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U.S.S. BOZEMAN
NCC-1941

CLASS: SOYUZ

LAUNCHED: 23d C

LENGTH: 243 METERS

MAX SPEED: WARP 9.2

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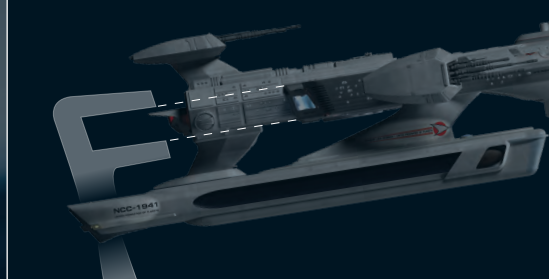
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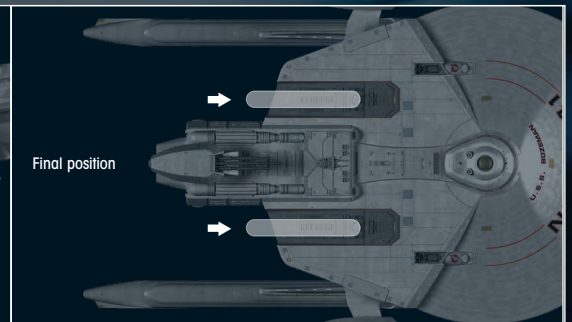
18: ON SCREEN

Stand assembly:

Attach stand to the rear of the ship



Final position



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U.S.S. BOZEMAN
NCC-1941

U.S.S. BOZEMAN NCC-1941

SPECIFICATION



CLASS: SOYUZ

LAUNCHED: 23rd CENTURY

LENGTH: 243 METERS (APPROX.)

CREW: 200 (APPROX.)

TOP SPEED: WARP 9.2

WEAPONRY: PHASER EMITTERS,

PHOTON TORPEDOES

CAPTAIN: MORGAN BATESON



▶ The *U.S.S. Bozeman* was a 23rd-century Starfleet ship that was similar in appearance to *Miranda*-class vessels. The *Bozeman* could be distinguished by the large built-up section that protruded out of the rear of the saucer section, and the addition of several prominent sensor pods.



U.S.S. BOZEMAN

NCC-1941

The *U.S.S. Bozeman* was a *Soyuz*-class starship that became trapped in a repeating time loop for 90 years.



The *U.S.S. Bozeman* NCC-1941 was an example of a *Soyuz*-class starship, a type of vessel utilized by Starfleet in the 23rd century, although they were phased out of service by 2288. The *Bozeman* was roughly 240m in length, had a crew of around 200 personnel and was commanded by Captain Morgan Bateson.

All *Soyuz*-class vessels were closely related to the *Miranda* class, having the same design of saucer section and warp nacelles. Neither class featured a secondary hull, and main engineering on both classes was located in the primary hull.

ADDITIONAL SENSORS

The main differences between the two classes was that the *Soyuz* class featured an even larger square superstructure at the rear of the saucer, and several additional outboard sensor pods. One of these extra pods was located on top of the rear superstructure, while another was found in the corresponding position below. Two more sensor pods were positioned on the sides of the rear module in line with the warp pylons.

Most of these sensor attachments featured several tubular protuberances emerging out the front of them. Although they looked like barrels of a large cannon, they were in fact various types of sensor and communication arrays. In fact, the *Bozeman* possessed two more long antenna-like devices that emerged from the sensor dome beneath the saucer section.

Given all this extra sensor equipment, the *Bozeman* was primarily used for scientific research



◀ The *Bozeman* suddenly emerged directly in front of the *Enterprise-D* from a temporal distortion within the Typhon Expanse like a ghostly apparition. It had been transported through time from the year 2278 before looming out of the murky darkness of the distortion into 2368, where it collided with the *Enterprise-D*, causing a massive explosion.



▲ The underside of the saucer section on the *Bozeman* featured a sensor dome, which was outfitted with a number of cylindrical arrays. There was also another sensor pod near the rear of the vessel, which mirrored a similar device that was mounted on top of the built-up section behind the saucer.

and mapping missions, although it could also undertake supply or defensive patrol duties.

The *Bozeman*, like all *Soyuz*-class ships, had six forward-facing phaser arrays and two rear-facing phaser arrays, which were located just below the impulse engines. It was also equipped with at least two photon torpedo launchers, one facing forward and another directed rearwards.

In 2278, the *Bozeman* was just three weeks out of a starbase when it encountered a temporal distortion in the Typhon Expanse and became trapped. It was presumed lost in action, but it actually emerged in 2368 where it collided with the *U.S.S. Enterprise* NCC-1701-D. The *Bozeman* appeared out of the murk of a distorted area of space with such suddenness that the crew of the *Enterprise* had little time to react. They tried using a tractor beam to push the *Bozeman* away from them, but it was too late and the *Enterprise*'s

starboard nacelle was hit, sending out stray jets of plasma. The damage was extensive, resulting in a warp core breach, and when it could not be ejected, the *Enterprise* spun out of control before exploding in a massive fireball.

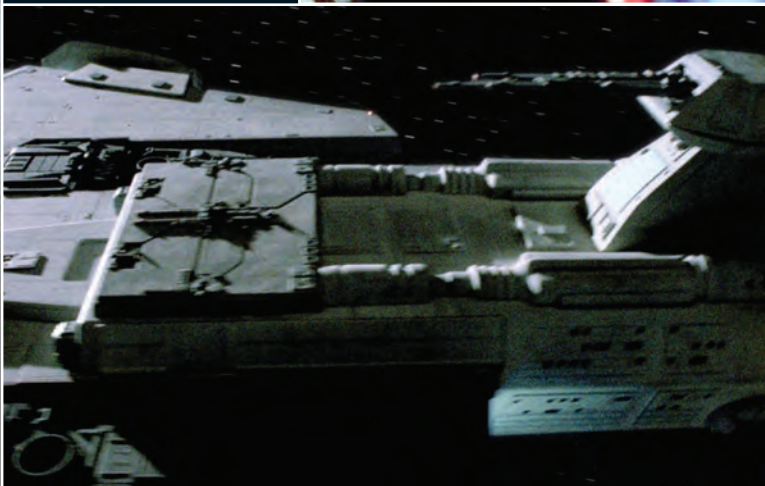
REPEATING TIME

Somehow this explosion, coupled with the highly localized nature of the distortion, caused a temporal causality loop in which time reset itself. Both the *Enterprise* and the *Bozeman* were thrown back in time by a few days, where the crews unknowingly experienced the same events until the ships collided and destroyed each other. At this point, time reset itself once again and events played out as before until the ships collided.

