

STAR TREK™

15

THE NEXT GENERATION

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



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Recommended age 14+. Warning! Collectible model. Not designed or intended for play by children. Do not dispose of in domestic waste.

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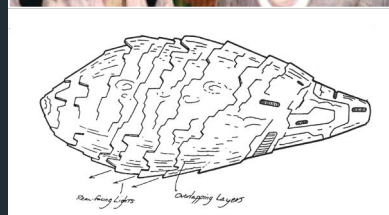
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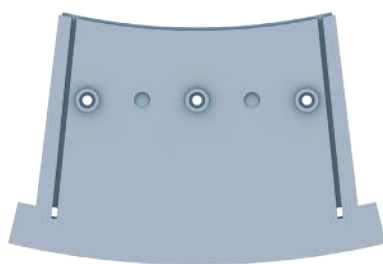


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The battle to say the name 'Spock'

STAGE 55 PARTS



55A



55B



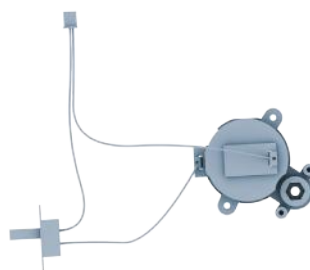
55C



55D



55E



55F



55G



55H



BM



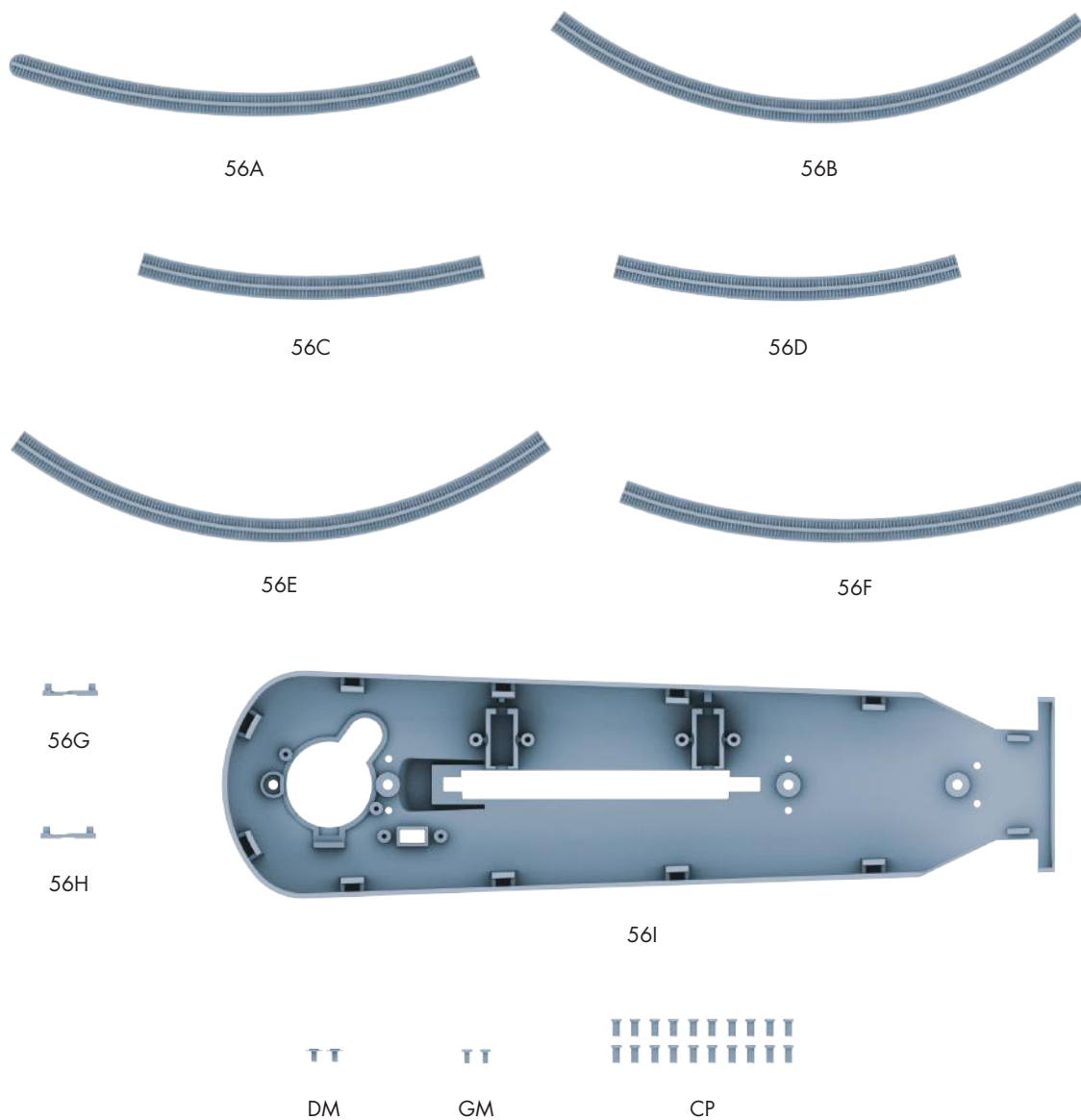
FM



AP

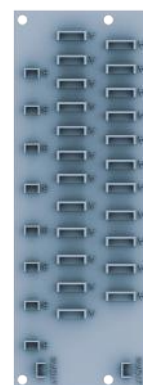
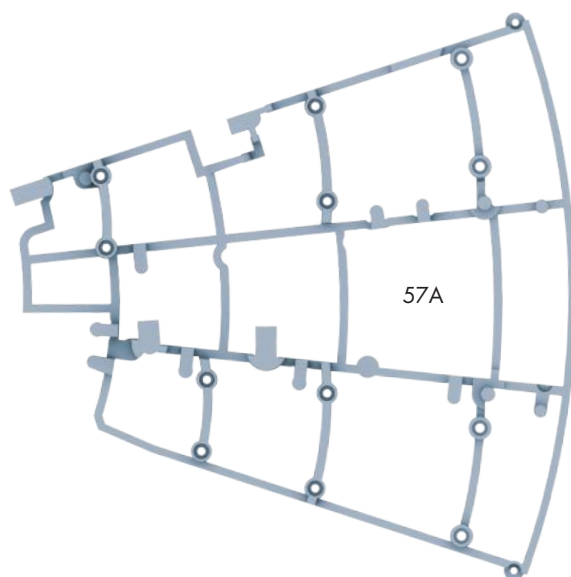
PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
55A	Deck 2 base	1	55G	Battery box nut	1
55B	Right saucer impulse engine	1	55H	Battery box bracket	1
55C	Right impulse reflector	1	BM	2x4mm screw	22 (+2 spare)
55D	Left saucer impulse engine	1	FM	2.3x4mm screw	10 (+2 spare)
55E	Left impulse reflector	1	AP	1.7x4mm screw	6 (+2 spare)
55F	Battery box/power switch	1			

STAGE 56 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
56A	Dorsal phaser array iii	1	56G	Red formation light	1
56B	Dorsal phaser array iv	1	56H	Green formation light	1
56C	Dorsal phaser array v	1	56I	Nacelle lower	1
56D	Dorsal phaser array vi	1	DM	1.7x3x5mm screw	2 (+1 spare)
56E	Dorsal phaser array vii	1	GM	1.5x3mm screw	2 (+1 spare)
56F	Dorsal phaser array viii	1	CP	2x4mm screw	20 (+2 spare)

STAGE 57 PARTS



57C



57D



57E



57F



57G



57H



AM



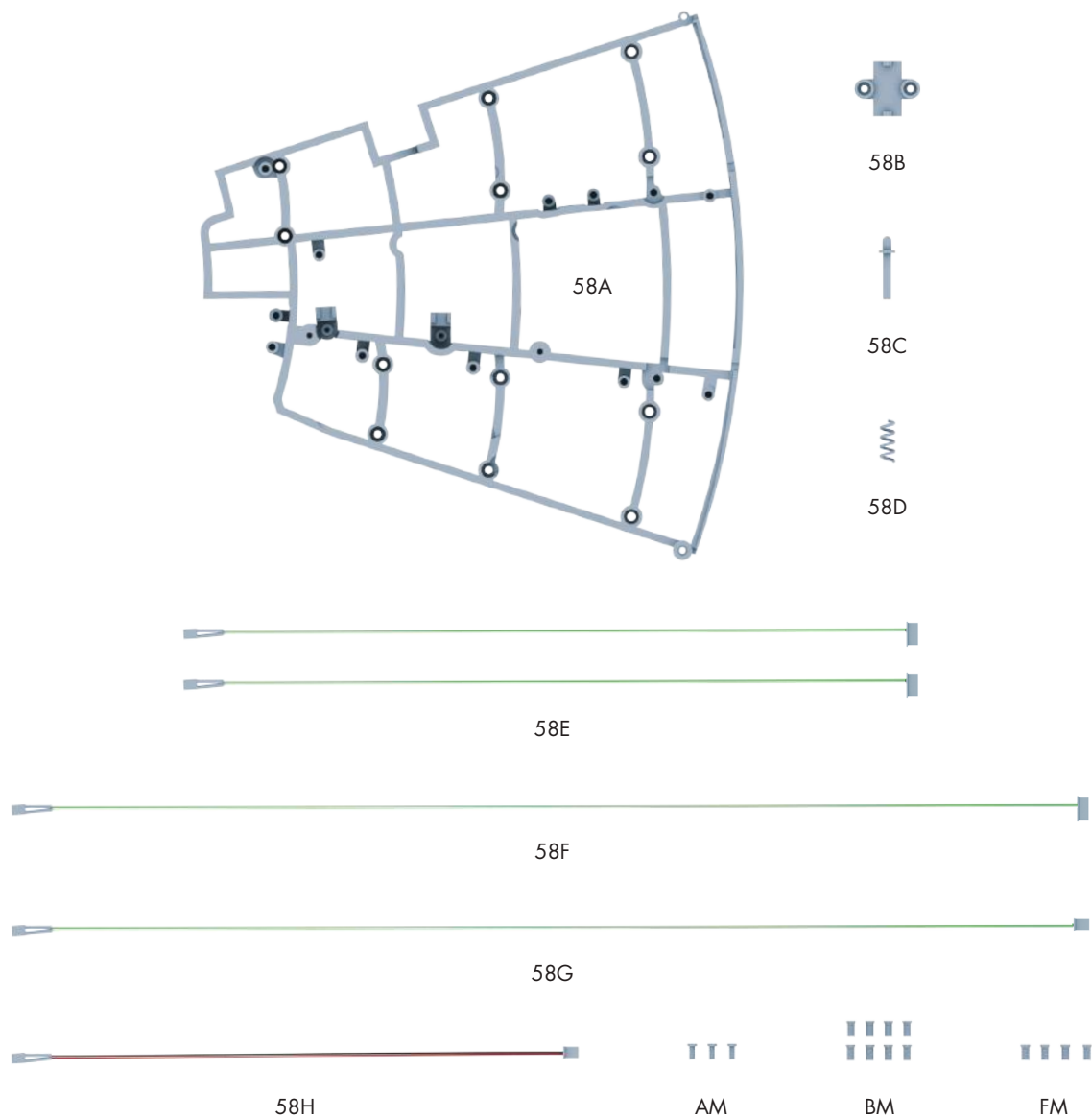
BM



FM

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
57A	Lower skeleton 4	1	57G	Saucer power switch	1
57B	Saucer PCB 3	1	57H	Cable tie	4
57C	Lock bracket	1	AM	1.7x4mm screw	2 (+1 spare)
57D	Lock pin	1	BM	2x4mm screw	8 (+2 spare)
57E	Lock spring	1	FM	2.3x4mm screw	8 (+2 spare)
57F	Saucer PCB cable	1			

STAGE 58 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
58A	Lower skeleton 5	1	58G	Aft starboard formation light LED	1
58B	Lock bracket	1	58H	Front formation light LED	1
58C	Lock pin	1	AM	1.7x4mm screw	3 (+1 spare)
58D	Lock spring	1	BM	2x4mm screw	8 (+2 spare)
58E	Formation light LED	2	FM	2.3x4mm screw	4 (+1 spare)
58F	Aft port formation light LED	1			

STAGE 55 ASSEMBLY

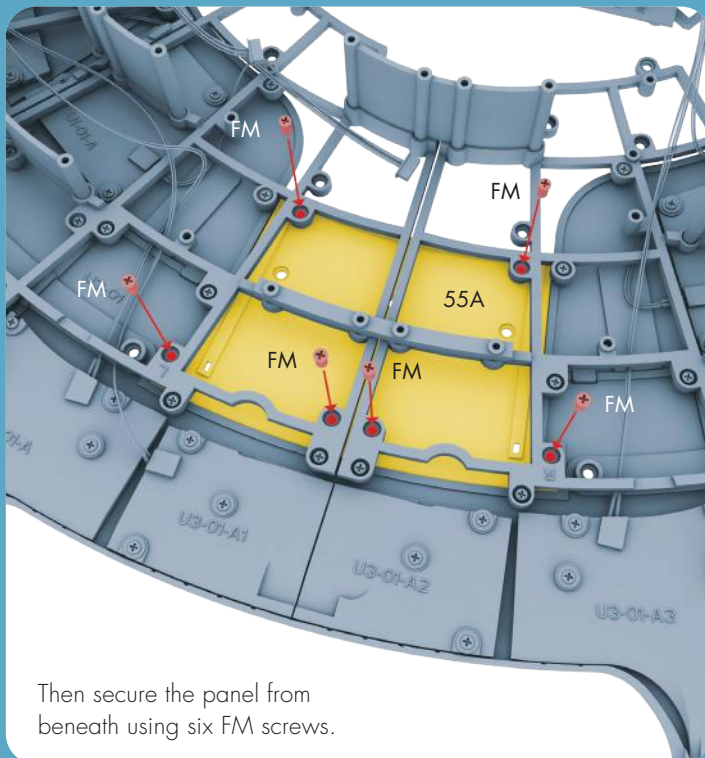
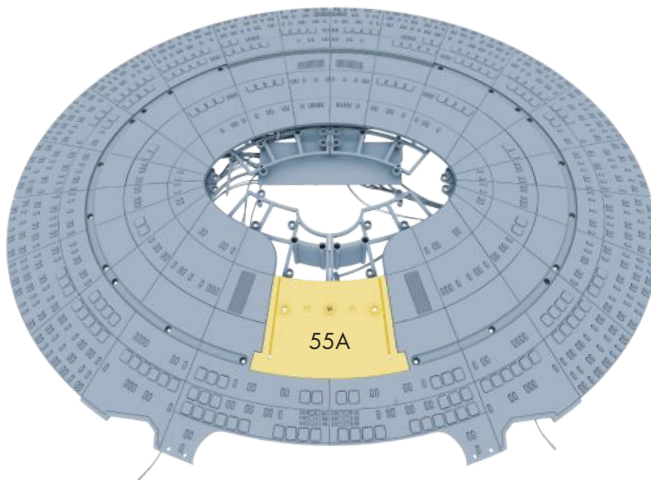
Return to the main bridge build you assembled in issues one and two and integrate it with your near-complete upper saucer section!

