

STAR TREK™

19

THE NEXT GENERATION

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



19

STAR TREK™

THE NEXT GENERATION

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



TM & © 2021 CBS Studios Inc. © 2021 Paramount Pictures Corp. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

EDITOR Simon Hugo
ART EDITOR Stephen Scanlan
PROJECT MANAGER Ben Robinson

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

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

© 2021. All rights reserved.

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

Find us on Social Media



Join us online for competitions, updates and more!
Hero Collector / @herocollector_

CUSTOMER SERVICE

For any questions about this collection; replacements and substitutions; or to cancel, pause, or modify your subscription, please call or email our Customer Service team. When emailing, please include your name and subscription reference in the subject line.

ENGLISH SPEAKERS (USA ONLY)

Phone: 1-800-261-6898
Email: customerservice@eaglemoss.com

ENGLISH SPEAKERS (EXCLUDING USA)

Phone: +44 (0) 345 155 6387
Email: customercare@eaglemoss.co.uk

FRENCH SPEAKERS

Phone: +33 1 70 37 71 74
Email: serviceclient@eaglemoss.com

GERMAN SPEAKERS

Phone: +49 (711) 90 00 33 21
Email: kundendienst@eaglemoss.com

ITALIAN SPEAKERS

Phone: +34 91 769 35 17
Email: serviciocliente@eaglemoss.com

SPANISH SPEAKERS

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

IN THIS ISSUE



3

YOUR SHIP PARTS AND ASSEMBLY INSTRUCTIONS

Stages 71 to 74



18

EPISODE GUIDE 4.13: 'DEVIL'S DUE'

Originally Kirk vs. Komether!



20

EPISODE GUIDE 4.14: 'CLUES'

A Joe Menosky mystery...



22

EPISODE GUIDE 4.15: 'FIRST CONTACT'

Not to the 1996 TNG movie!



24

EPISODE GUIDE 4.16: 'GALAXY'S CHILD'

Bringing back Leah Brahms



26

EPISODE GUIDE 4.17: 'NIGHT TERRORS'

Marina Sirtis takes to the air



28

EPISODE GUIDE 4.18: 'IDENTITY CRISIS'

LeVar Burton gets a makeover

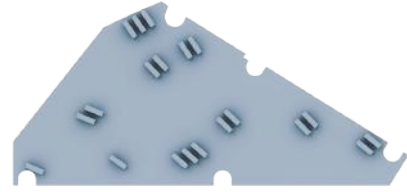
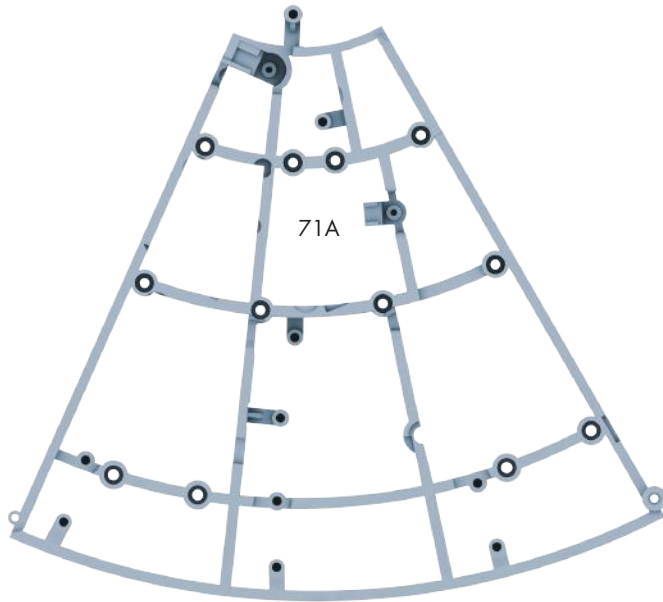


30

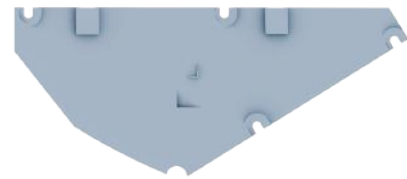
EPISODE GUIDE 4.19: 'THE NTH DEGREE'

Bringing back Reg Barclay

STAGE 71 PARTS



71B



71C



71D



71E



71F



AM



BM



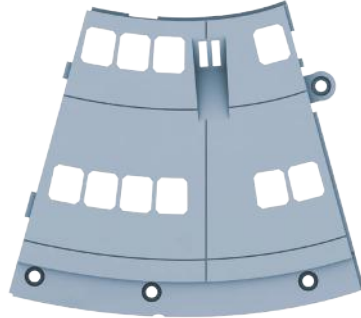
FM



BP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
71A	Lower skeleton 3	1	71F	Deck panel light	1
71B	Battle section rear windows left	1	AM	1.7x4mm screw	3 (+1 spare)
71C	Battle section rear reflector left	1	BM	2x4mm screw	8 (+2 spare)
71D	LED bracket	2	FM	2.3x4mm screw	4 (+1 spare)
71E	Battle section rear lights	1	BP	1.7x3mm screw	4 (+1 spare)

STAGE 72 PARTS



72A



72B



72C



72D



72E



72F



72G



72H



72I



72J



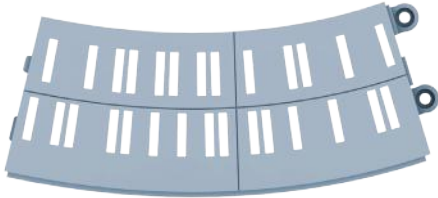
AM



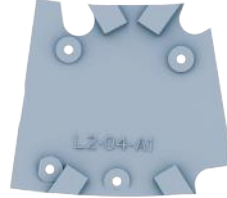
DP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
72A	Deck panel L1-04	1	72G	Dark window	2
72B	Escape pod cover	10	72H	Clear window	2
72C	Escape pod cover bracket i	1	72I	Reflector panel	1
72D	Escape pod cover bracket ii	1	72J	Ventral phaser array L-04	1
72E	Escape pod cover bracket iii	1	AM	1.7x4mm screw	8 (+2 spare)
72F	Escape pod cover bracket iv	1	DP	2.3x4mm screw	3 (+1 spare)

STAGE 73 PARTS



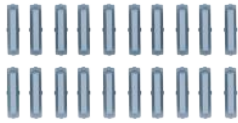
73A



73B



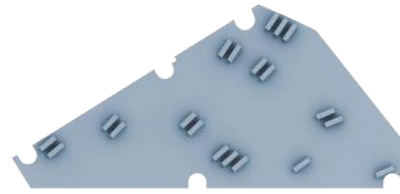
73C



73D



73E



73F



73G



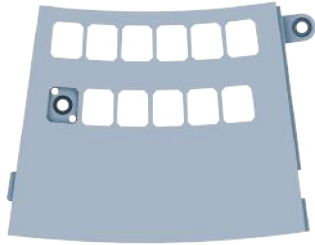
FM



BP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
73A	Deck panel L2-04	1	73F	Battle section rear windows windows right	1
73B	Reflector panel L2-04-A1	1	73G	Deck panel lights	3
73C	Reflector panel L2-04-A1	1	FM	2.3x4mm screw	3 (+1 spare)
73D	Dark window	20	BP	1.7x3mm screw	8 (+2 spare)
73E	Clear window	10			

STAGE 74 PARTS



74A



74B



74C



74D



74E



74F



74G



74H



74I



AM



FM



IM



BP



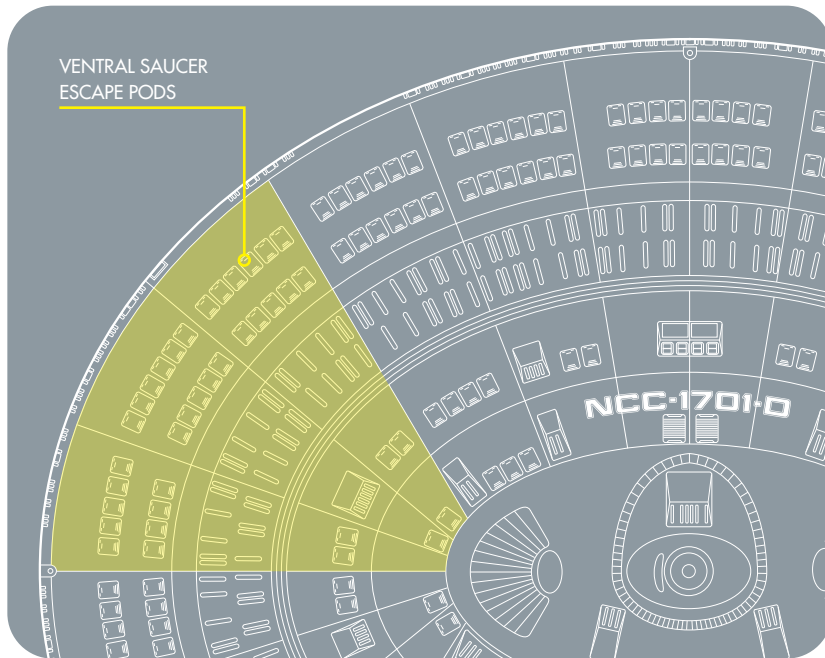
EP

PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
74A	Deck panel L3-08	1	74H	Battle section rear lights	1
74B	Outer panel L4-07	1	74I	Sticker	2
74C	Reflector panel L3-01-08-09	1	AM	1.7x4mm screw	2 (+1 spare)
74D	Escape pod cover	12	FM	2.3x4mm screw	2 (+1 spare)
74E	Escape pod screw cover	1	IM	1.7x2.5x5mm screw	2 (+1 spare)
74F	Battle section reflector right	1	BP	1.7x3mm screw	4 (+1 spare)
74G	Navigation lights	1	EP	2.3x3mm screw	4 (+1 spare)

STAGE 71 ASSEMBLY

Fit and illuminate a large section of the lower saucer skeleton, then fit a bank of lights to the rear of the battle section.

PART LOCATOR



KEY

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

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

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

GRAY shows the assembly so far.

BLUE shows illuminated parts.

BUILD TIP

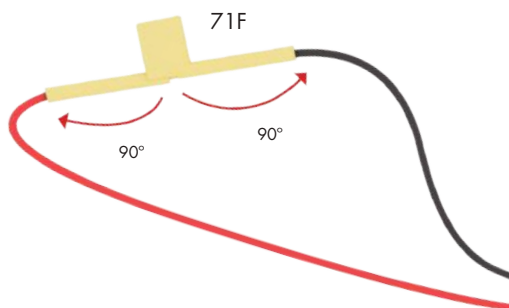
Each LED light has a moldable casing between the bulb and the cable so that the wires can be directed away from screws and other obstacles.

FITTING THE DECK PANEL LIGHT

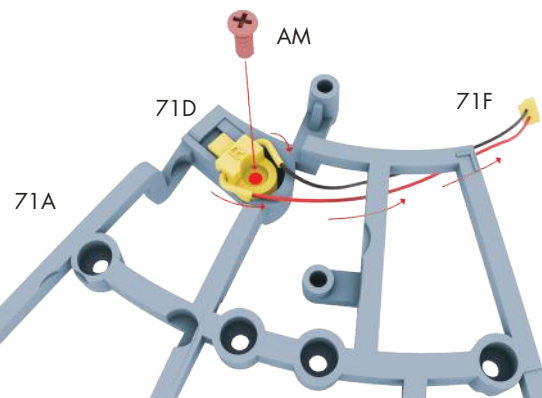
STEP

A

Take the deck panel light (71F) and carefully bend the bulb casing so that both cables extend at 90 degree angles away from the bulb.

