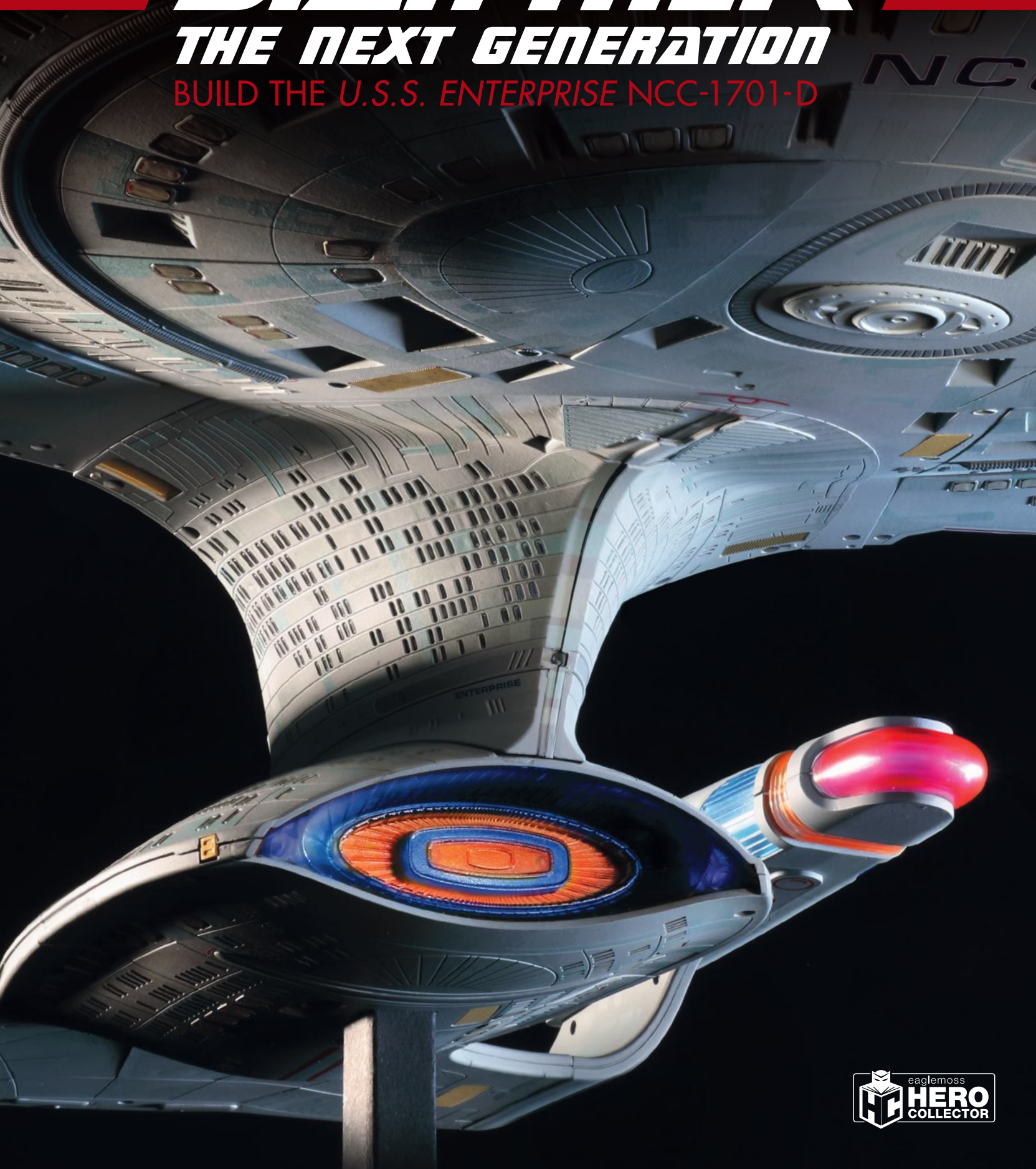


# STAR TREK™

13

## THE NEXT GENERATION

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



13

# 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 47, 48, 49, and 50



16

**EPISODE GUIDE 3.9:**  
**'THE VENGEANCE FACTOR'**  
From *Forbidden Planet* to DS9!



18

**EPISODE GUIDE 3.10:**  
**'THE DEFECTOR'**  
Introducing a whole new *Enterprise*...



22

**EPISODE GUIDE 3.11:**  
**'THE HUNTED'**  
James Cromwell's first contact with TNG



24

**EPISODE GUIDE 3.12:**  
**'THE HIGH GROUND'**  
Tackling terror in the 24th century



26

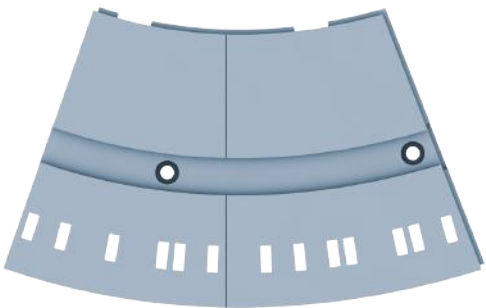
**EPISODE GUIDE 3.13:**  
**'DEJA Q'**  
Q's back, and quite a lot of his front, too...



30

**EPISODE GUIDE 3.14:**  
**'A MATTER OF PERSPECTIVE'**  
Picard paints, but Riker gets framed!

## STAGE 47 PARTS



47A



47B



47C



47D



47E



47F



47G



BM

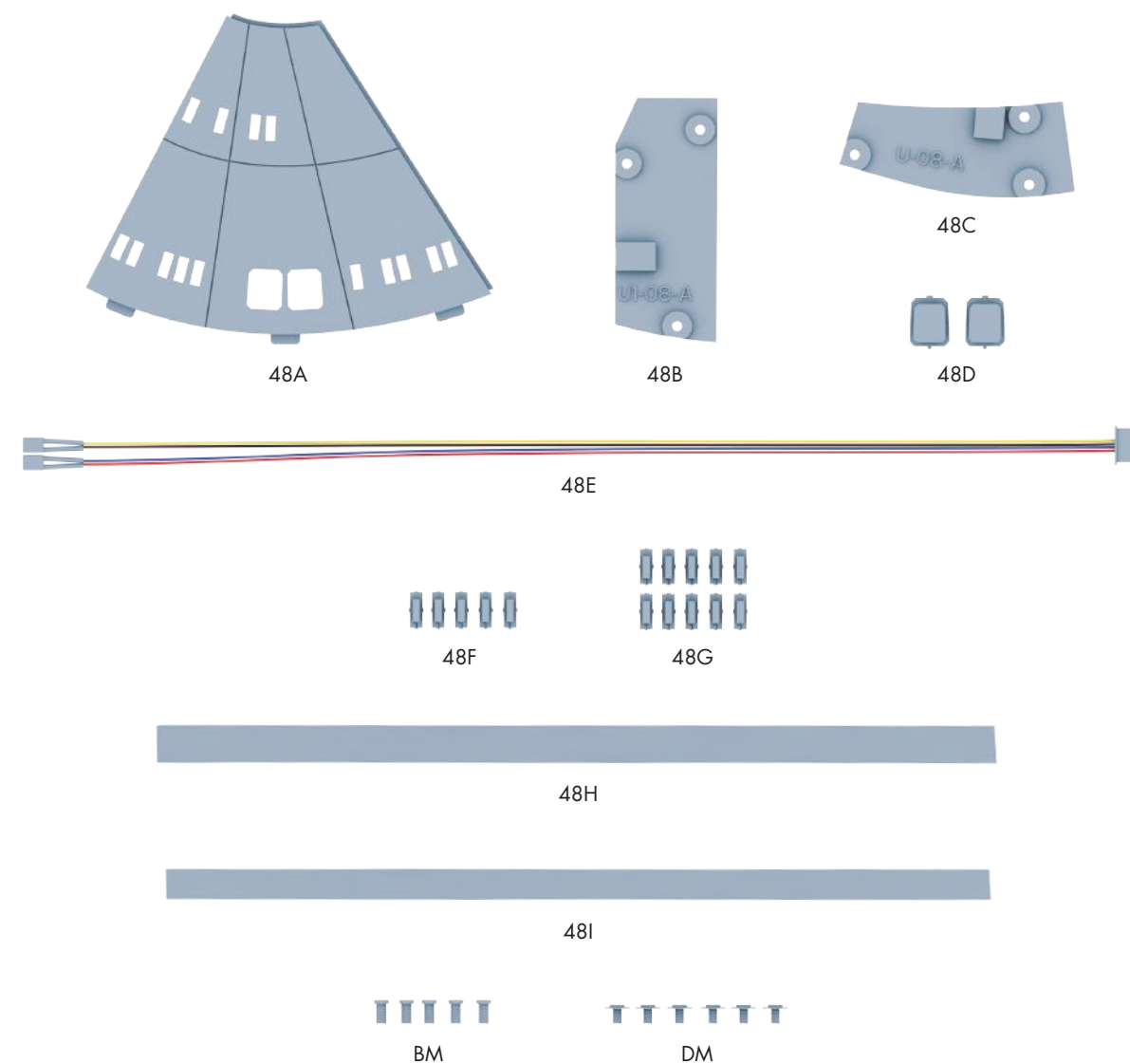


EM

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
47A	Deck panel U2-09	1	47F	Deck panel lights	1
47B	Clear window	5	47G	Clear sticker	2
47C	Dark window	10	BM	2x4mm screw	6 (+2 spare)
47D	Warp engine field grill left reflector 3	1	EM	1.7x4x5mm screw	4 (+1 spare)
47E	Warp engine field grill left reflector 4	1			

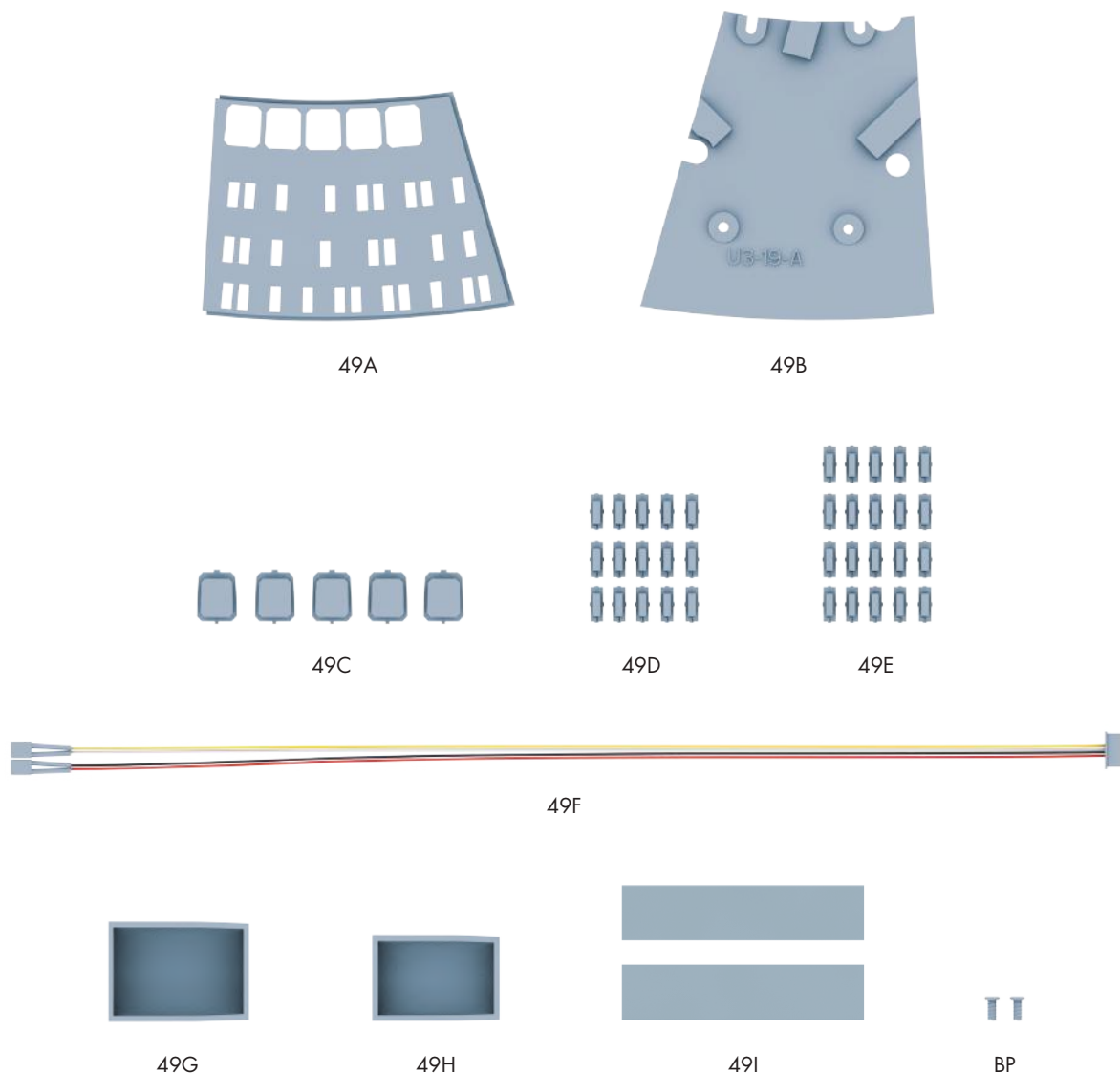


## STAGE 48 PARTS



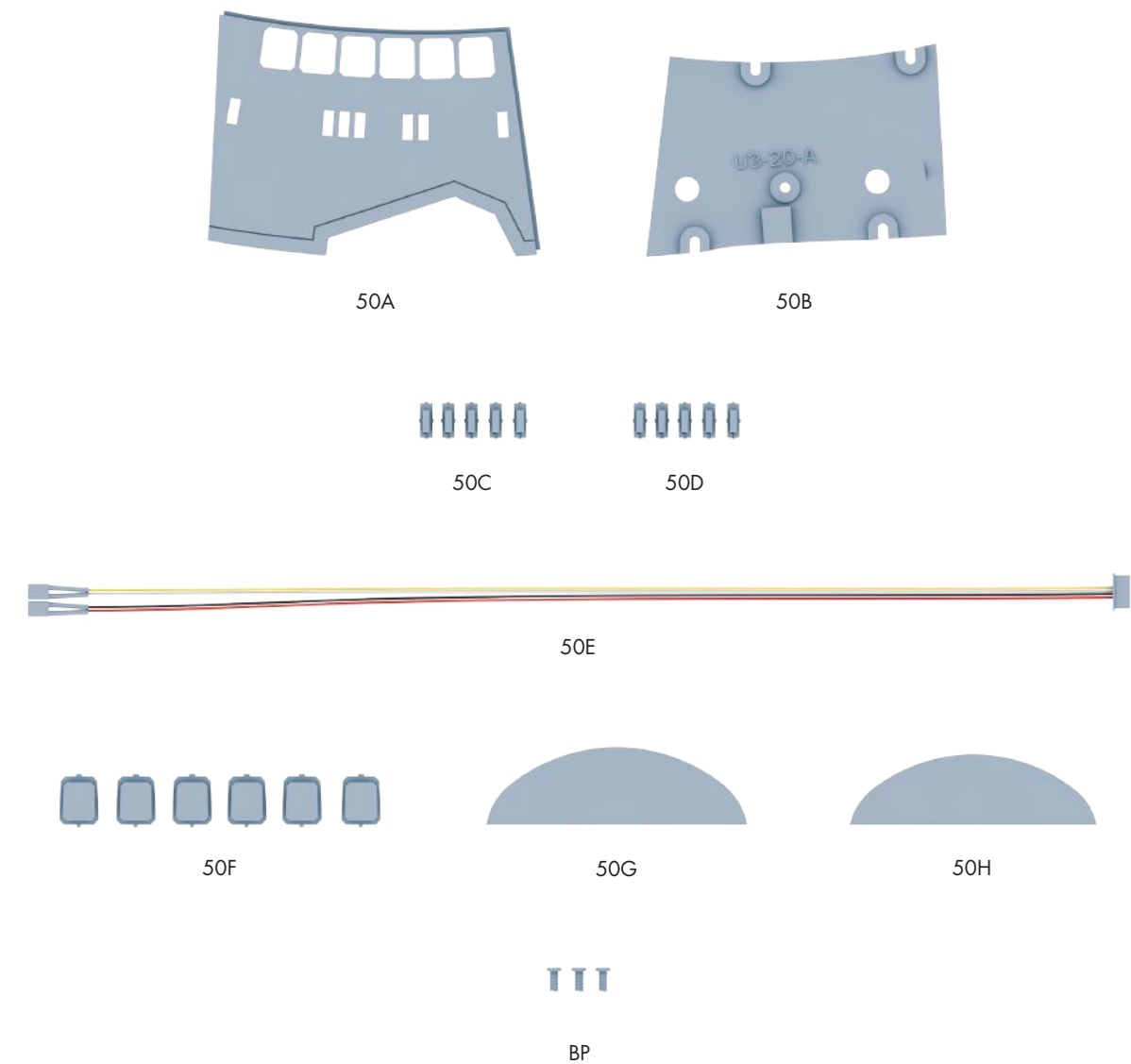
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
48A	Deck panel U1-08	1	48H	Warp engine field grill right reflector 1	1
48B	Reflector panel U1-08-A	1	48I	Warp engine field grill right reflector 2	1
48C	Reflector panel U-08-A	1	BM	2x4mm screw	5 (+2 spare)
48D	Escape pod cover	2	DM	1.7x3x5mm screw	6 (+2 spare)
48E	Deck panel lights	1			
48F	Clear window	5			
48G	Dark window	10			