FITTING THE DECK 2 BASE

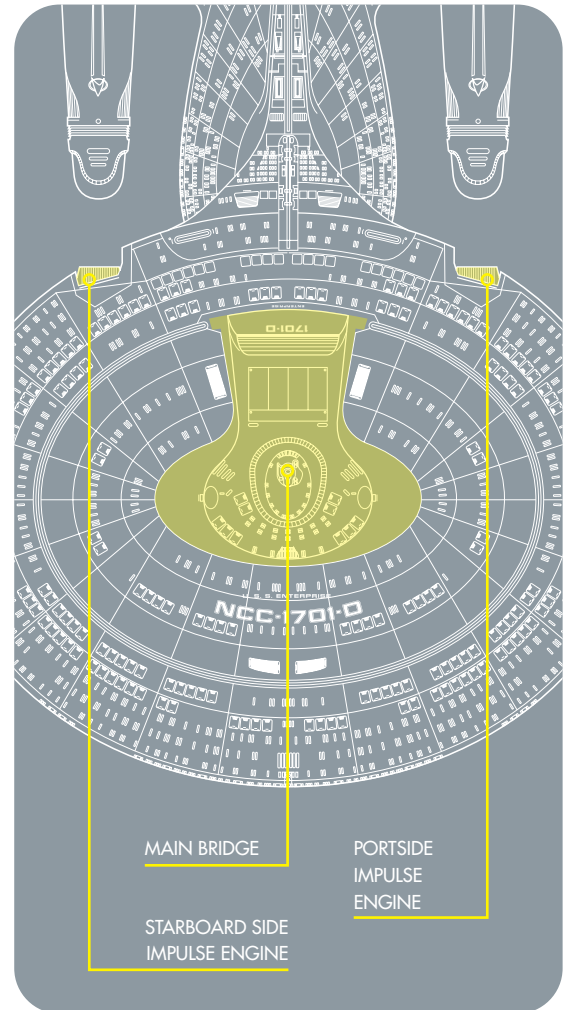
PART LOCATOR

STEP
A

Place the deck 2 base (55A) on your saucer assembly as shown.



Then secure the panel from beneath using six FM screws.



KEY

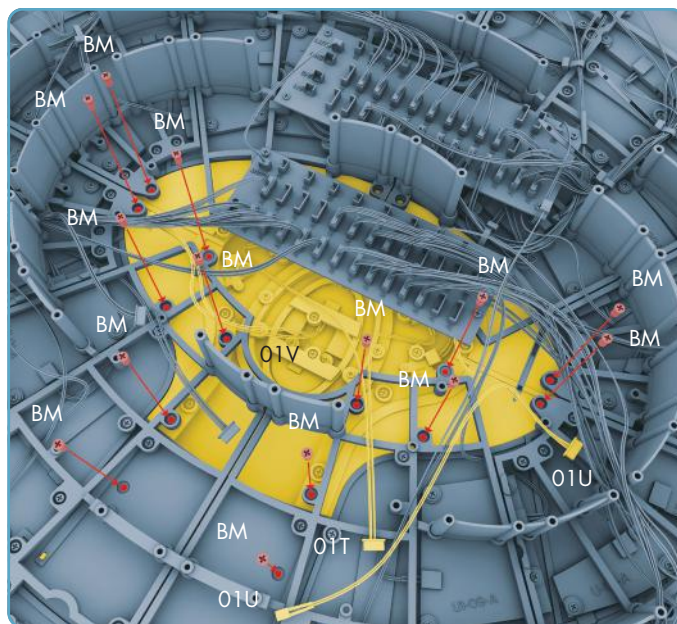
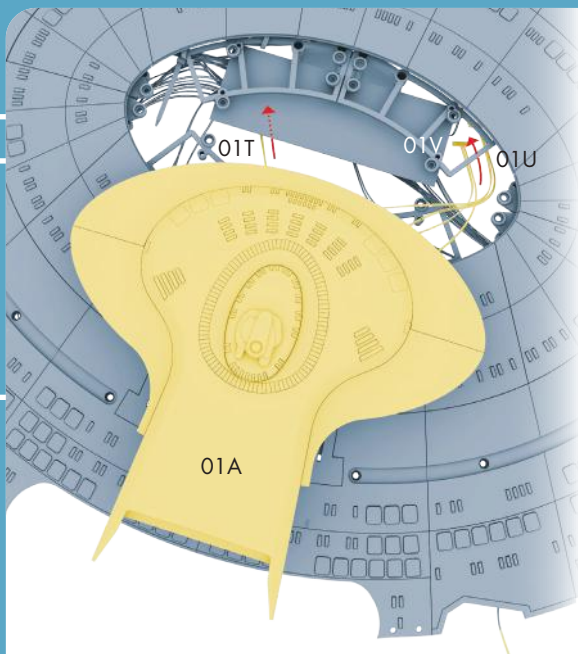
The illustrations are color-coded to help you identify the parts as you go along.

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

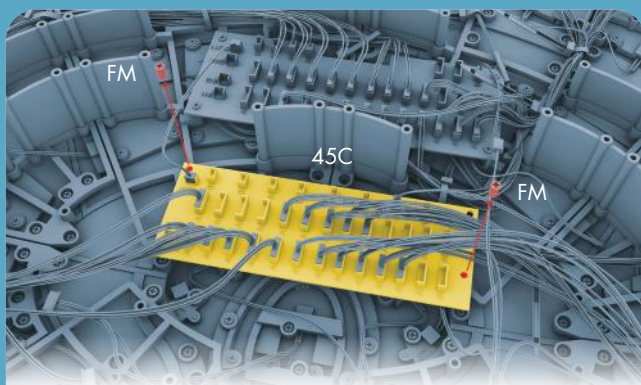
YELLOW is for the new part(s) in each step.

GRAY shows the assembly so far.

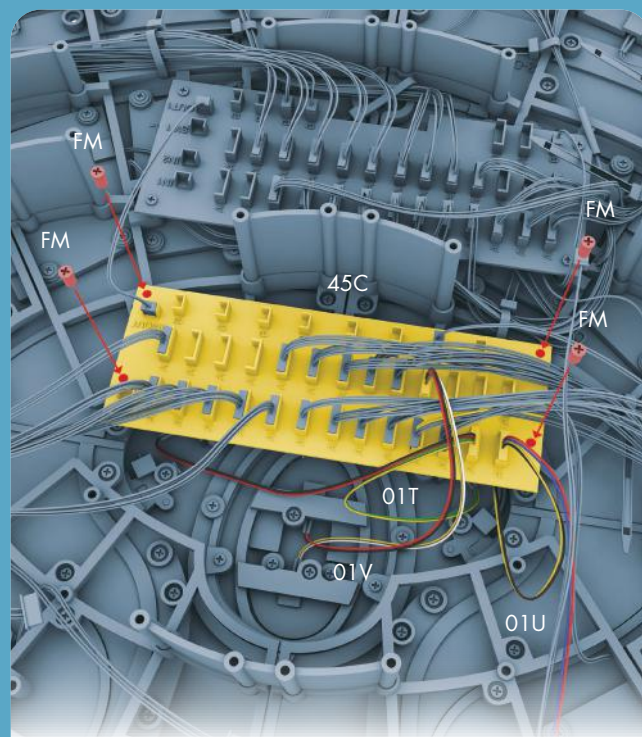
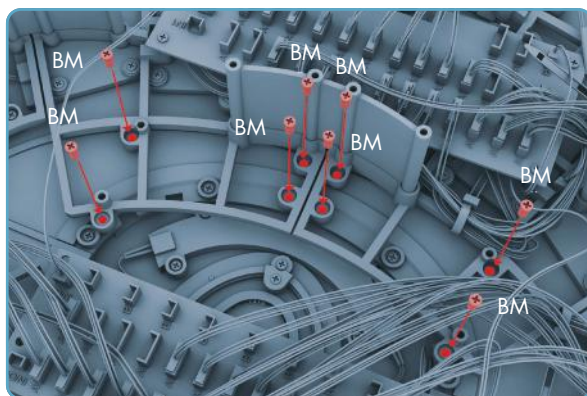
BLUE shows illuminated parts.

STEP
B

Retrieve your main bridge/deck two assembly (last used in stage 5) and thread the deck panel lights through the saucer skeleton as shown. Then position the assembly on top of the saucer and secure it from underneath using 14 BM screws.



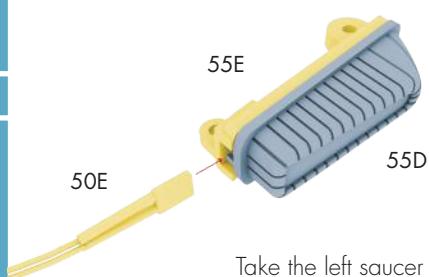
Next, remove two FM screws to temporarily detach saucer PCB 2 (45C) from the skeletal structure. Then further secure the main bridge/deck two assembly with eight BM screws.



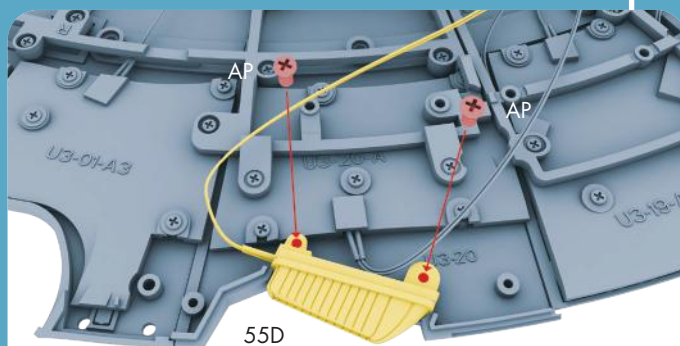
Return saucer PCB 2 (45C) to its previous position and reattach it to the skeletal structure, this time using four FM screws. Finally, plug the deck front window light (01T), deck lights (01U), and bridge lights (01V) into sockets marked "A" on saucer PCB 2 as shown.

FITTING THE LEFT SAUCER IMPULSE ENGINE

STEP
C



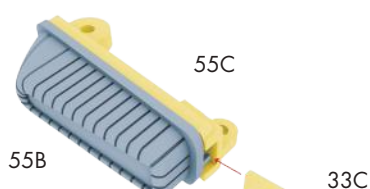
Take the left saucer impulse engine (55D) and the left impulse reflector (55E) and slide them together as shown. Then locate the deck panel lights fitted in stage 50 (50E) and slot the unassigned bulb into the impulse engine assembly.



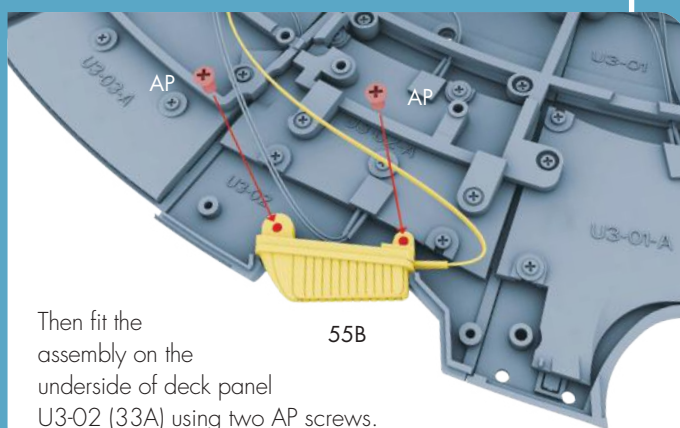
Hold the parts together as you place them on the underside of deck panel U3-20 (50A) and secure them with two AP screws.

FITTING THE RIGHT SAUCER IMPULSE ENGINE

STEP
D



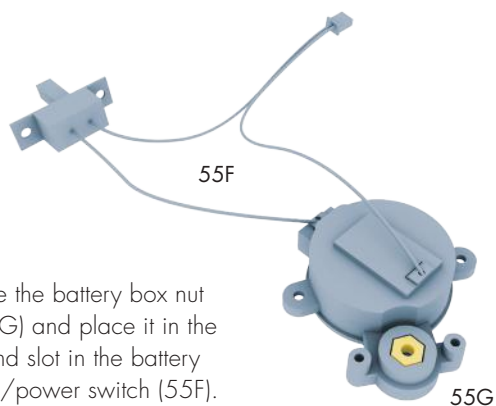
Repeat the process from step C, this time using the right saucer impulse engine (55B), the right impulse reflector (55C), and the unassigned bulb from the deck panel lights fitted in stage 33 (33C).



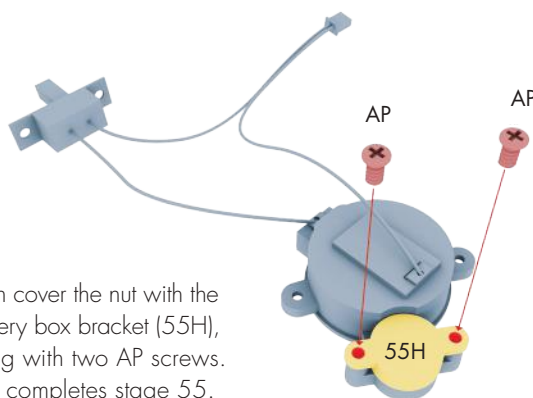
Then fit the assembly on the underside of deck panel U3-02 (33A) using two AP screws.

ASSEMBLING THE WARP NACELLE BATTERY BOX

STEP
E



Take the battery box nut (55G) and place it in the round slot in the battery box/power switch (55F).

