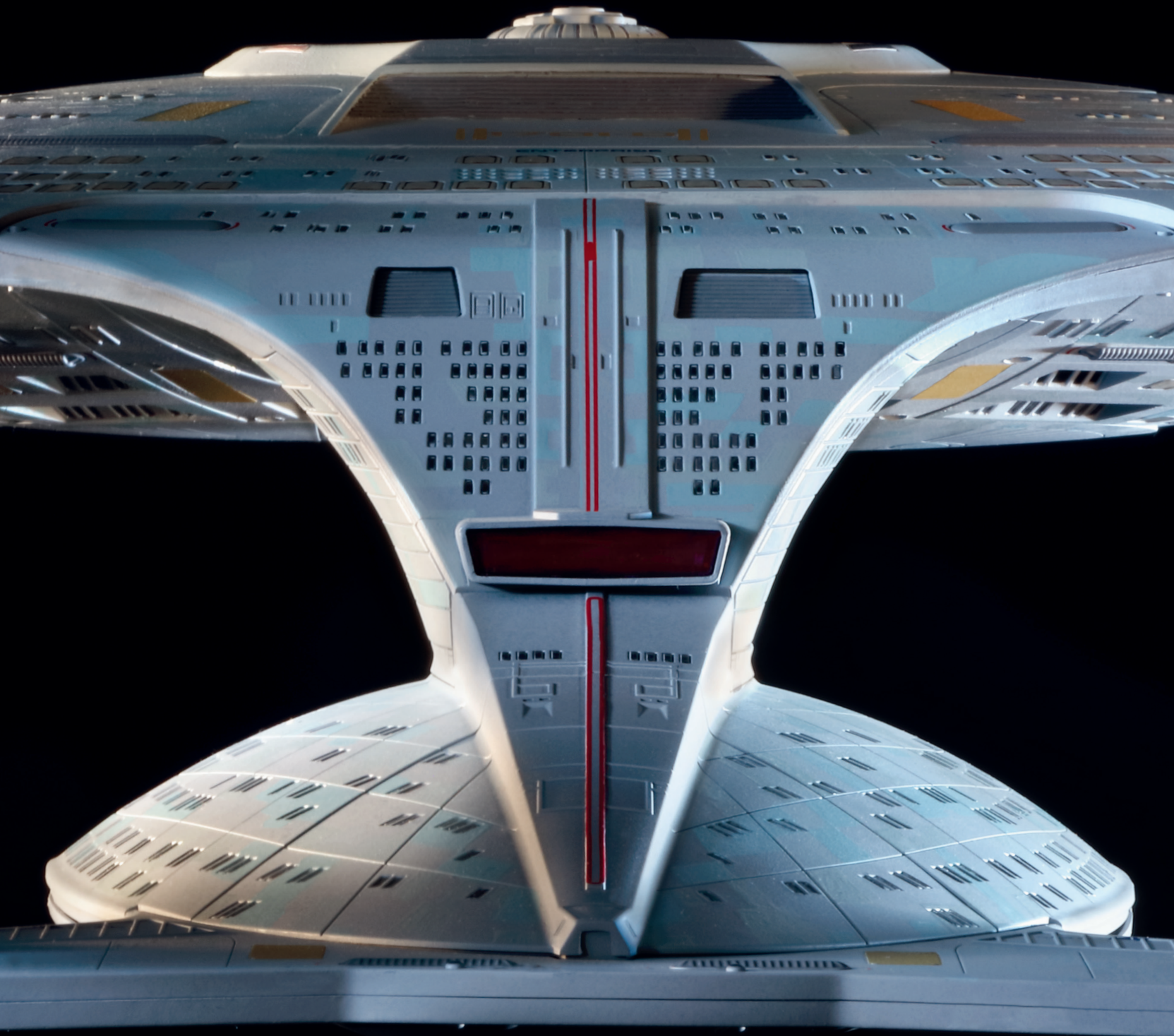


# STAR TREK™

31

## THE NEXT GENERATION

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

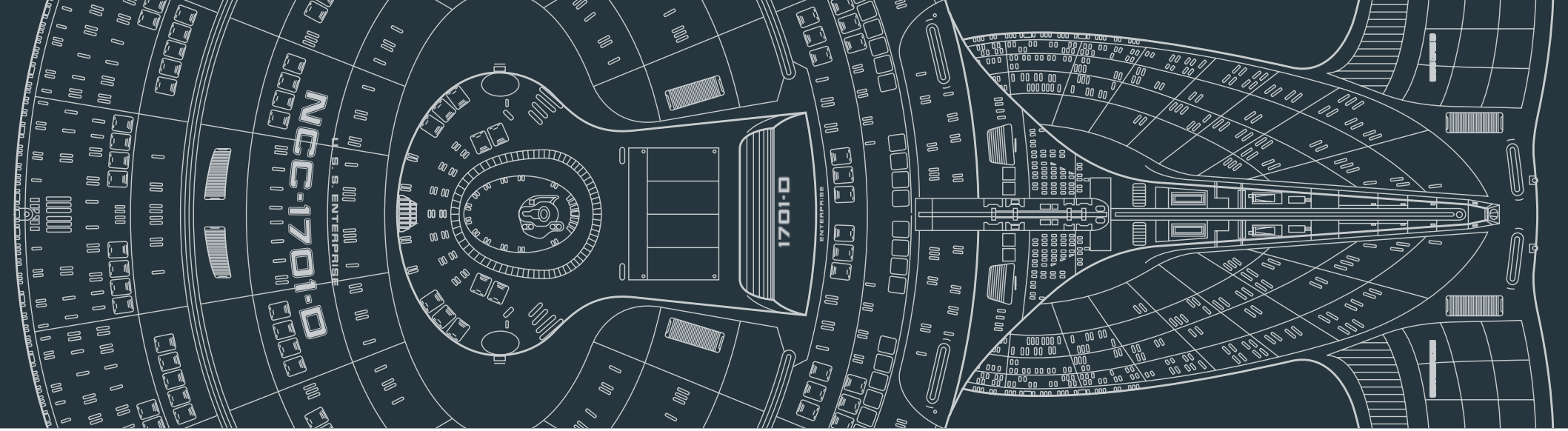


FANHOME

# STAR TREK™

## THE NEXT GENERATION

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



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**UK EMAIL** [customer.service@deagostini.co.uk](mailto:customer.service@deagostini.co.uk)

**USA EMAIL** [support@usa.deagostini.com](mailto:support@usa.deagostini.com)

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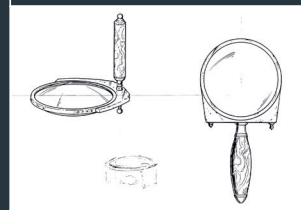
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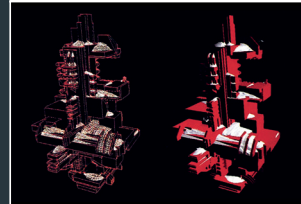
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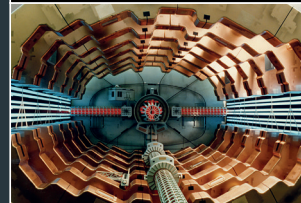
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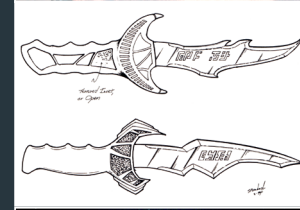
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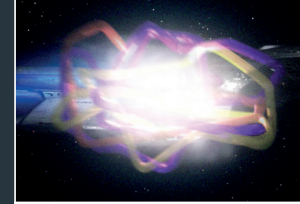
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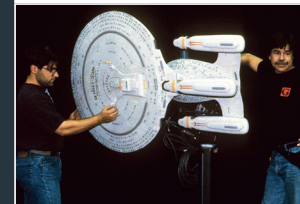
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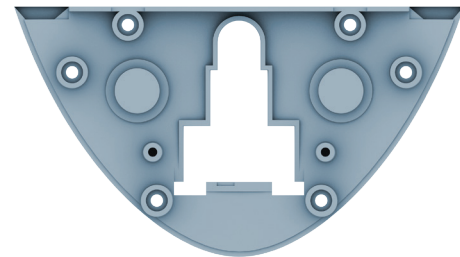
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## STAGE 119 PARTS



119A



BM

FM

PART NUMBER	PART NAME	QUANTITY
119A	Right battery box panel	1
BM	2x4mm screw	2 (+1 spare)
FM	2.3x4mm screw	6 (+2 spare)

### WORKING WITH THE DECALS

Stage 120 comes with decals that are applied using water. Before starting to apply the decals, make sure your model is free from dust and grease, and try to work in a dust-free area.

Prepare a half-full bowl of lukewarm water before you start applying each decal, and keep a microfiber cloth (such as a lens-cleaning cloth) to hand.

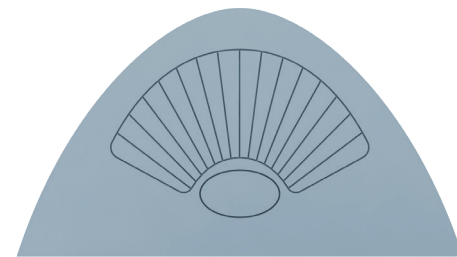
Leave each decal to dry out for 24 hours before moving on to the next one, working with a fresh, dust-free bowl of water each time.

As ever, work on a soft cloth to protect your model when applying the decals.

### GREEN ALERT!

The batteries in your completed model will need to be changed from time to time. Check local recycling schemes for the best way to dispose of spent single-use batteries in your area.

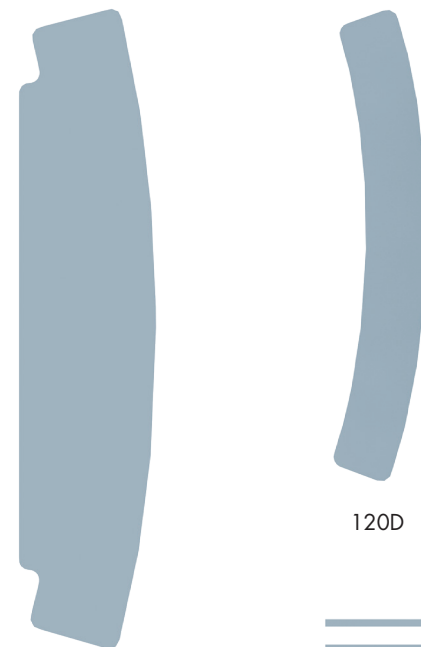
## STAGE 120 PARTS



120A



120B



120C

120D

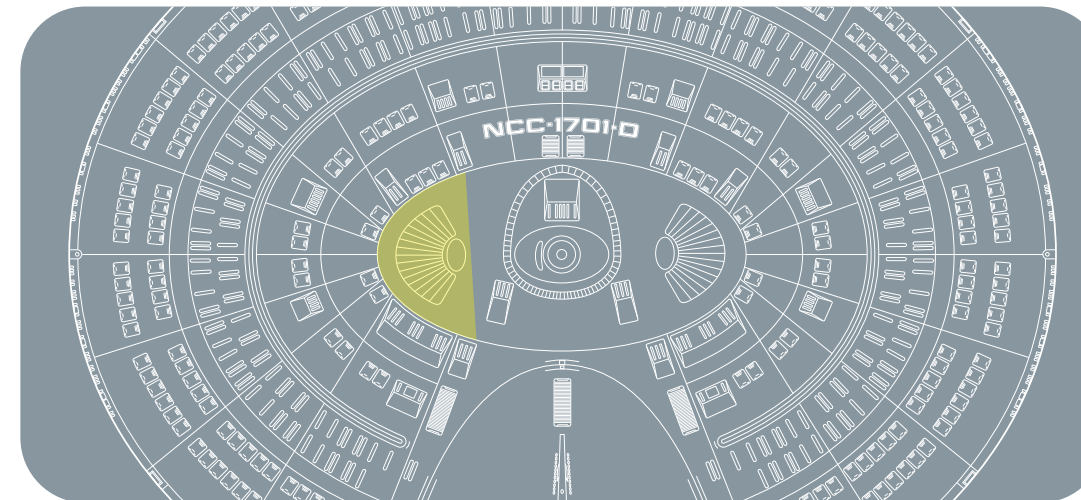
120E

PART NUMBER	PART NAME	QUANTITY
120A	Right battery box panel cover	1
120B	Screw cover	1 (+1 spare)
120C	Dorsal saucer decal	1 (+1 spare)
120D	Ventral saucer decal	1 (+1 spare)
120E	Black decal	2 (+2 spare)

## STAGE 119 ASSEMBLY

In the penultimate stage of the assembly, you will fit the final battery box inside the saucer, and adjust the internal cabling for the final time!

### PART LOCATOR



**KEY**

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

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

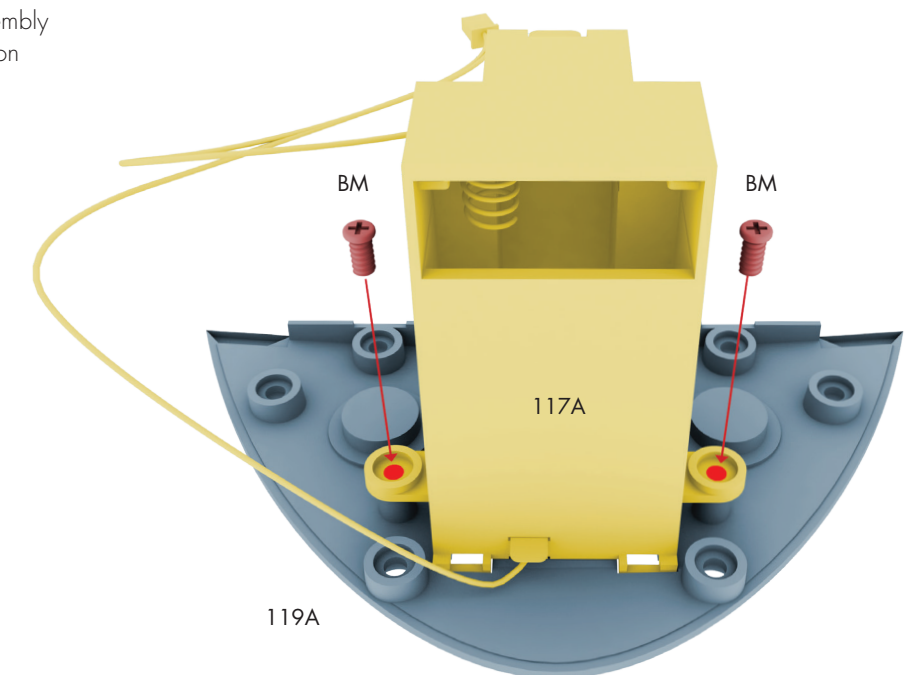
**GRAY** shows the assembly so far.