This time loop might have gone on forever, but some members of the *Enterprise* crew experienced strong feelings of déjà vu. They

▶ The *Enterprise-D* tried to use its tractor beam to deflect the *Bozeman* away from it, but it was too late and the two ships collided. The subsequent explosion caused both ships to become trapped in a temporal causality loop.

▼ The built-up rear part of the saucer section on the *Bozeman* was one of its most distinctive features. A large sensor pod, which looked like a turret gun, was located at the rear of this section.



became convinced they were reliving the same events over and over.

Eventually, the *Enterprise* crew found a way to avoid the collision with the *Bozeman*, and this finally broke the causality loop. According to a time-base beacon, the *Enterprise* had spent 17.4 days in the temporal loop, but for the *Bozeman* it was much worse. Their crew had spent roughly 90 years in the temporal distortion, and Captain Bateson had no idea that his ship had been trapped for 90 years and emerged in 2368.

The *Bozeman* was subsequently refitted and recertified for service. In 2371, the *Bozeman* was forced to make a course correction to avoid the gravitational effects caused by the destruction of the Amargosa star when Dr. Tolian Soran fired a trillithium weapon into it. This course correction helped Captain Picard realize that Dr. Soren's reasons for destroying the Amargosa star was to

alter the trajectory of the nexus energy ribbon and send it to the Veridian system.

In 2373, the *Bozeman* returned to the Typhon sector to join up with an armada of Starfleet ships that was mobilized to meet an invading Borg cube heading for Earth. After the fleet first engaged the cube, the *Bozeman* and the *U.S.S. Defiant* were given orders to fall back to "mobile position one."

▲ The forward half of the saucer section on the *Bozeman* shared the same design as was seen on *Miranda*-class ships. The *Bozeman* also shared the same warp technology as was used on the *Miranda* class.



DATA FEED

Captain Morgan Bateson was in command of the *Bozeman* at the time it went missing in 2278. He and his crew had no idea that they had been stuck in time for the last 90 years, repeating the same few days again and again. After the crew of the *Enterprise-D* found a way to break free of the causality loop, Captain Bateson contacted them to offer assistance. He believed that his ship was only a few weeks into its latest mission and was incredulous to learn that the year was now 2368.

FAMILIAR LAYOUT

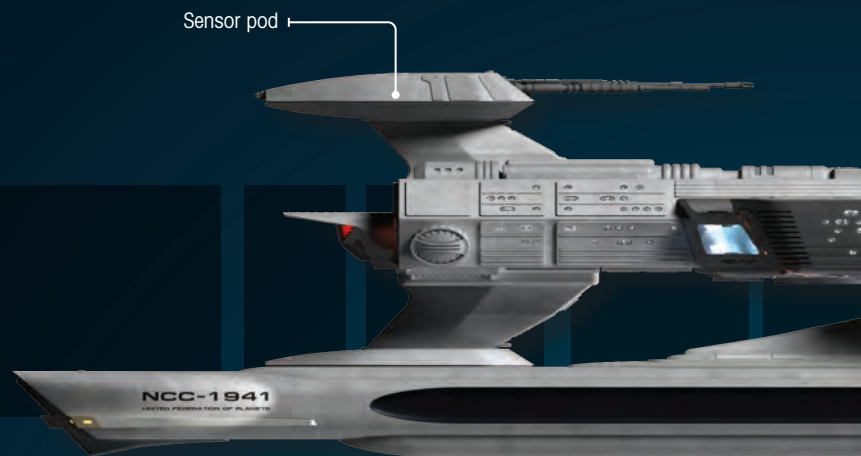
The bridge of the *U.S.S. Bozeman* was typical of the command area of Starfleet ships from the mid-23rd century. The main viewscreen was located at the front of the room, while the captain's chair was positioned near the center. A standing console was located behind the captain's chair to the starboard side, and behind that was a semi-circular railing that separated the various system monitors embedded in the rear wall from the rest of the bridge. All the colors and furnishings used on the bridge, as well as the style of the readout graphics, were also the same as those used on Starfleet ships of this era, including the *U.S.S. Enterprise* NCC-1701-A.



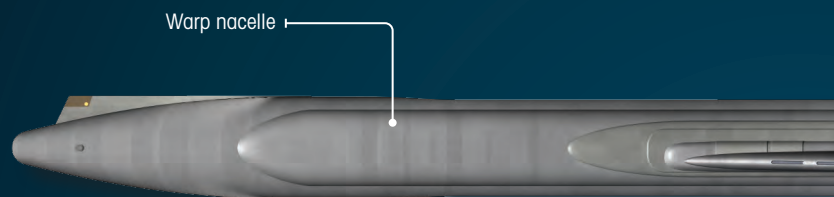
▲ Captain Bateson addressed Captain Picard from the bridge of the *Bozeman*, which was outfitted and decorated in technology and colors that were clearly from a time nearly one hundred years earlier.