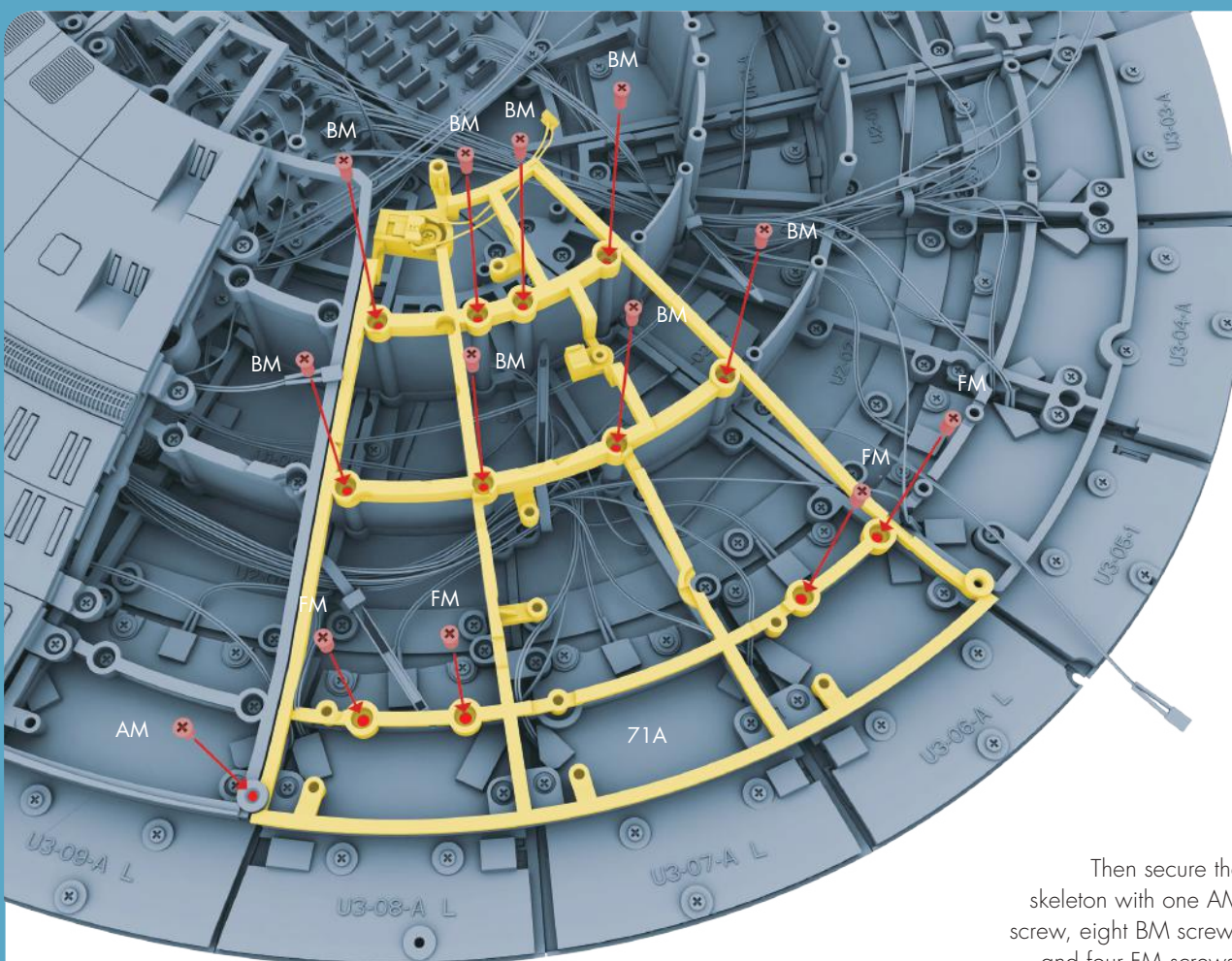
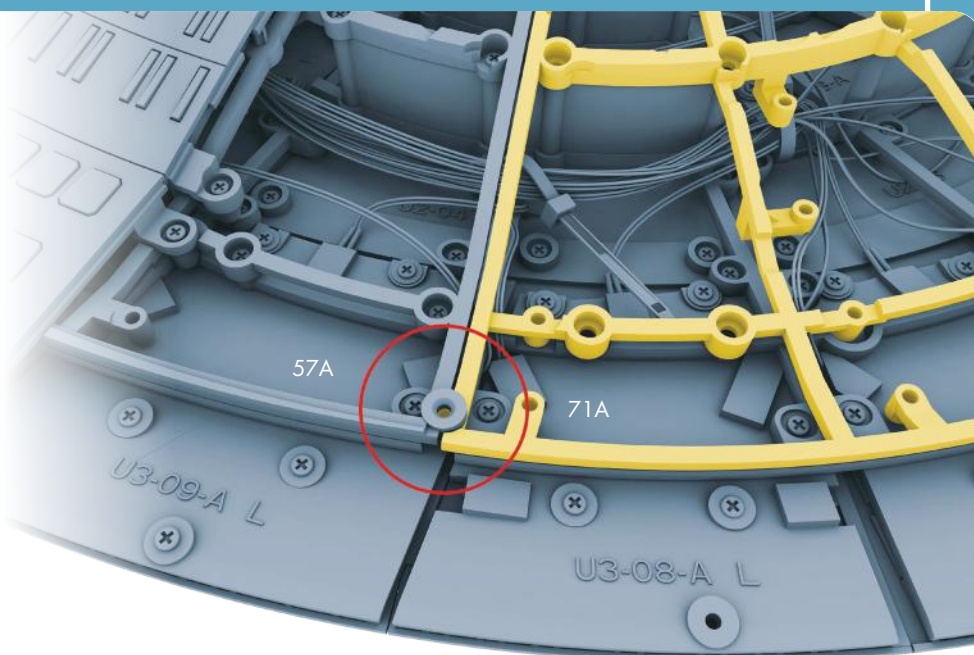


Slot the bulb into the outermost recess on lower skeleton 3 (71A), bending the casing around the screw post and threading the cables through the skeleton as shown. Then secure the bulb using one LED bracket (71D) and one AM screw.



STEP
B

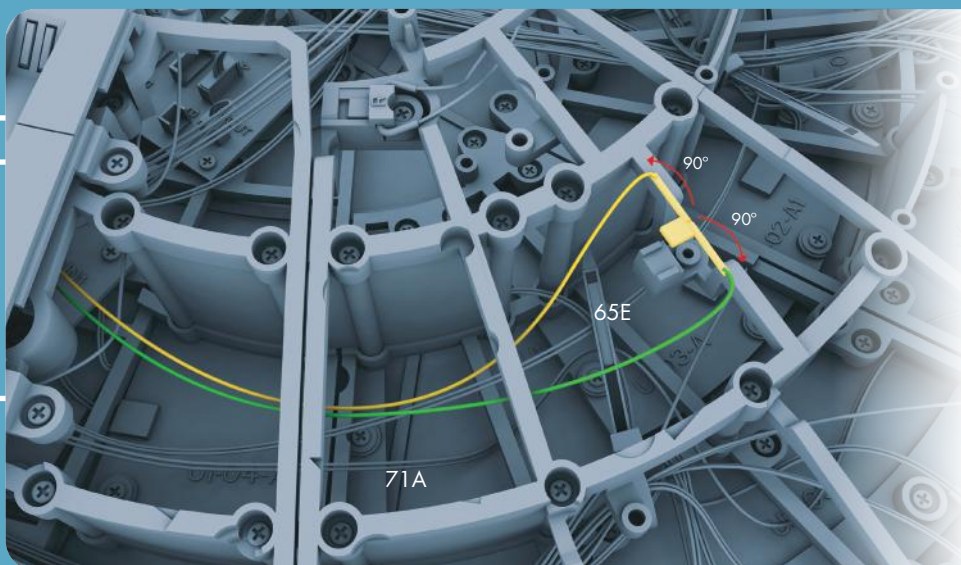
Place lower skeleton 3 (71A) on the underside of your saucer build as shown, sliding the outermost screw hole under lower skeleton 4 (57A) where the two pieces meet.



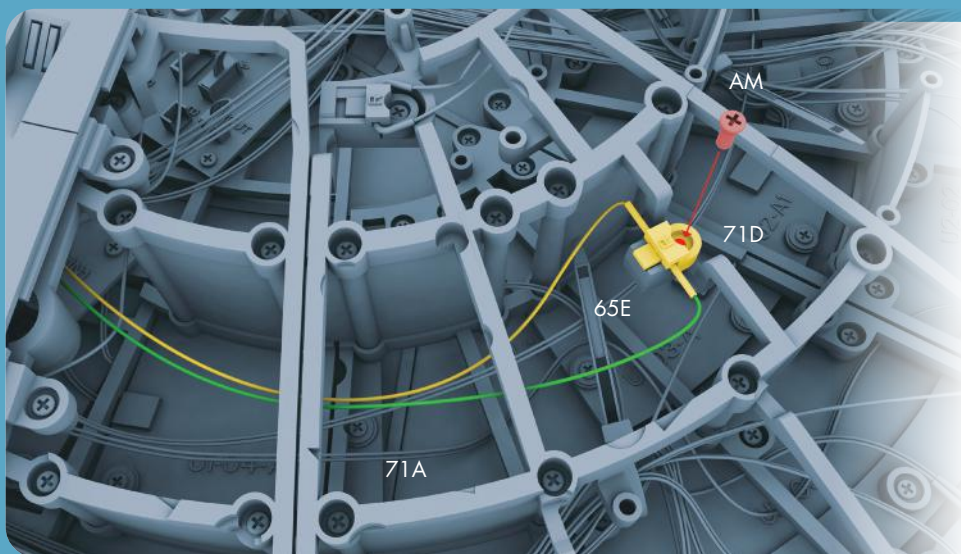
Then secure the skeleton with one AM screw, eight BM screws and four FM screws.

STEP

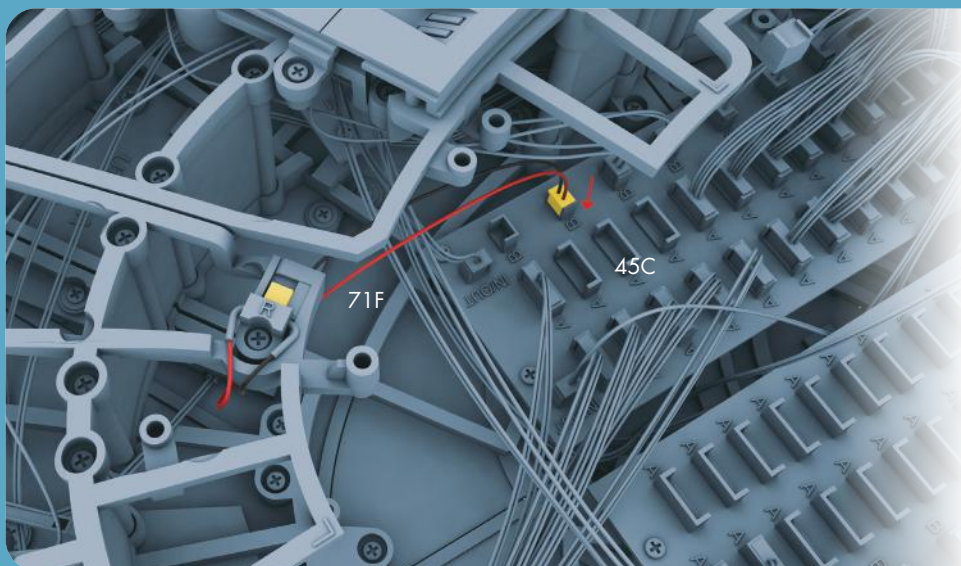
C



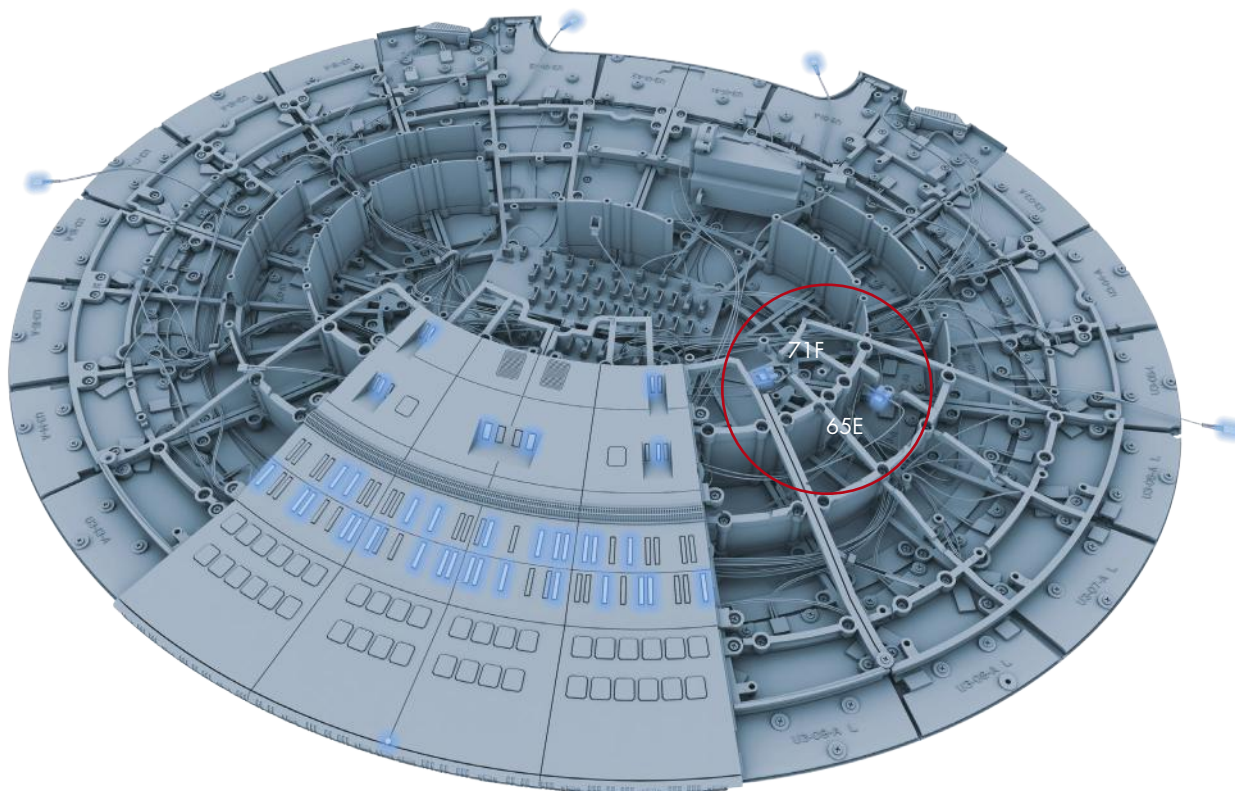
Identify the unassigned deck panel light bulb from stage 65 (65E) and bend its casing in the same way as shown in step A.