**BLUE** shows illuminated parts.

### COMPLETING THE FINAL BATTERY BOX

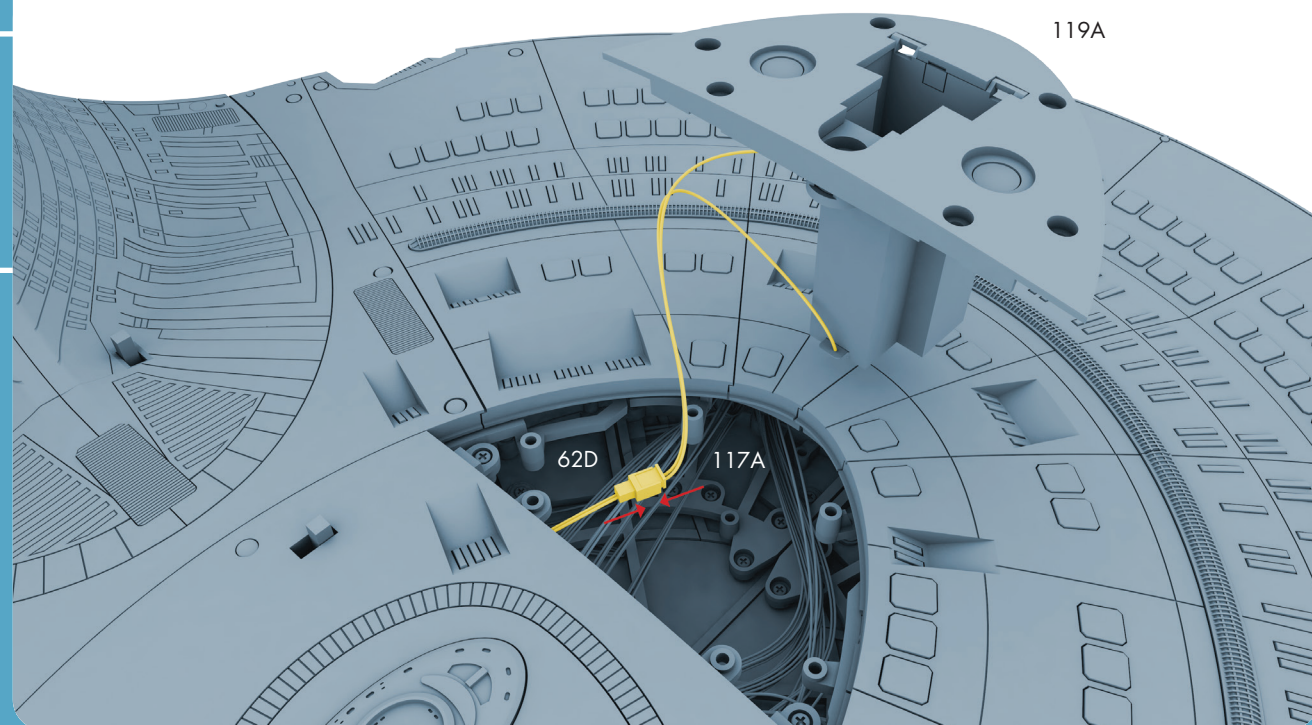
#### STEP A

Take your battery box assembly from stage 117 and position it on the right battery box panel (119A) as shown. Then fix it in place with two BM screws.

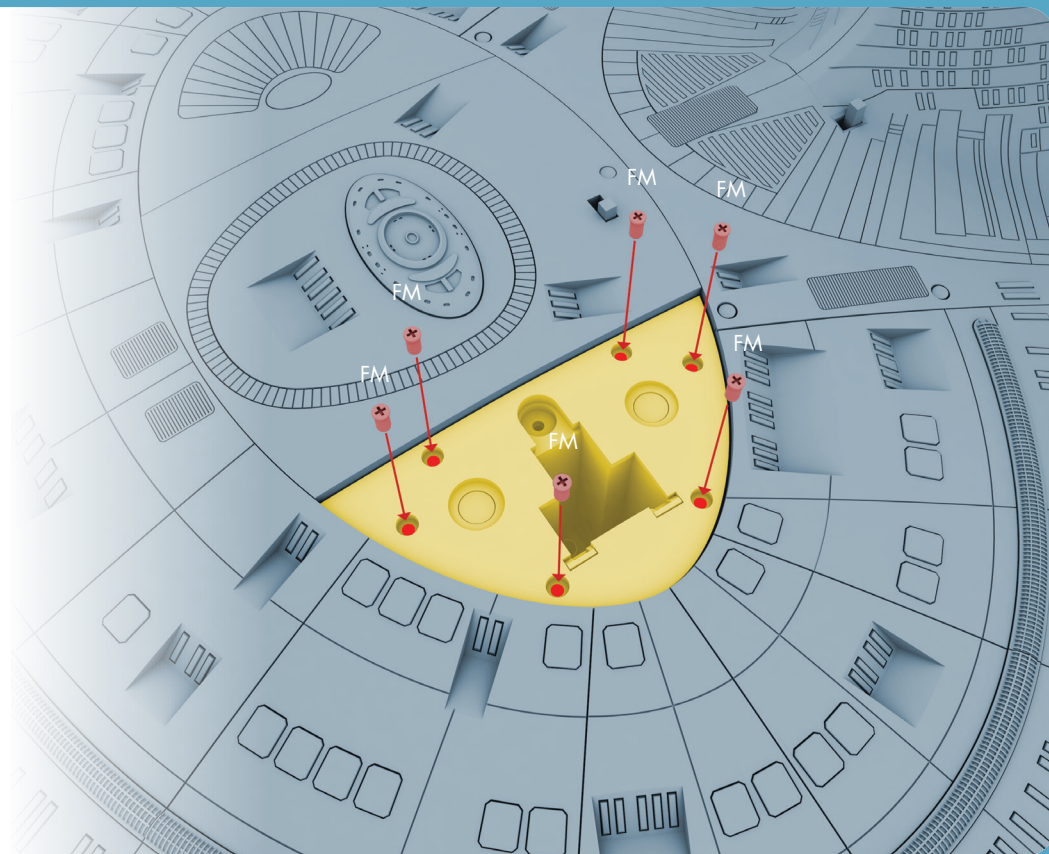


STEP  
B

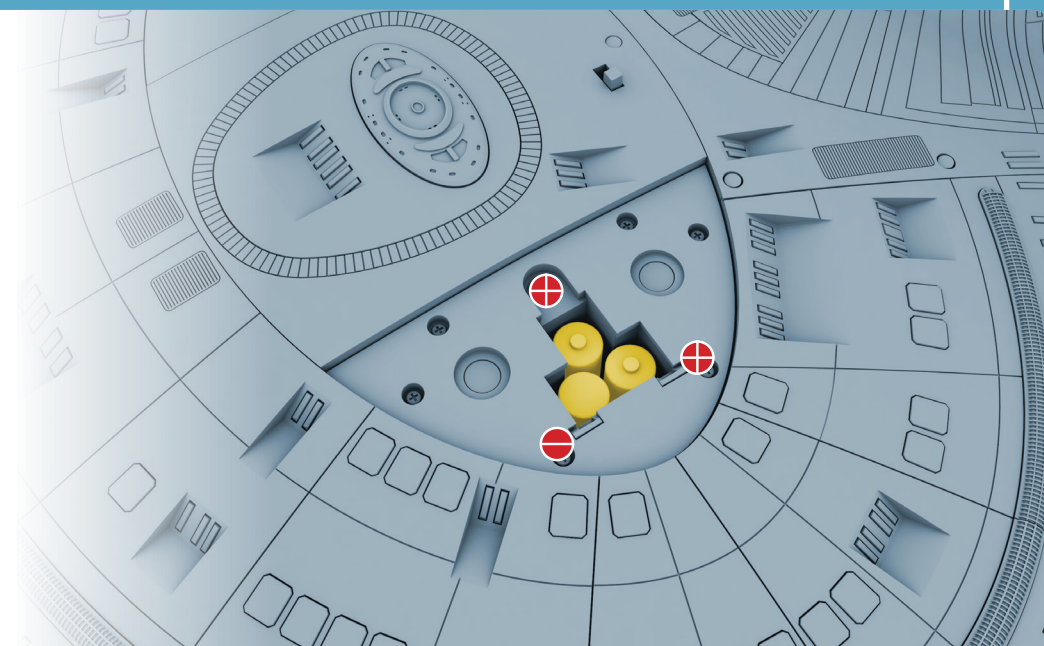
Return to your main ship build and locate the end of the power connector cable (62D), taking care not to disconnect it from saucer PCB 1. Then carefully plug the cable from the battery box assembly into the power connector as shown.



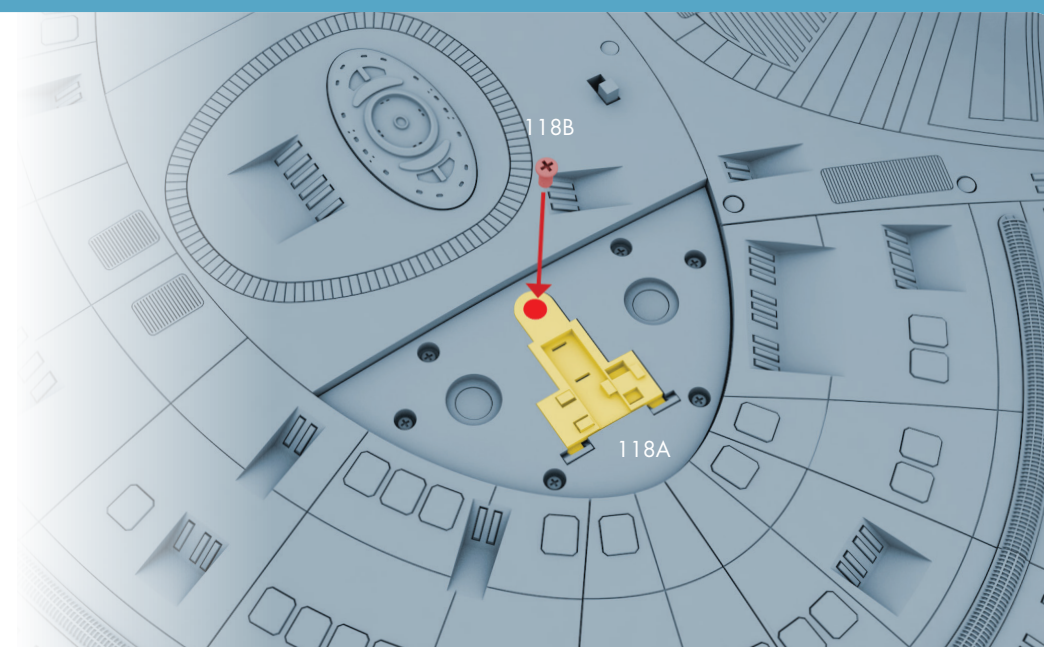
Now gently push the cables inside the saucer to the edges of the open space, to make room for the battery box. If any cable ties prevent you from doing this, cut them with a pair of small precision scissors, taking great care not to cut the cables themselves. By the end of this step, the saucer will be sealed, meaning that the cable ties have served their purpose. When there is enough room for the battery box, slot the assembly into place on the saucer as shown and secure it with six FM screws.

STEP  
C

Slot three AAA batteries into the open battery box as shown.



Take the battery box cover (118A, supplied with your stage 118 parts) and fit it on to the battery box as shown, sliding the tabs at the wider end into position first. Then use the battery box screw (118B, supplied with your stage 118 parts) to fix the cover and the batteries in place. This completes stage 119.



## SYSTEMS DIAGNOSTIC

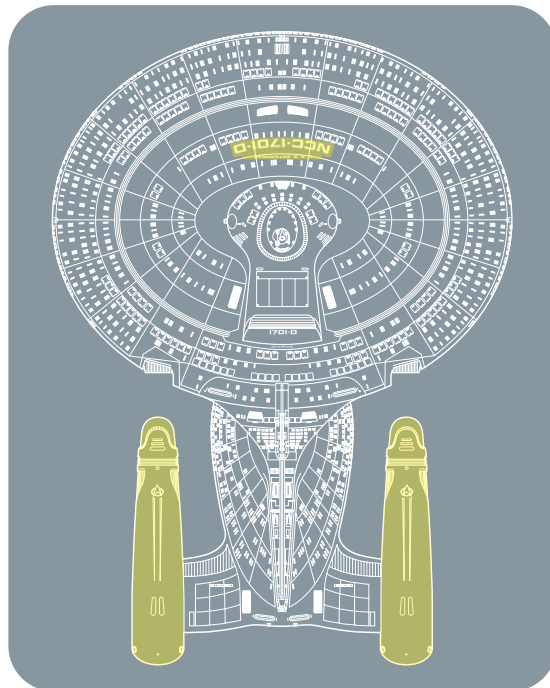
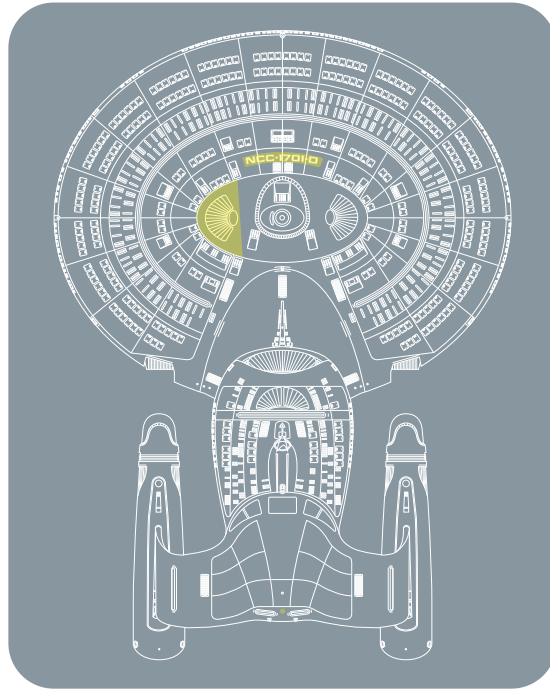
If any of the LED lights in your build don't work when you come to test them, try the following steps.

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.

## STAGE 120 ASSEMBLY

To add the finishing touches to your *Enterprise-D* model, you will need a craft knife, a cup of lukewarm water, and a microfiber cloth.

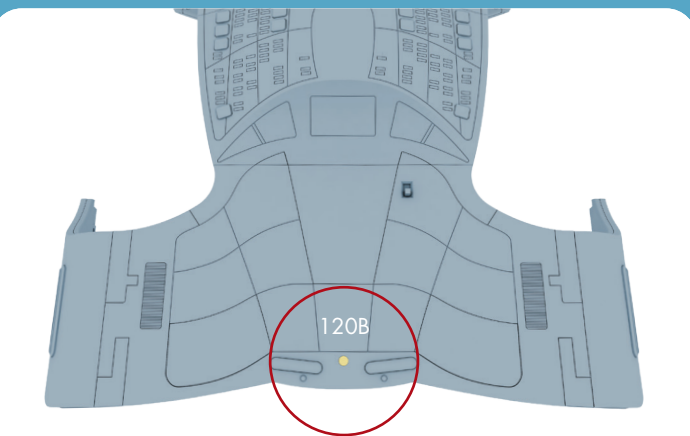
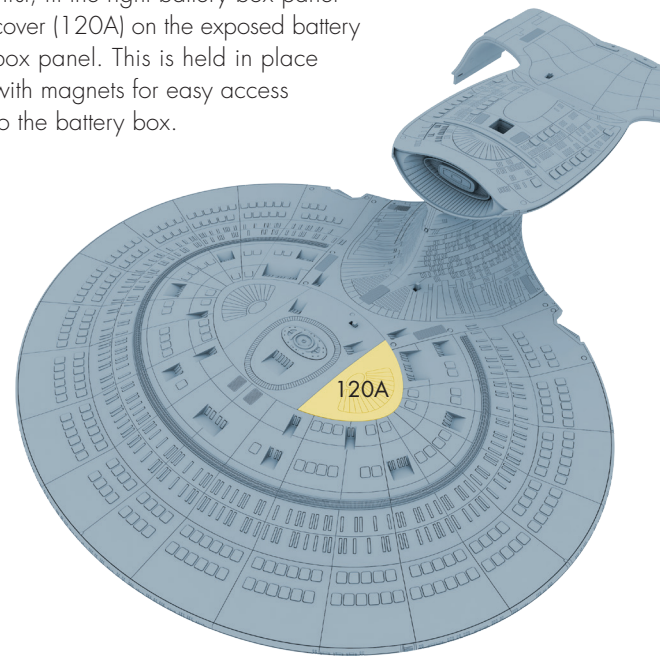
### PART LOCATOR



### FITTING THE COVERS

STEP  
A

First, fit the right battery box panel cover (120A) on the exposed battery box panel. This is held in place with magnets for easy access to the battery box.