## STAGE 49 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
49A	Deck panel U3-19	1	49G	Warp engine field grill right reflector 3	1
49B	Reflector panel U3-19-A	1	49H	Warp engine field grill right reflector 4	1
49C	Escape pod cover	5	49I	Clear sticker	2
49D	Clear window	15	BP	1.7x3mm screw	2 (+1 spare)
49E	Dark window	20			
49F	Deck panel lights	1			

# STAGE 50 PARTS

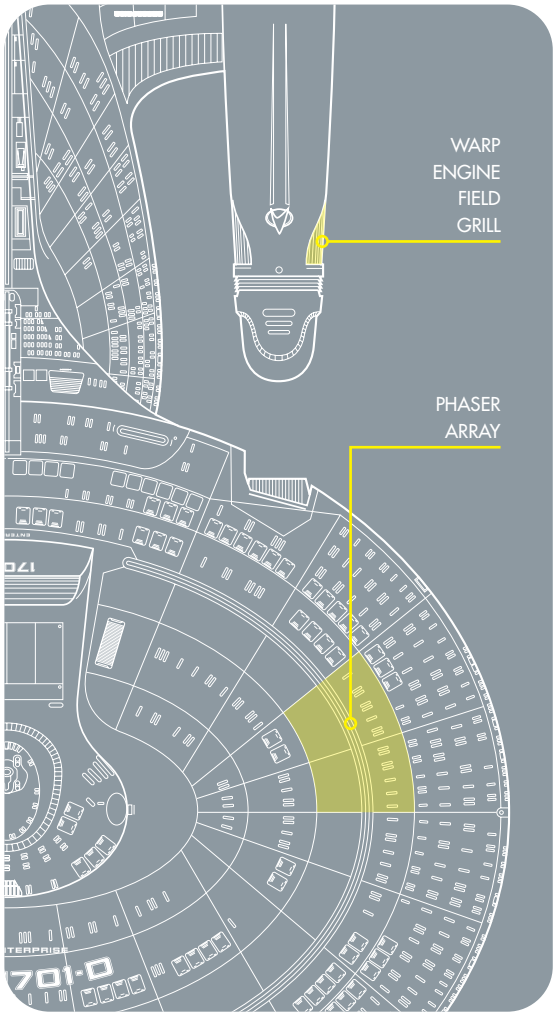


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
50A	Deck panel U3-20	1	50G	Warp engine field grill rear reflector 1	1
50B	Reflector panel U3-20-A	1	50H	Warp engine field grill rear reflector 2	1
50C	Clear window	5	BP	1.7x3mm screw	3 (+1 spare)
50D	Dark window	5			
50E	Deck panel lights	1			
50F	Escape pod cover	6			

# STAGE 47 ASSEMBLY

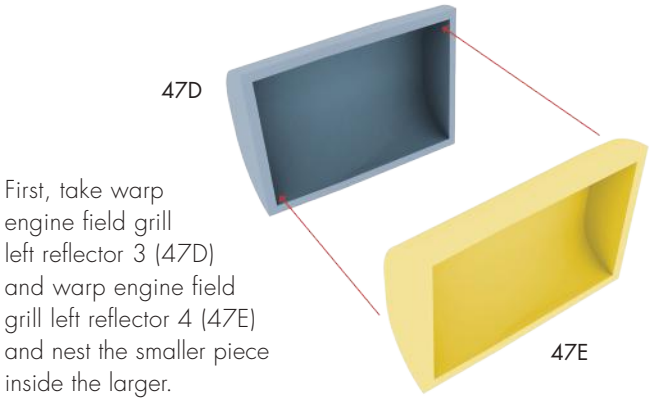
Fit a different kind of reflector to your warp nacelle build and connect a further bank of lights to your upper saucer assembly.

## PART LOCATOR

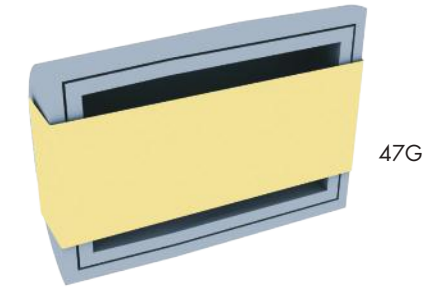


## FITTING FIELD GRILL REFLECTORS

STEP  
A

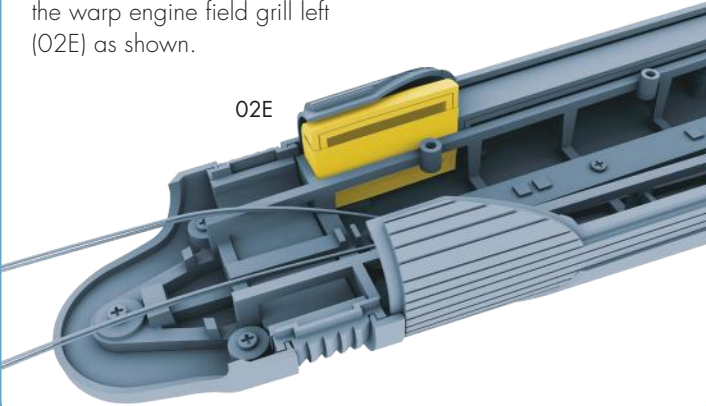


First, take warp engine field grill left reflector 3 (47D) and warp engine field grill left reflector 4 (47E) and nest the smaller piece inside the larger.



Then secure the parts using a clear sticker (47G).

Finally, retrieve your warp nacelle assembly and slot the combined reflectors into the warp engine field grill left (02E) as shown.



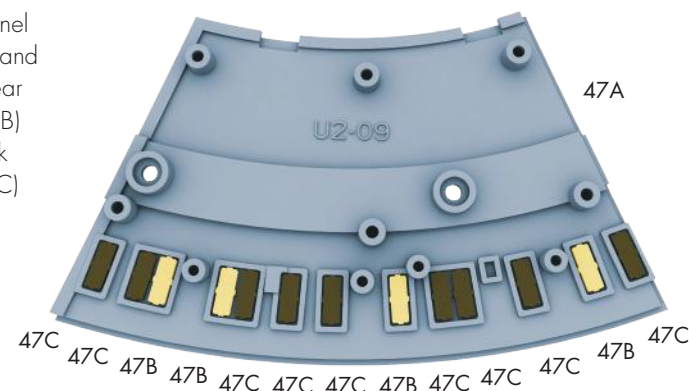
## KEY

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.



STEP  
B

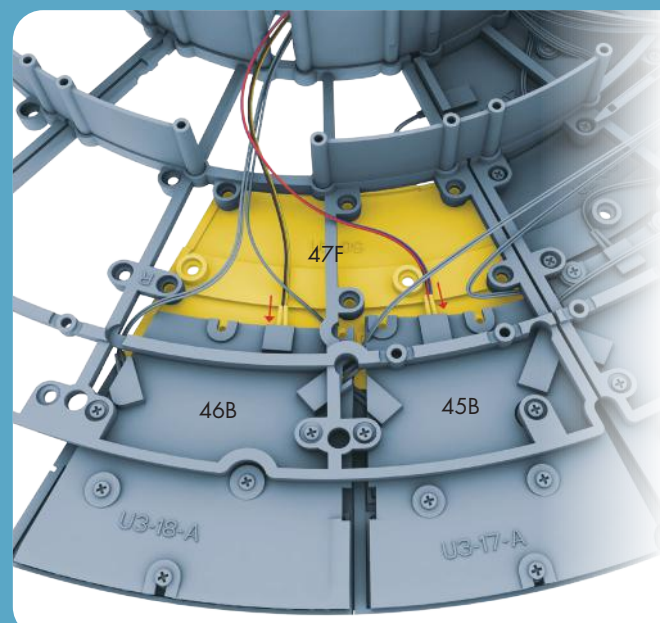
Take deck panel U2-09 (47A) and place four clear windows (47B) and nine dark windows (47C) into the slots as shown.



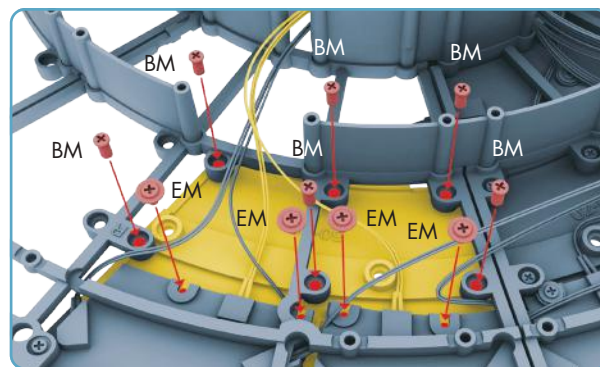
BUILD TIPS

Keep all screws and other small parts in a shallow bowl, tray, or screw box to prevent them from getting lost.

Always work on a soft cloth to protect your model parts, and wrap the unfinished sections in cloth when you are not working on them.

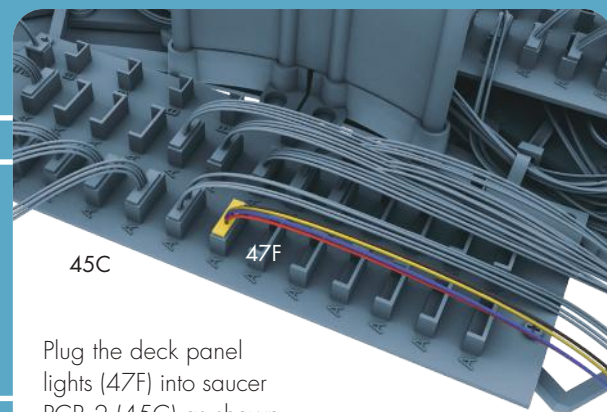


Carefully position the deck panel on the saucer skeleton as shown on the left. Then take the deck panel lights (47F) and slot both bulbs into the recesses where the new panel meets reflector panel U3-17-A (45B) and reflector panel U3-18-A (46B). Finally, secure the assembly using six BM screws and four EM screws, as shown below.

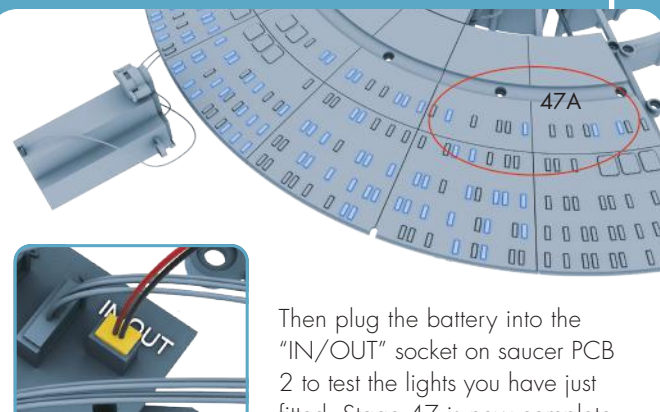


CONNECTING DECK PANEL U2-09 TO THE PCB

STEP  
C



Plug the deck panel lights (47F) into saucer PCB 2 (45C) as shown.



Then plug the battery into the "IN/OUT" socket on saucer PCB 2 to test the lights you have just fitted. Stage 47 is now complete.

## STAGE 48 ASSEMBLY

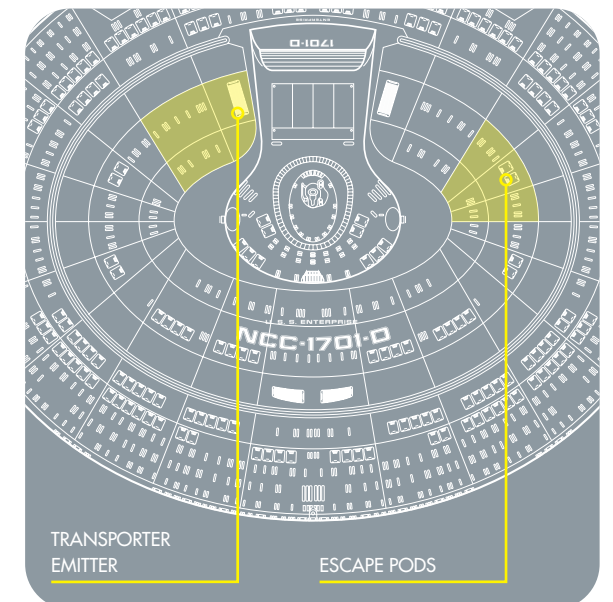
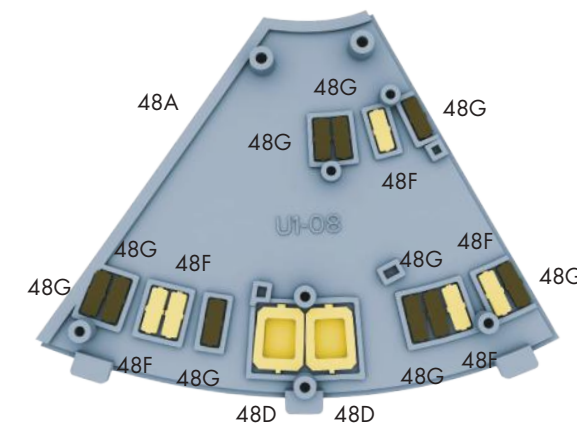
Install deck panels on two sides of your saucer module, and continue to fit reflectors in your portside warp nacelle.