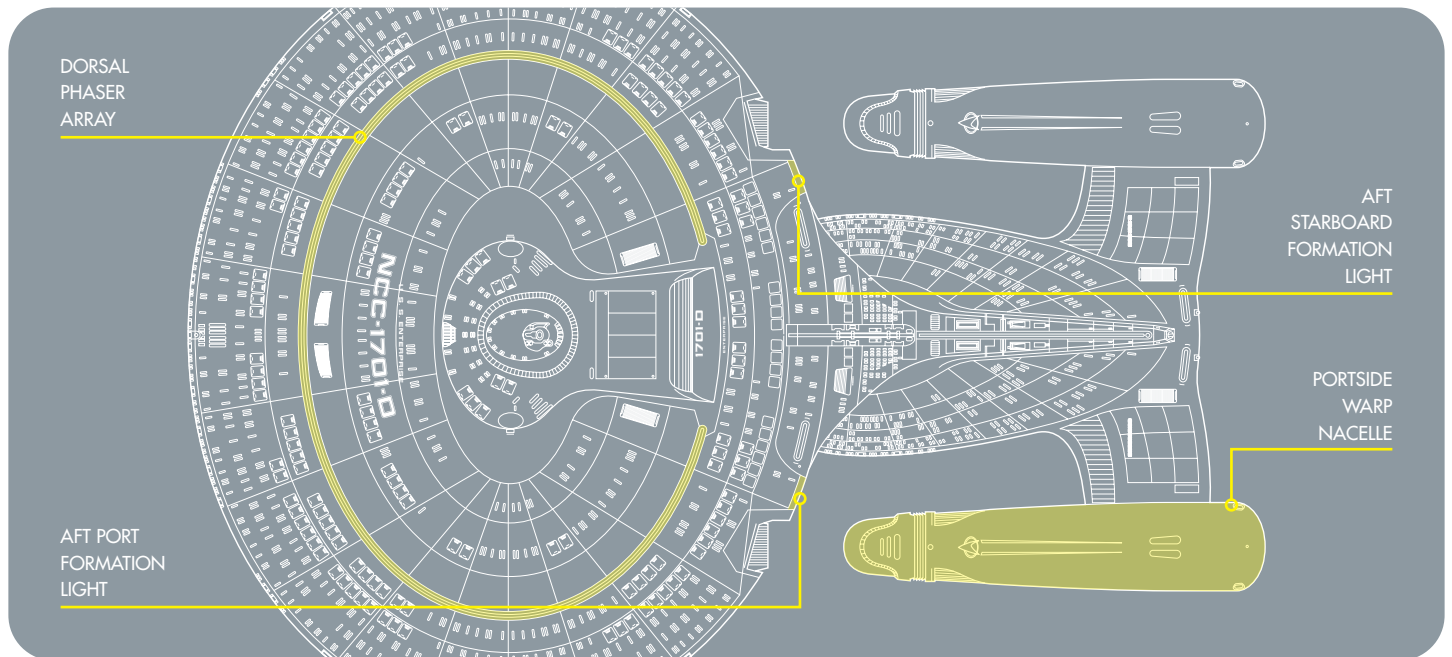


Then cover the nut with the battery box bracket (55H), fixing with two AP screws. This completes stage 55.

STAGE 56 ASSEMBLY

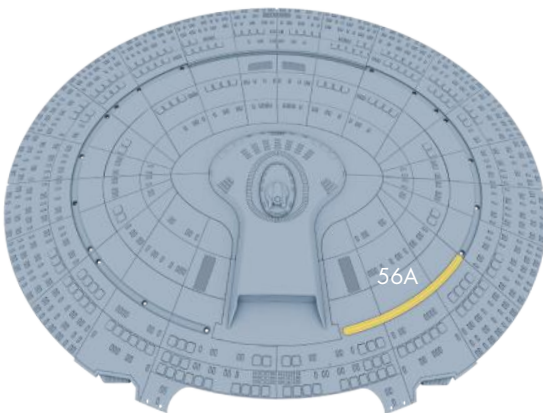
Complete the look of your upper saucer section with phaser array parts and aft formation lights, then install a vital switch for your battle section.

PART LOCATOR

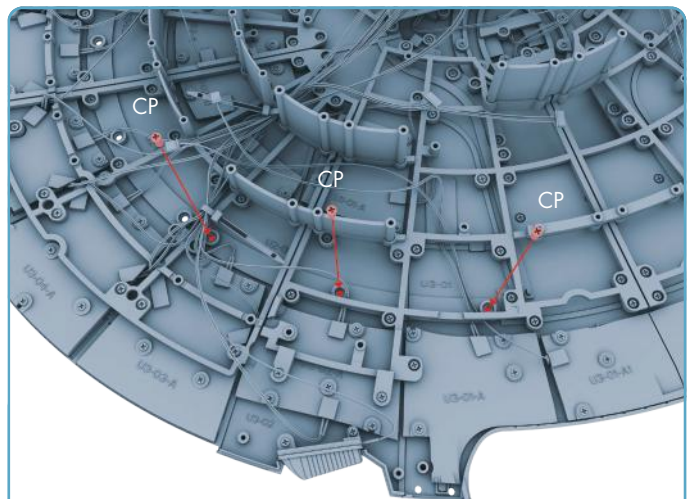


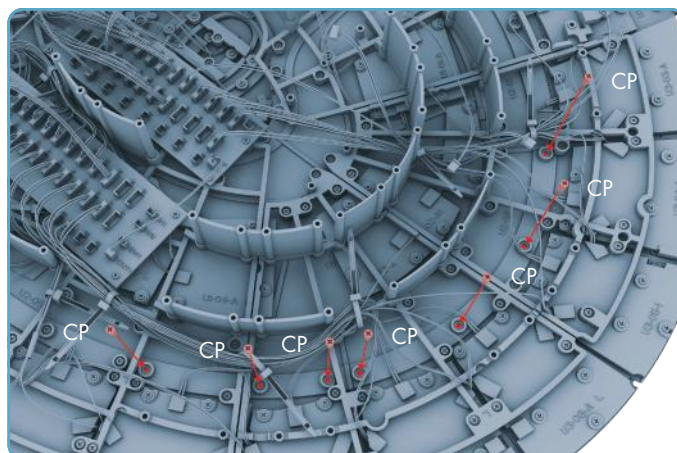
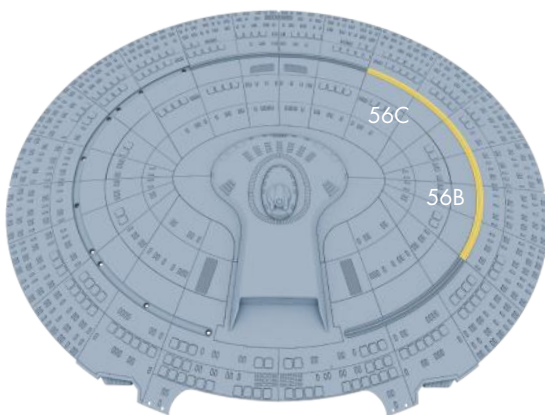
FITTING THE DORSAL PHASER ARRAY

STEP
A

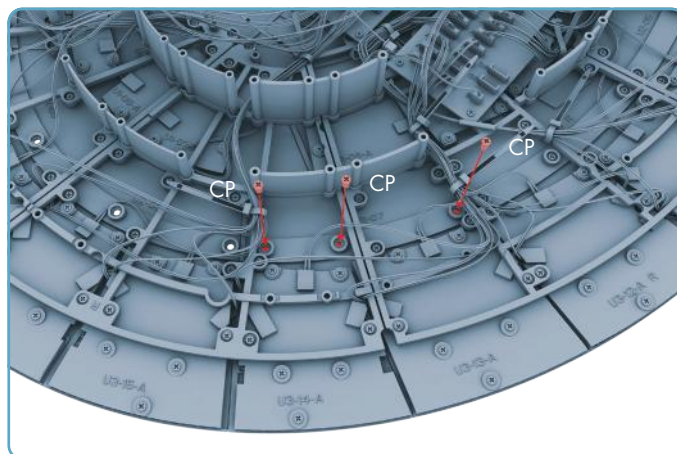
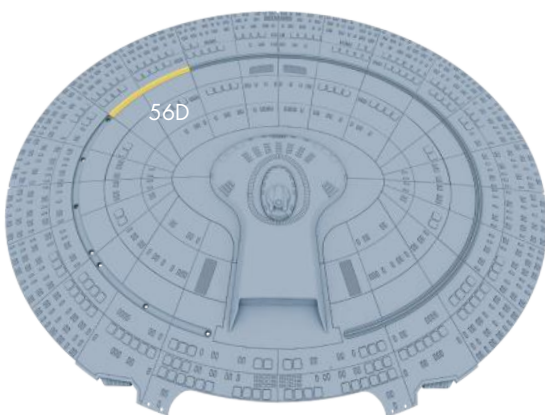


Place dorsal phaser array iii (56A, marked 'U01') on the saucer assembly as shown. Hold the parts together as you secure them from below using three CP screws.

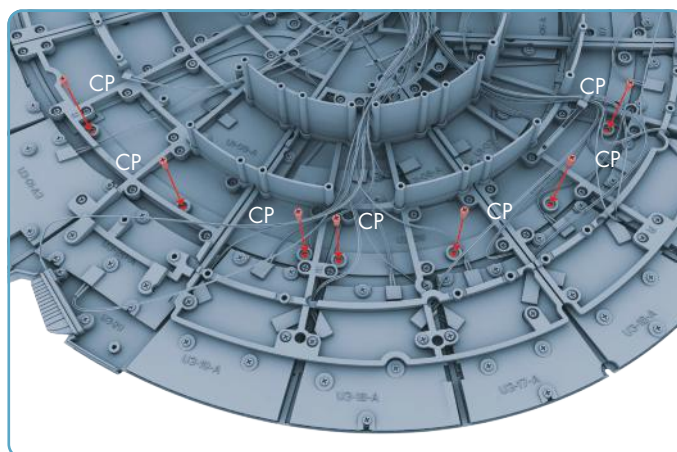
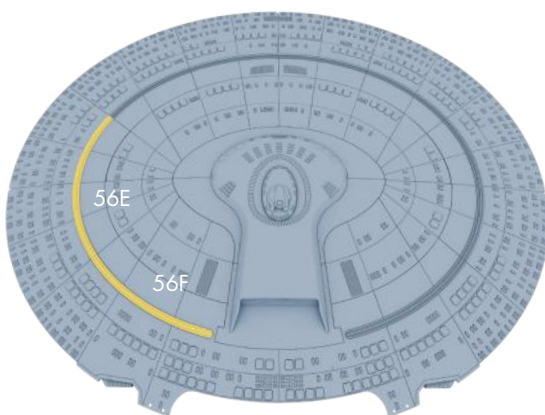


STEP
B

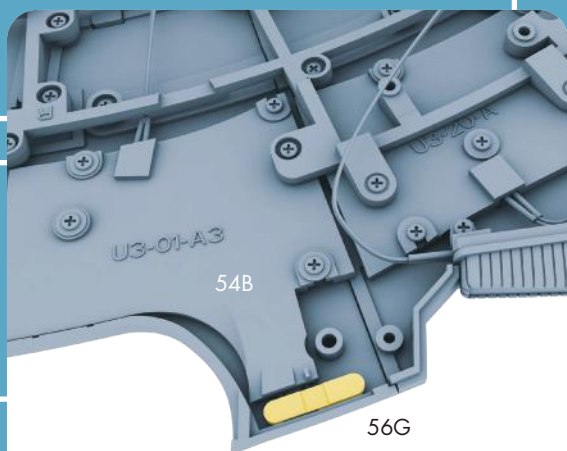
Next, fit dorsal phaser array iv (56B, marked U02) and dorsal phaser array v (56C, marked U03) using seven CP screws.



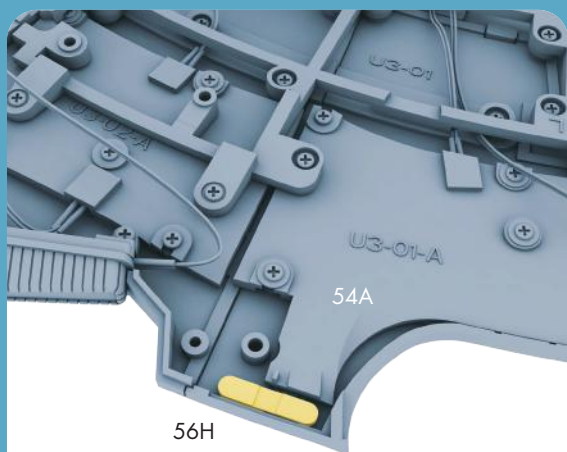
Then repeat the same process with dorsal phaser array vi (56D, marked U06), using a further three CP screws...



...Before fitting dorsal phaser array vii (56E, marked U07) and dorsal phaser array viii (56F, marked U08) with seven CP screws.

STEP
C


From below, push the red formation light (56G) into position on the aft port side of the saucer, adjacent to reflector panel U3-01-A3 (54B).



Then insert the green formation light (56H) on the aft starboard side of the saucer, adjacent to reflector panel U3-01-A (54A).

PICTURING PORT AND STARBOARD

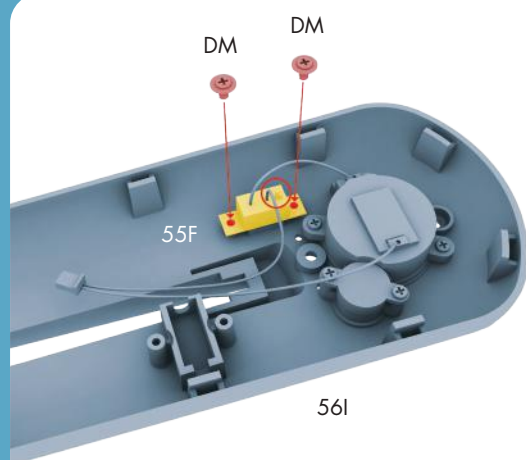
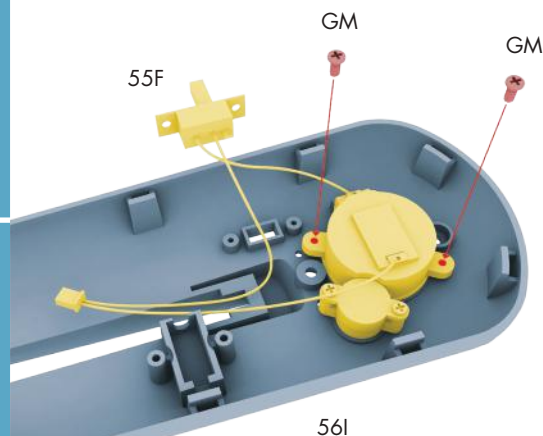
The terms port and starboard refer to the left and right sides of your model relative to the captain's chair. The same applies when the terms left and right are used.

Because you are not always working on your model parts in their final orientation, you will sometimes find yourself fitting parts named 'left' or 'port' on what seems to be the right or starboard side, and vice versa!

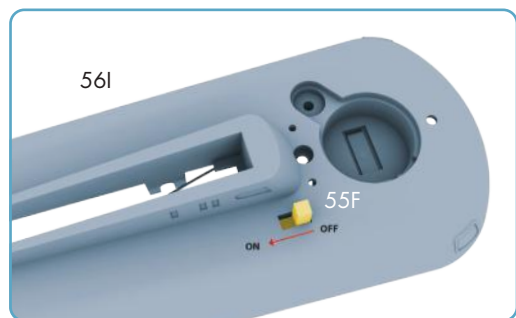
To avoid confusion, imagine yourself on the bridge of the *Enterprise*, sitting in the captain's chair, and picture whether the parts you are working on will eventually be on your left/port side or right/starboard side.