Slot the bulb into the center recess on lower skeleton 3 (71A) and secure it with one LED bracket (71D) and one AM screw.

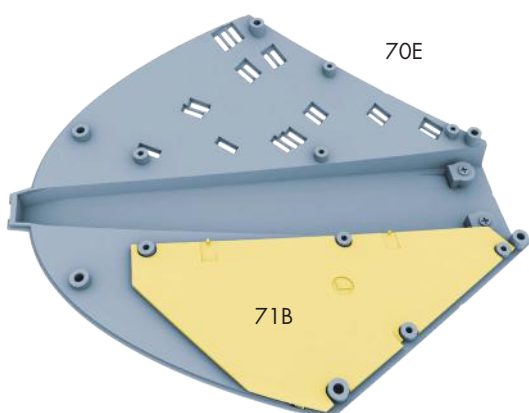


Plug the deck panel lights (71F) fitted in step A into a "B" socket on saucer PCB 2 (45C), feeding the wires under the skeletal structure as shown.

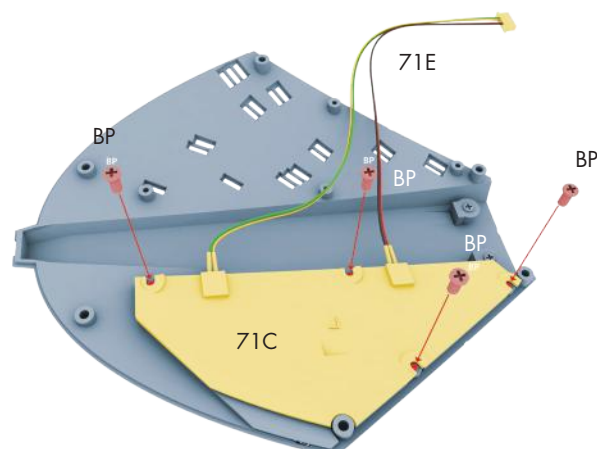
STEP
D

Flip the saucer switch to the "ON" position to test that the deck panel lights you have just fitted are working properly.

FITTING A BANK OF BATTLE SECTION WINDOWS

STEP
E

Retrieve the battle section rear (70E), last used in stage 70, and carefully position the battle section rear windows left (71B) so that each window fits through the corresponding slot.

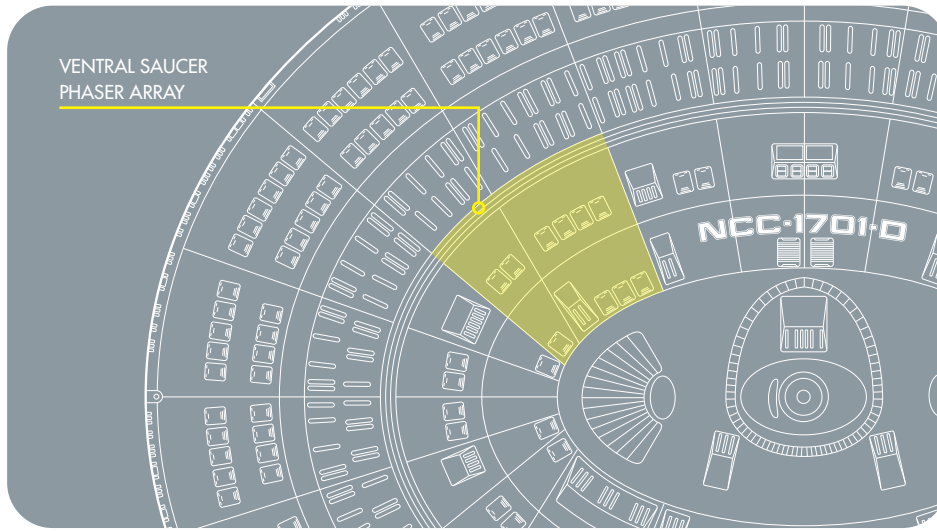


Place the battle section rear reflector left (71C) over the top of the windows, and then slot the battle section rear lights (71E) into the slots on the reflector as shown. Fix the parts in place with four BP screws. Stage 71 is now complete.

STAGE 72 ASSEMBLY

The lower saucer deck section assembled in this stage adds more escape pods and more of the ventral saucer phaser array,

PART LOCATOR



BAG IT UP

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

WRAP IT UP

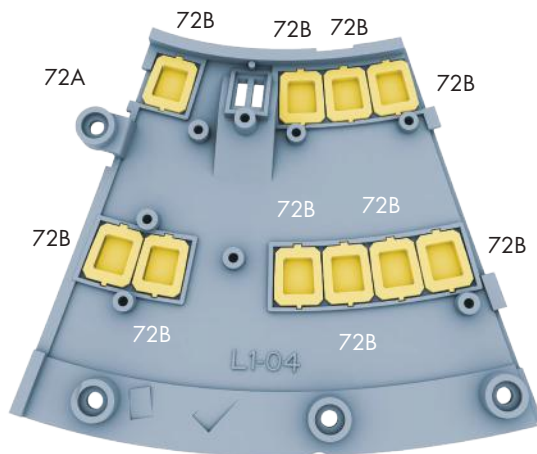
Always work on a soft cloth to protect your model's surfaces. Wrapping the ship sections in cloth will also help keep them safe between issues.

ASSEMBLING DECK PANEL L1-04

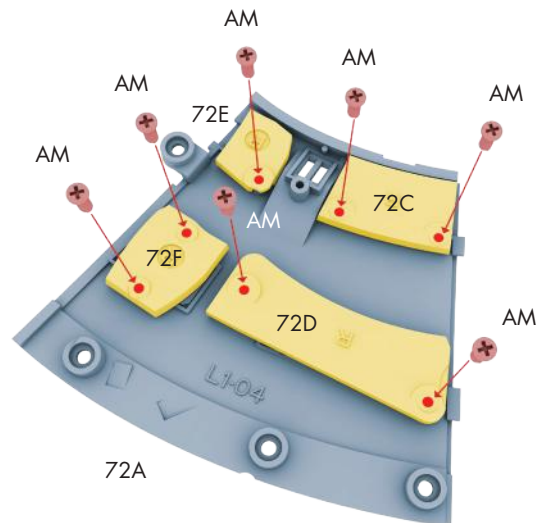
STEP

A

Take deck panel L1-04 (72A) and fit 10 escape pod covers (72B) so that the red line on each one is furthest from the narrow end of the panel.



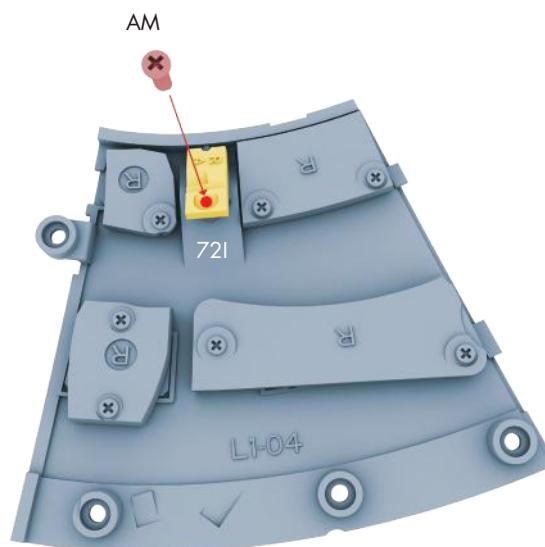
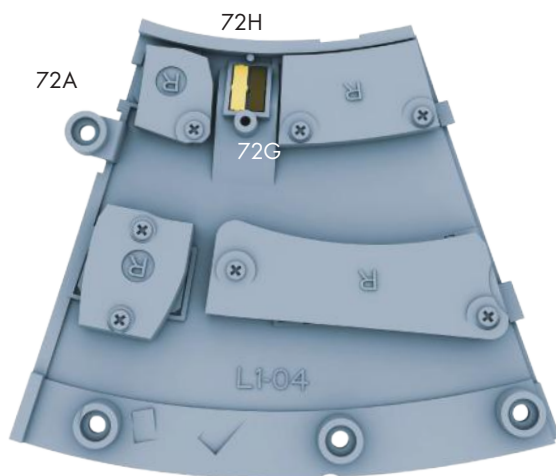
Then cover these parts with escape pod cover brackets i, ii, iii, and iv (72C, 72D, 72E, 72F), securing them in turn with a total of seven AM screws.



STEP

B

Fit one clear window (72H) and one dark window (72G) in the deck panel as shown. The long lip of each window should be furthest from the narrow end of the deck panel.



Cover the windows with the reflector panel (72I) and fix it in place with one AM screw.

SYSTEMS
DIAGNOSTIC

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

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 they still don't come on...

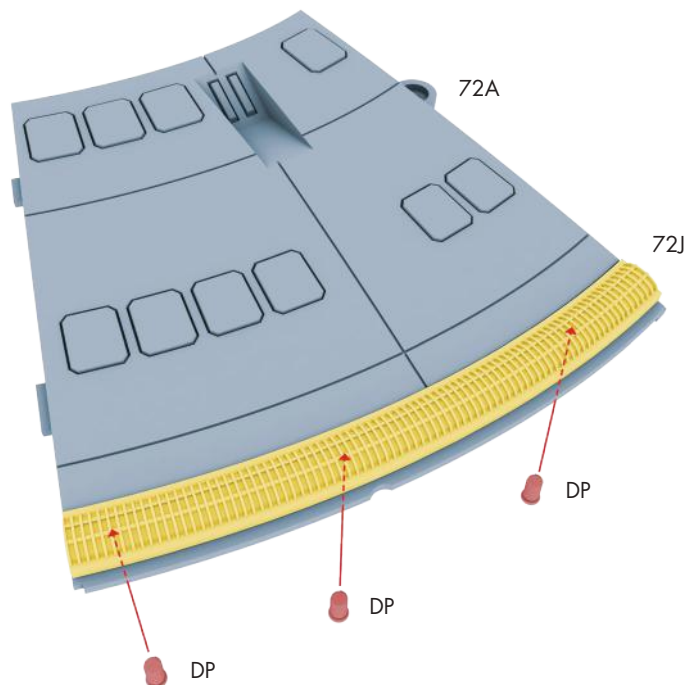
3. Test the PCB with another set of lights from elsewhere in the build. If they light up, the original lights are faulty. Please contact our customer services department for a replacement part, using the details on page 2.

FITTING THE PHASER ARRAY

STEP

C

Turn the deck panel over and push ventral phaser array L-04 (72J) into position as shown). Secure the parts with three DP screws to complete stage 72.



STAGE 73 ASSEMBLY

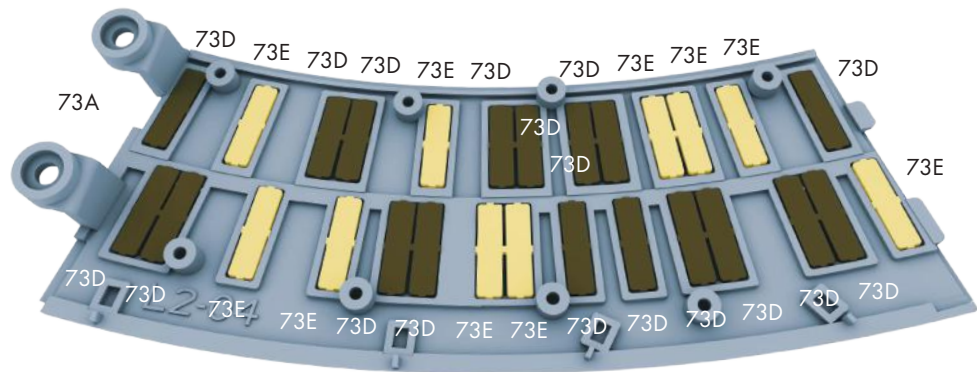
Combine two more deck panel builds to fill in a further section of the rapidly expanding lower saucer skeleton.