ASSEMBLING DECK PANEL U1-08

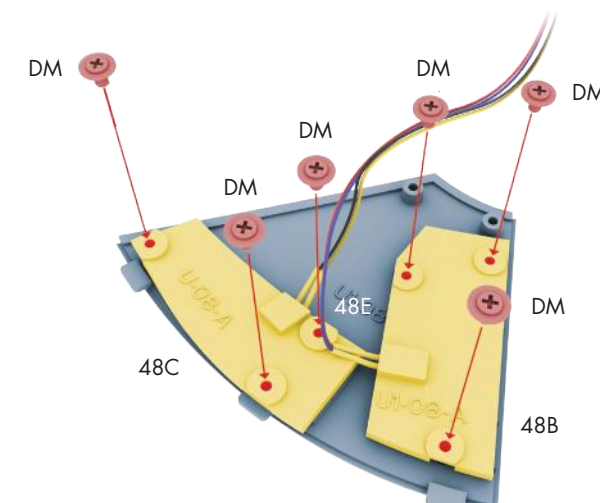
PART LOCATOR

STEP  
A

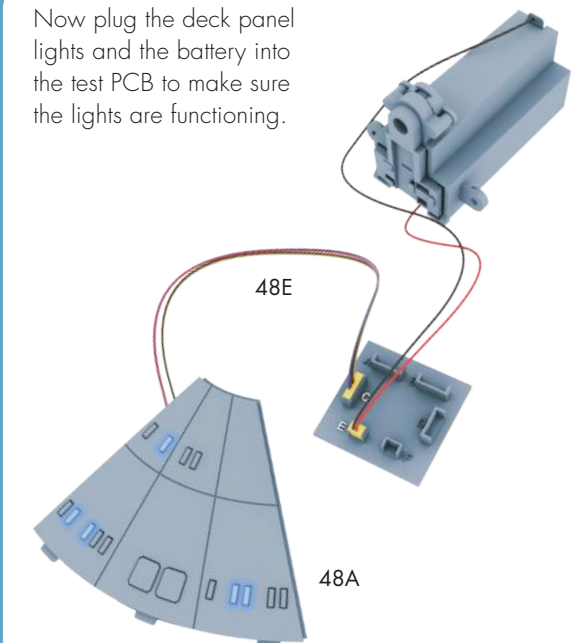
Take deck panel U1-08 (48A) and fit two escape pod covers (48D) so that the red line on each is closest to the wide edge of the panel. Then place five clear windows (48F) and nine dark windows (48G) into the slots as shown.



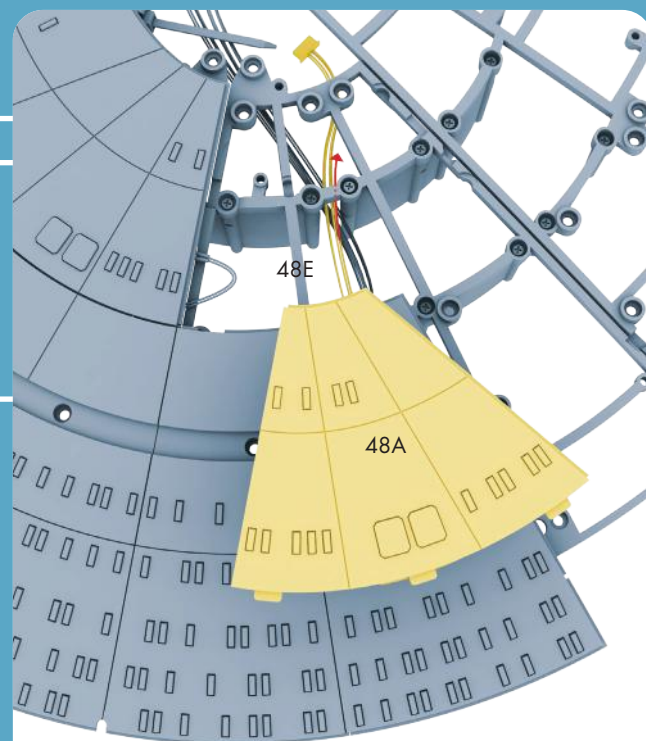
Cover the windows with reflector panels U1-08-A (48B) and U1-08-B (48C) as shown. Then take the deck panel lights (48E) and fit both bulbs into the two reflector panel recesses before securing the parts with six DM screws.



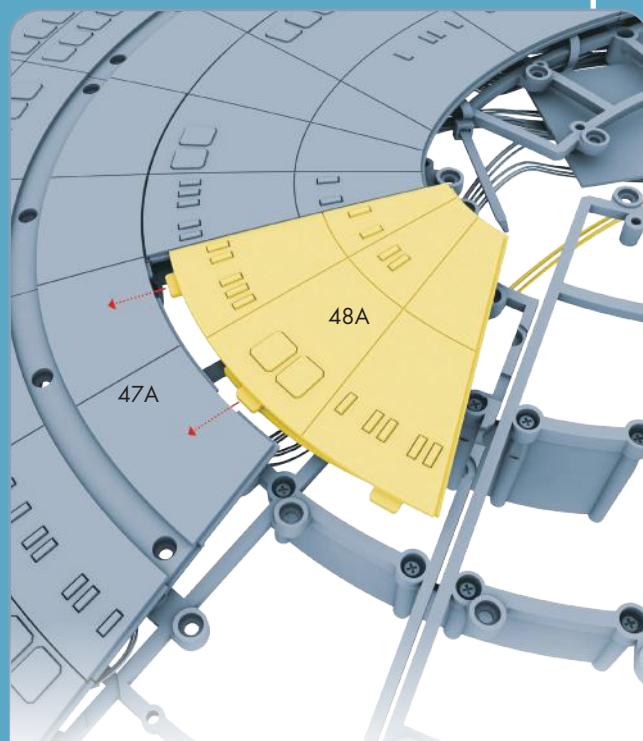
Now plug the deck panel lights and the battery into the test PCB to make sure the lights are functioning.



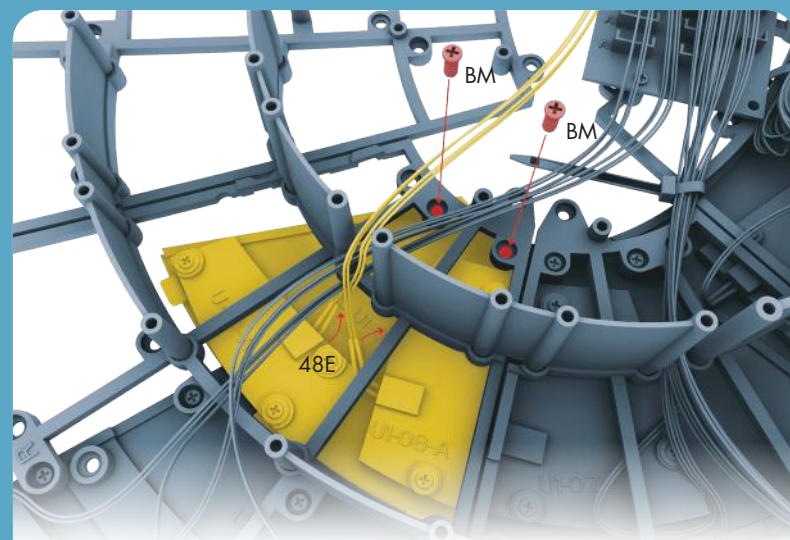


STEP  
B

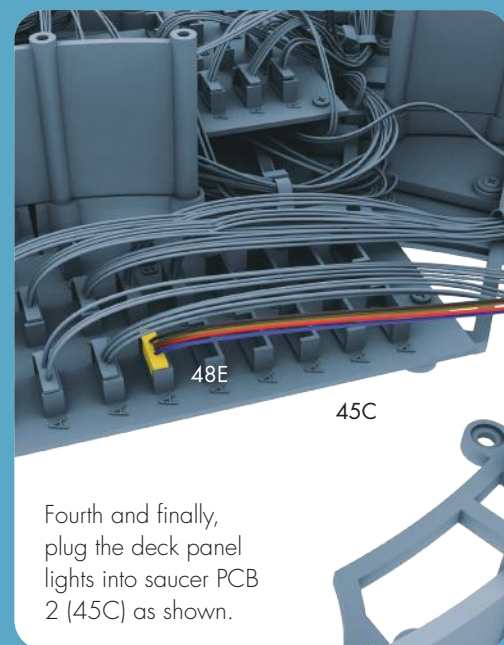
First, thread the deck panel lights (48E) that you fitted in the previous step through the saucer skeleton as shown.



Second, position the deck panel on the saucer by slotting the tabs on its wide edge under deck panel U2-09 (47A).



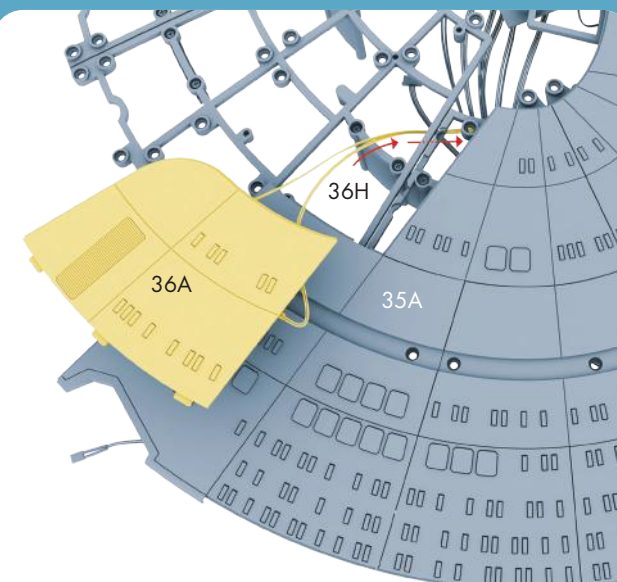
Third, bend the bulb casings to direct the cables away from the skeletal structure and then fix the deck panel to the skeleton using two BM screws.



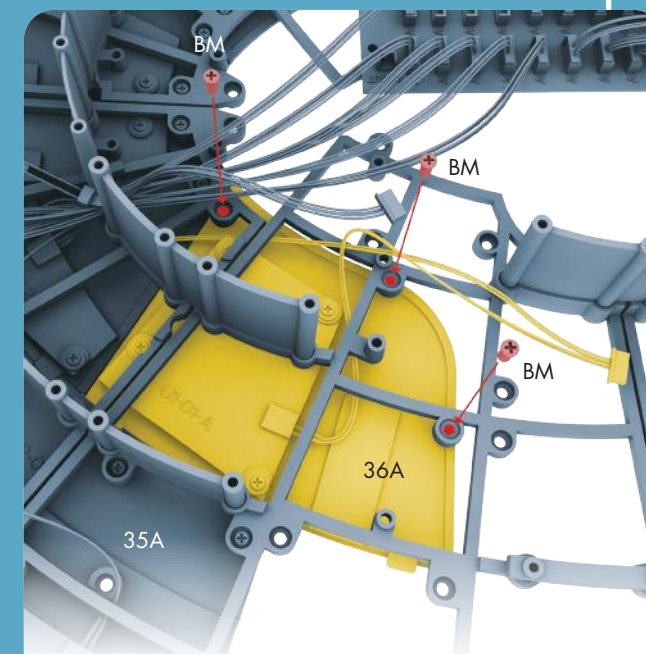
Fourth and finally, plug the deck panel lights into saucer PCB 2 (45C) as shown.

### 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.

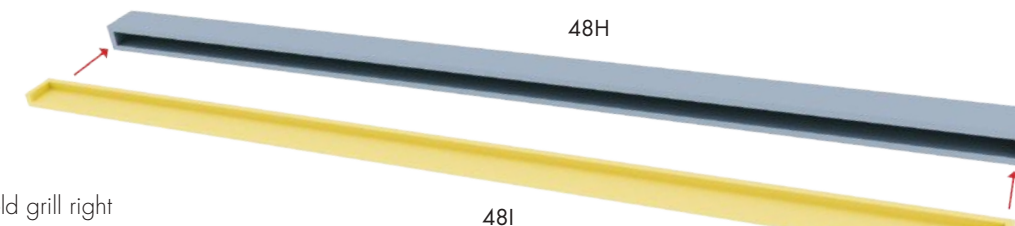
STEP  
C

Retrieve the saucer deck panel you assembled in stage 36 and thread its deck panel lights through the saucer skeleton as shown. Then position the panel on the saucer, starting with the tabs on its widest edge, as in the previous step.

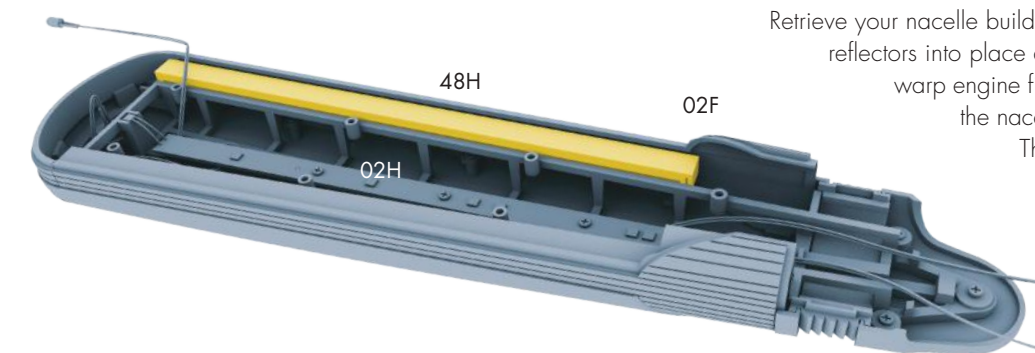


Then direct the cables away from the skeletal structure and fix the deck panel in place using three BM screws.

### FITTING FIELD GRILL REFLECTORS

STEP  
D

Slot warp engine field grill right reflector 2 (48I) inside warp engine field grill right reflector 1 (48H) as shown.



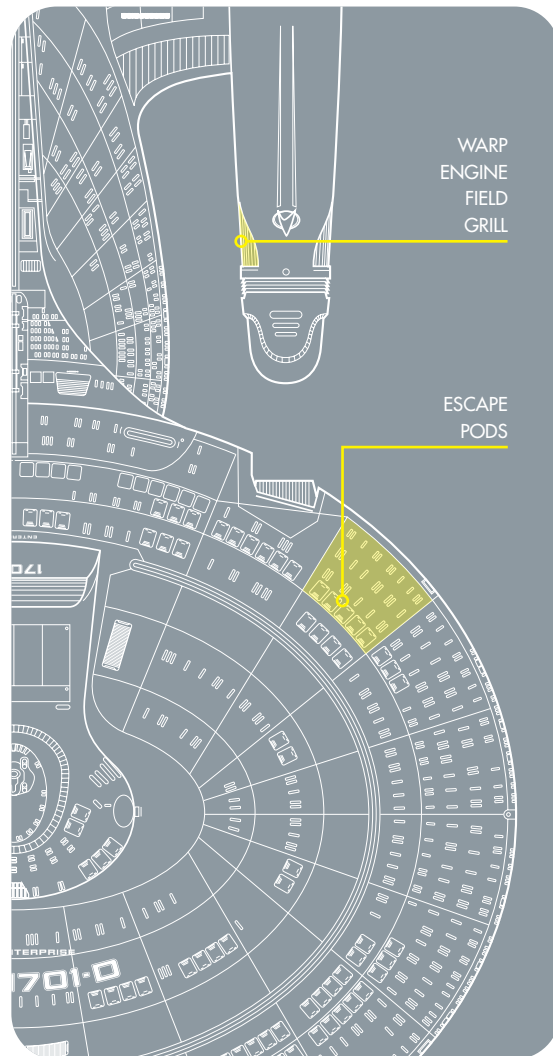
Retrieve your nacelle build and slot the combined reflectors into place as shown, between the warp engine field grill right (02F) and the nacelle upper frame (02H). This completes stage 48.