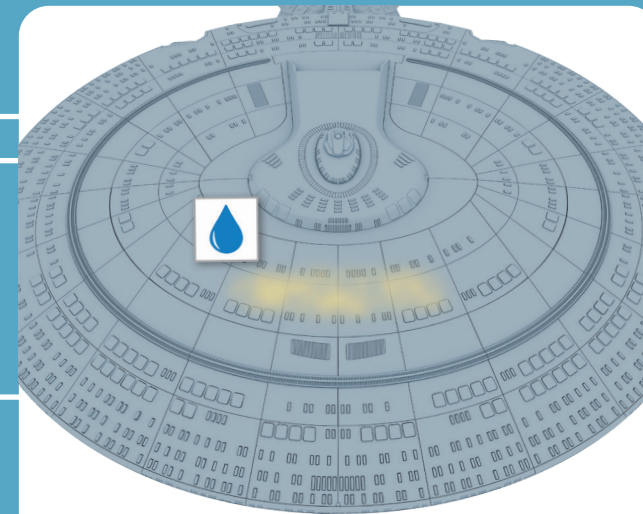
Then, use a sharp craft knife to carefully separate a screw cover (120B) from its sprue, and push the screw cover into the recess shown, on the rear underside of the ship's battle section.

### FITTING THE SAUCER DECALS

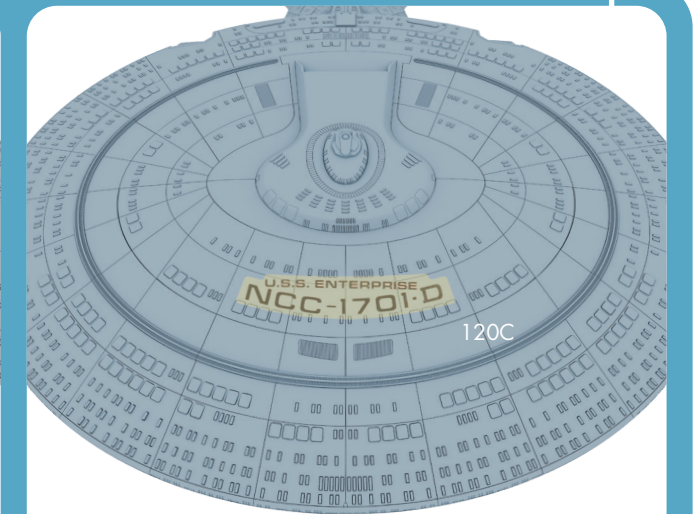
Before starting to fit the decals, ready a bowl of lukewarm water and a microfiber cloth, and read steps B, C, and D in full.

### APPLYING THE FIRST SAUCER DECAL

STEP  
B



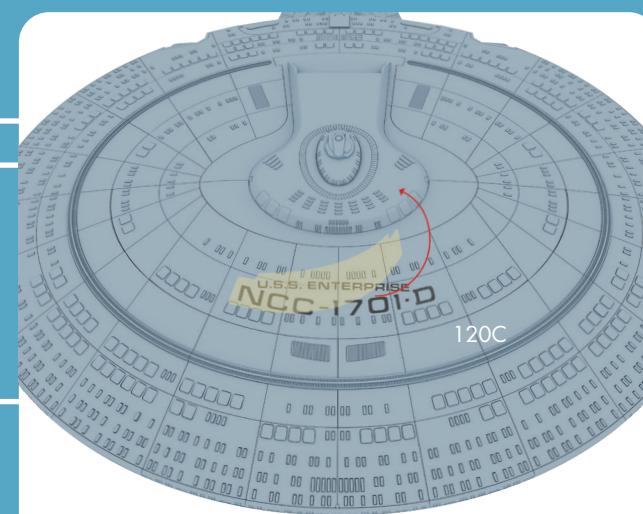
Begin this step by identifying the dorsal saucer decal (120C) and noting where it should be applied to the top of the saucer. Make sure this area is free from dust and grease, and then dab it lightly with lukewarm water until the entire area where the decal will be applied is moist.



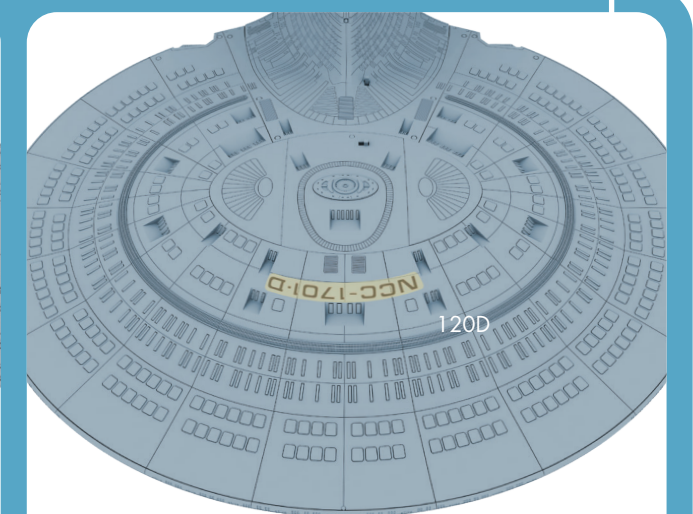
Next, soak the dorsal saucer decal in a bowl of lukewarm water for about 40 seconds. Then slide away the backing and carefully position the decal on the saucer as shown. Use a microfiber fabric (such as a lens cloth) to ease out any air bubbles and then leave to rest for 24 hours.

### CONTINUING THE SAUCER DECALS

STEP  
C

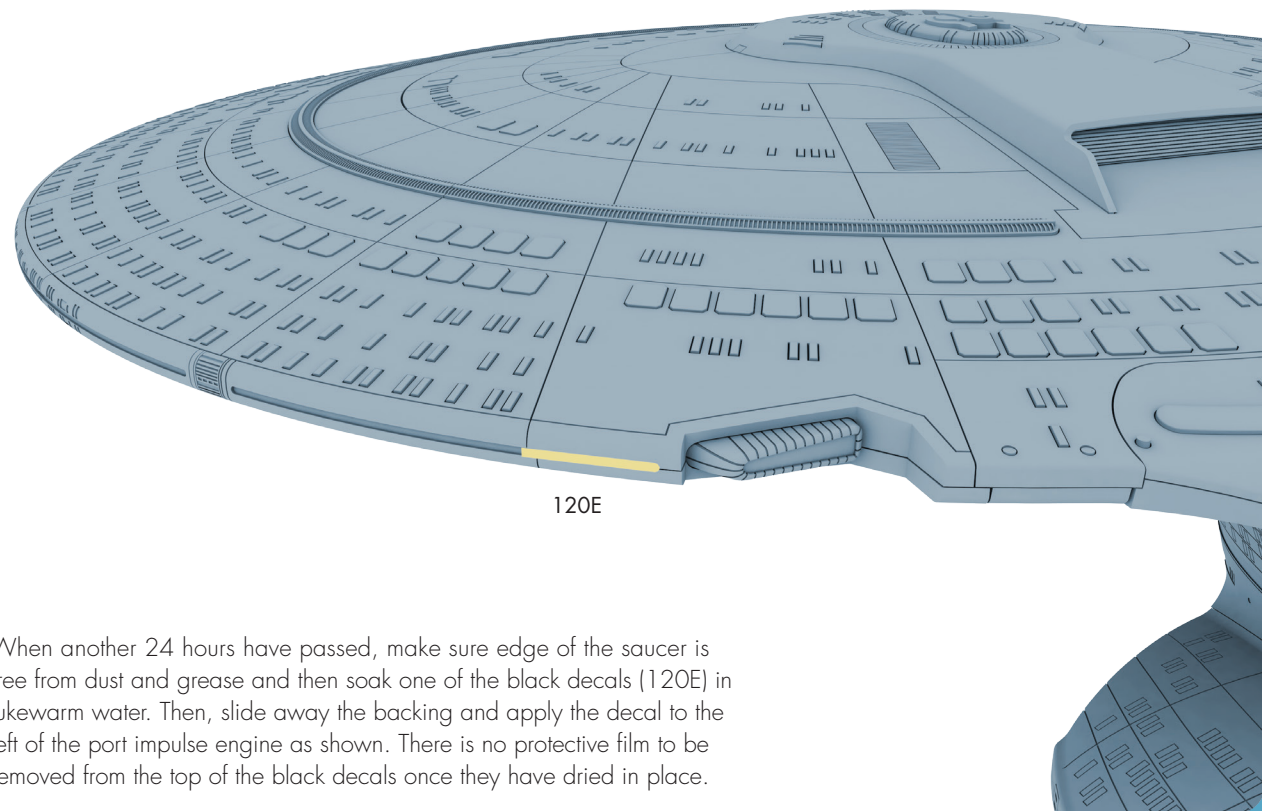


When 24 hours have elapsed, slowly and carefully peel away the protective film from the top of the decal.

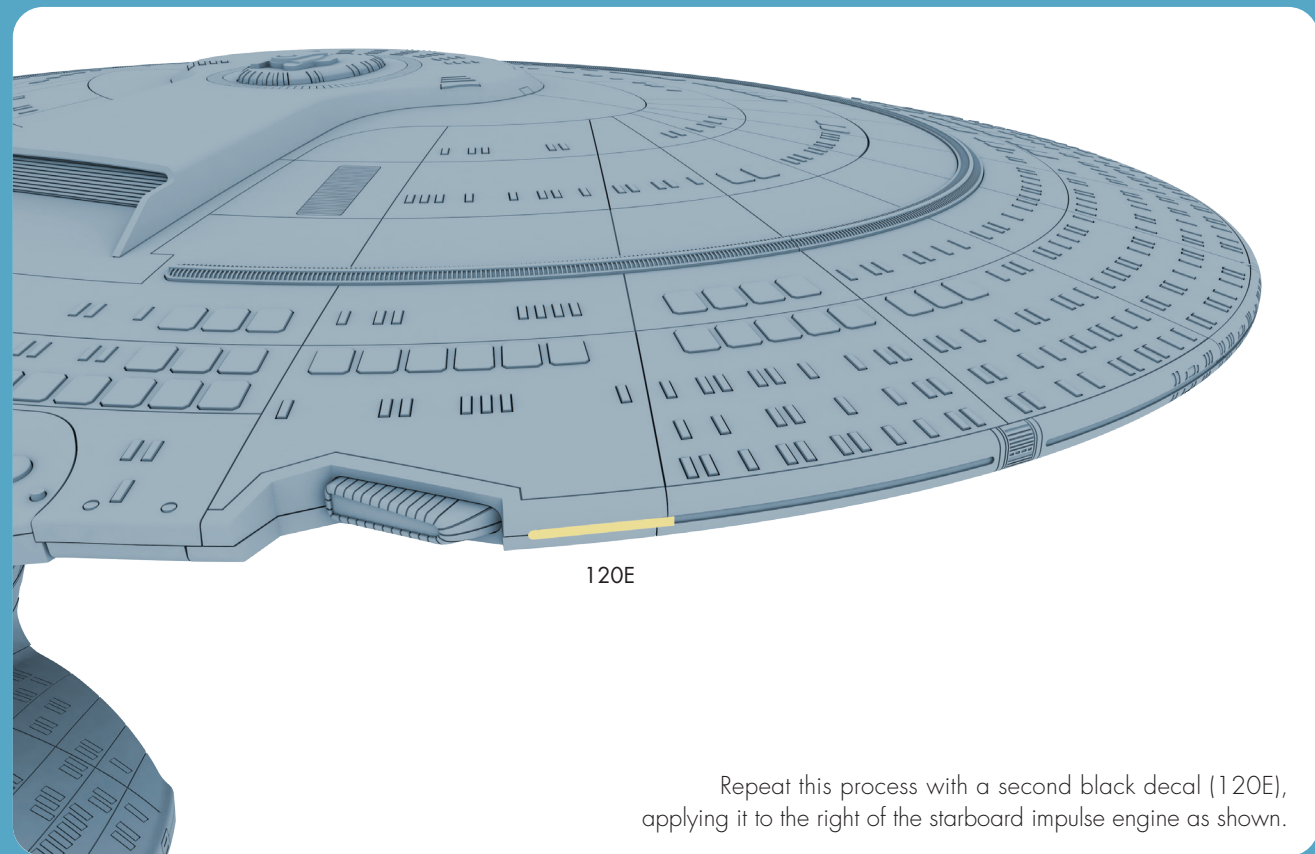


Finally, repeat steps B and C with the ventral saucer decal (120D), working on a soft cloth to protect the first decal.

STEP  
D

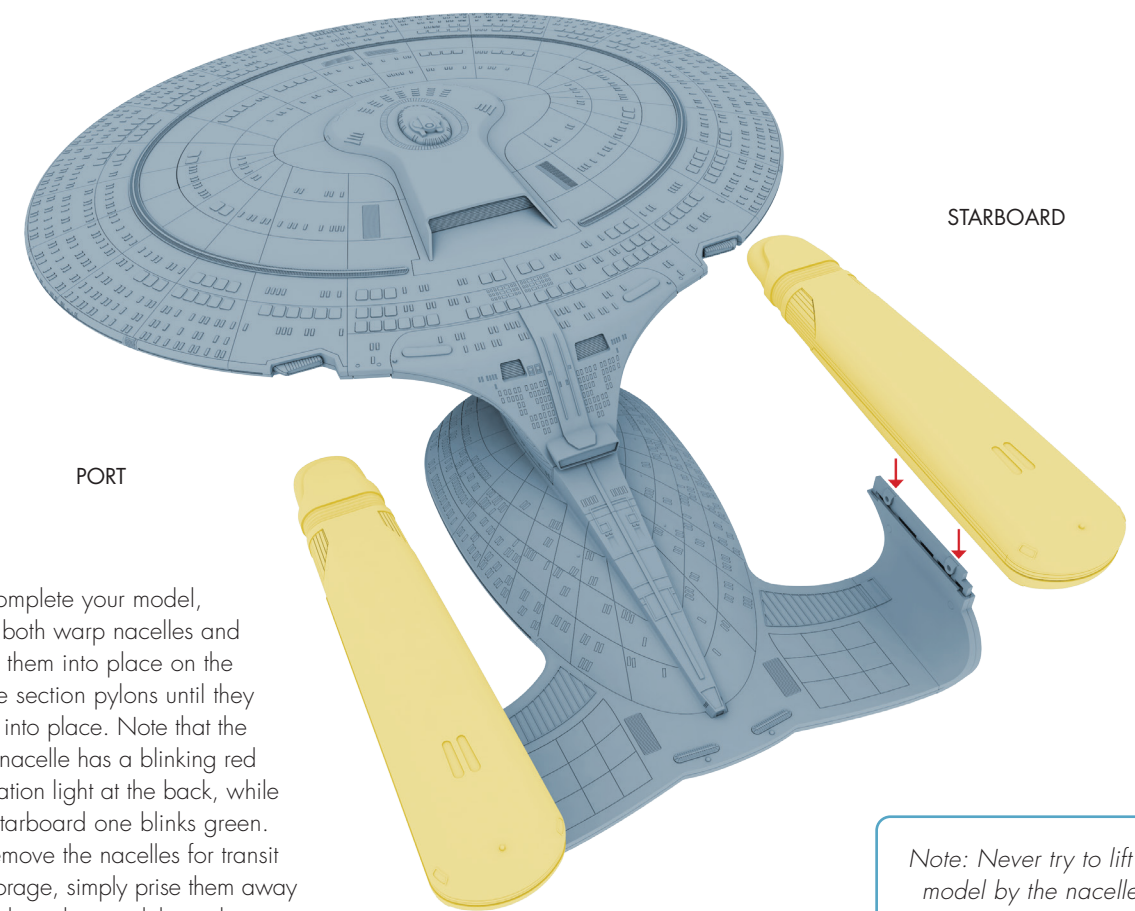


When another 24 hours have passed, make sure edge of the saucer is free from dust and grease and then soak one of the black decals (120E) in lukewarm water. Then, slide away the backing and apply the decal to the left of the port impulse engine as shown. There is no protective film to be removed from the top of the black decals once they have dried in place.