DATA FEED

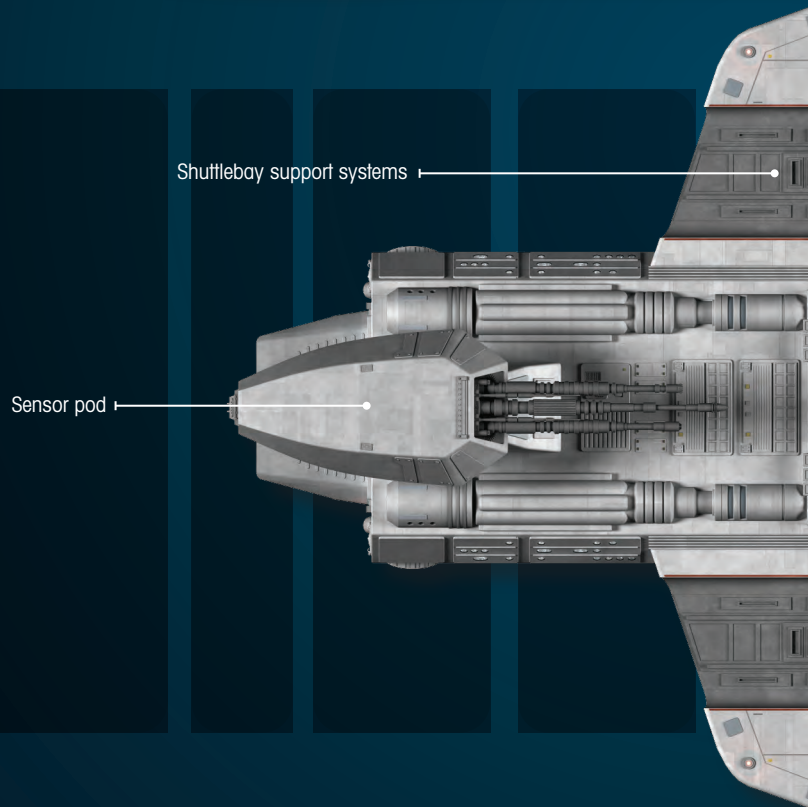
The *Bozeman* also appeared in an alternate timeline when it was sent to investigate an anti-time anomaly in the Devron system, which ultimately threatened the entire Alpha Quadrant. This rupture in the subspace barrier was closed when the superbeing Q helped Captain Picard prevent the rupture from forming in the first place.



Sensor pod

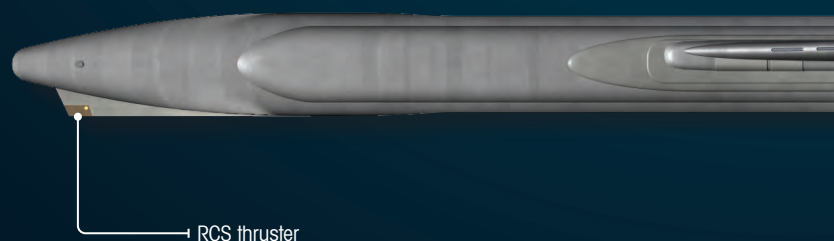


Warp nacelle

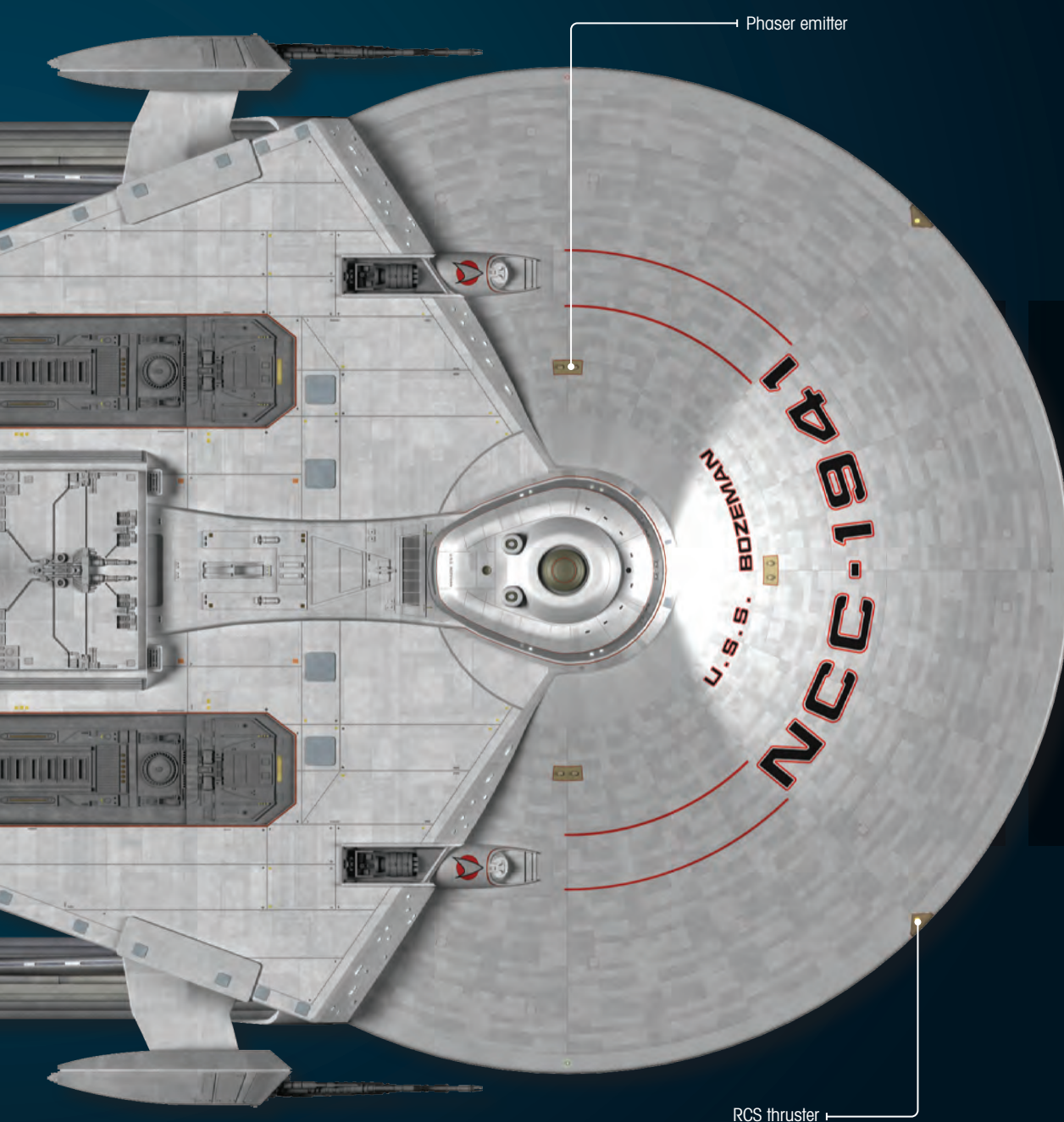
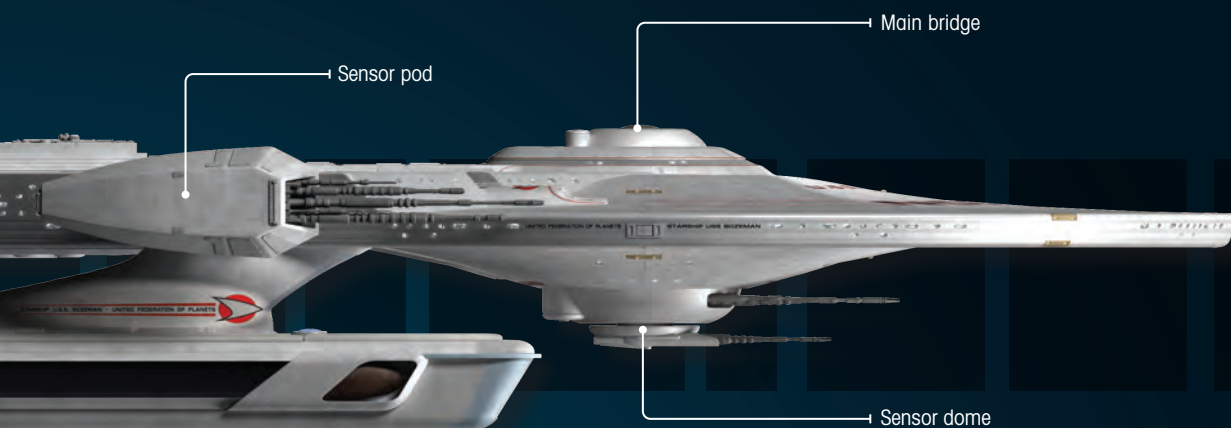