## STAGE 49 ASSEMBLY

This short stage of the assembly readies another deck panel for fitting and balances out the reflectors in your warp nacelle build.

### PART LOCATOR

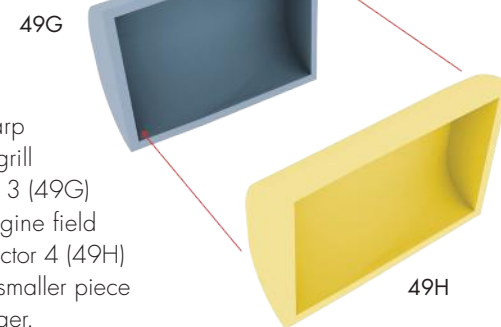


### SAVE YOUR SPARES

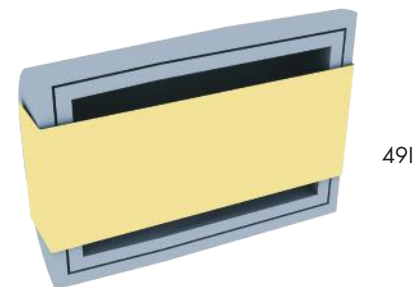
This issue comes with spare windows, spare dark windows, and spare escape pod covers, just in case any get lost or become damaged. Keep hold of any spares that you do not need in this issue's stages, as you may want to make use of them later on.

### FITTING FIELD GRILL REFLECTORS

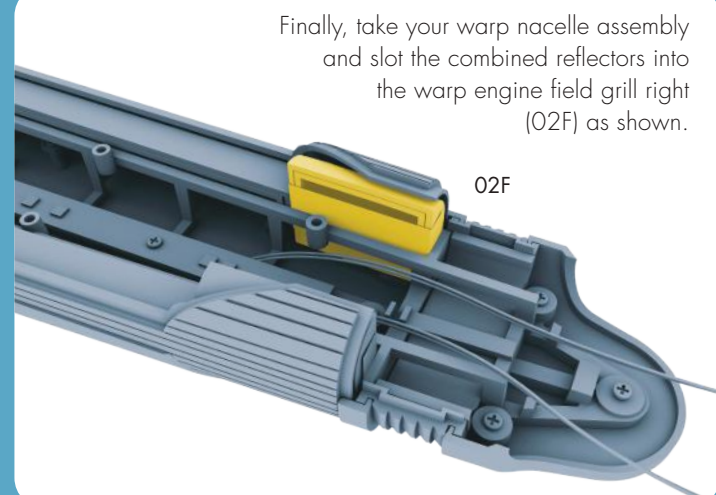
STEP  
A



First, take warp engine field grill rightt reflector 3 (49G) and warp engine field grill right reflector 4 (49H) and nest the smaller piece inside the larger.



Then secure the parts using a clear sticker (49I).

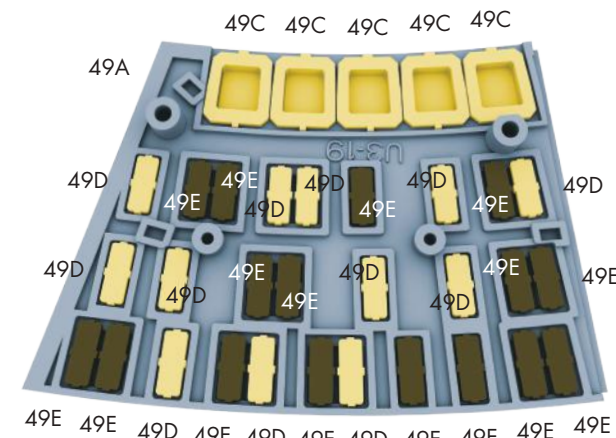


Finally, take your warp nacelle assembly and slot the combined reflectors into the warp engine field grill right (02F) as shown.

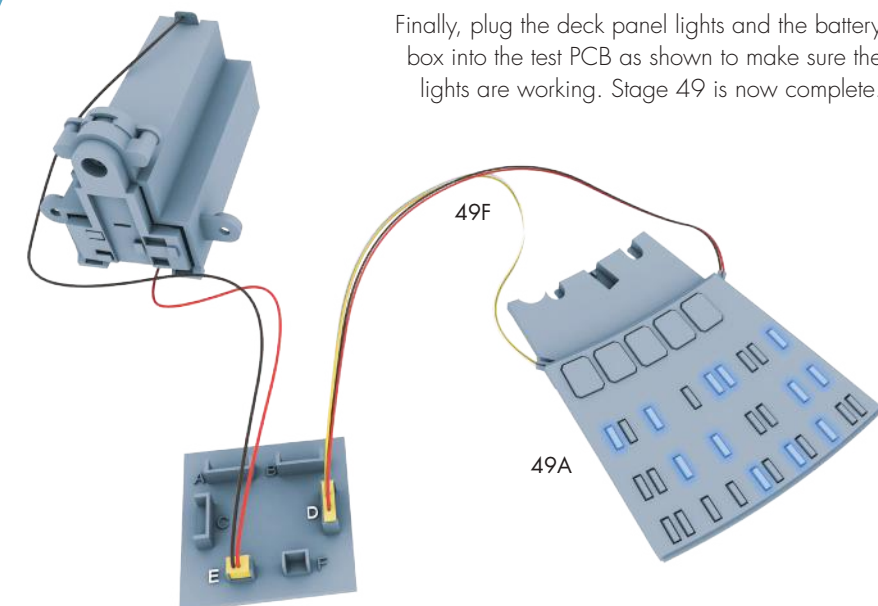
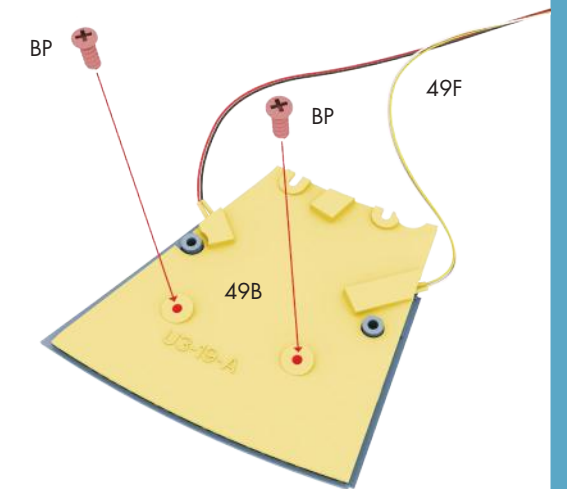
### ASSEMBLING DECK PANEL U3-19

STEP  
B

Take deck panel U3-19 (49A) and fit five escape pod covers (49C) so that the red lines on each are closest to the window slots. Then position 12 clear windows (49D) and 16 dark windows (49E) in the slots as shown.



Next, place reflector panel U3-19-A (49B) over the deck panel and slot both bulbs of the deck panel lights (49F) into the two recesses shown. Secure the assembly with two BP screws.



Finally, plug the deck panel lights and the battery box into the test PCB as shown to make sure the lights are working. Stage 49 is now complete.

### FITTING THE NACELLE REFLECTORS

Don't worry if the warp engine field grill reflectors inside your nacelle assembly move around slightly at this stage. These will be fixed more securely in place when the top and bottom parts of the warp nacelle are joined together in a later stage. (You are currently working on the top section.)

### KNOW YOUR SCREWS!

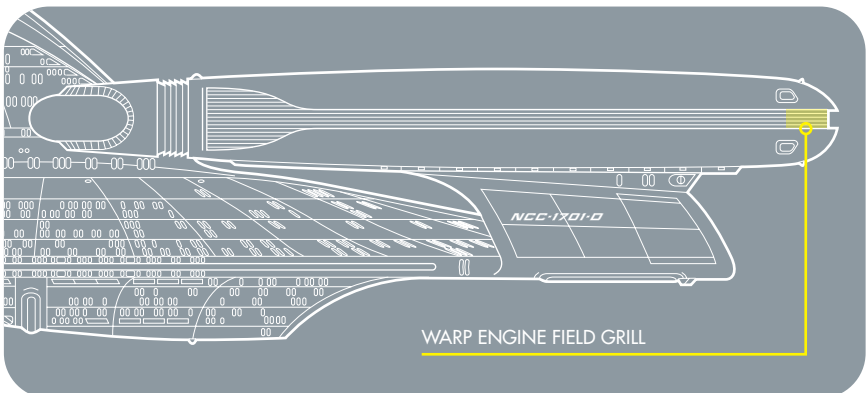
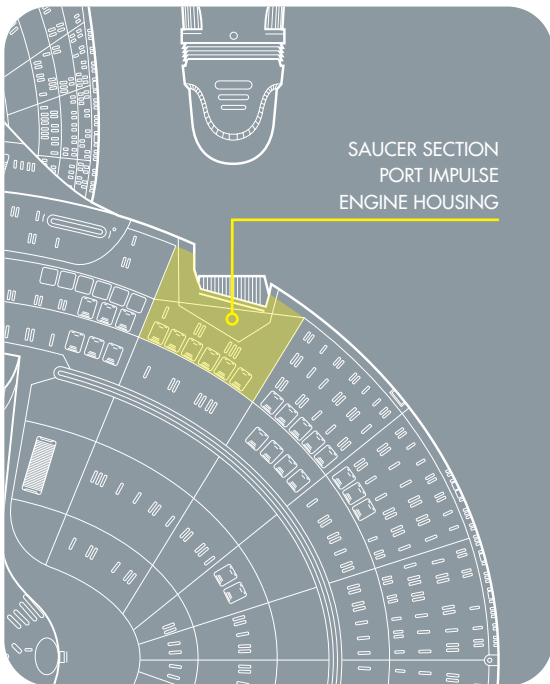
Throughout this build, screws with codes ending in 'M' (such as BM and CM) are for driving into metal. Those with codes ending in 'P' (such as BP and CP) are for driving into plastic.

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 50 ASSEMBLY

Another short stage in which a deck panel is assembled and the final warp engine field grill reflector is added to your portside warp nacelle.

## PART LOCATOR



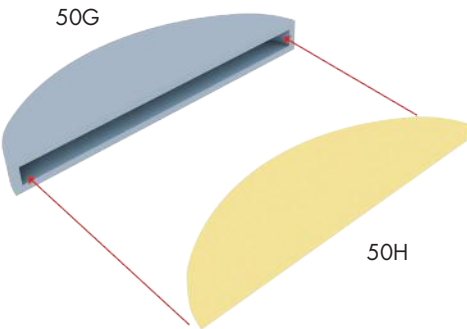
## WORKING WITH WINDOWS

Throughout the build, you may find it easier to place the small window pieces in the deck panels using tweezers rather than just your fingers. Work with the deck panel at a slight angle, but remember not to turn it over until the windows are fixed in place by a reflector panel or equivalent.

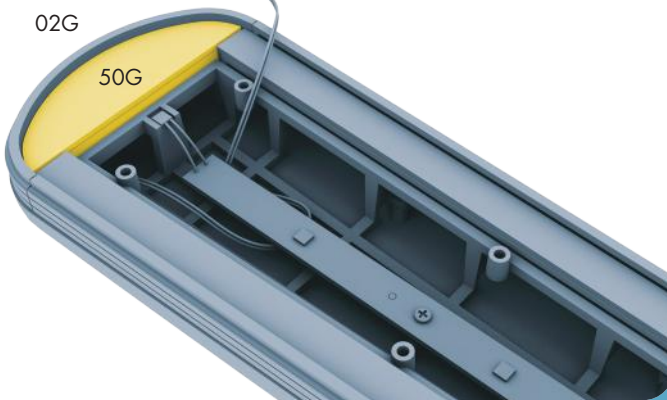
## FITTING FIELD GRILL REFLECTORS

STEP  
A

Take warp engine field grill rear reflector 1 (50G) and warp engine field grill rear reflector 2 (50H) and nest the smaller piece inside the larger.



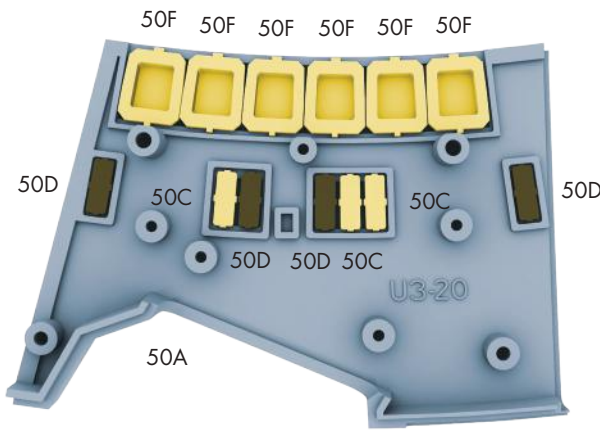
Then slot the combined reflectors inside the warp engine field grill rear (02G) on your warp nacelle build as shown.



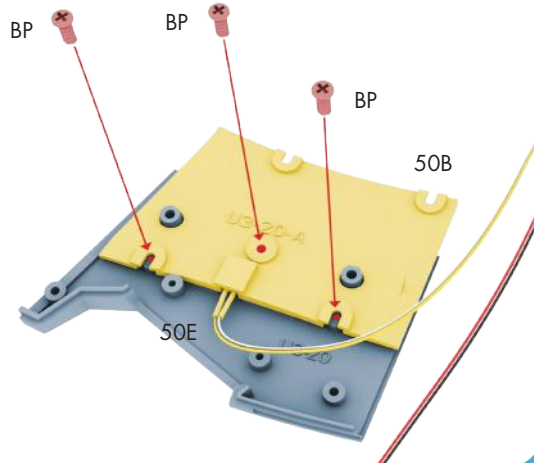
## ASSEMBLING DECK PANEL U3-20

STEP  
B

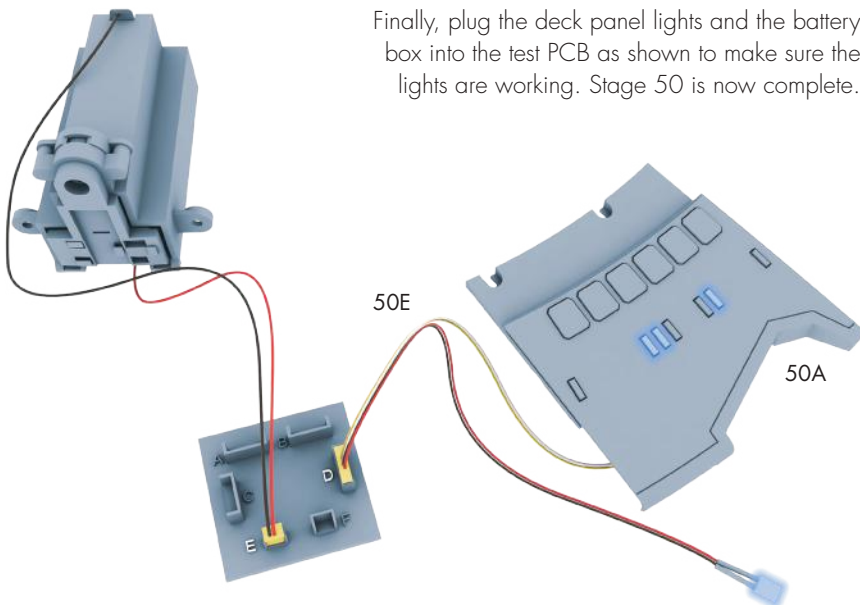
Take deck panel U3-20 (50A) and fit six escape pod covers (50F) so that the red lines on each are closest to the window slots. Then position three clear windows (50C) and four dark windows (50D) in the slots as shown.