STEP
D

Retrieve your battery box/power switch (55F) from stage 55 and then secure the battery box section inside the nacelle lower (56I) as shown, using two GM screws.



Then fit the power switch through the small slot on the nacelle upper, making sure that the end of the switch housing with the metal spur (circled above) is closest to the battery box. Secure the switch with two DM screws to complete stage 56.



STAGE 57 ASSEMBLY

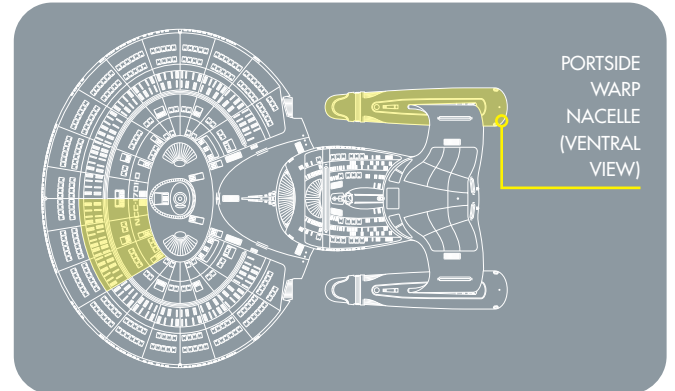
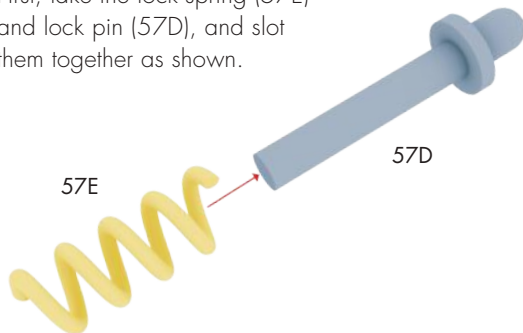
Add another PCB, see the entire upper saucer section light up,
and make a start on the lower saucer framework!

FITTING THE FIRST NACELLE SPRING

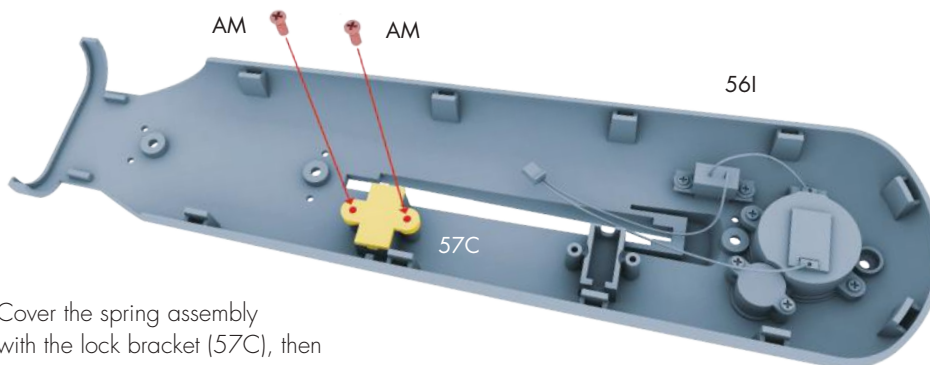
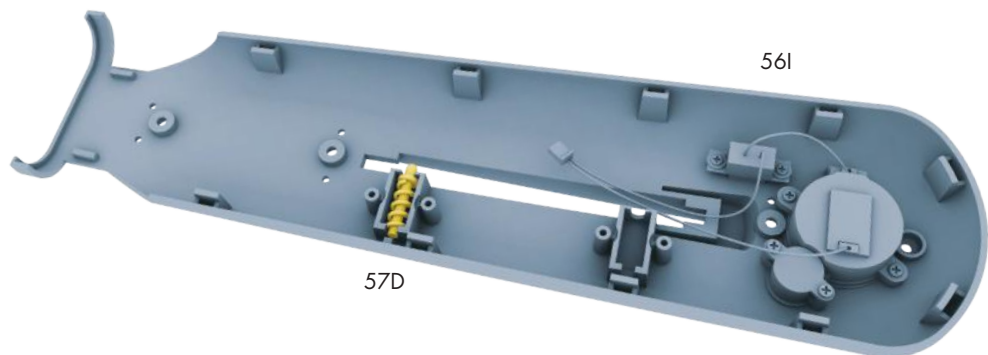
PART LOCATOR

STEP
A

First, take the lock spring (57E) and lock pin (57D), and slot them together as shown.



Next, retrieve the nacelle lower (56I) and position the lock spring assembly in the housing furthest from the battery box. The flange at the round end of the pin should rest inside the housing, with the round end itself facing out towards the center of the nacelle.



Cover the spring assembly with the lock bracket (57C), then secure the bracket with two AM screws.

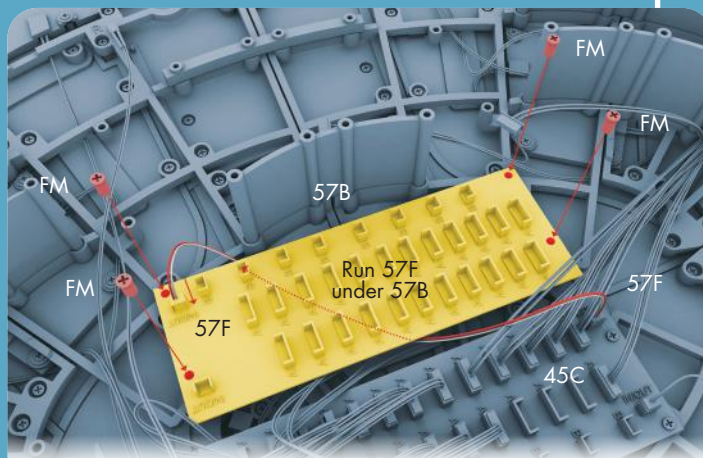
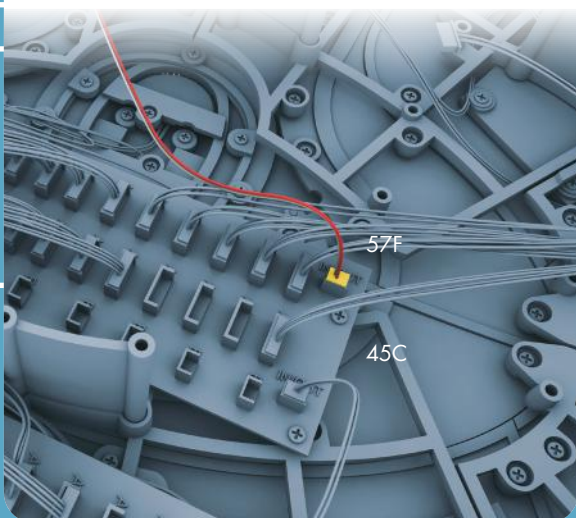
— BUILD TIP —

Keep the springs in their packaging until you need them, and work on a light-colored surface so they are easier to see if they roll or spring from your grasp.

ADDING THE THIRD SAUCER PCB

STEP B

Take the saucer PCB cable (57F) and plug it into the "IN/OUT" socket on saucer PCB 2 (45C).



Then place saucer PCB 3 (57B) on the skeleton as shown, so that the saucer PCB cable (57F) runs beneath it without obstruction. Plug the free end of the PCB cable into an "IN/OUT" socket on saucer PCB 3 (57B) and secure the PCB with four FM screws.

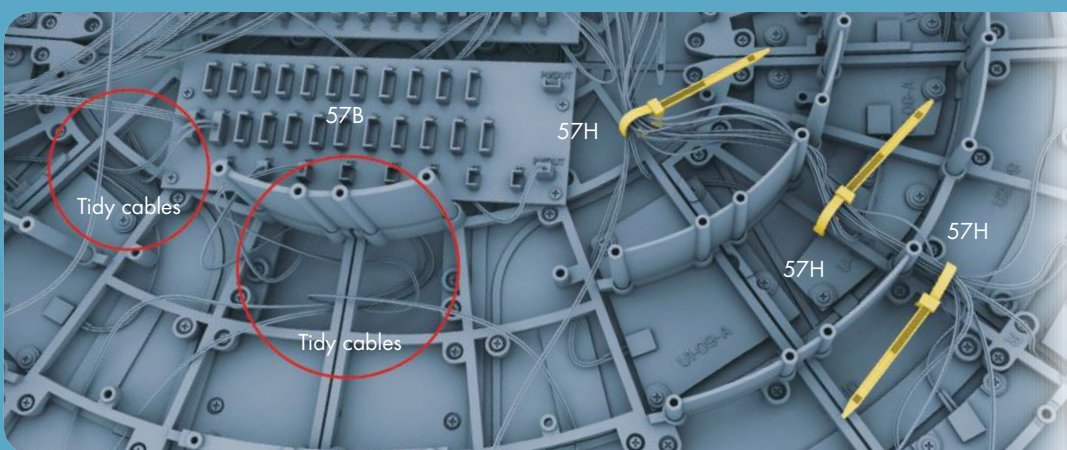
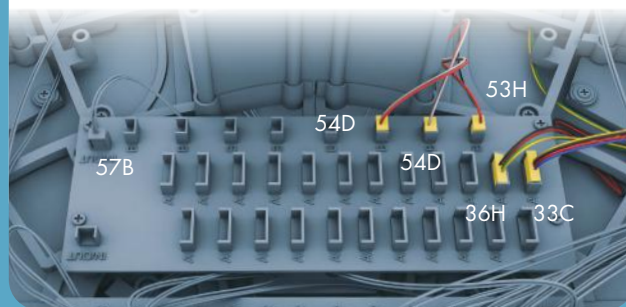
INSTALLING A SWITCH AND CONNECTING CABLES

STEP C



First, take the saucer power switch (57G) and plug it into the socket marked "SW1" on saucer PCB 1 (31D).

Next, plug panel lights 33C and 36H into slots marked "A" on saucer PCB 3 (57B). Then plug panel lights 53H and 54D (x2) into slots marked "B" on this same PCB.



Finally, tuck all the excess cable in between the skeleton and the deck panels and use three cable ties (57H) to tidy the cables you have just worked on, securing them to the skeleton as shown.

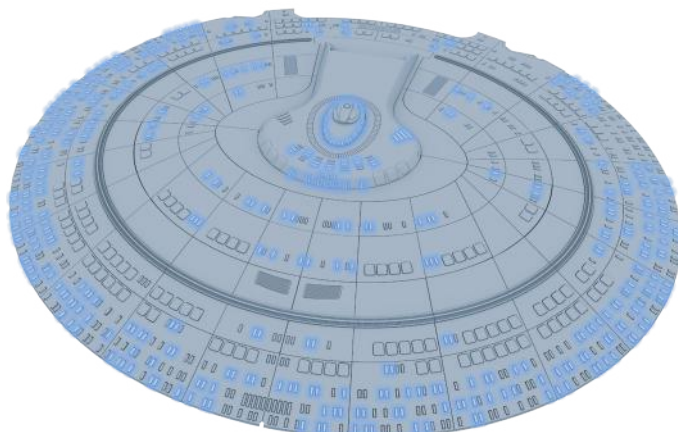
TESTING THE LIGHTS

STEP D

Plug the battery pack into the socket marked "IN2" on the saucer PCB 1 (31D) and slide the switch you fitted in step C (57G) into the "ON" position.



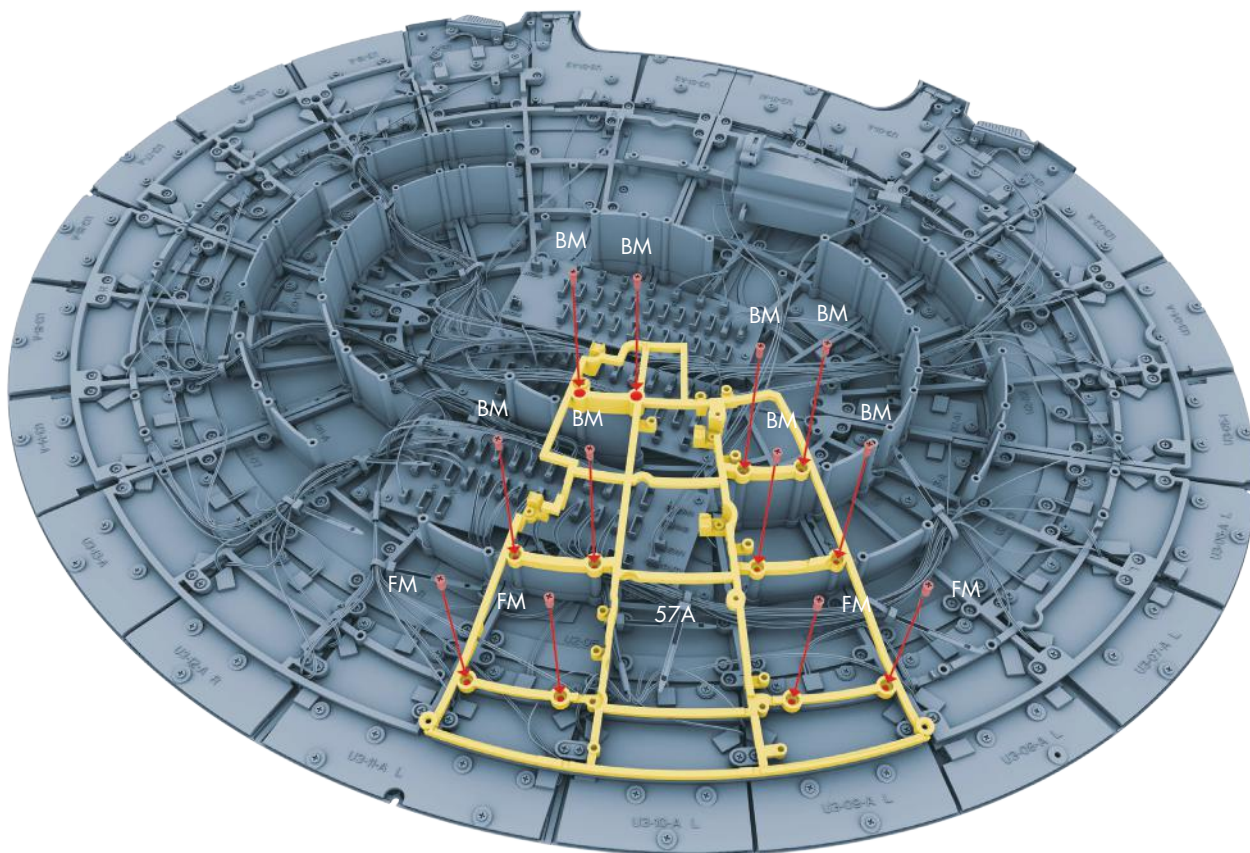
All of the LEDs in the upper saucer section should now illuminate.



