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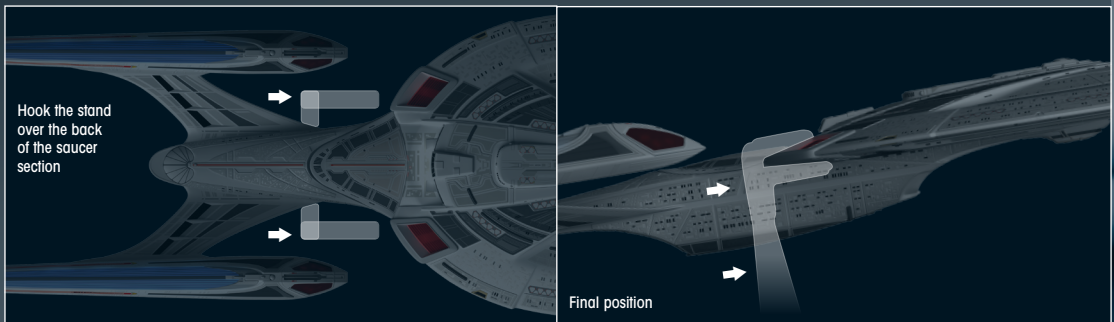
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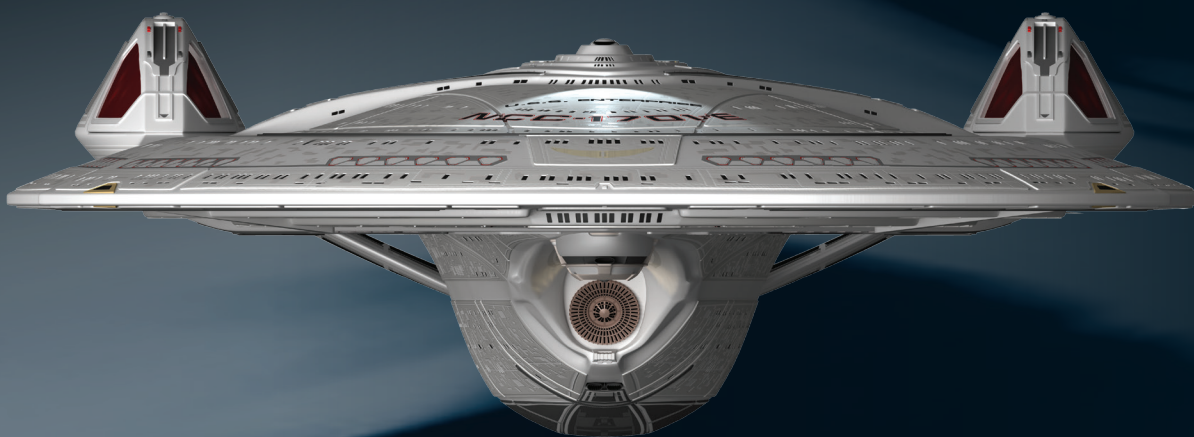
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SPECIFICATION



FIRST APPEARS: STAR TREK: FIRST CONTACT

CLASS: SOVEREIGN

LAST SEEN: STAR TREK NEMESIS

DESIGNED BY: JOHN EAVES

CAPTAINS: PICARD





NEW BEGINNINGS

STAR TREK: FIRST CONTACT brought all the best elements of *THE NEXT GENERATION* to the big screen as the Borg returned.

▲ *STAR TREK: FIRST CONTACT* returned to *TNG*'s most successful storyline, *The Best of Both Worlds*, but took the risk of reinventing the Borg by introducing a Queen, who made the ideal antagonist for a movie.

By 1996 *STAR TREK: THE NEXT GENERATION* was ready to reinvent itself. After seven years on TV it had made the transition to the big screen, establishing itself as a film franchise. *STAR TREK GENERATIONS* had been a risk - there was no guarantee that audiences would accept Picard and his crew as movie stars, but its box office success meant that Paramount started discussing

a sequel while it was still showing in theatres. Although the first *TNG* movie had turned a healthy profit, the production team weren't completely happy with it. This time round producer, Rick Berman and screenwriters Brannon Braga and Ronald D Moore were determined to do their very best work, making *STAR TREK: THE NEXT GENERATION* more cinematic than ever.

The question was what the next movie should be about. *GENERATIONS* had destroyed the *Enterprise-D*, but left the crew largely intact, Moore felt that *GENERATIONS* had been hampered a long list of story elements that the writers had to include, a concern that they were now free from.