Place reflector panel U3-20-A (50B) over the deck panel. Then take the deck panel lights (50E) and slot the bulb at the end of the yellow and white cables into the reflector as shown. Secure with three BP screws.



Finally, plug the deck panel lights and the battery box into the test PCB as shown to make sure the lights are working. Stage 50 is now complete.



## BUILD TIPS

Keep the plastic bags that hold the parts for each stage. They will come in useful for storing spares and parts that do not need to be used immediately.

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

## SYSTEMS DIAGNOSTIC

- If any of the LED lights in your build don't work when you come to test them, try the following steps in order.
1. Try again with fresh batteries in the battery box. If this does not solve the problem...
  2. Plug the non-functioning lights and the battery box into one of the other PCBs supplied with your build. If the lights come on, there is a fault with the first PCB. If the lights still don't come on...
  3. Test the PCB with another set of lights from elsewhere in the build. If they light up, the original lights are faulty. Contact our customer services department for a replacement, using the details on page 2.





# THE VENGEANCE FACTOR

This episode links the early days of Gene Roddenberry’s writing career to the glory years of *STAR TREK: DEEP SPACE NINE*.

**Episode** 3.9  
**Premiere** November 20, 1989  
**Written by** Sam Rolfe  
**Directed by** Timothy Bond  
**Guest stars** Lisa Wilcox (Yuta),  
Joey Aresco (Brull),  
Nancy Parsons (Marouk),  
Stephen Lee (Chorgan)  
**Synopsis** During a mission to reconcile the nomadic Gatherers with the world they left 100 years ago, Riker falls in love with a woman on a secret and deadly mission of revenge.

**F**UTURE *STAR TREK: DEEP SPACE NINE* showrunner Ira Steven Behr joined the TNG family while the teleplay for ‘The Vengeance Factor’ was under development, staying with the show until the end of the third season. Credited as a producer, Behr’s job was to support and inspire a writers’ room that felt increasingly overworked and undervalued. According to ‘The Bonding’ author, Ron D. Moore (who was about to join the writing staff full-time), “Ira was the cheerleader,” while in showrunner Michael Piller’s words, season three was “the best and the worst year of my life, but it became tolerable when Ira came.”



Marc Lawrence (Volnoth) would later play a holographic gangster in *DEEP SPACE NINE*.

Behr’s very first day on the job saw him writing extra material for ‘The Hunted’ (see p.22), but soon after he set to work on an uncredited revision of ‘The Vengeance Factor.’ Originally known as ‘The Human Factor’ and ‘The Vengeance’ before the two titles were combined, the story and script originated with Oscar-nominated

“ I am the last of my line... But my clan will outlive yours. ”  
Yuta to Volnoth

screenwriter Sam Rolfe. Best known for creating 1960s spy phenomenon *The Man From U.N.C.L.E.*, Rolfe was also co-creator of the ‘50s hit Western series *Have Gun—Will Travel*, on which Gene Roddenberry first came to prominence as a TV writer. This episode was Rolfe’s only involvement with TNG, though he later wrote for *DEEP SPACE NINE*—specifying in his script for ‘The Vortex’ that two of its non-speaking characters should be Gatherers, as first seen in ‘The Vengeance Factor.’

## BOND AMBITION

Directing the episode was Timothy Bond, who, like Rolfe, was new to the series and earned only one subsequent *TREK* credit (directing ‘The Most Toys,’ later in the third season). Interviewed for *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1993, Bond recalled that the producers “were worried about the ending” in which Riker has to kill Yuta in cold blood, but that his only regret was a technical one. Having opted to keep Picard in shot when Yuta is vaporized, Bond had to tell Patrick Stewart not to react in any way, as his movements



Jonathan Frakes and Lisa Wilcox pose for promotional photos in a break from filming Yuta’s demise.

would make it impossible to achieve the vaporization effect. “Not a good reason,” Bond admitted. “Patrick noticed it too. He even asked, ‘I’m just supposed to sit here and do nothing?’ We had lots of rationales at the time, but we were wrong. Overall, though, I’m very proud of the episode.” Some new model shots were captured for the episode, reusing the Pakled vessel from ‘Samaritan Snare’ as Chorgan’s craft, though existing footage from the season two episode was also reused. In both cases, the color of the ship was changed from brown to gray in post-production.

Sets built for the episode included the interior of Chorgan’s vessel, which made use of Klingon elements built variously for ‘A Matter of Honor,’ ‘The Icarus Factor,’ and *STAR TREK IV: THE VOYAGE HOME*; and the Federation outpost, which was a redress of Dr. Brahm’s workspace from ‘Booby Trap.’ The view through the windows of this latter set was a large painted backdrop also seen in the 1956 movie *Forbidden Planet*. Rented from a catalog at the suggestion of scenic art supervisor and classic sci-fi fan Michael Okuda, the painting was bathed in green light on set, to make it unique for TNG.





## THE DEFECTOR

A new *Enterprise* debuts in this episode, as does a makeup artist who will later design an earlier *Enterprise*!

**Episode** 3.10  
**Premiere** January 1, 1990  
**Written by** Ronald D. Moore  
**Directed by** Robert Scheerer  
**Guest stars** James Sloyan (Jarok),  
 Andreas Katsulas (Tomalak),  
 John Hancock (Admiral Haden)

**Synopsis** When a Romulan defector brings explosive news of a Romulan plot against the Federation, Captain Picard must weigh the truth of his words against the risk of starting a war.

**HAVING IMPRESSED THE SHOW'S** producers with his spec script for 'The Bonding' (see issue 12), Ron D. Moore was immediately invited to pitch further ideas for TNG. His suggestion for a sequel to the ORIGINAL SERIES episode 'A Piece of the Action' was rejected, as was an episode in which the *Enterprise* encounters a Starfleet crew that has devolved into Neanderthals. But when co-producer Hans Beimler voiced his keenness to tell a Romulan tale, Moore seized the opportunity.

"I just started riffing in the moment and talking about Romulans and defectors and how it could be a Cold War thing," he has



In the first of two appearances as a Starfleet vice admiral, John Hancock debuts the third iteration of the TNG flag officers' uniform.

said. "And then Michael Piller went, 'Hmm, well that's kind of interesting. Let's do that.'"

And so, on Piller's instructions, Moore set to work on the story straight away, with no further input from the in-house writing team. In a memo dated August 8, 1989, Piller described the developing premise as including a Federation Intelligence envoy who is sent to debrief a Romulan defector. "If [the defector] is telling the truth, this information could save lives," he wrote to

**“ One world's  
 butcher is another  
 world's hero. ”**

Alidar Jarok

fellow executive producer Rick Berman, "but it means crossing the Neutral Zone..." Finally, Picard takes his chances and finds the defector was telling the truth. He saves the lives, after which the ironic message from Starfleet headquarters comes—"Do not cross the Neutral Zone."

### ROMULAN PLOT

By August 17, Moore had developed 'The Defector' into a detailed outline. In it, the

defector, Setal, refuses to be questioned by the intelligence envoy alone, and insists on Picard and Dr. Crusher being present, having been impressed by the latter while in sickbay. He shares intelligence about the development of a new base in the Neutral Zone, and insists that his defection is simply the result of disillusionment with Romulan society. Later, however, he confides in Dr. Crusher that his wife and family were killed as a punishment by the Romulan Praetor, giving him further cause to turn against his people. Wesley Crusher is angry to see his mother becoming close with the Romulan, but she shares her own experience of grief with Setal before the pair embrace.

It soon transpires that Setal is a much more senior figure in Romulan society than he had claimed, and there is blood on his own hands. But when Picard learns that Setal's defection stems from vengeance rather than a sudden change of ideology, he chooses to believe his story and orders the *Enterprise* into the Neutral Zone. The intelligence envoy, Captain Shankar, tries to relieve Picard of command, but none of the crew will back him. At Nelvana IV, the *Enterprise* does indeed discover a cloaked base, justifying its entry into the Neutral Zone. A stand-off with several enemy ships follows, but the Romulans are unwilling



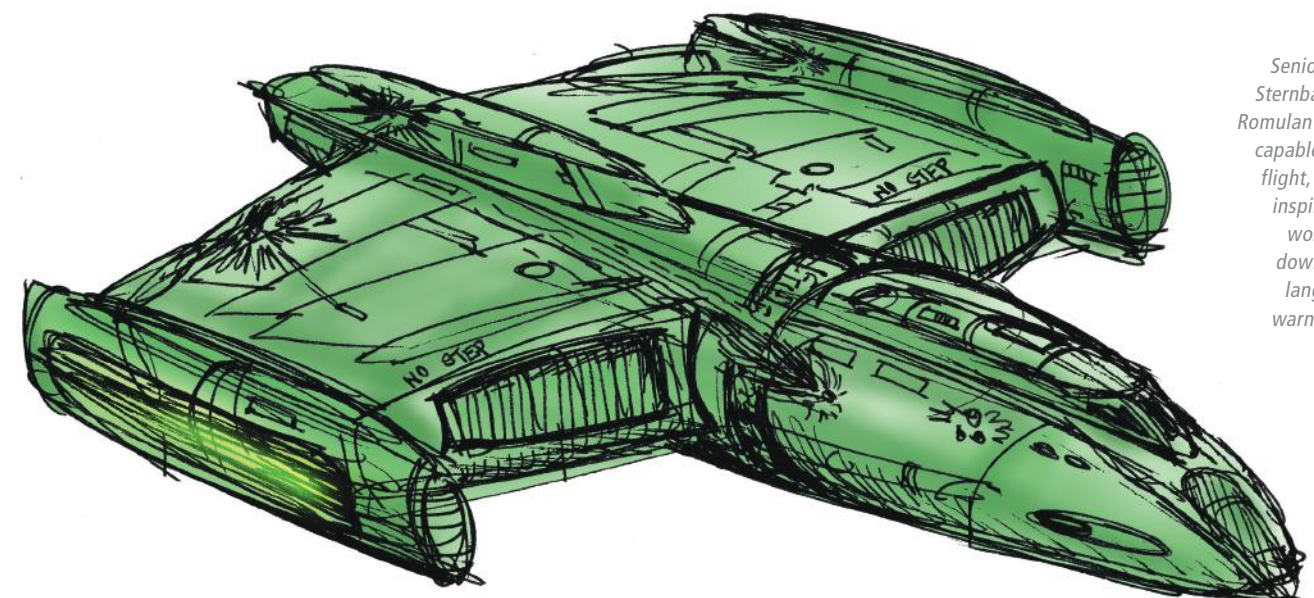
James Sloyan's later STAR TREK appearances include a recurring role as Odo's 'father,' Dr. Mora Pol, in STAR TREK: DEEP SPACE NINE.

to risk a war when their base is so clearly in violation of existing treaties.

Later, Setal has a final meeting with Beverly, who tells him that she cannot love a man who is driven by revenge, and who would still be loyal to a brutal regime if its ire hadn't finally turned on him.

### SOFT IN THE MIDDLE

Disappointingly for Moore, however, this version of 'The Defector' did not meet with Piller's approval. "It had a good ending and a good beginning," the showrunner told *Starlog* in October 1990, but "the middle was very soft." For a while, Moore feared



Senior illustrator Rick Sternbach intended the Romulan scout ship to be capable of atmospheric flight, and took design inspiration from real-world aircraft, right down to the English-language 'NO STEP' warnings shown here on the wings.



it was the end of his *STAR TREK* career, but then Piller invited him to take another shot at it in the writers' room. "So I came in with the writing staff and... we worked through a story and I got to know everybody and it was really productive," Moore has since recalled. "That was where the final version came from... divvied up among the staff because we were close to the production deadline." Days later, Moore was hired as a full-time staff writer, staying with TNG for the rest of its run, before moving on to *STAR TREK: DEEP SPACE NINE*.

#### HOLODECK HENRY

One of Moore's ideas that proved popular in the writers' room, but which didn't make the teleplay, was a pre-credits sequence in which Data reprised his Sherlock Holmes persona on the holodeck. When this was stymied by ongoing legal wrangles around the fictional detective's copyright status (see issue 8), the writers opted instead for a Shakespeare scene. It was Patrick Stewart who suggested *Henry V*, as the play had just been successfully adapted for the big screen by actor-director Kenneth Branagh. Stewart also lobbied for a part in the scene, allowing parallels to be drawn between Captain Picard and King Henry elsewhere in the episode.

For his performance as Michael Williams in the holodeck sequence, Stewart wore extensive prosthetics, designed by makeup supervisor Michael Westmore and applied by makeup artist Doug Drexler. A *TREK* devotee since his childhood in the 1960s, Drexler went on to be a key player in the fan community during the '70s, but 'The Defector' was his first official *STAR TREK* assignment. By this time, he was a highly regarded (later Oscar-winning) makeup artist, and Westmore was surprised and delighted when the rising star called him up and asked to join his team.

In the years that followed, Drexler's talents would inform every corner of the

Kenneth Branagh's *Henry V* (1989) informed Robert Blackman's costume designs for the pre-credits sequence.



*TREK* universe, not only as a makeup artist on TNG, but also as scenic artist on *STAR TREK: DEEP SPACE NINE*, concept artist and modelmaker on *STAR TREK: VOYAGER*, and senior illustrator on *STAR TREK: ENTERPRISE*, for which he designed the titular starship. Looking back on where it all began, Drexler has recalled: "'The Defector' was a lark for Patrick and he had a ball. It was great for me as well... When he was complimenting me on the job I did, I felt like a crew person being complimented by Captain Picard!"

#### SPOT THE SHIPS

As well as its impressive makeup and Shakespearean costumes, 'The Defector' is also notable for introducing three new

spacecraft miniatures—though viewers could be forgiven for spotting only one. Most obviously, the Romulan scout ship is a brand-new design, conceived by senior illustrator Rick Sternbach to be in keeping with the much larger Romulan Warbird designed in season one by Andrew Probert.

"The basic wing shape came from the Warbird," Sternbach has since explained, "and the head and plating were similar to both the Warbird and the Klingon bird-of-prey. There are some similarities between the Romulan and Klingon hardware, not the least of which is the color." Other details drawn up by Sternbach included "impulse propulsion system intakes for use during atmospheric flight" and the ability for the

“ Now if these men do not **die well**, it will be a **black matter** for the king that **led them to it**. ”

Jean-Luc Picard quotes Michael Williams in Shakespeare's *Henry V*

front section to detach as an escape pod, though this was never depicted on screen. "I'm a big fan of giving a crew a way out," Sternbach said. "So if we can design in an escape system, I'll do it."

The episode's other two new ship models were a new Romulan Warbird model, built to almost exactly the same specifications as the one used in previous episodes, and the third model of the *Enterprise-D*, measuring about 48 inches (120cm) long. The reasons

for commissioning an additional Warbird are obscure, and do not seem to relate to any problems with the earlier miniature. Distinguished by subtle extra detailing on its warp nacelles and additional windows, the new model was used for all shots of the various Warbirds seen in 'The Defector,' and stock footage of both miniatures was subsequently used interchangeably. The need for a new *Enterprise-D*, conversely, has been widely commented upon.

#### RESIZED ENTERPRISE

"We had the six-footer and the two-footer," visual effects supervisor Dan Curry has said, referring to the pair of *Enterprise-D* models built for TNG in 1987 (see issue 2). "The six-footer was really too big to be manageable... if you had a big [camera] move going around it, it would sometimes take a day, because it was so huge." Speaking to *Cinefantastique* in 1991, Curry's fellow VFX supervisor, Rob Legato added: "I didn't agree with the idea of making the model that big originally. It made shooting difficult because you couldn't get back far enough."

