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CHEYENNE CLASS

CLASS: CHEYENNE

LAUNCHED: 24th C

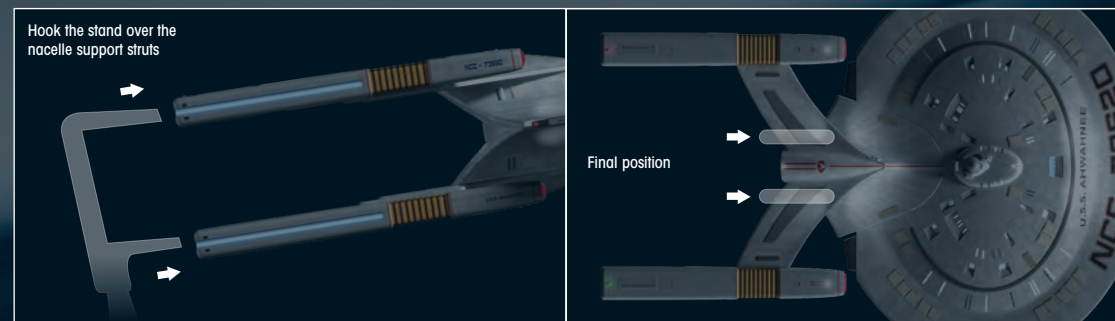
LENGTH: 362 METERS

MAX SPEED: WARP 9.6

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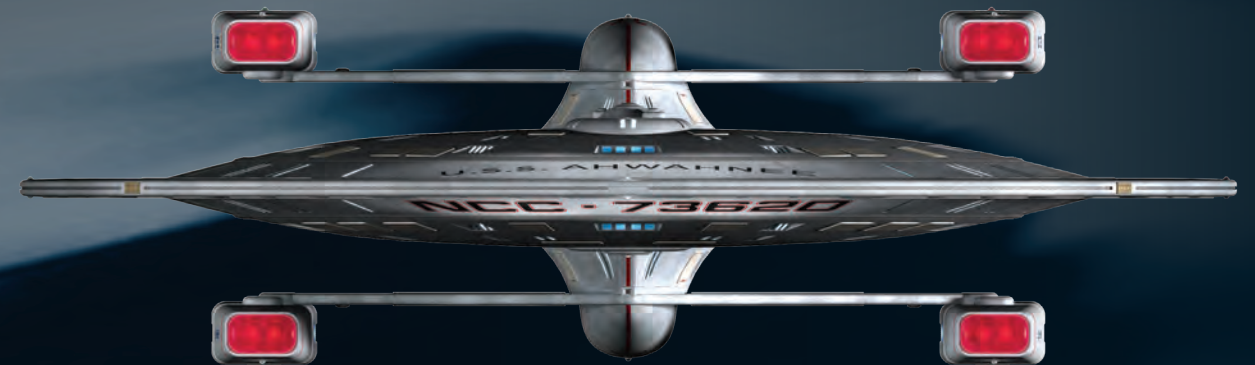
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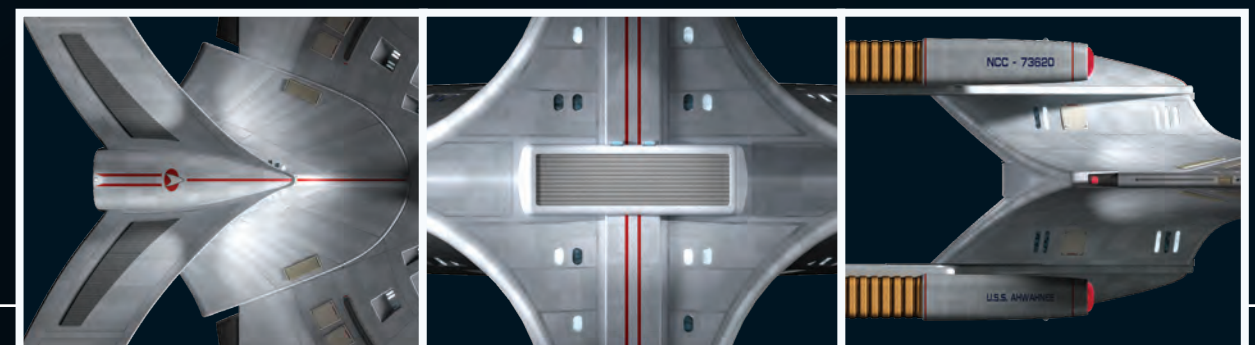
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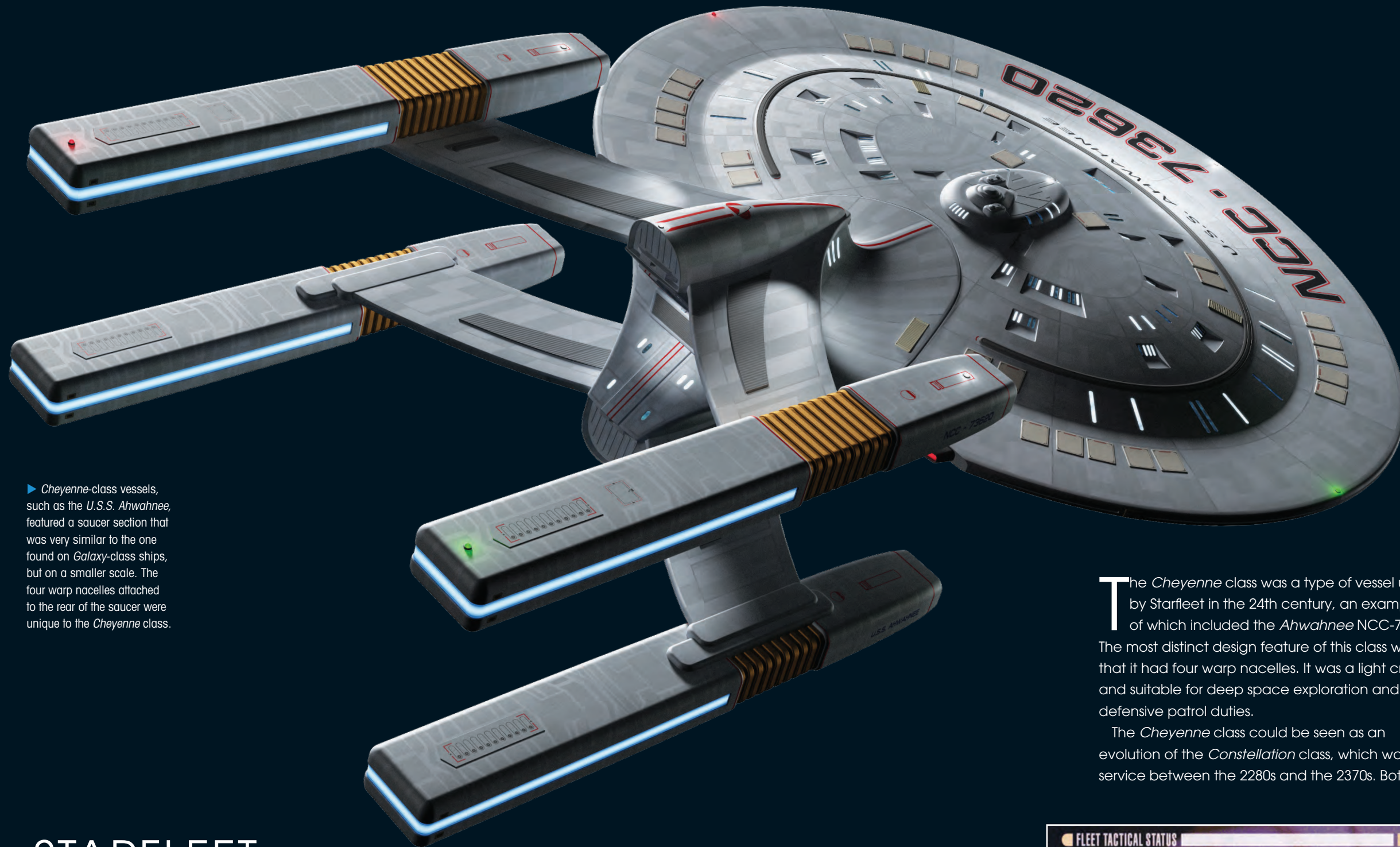
CHEYENNE CLASS

