST

The Trill make their *STAR TREK* debut—but not in the familiar form seen on subsequent shows!

Episode 4.23

Premiere May 13, 1991

Written by Michel Horvat

Directed by Marvin V. Rush

Guest stars Franc Luz (Odan),
Barbara Tarbuck (Leka Trion),
Nicole Orth-Pallavicini (Kareel),
William Newman (Kalin Trose),
Patti Yasutake (Alyssa)

Synopsis Dr. Crusher falls in love with a member of the Trill species, not realizing that his humanoid form is merely the host body for a very different being.

FAN WRITER MICHEL HORVAT got the idea for 'The Host' from his salt-water aquarium, where some of the fish lived in symbiotic relationships. He pitched it in a meeting with TNG's writing staff after capturing their interest with a spec script about a penal planet. Quoted in Gross and Altman's 1995 book *Captains' Logs*, staff writer Brannon Braga recalled the concept as "the most repulsive story ever pitched to us... It was not originally a love story, it was pitched as a squirmy worm who's really the intelligence."

Though Horvat is credited as the sole author of 'The Host,' supervising producer



Leka Trion actor Barbara J. Tarbuck went on to play a Coridanite in STAR TREK: ENTERPRISE.

Jeri Taylor made significant changes from Horvat's outline, and it was her name alone that appeared on scripts circulated within Paramount. "I poured a lot of good stuff into it, and everything came together," she said in Judith and Garfield Reeves-Stevens' book, *STAR TREK: THE NEXT GENERATION: The Continuing Mission* (1997). "It became a wonderful, memorable episode."

Taylor's main focus was on making the final draft teleplay much less a tale of peace negotiations and more of a tragic romance. Quite why it should be framed as tragic when Odan takes a female form at the end of the episode led to some accusations of homophobia, but the story has also been praised as the first to raise the possibility of same-sex relationships in the *STAR TREK* universe in any shape or form.

TUMMY TROUBLES

Directing 'The Host' was Marvin V. Rush, TNG's usual director of photography since the start of season three. Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1992, he recalled how one of the biggest challenges of helming the Dr. Crusher romance was the fact that actor Gates McFadden was seven months pregnant at the time.

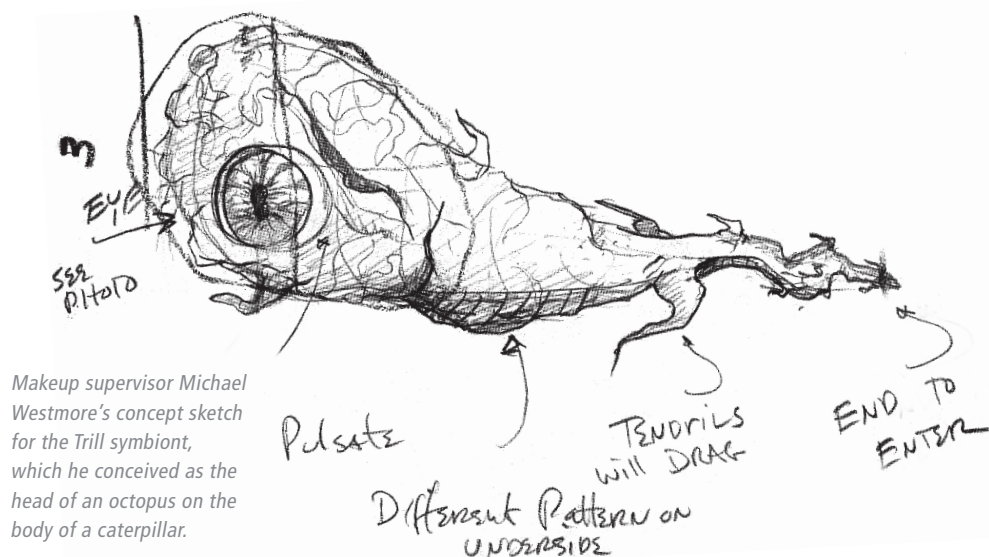
"I couldn't just show her in a series of close-ups; the audience would have felt they were being cheated somehow. I had

moving around in Odan's body and being put into Riker's midriff. These effects fell to the makeup team, who built false stomach appliances for both Franc Luz and Jonathan Frakes. As with Dexter Remmick's pulsating neck in season one's 'Conspiracy' (see issue 7), the makeup artists themselves blew into tubes connected to air bladders underneath the rubber skin to generate a believably

time, including their social codes around continuing romantic relationships after changing host bodies.