And so, with the two-foot model suitable only for long-distance shots (as intended), the modelmaking team at Greg Jein, Inc. set to work on a new four-foot model during Thanksgiving 1989. VFX coordinator Gary Hutzel designed the interior lighting system to be much more efficient and reliable than the six-footer's equivalent, and Jein's team was able to add a lot more exterior detail than had been feasible on the larger model back in 1987. The frontmost windows of the new model were also updated from the six-footer, to reflect the location of Ten Forward, as introduced in season two.

Though stock footage of the original ships would continue to be used after (and in) 'The Defector,' the four-foot miniature proved so effective for close-ups and forced perspective shots alike that its predecessors were largely retired from this point onward. The one feature that the four-footer lacked, however was a detachable saucer section, and so the six-footer would be pressed into service again, in 'The Best of Both Worlds' at the end of the third season.

Left: Patrick Stewart as a holodeck representation of Michael Williams from Shakespeare's *Henry V*.







# THE HUNTED

Several significant contributors to *STAR TREK*'s future played a part in this budget-conscious episode.

Episode	3.11
Premiere	January 8, 1990
Written by	Robin Bernheim
Directed by	Cliff Bole
Guest stars	Jeff McCarthy (Roga Danar), James Cromwell (Nayrok), Colm Meaney (O'Brien)
Synopsis	An escaped Angosian prisoner and decorated former soldier causes havoc on the <i>Enterprise</i> , shedding light on Angosia III's treatment of its war veterans.

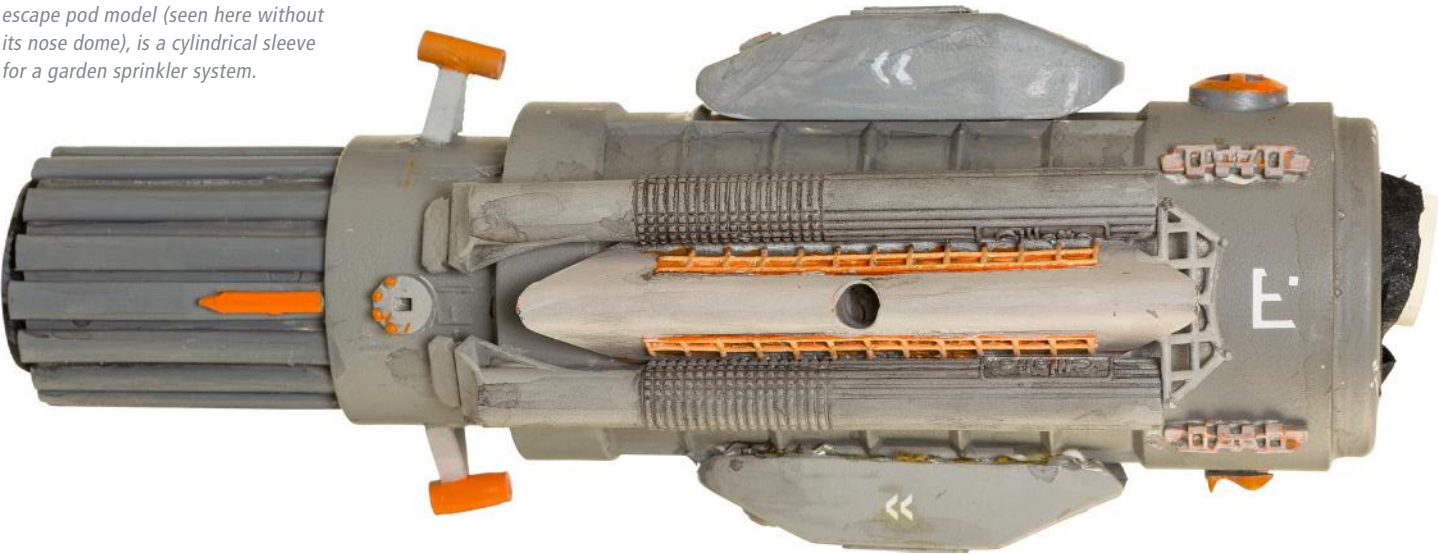
**ROBIN BURGER IS BEST KNOWN** to *TREK* fans as a writer and producer on season six of *STAR TREK: VOYAGER*, but her first credit for the franchise was 'The Hunted,' under the pen name Robin Bernheim. Speaking to *Starlog* magazine in November 1992, she described writing for TNG as a "dream come true," adding, "I remember telling my agent, 'I don't care if it's freelance, I want to write for *STAR TREK: THE NEXT GENERATION*!'"

Among the ideas Burger pitched was a love story between Riker and a member of a species that the Federation avoided because of their dangerous ability to see



James Cromwell's other *TREK* appearances include an uncredited cameo in *ENTERPRISE*.

The main body of Dan Curry's Angosian escape pod model (seen here without its nose dome), is a cylindrical sleeve for a garden sprinkler system.



into the future. But the concept that most appealed to the show's producers was an allegory for how the US treated its Vietnam War veterans. "The story I really wanted to do was the one I got to do," Burger said. "A society had altered some of its people to be soldiers and sent them off to fight a war... When the war was over, these soldiers had trouble assimilating into the culture, so they were banished."

## DOWN THE TUBES

In Burger's first draft of 'The Hunted,' Picard does not leave the Angosians to solve their own problems at the end of the episode. Instead, he actively brokers peace between the vets and the civilians, prevailing even though one of the latter starts shooting at Danar. In another dramatic set piece, Danar was originally scripted to escape captivity on the *Enterprise* by blasting out through the closed launch doors of shuttlebay 2. The decision to drop both these elements stemmed from a lack of time and resources, and when showrunner Michael Piller passed the script to new production staffer Ira Behr, he was asked to make up the lost running time by extending a cat-and-mouse chase sequence around the *Enterprise*.

As an ORIGINAL SERIES fan, Burger had specified that parts of this sequence should take place in the *Enterprise*'s Jefferies tubes,

leading *TREK* freshman Behr to ask his new colleagues, "What the hell is a Jefferies tube?!" However, with help from executive story editor Richard Danus, he successfully turned out a revised third act on his first day in the job—making the behind-the-scenes term for the ORIGINAL SERIES *Enterprise*'s

“My battle is never over.”  
Danar

access tunnels (named after the show's art director Matt Jefferies) an official piece of *STAR TREK* lore in the process.

Though the loss of Danar's shuttlebay breakout did not materially impact 'The Hunted,' director Cliff Bole felt that the curtailed ending did make the episode "slightly anticlimactic." On the other hand, showrunner Michael Piller "thought it worked" to structure the story "in such a way that Picard can make the statement at the end, 'This is not our affair. You guys are going to have to solve it.'"

## FIRST-TIME FACES

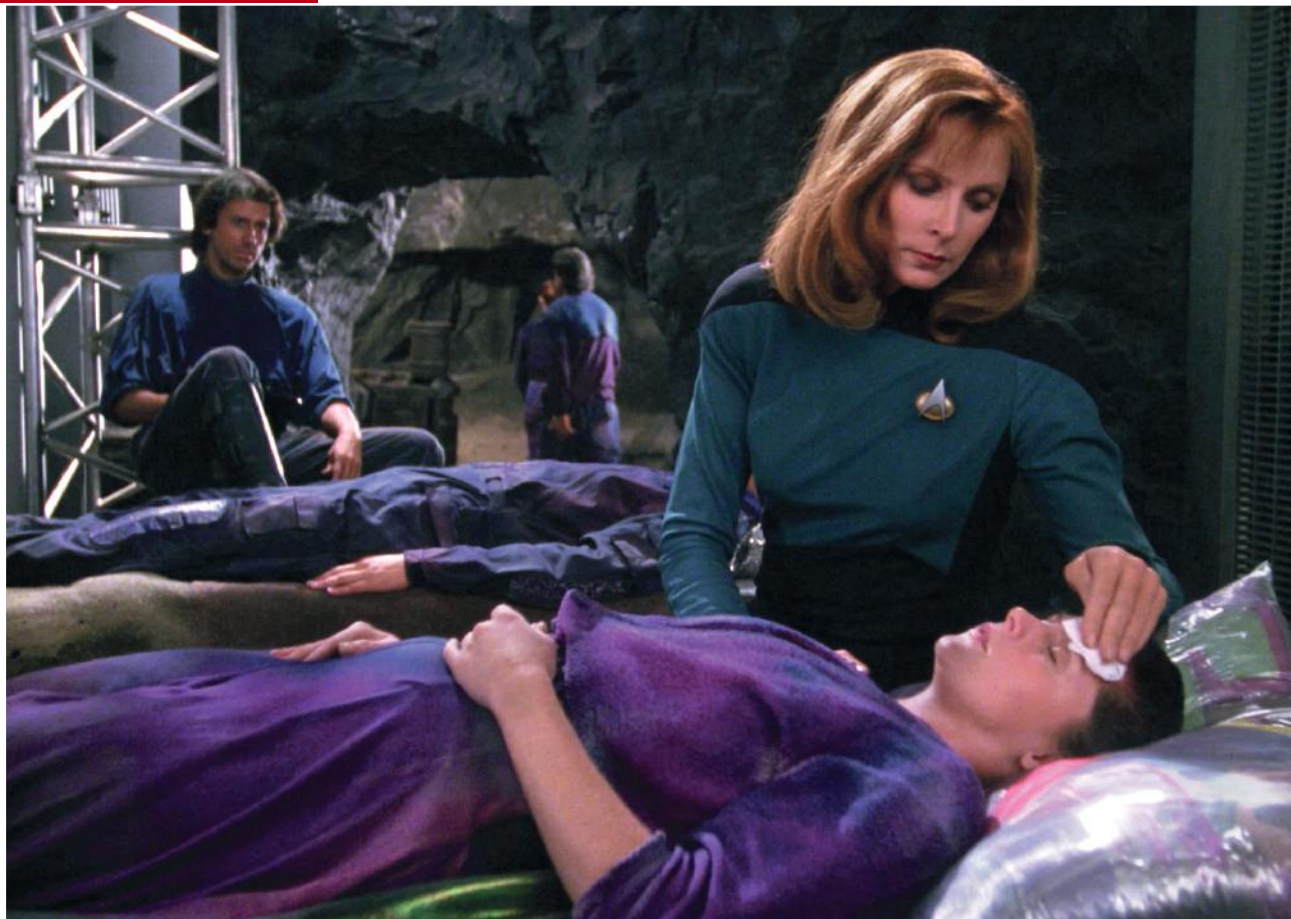
The episode's guest performers include Jeff McCarthy, who later played the ill-fated chief medical officer in the first episode of

*VOYAGER*; and future Hollywood mainstay James Cromwell. This is the first of five *STAR TREK* appearances for Cromwell, culminating with the pivotal role of Zefram Cochrane in *STAR TREK: FIRST CONTACT* and (uncredited) in *STAR TREK: ENTERPRISE*. J. Michael Flynn, who co-stars as Zayner in 'The Hunted,' would also appear in four installments of *ENTERPRISE* as two different characters.

## POD OF SMALL THINGS

Reused elements in 'The Hunted' include movie-style Starfleet undershirts (as worn by Zayner and various other Angosians); Rick Sternbach-designed energy weapons first seen in the hands of the Gatherers in 'The Vengeance Factor' (the first of many reappearances for these props); and an unusually spacious Jefferies tube set from *STAR TREK V: THE FINAL FRONTIER*. The Angosian transport ship is a repurposing of the Straleb security vessel from 'The Outrageous Okona' with a new detachable rear section and other modifications, but its escape pod is an entirely new model. Built by visual effects supervisor Dan Curry from everyday elements such as disposable razor handles and coffee stirrers, the pod would not be seen again until season seven, when footage from 'The Hunted' is used to represent a Yridian cargo pod in 'Firstborn' and a Ferengi probe in 'Bloodlines.'

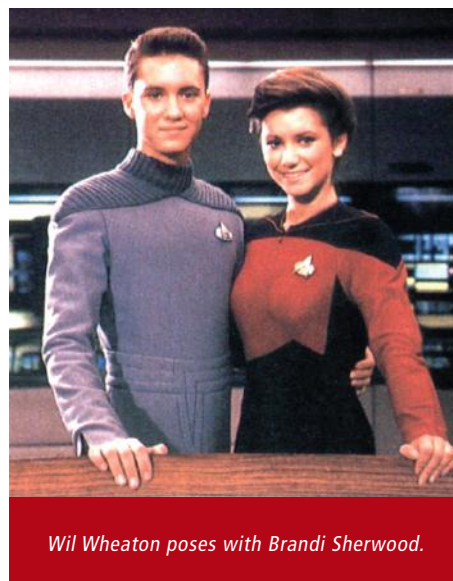




## THE HIGH GROUND

Unloved by its author, this episode remained controversial in some countries well into the 21st century.

**THE HIGH GROUND** IS THE only episode of TNG to be 'banned' from broadcast in the United Kingdom and the Republic of Ireland. As a thinly veiled allegory for the sectarian violence that was rife in Northern Ireland at the time, it was always likely to be deemed unsuitable for broadcast by both countries' national networks (namely the BBC and RTÉ). But a specific exchange in which Data states: "it appears that terrorism is an effective way to promote political change," before giving the example of "the Irish unification of 2024," guaranteed that the episode would not be shown for many years. In



Wil Wheaton poses with Brandi Sherwood.

the UK, the BBC did not air the episode until 2007, 17 years after it was made and almost a decade after the 1998 Good Friday Agreement secured a lasting peace in Northern Ireland. To date, RTÉ has never shown the episode in full.

And yet, for all the controversy it caused abroad, staff writer Melinda M. Snodgrass never intended 'The High Ground' to be

after which she chose to part company with TNG, finding success as a freelance screenwriter and science-fiction author.

### FERTILE GROUND

Realizing 'The High Ground' involved the creation of many elements that would be seen again in future episodes. Rutian and Ansata pistols both reappear (as different

that the Ansata place on the *Enterprise* also finds a home in *VOYAGER* (as another explosive device), as does the dimensional inverter (as a component of *Voyager's* main computer). The latter prop also forms part of the Krieger wave converter in 'A Matter of Perspective' (see p.30), and part of the *Enterprise's* warp drive in season seven's 'Eye of the Beholder.'

### MODEL PHOTOGRAPHY

During production for 'The High Ground' in November 1989, the opportunity arose to include a cameo appearance by beauty pageant winner Brandi Sherwood. The then Miss Teen USA (and later Miss USA) filmed a scene on the bridge in which she played a Starfleet officer assisting Wesley Crusher in his work, but it did not make the final cut. In the finished episode, Sherwood can be glimpsed just once—standing behind

**“** In a world where *children blow up children*, everyone's a threat. **”**

Alexana Devos

about Northern Ireland at all. Her original pitch (entitled 'Strength and Justice') was inspired by the American Revolution, with Rutia IV representing the US under British rule. Captain Picard was cast in the role of British loyalist General Charles Cornwallis, while the Romulans stood in for the French Army, which helped George Washington's forces defeat Cornwallis in 1781. The story hinged on Picard realizing the parallels and acknowledging, in Snodgrass's words, that "he is one of the oppressors."