SPECIFICATION



TYPE:	LIGHT CRUISER
EXAMPLE:	U.S.S. AHWAHNEE NCC-71620
LAUNCHED:	24th CENTURY
LENGTH:	362 METERS (APPROX.)
CREW:	320
TOP SPEED:	WARP 9.6
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES





► *Cheyenne*-class vessels, such as the *U.S.S. Ahwahnee*, featured a saucer section that was very similar to the one found on *Galaxy*-class ships, but on a smaller scale. The four warp nacelles attached to the rear of the saucer were unique to the *Cheyenne* class.

STARFLEET CHEYENNE CLASS

The *Cheyenne* class was a 24th-century Starfleet vessel, and at least one example fought in the Battle of Wolf 359.

The *Cheyenne* class was a type of vessel used by Starfleet in the 24th century, an example of which included the *Ahwahnee* NCC-73620. The most distinct design feature of this class was that it had four warp nacelles. It was a light cruiser and suitable for deep space exploration and defensive patrol duties.

The *Cheyenne* class could be seen as an evolution of the *Constellation* class, which was in service between the 2280s and the 2370s. Both

classes employed four warp nacelles, which were attached to a structure at the back of the saucer section. Despite the extra nacelles, the *Cheyenne* was no faster than other Starfleet ships of the time and had a top of warp 9.6.

DIFFERENCES AND SIMILARITIES

The elliptical saucer section of the *Cheyenne* class was almost identical to the design featured on the *Galaxy* class, but on a smaller scale. The overall length of the *Cheyenne* class was about 362 meters, making it just over half the length of a *Galaxy*-class ship. It did, however, feature a bridge module that from the exterior was a very similar size to one found on a *Galaxy*-class ship.

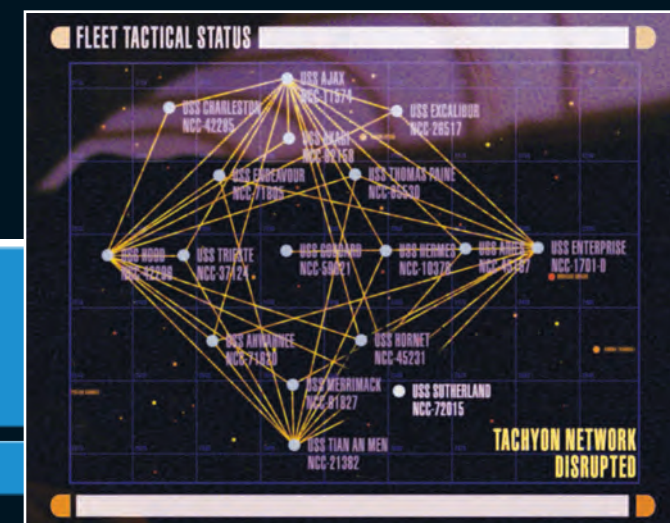
The rear end of the saucer section on the *Cheyenne* class was indented. Two structures, similar to the neck section of a *Galaxy*-class vessel, were fitted here to both the top and bottom of the saucer section on the *Cheyenne* class. Pylons swept out of these structures, which led to the four warp nacelles, and they were shorter and thinner than those found on the *Galaxy* class.

The *U.S.S. Ahwahnee* was part of the fleet of 40 ships that fought the Borg at the Battle of Wolf 359 in 2367. It was disabled in this encounter, but unlike all the other ships in the fleet, apart from the *U.S.S. Enterprise* NCC-1701-D, it was not so badly damaged that it could not be repaired.

The following year in 2368, the *Ahwahnee* was part of the fleet of 23 ships that attempted to blockade the Klingon-Romulan border during the Klingon Civil War. It was one of 17 vessels chosen to form a tachyon network, in the hope that it could detect and expose cloaked Romulan ships that were secretly running supplies to the Duras faction.

The Romulans disrupted the tachyon grid with a high-energy burst, forcing the fleet, including the *Ahwahnee*, to retreat and regroup at Gamma Eridon, where it was hoped they could re-establish the tachyon net.

◀ Apart from the *U.S.S. Enterprise*-D, the *U.S.S. Ahwahnee* was the only ship from the fleet that was put back into service following the Battle of Wolf 359. The following year, the *Ahwahnee* was part of a tachyon network set up by Starfleet to try and stop cloaked Romulan ships from resupplying the Duras sisters in the Klingon Civil War.



FLEET FAILURE

After Captain Picard and his crew learned of the threat posed by the Borg when Q whisked off the *U.S.S. Enterprise* NCC-1701-D to the Delta Quadrant in 2365, Starfleet ordered a review of their defenses. Admiral J.P. Hanson was put in charge of developing defensive strategies and new technologies to combat a potential incursion by the Borg.

Under Admiral Hanson's supervision, Lt. Commander Shelby was put in charge of tactical analysis and defensive planning. Together, they developed what they thought would be adequate preparations to see off a potential Borg invasion.