Shuttlebay support systems

Sensor pod



RCS thruster



RUSSIAN ORIGIN

The *U.S.S. Bozeman* was a *Soyuz*-class starship. The class was named for the series of Russian spacecraft that began flying in the 1960s. Soyuz means 'union' in Russian.

NAME AND NUMBER

The writer of 'Cause and Effect,' Brannon Braga, named the *Bozeman* for his Montana hometown. The *Bozeman's* registry number of '1941,' provided by modelmaker Greg Jein, was a homage to the Steven Spielberg movie of the same name.

RESILIENT SHIP

The *U.S.S. Enterprise* NCC-1701-D was destroyed five times in the seven-season run of *THE NEXT GENERATION*. In order, the episodes in which the *Enterprise-D* met its demise were 'Time Squared,' 'Cause and Effect,' 'Timescape,' 'Parallels' and 'All Good Things...'

▼ The studio model that was used for the *U.S.S. Bozeman* started out as the *U.S.S. Reliant*, and was later transformed again into the *U.S.S. Saratoga*.



CREATING THE *U.S.S. BOZEMAN*

NCC-1941

The high-quality studio model of the *U.S.S. Reliant* NCC-1864 was redressed in order to transform it into the *U.S.S. Bozeman* NCC-1941.

Originally, it had been hoped that an all-new studio model could be built to represent the *U.S.S. Bozeman* NCC-1941 for the *STAR TREK: THE NEXT GENERATION* episode 'Cause and Effect.' The script described

the *Bozeman* as "clearly an older style starship," and some of the producers wanted to use a *Constitution*-class vessel like the *U.S.S. Enterprise* NCC-1701 from *THE ORIGINAL SERIES*.

Unfortunately, there just was not

enough time to build such a model, and it would have proved to be prohibitively expensive. The cost of the effects on 'Cause and Effect' was already high, as they had to construct several break-away models of the *U.S.S. Enterprise*

NCC-1701-D that could be blown up, plus they also had to build a miniature of the *Enterprise-D*'s shuttlebay.