ASSEMBLING DECK PANEL L2-04

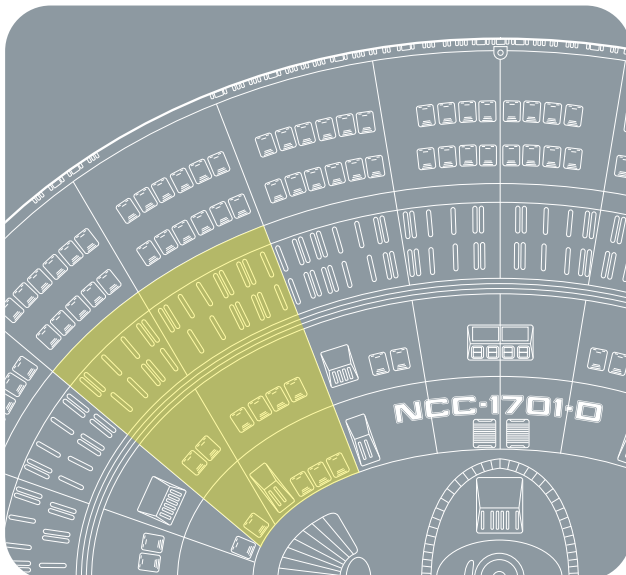
STEP

A

Take deck panel L2-04 (73A) and fit 10 clear windows (73E) and 18 dark windows (73D) as shown. The long lip of each window should be furthest from the narrow end of the deck panel.

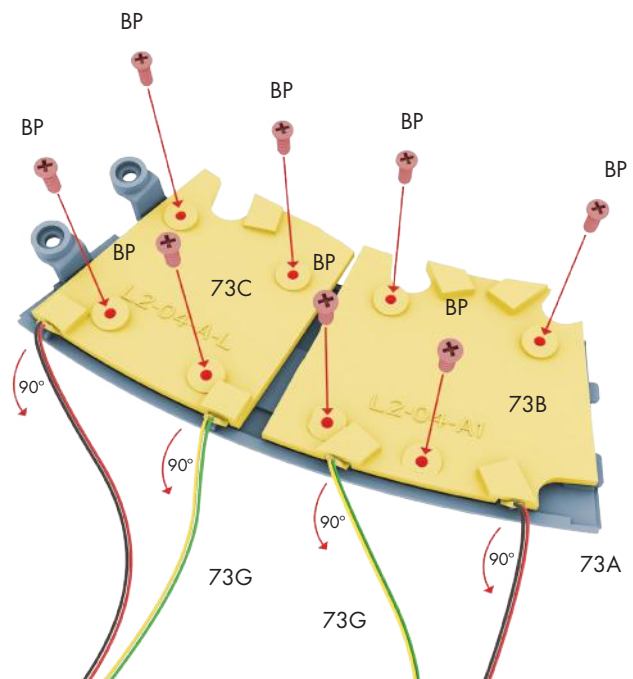


PART LOCATOR



Note: Keep the battle section rear windows right (73F, supplied with your stage 73 parts) to hand for use in stage 74, later in this issue.

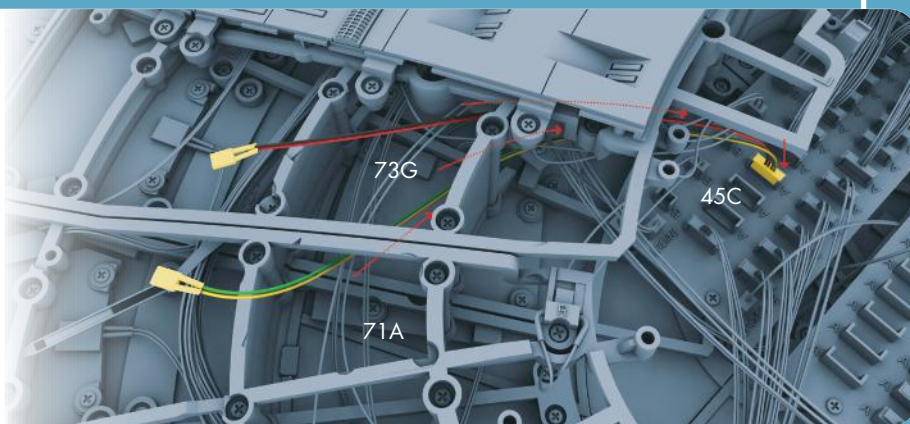
Cover the windows with reflector panel L2-04-A1 (73B) and reflector panel L2-04-A (73C) as shown, then slot two sets of deck panel lights (73G) into the recesses on the wider edge of both. Secure the assembly with eight BP screws and then bend the bulb casings away from the deck panel as shown.



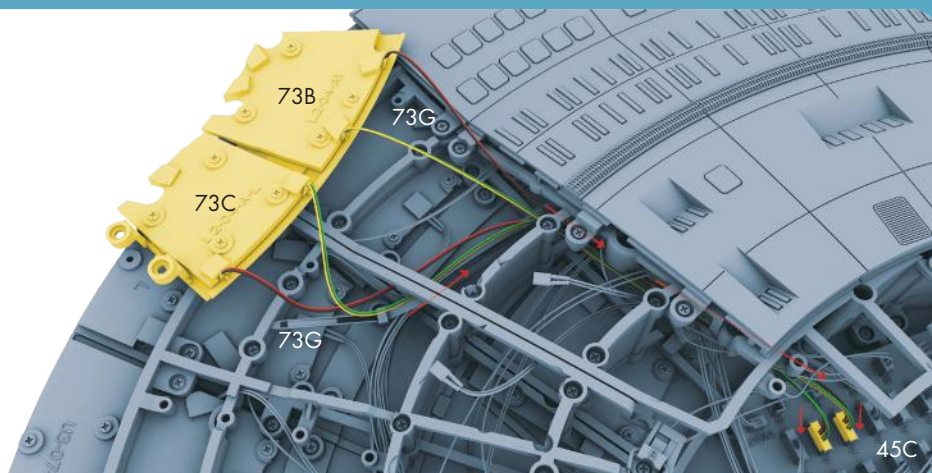
STEP

B

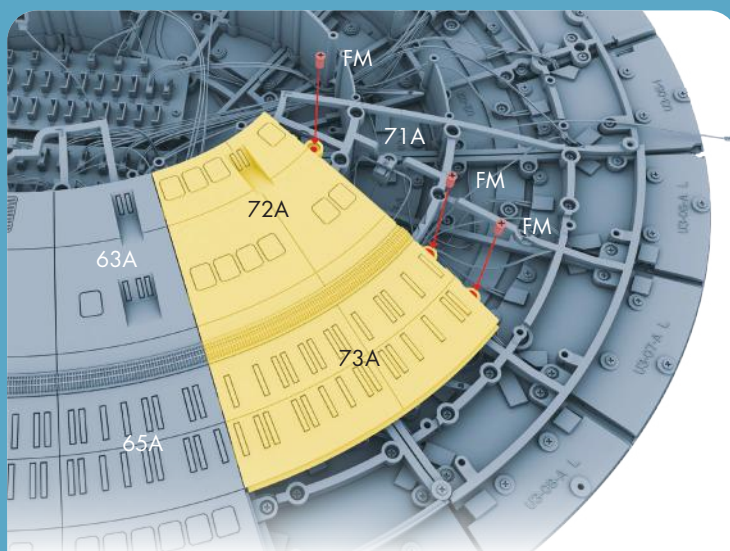
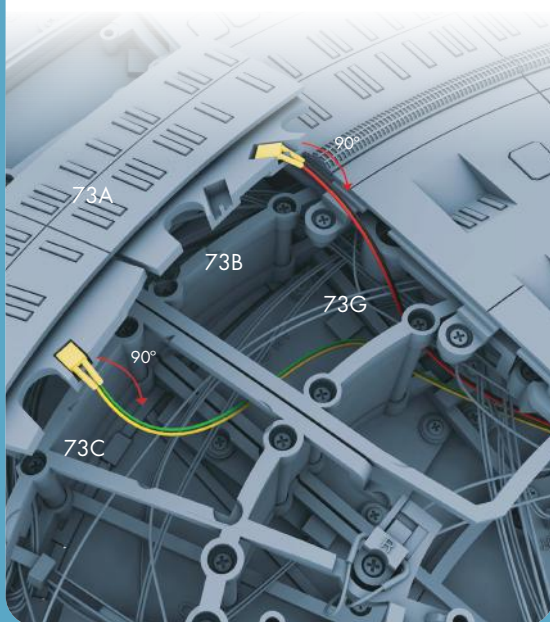
Take another set of deck panel lights (73G) and plug it into an "A" socket on saucer PCB 2 (45C), threading the cables through the skeleton as shown.



Next, take your deck panel assembly from step A and thread its deck panel lights (73G) through the skeleton as shown before plugging them into a pair of "A" sockets on saucer PCB 2 (45C).



Now turn the deck panel assembly over and push the bulbs fitted at the start of this step into the assembly as shown. Then bend the bulb casings away from the deck panel (73A).

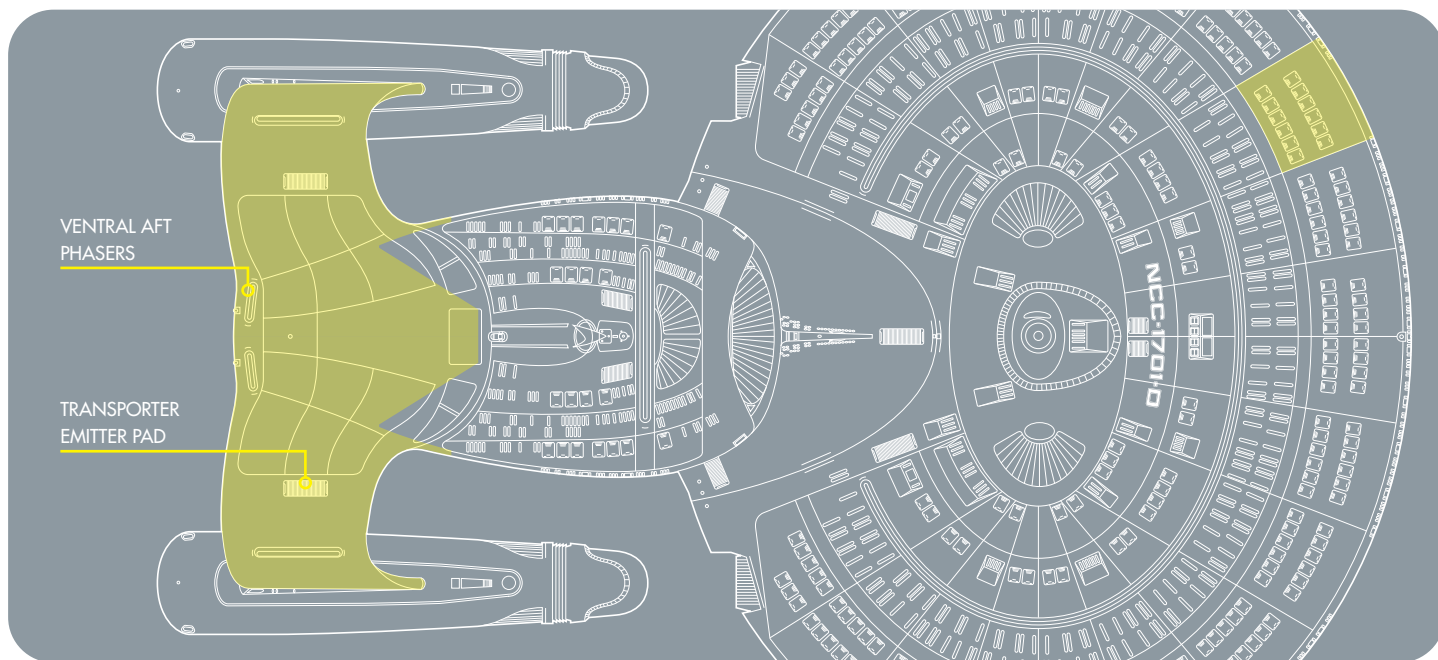


Finally, recover your deck assembly from stage 72 and carefully combine it with the one from this stage. Hold the parts together as you align them with the tabs on deck panels L1-05 (63A) and L2-05 (65A) and press them into position on the skeleton. Once you are happy with their placement, secure them with three FM screws. Stage 73 is now complete.