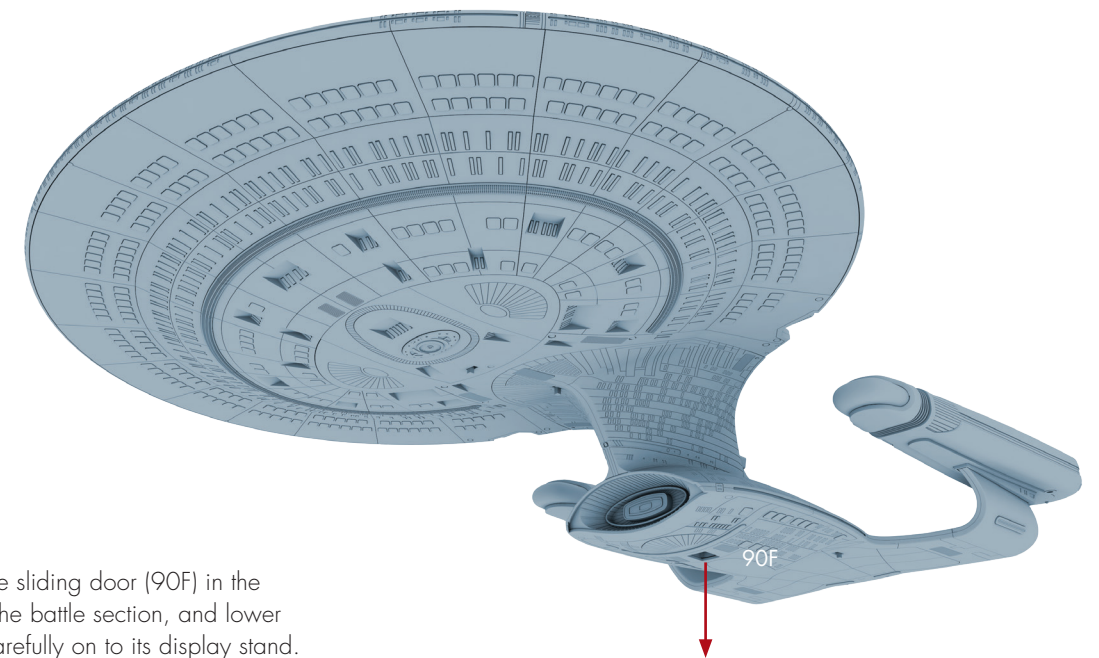
Repeat this process with a second black decal (120E), applying it to the right of the starboard impulse engine as shown.

STEP  
E



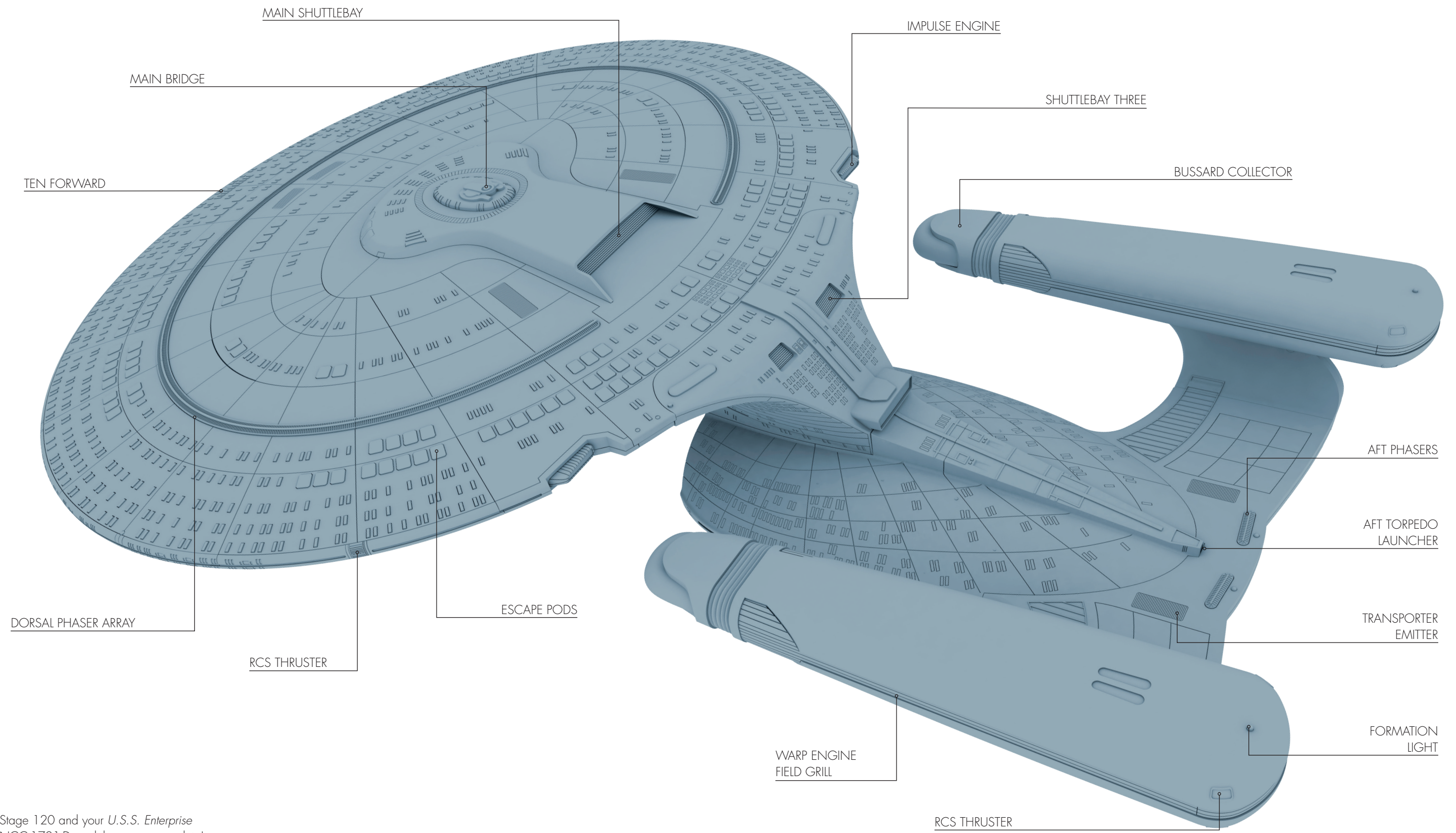
To complete your model, take both warp nacelles and push them into place on the battle section pylons until they click into place. Note that the port nacelle has a blinking red formation light at the back, while the starboard one blinks green. To remove the nacelles for transit or storage, simply prise them away from the pylons until they release.

*Note: Never try to lift the model by the nacelles.*



Now open the sliding door (90F) in the underside of the battle section, and lower your model carefully on to its display stand.

STEP  
F



Stage 120 and your U.S.S. Enterprise NCC-1701-D model are now complete!



## M A S K S

The only episode of TNG not to have any guest stars is not short on behind-the-scenes stories or on-screen characters!

**F**OR TNG CO-PRODUCER TURNED freelancer Joe Menosky, 'Masks' proved an object lesson in the perils of working remotely. "God bless Michael [Piller] and Jeri [Taylor] for giving me the opportunity," said the writer, who moved to Switzerland at the start of season six, "but basically, it was an experiment that failed. Television is so intensely collaborative. If you have an idea, you have to be able to defend it in front of a room full of people, you have to make yourself understood, and you have to be able to incorporate the ideas of your fellow writers. I was not in the room, and was limited to whatever fax machine

I could find—sometimes miles away from where I was living—and 'Masks' was the biggest casualty of that.

"I still believe in the value of the original idea," Menosky continued. "All myths have elements that are highly choreographed. The deities and heroes have a narrow range of behaviors that emerge in a repetitive fashion. So, when a digitally preserved alien pantheon attempts to revive itself on the *Enterprise*, Picard has to figure out what the patterns are and find some way to inject himself into the myth to bring it to an end and save his ship. Unfortunately, I was not there to clarify that idea, and was not there

for the all-important final draft that happens during production."

Instead, that final draft was overseen by story editor Naren Shankar, who told Larry Nemecek's *STAR TREK: THE NEXT GENERATION Companion* (second edition, 1995), "Joe has a magnificent imagination, but in this case it was too much... We had to make it more understandable." Speaking to *Cinefantastique* magazine in December 1994, producer Ron D. Moore reasoned, "It was a difficult show... Joe brings a genuinely different sensibility. Sometimes he sends in stories and... we're just baffled. But it's not because he's a bad storyteller. It's just that he is thinking in ways that we are not."

### THE LOST ARCHIVE

To match its high-concept storyline, 'Masks' also boasts some ambitious visual effects—with the rogue comet and the ancient archive inside it the first major computer-generated structures made for TNG since 'Galaxy's Child' in season four (see issue 19). To achieve the cutting-edge visuals, VFX supervisor Ronald B. Moore engaged digital specialists Santa Barbara Studios, based on their track record animating CG comets for the Smithsonian, and for the opening credits of *STAR TREK:*

*DEEP SPACE NINE*. To steer the company in the right direction, art director Richard D. James specified that it should have a Mayan look, and Moore's fellow VFX supervisor, Dan Curry, built a 12-inch (30 cm) study model out of wood. The end results were

“ Geordi,  
what does it  
feel like when  
a person is  
losing his  
mind? ”

Data

well received, but proved problematic two decades later. By this time, SBS no longer existed, and neither did the unique software they had developed to realize their effects. Ironically, there was no archive of 'Masks' ancient archive, and so, when the episode was remastered for Blu-ray release in 2014, both it and the comet effects had to be recreated from scratch.

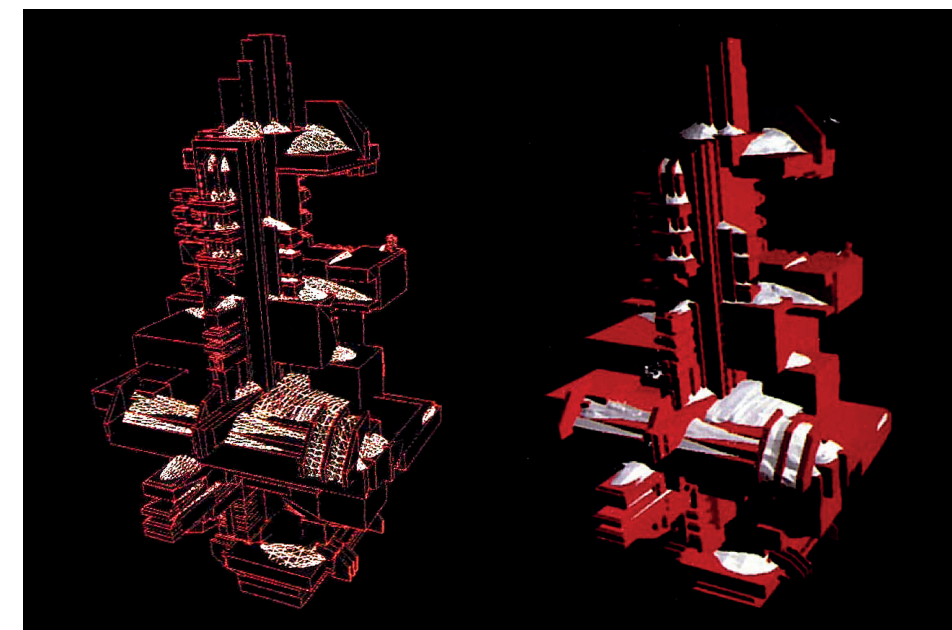
### MAN OF MANY PARTS

At least equal to, if not greater than, the challenges posed by the episode's writing and effects, were those faced by its star, Brent Spiner, who was called upon to play four new characters immediately after another Data-driven episode.

"I had some good stuff seventh season," Spiner acknowledged in Gross and Altman's *Captains' Logs* (1995). "I just wish it had been scheduled differently. I got the script for 'Masks' on the night before we shot it, and I was finishing 'Thine Own Self' the midnight before, so I didn't have time to... digest it and figure out who these people were that I was playing.

"I said to Jeri at the time, 'Give me six months and I think I could give all the characters their due.' But, as it was, I didn't know who these people were, and so I was doing 'instant acting' and just coming up with whatever I was coming up with because we had to put it on film."

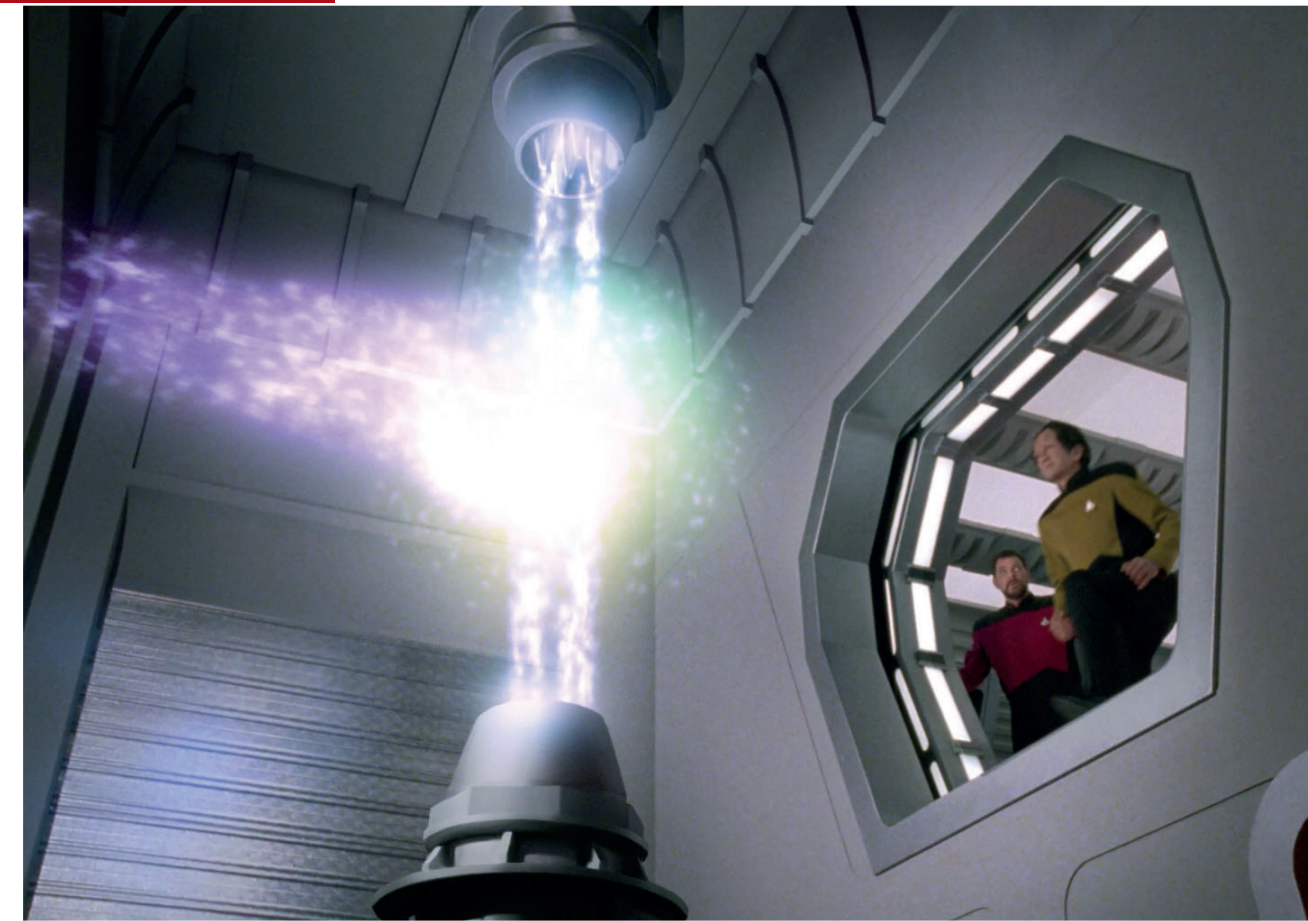
As a result of Spiner carrying so much of the storyline, 'Masks' is the only episode of TNG to have no guest star roles. Though Rickey D'Shon Collins has a speaking role as schoolboy Eric (also seen in 'Liaisons' and 'Firstborn'), he is credited as a co-star.