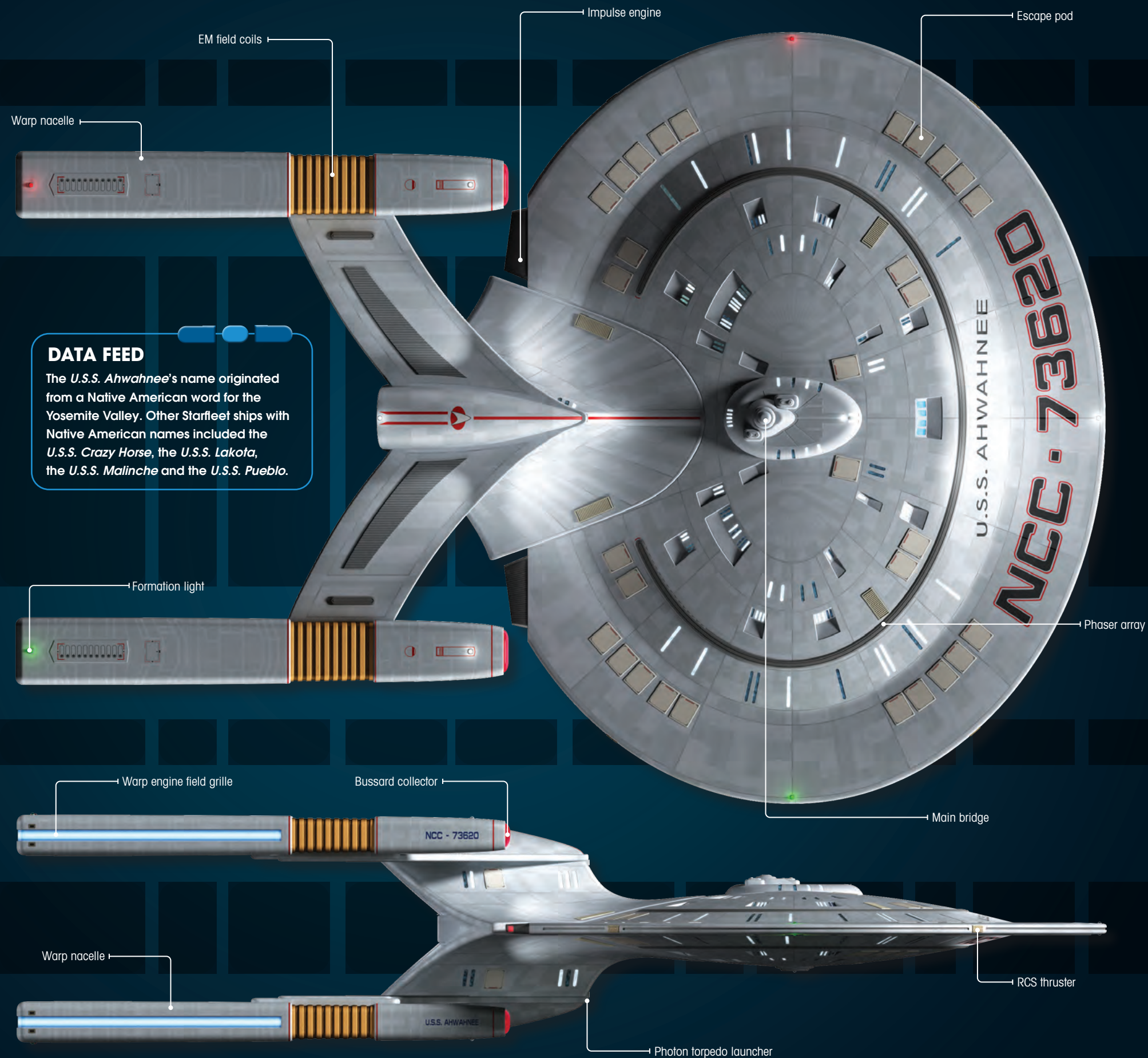
Unfortunately, it would be proved that they had severely underestimated the Borg. In late 2366 the *U.S.S. Lalo* NCC-43837 reported that it had come under attack from a cube shaped vessel while it was on a freight run. This was the first sign that the Borg had invaded the Alpha Quadrant. Admiral Hanson quickly amassed a fleet of 40 starships at Wolf 359, 7.8 light years from Earth, to meet the Borg.

Utilizing the tactical knowledge of Captain Picard, who had earlier been assimilated and given the designation 'Locutus,' the Borg decimated the fleet in a matter of minutes. Admiral Hanson's ship was destroyed, along with 37 others, and only the *U.S.S. Ahwahnee* was salvageable after the battle.

By the time the *Enterprise-D* arrived, nearly 11,000 lives had been lost, and there were no power readings from any of the ships.



▲ The *U.S.S. Bellerophon* and the *U.S.S. Yamaguchi* rushed to the aid of the *U.S.S. Saratoga* after it was held in the Borg's tractor beam, but their efforts were in vain as the cube easily destroyed all three ships.

**FOUR NACELLES**

The *Cheyenne* class was one of the few types of Starfleet ships to have more than two nacelles. The other classes that had four warp nacelles were the *Constellation* class and the *Prometheus* class.

EXCELSIOR MODELS

Two more four-nacelle vessels could be seen at the Quator II surplus depot from *THE NEXT GENERATION* episode *Unification, Part I*. These were both study models of the *Excelsior* class that had been created at Industrial Light & Magic.

FAMILIAR SPECIES

Commander Chakotay encountered a Borg Cooperative in the Delta Quadrant in 2373. This group included several familiar races including Klingons, Romulans, Cardassians and humans. They had been assimilated during the Borg's earlier incursion into the Alpha Quadrant.



THE BATTLE OF WOLF 359

FLEET LISTINGS

We've put together a list of all the Starfleet ships that can be positively identified out of the 40 vessels that were said to have made up the fleet that fought the Borg cube at the Battle of Wolf 359.

▲ Acting Captain Riker and Lt. Commander Shelby were stunned by the devastation caused by the Borg cube at Wolf 359. The entire fleet had been decimated, and only the lifeless hulks of the ships remained.

The fleet that gathered to fight the Borg at the Battle of Wolf 359 comprised of 40 Starfleet ships. But, which vessels made up the fleet? It is impossible to identify all of them. At one point, technical consultant Michael Okuda was tempted to make a definitive list for *The STAR TREK Encyclopedia*, but then he realized that future episodes might need to refer back to a ship that fought at Wolf 359, and he thought better of it.

Instead, all we have to go on is the ships that were seen in *The Best of Both Worlds, Part II* and in the *DEEP SPACE NINE* pilot *Emissary*. Even then, it is

not straightforward. Some ships were mentioned by name, while others were seen pretty clearly, but many were not. This is especially true in the case of *The Best of Both Worlds, Part II* because the actual battle was never seen. Instead, we just see the burnt out wrecks of what remained of the fleet in what has become known as the 'graveyard scene' after the Borg cube obliterated them.

Nevertheless, after careful examination of the scenes, and input from Michael Okuda, nearly half of the ships in the fleet can be named ...

U.S.S. TOLSTOY NCC-62095

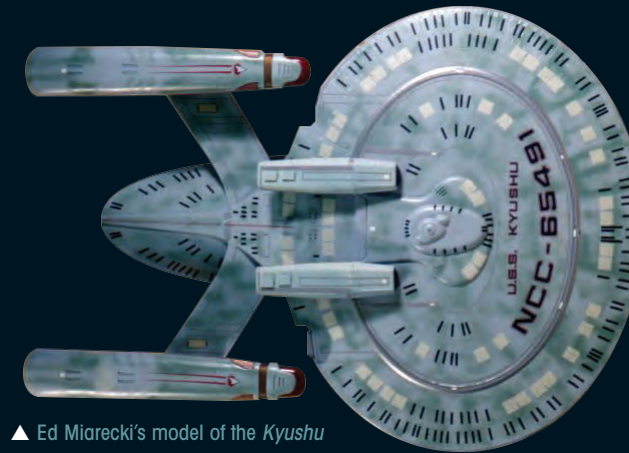
The *U.S.S. Tolstoy* was one of the wrecked ships Lt. Commander Shelby mentioned by name after the *U.S.S. Enterprise* NCC-1701-D's arrival at the aftermath of the Battle of Wolf 359, but it was never seen on screen.