STAGE 74 ASSEMBLY

Link another portion of the upper and lower saucers and then bring an impressive part of the battle section together.

PART LOCATOR

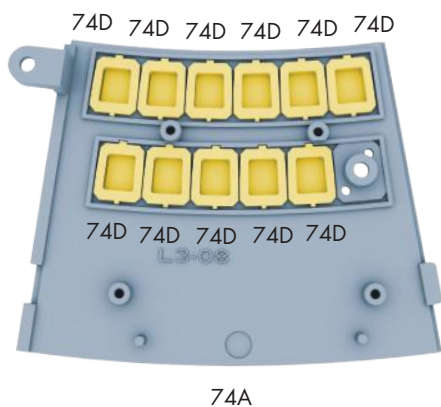


ASSEMBLING DECK PANEL L3-08

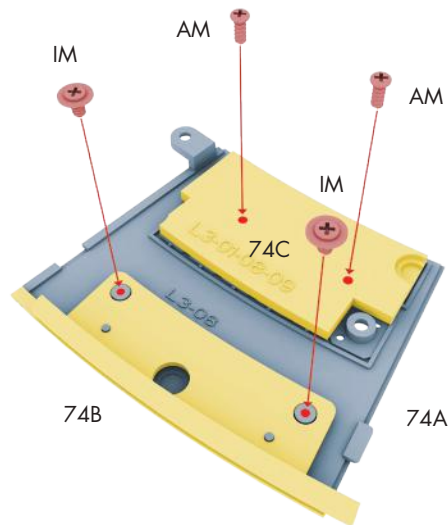
STEP

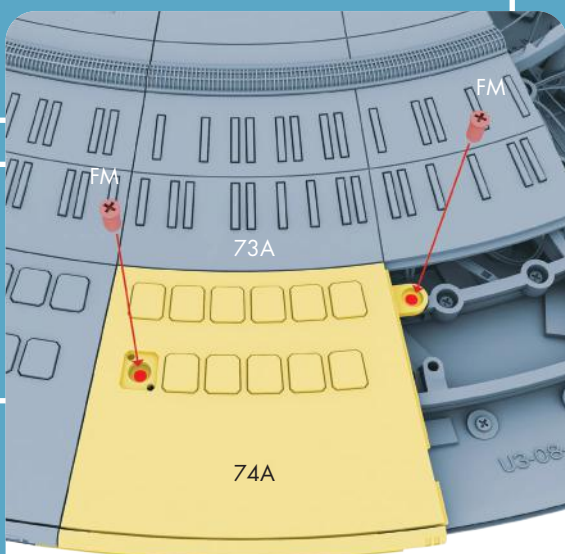
A

Fit 11 escape pod covers (74D) into deck panel L3-08 (74A) so that the red line on each is furthest from the narrow end of the panel.



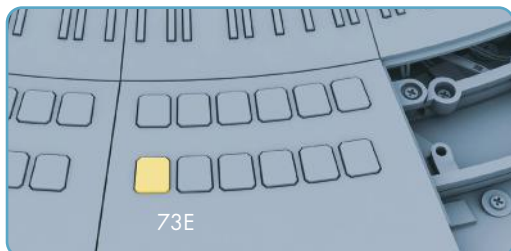
Cover these parts with reflector panel L3-01-08-09 (74C) and secure it with two AM screws. Then position outer panel L4-07 (74B) on the edge of the deck panel, fixing it in place with two IM screws.



STEP
B

74B

Place the deck panel at the edge of the saucer as shown so that outer frame L4-07 (74B) overlaps the edge of the corresponding deck panel on the upper saucer. Secure it with two FM screws and then carefully press the escape pod screw cover (74E) into position to hide the screw in the last escape pod recess (see inset below).



BUILD TIP

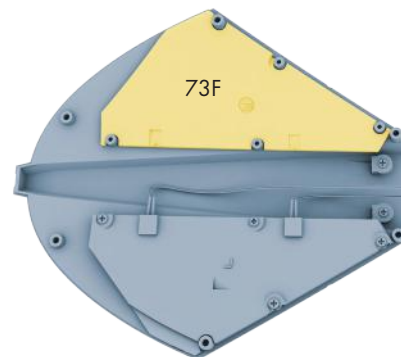
This issue comes with two types of escape pod cover. Only use the 'screw cover' kind once you are happy with the fit of the deck panels and do not wish to adjust the screws.

TESTING THE LIGHTS

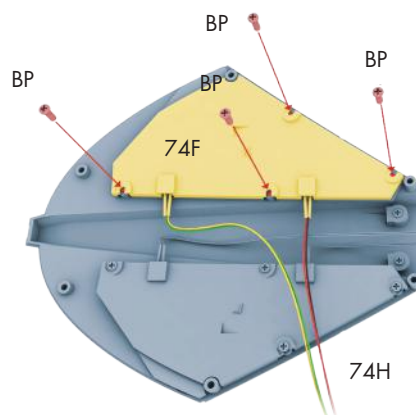
To test both sets of battle section rear lights at the end of step C, briefly plug them into a pair of unused "A" sockets on the saucer build and flip the saucer switch to the "ON" position.

STEP
C

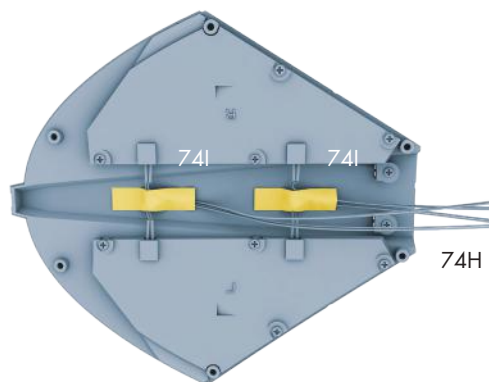
Retrieve your battle section rear assembly, last used in stage 71, and carefully position the battle section rear windows right (73F) so that each window fits through the corresponding slot.



Place the battle section rear reflector right (74F) over the windows, then slot the battle section rear lights (74H) into the slots on the reflector as shown. Secure the parts with four BP screws.



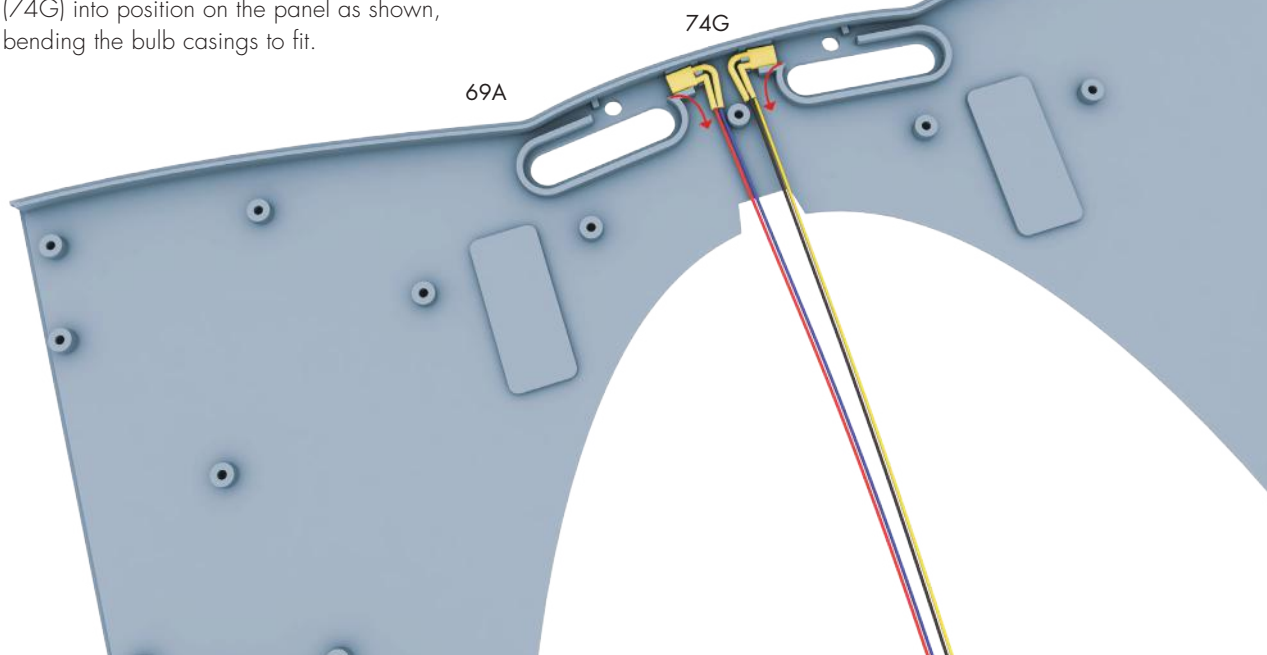
Then use two stickers (74I) to secure the battle section rear light cables in place as shown.



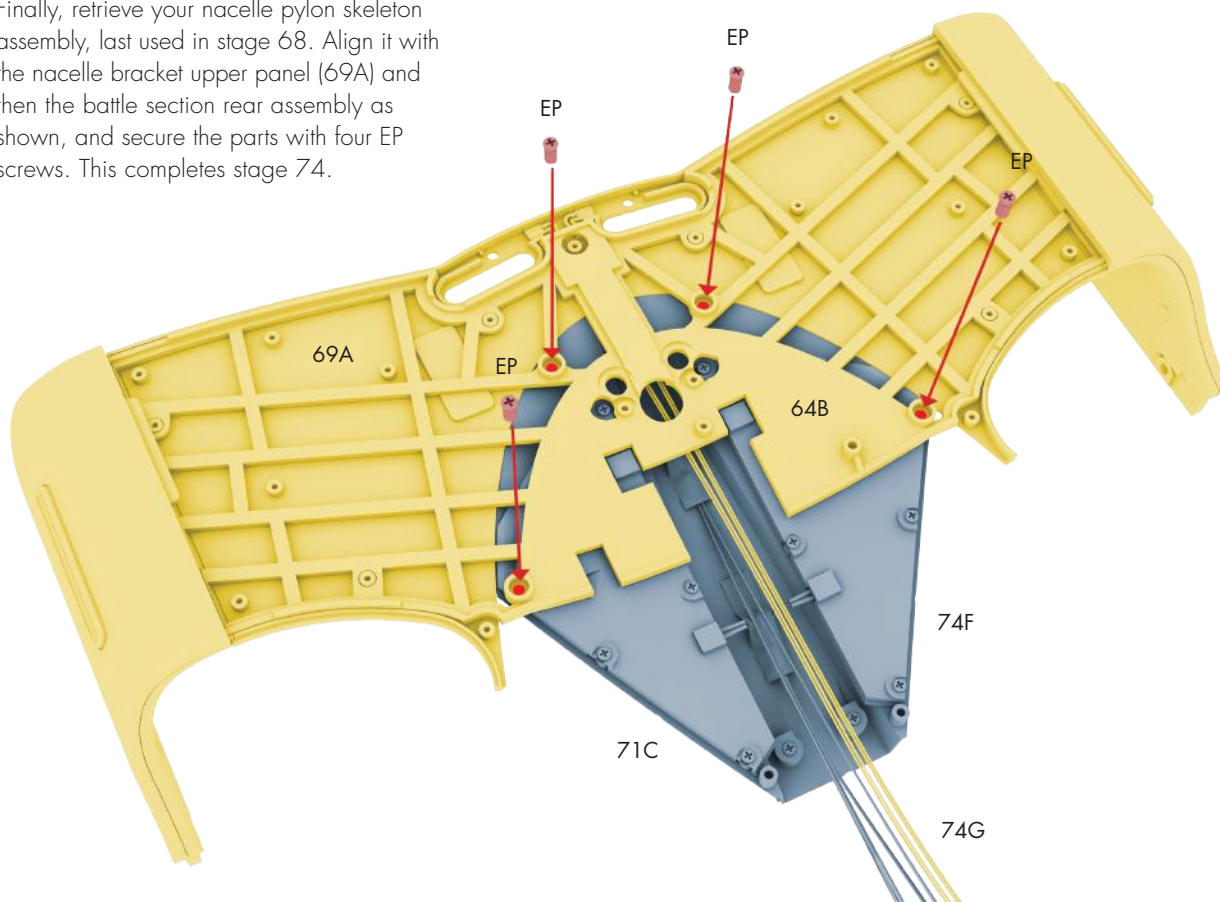
STEP

D

Retrieve your nacelle bracket upper panel (69A), last used in stage 69. Slot the navigation lights (74G) into position on the panel as shown, bending the bulb casings to fit.



Finally, retrieve your nacelle pylon skeleton assembly, last used in stage 68. Align it with the nacelle bracket upper panel (69A) and then the battle section rear assembly as shown, and secure the parts with four EP screws. This completes stage 74.