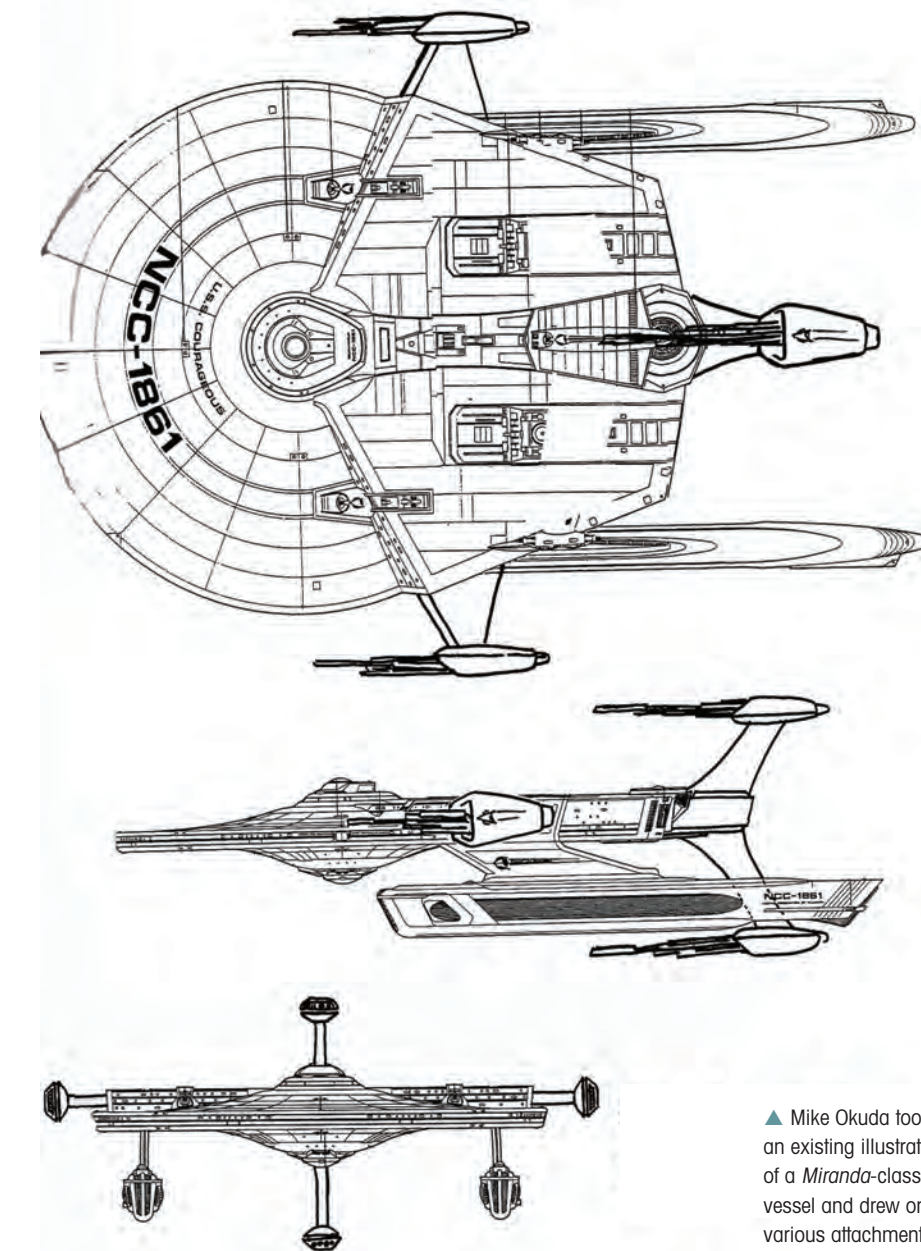
ADAPTING THE MODEL

It was therefore felt that the best solution to depict the *Bozeman* was to alter an existing studio model. They chose to use the miniature that was first built to represent the *U.S.S. Reliant* NCC-1864 from *STAR TREK II: THE WRATH OF KHAN*. The *Reliant* model had subsequently been reused several times before. The first occasion was when it was used to create the *U.S.S. Saratoga* NCC-1887 in *STAR TREK IV: THE VOYAGE HOME*; for its next outing it was turned into the *U.S.S. Lantree* NCC-1837 from *THE NEXT GENERATION* episode 'Unnatural Selection,' and finally it was seen again as the *U.S.S. Brattain* NCC-21166 from *THE NEXT GENERATION* episode 'Night Terrors.' In all these subsequent appearances, the model was hardly changed at all, except for the change of name and registry, but to turn it into the *Bozeman*, it was felt more substantial changes would be needed.

Scenic art supervisor Mike Okuda drew up some plans of how the model could be altered. He made use of blueprints of the *Miranda*-class vessel to add annotations of the changes he wanted to see on the model.

These sketches were then sent over to the workshop at Gregory Jein, Inc., where various parts were added. The most obvious changes involved adding sensor pods to the sides of the ship, and to the rear of the extended section behind the saucer. Other alterations included attaching more tubular sensor antennas next to and on the sensor dome beneath the saucer section.

Greg Jein's modelmaking shop also constructed a separate fragment of a warp nacelle from the *Bozeman*,



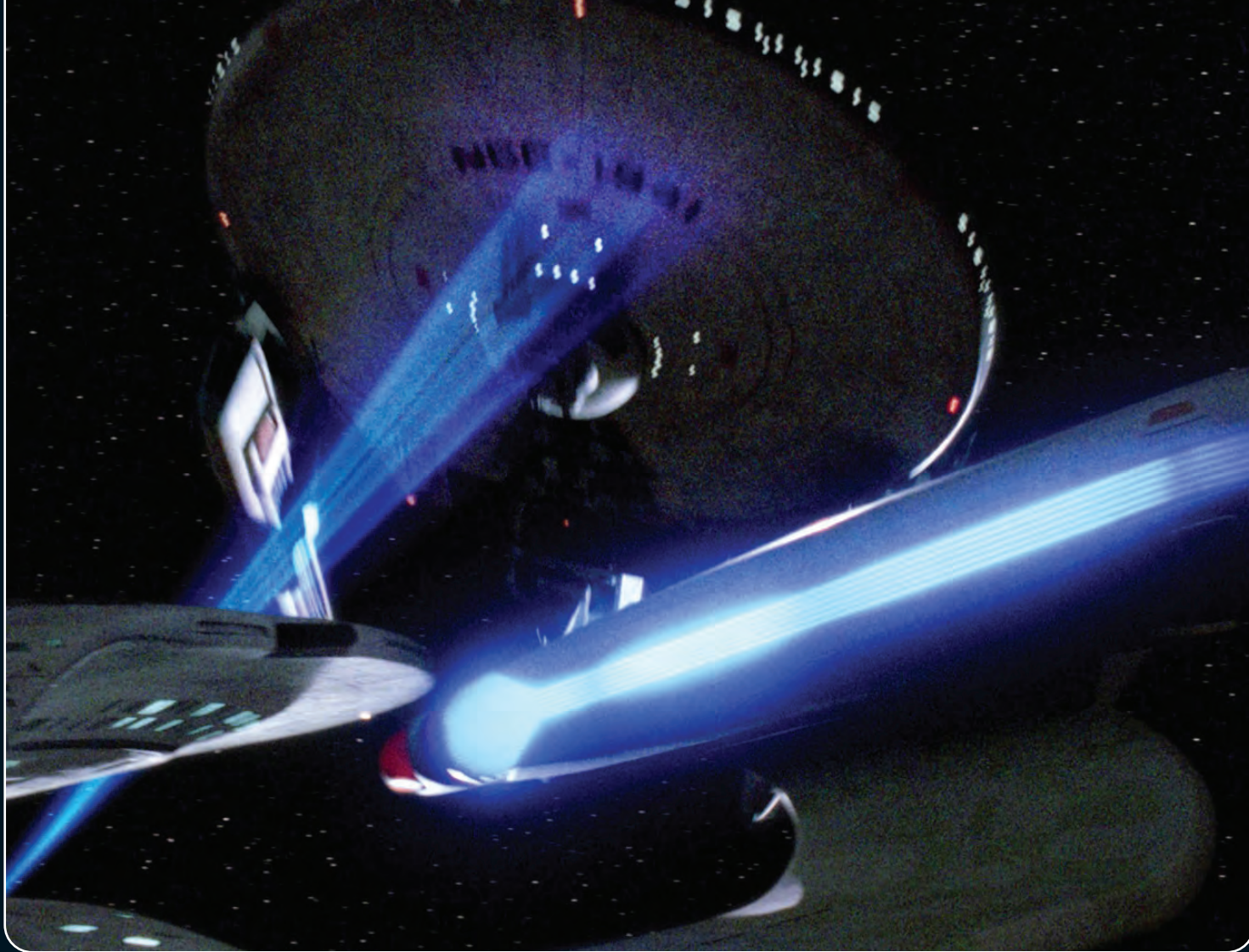
▲ Mike Okuda took an existing illustration of a *Miranda*-class vessel and drew on various attachments to show what was needed to turn it into the *U.S.S. Bozeman*.