STARTING ON THE LOWER SAUCER SKELETON

STEP E

Place lower skeleton 4 (57A) on the saucer structure as shown, taking care not to trap any wires beneath it. Then secure the part using four FM screws and eight BM screws, again making sure not to damage the wiring. This completes stage 57.



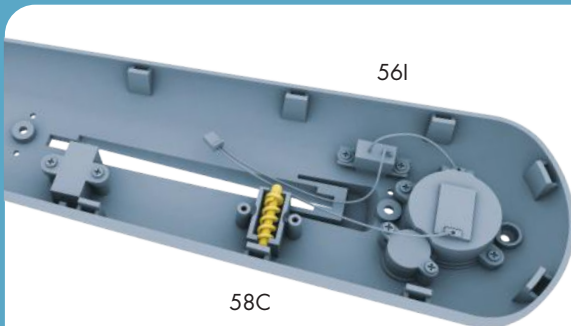
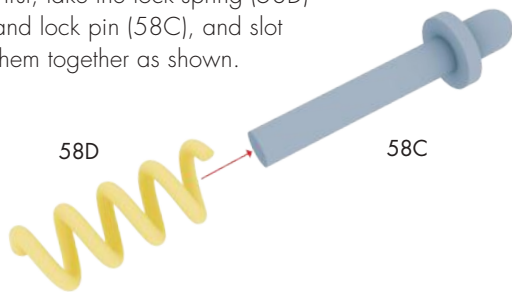
STAGE 58 ASSEMBLY

Spring back into action on your port warp nacelle, fit five formation light LEDs, and add another large section of the lower saucer skeleton.

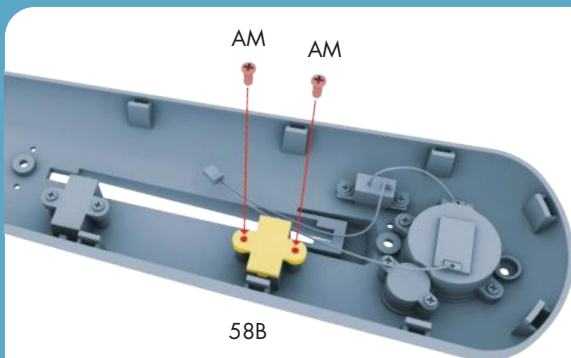
INSTALLING THE SECOND NACELLE SPRING

STEP
A

First, take the lock spring (58D) and lock pin (58C), and slot them together as shown.



Next, retrieve the nacelle lower (56I) and position the lock spring assembly in the housing nearest the battery box, aligning it in the same way as in stage 57.



Cover the spring assembly with the lock bracket (58B), and then secure the bracket with two AM screws.

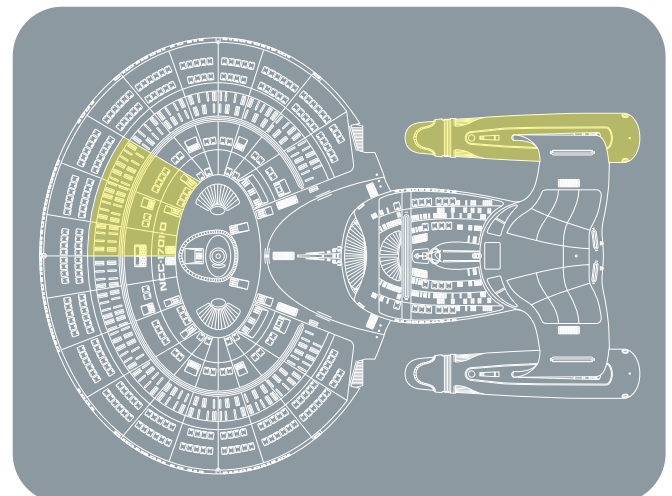
FITTING A FORMATION LIGHT LED

STEP
B



Plug the front formation LED (58H) into a "B" socket on saucer PCB 1 (31D), threading the bulb through the skeleton as shown.

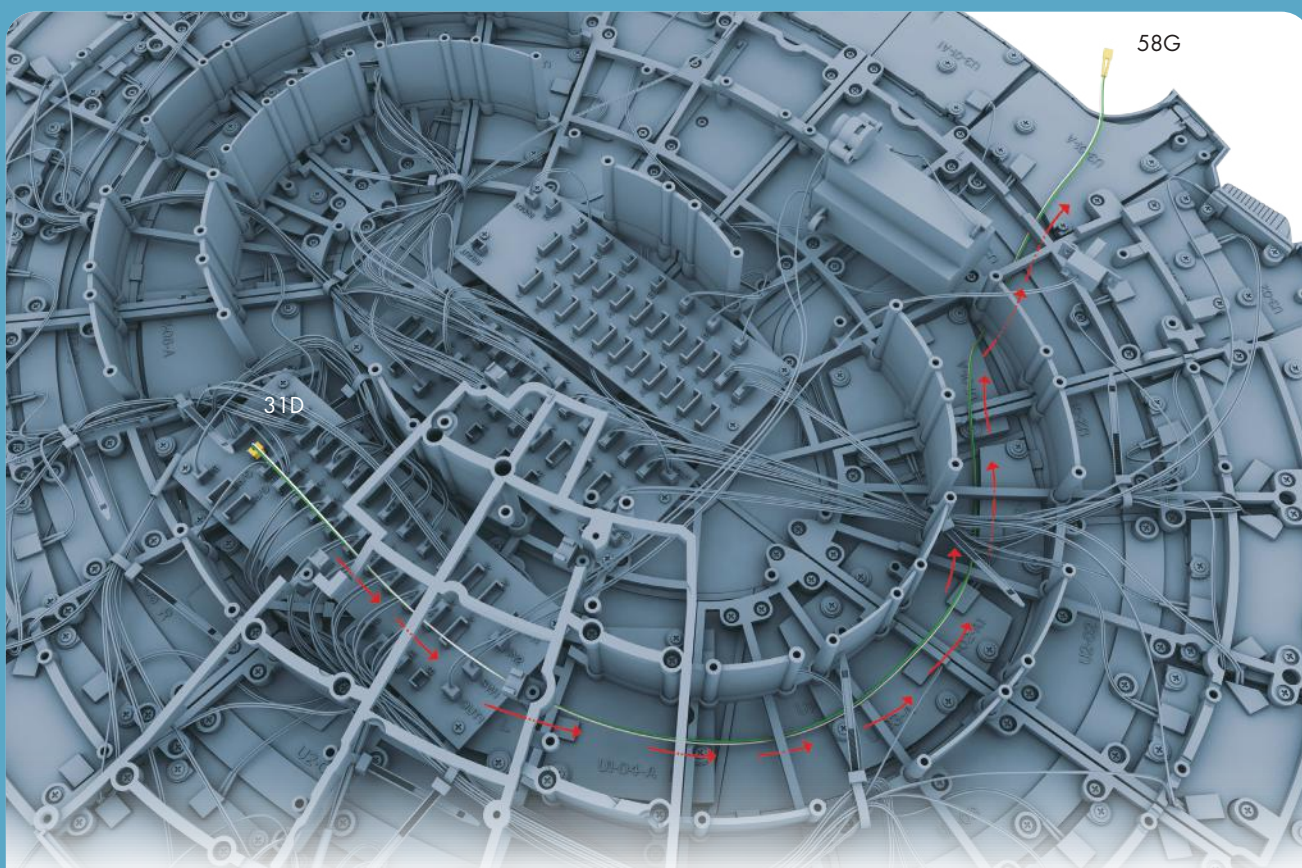
PART LOCATOR



STEP
C

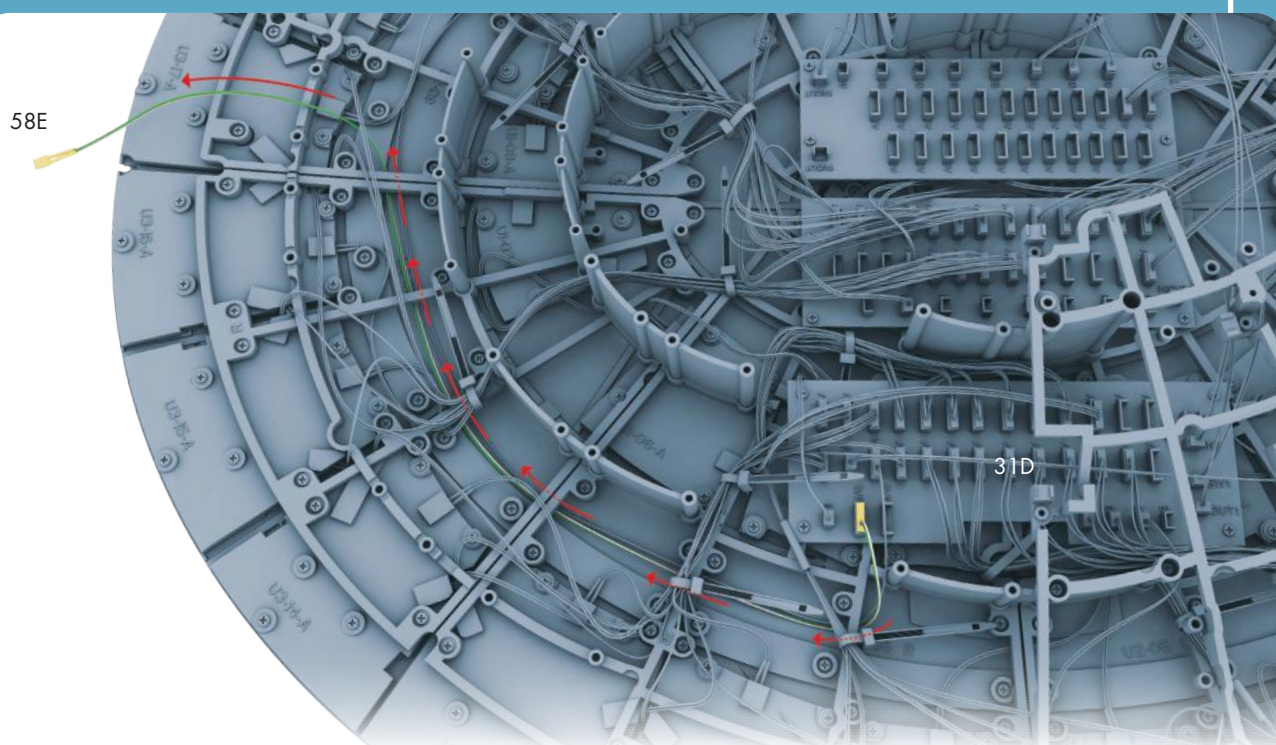


Take the aft port formation LED (58F) and plug it into the larger of the two slots marked "W" on saucer PCB 1 (31D). Then thread the end of the cable with the bulb through the skeletal structure, from the front to the back of the saucer as shown.

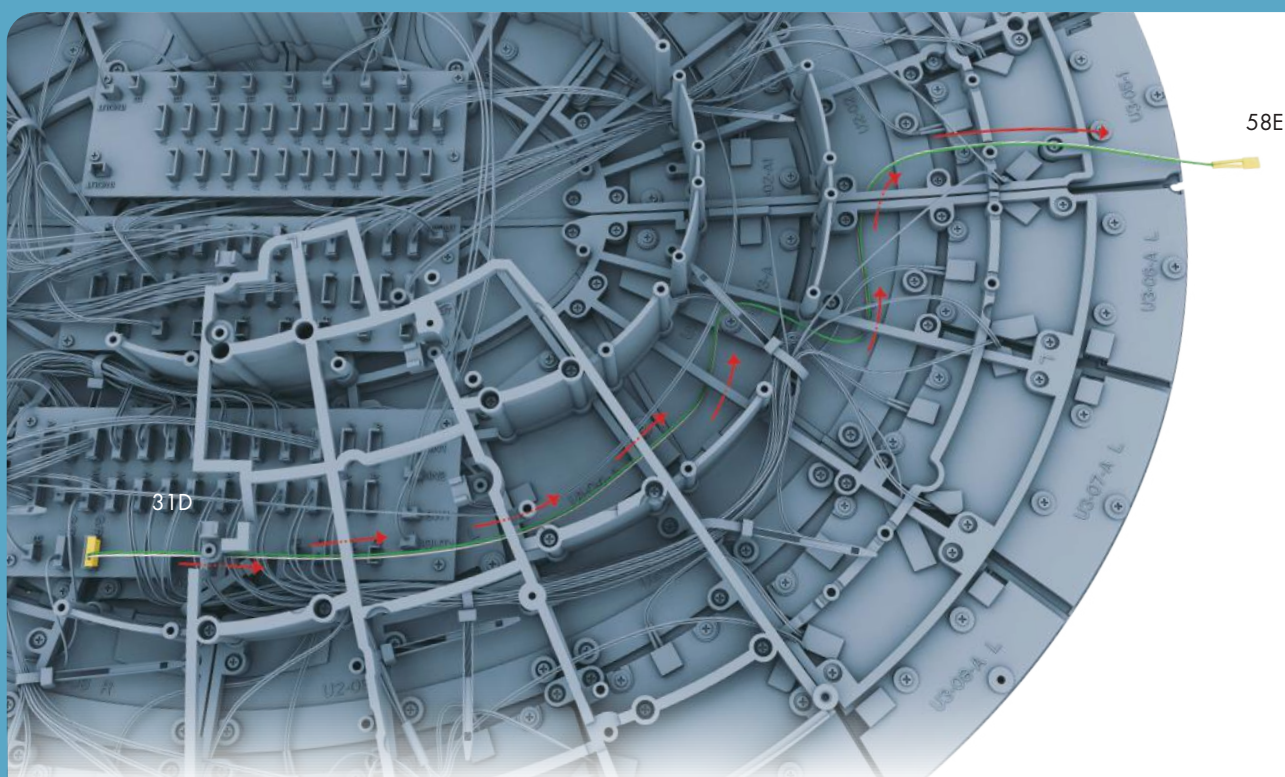


Now plug the aft starboard formation LED (58G) into the smaller "W" slot, threading the bulb through the skeleton as shown.