DEVIL'S DUE

Twelve years in the making, this episode originally saw Captain Kirk take on a being with genuine powers.

Episode 4.13

Premiere February 4, 1991

Story by Philip LaZebnik and
William Douglas Lansford

Teleplay by Philip LaZebnik

Directed by Tom Benko

Guest stars Marta DuBois (Ardra),
Paul Lambert (Howard Clark),
Marcelo Tubert (Acost Jared)

Synopsis Picard challenges the right of a seemingly omnipotent being to claim an inhabited planet as her own under the terms of an ancient contract.

JUST LIKE SEASON TWO OPENER
'The Child' (see issue 7), 'Devil's Due' began life as an episode for the aborted 1970s TV revival of *STAR TREK*. Written by William Douglas Lansford, the first draft outline from 1977 saw Captain Kirk lead an away team to idyllic Neuterra, where the aged leader, Zxolar, harbors a terrible secret. Centuries ago, he and Neuterra's other (now long dead) leaders bargained the planet's far future against the favors of a powerful energy being called Komether. Now—unbeknown to the planet's wider population—Komether is scheduled to return and claim Neuterra as his own...

When Komether finally appears, he does so as a "kaleidoscopic ball of light." Kirk then challenges his claim to the planet, and uses the *Enterprise* as a bargaining chip to lure the entity into a legal hearing. Komether takes the bait—adopting Human male form for the trial—and chooses the *Enterprise*'s computer and 12 sub-computers to act as judge and jury. Eventually, the truth comes out that Zxolar and his late contemporaries unwittingly brought Komether into being in the first place by sheer force of will, and this realization allows the old man to dominate and destroy his creation. The outline ended with Zxolar continuing to lead his perfect

world, but when Lansford got the go-ahead to expand it into a script, he was instructed to kill off the character instead.

IN THE DETAIL

When the new TV adventures of Kirk and crew were shelved in favor of *STAR TREK: THE MOTION PICTURE* (1979), the script for 'Devil's Due' was filed away for more than a decade. But when Michael Piller became

and dusted did Piller turn his mind back to the concept, farming it out to freelancer Philip LaZebnik. Already a writer/producer on the Paramount sitcom *Wings*, LaZebnik had recently impressed Piller with his pitch and draft scripts for what would become season five's 'Darmok' (see issue 21).

"He turned it inside out and made it a delightful show," Piller later recalled. "It was too funny, though, and people felt it

“ We live in a universe of magic... ”
Ardra

TNG showrunner in season three, it was dusted off as a potential, partial fix for the production crisis he had inherited. "We had no stories and no scripts in development," he told *Cinefantastique* in October 1991. "[But] we owned [this] script, which I had been told was decent."

At first, Piller asked executive story editor Melinda Snodgrass to update 'Devil's Due' as simply as possible—changing Kirk's crew to Picard's and little else—but later admitted, "that didn't work at all." Further efforts to develop the story in the writers' room came to nothing, and as promising new pitches started to roll in, the urgency to revive it fell away. Only when season three was done

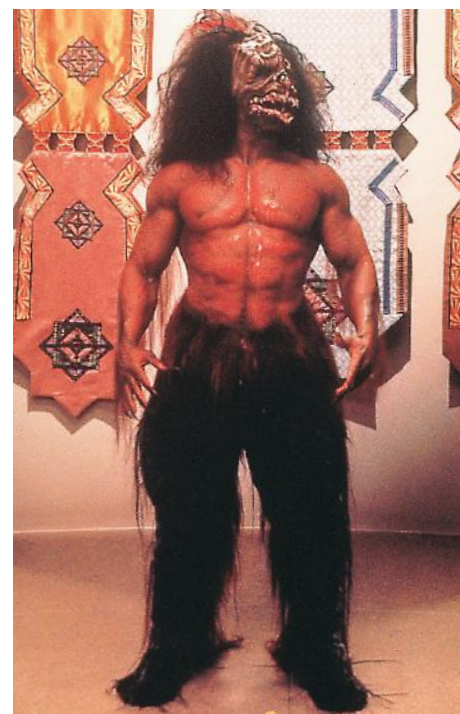
was playing for laughs. I loved that draft of the script, but not everybody did."

Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in February 1994, LaZebnik explained how his version retained the trial, "of course, because it's based on [Stephen Vincent Benét's 1936 short story] *The Devil And Daniel Webster*," but reimagined the antagonist as "sort of a Barnum and Bailey-esque roving trickster." The character remained male, however, and it was only when "approximately 15 people" had tried thier hand at rewrites (in Piller's recollection), that the showrunner affected the sex change in his own final draft.

"The ironic thing about this," LaZebnik revealed, "is that when my wife read the script, she said I ought to make the Devil a woman. I said, 'Oh no, we specifically talked about the Devil being a man!'"

EARTHLY REWARDS

Apart from the sex change, Piller felt that most of his work on the episode involved "putting back as much of Phil's original script as I could," and when director Tom Benko asked his advice about the episode, he was advised simply to "Have fun with it." The need for a light touch was at the forefront of everyone's mind during casting, and Benko considered Marta DuBois to be "absolutely perfect" as Ardra.



Former world champion power-lifter and WWF wrestler Tom Magee as the false Fek'lh'r. Note the yellow actor's mark taped to the floor.

"We brought her in for a lot of [other casting] sessions and never found the right part for her," said producer David Livingston. But for 'Devil's Due,' "She came in and just blew us all away... I'm always pushing for more humor on this show. I think we get a little too serious sometimes."

The change of tone certainly played well with viewers, whose numbers made 'Devil's Due' the highest-rated TNG episode since its feature-length pilot, four years earlier. Ardra's eye-catching outfits, meanwhile, earned costume designer Robert Blackman the first of 10 Emmy Award nominations across three *STAR TREK* series.

The episode is also notable for the first references to the Klingon version of hell—Gre'thor—and its guardian—Fek'lh'r—both of which are subsequently namechecked in *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*. The TNG team took care not to refer to Fek'lh'r as a 'Devil,' however, as THE ORIGINAL SERIES episode 'Day of the Dove' established that Klingon culture included no such equivalent figure.



Thad Lamey was uncredited for appearing as a traditional representation of Earth's Devil.



CLUES

Though his first *TREK* credit came earlier in the season, writer Joe Menosky cut his teeth on this missing-time mystery.

AT THE END OF SEASON THREE, Michael Piller set out to rebuild TNG's depleted writing staff. Seeking advice from former colleagues, he was advised to meet with Joe Menosky, who had recently come to the end of two years as story editor on NBC crime drama *Hunter*. Piller had recently bought the story for 'Clues' from fan writer Bruce D. Arthurs, and after reaching out to Menosky through his agent, set him the task of rewriting Arthurs' draft as an audition piece.

Despite being a huge *TREK* fan in his childhood, Menosky had lost touch with the franchise over the years. "I grew up on THE



'Clues' is the only episode to show Mok'bara classes taking place on this distinctive floor.

Episode	4.14
Premiere	February 11, 1991
Story by	Bruce D. Arthurs
Teleplay by	Bruce D. Arthurs and Joe Menosky
Directed by	Les Landau
Guest stars	Colm Meaney (Miles O'Brien), Pamela Winslow (McKnight), Rhonda Aldrich (Madeline), Whoopi Goldberg (Guinan)
Synopsis	After Data is the only crew member not to experience a period of missing time, his shipmates start to suspect that he is lying to them.

ORIGINAL SERIES, which had an immense influence on my imagination and a unique place in my emotional history," he has said. "Nothing that came after could ever come close to what I expected of *STAR TREK*—not the movies and not the first season of TNG, after which I stopped watching. But when I was offered the chance to write for the show, the name was enough."

“ There is no
wormhole. There
never was. ”

Jean-Luc Picard

In Piller's recollection, *Arthurs'* teleplay "needed some work—mostly restructuring caused by the departure of Wil Wheaton [Wesley Crusher] plus a major dialogue polish." But, according to Menosky, "The script was actually in quite good shape for a first draft from a freelancer." When he submitted his version, "Michael thought I caught the voices of the characters exactly right," and he was hired as an executive story editor. He soon became co-producer on TNG, and later co-executive producer on *STAR TREK: VOYAGER*. To date, he has 57 *TREK* writing credits to his name, the most recent being *STAR TREK: DISCOVERY*.

MADELINE AND MOK'BARA

The episode was the ninth to be directed by Les Landau, who described it as "the most difficult assignment I've had on *STAR TREK*," owing to the long flashback in its final act. Speaking to *Cinefantastique* in 1991, he explained how he differentiated this from the rest of the episode by using "a style that was very fluid and singular," before a denouement where "the camera-work and editing became very cutty."

At the other end of the episode—to remind viewers of Captain Picard's love for



Patrick Stewart and Whoopi Goldberg pose for publicity photos as P.I. Dixon Hill and his "cousin Gloria."

a mystery—the pre-credits sequence paid the series' third and final visit to the Dixon Hill holodeck program. Though it featured once more in the movie *STAR TREK: FIRST CONTACT*, it did so without a role for Hill's secretary, meaning that 'Clues' is also the third and final appearance by Rhonda Aldrich as Madeline.

Conversely, the teaser also shows the Klingon martial art of *Mok'bara* for the first time, with Worf leading a class that includes Riker, Troi, and La Forge. In the script, the discipline was named only as "Klingon *tai*

chi," and VFX supervisor and martial artist Dan Curry devised its techniques on that basis. Though not seen again (or named) until season six, Worf's *Mok'bara* classes were eventually seen or mentioned in eight episodes, including a single reference to them continuing on *Deep Space 9*, in the series of the same name.

'Clues' also marks the first appearance by Pamela Winslow as conn officer Ensign McKnight, who would recur in 'In Theory,' at the end of season four, and in 'Face of the Enemy' during season six.



FIRST CONTACT

This classic episode could easily have been set aboard a spaceship—or included a Wesley Crusher cult!

Episode	4.15
Premiere	February 18, 1991
Story by	Marc Scott Zicree
Teleplay by	Dennis Russell Bailey & David Bischoff and Joe Menosky & Ronald D. Moore and Michael Piller
Directed by	Cliff Bole
Guest stars	George Coe (Durken), Carolyn Seymour (Mirasta Yale), George Hearn (Berel), Michael Ensign (Krola), Steven Anderson (Nilrem), Sachi Parker (Tava), Bebe Neuwirth (Lanel)
Synopsis	A first contact mission goes awry when Riker is badly injured.

THERE ARE SEVERAL UNUSUAL and eye-catching things about the opening act of 'First Contact'—the absence of familiar faces and an opening monologue among them. But one that could be easily overlooked amid the action is the on-screen writing credit, which includes a total of six names and briefly takes up the entire screen. Listed last of all—but responsible for the original concept—is Marc Scott Zicree, best known at the time as author of reference book *The Twilight Zone Companion*.

"I had pitched a number of times," Zicree told *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1993.

"The last time I went in, it was 5pm the day before Thanksgiving, and the last thing they wanted to hear was a pitch." Nevertheless, Michael Piller was sufficiently impressed by Zicree's first few ideas that he encouraged him to keep going—for an hour and a half. The writer has admitted he was "down to the one-liners," when he ventured: "You've done stories about the Prime Directive... but you've never done a story about a culture reaching a level of development where that directive switches off, and the *Enterprise* is assigned to make first contact."

Excited by this previously overlooked idea, Piller assigned it to freelance writing team

Dennis Russell Bailey and David Bischoff. He approved the second outline they submitted, then invited them to the usual story 'break' session along with Zicree and the staff. "The next thing I knew," Bischoff recalled later on, "we were hammering out an entirely new version of the story!"

Zicree has since revealed some of the ideas discussed in the writers' room, as well as the fact that the meeting turned into a

aliens to... feel they had the upper hand in their first encounter."

ANOTHER POINT OF VIEW

As the idea of a Wesley cult suggests, these discussions all took place during production for season three, and the episode was even mooted as its cliffhanger conclusion. But the break session ended with Bischoff and Bailey still responsible for a single-hour script. This

“ I’ve always wanted to make love with an alien. ”
Lanel

two-day marathon. One avenue explored, he said, "saw our guys come down to the planet and cults form around them. There's a fan magazine devoted to Wesley [and] people dressing up like Geordi and bumping into things because they can't see through the VISOR." Another possibility revolved around a planet's first warp ship finding an *Enterprise* away team adrift in a shuttlecraft. "While the aliens decide what to do with our guys," Zicree explained, "we discover that [the scenario] was entirely a ploy on Picard's part to allow these xenophobic

was duly submitted, but failed to match the potential Piller saw in the concept. It was at this point that executive story editors Ron D. Moore and Joe Menosky took the reins for what Moore called a "more light-hearted" version, but this, too, missed the mark as far as Piller was concerned. "We responded to the humor of the premise," Menosky has since recalled. "But Michael saw it [as] much more serious and dramatic."