Above left: Visual effects supervisor Dan Curry's study model for the archive. Above right: Two iterations of Santa Barbara Studios' now-lost digital version of the structure.

**Episode** 7.17  
**Premiere** February 21, 1994  
**Written by** Joe Menosky  
**Directed by** Robert Wiemer  
**Synopsis** An ancient but highly advanced archive starts to rebuild its preserved culture on the *Enterprise* and in Data's mind.





## EYE OF THE BEHOLDER

Nothing is as it seems in this mind-bending mystery — not even the seemingly vast warp nacelle interior set!

**CO-PRODUCER BRANNON BRAGA** conceived 'Eye of the Beholder' as a way to explore suicide in the 24th century. "My first inspiration for the story was... someone jumping into the warp plasma stream," he told *Starburst* magazine in June 1995. "Then I came up with the idea: what if that left a psychic residue and it starts to drive Troi to suicide?"

Envisioned without the twist that much of the action has been a hallucination, and with no romance between Worf and Troi (real or imagined), Braga's storyline was initially rejected by the series showrunners. However, as Braga recalled in Gross and



Co-star Nora Leonhardt (Marla Finn) worked as a background performer and stand-in for Marina Sirtis on all seven seasons of TNG.

Altman's 1995 book, *Captains' Logs*, "There came a point where we hit a real rough dry spot in the season... The producers took a second look and ended up saying, 'Go ahead and give it a try.'"

**“** If you hadn't been there, I would have jumped. **”**  
Troi to Worf

By this point, Braga and producer Ron D. Moore were hard at work on the feature-length series finale, and so scriptwriting fell to executive story editor René Echevarria. However, Braga was still involved with the story's development, and said in *Captains' Logs*: "The idea that what Troi experiences happens in the blink of an eye came about in the break session, and we were all very concerned about whether that was going to work." Noting that the illusory love story also grew out of this session, he continued, "Personally, I found the Worf/Troi angle the least satisfying part of the show, because it was a shaggy dog story... After 'Parallels' [see issue 30], audience expectations were so high, people were eager to see them get together. When it ended and it was a hallucination, it was disappointing."

Overall, Braga felt the final episode was "a good mystery," but "a little confusing," an assessment shared by showrunner Jeri Taylor. "René did a very nice job with it," she told *Captains' Logs*. "[But] it was utterly perplexing as to exactly when the hallucination started... I hope that the episode had enough sheer mystery to draw one along. I think that it did."

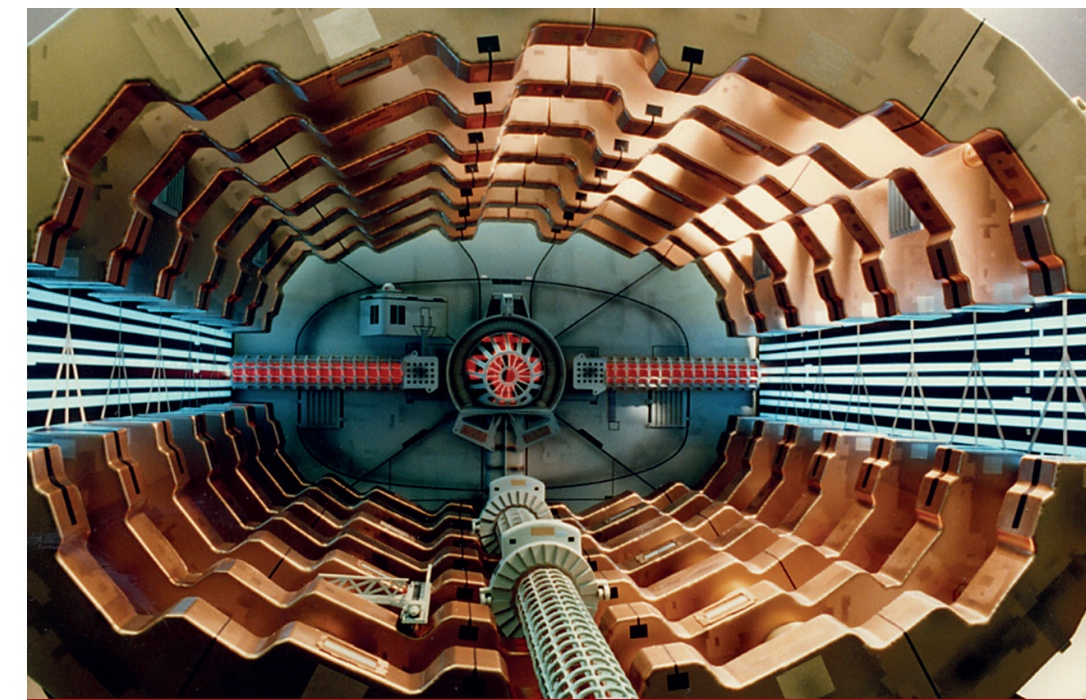
### A SERIES OF TUBES

Adding to the episode's air of mystery were its repeat visits to a part of the *Enterprise* viewers had never seen before: the inside of one of the warp nacelles. This was realized by a combination of physical and digital

effects combined with a two-level set. The nacelle tube itself was a miniature built by *STAR TREK: DEEP SPACE NINE* scenic artists Doug Drexler and Anthony Fredrickson, measuring just 30 inches (75 cm) square.

### BRIDGING THE GAP

Though the completed model comprised just seven warp coils, this was doubled to 14 on screen by compositing it twice into the live-action photography at different scales. This was achieved by effects house Digital Magic, whose CG artists also added the deadly plasma stream, the glow of the field grilles, and the area of ceiling that is visible when the tube is seen from a low angle. For the shot in which Kwan jumps into the plasma stream, a stunt performer leapt from the upper level of the physical set, but could not cover a great enough distance to reach the intended location of the plasma stream effect. As a result, Digital Magic compositor Adam Howard had to



Doug Drexler and Anthony Fredrickson's nacelle tube miniature, comprising seven vacuum-formed warp coils.

later recalled on his DrexFiles blog: "I made a couple of sketches for [scenic art supervisor and technical consultant] Mike Okuda to approve, traced out the profile of a warp coil, ran down to the mill, and had the boys cut a wooden template. I handed that off to Anthony, who used a vacuum-form machine to pull a bunch of warp coils, then painted and assembled it. That was fun!"

painstakingly erase the stuntman from the footage, before adding him back in, one frame at a time, to increase the extent of his jump. "I had to stretch his body a little to make everything fit and then add a shadow on the wall to match his new action," Howard recalled in the December 1994 issue of *Cinefantastique*. "It ended up being a very complicated shot!"



## GENESIS

Star Gates McFadden takes her only turn in the director's chair, channeling *Alien* and enduring through an earthquake.

**THOUGH HE COULDN'T SEE 'EYE** of the Beholder' through to script stage (see p.20), co-producer Brannon Braga was determined to stick with 'Genesis' for its entire evolution. Ever keen to take TNG in darker directions, Braga had long harbored a desire to mess with the *Enterprise* crew's genes generally—and to turn Barclay into a spider specifically. "People liked the idea, and it was fun to write," he told Edward Gross and Mark A. Altman in their 1995 volume, *Captains' Logs*. "I just thought it would be fun to make Barclay a spider because I can't imagine anything more awful to become!"

In Braga's initial outline, the genetic mutations did not stop at de-evolution, but went on to turn everyone on the ship into a duplicate of Barclay. Michael Piller cautioned against this, however, and Braga dropped the comic twist to focus more on the story's horror potential.

For first-time director Gates McFadden, the chance to helm a creature feature was not to be missed. "It was very spooky," she said in *Captains' Logs*. "It starts off with a lot of comedy, and all of a sudden it turns out very dark." With years of experience on the TNG sets playing Beverly Crusher, McFadden had plenty of ideas of how to

shoot the *Enterprise* to its best advantage, as she told *Cinefantastique* in December 1994.

"The challenge is to look at these spaces that I'd seen for so many years and see them in a new way," she said. "I don't think sick-bay has ever been shot like that before. I was determined to use that set, because I never felt it had been explored in terms of moving the tables around and having the beds full, that sense of disorder... That's what was so much fun—to have stuff on the floor of the *Enterprise* and to have the lights almost out."

With a background in choreography for films such as *The Muppets Take Manhattan*

“So I have...  
bad genes?”  
Reg Barclay

(1984) and *Labyrinth* (1986), McFadden was also the ideal candidate for directing a cast required to move around like wild animals. She took particular care over the performers' movements in scenes before they donned their elaborate prosthetics, to hint at the transformations to come, and chose to limit how much those makeups were seen later in the episode.

"In movies like *Alien*, where you don't see what it is—just this very fast thing—the imagination takes over," she reasoned. "I find that 10 times more frightening than staying too long on something... It's the most incredible makeup we've had on the show [so] on the one hand it seems tragic to have it on the screen so briefly, [but] I just went with what I found personally scary."

### MAKEUP OVER CHRISTMAS

The wealth of unique prosthetics required for 'Genesis' pushed the show's makeup team to its limit. Oscar-winner Michael Westmore served as makeup supervisor throughout TNG's seven seasons, and has said that this episode alone would have been impossible

to realize, had the production schedule not fallen over Christmas, allowing his team to work through the holidays.

"Michael did his usual superb job of making things seem a natural outgrowth of the people," showrunner Jeri Taylor told *Captains' Logs*. "We knew that this episode would rise or fall on the basis of the makeup. If it were hokey and over the top, then it would seem just buffoonish, and you bought it all." Braga agreed, telling *Starburst* in June 1995, "It has the best makeup FX we've ever seen."

The remarkable prosthetics earned the episode one of three Emmy nominations, alongside nods for sound editing and sound mixing. Only the latter nomination resulted in a win, recognizing sound engineers Alan

Bernard, Chris Haire, Richard L. Morrison, and Doug Davey.

### BORN OUT OF ADVERSITY

The success of 'Genesis' on so many fronts is especially notable given that production was stopped for two whole days owing to the Northridge earthquake on January 17, 1994. Speaking to *startrek.com* in 2012, McFadden recalled how the crew rallied round her in the aftermath, coming in to work even though their home lives were in chaos. "They were being so supportive, because they knew how much it meant to me," she said. "It really was, I think, my happiest time in all the years I was doing [TNG]. I was working on all cylinders and... people just went 100 percent for me."



Director Gates McFadden gets up close and personal with guest star Dwight Schultz as the de-evolved Reg Barclay. 'Genesis' is the last of Barclay's five appearances in TNG, though Schultz would reprise the role on the big screen in *STAR TREK: FIRST CONTACT* (1996) and in six episodes of *STAR TREK: VOYAGER*.



## JOURNEY'S END

Wesley Crusher's story comes full circle, with the return of a first season character, and seeds are sown for *STAR TREK: VOYAGER*.

**T**HE LAST EPISODE OF TNG TO feature Wesley Crusher was a very personal project for Ronald D. Moore. The writer and producer had already taken Wes in a new direction with season five's 'The First Duty' (see issue 24), which drew on his own time in officer training for the US Navy. Now Moore wanted to explore his own life choices further.

"My father was a military officer," he told Edward Gross and Mark A. Altman in their 1995 book, *Captains' Logs*. "I thought I wanted that for myself, but there were all of these other little things in my life as far as writing and the arts that I was doing.



Ned Romero (Anthwara) also played a Klingon in *The Original Series* in 1968, and Chakotay's grandfather in *STAR TREK: VOYAGER* in 1998.

I had initially wanted Wesley to just leave the Academy and say he was going to work at the Daystrom Institute—or go off and discover himself or something like that. That ran into resistance and the story went up and down all season. I finally got Michael [Piller] onboard who said, 'If he is going to leave the Academy, I think Wesley has to go on to something greater, instead of just being another scientist. If you bring back the Traveler and have him take Wesley on some cosmic journey, that, I can accept.'"

### NATIVE SON

The idea to make Wesley's swan song a Native American tale also came from Piller. His son, Shawn, and his friend Anaton

ia characters belonged. For Moore, meanwhile, "Any A-story they were going to let me do, I grabbed on to because I wanted to do my Wesley show. I said 'Oh yeah, the Maquis, great. Oh yeah, the American Indians, great. Whatever you are going to let me do with this, I will marry an A-story to it!'"

To ensure an accurate depiction of indigenous culture, Taylor hired a Native American consultant to work on 'Journey's End,' only to learn that "There seems to be very little agreement [about representation], even among Native American nations... We intended to treat Native American culture with the utmost respect, and show the value of some of their ways of approaching life... But even in the depiction of that, we ran

“ Maybe I'm sick of living up to everyone else's expectations! ”

Wesley Crusher

Napoli, had recently pitched a story about an American Indian tribe being relocated from the Romulan Neutral Zone. The B-plot was Riker dealing with the off-screen death of his father, but, after 'Interface' and 'Sub Rosa,' Piller "didn't want to do another story of a family member dying." Instead, he recommended the Native American angle to his fellow showrunner Jeri Taylor. With TNG coming to an end, Taylor was keen to lay the groundwork for new series *STAR TREK: VOYAGER*—and this provided an ideal opportunity.

"We felt that this would provide a background for *VOYAGER* by setting up this Native American culture that had left Earth 200 years ago to preserve a way of life," Taylor explained in *Captains' Logs*. This culture would not only provide the background for *VOYAGER* main character Chakotay, but also the flashpoint for the formation of the Maquis, the rebel group to which Chakotay and other *VOYAGER*

into trouble with some groups who don't want that depicted at all."

Moore added, "This is a sensitive issue for a lot of people and [indigenous] people have the right to be sensitive, considering their history. They're understandably careful about what they like said about them, and who says what... We knew we were not going to be able to please everybody, but it was done with the best of intentions and I hope it was well received."

### TRAVELER'S TALES

After 'Journey's End,' the tensions in the Federation-Cardassian demilitarized zone would be revisited in 'Preemptive Strike' (see p.30), the two-part *STAR TREK: DEEP SPACE NINE* story 'The Maquis,' and the *VOYAGER* pilot, 'Caretaker,' all of which also feature Richard Poe as Cardassian Gul Evek. Wesley's destiny with the Traveler (first mentioned in season one's 'Where No One Has Gone Before'), meanwhile, would



In a deleted scene, Picard pays a morning visit to Wesley's quarters, and is surprised to find he has forced him out of bed. Wes sips black coffee as he fails to hide his irritation with the captain and with his life at the Academy.

not be referenced again until the second season of *STAR TREK: PICARD*, almost 30 years later.

Looking back on 'Journey's End,' Taylor was pleased with the closure it brought to Wesley's seven-year character arc. "It was a battle between Ron, myself, Michael and Rick [Berman]," she said, "with everybody having different positions at different points. Michael particularly felt that Wesley leaving Starfleet was a slap in Gene Roddenberry's face, and that it would be very unsatisfying and disappointing for the audience to see him turn his back on everything that he was working for.

"Ultimately, it was Michael's idea to turn his leaving Starfleet into... something more positive, more elevated, rather than turning his back on something that is very positive and going off to be a shoe salesman."



## FIRSTBORN

Alexander's last TNG tale could also have been a two-part swan song for K'Ehleyr.

**L**IKE 'JOURNEY'S END' BEFORE IT, 'Firstborn' grew out of two separate concepts, one of which was nothing to do with anyone's son. The idea that did involve Alexander was pitched by former staffer Joe Menosky, and saw Worf's boy turned into an adult by a temporal anomaly. The story dealt with Alexander's anger and grief surrounding his lost youth, and was vetoed by Michael Piller, who found this too "nasty" a premise.