STEP
D

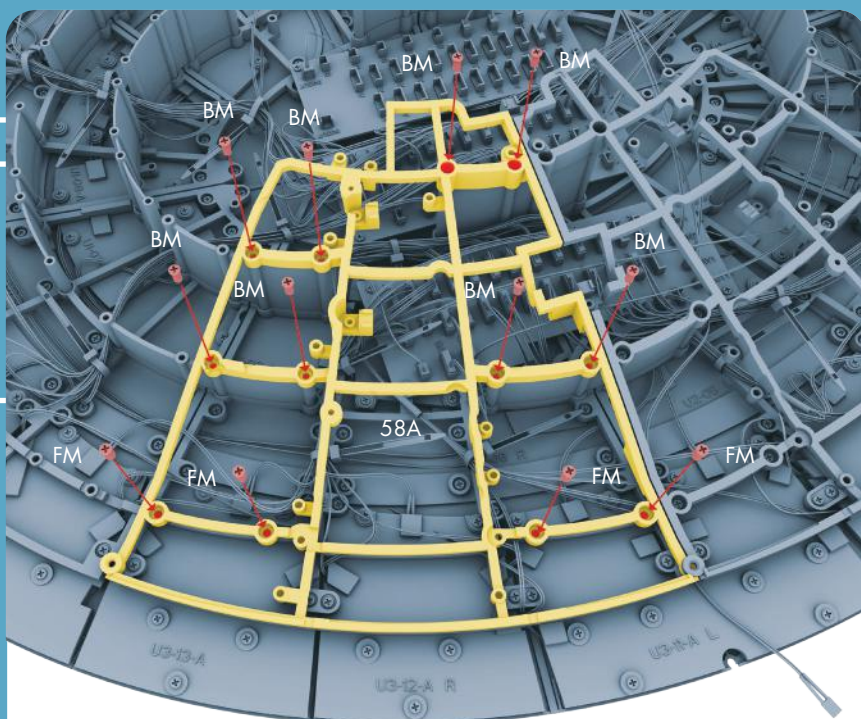


Take one of the two formation LEDs (58E) and plug it into either of the two sockets marked "G/R" on saucer PCB 1 (31D). Then thread the end of the cable with the bulb through the skeletal structure to the port side of the saucer as shown.

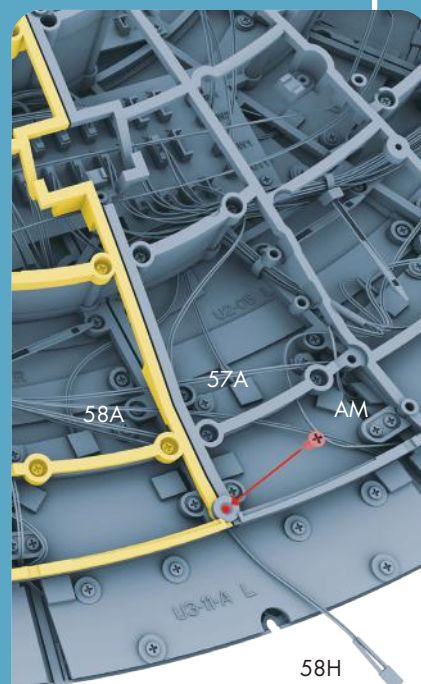


Now plug the second formation LED (58E) into the other "G/R" socket,, threading the cable through the skeleton as shown.

STEP E



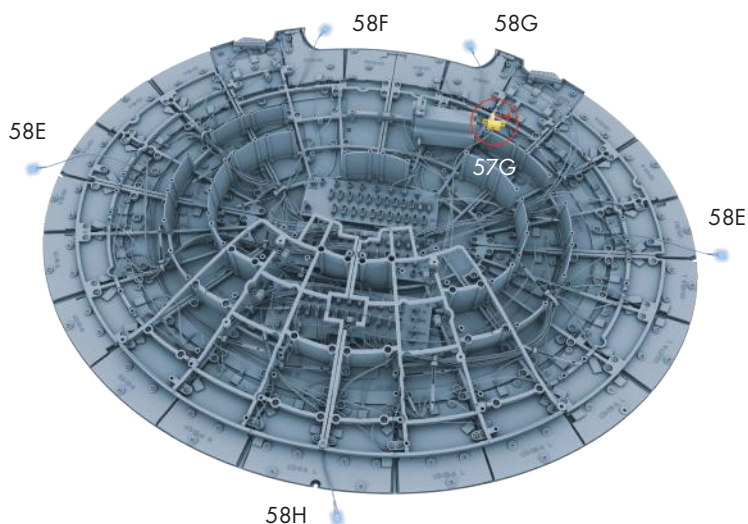
Place lower skeleton 5 (58A) on the saucer as shown, tucking it under the edge of lower skeleton 4 (57A) and being sure not to trap any wires. Then secure the part using four FM screws and eight BM screws, again taking care with the wiring.



Connect lower skeleton 5 (58A) and lower skeleton 4 (57A) with one AM screw, taking care not to damage the front formation LED (58H).

TESTING THE LIGHTS

STEP F



Slide the saucer power switch (57G) to the "ON" position. The front formation LED (58H) should stay lit, while the others (58E x2, 58F, and 58G) should all blink in unison. Stage 58 is now complete.

— SYSTEMS DIAGNOSTIC —

If any of the LED lights in your build don't work when you come to test them, try the following steps 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 part, using the details on page 2.



CAPTAIN'S HOLIDAY

Time loops, titillation, and visions of an android Picard were all considered for this unusual episode!

Episode 3.19

Premiere April 2, 1990

Written by Ira Steven Behr

Directed by Chip Chalmers

Guest stars Jennifer Hetrick (Vash),
Karen Landry (Ajur),
Michael Champion (Boratus),
Max Grodénchik (Sovak)

Synopsis While reluctantly vacationing from the *Enterprise*, Captain Picard becomes involved with a devil-may-care woman called Vash and her quest to find a priceless 27th-century artifact.

H IRED TO SUPERVISE THE WRITING process, Ira Behr helped shape much of TNG's third season, yet takes a writing credit on just two episodes. Of those, the only one credited to Behr alone is 'Captain's Holiday,' which he initially thrashed out with fellow staffer Ronald D. Moore.

"We wanted to find more rough edges [in Picard]," Moore has said. "Ira and I had a break session in my tiny office where we really went for it. [We made the character] so uptight on the bridge that he is forced to go on vacation. So he goes to this hell-for-leather planet with an old buddy of his. We kept saying, 'He's going on vacation with

[iconic soul musician and actor] Isaac Hayes!' That was the archetype for the other guy."

On the planet, Picard is intrigued by the chance to face his greatest fear in a kind of holodeck. "So he thinks he will kick some butt, have a good time and—dare I say—a Captain Kirk-like adventure," Behr himself has explained. "But instead the program shows him a world where he's been made an admiral. His fear is that one day he will have to step down from the *Enterprise*."

Another option Moore has recalled saw Picard fearing for his humanity. 'Suddenly he's in the gold makeup and he looks like Data... That would have been great!'

PASSION PROJECT

Despite Behr and Moore's enthusiasm, these early ideas were nixed by Gene Roddenberry, who felt that a well-adjusted 24th-century Starfleet captain would not be plagued by doubts about his future. Roddenberry did like the idea of a hedonistic holiday world, however, and encouraged Behr to explore the possibilities of Picard making the most of a free love planet. At first, Behr had no idea how to achieve this without courting

“A simple handshake would have sufficed.”

Picard responds to Vash's 'hello' kiss

controversy, but lunch with Patrick Stewart and a conversation with executive producer Rick Berman put him back on track: Instead of being an erotic thriller, the episode would be a crime caper with a love story for Picard.

“At first, there were many more villains,” Behr has remembered, “and it became more of a *Maltese Falcon* thing.” As in that 1941 *film noir*, various parties were all in pursuit of a priceless historical artifact, until Moore suggested that the item could, instead, be from the future. This added a sci-fi twist to the tale, and the script finally came together when Behr made the final scene a repeat of the pre-credits teaser, suggesting that events would recur again and again until the time-traveling Vorgons achieved their goal. This pay-off was eventually cut, however, on the grounds of being too confusing.

WELCOME TO RISA

The finished episode is best remembered for introducing the ‘pleasure planet’ Risa and the unscrupulous archeologist Vash. Mentioned widely thereafter and occasionally revisited, Risa has become *STAR TREK* shorthand for a sought-after brand of shore leave, featured

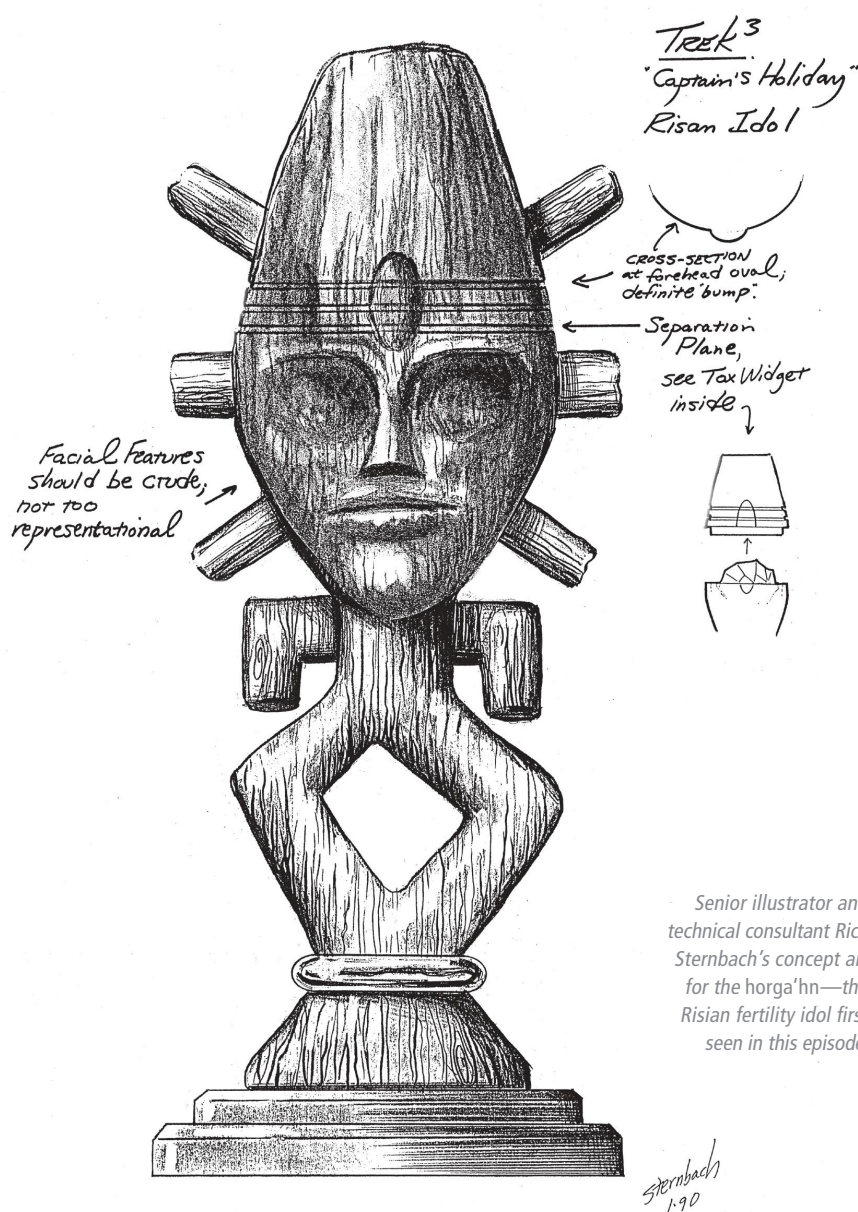
variously in *STAR TREK: ENTERPRISE*, *DEEP SPACE NINE*, and *DISCOVERY*. Despite its anything-goes culture, the planet's look was kept distinctly down-to-earth by production designer Richard D. James, who wanted it to look recognizably like a luxury vacation spot. He has since recalled his pleasure at people mistaking the studio sets for a real resort, saying, “Even an art director friend wanted to know about the location!”

Vash, meanwhile, would return in season four's ‘Qpid’ and in *DEEP SPACE NINE*'s first season, played each time by Jennifer Hetrick. Behr named the character after his friend Susan Vash, and has said that he set out to make her more “ballsy” than the women Picard had met before in the show.

HOLIDAY FEVER

Other notable firsts in ‘Captain's Holiday’ include Max Grodénchek's *TREK* debut, as the Ferengi Sovak (presaging his best-loved role as Rom in *DEEP SPACE NINE*) and Chip Chalmers' elevation to the director's chair, after serving as a first assistant director since the start of season three. Chalmers would go on to direct a total of six *TREK* episodes, but almost missed out on his first, owing to a troublesome fever.

“We'd rehearse, and then I would lay down and pass out for 15 or 20 minutes while they set up,” he has since recounted. “Then I'd go out, say ‘Action,’ shoot, and we made it through those two days with everybody rallying around.”



Senior illustrator and technical consultant Rick Sternbach's concept art for the horga'hn—the Risan fertility idol first seen in this episode.



TIN MAN

Cutting-edge effects and a standout score brought this 1970s story idea firmly into the 1990s!

Episode 3.20

Premiere April 23, 1990

Written by Dennis Putman Bailey
& David Bischoff

Directed by Robert Scheerer

Guest stars Harry Groener (Tam Elbrun),
Michael Cavanaugh (Captain
DeSoto), Peter Vogt (Romulan
Commander), Colm Meaney
(O'Brien)

Synopsis The *Enterprise* is endangered
when a Betazoid first contact
specialist develops a telepathic
bond with a powerful 'living
starship' known as Tin Man.

WHILE SEASONS TWO AND four of TNG feature storylines first written for 1978's unmade *TREK* TV series ('The Child' and 'Devil's Due' respectively), season three boasts one with an even older pedigree. 'Tin Woodman' was a Nebula Award-nominated short story by Dennis Russell Bailey and David Bischoff published in the December 1976 issue of *Amazing Stories* magazine. The pair expanded it into a novel of the same name in 1979, and 10 years later they were inspired to adapt it again for TNG. Working with journalist Lisa Putman White, they submitted a spec script to Paramount in September 1989,



Harry Groener (Tam Elbrun) also made guest appearances in *VOYAGER* and *ENTERPRISE*.

where it found favour with executive script consultant Melinda M. Snodgrass.

"Melinda liked it very much," Bischoff told *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1994, "but she didn't know if it would be appropriate for what they were doing with *STAR TREK* at the time... She had it in her desk, and suddenly the series hit a crisis."

That "crisis" was a potential hole in the production schedule caused by problems with another script in January 1990. 'Tin Man' was a perfect fit for that hole, and so the script was rushed into production with only minimal changes.

want to shoot it next week!" Owing to Writers Guild rules at the time, White was not credited on the teleplay, and so Bailey changed his own credit to 'Dennis Putman Bailey' in recognition of her contribution.