With the story at an impasse (and with yet another draft called 'Graduation' vetoed as Wesley's swansong) Piller accepted that, for the episode to succeed, it would have to break one of the series' cardinal rules.

"Everyone who worked on it knew that the best way to do this story was from the point-of-view of the people on the planet," Bailey said in *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1994. "But there are many rules they try to stick to on the series, and one of them is they don't do scenes without the regular cast."

And so, as with 'Family' and 'Data's Day' earlier in the season, Piller went to his fellow executive producer, Rick Berman, and sought approval to flex the format once again. "I'm very much a supporter of the rules of Gene Roddenberry's universe," Piller explained in *Cinefantastique* in October 1991, "but I also



Carolyn Seymour (Mirasta Yale) also played Romulans in seasons two and six of TNG, as well as appearing in STAR TREK: VOYAGER.

love to break them if it's in the interest of the show." In this case, "Rick [agreed] as long as I let everyone know that we weren't going to ever break this rule again."

WE ARE THE ALIENS

And so the sixth name added to the script was Piller's own, as he took the best from each earlier version and cut back on regular cast scenes in favor of Malcorian panic and paranoia. "It was a '50s space movie, except we're the aliens," he said in *Cinefantastique*. "That's really the way I tried to write it."

For Zicree, "It hadn't occurred to me when I was pitching... that it was basically (1951 movie) *The Day the Earth Stood Still* with the *Enterprise* as the aliens," but he accepted Piller's "very specific vision" for the episode and called it "one of the best *NEXT GENERATION* episodes, and [one] I'm very proud to have my name on."

Identifying what he saw as the key to the episode, Zicree (who also paid direct homage to '50s sci-fi with his storyline for the *STAR TREK: DEEP SPACE NINE* episode 'Far Beyond the Stars') said: "There was such a longing in me, as a kid, to have the *Enterprise* visit me and to be able to go off into space with those people... At the end, when you have this scientist saying 'Take me with you,' and Picard says OK, that's such a dream for the viewers and such a wish fulfillment."



Riker and Lanel's brief encounter was written especially for Cheers performer Bebe Neuwirth after she expressed a desire to appear in TNG.



GALAXY'S CHILD

Geordi's dream doctor is back — but this time it's the baby on board that's computer generated...

Episode	4.16
Premiere	March 11, 1991
Story by	Thomas Kartoizian
Teleplay by	Maurice Hurley
Directed by	Winrich Kolbe
Guest stars	Susan Gibney (Leah Brahms), Lanei Chapman (Rager), Jana Marie Hupp (Pavlik), Whoopi Goldberg (Guinan)
Synopsis	A giant spaceborne creature mistakes the <i>Enterprise</i> for its mother, and Geordi finds out that meeting someone on the holodeck is not the same as meeting them in real life.

SEASON THREE'S 'BOOBY TRAP' introduced Dr. Leah Brahms in virtual form only, denying the character agency as she becomes a holodeck fantasy figure for Geordi La Forge. In 'Galaxy's Child,' the 'real' Dr. Brahms gets the chance to address this crossed boundary with welcome frankness, in a way that ultimately serves both characters well. "I always felt that the idea of reality versus fantasy was an interesting theme to explore," Michael Piller told *Cinefantastique* in October 1991. "To me, this was one of the best concepts we had all year."

The idea to revisit Brahms in this way came from freelancer Thomas Kartoizian, but



This is the first of four episodes to feature Lanei Chapman as Ensign Sarek Rager. Her first name is not revealed until season six.



Visual effects supervisor Dan Curry made this fiberglass model of the mother creature's underside before modelmaker Tony Meininger began work on the version used on screen.

while Piller was sold on the pitch, he found that the rookie screenwriter "couldn't really make the story work" as a teleplay. Instead, he assigned the outline to Maurice Hurley,

Dan Curry spent much of January styling its new spaceborne species, and storyboarding their movements for the benefit of both physical and digital modelmakers.

with an inflatable bladder for a degree of movement. But for 'Junior' and close-ups of it breaking free from its deceased parent, something much more flexible was needed. "To evoke empathy, the baby had to move in an endearing manner," Curry explains. "We could have created an articulated puppet, but by that point the best way to create a cute baby was in CG."

“ Every time you touch the engine you’re touching me? ”

An incredulous Dr. Brahms paraphrases her holodeck counterpart

the season two showrunner who was now writing and producing TV movies. Hurley's script then went through the usual internal polish process, with supervising producer Jeri Taylor revising the Geordi/Leah storyline and executive story editor Ronald D. Moore working on the peril plot. The final draft was completed on Monday, December 10, 1990, and filming began a few days later, concluding as Paramount Studios closed for Christmas the following week.

Discussing the shoot, returning guest star Susan Gibney recalled how LeVar Burton was "the most charming, wonderful person to play opposite. Generally, he wouldn't take off his eyepiece on set, but he always took it off with me so that we could work on the scenes together and establish eye contact, because they were more intimate scenes than he usually had the opportunity to do." Less happily, she has revealed that she was recovering from a broken ankle at the time, and relied on a support brace whenever the cameras weren't rolling.

SPACEBORNE BAMBI

Though principal photography finished in 1990, effects work for 'Galaxy's Child' did not begin until the new year. VFX supervisor

"I designed the species based on Earth plankton," he writes in his book *STAR TREK: The Artistry of Dan Curry*. "I sketched the adult first, and then created the baby by 'Bambi-fying' it; making it cute by giving it a large head on a small flexible body."

DIGITAL DELIVERY

The computer-generated effects company Curry chose to make his baby was Rhythm & Hues, who would later create the wormhole effects for *DEEP SPACE NINE*. They began by sculpting their own rigid representation of the species, before scanning it to produce



One of Dan Curry's colored-pencil concept drawings for the bio-luminescent creatures seen in 'Galaxy's Child.'

To realize the full-grown creatures, Curry turned to Tony Meininger, who also built the Delta Rana warship for season three's 'The Survivors,' and went on to become the primary modelmaker for *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*. Meininger cast a single fiberglass model to represent all four live adults, equipping it

an adaptable digital wireframe. Compared to TNG's only other CG species up to that point, the Crystalline Entity from season one's 'Datalore' (see issue 5), the "blubbery" effect Curry wanted was much more of a challenge. Yet the speed with which CG artistry had developed since 1987 made for a successful and pain-free birth.



NIGHT TERRORS

Designed to be a dream script for the entire cast, this episode's final form left Marina Sirtis hanging.

Episode 4.17
Premiere March 18, 1991
Story by Shari Goodhartz
Teleplay by Pamela Douglas and Jeri Taylor
Directed by Les Landau
Guest stars Rosalind Chao (Keiko O'Brien), John Vickery (Andrus Hagan), Duke Moosekian (Gillespie), Craig Hurley (Peeples), Brian Tochi (Lin), Lanei Chapman (Rager), Colm Meaney (Miles O'Brien), Whoopi Goldberg (Guinan)

Synopsis When the *Enterprise* is trapped in a spatial rift, Troi is the only crewmember able to dream.

FORMER TNG WRITING INTERN

Shari Goodhartz developed the idea for 'Night Terrors' with the assistance of her doctor sister and a psychiatrist friend. "I spent quite a bit of time talking to them about the effects of dream deprivation," she assured *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1993. "All the symptoms in the episode are quite real. If you don't go through REM sleep consistently, it can drive you nuts."

At the heart of Goodhartz's original concept was the desire that "Every actor would get a great scene. Showing all the crew going mad gave us that opportunity...



John Vickery (Andrus Hagan) would later play a Cardassian Gul in *STAR TREK: DEEP SPACE NINE* and a Klingon attorney in *ENTERPRISE*.

Data was the one member of the crew that wouldn't be affected [and] I loved the idea of putting Data into a situation where... he would have to decide when to take over the ship." Her version of the story ended not with two ships cooperating to escape their shared predicament, but with the other vessel (which was, at one stage, going to be Romulan) sacrificing itself to save the

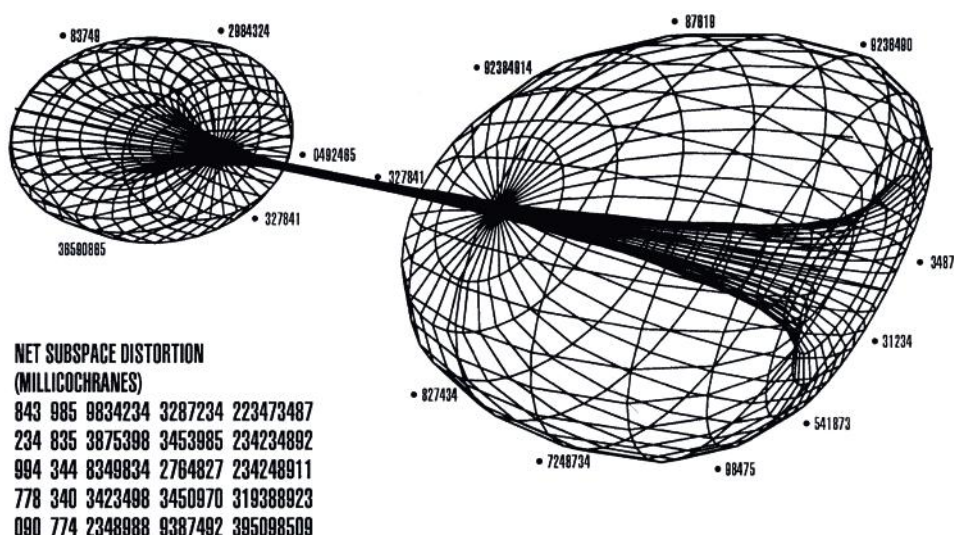
“ We have to
dream in order
to survive!
”
Beverly Crusher

Enterprise. Goodhartz also maintained that Troi's flying scenes were not dreamed of in her philosophy. "I don't know whose idea it was," she said, "I felt bad for Marina [Sirtis] having to be Green Flying Troi. I wouldn't have had her flying around."

CONCERNING FLIGHT

Troi's dream sequences remain the abiding memory for most people involved with the episode, with teleplay co-writer Jeri Taylor, director Les Landau, and actor Jonathan Frakes among those who have expressed disappointment in the scenes. To create the effect, both Marina Sirtis and stuntwoman Rosine 'Ace' Hatem spent time suspended from wires on a bluescreen stage, and the former has diplomatically summarized the experience as, "Not comfortable, but kind of fun." Identifying why the scenes—which were intended as nightmares—didn't work out quite as hoped, visual effects supervisor Rob Legato told the October 1991 issue of *Cinefantastique*: "It's hard to get something terror-oriented when you're flying... Flying is kind of pleasant."

The episode's other significant visual effect was the *U.S.S. Brattain*, a redress of the *U.S.S. Reliant* filming miniature built



Two of the graphics designed for the episode by scenic art supervisor and technical consultant Mike Okuda: an on-screen depiction of the Tyken's Rift (top); and the layout for the *U.S.S. Brattain*'s dedication plaque (above), including various TNG staffers' names and a line from the Gilligan's Island theme tune as the vessel's motto).

for *STAR TREK II: THE WRATH OF KHAN* in 1982. It is the first time the complete model is seen in TNG, as in season two's 'Unnatural Selection' it appears without its distinctive 'rollbar,' owing to a fault with its lights. For 'Night Terrors,' the electrics were repaired in full, but the rush to get the model ready for filming meant that the ship's name was incorrectly spelled as 'Brittain' on its decals.

DELETED SCENES

In the final edit, 'Night Terrors' had to be cut down by nine minutes—something Michael

Piller blamed on a lack of pace caused by a combination of the subject matter and the fact that filming occurred immediately after the Christmas break. Scenes that did not make the cut included Troi stepping through her office door into her dream world, and a paranoid Ensign Peebles trying to attack Geordi in engineering before being taken away by security guards. Other small edits also resulted in the loss of two short lines for Brian Tochi (Ensign Lin), who played Ray in the ORIGINAL SERIES episode 'And the Children Shall Lead' 22 years earlier.



IDENTITY CRISIS

LeVar Burton's luminous performance in this episode came courtesy of TNG's longest-ever makeup session.

THIS TRANSFORMATION TALE started out as a fan-submitted script about a pair of guest characters. Michael Piller saw potential in the concept, but described the execution as “very heavy on point-of-view and stylistic devices that we didn’t want to do.” And so, for a top-down rewrite, he turned to recently hired staffer Brannon Braga, making it his first solo script assignment.