SHIPS IN THE NIGHT

The other species introduced in 'The Host,' the people of Peliar Zel II, would also make numerous appearances in *DEEP SPACE NINE*, albeit as background characters. Though



Makeup supervisor Michael Westmore's concept sketch for the Trill symbiont, which he conceived as the head of an octopus on the body of a caterpillar.

natural movement. The same method was used to animate the symbiont itself, which was also designed as a makeup appliance rather than a traditional prop.

REJOINING THE TRILL

Though the Trill never returned to TNG, the broader story potential of a 'joined species' led to their reintroduction in *STAR TREK*:

never named on screen, members of the species were later referred to as Pelians in internal *STAR TREK* documents.

The Pelian vessel seen in 'The Host' was a third re-use of the *Merchantman* model built for *STAR TREK III: THE SEARCH FOR SPOCK* (last seen as a Sheliak craft in 'The Ensigns of Command,' and before that as an Atlec ship in 'The Outrageous Okona'). The Trill transport featured at the end of the episode, meanwhile, was represented by footage of the Pakled vessel *Mondor* from 'Samaritan Snare.'

'The Host' also marks the final use of the Type 7 shuttlecraft interior set, and the last time the full-size exterior mock-up was filmed. For this latter scene, the mock-up was relabeled as the *Hawking*, in honor of Professor Stephen Hawking (who would go on to appear in season six), and wreathed in dry ice. This effect was in homage to classic movie farewells on train station platforms, as Beverly and Odan say their goodbyes.

“Perhaps, someday, our ability to love won't be so limited.”

Beverly Crusher to the newly female Odan

to give the illusion of showing her at full length. There are probably five shots in the episode where you see her head to toe, and yet, maybe with the exception of one cut, you can't tell that she's pregnant."

Another body-based challenge came from the need to show the Trill symbiont

DEEP SPACE NINE, primarily in the form of regular character Jadzia Dax. For this series, the look of the species was changed entirely, after studio bosses objected to Dax actor Terry Farrell wearing a forehead prosthetic. Many other details about Trill culture and characteristics were also amended over



THE MIND'S EYE

STAR TREK's most prolific director channels a Cold War classic on his first time out.

Episode 4.24

Premiere May 27, 1991

Story by Ken Schafer and
René Echevarria

Teleplay by René Echevarria

Directed by David Livingston

Guest stars Larry Dobkin (Kell),
John Fleck (Taibak),
Colm Meaney (Miles O'Brien),
Edward Wiley (Vagh)

Synopsis Geordi La Forge is captured by Romulans and brainwashed to become an unwitting assassin.

TNG'S TAKE ON THE 1962 COLD War thriller *The Manchurian Candidate* swaps a communist plot for a Romulan-Klingon one, and helps sets the scene for season finalé, 'Redemption.' As with 'The Drumhead' (see p.20), the precise nature of the wider Romulan-Klingon collaboration was not fixed when 'The Mind's Eye' was written, and the identity of the mysterious female Romulan seen in the shadows (here played by recurring background performer Debra Dilley) remained up in the air at the time of filming in March 1991.

In the director's chair for the first time on 'The Mind's Eye' was David Livingston, who

had joined TNG as unit production manager in February 1987 (four months before the pilot episode, 'Encounter at Farpoint,' was shot), and was now a series producer.

"As line producer, I'm responsible for the show's day-to-day financial operations. I also participate in casting and supervise production meetings," Livingston told *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1992. "I always wanted to direct... I thought I would be really nervous, but I had a great time."

As a long-time fan of *The Manchurian Candidate*, Livingston considered himself "very fortunate" to be assigned this

episode, and rewatched the movie several times in preparation. Though he was not able to get an actor from the film to cameo in the episode, as he had hoped, he did include a direct homage in his choice of an overhead shot as Geordi shoots 'O'Brien'.

When it came to creating a sense of unease on Geordi's return to the *Enterprise*, Livingston relied on wide-angle lenses and point-of-view shots to make the ship seem less familiar. "I wanted to try some stuff that was a little odd," he said, "so that it was a little askew from what we normally see." Though he would direct just once more for TNG (season five's 'Power Play'), Livingston would go on to helm 62 *STAR TREK* episodes in total, making him the franchise's most prolific director.