The second pitch came from freelancer Mark Kalbfeld, and involved the *Enterprise* encountering a seeming future version of Riker representing a Federation-Romulan

alliance. This turned out to be a Romulan ploy, however, with no real time-travel at all. Jeri Taylor commissioned Kalbfeld to turn this into a script, before turning the result over to the writers' room.

"We started messing around with it during one of our brainstorming sessions," Taylor recalled in 1995's *Captains' Logs* by Edward Gross and Mark A. Altman. With Menosky's concept already in the air, the staff then "hit on the idea that Alexander comes back from the future to kill his young self." Taylor added, "That seemed wonderful, but for a long time that's all we had. We didn't know why he did it."

Eventually, the writing staff arrived at a storyline in which the future Alexander traveled back to a time before his own birth and tries to stop his mother, K'Ehleyr, from getting pregnant with Worf. When this fails, Alexander journeys forward to his youth—unaware that a suspicious K'Ehleyr has followed him. It is she who then prevents the older Alexander from killing the younger.

### CUTTING K'EHLEYR

Piller was much more taken with this idea, and suggested that Taylor to turn it into a two-parter. "I fell in love with the idea of... a man who feels a failure, who comes back to his own youth to destroy himself at a young age, in order to avoid the pain that he has caused and suffered," he told *Captains' Logs*. "There is a tremendous science-fiction premise in that, and if you have been in on any of my therapy, you know that I've dealt with this on a number of different levels."

Among the reasons that 'Firstborn' did not evolve into a two-parter was Suzie

Plakson's lack of availability to return as K'Ehleyr. The actor, who played the part in season two's 'The Emissary' (see issue 11) and season four's 'Reunion' (see issue 18), was committed to another project, and so the plot was greatly simplified.

“Your head is full of foolish human notions about the way things are.”

K'mtar to Alexander

"The truth is, it was a blessing," teleplay writer and executive story editor René Echevarria admitted in Larry Nemecek's *The STAR TREK: THE NEXT GENERATION Companion* (second edition, 1995). "There is enough to explain at the end of the show as it is!"

### FACES FROM THE PAST

Despite Plakson's absence, 'Firstborn' is still packed with familiar faces. Brian Bonsall takes his seventh and final turn as Alexander, while Barbara March and

Gwynyth Walsh make their last small-screen appearances as Lursa and B'Etor, just weeks before shooting their scenes for *STAR TREK GENERATIONS*. Armin Shimerman essays *STAR TREK: DEEP SPACE NINE*'s Quark for the only time on TNG (having previously

appeared as two other Ferengi), and Joel Swetow plays new Yridian character Yog, after portraying Cardassian Gul Jasad on *DEEP SPACE NINE*.

For James Sloyan, meanwhile, audience familiarity almost cost him the part of K'mtar (a.k.a. the adult Alexander). Sloyan's first *STAR TREK* role was in season three's 'The Defector' (see issue 13), as the eponymous Admiral Jarok. But, as 'Firstborn' was being cast, he had just finished playing Dr. Mora Pol in *DEEP SPACE NINE*. Both Piller and Rick Berman were reluctant to give him another major role so soon, but Taylor intervened. "We must have read 35 to 40 people and there was just no one like James Sloyan," she explained in *Captains' Logs*. "I said, 'This can be a really strong episode or this can be a so-so episode. It will depend on whoever plays that part,' and [Mike and Rick] relented."

After 'Firstborn,' Sloyan would go on to play Pol a second time in *DEEP SPACE NINE*, and another eponymous character, Ma'bor Jetrel, in *STAR TREK: VOYAGER*. Menosky's original story concept of a childhood stolen by a temporal anomaly, meanwhile, would also find a home in *DEEP SPACE NINE*—in the sixth season episode 'Time's Orphan.' This story, made after Piller had left the franchise, casts Miles and Keiko O'Brien's daughter, Molly, in the role intended for Alexander, and returns the girl to her eight-year-old self at its conclusion.



TNG stunt coordinator Dennis Madalone and Brian Bonsall rehearse Alexander's ceremonial fight with 'Molor' (John Kenton Shull, just visible on the far left). Madalone wears full Klingon makeup as he also plays one of two holographic Klingon warriors in another fight scene shot on this set later in the day.

<b>Episode</b>	7.21
<b>Premiere</b>	April 25, 1994
<b>Story by</b>	Mark Kalbfeld
<b>Teleplay by</b>	René Echevarria
<b>Directed by</b>	Jonathan West
<b>Guest stars</b>	James Sloyan (K'mtar), Brian Bonsall (Alexander), Gwynyth Walsh (B'Etor), Barbara March (Lursa), Joel Swetow (Yog), Colin Mitchell (Gorta), Armin Shimerman (Quark)
<b>Synopsis</b>	When a Klingon visitor encourages Alexander to become a warrior, no one suspects his hidden agenda.



## EMERGENCE

TNG travels in style on its last trip to the holodeck, but keeps the budget firmly in check!

**SEEN FROM THE 21ST CENTURY,** 'Emergence' plays as a commentary on "black box" artificial intelligence—machine learning systems capable of decision-making beyond their original programming. Today, such real-world AIs are the cause of much debate, centred around their "emergent properties," which some believe could grow to include a form of consciousness. However, when this episode foresaw precisely that possibility in 1994, it was the Human mind, rather than machine awareness, that really interested its writers.

The story originated with co-producer Brannon Braga, who had already tapped

into subconscious imagery in 'Birthright, Part I' (see issue 28) and 'Phantasms' (see issue 30). "I had in my mind this image of Dixon Hill crossed with King Arthur's Court crossed with the Old West crossed with modern-day New York," he told Edward Gross and Mark A. Altman in 1995 book *Captains' Logs*, "and ended up with the concept of the ship developing a psyche."

With Braga hard at work writing series finale 'All Good Things...' and TNG movie *STAR TREK GENERATIONS* with Ronald D. Moore, he recommended freelancer Joe Menosky to turn the dream of 'Emergence' into reality. Though they had not shared

writing credits before, the two men had independently won reputations for taking TNG to surreal and high-concept places. Already during season seven, Menosky had presented his own take on subconscious experience in 'Interface' (see issue 29) and the power of symbols in 'Masks' (p.XX).

Reflecting on their first collaboration (the pair would go on to share credits on 25 episodes of *STAR TREK: VOYAGER*), Menosky has said: "Brannon usually starts with an image, and with 'Emergence,' it was the ship dreaming on the holodeck. The trick [for me] was to come up with the content of those dreams, and make it symbolically reflect the transformation happening in the nuts and bolts of the *Enterprise*—though not in too obvious

by post-Jungian ideas about the mind—the connection between mythology and pathology, and the notion that the psyche is legitimately driven by more voices than just the one that wants its problems solved in therapy... It was an attempt to say something about behavior, language, and the mind that went beyond what you'd typically see on television. Sometimes it worked, sometimes it didn't. The beauty of TNG was that you could try."

### EXPRESS DELIVERY

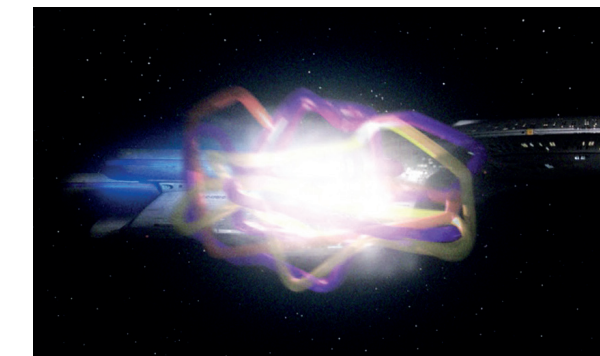
'Emergence' was the 25th episode of TNG to be helmed by Cliff Bole, cementing his unchallenged position as the show's most prolific director. He recalled the episode fondly, most especially the *Orient Express*

“Consciousness is an emergent property.”  
Data

a fashion. The holodeck was the psyche, the ship was the body, and the story proceeded from that."

Considering the story's thematic links to earlier episodes, he added: "Almost everything I wrote for TNG was informed

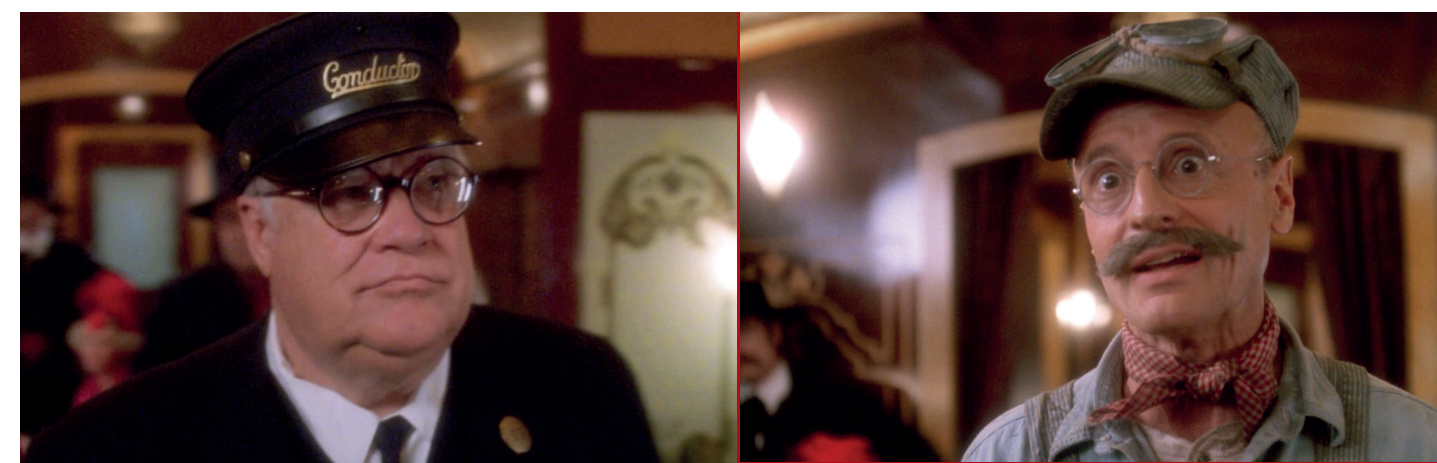
interiors, which reused a set built for *Bram Stoker's Dracula* in 1992. "That train was marvelous," Bole told Larry Nemecek in the second edition of *The STAR TREK: THE NEXT GENERATION Companion* (1995). "If we'd built that, there would have been



Steven Spielberg's visual effects studio, Amblin Imaging, worked on *STAR TREK* for the first time to create this episode's emergent lifeform.

another 120 grand to be subtracted from everything else!"

Keeping the costs down elsewhere, the street scenes used Paramount's standing New York City set (for a third and final time after season one's 'The Big Goodbye' and season five's 'Time's Arrow'), while shots of the train exterior in the pre-credits sequence were taken from Sidney Lumet's 1974 film adaptation of *Murder on the Orient Express*. Bole admitted that a final shot of the train exterior—a braking wheel at the episode's climax—broke a rule of storytelling on the holodeck, on the grounds that no character was outside the train to see it, but argued, "I had to have it! Sometimes for drama's sake you gotta break the rules, so I got away with it—once!"



Left: David Huddleston (*The Conductor*) is best known for the films *Blazing Saddles* (1974), *Santa Claus: The Movie* (1985), and *The Big Lebowski* (1998). Right: First seen as a Romulan in season five's 'The Next Phase,' Thomas Kopache (*The Engineer*) is one of *STAR TREK*'s most prolific guest actors, featuring in two episodes each of TNG, *STAR TREK: DEEP SPACE NINE*, and *STAR TREK: ENTERPRISE*; one episode of *STAR TREK: VOYAGER*; and the first TNG movie, *STAR TREK GENERATIONS* (1995).



## PREEMPTIVE STRIKE

Having turned down *STAR TREK: DEEP SPACE NINE*, Ro returns to give a familiar face to the rebels of *STAR TREK: VOYAGER*.

**T**HE PENULTIMATE EPISODE OF TNG did not start out as a way to bring Ro Laren back one last time. Rather, it began as an idea by producer Ronald D. Moore and story editor Naren Shankar to do one last crossover with *STAR TREK: DEEP SPACE NINE*. “It was about someone seeking asylum on DS9,” Shankar told *Captains’ Logs* (Gross and Altman, 1995) book, “We were talking about this and we thought, ‘Wouldn’t it be funny if that person seeking asylum was Ensign Ro?’”

When this idea appealed to Michael Piller, it put the writers in a bind. They could not spend time developing a Ro



Kalita (Shannon Cochran) returns in the *STAR TREK: DEEP SPACE NINE* episode ‘Defiant,’ also guest-starring Jonathan Frakes as Tom Riker.



Designed by Jim Martin and built by modelmaker Greg Jein, the Maquis fighter miniature later formed the basis of the larger Maquis Raider seen in *STAR TREK: VOYAGER*.

story until actor Michelle Forbes agreed to reprise the role, and Forbes was reluctant to do so without a script. Less than two years earlier, Forbes had turned down the chance to make Ro a lead character on *DEEP SPACE NINE*, and now it fell to executive producer Jeri Taylor to convince her that the part was worth revisiting—even without a properly defined storyline.

“I got on the phone with [Michelle] and did a tap dance,” Taylor recalled in *Captains’ Logs*. “I was concocting things out of thin air. Ro does this and she does that and this is an intense story of a woman’s personal, moral dilemma... Minutes after I had gotten off the phone with her, the word came back that she would do the episode. Then we had to write the story!”

### NOW, VOYAGER

To make ‘Preemptive Strike’ a worthy send-off for Ro, the *DEEP SPACE NINE* connection was quickly jettisoned, bar appearances by crossover characters Admiral Nechayev and Gul Evok. Both had most recently appeared in ‘Journey’s End’ (see p.22), to which this episode essentially serves as a sequel. Where Wesley sympathizes with the nascent Maquis in the former, Ro actually joins them in the latter, driving home the divisions that were key to establishing TNG’s replacement show, *STAR TREK: VOYAGER*. (As Moore said later on, “The whole premise of the Maquis was that it was attracting legitimate, upstanding officers.”) The episode even includes the

first (albeit indirect) reference to a *VOYAGER* character, with Ro’s mention of a Starfleet instructor who joined the Maquis intended to refer to series regular Chakotay.

### MAQUIS MODELS

Of course, the Maquis of ‘Preemptive Strike’ are significantly more organized and deadly than the desperate colonists of ‘Journey’s End,’ and this rapid escalation is explored in *DEEP SPACE NINE* two-parter ‘The Maquis.’ For that story, series production illustrator Jim Martin devised two new fighter craft for the group to acquire, but only one design was turned into a filming miniature. When

significant demands on him as an actor. In the past, Stewart had always helmed stories with a reduced role for Captain Picard, and now he feared that the extra responsibility might just prove too much.

“I was, at times, anxious as to whether or not I would get through the end of the season,” he later admitted in *Captains’ Logs*. “My entire Christmas holiday, which is the one substantial break we get in 10 months, I was on stage doing a solo show. [Then] I flew straight back and went right back into production... I still had one show to direct and I wasn’t sure that I was going to be able to stay upright long enough to direct it...

“It’s been a long time since I really felt like I belonged somewhere.”

Ro Laren

‘Preemptive Strike’ called for the Maquis to have an entire fleet, the visual effects team were keen not to depict them as a slick, uniform operation, and so Martin’s leftover concept was also pressed into service. VFX supervisor Joe Bauer then oversaw multiple shots of the two ships, plus another *DEEP SPACE NINE* model, the Bajoran Interceptor, to achieve the look of a rag-tag squadron.