In the original script for *The Best of Both Worlds, Part II*, Shelby was due to say the 'Chekhov' instead of the *Tolstoy*. The dialogue was changed for the aired episode as it was felt that they did not want to reference the character of Pavel Chekov in such a somber scene. In fact, the ship had been named for the Russian playwright Anton Chekhov, rather than the *STAR TREK* character, whose name was spelt differently - 'Chekov.'

The *U.S.S. Chekhov* was actually seen on screen in *The Best of Both Worlds, Part II* where it was mistakenly spelled 'Chekov,' and it was a *Springfield*-class vessel.

The wreck of the *Tolstoy*, meanwhile, was filmed by visual effects supervisor Robert Legato for the battle scene in the *DEEP SPACE NINE* episode *Emissary*, but the footage never appeared in the aired episode.

In the *STAR TREK Encyclopedia* by Michael and Denise Okuda, the *Tolstoy* was speculated to be a *Rigel*-class vessel, with the registry number NCC-62095. In fact, no *Rigel*-class vessel has ever been seen on screen in any of the *STAR TREK* series or movies.



▲ Ed Miarecki's model of the *Kyushu* before damage was added to it for filming.

U.S.S. KYUSHU NCC-65491

The *U.S.S. Kyushu* NCC-65491 was another of the wrecks identified by Lt. Commander Shelby in *The Best of Both Worlds, Part II*, but in this case it was seen. The name and registry came from the model, which was built by Ed Miarecki specifically for the filming of the 'graveyard' scene. It was later classified as a *New Orleans*-class vessel in a 'behind-the-scenes' reference list of starships that was dated September 26, 1990.

The *Kyushu* was named for one of the four main islands of Japan, where a Japanese orbital launch facility was located.

U.S.S. MELBOURNE NCC-62043

The *Excelsior*-class *U.S.S. Melbourne* NCC-62043 was the third of the wrecked ships mentioned by Lt. Commander Shelby in *The Best of Both Worlds, Part II*. It was also seen very clearly in the *DEEP SPACE NINE* episode *Emissary* when it engaged the Borg cube along with the *U.S.S. Saratoga*. The *Melbourne*'s shields were drained by the Borg cube, and half its saucer was blown away by a cutting beam. Its burning hull was then rammed by the cube as the Borg pursued the *Saratoga*.

Earlier in *The Best of Both Worlds, Part I*, Commander Riker had been offered the command of the *Melbourne*, but he chose to stay aboard the *Enterprise-D*.

The *Melbourne* had also been seen in the earlier episode *11001001*, where it was undergoing maintenance at Starbase 74 at the same time as the *Enterprise-D*.



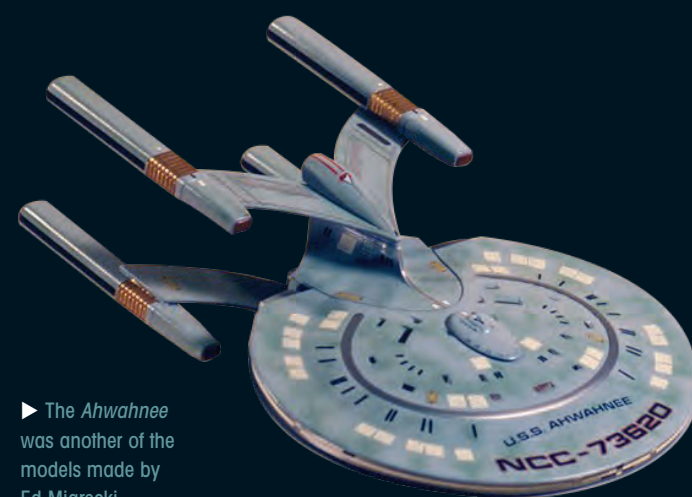
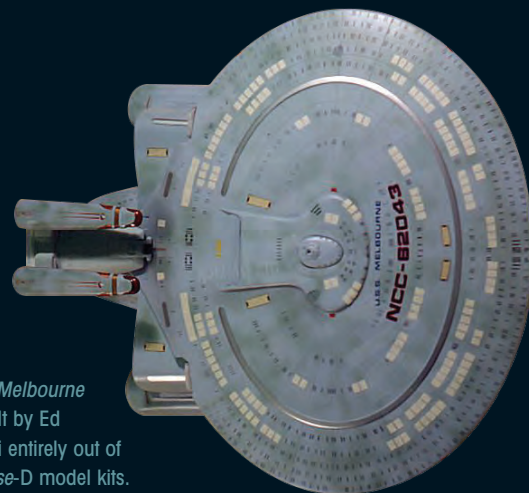
▼ The Borg cube's cutting beam was seen slicing through the saucer section of the *U.S.S. Melbourne* in *DEEP SPACE NINE*'s pilot episode *Emissary*.

U.S.S. MELBOURNE NCC-62043

To confuse matters, another ship named the *Melbourne* was glimpsed in the background of the 'graveyard' scene in *The Best of Both Worlds, Part II*, but this was a *Nebula*-class ship. It was built by Ed Miarecki specifically for this episode, while an identical model, which was undamaged, later ended up on one of the side tables in Benjamin Sisko's office on Deep Space 9.

This *Nebula*-*Melbourne* was reused in the filming of the battle scene in *Emissary*, but it was decided to use the more detailed *Excelsior*-class *Melbourne* for close shots, and this is why there is some confusion.

► This *Melbourne* was built by Ed Miarecki entirely out of *Enterprise-D* model kits.



► The *Ahwahnee* was another of the models made by Ed Miarecki.

U.S.S. AHWAHNEE NCC-73620

The *U.S.S. Ahwahnee* NCC-73620 was barely visible in the background of the 'graveyard' scene of *The Best of Both Worlds, Part II*. Ed Miarecki built the model using

commercially available parts from two scaled-down *Galaxy*-class model kit saucers, and he used marker pens to make its four warp nacelles. This filming model had the registry number NCC-73620, but this was not visible on screen.

The *Ahwahnee* name, but not the model, appeared again in *Redemption, Part II*, when it made up part of the tachyon network fleet that was used to try and expose the Romulans running supplies to the Duras faction in the Klingon Civil War.

Michael Okuda has said that it was the same *Ahwahnee* that fought at the Battle of Wolf 359, meaning that it was the only ship of the fleet that was put back into operation. However, the computer screen that displayed the name *Ahwahnee* in *Redemption, Part II*, gave it a different registry number – NCC-71620. Nevertheless, Okuda maintains that it is the same ship, and seeing as the registry number on the model was never visible in *The Best of Both Worlds, Part II* who are we to argue?