COMEBACK CANDIDATES

Another director on set for 'The Mind's Eye' was Larry Dobkin, who helmed the ORIGINAL SERIES episode 'Charlie X' in

1966. This time, however, Dobkin was in front of the camera, playing the Klingon Ambassador Kell. In this role, he wore the Klingon ambassador costume first seen in *STAR TREK IV: THE VOYAGE HOME*, and

Quadrant alien in *STAR TREK: VOYAGER*; and the Suliban Silik in seven episodes of *STAR TREK: ENTERPRISE*.

Other notable firsts in 'The Mind's Eye' include the first use of the 24th-century

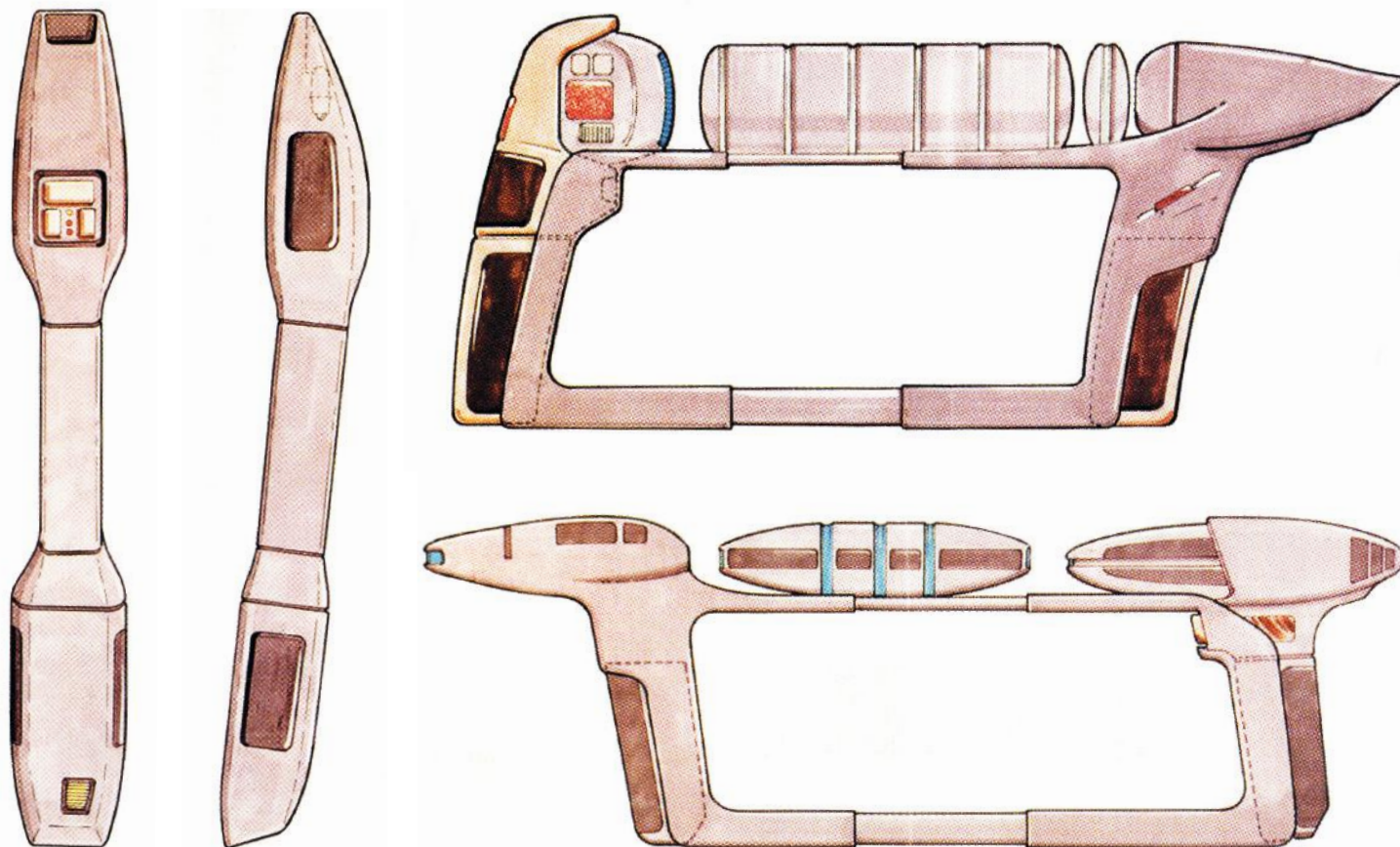
“ Take Commander La Forge into custody immediately. ”

Data to Worf

shortly after reused in *STAR TREK VI: THE UNDISCOVERED COUNTRY*, which began filming as TNG season four wrapped.