### ROUGH AND RAW

Directing the show for a fifth and final time was Patrick Stewart, despite the episode’s

“This was immediately followed by the final two-hour show [where] I was in every scene and... being a Picard who was eight years younger, and a Picard who was 25 years older... I got so tired that things got a little rough and raw for me.”

Stewart and Forbes (and Picard and Ro) would be reunited one more time in *STAR TREK: PICARD* in 2023. Forbes marked the occasion on Instagram, writing: “I will be forever grateful to Rick Berman and Jeri Taylor for creating this character. It’s been sweet to carry and hold her for decades.”



## ALL GOOD THINGS ...

...must come to an end, and the final, feature-length episode of TNG bows out on an all-time high!

**N**OW CELEBRATED AS ONE OF TV's best ever finales, and cited as an influence on the likes of *Lost* and *Marvel's Avengers: Endgame*, 'All Good Things...' feels predestined, as if TNG was always going to end this way. But, as the feature-length episode is at pains to make clear, the future is never certain...

Indeed, in the thick of production for TNG, the future was rarely thought about at all, except in terms of the 24th century. Getting new scripts written and produced on a near-weekly basis was the priority, and season finales—even series finales—were just another part of the job.



Season one regular Denise Crosby returns as Tasha Yar, a role she also reprised in season three's 'Yesterday's Enterprise' (see issue 14).

**Episode** 7.25 and 7.26  
**Premiere** May 23, 1994  
**Written by** Ronald D. Moore & Brannon Braga  
**Directed by** Winrich Kolbe  
**Guest stars** John de Lancie (Q), Andreas Katsulas (Tomalak), Clyde Kusatsu (Admiral Nakamura), Patti Yasutake (Alyssa Ogawa), Denise Crosby (Tasha Yar), Colm Meaney (Miles O'Brien)  
**Synopsis** After a seven-year adjournment, Q resumes his trial of Humanity, setting Picard a puzzle that must be solved in three time periods.

Where there was capacity for forward planning, it was allotted to *STAR TREK GENERATIONS*, the TNG movie that would start shooting before 'All Good Things...' was finished. Producer Ronald D. Moore

“The trial never ended, captain.”

Q to Jean-Luc Picard

and co-producer Brannon Braga wrote and revised the film script throughout season seven, alongside their regular work on the series, so they in particular, had little time to worry about the small-screen finale.

Recalling that time in 2016's *The Fifty-Year Mission: The Next 25 Years* by Mark A. Altman and Edward Gross, Moore admitted that the final installment “would come up every once in a while... but was never really discussed at length. Brannon and I never thought for a minute that we were going to write it. Everyone just assumed [executive producer, Michael] Piller was going to do it, because that was his prerogative... It just



ILM digital matte artist Eric Chauvin made and animated two establishing shots of Cambridge in the 2390s, using reference photos taken by a friend who lived in England. The one shown here was not used on screen.

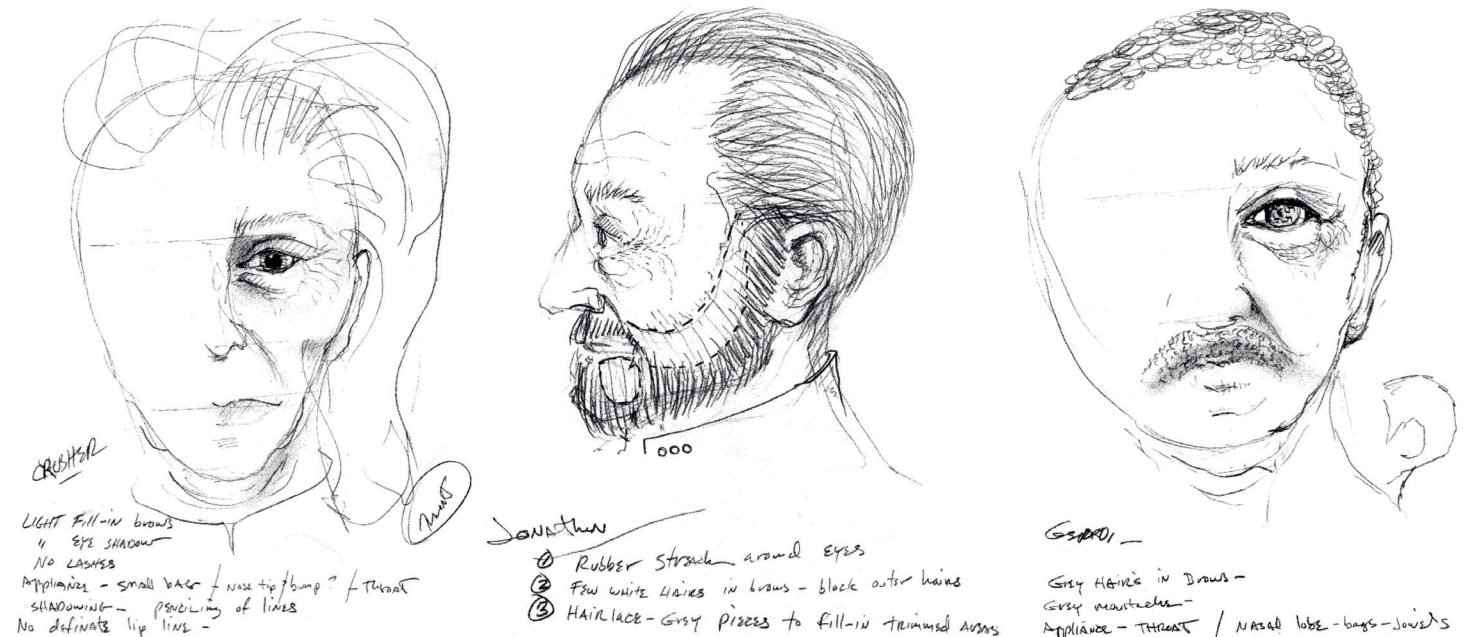
wasn't on the table for us, so we didn't need to think about it very deeply.”

That all changed when Piller *did* ask the pair to pen the finale. Holding on to an idea from Moore for a final Q story, and Braga's initial, more involved time-travel concept for 'Firstborn' (see p.24), the showrunner asked the two men to combine these ideas to create a story focused on Picard and the

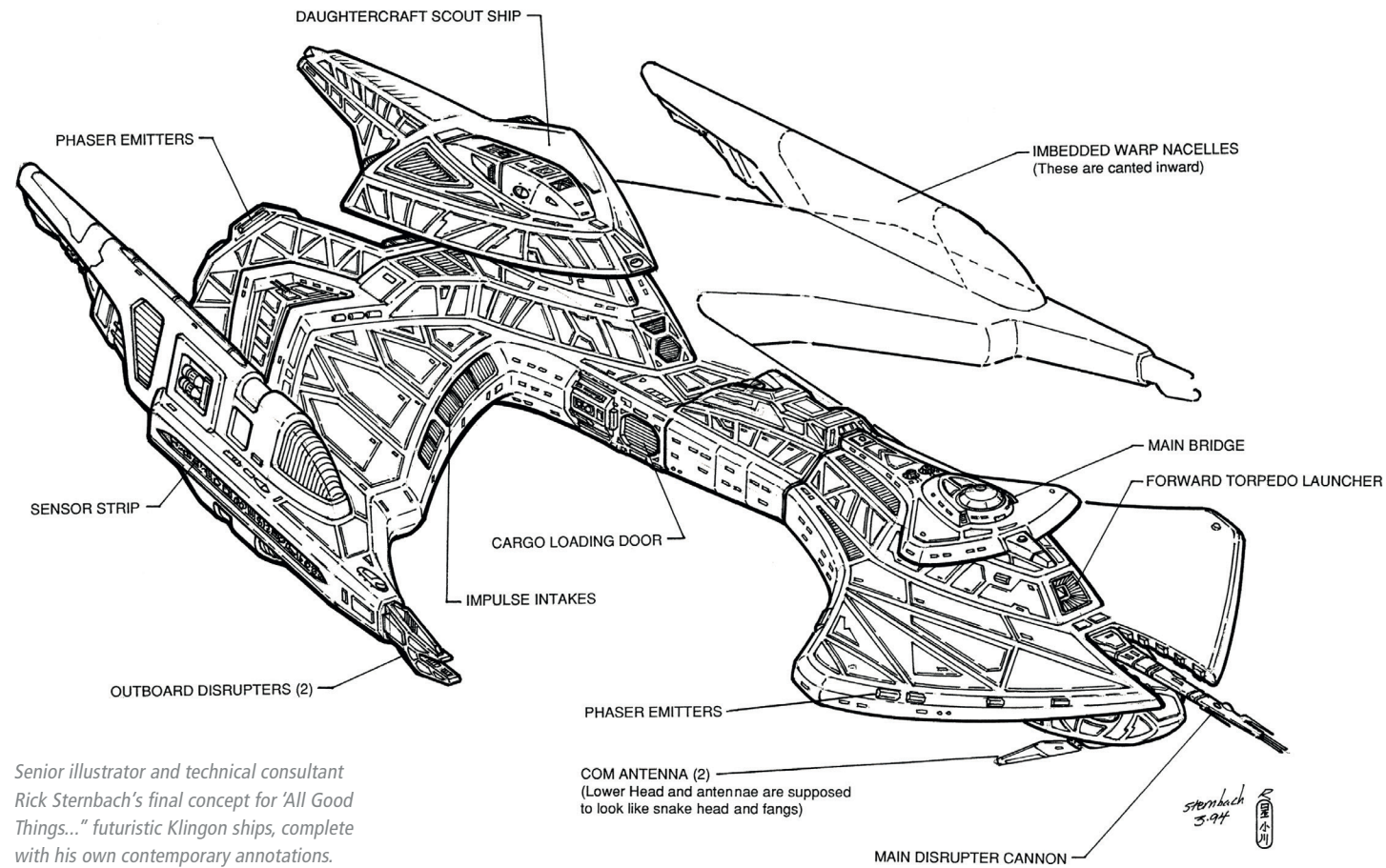
need to cherish the present, because (as he wrote in a memo to them), “you can never live that moment again.”

### A MATTER OF TIME

For the writers, it was a time they would not want to live through again, no matter how much they cherished the opportunity. With Piller's request coming late in the day,



Concept sketches by makeup supervisor Michael Westmore for the aging prosthetics to be applied to Gates McFadden (Beverly Crusher), Jonathan Frakes (Will Riker), and LeVar Burton (Geordi La Forge) in 'All Good Things...' future segments. Westmore worked on TNG from the very beginning and was nominated for Emmy Awards in all seven seasons.



Senior illustrator and technical consultant Rick Sternbach's final concept for 'All Good Things...' futuristic Klingon ships, complete with his own contemporary annotations.



Costume designer Robert Blackman's 2390s-style Starfleet uniforms also appear in alternative future episodes of STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER, and influenced designs for STAR TREK: PICARD, which begins in the 'real' 2390s.

and the double-length instalment going into preproduction ahead of penultimate episode 'Preemptive Strike,' they had just two weeks to arrive at a first draft.

"It became a great struggle [and] took a lot of work," Braga told *Captains' Logs*

**“ He's Jean-Luc Picard, and if he wants to go on one more mission, that's what we're going to do. ”**

*Captain Beverly Picard*

(Gross and Altman, 1995). "We knew we wanted it to be special, and the culmination of everything that makes *STAR TREK* special. Structurally, it is the most ambitious episode we've ever done."

The early ideas the pair came up with were even more complex than the finished episode, with Picard navigating four time periods, rather than three. The additional setting was the Borg Cube from season

four's 'The Best of Both Worlds, Part II' (see issue 17), and would have forced the captain to face life as Locutus once again, as well as providing a role for Jonathan Del Arco as Hugh, the Borg drone first seen in season five's 'I Borg' (see issue 24).

Though this concept was soon dropped in favor of a more *Christmas Carol*-like past-present-and-future structure, the plot was still weighed down by many other intriguing elements. These included Picard, Data, and La Forge attempting to steal the *Enterprise* from a Starfleet museum in the future, and the older Lwaxana Troi arriving to announce her daughter's sudden death in a shuttle accident. All of these were lost when Piller

found the first draft lacking in "adventure and mystery," though his own suggestion of a present-day subplot involving Terrellian ships endangered by the temporal anomaly survived and was shot, before being left out of the final edit.

"There was a lot of danger involved in trying to find the right balance," Moore admitted in *Captains' Logs*. "How much of a sci-fi mystery should it be? How much should it be a valentine to the characters?"

How funny should it be? How much action? What will the Q part be? It was certainly the first time that we had dealt with a two-hour piece where we didn't feel like we had to pad at some point."

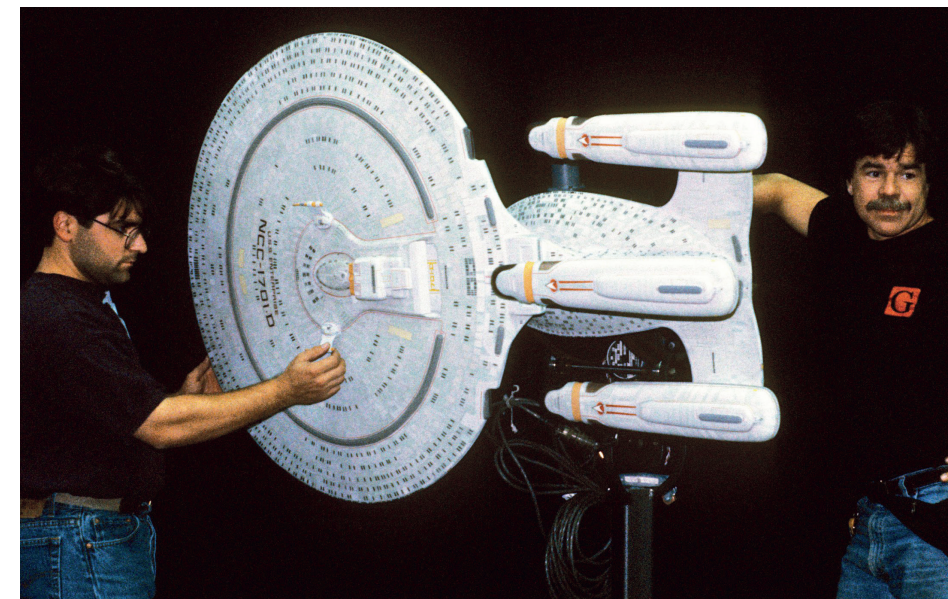
**FINAL MISSION**

Filming for 'All Good Things...' ran for 17 days starting on Friday, March 11, 1994, and presented its own challenges. Without a final script to work from until the last

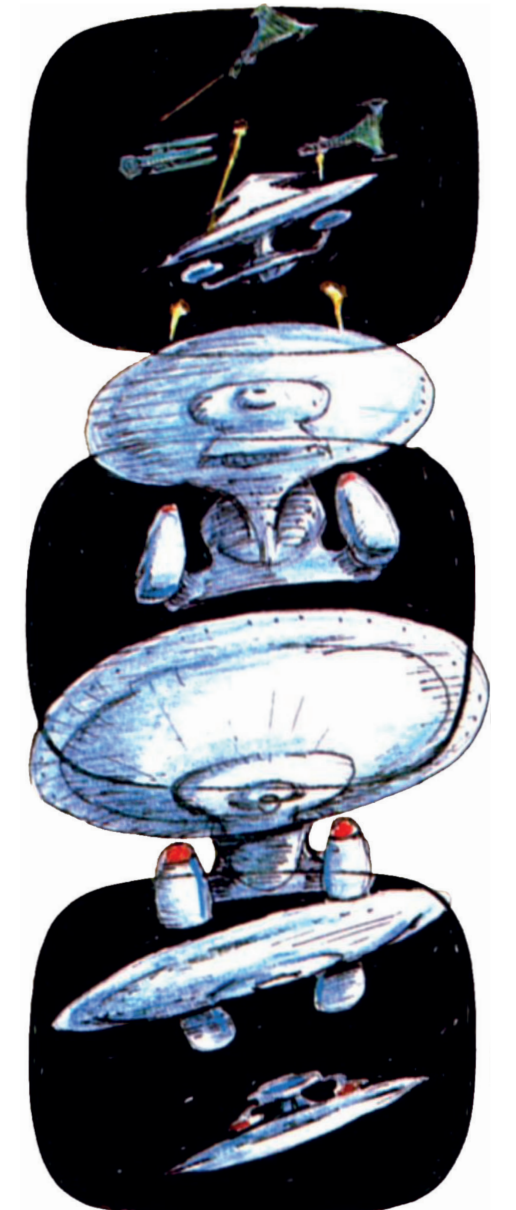
minute, director Winrich Kolbe had trouble planning the intricate transitions as Picard's dialogue and movements segued from one time period to another. Almost every scene had a role for Picard, and this put additional pressure on Patrick Stewart. Throughout the shoot, executives and their guests flocked to the set to see history in the making, and an extra film crew was on hand to record a making-of documentary, which also called for Jonathan Frakes' services as presenter.