which was used to film the scene where it collided with the *U.S.S. Enterprise-D*.

All the attachments that were added to transform it into the *Bozeman* were built in such a way that they could easily be removed. This proved very useful, as after its appearance as the *Bozeman* the model made two more screen appearances. First, it was used to depict the *U.S.S. Saratoga* NCC-31911 in *STAR TREK: DEEP SPACE NINE*'s

pilot episode 'Emissary,' and then it made a final outing as an unnamed ship in *STAR TREK: GENERATIONS*.

The model was then put on public display in the lobby of the Paramount Picture Theater for a screening of the Director's Edition of *STAR TREK II: THE WRATH OF KHAN* in 2002. This hard-working studio model was sold at Christie's '40 Years of STAR TREK: The Collection' auction in 2006 for \$60,000.



THE NEXT GENERATION

FIFTH SEASON

The fifth season of *STAR TREK: THE NEXT GENERATION* included many of the series' finest episodes, as the writers really pushed the boundaries.

▲ By the fifth season of *THE NEXT GENERATION*, the writers were willing to take chances and experiment with the storytelling. Nowhere was this more apparent than in 'Cause and Effect,' where a time loop was played out again and again, ultimately ending with the destruction of the *U.S.S. Enterprise-D*.

Cause and Effect' was one of the standout episodes during the fifth season of *STAR TREK: THE NEXT GENERATION* in a season that was already filled with great episodes. Today, time loop stories are not uncommon, but back in 1992 they were something of a rarity, especially on television. It had all the hallmarks of a great mind-bending mystery set against a science-fiction background, and it grabbed the audience's attention from the get-go with the destruction of the *U.S.S. Enterprise* NCC-1701-D in the teaser.

In this high-concept story, the crew had to work out how to break the sequence of events that led to their demise. It was made all the more difficult, as they could only remember fragments of what had happened from the time loop before. The plot was incredibly inventive, especially considering that other time loop stories like the film *Groundhog Day* did not come out until a year later. It was no wonder that executive producer Michael Piller asked himself if the makers of *Groundhog Day* had seen their episode first.

The idea for 'Cause and Effect' first came when the entire writing staff took a working break together. "I think at the end of Season Four, I got the studio's permission to rent a stretch limousine," said Piller. "We drove down to a beach house that I had just bought in Mexico, and spent a weekend developing stories for the next season as we sat around eating Pacific lobster. It was very casual, very family oriented. We were throwing ideas around. Everybody was responsible for bringing something to the table. 'Cause and Effect' was one story that was developed there. I can't remember who started the idea rolling but the idea was appealing to Brannon (Braga)."

TIME TRAVEL ADVOCATE

At that point, Braga was a staff writer on the show, and was particularly interested in time travel stories. He felt that they had not been fully explored on *STAR TREK*, or indeed on any television show. The problem was that not everyone shared his enthusiasm for the subject matter.

"It was my understanding that in the early days of *THE NEXT GENERATION* the feeling was that time travel was not allowed," said Braga. "There were a lot of rules and constraints in place. Time travel or dream sequences were deemed too fantastical. I wouldn't say that they were hard and fast rules, but I seem to recall that the first time I tried to put a dream image in, I got in big trouble! It was too much; it was too fantastical. In fact, I wasn't a very good fit at first (on *STAR TREK*).

"But eventually the rules loosened a bit, and people got more comfortable working together and you started trying to do things. The episode 'Cause and Effect' was very much a collaborative effort that we all sat in a room trying to figure out. It was almost like an experimental film; there weren't a lot of TV shows at that time trying stuff like that. I thought we did some real cutting-edge stuff, and I was very proud of what we did."

Now that the producers were more comfortable tackling time travel stories, Braga was given first crack at developing the screenplay. He knew that he wanted it to involve a time loop, but there were some aspects he had not worked out, such as how to get the crew out of the loop.

Braga was particularly pleased when he managed to weave the often mentioned poker



game into the plot. He claimed the idea just came to him as he was about to eat some pancakes, and before the sugar rush hit him. It was a genius idea, and of course the poker game played a vital role in the crew working out something was wrong and how to fix it.

HOLDING ATTENTION

There was also the challenge of showing the same events several times, but keeping the audience interested and involved. Braga said it was fun coming up with different takes for the same

▲ 'Cause and Effect' featured perhaps one of *TNG*'s best teasers, when the *Enterprise-D* blew up after being hit by the *U.S.S. Bozeman*.

▼ Writer Brannon Braga was delighted when he came up with using the crew's poker game to help solve the mystery of how to get out of the time loop.





◀ One of writer Ron Moore's favorite scenes that he created was in 'Redemption, Part II.' After spending the day trying to kill each other, the opposing factions in the Klingon Empire met up for drinks and celebrated their glorious war.