SPACE SEED

In Bailey and Bischoff's original short story, the eponymous vessel is made of metal—hence the title, referring to the tin wood-cutter in L. Frank Baum's 1900 novel *The Wonderful Wizard of Oz*. For TNG, however, 'Gomtuu' was envisioned more organically, with a seedlike exterior and sinuous insides. To create the set referred to in the script as

Several other effects in the episode were repurposed from elsewhere—most notably Gomtuu's defensive energy burst, which was originally created for the climax of *STAR TREK: THE MOTION PICTURE* in 1979. Nevertheless, the skillful editing of archive elements with new ones saw the episode nominated for the outstanding visual effects award at the 1990 Emmys.

IN THE KEY OF JAY

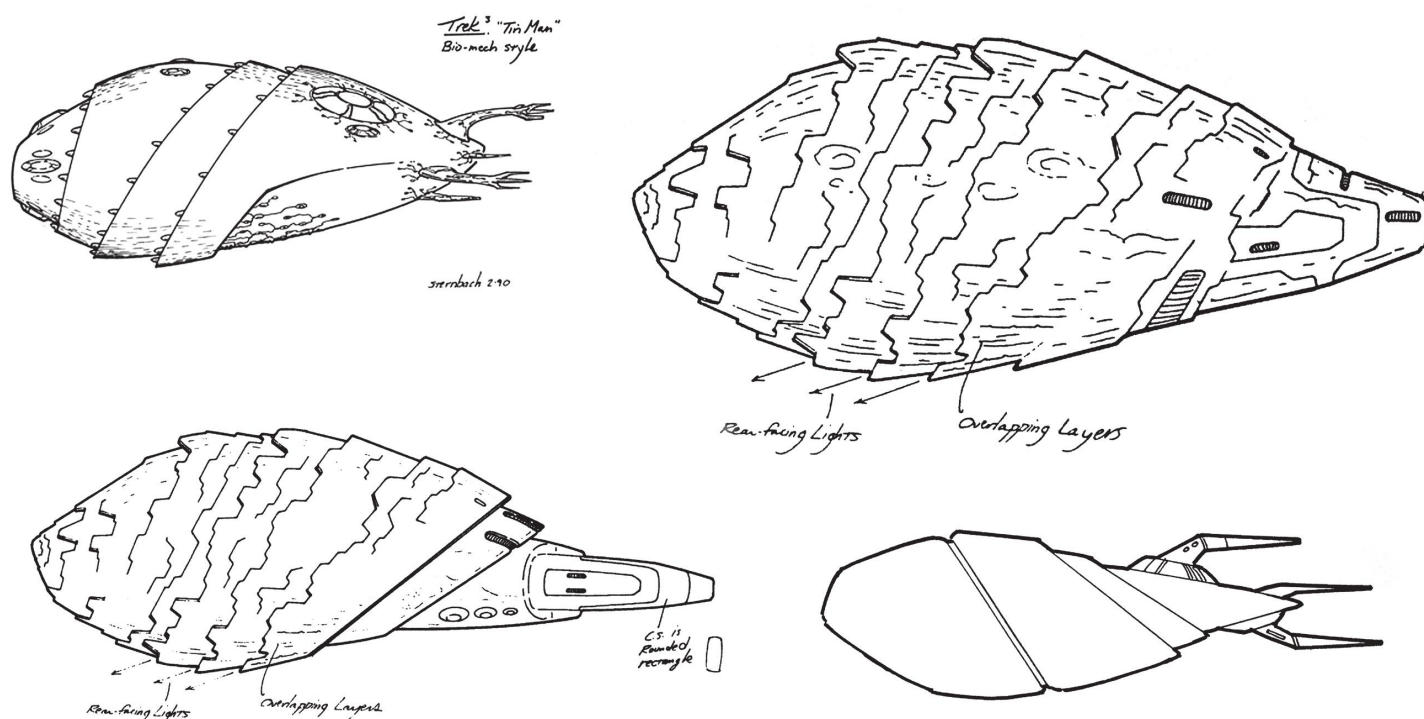
Creating the music for 'Tin Man,' as well as contributing to the ambient sound of Gomtuu, was *STAR TREK* newcomer Jay Chattaway, filling in for regular composer Ron Jones. Chattaway would take over from Jones full-time in season five, and went on to score more than 150 episodes of TNG, *DEEP SPACE NINE*, *VOYAGER*, and *ENTERPRISE* combined. For 'Tin Man,' he worked with sound mixer Peter Levin to assemble a unique soundtrack, combining whale song, synthesized didgeridoo—and even a stethoscope recording of regular TNG sound editor Jim Wolvington's belly grumbling as it digested a pizza!

“I’m not going back, Data.”

Tam Elbrun onboard Gomtuu

Also speaking in *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1994, Bailey recalled hearing from Bischoff that the episode was going ahead just four months after they submitted it: "I said, 'Great, are they using it next year?' Dave said, 'No, they

the "Pilot's Chamber," production designer Richard D. James had the walls made out of hardened spray foam, while VFX supervisor Rob Legato realized the spontaneously generating chair by reversing footage of a miniature wax seat melting.



Senior illustrator Rick Sternbach's concept art for 'Tin Man' was inspired by the thermal pod ship in the 1984 cult sci-fi movie *The Adventures of Buckaroo Banzai Across the 8th Dimension*. Starting with the episode 'Allegiance,' both Sternbach and scenic artist Mike Okuda were additionally credited as technical consultants on the show.



HOLLOW PURSUITS

How a much-loved character has his roots in German folklore and Michael Piller's party fears, too...

Episode 3.21

Premiere April 30, 1990

Written by Sally Caves

Directed by Cliff Bole

Guest stars Dwight Schultz (Barclay),
Charley Lang (Duffy),
Colm Meaney (O'Brien),
Whoopi Goldberg (Guinan)

Synopsis A junior crewmember's holodeck addiction comes to light at the same time as a series of inexplicable events sets the *Enterprise* on course for disaster.

THE NOTION OF THE HOLODECK is plugging into some very long-lived myths," the University of Rochester English professor Sarah Higley told *The Official STAR TREK: THE NEXT GENERATION Magazine* in September 1991. "I'm interested in concepts of unfamiliarity, the 'other,' and how we defamiliarize our own culture through science-fiction, fantasy, and romance." Higley's take on TNG is significant because, using the *nom de plume* 'Sally Caves,' she wrote 'Hollow Pursuits' and created the concept of holodeck addiction and the character of Reg Barclay.

Another beneficiary of Michael Piller's open-door script policy, Higley conceived her



Holo-Wesley's look was based on 'The Blue Boy,' as painted by Thomas Gainsborough.

speculative script in response to a feeling that “there wasn’t enough emphasis on the less outstanding, less *wunderkind*-like crew members” onboard the *Enterprise-D*. Her original take on Barclay was “a repulsive

giving Barclay the line about being “in the corner, trying to look comfortable examining a potted plant,” after Piller had used a very similar phrase to describe his discomfort at parties. Piller himself later admitted: “Barclay

to play the unorthodox Starfleet officer—though he has lightheartedly admitted to being “a little disappointed” that Barclay wasn’t “a vein-bulging alien.”

Schultz’s portrayal was an immediate hit on set, and subsequently with audiences, ensuring that the character would return. In total, Barclay features in five episodes of TNG, six of *STAR TREK: VOYAGER*, and the movie *STAR TREK: FIRST CONTACT* (1996), as well as being mentioned in *STAR TREK: ENTERPRISE* and *STAR TREK: DEEP SPACE NINE*. Schultz also provides the voice of Barclay in the 2003 videogame *STAR TREK: Elite Force II*. Though Higley did not write for Barclay or TNG again, she did team up with Behr once more for one first season episode of *DEEP SPACE NINE*, and now counts science-fiction studies and science-fiction and fantasy creative writing among her teaching subjects at the University of Rochester in New York State.

“*The people that I create in there are more real to me than anyone I meet out here.*”

Reginald Barclay to Geordi La Forge

guy” with the “pompous” full name of Endicott Reginald Barclay III, based on the German folklore character Til Eulenspiegel. “He’s a prankster who goes around playing jokes on people and... showing up their weaknesses,” Higley explained. “Finally the people ride him out of town [and] that is what happened in my spec script... I had Barclay carted off in the end. More of the emphasis was on the crew’s reactions to seeing themselves being put in a ridiculous light in the holodeck and the implications of its use. It was a much more cynical teleplay than what actually aired.”

REFINING REG

Barclay’s transformation from malevolent to misunderstood came about over Christmas 1989, almost a year after Higley wrote her first draft, but just a few weeks after she submitted it. When she got the green light to develop it further with the writing staff, she flew from New York to LA and spent part of the holiday season brainstorming and redrafting with Piller and executive story editor Melinda M. Snodgrass. “They wanted a different character arc,” Higley recalled in *The Official STAR TREK: THE NEXT GENERATION Magazine*. “They wanted ‘Broccoli’ to save the day.”

The final draft script was completed in February 1990, with additions by producer Ira Steven Behr. His contributions included

was more like me than anybody else. My wife watched that show and said ‘That’s you,’ because I’m constantly in my fantasy world. Fortunately, I make a living at it!”

BEING BARCLAY

When it came to casting Barclay, the producers had the perfect guest star in



Jonathan Frakes admires Patrick Stewart’s award-nominated hairpieces during a break from filming.

mind. Most famous at the time for playing Captain H.M. Murdock in *The A-Team* (1983-87), Dwight Schultz had made his love for *STAR TREK* known to both Whoopi Goldberg (Guinan) and executive producer Rick Berman. He jumped at the chance

‘Hollow Pursuits’ was also a triumph for hair designer Vivian McAteer and her team of stylists, who earned the series its eighth and final Emmy Award nomination of the 1990 season, in the category of outstanding achievement in hairstyling for a series.



THE MOST TOYS

The first of three TNG episodes by Shari Goodhartz featured a last-minute change of guest star.

Episode 3.22

Premiere May 7, 1990

Written by Shari Goodhartz

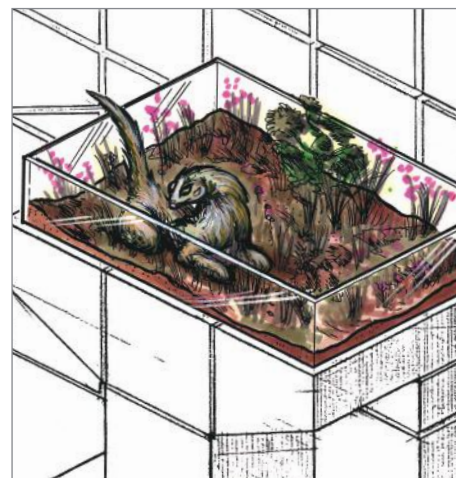
Directed by Timothy Bond

Guest stars Saul Rubinek (Kivas Fajo), Nehemiah Persoff (Palor Toff), Jane Daly (Varria), Colm Meaney (O'Brien)

Synopsis An amoral collector fakes Data's death in order to add the android to his vault of unique objects.

LONGTIME *STAR TREK* FAN SHARI Goodhartz was invited to pitch ideas for TNG after submitting a promising spec script. She has recalled pitching “an entire season’s worth” of story concepts over the course of six months before hitting on one that show-runner Michael Piller simply couldn’t say no to. At the same time, Goodhartz had applied to a Writers’ Guild internship scheme, and within the space of a few days she got the good news from Piller that he wanted to buy her latest idea, and that she would be working on it as TNG’s first writing intern.

To expand upon her idea of Data being kidnapped by a collector of unique items,



Concept art for one of the creatures owned by Fajo. The lapling seen in the episode was a hand-puppet created by makeup supervisor Michael Westmore.

Goodhartz came up with two possibilities: a collector with even less humanity than Data; or one who had endured so much suffering that he wanted to be as emotionless as an android. She then developed these concepts further with the writing staff before writing the first draft script. By her own admission, this “wasn’t brilliant,” so she worked on the second draft with co-producers Hans Beimler and Richard Manning.

“Going through it the second time helped me crystallize the story,” Goodhartz told *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1993. “Fortunately, after I handed in the second draft, they said, ‘Yes, you are a good writer. We know that now!’”

NO DOUBT ABOUT IT

In this updated draft, it is a male character called Mir who aids Data’s escape, and Varria who tries to stop it by aiming a plasma torch at Data. Fajo kills Varria rather than see Data damaged, only for Data to turn the torch on Fajo. “The torch fires at the exact instant the transporter effect starts to beam Data away,” the script reads. “Fajo watches, aghast, as plasma heads directly for him, but it too is caught in the transporter beam.”

In later rewrites by Piller, whether or not Data actually fired was made ambiguous on the instructions of Gene Roddenberry and executive producer Rick Berman. As staffer Ronald D. Moore has revealed: “There was a lot of argument with Rick and Gene about that... So we cheated it to the point that we convinced them it was ambiguous, knowing full well that everyone was going to see it and say, ‘Oh, Data was going to kill him!’”

REPLACING RAPPAPORT

Filming for ‘The Most Toys’ began at the start of March 1990, with the 3’ 11” (1.19m) British actor David Rappaport in the role of Kivas Fajo. However, Rappaport’s ongoing struggle with depression led to him being hospitalized with carbon monoxide poisoning on Sunday, March 4. Production was then

paused and the role recast—a difficult job made somewhat easier by a timely request.

“Saul Rubinek is somebody I went to school with,” director Timothy Bond told *The Official STAR TREK: THE NEXT GENERATION*

a scale suited to Rappaport’s height, so that everyone around him was forced to crouch. However, the change in circumstances made the director thankful he had been overruled. “It would have made it a nightmare shoot,”

“**You knew the price for disobedience, and so did she.**”

Kivas Fajo, on killing Varria

Magazine, also in its June 1993 edition. “It so happened that he was passing through town... and he’s a *STAR TREK* fan. He [had] called me and asked if I could get him in to see the sets... So I called him back and said, ‘How much do you want to see these sets?’ He never does guest spots on television, but I persuaded him to do it.”