Despite the fact that Kirk had last been seen falling to his death in *GENERATIONS*, William Shatner floated the idea of teaming Kirk and Picard up again. Shatner's idea not only had the Romulans and the Borg teaming up to bring Kirk back to life, but also had Kirk reuniting with his former crewmates: Spock and McCoy. Enlisting the help of Picard and his crew, they would then journey to the Borg home world where Kirk would once again save his crewmates, the *Enterprise* and the universe by sacrificing his own life.

FRESH START

However, the studio felt that it was time for the *TNG* crew to stand on their own two feet, so Berman, Braga and Moore started to think about what that would mean. In particular, Berman and Moore wanted the movie to combine the action of *STAR TREK II: THE WRATH OF KHAN* with the humor of *THE VOYAGE HOME*. Berman felt that they had held back on some of the action scenes in *GENERATIONS* and he was keen to use the

movie's \$45 million budget to correct that.

Moore had set his heart on a story featuring the Borg, who he believed were ideally suited to the role of big screen villains. They were clearly the most successful alien race created for *TNG*, but their powerful nature had made it difficult to bring them back in an ongoing TV series, with the writers reasoning that every time they were defeated, it weakened them. A movie provided a suitably big canvas for the Borg to invade again, providing opportunities for the kind of visual effects guaranteed to excite the interest of fans and non fans alike and, most importantly encourage repeat viewings.

BORG INVASION

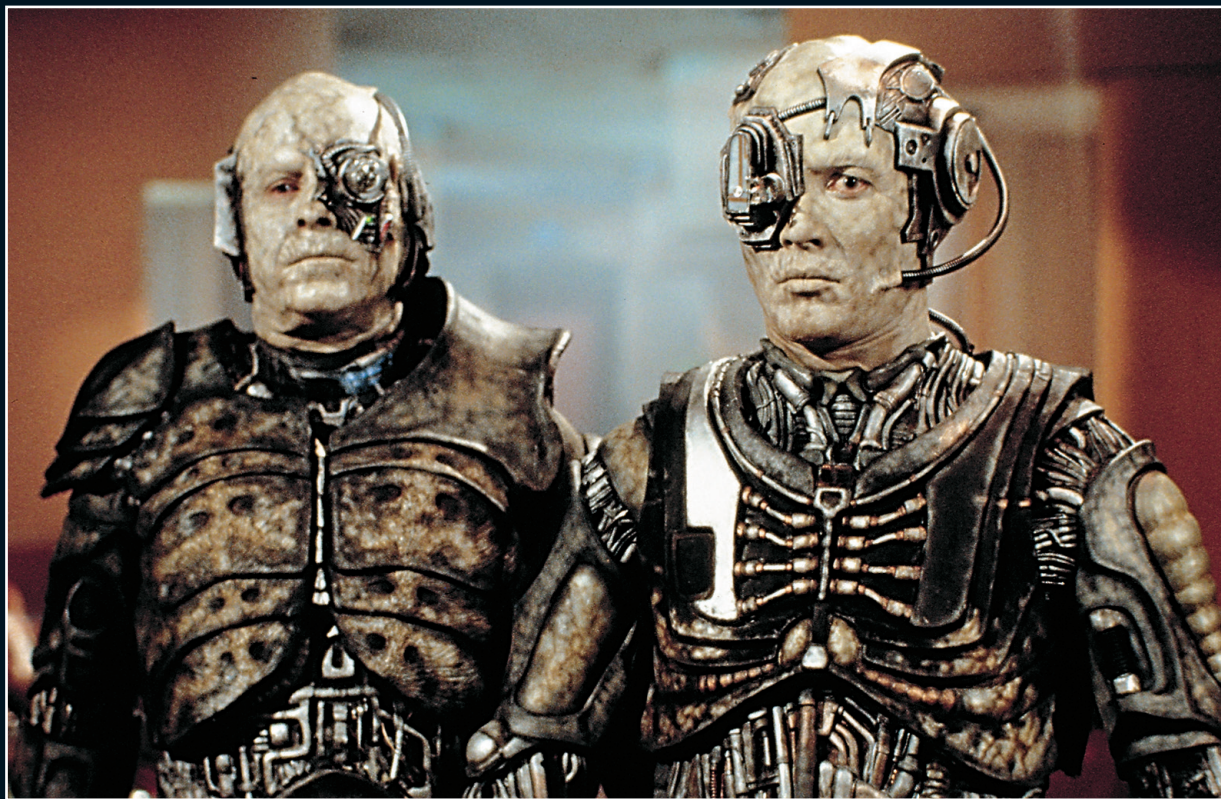
Berman quickly approved the idea, feeling that as very little had been revealed about the Borg in the series, they still retained enough mysteriousness to appeal to a movie audience. And with a movie-sized budget at their disposal, they would now have the opportunity to develop the Borg make-up and costumes, making them truly cinematic.