▶ Data was met with prejudice when he was given command of the *U.S.S. Sutherland* NCC-72015. His first officer, Lt. Commander Christopher Hobson, did not believe that androids were suited to commanding starships, but Data won him round.



events, and to keep it fresh the same scenes were filmed from different angles to give variety to each time loop.

Ultimately, Braga was very happy with the final version of 'Cause and Effect,' stating that it was his favorite episode of the season that he worked on. It was also very well received by critics and audiences alike, with many praising its experimental and groundbreaking plot.

Of course, 'Cause and Effect' was far from the only great episode of Season Five, and there were

many outstanding stories told that year. The season began in fine style with the concluding installment concerning the Klingon Civil War. 'Redemption, Part II' was written by Ronald D. Moore, who had almost accidentally become the show's Klingon expert. Having written 'Part I,' Moore had some clear ideas about where he wanted to take the story, which ended with Gowron in charge of the Empire and the Romulans forced back into their own space.

▶ 'Darmok' was a really high concept episode in which Captain Picard had to learn how to communicate with an alien race who spoke an allegorical language.



ODD BEHAVIOR

The episode itself involved several different storylines, and Moore recalled being particularly pleased with the arc he created in which Data had to confront a Starfleet officer who was prejudiced about androids. However, his favorite scene involved the Klingons. "I had the big party scene, with the two warring sides," said Moore. "They were at each other all day, then the whistle blew and they punched their cards and went home together, like in the old Warner Brothers cartoon with the sheep dog and the coyote. And they went out and drank together! I just loved that, I thought it was a very odd, alien society."

The next episode, 'Darmok,' was one of the series' most ambitious and successful episodes. Like other shows that year, it was based on a premise that Michael Piller had bought but hadn't been able to make work. However, he

remembered writer Joe Menosky somehow created something extraordinary.

“Joe wrote me a five-page memo saying, ‘Here’s what I think we should do with ‘Darmok,’” said Piller. “That memo floored me; it was like he was talking in another language. I said to Rick (Berman), ‘I have no idea what Joe is talking about, but I think we should let him do this because it sounds cool.’ Then Joe went back and wrote ‘Darmok,’ and I had never seen anything so ambitious.”

The third episode of the season introduced us to a new recurring character – Ensign Ro Laren, who would go on to make several appearances that year, firmly establishing herself as a fan favorite. She was introduced to help generate some conflict among the crew and boost the amount of action given over to the female characters. Before long, she found herself in conflict with Troi, when *TNG* played out its own version of ‘The Poseidon Adventure’ in ‘Disaster.’

SPOCK RETURNS

Meanwhile, discussions had taken place that resulted in one of *STAR TREK*’s most famous characters making a return when Leonard Nimoy appeared as Spock in ‘Unification.’ Part of the reason for this was to generate interest in *STAR TREK VI: THE UNDISCOVERED COUNTRY*, which was due for release; the other reason was that the producers now felt comfortable that the cast of *TNG* had successfully established themselves on their own terms and bringing back an iconic character would not overshadow them. The decision was a triumph, and the news of Spock appearing in *TNG* was met with rapturous joy. In fact, ‘Unification’ drew in 25 million viewers, making it one of the most watched episodes throughout *TNG*’s seven-season run.

If everything had gone according to plan, Leonard Nimoy’s appearance in ‘Unification’ would have been followed by another equally remarkable guest appearance. The role of Berlinghoff Rasmussen in ‘A Matter of Time’ was created for Robin Williams, but, due to scheduling conflicts, he wasn’t available, so Matt Frewer (better known as Max Headroom) took his place.

Wesley Crusher also returned, the first time being in ‘The Game.’ This episode was designed, at least



in part, to show a more adult and adventurous side to Wesley, who made two appearances during the year. The process of giving Wesley a few ‘rough edges’ was taken even further in ‘The First Duty,’ when he seriously considered lying to protect his friends and cover up an accident.

▲ The third episode of the season introduced the Bajoran Ensign Ro, and established a backstory for her people that would play a vital role in *DEEP SPACE NINE*.

BIZARRE IDEAS

Another return happened behind the scenes when first-season writer-producer Herbert J. Wright rejoined the staff at Rick Berman’s request. He saw

▼ In ‘Unification,’ Spock finally paid a visit to the 24th century, where he helped thwart a Romulan invasion of Vulcan.





▲ Wesley Crusher's second appearance in Season Five came in 'The First Duty,' when Nicholas Locarno (played by Robert McNeill) tried to persuade him to cover up the fact that the death of a fellow cadet was caused by them performing a dangerous flight maneuver.



◀ Marina Sirtis took on the role of the main 'bad guy' in 'Power Play' thanks to the efforts of writer-producer Herbert Wright. Initially, the other producers were not sure that Troi was suitable for such a role, but Sirtis was grateful that she was given the opportunity to play against type.

it as part of his role to bring bizarre science fiction ideas to the table, and there was no question that he himself was somewhat larger than life. Ultimately, Wright didn't stay with the series for long, but before he left he co-wrote 'Power Play' with Brannon Braga – a story that placed Troi firmly at the center of the action.

SURPRISING VILLAIN

"Herb told me that he'd had a real battle on his hands to persuade everyone to make me be the leader of the bad guys," Marina Sirtis recalled. "It wasn't that they had a problem with me being in the group, just with me being the main bad guy. But, fortunately, he talked them into it, and that was a good episode for me. I always felt that they knew I could do that kind of stuff, because Rick was always bringing me into his office and telling me how wonderful I was, but they were a little concerned that because I was a psychologist I really couldn't be an action hero, because the job description didn't fit! It was almost like, 'Well, is the audience going to buy it?' I think it worked out, and that made them more open to letting me do different things the next time."

During the year, Piller had to devote more and more of his time to developing *DEEP SPACE NINE*, so he handed many of his day-to-day duties over to Jeri Taylor. Among other things, Taylor was responsible for writing one of the year's – and the

series' – most significant episodes. In 'The Outcast' *STAR TREK* finally tackled the issue of homosexuality. "That had been something that was kicking us around for a while," Piller recalled. "There had been an organized letter-writing campaign, demanding that *STAR TREK* include a gay character on the crew; Roddenberry had commented to a magazine that he was considering adding a gay character, and the studio wanted to know how we wanted to respond to all these letters.