Rubinek’s casting meant remounting the three scenes that Rappaport had already filmed: Fajo’s introduction via viewscreen; Data and Fajo’s climactic confrontation on the *Jovis*; and the pair’s final encounter in the *Enterprise*’s brig. Bond had originally argued for the *Jovis* sets to be created at

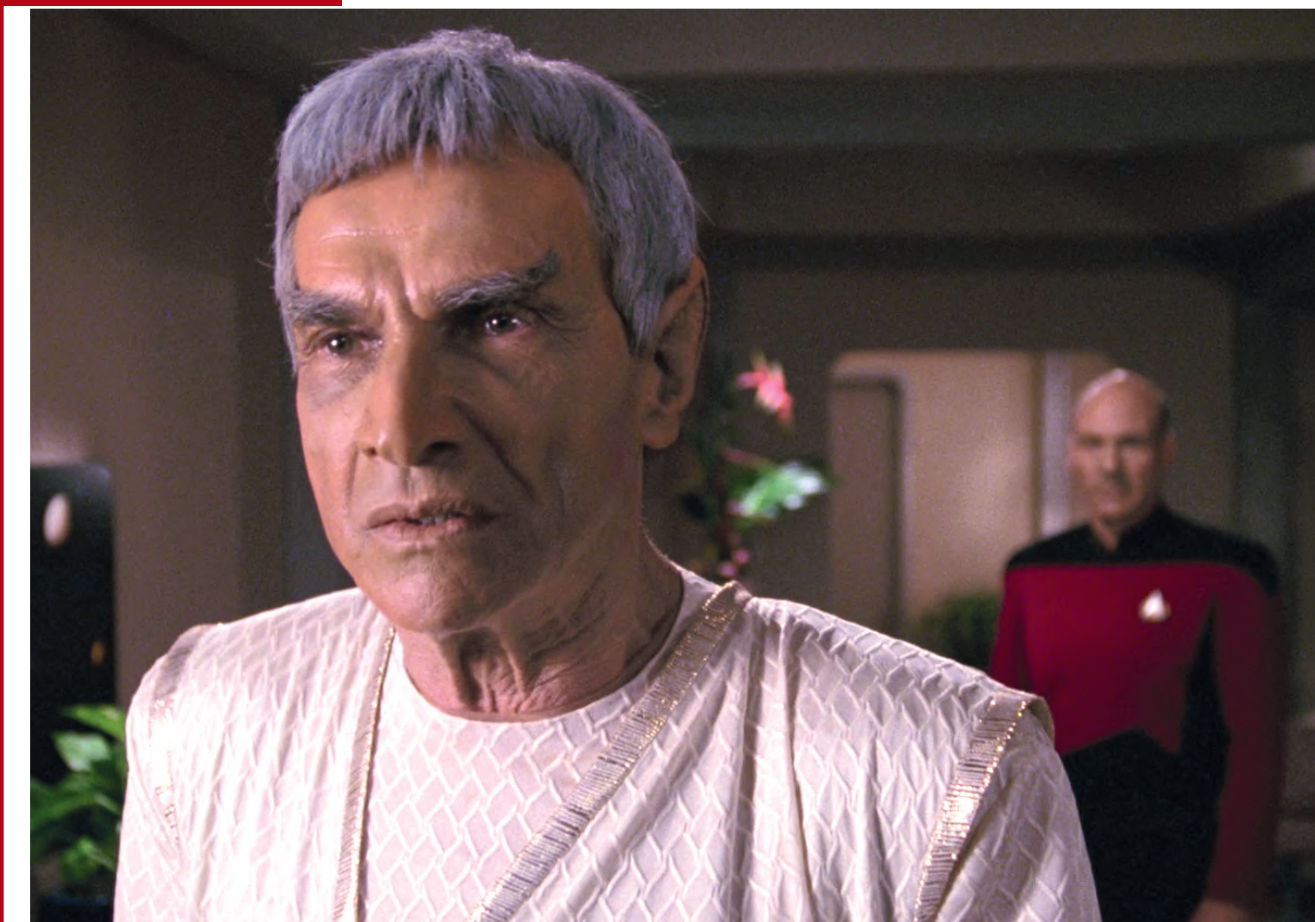
Bond has said, “but I thought it would have been a powerful visual. When we lost David, thank God we didn’t have those small sets.”

BLU-RAY BONUS

David Rappaport died in May 1990, and his contribution to TNG looked set to remain a mystery. However, the scenes he filmed for ‘The Most Toys’ were made public in 2013, as bonus features on the season three Blu-ray box set. Looking back, Bond has recalled the actor doing “a wonderful job,” while Goodhartz has praised his “intense” take on the “evil and nefarious character,” adding, “Rappaport captured that beautifully.”



David Rappaport as Kivas Fajo, wearing far more extensive makeup than was used for Saul Rubinek.



S A R E K

Centring an episode around an ORIGINAL SERIES character — and naming another — was a significant breakthrough for TNG.

Episode 3.23

Premiere May 14, 1990

Story by Peter S. Beagle, from an unpublished story by Marc Cushman & Jake Jacobs

Teleplay by Peter S. Beagle

Directed by Les Landau

Guest stars Mark Lenard (Sarek), Joanna Miles (Perrin), William Denis (Ki Mendrossen), Rocco Sisto (Sakkath), Colm Meaney (O'Brien)

Synopsis Ambassador Sarek's arrival on the *Enterprise* coincides with an outbreak of violent emotions among the crew.

RIGHT FROM THE START, GENE Roddenberry was adamant that TNG should stand on its own merits, rather than trading on the success of THE ORIGINAL SERIES. A brief appearance by DeForest Kelley as Dr. McCoy served as the passing of the baton in 'Encounter at Farpoint,' (see issue 3) and thereafter references to—even species from—the illustrious '60s show were used sparingly if at all.

However, Roddenberry was also aware of the publicity that would come from a crossover episode, and the idea of a Spock and Sarek story was something he and writer-producers D.C. Fontana and Herb



Joanna Miles returned to play Sarek's wife, Perrin, again in season five's 'Unification I.'

J. Wright considered during season one. “Unfortunately, we were told ‘no,’ because Leonard Nimoy would never do television again,” Fontana told *TV Zone* in February 1994. A similar fate befell executive story editor Tracy Tormé’s Spock-starring sequel to THE ORIGINAL SERIES episode ‘The City on the Edge of Forever,’ which was briefly mooted for the start of season two.

However, around the same time that Tormé was working on ‘Return to Forever,’ Roddenberry’s imagination was sparked by an idea from writer Marc Cushman, with whom he was liaising on a book about THE ORIGINAL SERIES. “Actually, I suggested three or four stories, but the idea of a Vulcan going through senility was the one that caught his attention,” Cushman said in *The Fifty-Year Mission: The Next 25 Years* by Mark Altman and Edward Gross. “I asked Gene how old a Vulcan could live to be [and] he figured three hundred to four hundred. I said, ‘Then Sarek would likely still be alive. And Mark Lenard is still acting...’”

This discussion led to Cushman working up a draft script with his writing partner Jake Jacobs, only for Roddenberry to have a change of heart, first asking the pair to swap Sarek for a new Vulcan character, and then to retool the script with an ambassador who wasn’t Vulcan at all. Before long, as season two got underway, work on the story wound down altogether.

THE HUMAN FACTOR

A year later, in fall 1989, season three was just starting to air, and script coordinator Eric Stillwell was pitching another possible Sarek story to new showrunner Michael Piller (see ‘Yesterday’s Enterprise’ in issue 14). Like the unmade ‘Return to Forever’ before it, this relied on a mix of ORIGINAL SERIES elements, and was concept- rather than character-driven, leading Piller to reject it. Only when he became aware of a more ‘human’ Sarek story did the showrunner decide it was time to revisit the past.

“The key to the whole [third] season is personal stakes and personal drama,” Piller told *Starlog* in October 1990. Implying that he had only seen the non-Vulcan version of Cushman and Jacobs’ work from a year earlier, he continued: “The generation of

“Is it logical for a Vulcan to cry?”

Picard confronts Sarek

this episode came from an idea submitted from outside. It was not an idea about Sarek, however. It was about an ambassador who begins to have mental problems as he’s taken up on some mission.

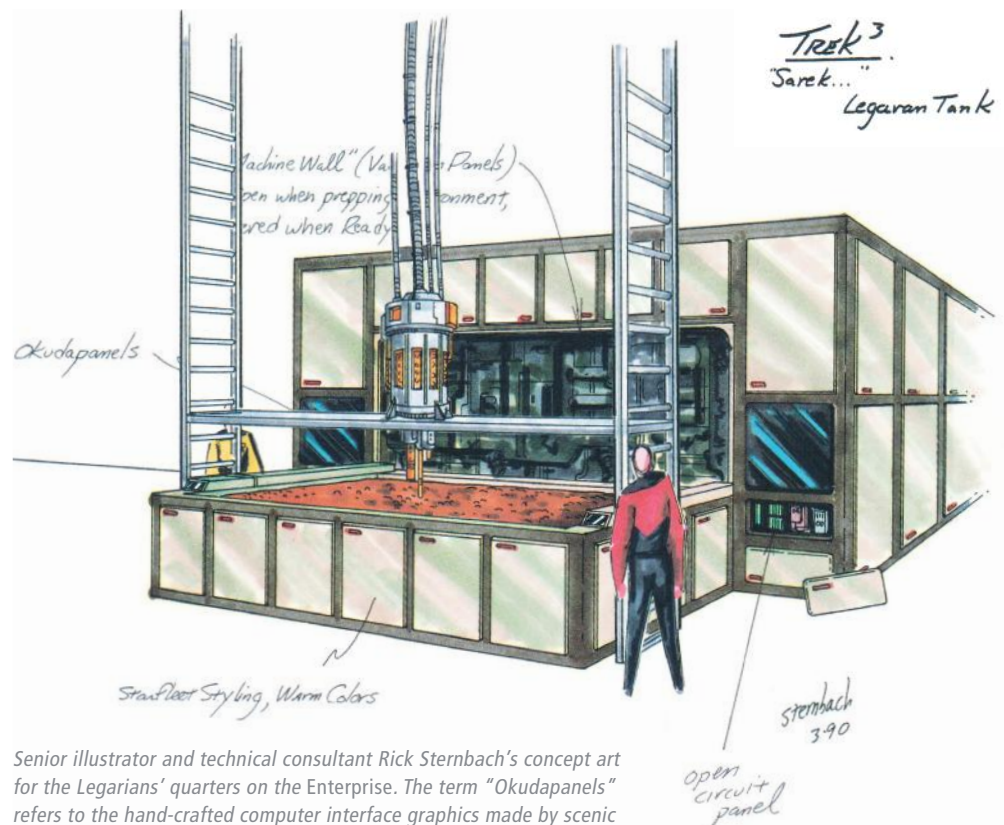
“As we started talking about it on staff, we felt what would be really interesting is if you took a very powerful member of either Starfleet Command or the Federation, and have them going through a time of their

lives, like so many of our parents, where they’re beginning to have problems with aging... Somebody said, ‘If you were a Vulcan, you could have some real telepathic impact from some kind of disease,’ and from that point it was really short-stepped to, ‘What about Sarek?’”

And so, Cushman’s original concept came full circle, finding its moment more than a year after it was first pitched—and at least two years since the possibility of a guest appearance by Mark Lenard was first considered. Far from being the end of the story, however, ‘Sarek’ had one more hurdle to overcome on its long journey from page to screen...

SAYING SPOCK

At the start of 1990, freelance writer Peter S. Beagle was hired to turn Cushman and Jacobs’ script into a teleplay more suited to the tone of season three. This, in turn, was reworked by story editor Ronald D. Moore and producer Ira Steven Behr. Their second draft script—dated February 27, 1990—



Senior illustrator and technical consultant Rick Sternbach’s concept art for the Legarions’ quarters on the Enterprise. The term “Okudapanel” refers to the hand-crafted computer interface graphics made by scenic artist (and Sternbach’s fellow technical consultant) Mike Okuda.



Besides playing Sarek in *THE ORIGINAL SERIES*, *TNG*, and three movies, Mark Lenard portrayed a Romulan commander in *THE ORIGINAL SERIES* episode 'Balance of Terror' and a Klingon captain in *STAR TREK: THE MOTION PICTURE*. He also voiced Sarek in 'Yesteryear,' an episode of *STAR TREK: THE ANIMATED SERIES*.

is remarkably close to the finished episode, but for three significant differences. First, when the captain confronts Sarek about his illness, he is far more provoking, causing the Vulcan to throw Picard across the room with an involuntary burst of psychic energy. Second, it is Guinan, not Dr. Crusher, who comforts Picard as he experiences Sarek's mental anguish. Third, there is no mention of Spock at all—not even the reference to Sarek's "son's wedding" as featured in the opening scene of the finished episode.

“ *I have been accused of **many things** in my life, never an **excess of emotion.*** **”**

Ambassador Sarek

The omission of any nod to Spock came at the behest of executive producer Rick Berman, who—like Roddenberry—saw references to *THE ORIGINAL SERIES* as a distraction from original storytelling. As far as Berman was concerned, mentioning Spock would only confuse a casual viewer, but his refusal to allow a single namecheck for Starfleet's most famous Vulcan caused frustration in the writers' room.

"We knew that mentioning Spock was banned," Moore has explained, "and we knew that we were going to fight it later! At one point, Picard saying that he was at Sarek's son's wedding was our one oblique reference to Spock... That was the first bone we threw to Rick, and he didn't even like that at first. When he warmed up to that, we really went after him! Eventually he saw how ridiculous it was."

Behr, meanwhile, has recalled: "I was the one who finally wore Rick down and got him to agree to say the name Spock

in the episode. That was a tremendous battle that lasted a couple of weeks. Finally, he said, 'OK, you can say it once.' Which was a huge, huge victory at the time. It all seems so silly now... Rick and I always had a pretty good relationship [and] it never got unpleasant."

EMBRACING THE PAST

The final mention of Spock's name, called out by Picard as he channels Sarek, was a turning point for TNG. By acknowledging its past, the show acknowledged itself—as a standalone success worthy of looking THE ORIGINAL SERIES in the eye. Though 'Sarek' paved the way for the returns of Spock and Scotty in seasons five and six respectively, TNG never became beholden to its past—only strengthened by it as its own mythology expanded.

Speaking in Judith and Garfield Reeves-Stevens' 1997 book, *STAR TREK: THE NEXT GENERATION—The Continuing Mission*, Piller reflected how, "the mention of Spock was the breakthrough that allowed us to open the doors, that allowed us to begin to



Mark Lenard with his ORIGINAL SERIES and TREK movie co-star Walter Koenig (Chekov) who visited the TNG sets during filming for 'Sarek.' The two men were preparing to work together in the play *The Boys of Autumn* at the Los Angeles Art Theatre in August 1990. They went on to tour in the same production during 1993.



Les Landau (far left) directs his cast for the concert scene, in which Sarek sheds a tear. Mark Lenard did not actually cry on set; the teardrop was in fact milk trickling down a vinyl notebook cover, which visual effects supervisor Dan Curry filmed separately and added to a close-up of Lenard in post-production.

embrace our past." However, in the same book, he described another way in which 'Sarek' was important to him—and to the *STAR TREK* legend at large.

"What I remember most about that episode," Piller said, "is that in a very real way it reflected what was going on with the show at the time we wrote it. Gene was beginning to go into decline... It was clear that he was not the same man he had been. We all respected him so much, and he had been such an important, strong leader of the franchise and everything it stood for... [And so] I immediately felt a very strong connection to the premise of 'Sarek,' because I could see that it really was about the universe that we lived in on a daily basis. If you go back and look at 'Sarek' closely, what that character is, is Gene Roddenberry."



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