Portraying the episode's other major Klingon, Governor Vagh, was Edward Wiley, who would later play a Cardassian on *STAR TREK: DEEP SPACE NINE*. Making his *TREK* debut as the Romulan Taibak, meanwhile, was John Fleck, who went on to appear as a Cardassian, a Karemmman, and another Romulan in *DEEP SPACE NINE*; a Delta

Klingon and Romulan transporter effects, the earliest mention of the Kriosians (who would eventually appear in season five's 'The Perfect Mate,' and in *STAR TREK: ENTERPRISE*), and the debut of Starfleet's Type III phaser rifle (albeit in counterfeit form). It is also the first episode in which Majel Barrett Roddenberry is credited as the voice of the *Enterprise-D* computer, despite having performed this role since midway through season one.



Some of senior illustrator and technical consultant Rick Sternbach's concept designs for the Type III phaser rifle, which makes its first appearance in 'The Mind's Eye.'



IN THEORY

Patrick Stewart takes the helm for this unique love story with a spurned subplot.

Episode 4.25

Premiere June 3, 1991

Written by Joe Menosky and
Ronald D. Moore

Directed by Patrick Stewart

Guest stars Michele Scarabelli (Jenna D'Sora),
Rosalind Chao (Keiko O'Brien),
Colm Meaney (Miles O'Brien),
Pamela Winslow (McKnight)

Synopsis Data tries to be a boyfriend to his colleague Jenna D'Sora as the *Enterprise* passes through a dangerous dark matter nebula.

EXECUTIVE STORY EDITORS RON D. Moore and Joe Menosky had worked together on a draft of 'First Contact' (see issue 19), and found that they made an excellent team. For 'In Theory,' the pair got the chance to develop a story entirely of their own making. "I recall Ron and I almost simultaneously saying 'How would Data fall in love?'" Menosky has said, "and things proceeded naturally from there."

Moore concurred: "That was something we talked about quite a lot. We were really interested in the notion of a woman falling for Data, and Data trying to be her boyfriend. Joe and I wanted to bring the audience back



Background actor Georgina Shore's fourth and final TNG appearance is an unforgettable one.

to the realization that Data is not human. Part of the quality of Pinocchio is that he isn't a real boy, but he wants to be. We wanted to restore the sense that Data has something to actually strive for.

"Because Brent is such an expressive actor and gives such great nuance to the character, [viewers] were often reading emotion and feeling into what he was doing even though it wasn't truly there. So, to keep Data from being just a guy in white makeup, we [set out to make the audience say], 'Oh, there is a limitation: he can't love.'"

“ *My reach has exceeded my grasp in this particular area.*

Data to Jenna D'Sora

”

Though both writers were pleased with the way the romantic storyline turned out, neither was happy about the mandate they were given to include a threat-of-the-week subplot. "I hate the B-plot," Moore has admitted. "It's galactic potholes, which I just thought was boring."

Menosky went further, saying: "I don't even remember what the B-plot was! That says something, doesn't it? I'm not a fan of the A-story, B-story structure in television... If the A-story can't carry your episode, then maybe that story is not worth doing at all. A single throughline of Data trying to fall in love would have made this a much better episode had we been able to figure it out."

CAPTAIN IN THE CHAIR

In production, the episode was the third in a row to have a first-time director who was also a TNG veteran. In this case, it was Patrick Stewart, the second cast member to step behind the camera after Jonathan



Top and above: Patrick Stewart directs Brent Spiner, Whoopi Goldberg, and Michele Scarabelli in Ten Forward.

Frakes. "Those seven days that I worked on 'In Theory' were seven of the most exciting days of my career," Stewart confessed in Gross and Altman's *Captains' Logs* (1995). "I was very lucky to get a simple little love story to direct. I was lucky to have Brent Spiner as my leading man and... a fabulous guest star performance by Michele Scarabelli. I had no big sets or Klingon Great Halls or shoot 'em ups... I had to simply concentrate on the basics of camera movement and

structure and, more than anything else, work with the actors on the scenes."

Stewart has since called 'In Theory' his favorite episode out of the six he directed, and one of his favorite episodes overall, despite the experience being "exhausting." Recalling the best advice he was given by another director for getting through each day's filming (while also acting in various scenes), he said: "Only one thing: wear comfortable shoes!"