At the same time Berman threw out an idea of his own – he wanted the story to contain an element of time travel. He reasoned that the very best *STAR TREK* episodes, *City On The Edge Of*

▼ The movie opened with the Borg launching a second invasion and this time it reached Earth. The Battle for Sector 001 provided the opportunity for a massive VFX battle of the kind that had never been seen on television.



► The Borg costumes were massively upgraded for the movies. Costumer designer Deborah Everton had a much larger budget and pushed inset-like elements to the fore.



Forever, Yesterday's Enterprise and, of course, the movie *THE VOYAGE HOME*, had all revolved around the issue of time travel. The idea resonated with Braga who'd had written several of *TNG*'s most innovative time travel episodes.

Whatever the specifics of their story turned out to be, Berman added that he wanted it to be more of an action adventure movie than *GENERATIONS*. This was a view shared by Patrick Stewart who confessed to being 'uncomfortable' with his character spending a large part of the first *TNG* movie struggling with grief over his brother's

▼ Patrick Stewart encouraged the writers to focus on Picard's traumatic past with the Borg, who had forced him to become one of them.

death. Stewart believed it had effectively robbed Picard of the opportunity to be more heroic.

Moore and Braga tentatively titled their idea *STAR TREK: Renaissance* and early versions of the story had Picard on Earth in the 15th century. The idea was that Borg would travel back through time to medieval Europe in a bid to prevent humans from becoming technologically advanced, leaving them open to a Borg invasion in Picard's time. The *Enterprise* would follow the Borg through time to prevent this happening only to end up being invaded and in danger of assimilation.



FINDING THE RIGHT TIME

Patrick Stewart however, had issues with this version of the story, not least because he felt that the time period was a problem, and he flatly refused to even consider the possibility of Picard donning tights in order to fit in with the locals. Braga and Moore realized that Stewart was right and went back to work.

The writers started to think about other periods in which their story could be set. Together they tossed around every time period they could think of, from the twentieth century to the Civil War but couldn't agree on the one that would work best

for the story. Finally they ditched the idea of visiting our past altogether in favor of having the Borg appear in the near future round about the birth of the Federation.

The time between now and Kirk's era had barely been explored in *STAR TREK*, it was a period that Berman described as a lost era, meaning that the writers would have a considerable amount of freedom. A list of was quickly drawn up highlighting events we knew had to happen at some point in *STAR TREK*'s 21st and 22nd centuries, including a holocaust, a third world war, first contact with the Vulcans and Zefram Cochrane's invention of the warp engine.

STAR TREK'S BEGINNINGS

Braga in particular was keen for the story to also reference the history of the Federation, which he believed would appeal to both *STAR TREK* fans and a larger audience. During an early meeting to discuss possible story directions, Braga had actually outlined a scene involving Zefram Cochrane's very first meeting between the Vulcans who he encountered after inventing the warp drive, two events that had never been explicitly linked before.

Throughout the development process Berman, Braga and Moore had successive meetings with Paramount chairman, Jonathan Dolgen to discuss their progress. Dolgen revealed that he found the Borg somewhat dull and no more than zombies. He argued that they needed to have much more of a voice. Braga and Moore put their heads together. The Borg had always been inspired by insects, who operated like a hive, and the writers decided that like ants and bees they should have a queen who directed their actions.