For his first draft, Braga focused on the body horror elements of the idea, and made the aliens much more numerous and threatening. Geordi was at risk in this version, but did not transform, and was



A masked LeVar Burton waits patiently as a pair of makeup artists apply his alien veins.

Episode	4.18
Premiere	March 25, 1991
Story by	Timothy DeHaas
Teleplay by	Brannon Braga
Directed by	Winrich Kolbe
Guest stars	Maryann Plunkett (Susanna Leijten), Patti Yasutake (Alyssa)
Synopsis	Five years after a mission to Tarchannen III, Geordi and the rest of his away team start to transform into one of the planet's native species.

most profoundly affected by seeing the change in an old friend after beginning a relationship with her. But with 'Galaxy's Child' already in the works, LeVar Burton was spared another failed romance story, and got to become an alien instead.

MAKEUP MARATHON

Realizing Burton's transformation was a job for makeup supervisor Michael Westmore, and the application he designed turned out to be more time-consuming than anything he had previously attempted. "It took four to six people working for six hours to get LeVar into that," he has since revealed. "He had a lizard head, flipper-like hands and feet, and a bicycle-pant appliance around his midsection—because apart from that

“Geordi... It's started.”
Susanna Leijten

he had to be naked. All that had to be glued on before we started any painting, and then we had hundreds of veins that had to be glued on individually over his entire body. He also had yellow contact lenses, and we used special eyedrops to bring out the iridescence.”

Director Winrich Kolbe recalled: "I was a little bit concerned, because somebody said, 'I think LeVar is claustrophobic!' But then he told me he loved the makeup. We made sure that we spaced the shots so that he didn't have to stay a whole day in his makeup; we shot him for half a day each time and then let him go again.”

To give the makeup its glowing effect on camera, Westmore used fluorescent paint to trace the network of veins, and scenes set on the planet were filmed under a combination of standard studio lighting and ultraviolet 'blacklight.' This technique was originally suggested by co-producer

Peter Lauritson and then made to work by Westmore, chief lighting technician Bill Peets, and director of photography Marvin Rush. This collaboration proved highly effective, and saw the episode's makeup nominated for an Emmy Award.

GLOWING GUESTS

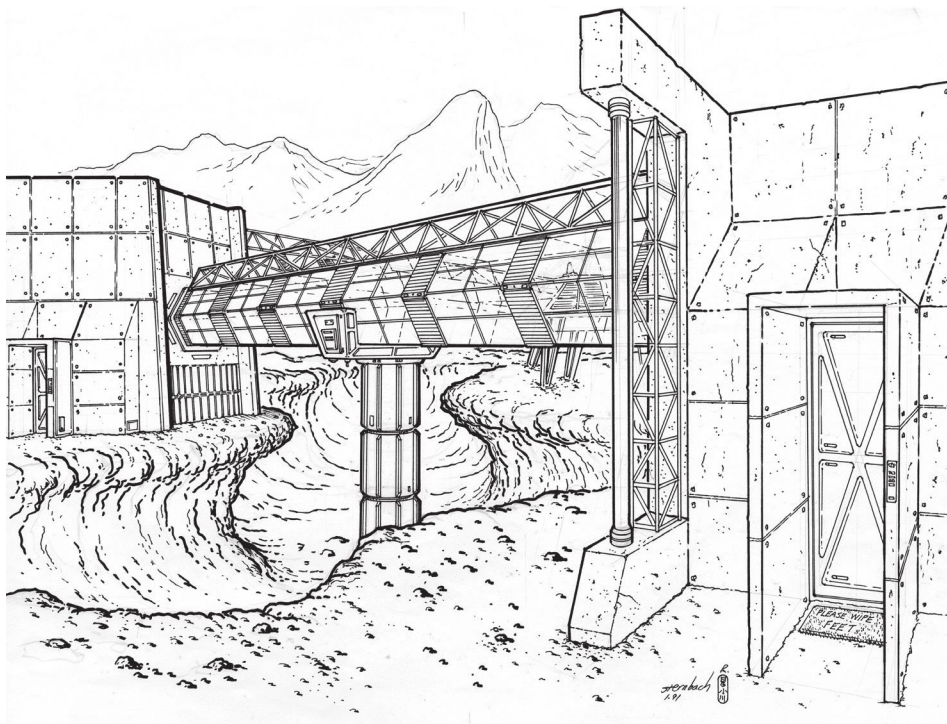
With neither time nor resources to replicate Burton's makeup in full, the episode's other two glowing aliens wore a much more basic set of appliances, comprising a head piece, hands, feet, and what Westmore described as "like a giant wetsuit" that was "not fun" to wear. These suits were filled by L.A. radio duo Mark Thompson and Brian Phelps, who charted the makeup process for their show, and went on to conduct cast interviews in between scenes. The pair's time on set did not, however, coincide with that of fellow co-star Mona Grudt (Ensign Graham), who was at the time the reigning champion of the Miss Universe beauty pageant.

Also co-starring in the episode, as the pre-transformation Ensign Hickman in the sensor log scenes, was Amick Byram, who would later play Deanna Troi's father, Ian, in



Miss Universe Mona Grudt and Jonathan Frakes take direction from Winrich Kolbe on the bridge.

season seven. For these scenes, set five years in the show's past, Byram and the rest of the *U.S.S. Victory* away team all wore old-style 24th-century Starfleet uniforms and carried retired phaser props made for the first two seasons. Burton was also equipped with a subtly different version of his VISOR, made especially for this episode.



Detailed concept art for the Tarchannen III outpost by senior illustrator and technical consultant Rick Sternbach.



THE NTH DEGREE

Barclay's back — with an alien upgrade
and a live laser lightshow!

Episode 4.19

Premiere April 1, 1991

Written by Joe Menosky

Directed by Rob Legato

Guest stars Dwight Schultz (Barclay),
Jim Norton (Albert Einstein),
Kay E. Kuter (Cytherian),
Saxon Trainor (Larson),
Page Leong (Anaya)

Synopsis An encounter with an alien
probe transforms Lieutenant
Barclay into a Human super-
computer with big plans for
the *Enterprise*.

EXECUTIVE STORY EDITOR JOE
Menosky devised 'The Nth Degree' as
a homage to *Flowers for Algernon*, the
1958 short story (and subsequent novel) by
Daniel Keyes, in which a man undergoes
surgery to increase his intelligence. He was
well aware that showrunner Michael Piller
was looking for a way to bring back Reg
Barclay from season three's 'Hollow Pursuits'
(see issue 15), and pitched the idea as the
perfect opportunity to do so.

"Barclay is a great character and Dwight
Schultz is a great actor," Menosky has said,
"so it started from there. The essence of
Barclay was that he is incompetent... so



Cytherian Kay E. Kuter later appeared in full as
a Bajoran in *STAR TREK: DEEP SPACE NINE*.

I wondered what would happen if he started to get more competent—to excel beyond his fantasies. What would that do to his self-image and how would that change the way he looked in the eyes of the crew? The story would really not have been possible without a Barclay. Nobody else on the *Enterprise* was as flawed.”

For the most part, Menosky found that the episode wrote itself. “It has a great central character, a simple, iconic premise, and it just keeps escalating into a grander and grander adventure,” he said. “It is

show’s visual effects supervisors to envision the alien as a giant floating head.

“Originally, the alien was just going to board the ship,” he said, “[But] we needed more magic. Appearing on the viewscreen, that’s kind of flat, too. What, we go all this way just to see a guy on the screen?”

LIGHT FANTASTIC

While the Cytherian effect was achieved in post-production, the species’ effect on Barclay was created entirely in the studio. When he connects to the main computer

via the holodeck, Dwight Schultz is crowned by a lightshow of real lasers, and—once again—the idea came from Legato. “We had several meetings where we wanted to use them in production,” Piller recalled in Edward Gross and Mark A. Altman’s 1995 book *Captains’ Logs*. “Rob suggested it on this episode and it was a wonderful idea... It’s really weird and allows you to move the camera. If it was laid down in post-production, you wouldn’t be able to. It has a real immediacy and in terms of technical stuff that was a real advancement.”

“Lieutenant, you could very well be **the most advanced Human being** who has ever lived.”
Beverly Crusher to Reg Barclay

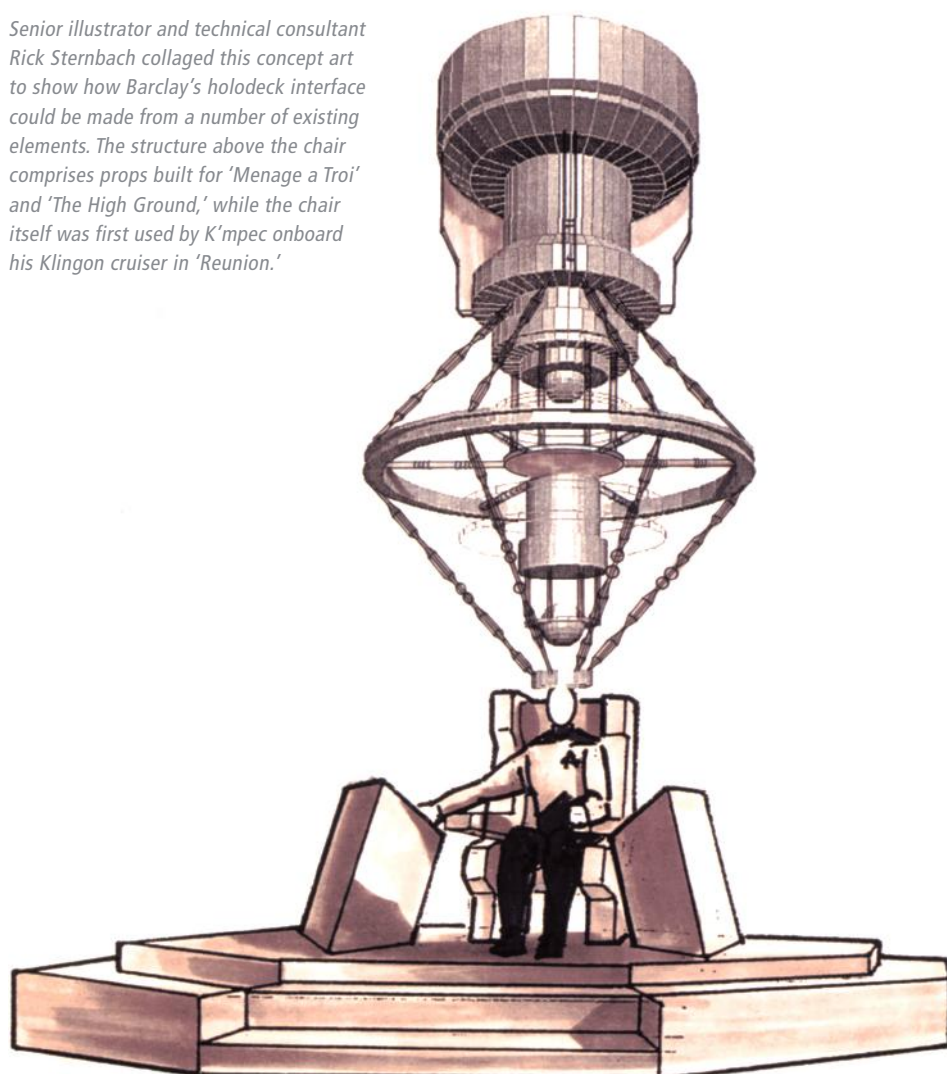
closer to the spirit of THE ORIGINAL SERIES than anything else I wrote.”

However, the precise reason why Barclay had been changed remained in flux until the day the final act was filmed. Speaking to *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1992, director Rob Legato recalled: “The first four acts ran really well, but we didn’t know how to play the creature at the end... Originally it was much more negative, with people being taken against their will. [But] we’ve done many shows where ship members are taken against their will somewhere [and] we wanted to find a different way to play it.”

BIG GIANT HEAD

Though the Cytherians’ motives changed, the rhythm of the story didn’t. In that regard, said Menosky, “It couldn’t have happened any other way—not without undermining the narrative structure, which was intended to match Barclay’s growth. It just had to go up, up, up, then stop.” Precisely how the final reveal looked, however, was driven by Legato, drawing on his years of experience as one of the

Senior illustrator and technical consultant Rick Sternbach collaged this concept art to show how Barclay’s holodeck interface could be made from a number of existing elements. The structure above the chair comprises props built for ‘Menage a Troi’ and ‘The High Ground,’ while the chair itself was first used by K’mpec onboard his Klingon cruiser in ‘Reunion.’





STAR TREKTM
THE NEXT GENERATION
BUILD THE U.S.S. ENTERPRISE NCC-1701-D

WWW.BUILD-MODEL-ENTERPRISE.COM

ISSN 2631-8849



9 772631 884908

STEEN019MG