REDEMPTION

Themes introduced across two seasons come to a head in season four's cliffhanger finale.

Episode 4.26

Premiere June 17, 1991

Written by Ronald D. Moore

Directed by Cliff Bole

Guest stars Robert O'Reilly (Gowron), Tony Todd (Kurn), Barbara March (Lursa), Gwynyth Walsh (B'Etor), Nicholas Kepros (Movar), Ben Slack (K'Tal), J.D. Cullum (Torai), Whoopi Goldberg (Guinan)

Synopsis Worf finds himself in conflict with the Duras family once again, as he fights to restore his family's honor and stop the Son of Duras from ruling the Klingon Empire.

THE FINAL EPISODE OF SEASON

four is also the 100th episode of TNG overall (accepting that 'Encounter at Farpoint' is two episodes, not one). Given the success of 'The Best of Both Worlds' the previous year, the episode was always planned as a cliffhanger, and the story chosen was one that had been considered for season three alongside the Borg two-parter. The essential backstory had been established in that season's 'Sins of the Father' (see issue 14), but by holding 'Redemption' back for a year, it had been possible to further the Klingon-Romulan intrigues—most notably in

'Reunion' (see issue 18), but also in 'The Drumhead' and 'The Mind's Eye.'

"With the death of Duras and the rise of Gowron, we were setting up trouble at the top of the Empire, which was getting less and less stable," said executive story editor and 'Redemption' writer Ronald D. Moore. "We were also looking for ways to bring the Klingons into more conflict with the Federation, without making them enemies again."

As TNG's resident Klingon expert, there was no question that anyone but Moore would write the cliffhanger and its conclusion, though he admits he

gave no thought to the season five opener until much later. “When I wrote part one, there wasn’t any plan for what part two would be. By that point in the season, we were all very tired. No one was saying, ‘Come on, let’s keep going, let’s work out part two!’ The last thing you wanted to do was to break another show. It was just too exhausting. Maybe it would have been a better idea, but I don’t know that we were physically capable.”

Knowing that showrunner Michael Piller had taken the same approach for ‘The Best of Both Worlds,’ Moore added, “I think Michael was kind of proud that we didn’t know what was going to happen!”

WAR AND MORE

In Moore’s early drafts of ‘Redemption,’ Duras’ son was called ‘Tardat,’ and Picard reluctantly found his claim to leadership valid, albeit not a foregone conclusion. Later in the episode, Kurn proudly revealed to Gowron that he is a son of Mogh and pledges to share his brother’s dishonor. He then stands with Worf as their family name is restored. None of this changed the main thrust of the episode, however, which always concluded with Worf leaving Starfleet to fight in a Klingon Civil War.



Makeup supervisor Michael Westmore gave B'Etor, Toral, and Lursa a consistent family look by basing their prosthetics on the one he had designed for their house leader, Duras, in season three's ‘Sins of the Father.’

“Let your name be spoken once again. You are Worf, son of Mogh.”

Chancellor Gowron



The added drama of guest star Denise Crosby (Tasha Yar in season one) being revealed as a Romulan in the final frames came about as Moore was working on the first draft. “Denise had the idea about coming back as Tasha’s daughter,” he said. “Michael called me up to tell me about it, and I thought, ‘She’s already twice dead!’ So I wasn’t too enamored of it. But then, when I was working on ‘Redemption’ and looking for a surprise ending, it just sort of clicked into place.

We had established this *mysterioso* Romulan agent in ‘The Mind’s Eye,’ who was going to show up in ‘Redemption,’ but it wasn’t until after we’d shot that episode that we said, ‘What if it’s Sela [Crosby’s new character]?’ We didn’t have to reshoot it; Denise just dubbed the dialogue.”

As well as introducing Sela, ‘Redemption’ also welcomes the Duras sisters, Lursa and B'Etor, to the *STAR TREK* universe, along with their nephew, Toral. After ‘Redemption II,’ Toral would appear just once more, in *STAR TREK: DEEP SPACE NINE*, but the two sisters would return in *TNG*, *DEEP SPACE NINE*, and in *STAR TREK GENERATIONS* (1994).



The Klingon Vor'cha-class attack cruiser miniature, mounted and lit for filming. All footage of the ship seen in ‘Redemption’ was newly captured, whereas various bird-of-prey shots were reused from stock.



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