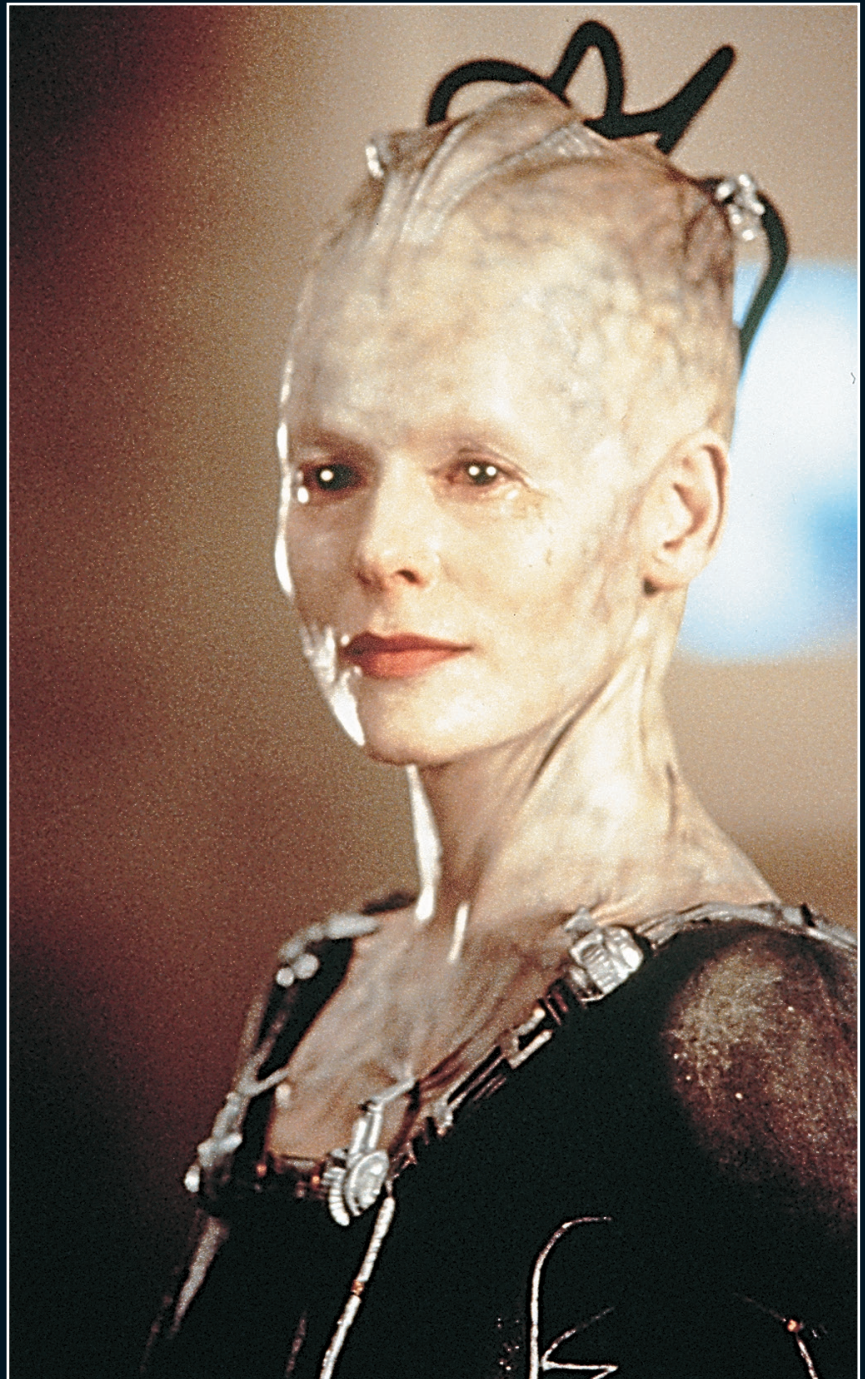
A full draft of the script soon followed. Braga and Moore' story was split in two, with Riker fighting the Borg who were taking over the *Enterprise*, while Picard went down to Earth where he tried to ensure that Cochrane would be able to make his historic flight. At this point, Lily Sloane, who was a photographer rather than a scientist, provided Picard with a love interest - an element that would eventually be written out of the script.

When he saw this draft, Patrick Stewart suggested that they switch the action so that Picard confronted the Borg. He argued that it was

absurd to overlook Picard's connection with the Borg, who had profoundly abused him by turning him into Locutus during their first attempted invasion. Stewart wanted the captain to be active in the story, in the front line leading from the trenches and as close to the action as possible.

The writers soon realized that this suggestion massively improved their story. Having Picard confront the Borg gave the movie a direction and momentum it had previously lacked. Picard would reveal his pent up anger and rage against the

▼ The Borg Queen came about because the writers needed to put a face to the Borg and give them a leader who could express their point of view.