SEXUAL INTOLERANCE

"Rick and I felt very strongly that we were not going to simply add another character, gay or otherwise, simply because there was a campaign," continued Piller. "Somebody said, 'Why don't you just have two crewmen walking along, holding hands, in the background of a scene while two of your characters are talking about something else?' I said, 'Look, I don't know what that achieves. I can tell you that nobody will notice what those characters are saying if there are two guys in the background holding hands.' I genuinely felt there was an important issue to explore about sexual intolerance. I felt we had to deal with it honestly, and we had to do it the *STAR TREK* way."

The solution was to have Riker fall in love with an androgynous alien named Soren. Their affair



◀ Riker fell in love with the androgynous Soren in 'The Outcast.' The screenplay was written by Jeri Taylor, and its allegorical narrative tackled the subjects of sexuality and gender in response to fan letters stating that they wanted to see a gay character on the show.

was against the rules of the alien's society, and Soren was eventually 'reprogrammed' so that 'he/she' lost interest in Riker.

Piller was delighted with what Taylor did with the story, and said that it was typical of the kind of ambition that the staff were showing at this point. "I was very much involved with *DEEP SPACE NINE*, but I was the manager of a team that was on a winning streak, and I was smart enough to sit back and let them do their thing," said Piller.

CREATIVE RISKS

Piller went on to say that in the previous two years he had recruited an extremely strong writing staff, and that their success had given them the confidence to take risks.

"You took risks on a regular basis if you were creative, and you saw how they paid off; and good people could make them pay off," said Piller. "If you stopped taking risks, you died as a writer. Week after week we would take on subject material that was odd and challenging for a space show. We thought, 'We can do anything, and we're going to. Let's see if it works or not.' And, more often than not, it did. Sometimes it didn't, but that was part and parcel of the challenge. What happened in the fifth season was that every writer there said, 'You know what? I'm going to push the envelope.' I was sitting back as the Poppa of the writing group, saying, 'Nice

going, guys.' I was feeling the pride of assembling a family of writers that was turning out some of the best work on television."

TALENTED STAFF

The season ended with a run of shows that was probably the best in its seven years including 'The Outcast,' 'Cause and Effect,' 'The Next Phase' and 'The Inner Light.'

Piller singled out 'The Inner Light' for praise, but what stood out more than anything was the consistency of the show as it approached the end of the year. "I think we had built a staff that was a force to be reckoned with," said Piller. "That staff was probably as good as any staff on television, and we were at the height of our abilities."



◀ Picard experienced an alternative life in 'The Inner Light.' Many of the producers named this episode as one of their favorites, and Patrick Stewart stated that it posed him the greatest acting challenge he faced during his time on *THE NEXT GENERATION*.

ON SCREEN



TRIVIA

Captain Morgan Bateson of the *U.S.S. Bozeman* was played by Kelsey Grammer. He is probably best known for playing Dr. Frasier Crane in both *Cheers* and *Frasier*. Two more of Grammer's co-stars in *Cheers* also had roles in *STAR TREK*. Bebe Neuwirth, who portrayed Frasier's ex-wife Lilithe Sternin, appeared as Lanel in *THE NEXT GENERATION* episode 'First Contact,' while Kirstie Alley starred as Lt. Saavik in *STAR TREK II: THE WRATH OF KHAN*.



FIRST APPEARANCE:

'CAUSE AND EFFECT' (TNG)

TV APPEARANCES:

STAR TREK: THE NEXT GENERATION

DESIGNED BY:

Greg Jein and Michael Okuda

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION
'Cause and Effect'

The *U.S.S. Enterprise* NCC-1701-D collides with the *U.S.S. Bozeman* NCC-1941, causing a massive explosion that results in their destruction.

Next, the *Enterprise-D* is seen entering the Typhon Expanse, with some of the senior crew playing poker, and no mention is made of their destruction. As the poker game continues, Dr. Crusher experiences déjà vu. She is then called to sickbay to treat Geordi La Forge for dizziness, and she experiences the same feelings again.

More strange events occur until the senior crew are called to the bridge

when the *Enterprise-D* encounters a highly localized distortion in the space-time continuum. Moments later the *Bozeman* appears out of the rift on a direct collision course. Despite using the tractor beam to deflect the *Bozeman* away, the two ships hit and the *Enterprise-D* explodes.

The next moment the senior crew are playing poker again. It appears that they are caught in a causality loop, which repeatedly ends in a collision with the *Bozeman* and their annihilation. The crew must find a way to break the sequence of events or remain in the loop forever. They carry fleeting memories from one occurrence to the next, so a creative approach is needed.

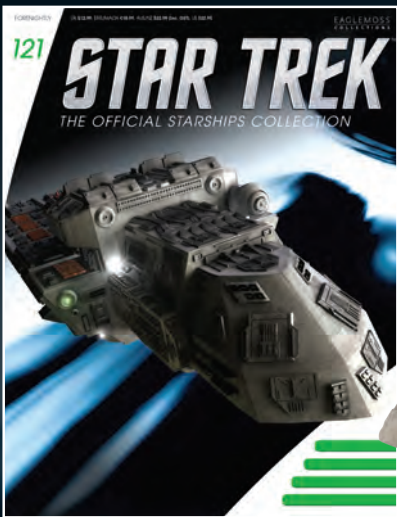
In 'Cause and Effect,' Captain Picard referred to his Aunt Adele for the second time. The first mention of her was in the episode 'Ensign Ro,' when Picard gave Admiral Kennelly her prescription for the common cold: ginger tea and honey. In 'Cause and Effect,' Picard gives Dr. Crusher her remedy for insomnia: warm milk with nutmeg.



Jonathan Frakes, who of course played Will Riker, directed 'Cause and Effect.' He was instructed by executive Rick Berman to make sure he filmed the same scenes with the same dialogue in each time loop from a different perspective to make them different.

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- How the *Batris* from the *TNG* episode 'Heart of Glory' was repainted and reused to portray the *SS Xhosa*

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