And so, when Snodgrass was instructed to rework the idea to reflect contemporary issues in Northern Ireland, she and the rest of the writing team were far from happy. "We didn't have anything interesting to say about terrorism except that it's bad," Snodgrass' fellow staffer Ronald D. Moore has since reflected. Speaking in *Starlog* in October 1990, showrunner Michael Piller could only echo this sentiment. "We told a story that... basically said that terrorism in the 24th century is the same as it is in the 20th century. I hope that it isn't, but we didn't have enough futuristic thinking"

Snodgrass herself has largely declined to talk about the episode, which became her last writing credit on the series. She remained in position as executive script consultant until the end of season three,

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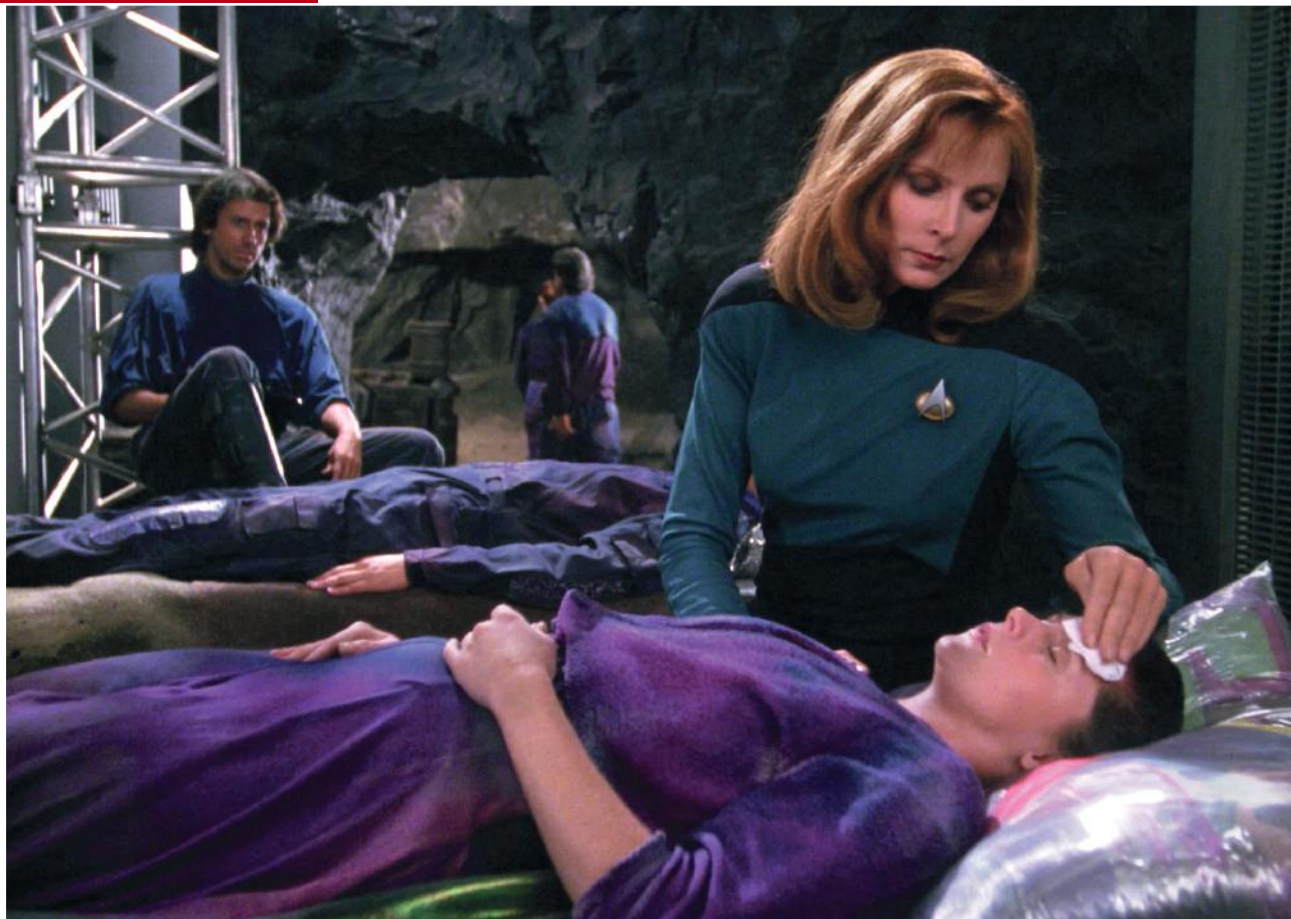


On set with (L-R): stunt performer Lynn Salvatori, Brent Spiner (Data), background performer Jeffrey Deacon, director Gabrielle Beaumont, Michael Dorn (Worf), and Gates McFadden (Dr. Crusher).

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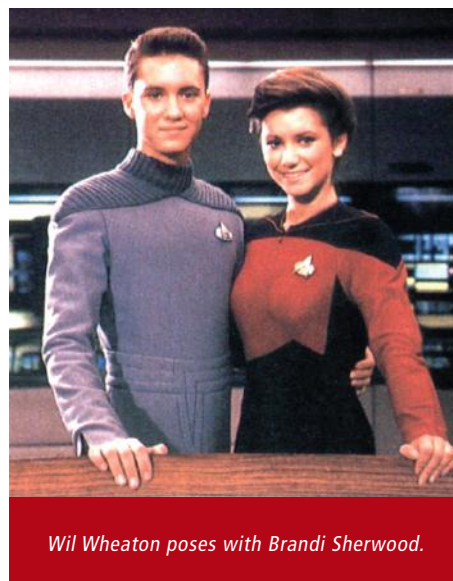




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DEJA Q

This exuberant episode is notable for its Emmy-nominated visuals, its well-documented music, and *STAR TREK*'s most famous meme.

Episode	3.13
Premiere	February 5, 1990
Written by	Richard Danus
Directed by	Les Landau
Guest stars	John de Lancie (Q), Whoopi Goldberg (Guinan)
Synopsis	Q seeks sanctuary on the <i>Enterprise</i> while stripped of his powers and forced to live as a mortal man.

**WHEN LAST SEEN IN SEASON** two's 'Q Who' (see issue 10), the omnipotent Q had been somewhat overshadowed by the all-powerful Borg. And so, for the character's sole season three appearance, the focus was firmly on Q himself, affording guest star John de Lancie some of his most memorable moments in the role.

In the original premise for the episode, Q did not lose his powers at all. Instead, he simply pretended to be mortal in order to prove himself a hero during a stand-off between the Federation and the Klingons. But when staff writer Richard Danus and

showrunner Michael Piller pitched this idea to Gene Roddenberry, he was quick to identify the fundamental flaw in it.

"We came up with an idea for a story in which Q takes us on a wild goose chase across the galaxy, chasing whoever it was who [supposedly] took his powers away," Piller later explained. "And it's all fun and laughs and a great time with Q. But when we pitched it to Gene, he said, 'What's it about?' I told him, 'Well it's about a wild goose chase, Gene, and Q is pretending...' but he interrupted and said: 'No, what's it *about*? If you want to do a story with the theme of an omnipotent being who

must live as a mortal, then do it. Don't fool around; don't pretend. The theme of a god who must be mortal is a great one. What you're talking about has no theme at all; it's all plot.'

“ Oh, very clever, *Worf*.  
Eat any good books lately?

"When he said that, a lightbulb went on over my head, because I realized exactly what he meant. That there's a second level to storytelling on *STAR TREK*, that it really does need to be about something. I learned from that to ask every writer who came into my office: 'What's it about?' And, believe me, that's the key to successful writing on any franchise, and it's certainly an important part of the *STAR TREK* universe."

Freed up by this permission to take Q's powers away for real, Danus and Piller then constructed a whole new plot that retained the comedy of the original, but also afforded Q some moments of pathos and dignity. "Once we got it there," said Piller, "We were very proud of it."

THE NAKED TRUTH

One of the most memorable moments in the episode is Q's first appearance on the bridge, totally naked and floating in mid-air. For those involved in making it, the scene was just as unforgettable to film.

"Somehow we had to hide Q's private parts," visual effects supervisor Dan Curry recalls in his 2020 book, *STAR TREK: The Artistry Of Dan Curry*. "So I did a storyboard that showed how we could have Patrick [Stewart] in the foreground to cover up the relevant parts, making sure there were no subliminal erotic undertones about it."

Curry then supervised the over-the-shoulder shot, having calculated the exact camera angle and lens distance. This was

not only to preserve de Lancie's modesty, but also to obscure the raised platform that made it look like he was levitating. "John walks in and takes his bathrobe off, and there he is," Curry added. "John

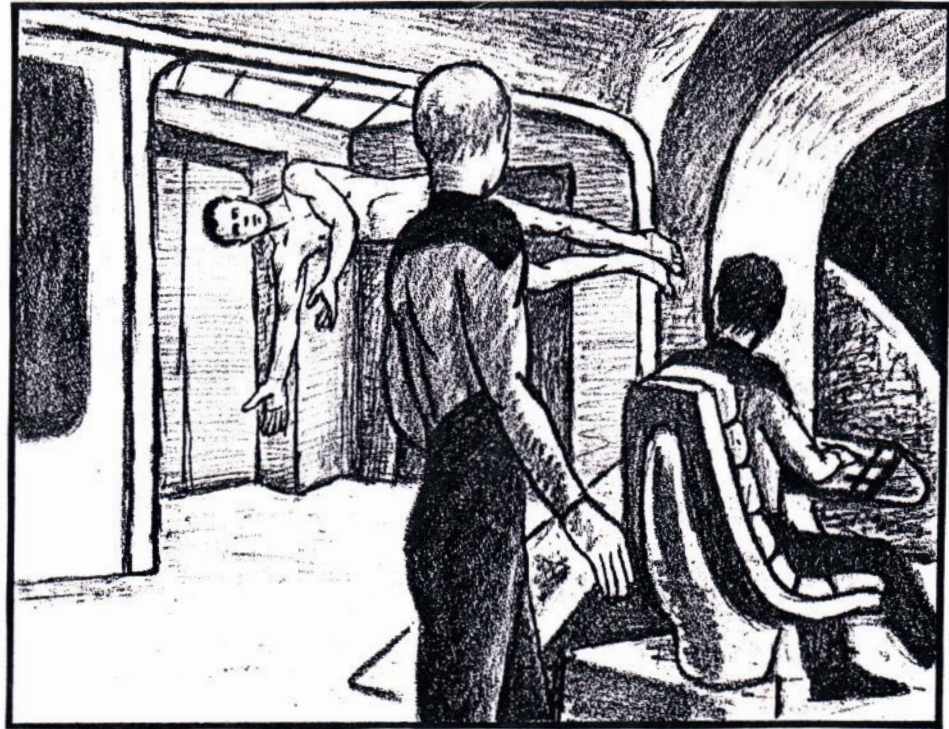
was not only a wonderful actor, but also a good sport, so we just got on with it."

Makeup artist Doug Drexler, meanwhile, was responsible for de Lancie's all-over body makeup. "I went in his trailer and the guy's standing there buck naked," Drexler said, "and he's arguing on the phone with his

band. This also posed a technical challenge, as de Lancie had to learn a precise series of finger movements to make his playing look realistic. The band seen on screen pre-recorded the tune ('La Paloma') so that it could be played in for de Lancie to follow on set, but for a perfect match it was re-recorded afterwards, precisely tracking the actor's timing for overdubbing.

Q: THE MUSIC

With the exception of this traditional Spanish tune, all the music in 'Deja Q' was composed by Dennis McCarthy, working on his 30th episode since 'Encounter at Farpoint.' As an insight into his working methods, *The Official STAR TREK: THE NEXT GENERATION Magazine* charted the recording of



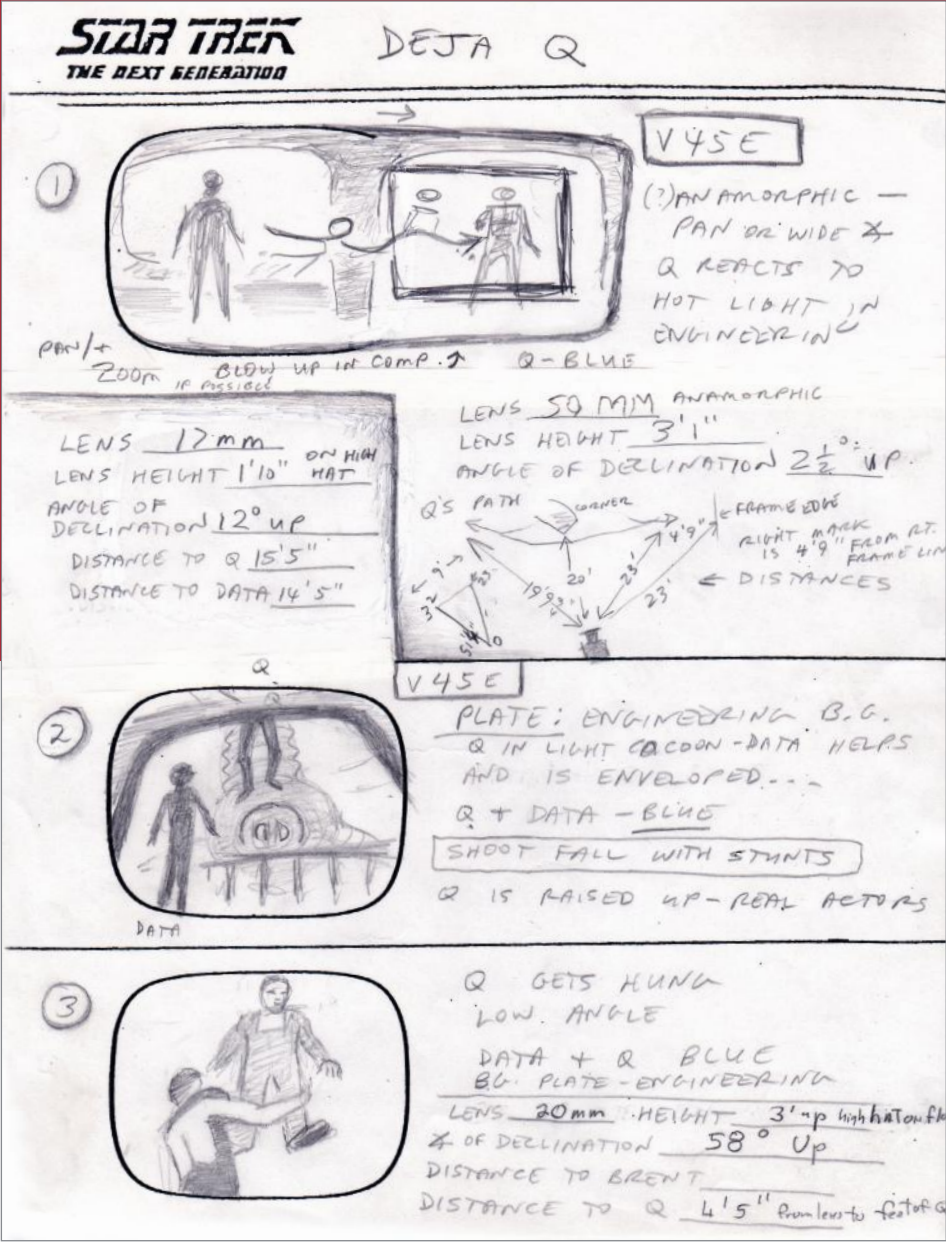
VFX supervisor Dan Curry's visualization of Q's untimely appearance. Accompanying notes specify that John de Lancie should be 16 feet away from the lens, and Patrick Stewart precisely nine feet and six inches away.

agent or somebody. He just puts an arm up and I start doing it from head to toe. It was just bizarre!"