The various add-ons for the future version of the Enterprise-D were built by model-maker Greg Jein and designed to attach to the regular filming miniature without damaging it.



Motion-control specialists A.J. Raitano and Dennis Hoerter prepare the modified Enterprise-D miniature for filming at visual effects studio Image G. The four-foot model was usually shot flat, but on this occasion was mounted sideways to create a shot of the Enterprise flying upwards to save the U.S.S. Pasteur from below. Mounting a sideways camera on a custom rig and moving it around the ship created an effect that would otherwise have required an even more complicated set-up to move a camera under and over the model.



This storyboard by visual effects coordinator Joe Bauer shows his keenness to make the future Enterprise more acrobatic, moving easily through three dimensions, rather than just traveling along a flat plane. Note that the ship lacks a third warp nacelle at this early stage of planning.



# THE SPHERE BUILDER

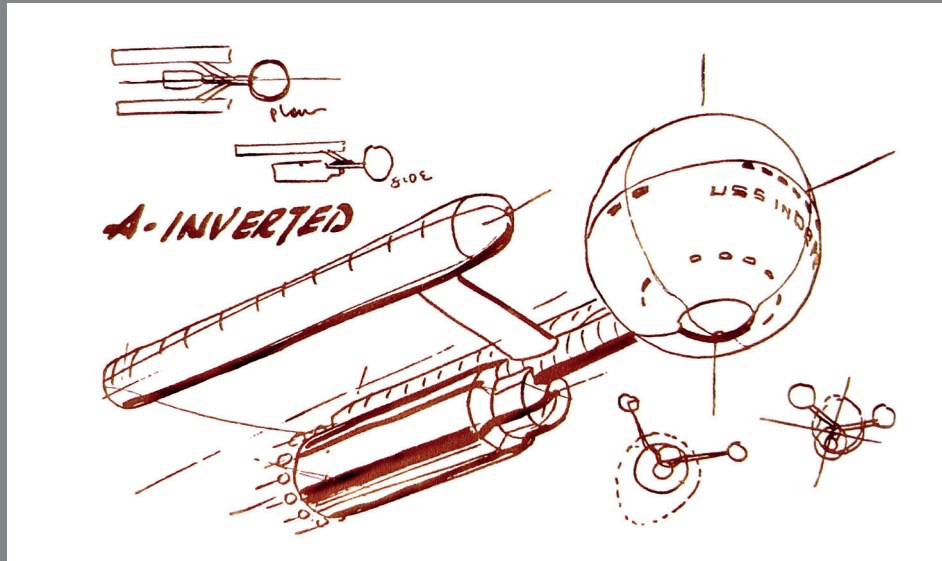
Movie modelmaker Bill George harked back to the 1960s with hobby build the *U.S.S. Pasteur*.

Federation starship design came full circle in 'All Good Things...' with the appearance of the globe-hulled *U.S.S. Pasteur* NCC-58925. Inspired by one of Matt Jefferies' concepts for the Original Series *Enterprise*, the ship was designed by ILM visual effects supervisor Bill George as a spare-time hobby project.

George's first professional (and uncredited) modelmaking work was on *STAR TREK: THE MOTION PICTURE* in 1979. He was responsible for the design of the *U.S.S. Excelsior* for *STAR TREK III: THE SEARCH FOR SPOCK* (1984), and was involved in the building of both original *Enterprise-D* miniatures for TNG in 1987. He had wanted to realize a version of Jefferies' 1960s concept for many years, and decided to update it for the 24th century, in the hope it could be used in the final season of TNG.

George built his model to his usual screen-ready standards, with internal lighting and mounting points for a motion-control arm. He labeled it the *U.S.S. Olympic*, shared blueprints with TNG scenic art supervisor and technical consultant Michael Okuda, and then kept his fingers crossed. Fortunately, the TNG team had no other miniature in mind for Captain Beverly Picard's ship, and the *Olympic's* unique look and historical resonances were too good to turn down. An exception was made to the rule that all models had to be commissioned especially for the show, and the *Olympic* was rebadged the *Pasteur*, complete with medical symbols. No other modifications were needed, and the model was returned to George's care as soon as filming was complete.

From top to bottom: One of Matt Jefferies' Original Series *Enterprise* concepts; the *U.S.S. Olympic* under construction in Bill George's workshop; the finished model with 'Olympic' decals, prior to its renaming.



"It's a show that I would never want to do again and would love to do again," Kolbe reflected in *Captains' Logs*. I think that's the feeling we all had... We gave it a dignified ending, but, boy, what a pain in the ass it was to shoot!"

Though the story featured relatively few locations, the standing sets had to be subtly redressed and relit to match the *Enterprise* of season one. For the future scenes, only Data's rooms at Cambridge were entirely new, with the bridge of the *U.S.S. Pasteur* repurposed from the 1970s refit *Enterprise* bridge set that had served TNG so well since appearing as the *Enterprise-D* battle bridge in 'Encounter at Farpoint.' The final location shoot for the series took place on Monday, March 21, when the Callaway Vineyard & Winery in Temecula, California, played the part of Château Picard.

Filming for the series ended on Tuesday, April 5, when Patrick Stewart and John de Lancie worked late into the night to wrap scenes on primordial Earth and in Q's post-atomic court. The episode was de Lancie's eighth outing as Q, and though he would reprise the part in *STAR TREK: VOYAGER*,



In a deleted scene set in 2364, Captain Picard warns a small Terrellian fleet about the risks of the temporal anomaly, which they have sought out for its rejuvenating properties. The Terrellian representative, Androna, was played by Martha Hackett, shortly before she won the recurring role of Seska in *STAR TREK: VOYAGER*.

“ I am asking you for a leap of faith... and to trust me. ”

Jean-Luc Picard



This scene from season one's 'The Arsenal of Freedom' was repurposed to show a clean-shaven Riker on Farpoint Station in 2364. The other character in the scene (played by Marco Rodriguez) was partially visible when 'All Good Things...' first aired, but was digitally removed when the episode was remastered in 2014.

this would be his last time acting alongside Stewart until the second season of *STAR TREK: PICARD* in 2021.

For Stewart and the rest of the main cast, temporary farewells had been said the previous Friday, after they shot their final poker scene. Remembering that day in the December 1995 issue of *Cinefantastique*, actor Gates McFadden said: "It was kind of a strange energy. It was something that a lot of us were probably in denial about... I think if we had not had the movie it would have been a different moment with more tears. [But] there was a lot of camaraderie and I think, in all honesty, the cast has never been closer."

Recalling those final days in *Captains' Logs*, Piller added: "I really felt sad when they were shooting the last shot, because it was really the perfect teaming of writers and performers, where we were able to say something through television in an entertaining fashion."

#### PEAK PERFORMANCE

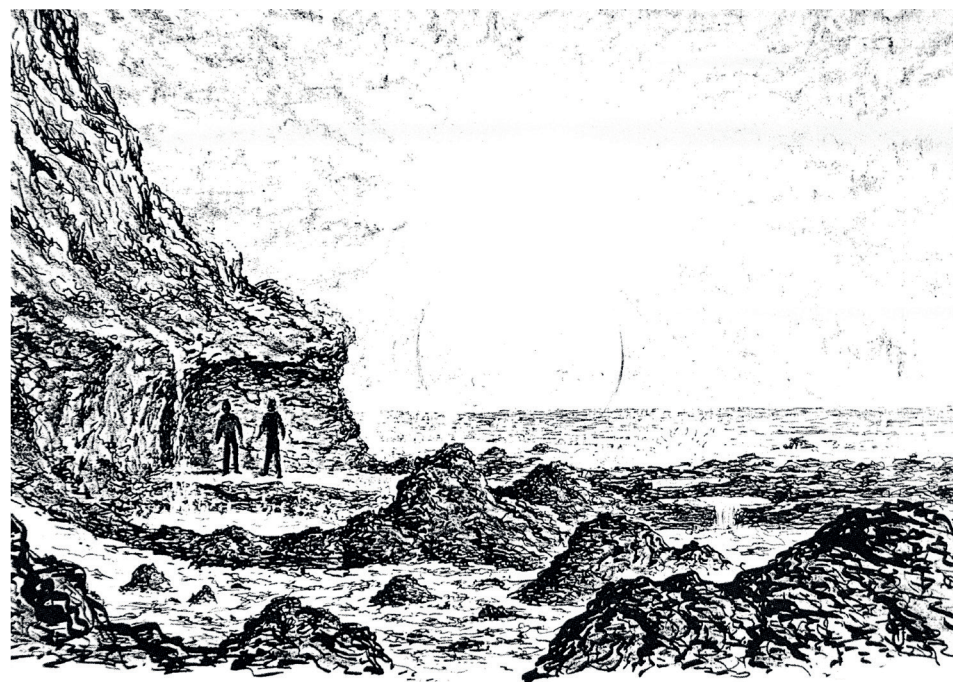
Just 10 days after production wrapped, the cast were back together again, filming the 24th-century scenes of *STAR TREK GENERATIONS*. They were still working on

the film when 'All Good Things...' had its nationwide premiere on May 23, becoming the most watched instalment in the series' seven-year history. Over the course of the next 12 months, the episode was adapted into a *New York Times* best-selling novel and a DC comic-book (both by Michael Jan Friedman), and won the 1995 Hugo Award for best dramatic presentation, as well as an Emmy Award for outstanding individual achievement in special visual effects (along with nominations for music composition, costume design, and editing). When the cast returned for *STAR TREK: PICARD* in the 2020s (now with three more TNG movies under their belts), their new storylines took many cues from 'All Good Things...' while also showing a satisfyingly different future from the one their characters resolved to avoid back in 1994.

**THE BIG GOODBYE**

Looking back in *Starburst* magazine in June 1995, Braga described 'All Good Things...' as "a slam-bang climax to the series... I'm very happy with it. The cast is very happy with it, and... I think it leaves [audiences] salivating for more." Quoted in *Captains' Logs*, Moore concluded: "Ultimately, it is an ambitious show and we took some major risks with the characters, and that is good... [Executive producer] Rick Berman's big note was that he wanted the end of the series to have a sweet, nostalgic feel, and for everyone to walk away with a warm, fuzzy feeling. That was his dictum to us."

For Jeri Taylor, the finale was everything she and her fellow executive producers had hoped for, and more. "We wanted to tell a story in which we realize that all the parts of a person's life contribute to making them what they are," she explained. "[With 'All Good Things...'] I think Ron and Brannon did their finest work on the show. It has scope, action, humor, and mystery, and it's all packed into two romping hours. It's the quintessential final episode!"



Visual effects supervisor Dan Curry's concept drawing of Picard and Q on primordial Earth. The finished effects shot combined a small physical set; a foreground miniature built by modelmaker Tony Doublin; and digitally manipulated footage of ocean waves, liquid nitrogen swatted on to black velvet, and lava made from a food-thickening agent.

“Five-card stud, nothing wild... and the sky's the limit.”  
 Jean-Luc Picard speaks the final line of TNG



The overhead closing cast shot of THE NEXT GENERATION is recreated at the end of STAR TREK: PICARD.

# THE CONTINUING VOYAGES OF THE ENTERPRISE-D

Following the *Galaxy-class* filming models and their digital descendants from 1994 to the present day.

**T**HE ENTERPRISE-D MADE ITS big-screen debut on November 17, 1994 in *STAR TREK GENERATIONS*.

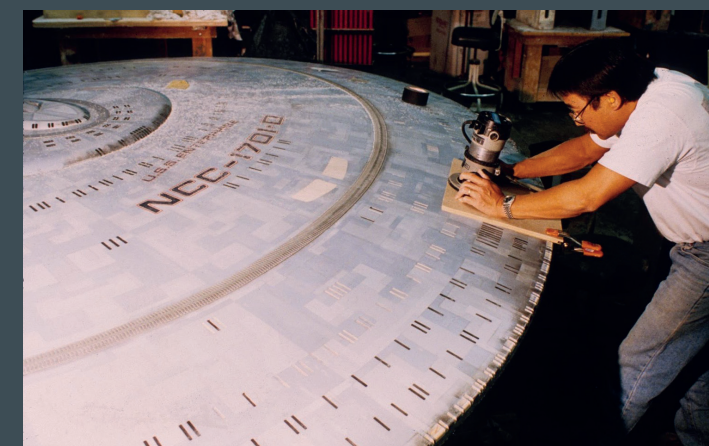
The movie mostly uses new footage of the six-foot *Enterprise* model built for TNG in 1987, which had not been used for filming since season four's 'The Best of Both Worlds, Part II.' The model was significantly refurbished for *GENERATIONS*, and used alongside two new models made by ILM: one physical miniature of the saucer section measuring 12 feet across, and a CG model of the entire ship, used for shots of the vessel going to warp. Two ILM stock shots created for 'Encounter at Farpoint' were also reused, including one close-up of the saucer and battle section separating. None of these models was ever used again, and the six-foot *Enterprise* model was finally sold at auction in October 2006.

Though the four-foot miniature used to represent the *Enterprise-D* in most new model shots since season three did not feature in *GENERATIONS*, it too, had a life beyond TNG. Just three weeks after viewers saw it modified to become the future *U.S.S. Enterprise* NCC-1701-D in 'All Good Things...', the miniature appeared in a more familiar configuration as the *U.S.S. Odyssey* NCC-71832 in *STAR TREK: DEEP SPACE NINE*'s season two finale, 'The Jem'Hadar.' It would feature once more in that series, as the *U.S.S. Venture* NCC-71854 in season four opener, 'The Way of the Warrior' (with some of its 'All Good Things...' additions reinstated), before becoming a museum piece in *STAR TREK: The Exhibition*.

Subsequent shots of *Galaxy-class* ships in flight in *DEEP SPACE NINE* and *STAR TREK: VOYAGER* all used a new CG model, created by visual effects house Digital Muse and based on the physical four-foot miniature. This CG

model would be updated by Eden FX for the closing shots of the final episode of *STAR TREK: ENTERPRISE* in 2005, where it served as the *Enterprise-D* for the first time.

Fifteen years later, for *STAR TREK: PICARD*, the CG model of the *Enterprise* was updated once again, by visual effects studios including DNEG and Outpost FX. The third season of the show also featured a complete recreation of the *Enterprise-D* bridge set, lovingly built over three months by a team of 50 people. This project was lead by *PICARD* art director Liz Kloczkowski and production designer Dave Blass, and included original TNG scenic artist Michael Okuda and his wife, Denise.



Top: The *U.S.S. Venture* in *STAR TREK: DEEP SPACE NINE*. Above: A digital version of the 'D' in *STAR TREK: ENTERPRISE*. Left: Modelmaker Greg Jein working on the 12-foot-wide saucer model for *GENERATIONS*. Below: a new digital iteration of the *Enterprise-D* in the opening shot of 2020's *STAR TREK: PICARD*.





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