U.S.S. YAMAGUCHI NCC-26510

The *U.S.S. Yamaguchi* NCC-26510 was an *Ambassador*-class ship that was clearly seen flying to the aid of the *U.S.S. Saratoga* at the Battle of Wolf 359 in *Emissary*.

This was the final appearance of the *Ambassador*-class studio model after it had originally been built to depict the *U.S.S. Enterprise* NCC-1701-C in the episode *Yesterday's Enterprise*.

Yamaguchi literally means 'mountain mouth' in Japanese, and it is also a common Japanese surname.



◀ The *Yamaguchi* tried to help the *Saratoga* after the Borg attacked it.

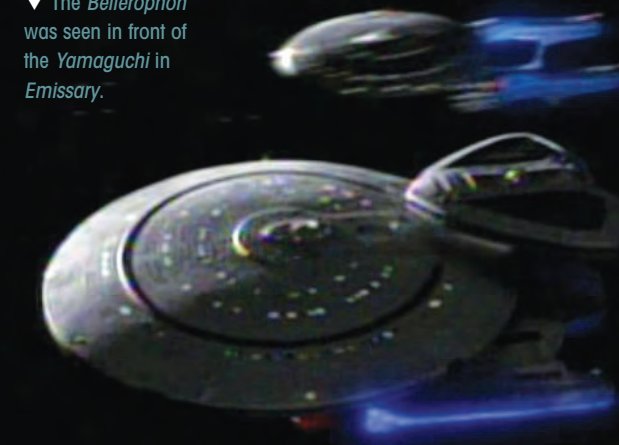
U.S.S. BELLEROPHON NCC-62048

The *U.S.S. Bellerophon* NCC-62048 was a *Nebula*-class ship that was clearly seen coming to the aid of the *U.S.S. Saratoga* after it was held in a tractor beam by the Borg cube in *Emissary*. The *Bellerophon* was part of an attack formation that consisted of the *Melbourne*, *Yamaguchi* and *Saratoga*.

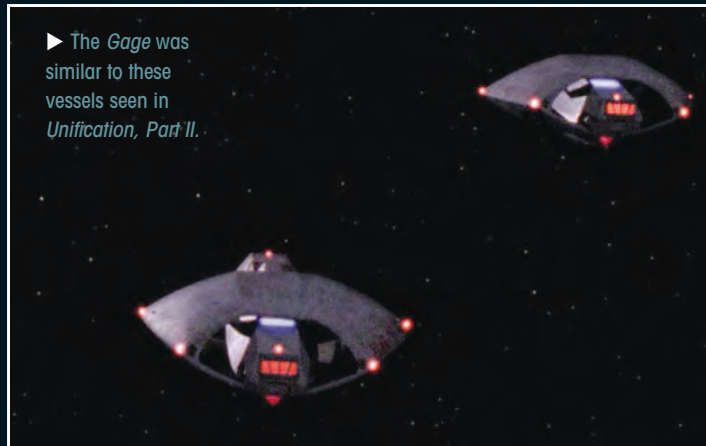
This *Nebula*-class studio model was built by Greg Jein, and was originally used to depict the *U.S.S. Phoenix* NCC-65420 in the episode *The Wounded*.

The *Bellerophon* was named for the ship of the same name that featured in the movie *Forbidden Planet*.

▼ The *Bellerophon* was seen in front of the *Yamaguchi* in *Emissary*.



► The *Gage* was similar to these vessels seen in *Unification, Part II*.



U.S.S. GAGE NCC-11672

The *U.S.S. Gage* NCC-11672 did not appear on screen in either *The Best of Both Worlds, Part II* or *The Emissary*. Its name was mentioned in an early script for *Emissary*, where it was said to be attacking the Borg cube along with the *Melbourne* and the *Kyushu*, but this dialogue was cut out of the aired version of the episode. The *STAR TREK Encyclopedia*, nevertheless, states that the *Gage* was involved in the Battle of Wolf 359, and that it was an *Apollo*-class ship.

U.S.S. BONESTELL NCC-31600

The *U.S.S. Bonestell* NCC-31600 was seen in *Emissary* through the window in the room where Jennifer Sisko died aboard the *U.S.S. Saratoga*. The name was illegible on screen, but the *STAR TREK Encyclopedia* states that it was the *Bonestell*, and that it was an *Oberth*-class ship. In fact,

the studio model that was used had previously been the *U.S.S. Grissom* first seen in *THE SEARCH FOR SPOCK*. It had been designed by David Carson and Nilo Rodis-Jamero of Industrial Light & Magic, while the model was built by Steve Gawley and Bill George's team also at ILM.

U.S.S. FIREBRAND NCC-68723

The *U.S.S. Firebrand* NCC-68723 was a *Freedom*-class vessel that can be seen at the left edge of the screen as the *Enterprise-D* traverses the debris field in *The Best of Both Worlds, Part II*. The single-nacelle model was built by Greg Jein specially for the 'graveyard' scene. The nacelle appears to be the same type as that used on the *Galaxy*-class model. The name for the class and the registry of the *Firebrand* was devised by the production staff.

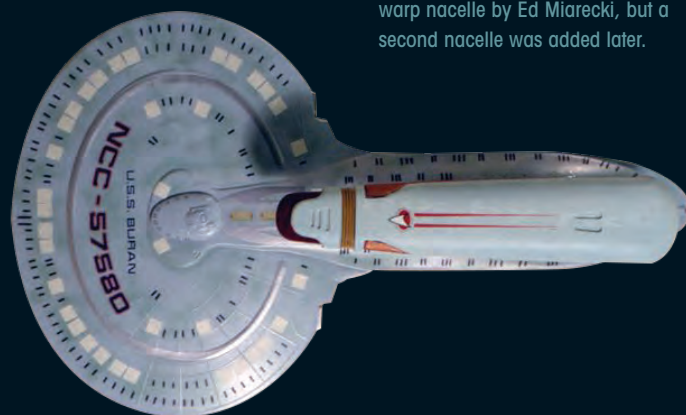
► The single nacelle *Firebrand* studio model was built at Greg Jein's workshop.



U.S.S. BURAN NCC-57580

The *U.S.S. Buran* NCC-57580 was a *Challenger*-class vessel that was just barely seen in the 'graveyard' scene in *The Best of Both Worlds, Part II*. It had an unusual design with one nacelle above the scaled down *Galaxy*-class shaped saucer section and one below. The model was built by Ed Miarecki, although Michael Okuda seemed to recall that it originally had only one nacelle and he added the second. He also said that perhaps that was not such a good idea as it ended up "looking like a lollipop."

Miarecki came up with the name and registry, which he added to the model, and it was classified as a *Challenger*-class ship in a 'behind-the-scenes' internal list, dated September 26, 1990.



▼ The *Buran* was built with just one warp nacelle by Ed Miarecki, but a second nacelle was added later.