Another classic Q moment comes at the end of the episode, when he appears on the bridge playing trumpet with a mariachi

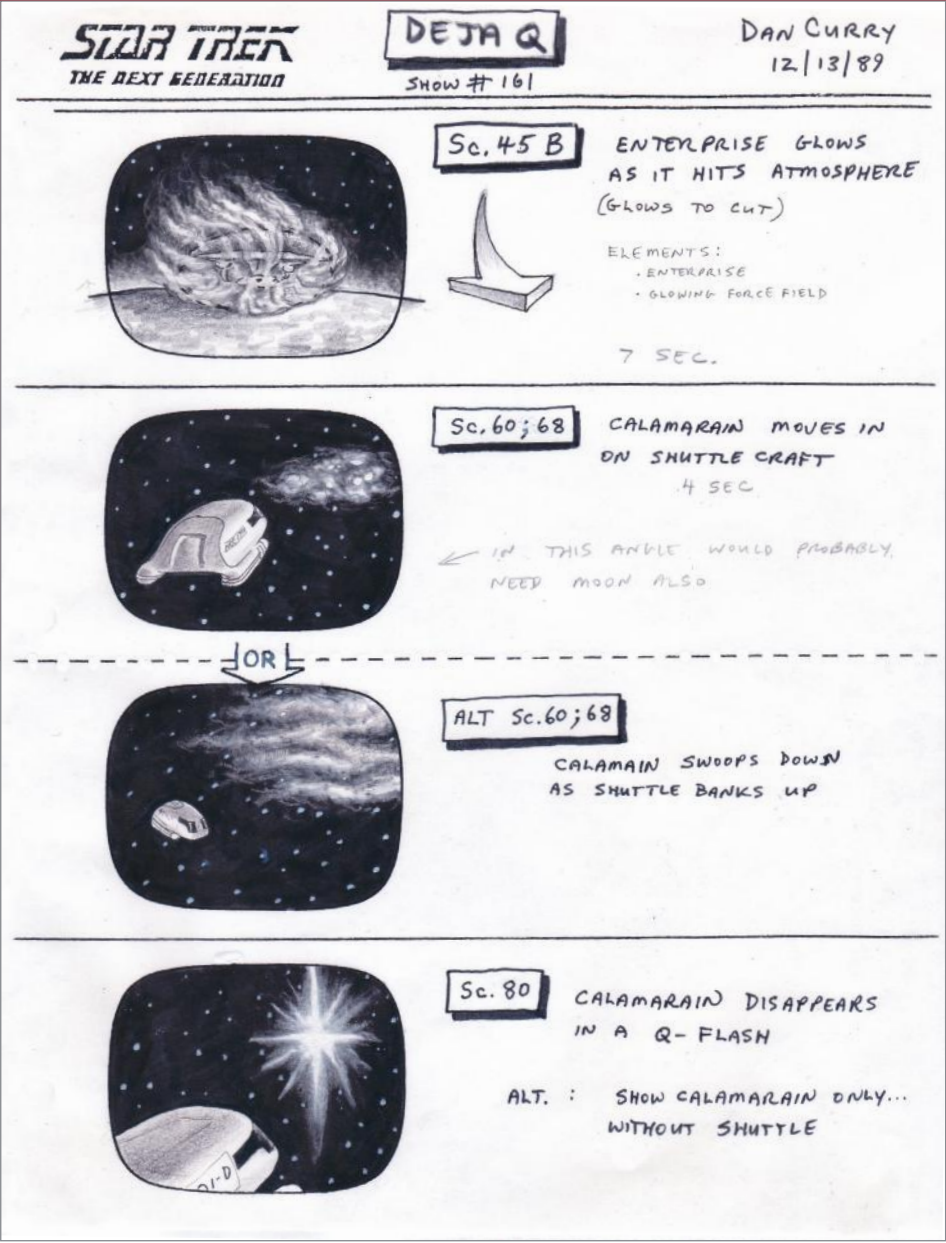
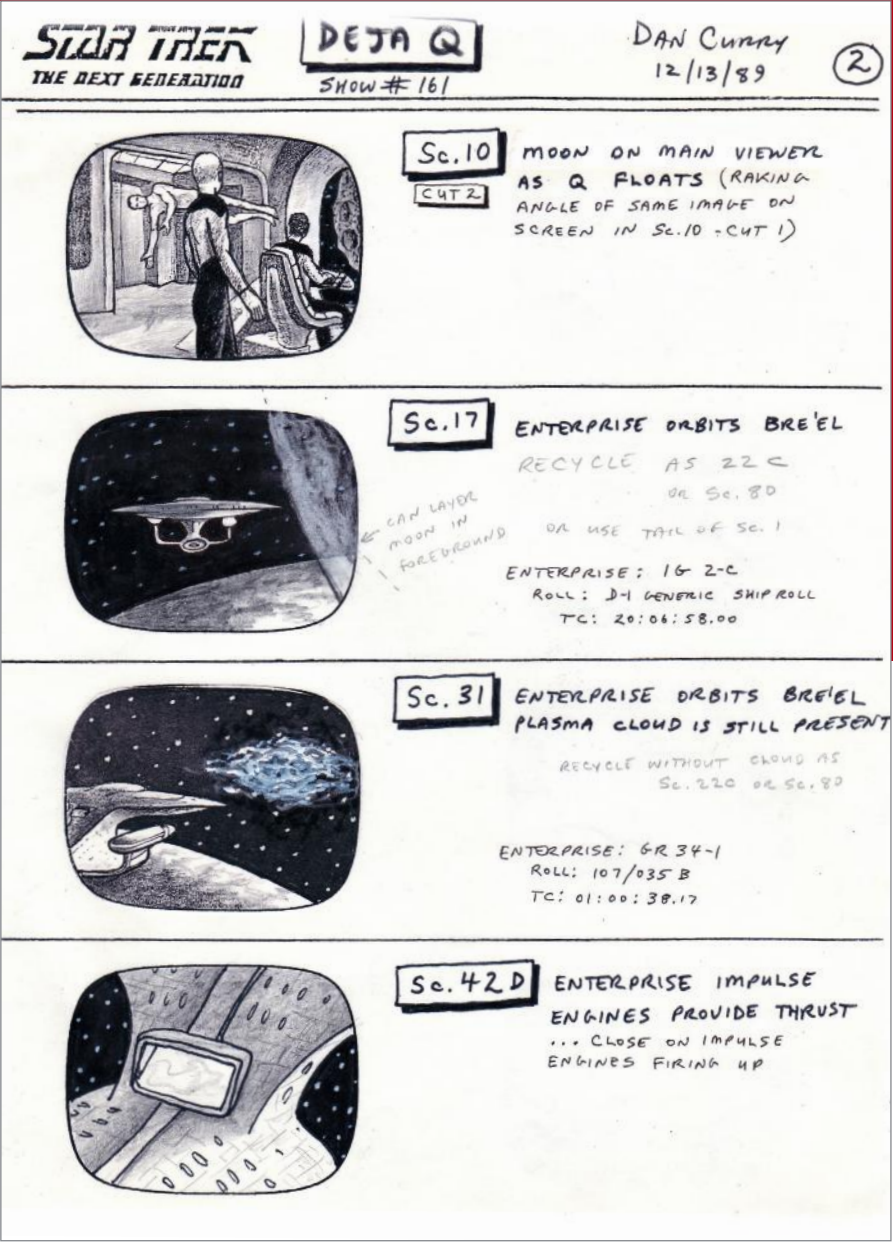
McCarthy's score for the episode in its April 1991 issue. This detailed how the composer was supplied with a rough cut of the episode with no visual effects "shortly before New Year's Day 1990." This formed the basis of a "spotting





'Deja Q' was nominated for two Emmy Awards: outstanding achievement in special visual effects and outstanding editing for a series—single camera production. The storyboard on the left shows VFX supervisor Dan Curry's method for filming the Calamarain attack on Q: keep the camera locked in place so the effects can be overlaid, but shoot in anamorphic widescreen, so that a panning shot can be created by how the widescreen film is cropped for TV.

The storyboards on the right show Q's arrival on the Enterprise; various effects shots of the ship orbiting Bre'el; and Q's shuttlecraft encounter with the Calamarain. Curry created the look of the Calamarain using footage of a refracted laser beam that he had filmed back in season one. The footage proved endlessly adaptable and was used for many other effects, including the Borg tractor beam first seen in 'Q Who.'



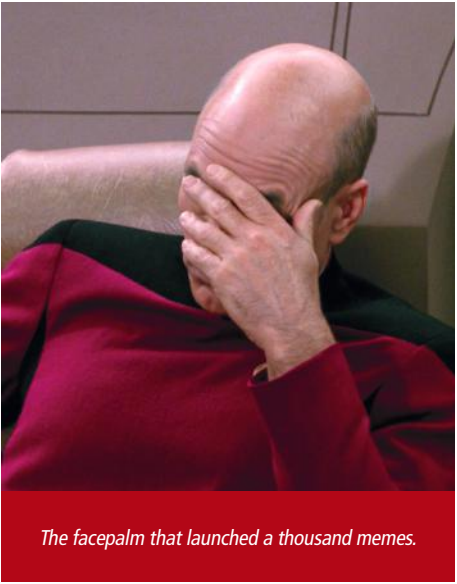
Corbin Bernsen as STAR TREK's second ever Q.

session" in which McCarthy, music editor Gerry Sackman, associate producer Peter Lauritson, and post-production supervisor Wendy Neuss discussed "each scene to be scored in detail, picking the spot where the music will begin, what action should be emphasized, and what kind of feel it should have." From there, McCarthy had two-and-a-half weeks to compose his score, writing out detailed timing notes for each cue in relation to his timecoded videotape of the rough cut. During the recording session, held over the course of three hours on the afternoon of Friday January 19, 1990, he conducted 35 musicians (playing "12

violins, four cellos, four bass, one flute, one oboe, one B-flat clarinet, three horns, two trombones, three trumpets, two pianos, one guitar, and one percussion") while following playback of the episode on a monitor screen. He then reviewed the final takes while the hungry orchestra "dive into the deli platters provided by Paramount."

**DOUBLE TROUBLE**

Despite its focus on everyone's favorite Q, this episode also gives us our first glimpse of another member of the Continuum. Q2 (as he is named in the script) is played by L.A. Law star Corbin Bernsen, who chose



The facepalm that launched a thousand memes.

not to be credited for his cameo appearance. According to 1995's *STAR TREK: THE NEXT GENERATION Companion* by Larry Nemecek, Bernsen took the role "not so much as a fan of *TREK*, but to be a part of its legacy and its humanistic outlook."

**MEME GENERATOR**

One further element of 'Deja Q' that should not pass without comment is its contribution to 21st-century meme culture. While several images from throughout *STAR TREK* history have been repurposed for making humorous points on social media (including Q and his mariachi band), none has yet matched the

currency of the Picard 'facepalm.' The most frequently used version of this iconic image—in which the exasperated captain covers his face with his left hand—originates in this episode, specifically when Q tells Picard: "In all the universe, you are the closest thing I have to a friend." Since 2007, the image has—according to knowyourmeme.com—been used more than 23,000 times as an almost universally understood shorthand for an expression of "embarrassment towards someone else's actions." The pose has even been immortalized in an officially licensed collector's bust, first released in 2018 and reissued in bronze the following year.





# A MATTER OF PERSPECTIVE

Despite a strong premise, this murder mystery was seen by some as being dead on arrival.

**Episode** 3.14

**Premiere** February 12, 1990

**Written by** Ed Zuckerman

**Directed by** Cliff Bole

**Guest stars** Craig Richard Nelson (Krag), Gina Hecht (Manva Apgar), Mark Margolis (Nel Apgar), Colm Meaney (O'Brien)

**Synopsis** When Commander Riker is accused of murder, witness statements are recreated on the holodeck—but no two stories are alike!

**A**T THE START OF 'A MATTER OF Perspective,' Data is unflinchingly critical of Captain Picard's talents as a painter. In the years since it was made, several members of the production team have been just as candid about the episode as a whole. "It was nightmarish," said Ira Steven Behr, who oversaw a top-down overhaul of the script with the rest of the writing staff. "We just kept working on that story over and over again trying to get it to make sense." For newly hired staff member Ron D. Moore, it was a trial by fire, and he has described it as "the worst episode" of TNG's third season.



Picard's "mélange of clashing styles" (in the words of Data) as painted by Elaine Sokoloff.

The credited writer, Ed Zuckerman, has since gone on to great success as a writer and executive producer on the *Law & Order* franchise, but in 1990 he was just starting out—and learning the hard way that *STAR TREK* was not the right fit for him.

"Clearly when he went off and wrote it, he realized that the story wasn't working," Behr has recalled. "He had turned one of the characters into this Lieutenant Columbo-like character who sounded totally modern. When we brought him in to give him notes, he literally got on his knees and begged us to fire him, but we said, 'No, we're too busy rewriting other episodes!'"

For showrunner Michael Piller, who also contributed to the eventual rewrite, it was "probably the hardest story to break," and "didn't translate" to the screen. "I don't think it played as it was intended," he told Edward Gross and Mark A. Altman in their 1995 book *Captain's Logs*. "It's just about the best murder mystery I've been involved in developing, because every detail falls into place. Every line comes together to explain how, what, when and where, and it really worked from a mystery standpoint... I just didn't think it was great television."

Realizing the *Rashomon*-like plot, in which several characters share conflicting memories of the same events, was director Cliff Bole, who does, ironically, remember the episode differently. "It was one of the toughest shows I've ever shot from the standpoint of keeping continuity," he told *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1991, "[but] I thought, a really clever show." Explaining why the episode appealed more to him than to many others, he concluded, "The tougher they are, the better I like them!"

## ART AND DESIGN

Sets created for 'A Matter of Perspective' included the lab and the living quarters on the orbital research station. The former repurposed a large flower planter from 'The



The lower half of this space station model would be removed for its appearances in DEEP SPACE NINE.

Hunted,' three episodes prior, as the base of the Krieger wave converter, and both sets would in turn be cannibalized to create the Klingon Great Hall in 'Sins of the Father,' in three episodes' time. The observation lounge was adapted to serve as the *Enterprise's* art studio, and dressed with paintings by Elaine Sokoloff, who also worked on 'Booby Trap' and 'The High Ground' as a graphic designer and painted a reproduction of Salvador Dali's 'The Persistence of Memory' for 'The Most Toys' later in the season. As scripted, Picard

Child' and 'The Measure of a Man' in season two, both times using footage shot for the second movie. This was the last time it was filmed in its Regula I configuration, as it was subsequently adapted to serve as a series of starbases in *STAR TREK: DEEP SPACE NINE*.

## FAMILY TIES

Though none of the guest cast in 'A Matter of Perspective' would appear again in TNG, nearly all have other *TREK* connections. Craig Richard Nelson went on to appear in *STAR*

“Commander Riker, I am here to take you into custody.”

Chief Investigator Krag

was to throw a jar of paint-stained water over his canvas at the end of the pre-credits sequence, but Sokoloff's creation was spared this indignity on screen.

To represent the exterior of the station, new photography was captured using the Regula I miniature from *STAR TREK II: THE WRATH OF KHAN*. Adapted from the orbital complex built for *STAR TREK: THE MOTION PICTURE*, the model was also seen in 'The

*TREK: VOYAGER*, while Mark Margolis' son, Morgan H. Margolis featured in *VOYAGER* and *STAR TREK: ENTERPRISE* (in the former, coincidentally, alongside Nelson). Juli Donald (Tayna), meanwhile, guest-starred in *DEEP SPACE NINE* before playing cadet instructor Shoreham in the live-action videogame *STAR TREK: BORG*, which included stock footage of the *Enterprise* from TNG to represent Shoreham's ship, the *U.S.S. Cheyenne*.





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