U.S.S. PRINCETON NCC-59804

The *U.S.S. Princeton* was a *Niagara*-class vessel that was glimpsed in the background of the 'graveyard' scene of *The Best of Both Worlds, Part II*. It was another ship that was built with additional damage effects at Greg Jein's workshop especially for the episode. It was also very unusual among Starfleet ships in that it had three warp nacelles. The name and registry of the *Princeton* was taken directly from the model itself, but the *Niagara*-class name was devised by the production staff.

U.S.S. SARATOGA NCC-31911

The *U.S.S. Saratoga* NCC-31911 was a *Miranda*-class ship that featured heavily in *Emissary*, when it fought the Borg Cube at the Battle of Wolf 359.

Lt. Commander Benjamin Sisko was the first officer of the *Saratoga*, and *Emissary* depicted the events in which the Borg cube locked a tractor beam on the ship before using its cutting beam to slice through it. During the attack, some of the crew managed to survive by leaving the ship in escape pods, but Sisko's wife, Jennifer, was not so lucky and died when she was caught under some falling debris.

The *Saratoga* was actually a reuse of the *Reliant* studio model built for *STAR TREK II: THE WRATH OF KHAN*. It was also filmed without the 'roll bar,' which had been present in the movie, while sensor pods were added to the sides of the saucer section.



▼ The *Saratoga* was the ship on which Benjamin Sisko served, and where his wife Jennifer died.

U.S.S. CHEKOV NCC-57302

The *U.S.S. Chekov* NCC-57302 was a *Springfield*-class ship that was glimpsed in the 'graveyard' scene of *The Best of Both Worlds, Part II*. It was built by Ed Miarecki specifically for this scene, and was based on a small *Enterprise-D* model saucer, with warp nacelles made out of marker pens attached to it.

In the original script for *The Best of Both Worlds, Part II* the ship was called the

'Chekhov,' after the Russian writer, but it was decided to drop the name in the aired episode. The writers felt the situation with the Borg was too serious to be cute with the 'Chekhov/Chekov' reference, and they changed the name to the *U.S.S. Tolstoy*.

Although the writers had intended it to be called the 'Chekhov,' the actual model that was used in the filming was labeled 'Chekov.'

U.S.S. LIBERATOR NCC-67016

The *U.S.S. Liberator* NCC-67016 was present at the Battle of Wolf 359, although it was never seen on screen. We know this because one of its type 7 shuttlecraft, the *Kotoi*, which had the name and registry number of its parent ship on it, was seen in *The Art of STAR TREK*. Greg Jein built the model, and it was apparently intended to be part of the debris field at Wolf 359, but it has not been firmly identified on screen. According to Jein in a Blu-ray special feature, this was probably because it was "too gruesome for actual close-ups, because we had something like a shuttlecraft that was ripped open, and had bodies strapped to the chairs inside. (We also) had some corpses with

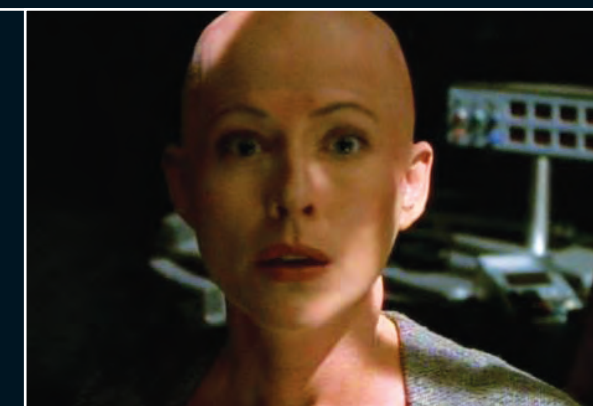


▲ The *Liberator's* damaged shuttlecraft was built by Greg Jein.

ragged clothes hanging around on sticks to show floating in space, but I don't think they showed that, or else they were so small you couldn't see it."

U.S.S. ROOSEVELT NCC-2573

The *STAR TREK: VOYAGER* episode *Unity* revealed that the *U.S.S. Roosevelt* NCC-2573 had been part of the fleet at Wolf 359. The ship was never seen in *The Best of Both Worlds, Part II* or *Emissary*, or indeed any *STAR TREK* episode. *Unity* did, however, divulge that some of the crew of the *Roosevelt* were assimilated at Wolf 359, including its science officer Dr. Riley Frazier, before they were taken back to the Delta Quadrant. Later, the Borg cube Frazier was on was disabled by an electrokinetic storm and the drones on board were severed from the hive mind. This made them revert to their pre-assimilated personalities, and they formed



▲ Riley Frazier served on the *Roosevelt* as the science officer.

a Borg Cooperative to help them work together.

The *STAR TREK Encyclopedia* states that the *Roosevelt* was an *Excelsior*-class ship.



VISUAL EFFECTS

The effects for *STAR TREK: THE NEXT GENERATION* were a major breakthrough that brought movie quality to television for the first time.

▲ The visual effects team from the first season of *STAR TREK: THE NEXT GENERATION*, seen here with Gene Roddenberry, helped to revolutionize the industry. They implemented techniques that had never been used before on TV, which helped elevate the effects to a new standard.

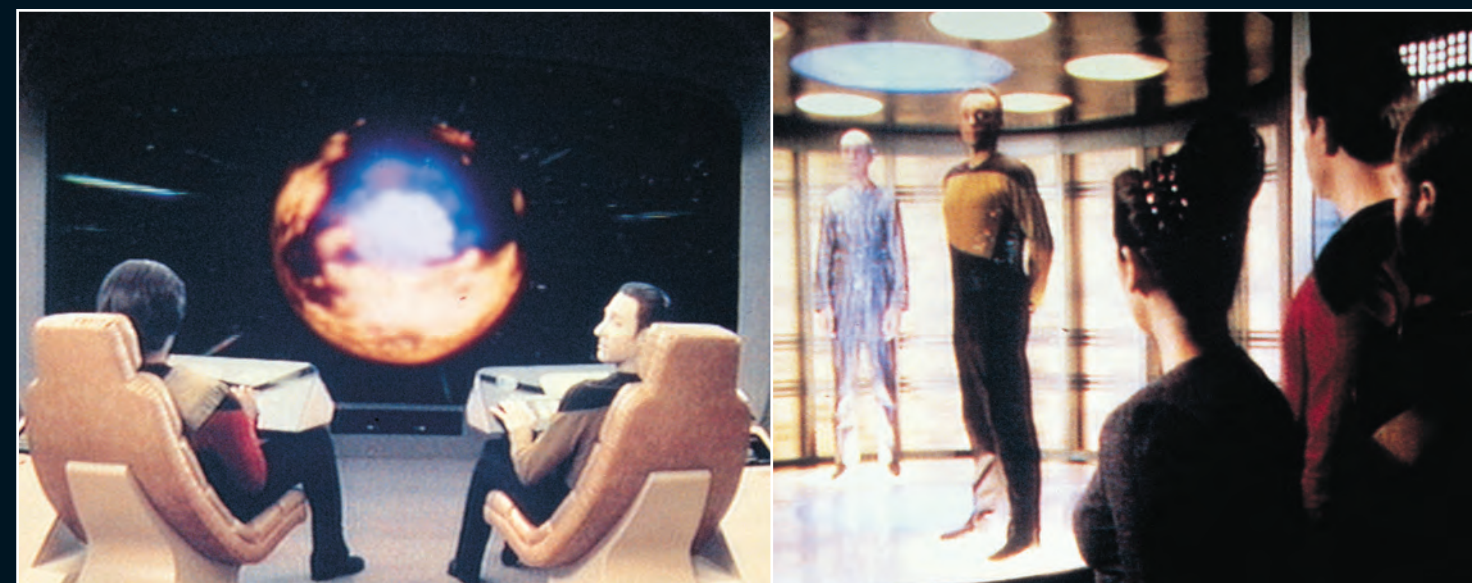
One of *STAR TREK: THE NEXT GENERATION*'s greatest legacies is that it transformed the face of visual effects. For the first time in history it took the kind of quality you'd expect to see in a movie, and put it on your television week after week. Today it's easy to forget how radical a breakthrough it was, but in the late 1980s no one had ever done anything like it.

It's easy to attribute the quality of *TNG*'s effects work solely to developments in technology, but technology is only as good as the people who are using it. One of the reasons the show was able to make such an extraordinary impact can be traced to the moment when producers Robert

Justman and Peter Lauritson decided to hire a young effects supervisor called Rob Legato.

UNUSUAL COMBINATION

The way Legato explained how he came to work on the show made it seem almost inevitable that he would be hired. "After *Star Wars* and the *STAR TREK* movies they wanted to do a television show that had a comparable number of effects shots," said Legato. "Using film opticals there was no way to do more than 12 or so on a weekly schedule, so they decided to do the post-production on video. At that point, there were only a couple of people in the city who had



experience working with live action on stage and had any kind of background doing a television show. I was one of them because I'd worked on *The Twilight Zone*, which was posted on video, so I got the job."

Legato was effectively the supervisor/producer, and it was his job to exercise creative control over every aspect of the effects. Given the number of shots involved (Legato said there were 220 in the pilot) and the tight schedule, he was under incredible pressure and, to make matters worse, new episodes were being put into pre-production before work had finished on the pilot.

HELPING HAND

It soon became obvious that there was no way Legato could handle the workload on his own, so he started to recruit a team. The first person to join Legato was an old friend, Gary Hutzel. "They'd already started shooting the first unit on the pilot when Rob called," Hutzel remembered. "I was on the same path as he was, and had more experience doing this kind of thing than anybody else, apart from Rob."

As soon as Hutzel reported for work, he started helping Legato with the whole process of generating shots. Supervising all the work in the edit bays where the phaser and transporter effects were created, and where images were dropped into the viewscreens, was a full-time job in itself. With Hutzel helping him on the stage, Legato felt he needed a third person to take care of this side of things, so he recruited Ronald B. Moore.

Hutzel described the process of getting all the shots for the pilot done as "excruciating," but somehow the team managed to get everything ready in time.

BEST LAID PLANS

In theory, the remaining shows should have been quite straightforward. The original idea was that each show would have approximately 30 shots, all of which would be very simple. The VFX team would only need to create a few transporter shots and possibly some phaser beams. At most there would be one or two new ship shots, which could be provided by Industrial Light & Magic. This would be possible because almost all the shots the team could possibly need would already exist. "They

▲ Many of the effects, such as adding a planet to the viewscreen or creating a new transporter shimmer, were done in the edit bay by combining film and video techniques, which was far faster than traditional methods.

▼ In *Where No One Has Gone Before*, the script called for an area of space too difficult to describe. This seemingly impossible brief was met by filming Christmas lights and reflections of water in Rob Legato's basement.





▲ The sequence where the U.S.S. Enterprise NCC-1701-D approached Starbase 74 in *11001001* was made by recompositing an old effects shot that ILM had created for *STAR TREK III: THE SEARCH FOR SPOCK* and replacing the movie Enterprise with the new TV version.

were trying to come up with this very smart plan, which ultimately didn't work," Legato explained. "The idea was that you'd create a library of stock shots, like they did for the original show. The thing was, they didn't tell the writers about this plan!"

Although Legato enjoyed the freedom of designing and approving his own effects shots, there were times when the writers asked for something that left him bemused. "There was no detail about what they wanted to see," said Legato. "There would just be a brief written description in the script. *Where No One Has Gone Before* had my favorite line, 'They go to the edge of the universe, a place so difficult to imagine, it can't be written because it can't be understood.' I remember Bob (Justman) slammed down the script and said, 'OK, we need budgets by noon.' I was just going, 'Uhh, what?'"

CHEAP SOLUTIONS

"What we came up with was basically lights reflected off water, through some Mylar, onto a board, which we then photographed," continued Legato. "Then we created layers of elements. We hired a company and they did some backlit film graphics to help put some of these things together. They'd strip up layers and do multiplane moves and things like that."

Like several other shots in the first season, the distant galaxy was actually created in Legato's

basement. As he explained, it was the cheapest shooting facility he knew of, and Hutzel was a master at developing bizarre pieces of equipment.

"We shot a lot of stuff in the basement – transporter gags, with sparkles in water, and sparkles with air, and glowing dust, and starfields, and all kinds of weird stuff," said Legato.

MODELS OLD AND NEW

The costs could also be controlled to a certain extent because, after several movies, *STAR TREK* had an (admittedly small) stock of usable models. Legato said they weren't always easy to shoot, but they could be used, and he had modelmaker Greg Jein build a couple more models that could be modified for future use.

"We used as many of the old models as we could, and then we started to build our own," said Legato. "We had very little budget and we'd only do it if there was a major new ship that the producers wanted to invest in. Otherwise, we'd glue something together, or use the same model and flip it upside down."

In a few cases, the team were also able to take old effects from the movies apart and reuse them. For example, in the episode *11001001*, they took a shot from *STAR TREK III* that showed the movie Enterprise entering Spacedock, and replaced Kirk's ship with Picard's.

Legato added that they often had to search for

quick and easy approaches to the effects. And, just as they had at the beginning of the season, the writers often posed him with some unusual challenges.

"In *When the Bough Breaks* there was a power station," said Legato. "In the script, it was described as 'a bright black box,' which was kind of difficult to visualize. And, in my view, there was no way I could make anything that would look satisfying. My only way of doing it was to make something on a much grander scale, something enormous.

"We had the art department literally take kit parts and shove a fluorescent tube down the middle of them to create a rotating, internally lit, power station. I shot the people who were looking at it against bluescreen and then shrank them down and inserted them against the model so it looked like the thing was 20 stories tall.

"It made a rather impressive shot out of something that was literally 16 or 18 inches tall, and I was able to make it for next to nothing. I'm still proud of that shot."

INSTANT SOLUTION

The writers continued to cause trouble for Legato, although, to be fair to them, on *We'll Always Have Paris* they caused problems by going on strike rather than asking him to do the impossible. The episode ended with Data being split into three by

a temporal rift, which he then had to close before it consumed the Enterprise.

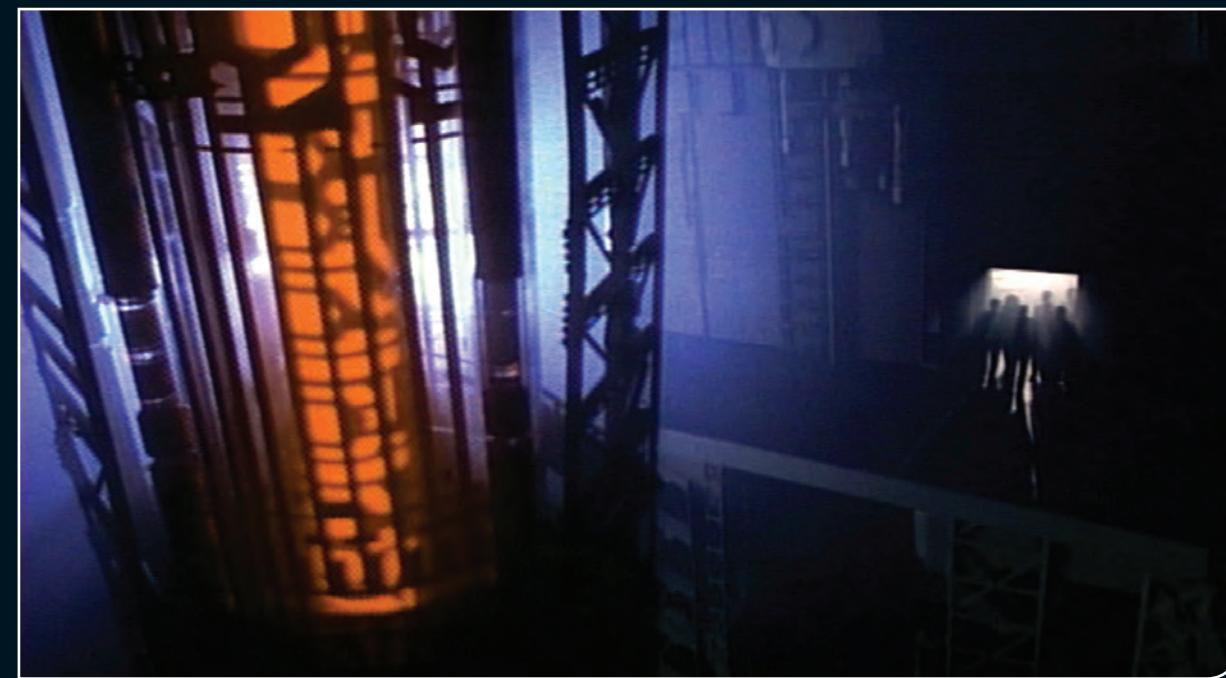
"That was a very bizarre concept," Legato remembered. "This portion of the script was ultimately going to be fleshed out so that it made sense in some way, but, because of the strike, that was never done. I was called to the stage to set it up. I said, 'This hasn't been written yet. There's nothing to shoot.' The director said, 'Well, we're shooting it today.'

"So we went back to the trailer at lunch. There was Rick Berman, me, and somebody else. We literally worked it out in pencil and came up with a scene that, right after lunch, we would go down and shoot.

"The director normally did shows like *Knots Landing* and things like that. He turned to me and said, 'Can you just do this? I shoot people sitting down in a breakfast room talking. I don't know what the hell is going on.'

"I had about an hour to shoot it. It was this weird time-transference effect – one Data turned into another Data. It was as complicated as I could make it and shoot it in the time. I remember we were trying to save money and only have three Datas, although originally the writer had four guys.

"That was one of my favorite things that happened in the whole year. I loved the fact that it was like a factory. We'd go over to the office, write it, then go shoot it."



◀ The enormous power station in *When the Bough Breaks* was actually just an 18-inch model made out of kit parts, but Legato was able to create the illusion of scale by adding in people in the edit bay.

ON SCREEN



TRIVIA

The Best of Both Worlds, Part II was made at a time before CG was commonplace on TV. It was therefore prohibitively expensive to show the Battle of Wolf 359 on screen. The makers of the show got round this by choosing to feature only the aftermath of the battle. This cleverly created an even more intense experience in the viewers' minds, as the *Enterprise-D*'s bridge officers reacted with stunned horror to the carnage of the drifting wreckage of dozens of Starfleet ships.



The Mars defense sentry pods shown in *The Best of Both Worlds, Part II* were based on parts taken from the submarine model used in *The Hunt For Red October*. They were called the "Blue-gray October" by the *TNG* production staff. One of these models would later be used to depict the Soliton wave rider drone ship from the episode *New Ground* [pictured below].



Admiral Hanson revealed that in Captain Picard's youth, he was the first freshman at Starfleet Academy to win the 40 kilometer marathon on Danula II after he passed four upper classmen on the last ridge.

- FIRST APPEARANCE:** THE BEST OF BOTH WORLDS, PART II (TNG)
- TV APPEARANCES:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Ed Miarecki & Mike Okuda

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION

The Best of Both Worlds, Part II

The *U.S.S. Enterprise* NCC-1701-D's deflector weapon fails to stop the Borg cube, and leaves the Starfleet ship with damage that will take hours to repair.

Admiral Hanson contacts the *Enterprise-D* to let them know that he has hastily formed a fleet of 40 starships that will engage the Borg at Wolf 359. When the *Enterprise-D* finally reaches the battle, the crew realize they are too late. The area is littered with the wreckage of Starfleet ships, including the *Cheyenne*-class *U.S.S. Ahwahnee* NCC-73620. The cube has decimated the fleet in a matter of minutes.

Riker, who has been granted a field promotion to captain, comes up with a plan that results in the rescue of Captain Picard/Locutus from the Borg cube. In the cybernetics laboratory, Data forms a link directly between Locutus' neural net and his own positronic brain. Through sheer force of will, Picard manages to utter a single word: "sleep."

Data interprets this to mean sending the Borg to sleep, and he accesses a low priority system to order the Borg to regenerate. The cube shuts down, and then enters a self-destruct sequence before exploding. With Picard now safe, Riker asks him how much he remembers, to which Picard answers "everything."

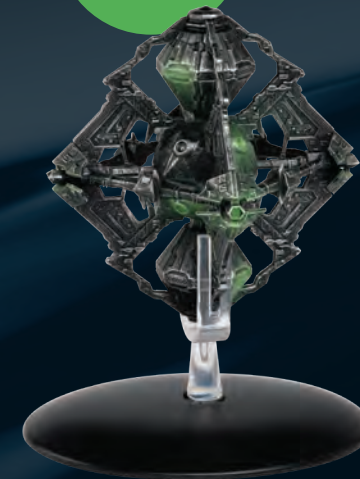
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