▲ In the story the Borg try to stop Zefram Cochrane from making his first warp flight. The writers made him a flawed man, and cast James Cromwell because of the humanity he brought to the role.



▲ Lily Sloane, played by Alfre Woodard, was designed to act as Picard's conscience, forcing him to accept that he is obsessed.

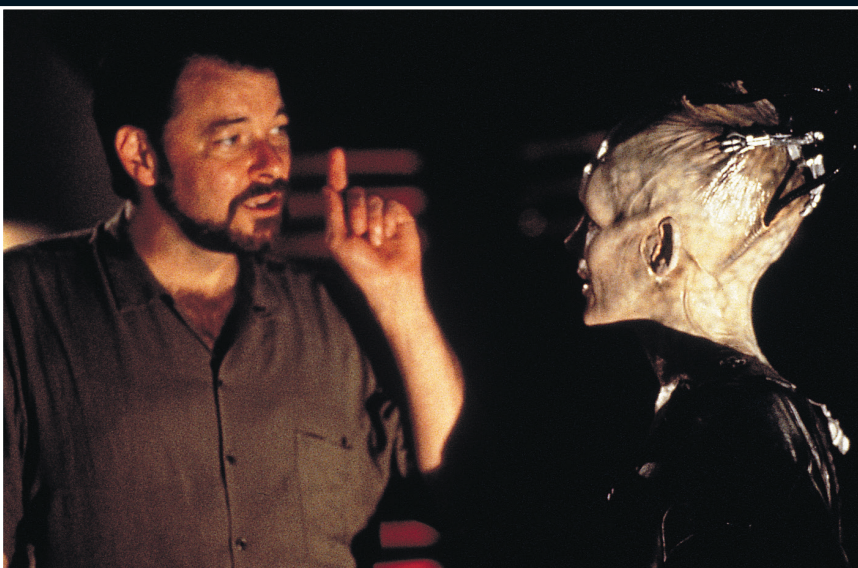
Borg and become almost obsessive in his need to for vengeance. It would also force him to ask himself how moral he really was.

Braga likened the character to Captain Ahab in *Moby Dick* but, unlike Ahab, Picard's journey would end with in recovery. Data too would have a story arc involving the Borg Queen who would attempt to seduce him into joining her, by offering him the chance to combine his technological nature with truly organic elements. Both Braga and Moore saw this as a natural progression of Data's story after he had gained emotions gained

in the previous movie.

Picard was always going to be the central focus of the story, so putting him on the *Enterprise* moved the bulk of the action there too. The change also allowed the part of the story set on Earth to develop in a different way. The writers decided that Cochrane would be a flawed hero – very much a modern man who was doing it for the money, rather than the kind of idealistic, almost perfect kind of human being Roddenberry had insisted on for *TNG*. When the Vulcans arrive at the end of the film, Cochrane becomes something more, providing a bridge between modern society and *STAR TREK*'s future.

▼ After helming several episodes of the television series, Jonathan Frakes stepped up to direct his first movie.



CHANGING SCRIPT

But while Braga and Moore were happy with the direction the script was going, Stewart had concerns about his character's motivation and his relationship with Lily Sloane. Stewart had never made a secret of the fact that, when it came to the creative process, he was an actor who preferred to be hands on rather than one who simply appeared on set, delivered his lines and returned home. And during *TNG*'s seven-year run he had been deeply involved in the development of Picard's character, often providing notes on the scripts. Stewart actually had a clause written into

his movie contract, which gave him the right to bring on a new writer – a right he chose to exercise. It fell to Berman to break the news to Braga and Moore that their script had been handed to Ross LaManna who had worked on the movie *Rush Hour*. Moore in particular was deeply disappointed. However when LaManna's draft proved unsatisfactory, Braga and Moore were asked to return to complete the script.

FAMILIAR FACE

With the script more or less in place, attention turned to finding the right director. Berman was convinced that only someone familiar with *STAR TREK* would work. Actor Jonathan Frakes, had cut his teeth directing episodes of *TNG*, *DS9* and *Voyager*. Although Frakes had never directed for the big screen, Berman admired his work and decided he was the best man for job. Frakes prepared by watching the movies of James Cameron and Ridley Scott, who had made some of the definitive science-fiction movies.

As well prepping for the movie, Frakes faced the challenge of casting. Scores of actresses

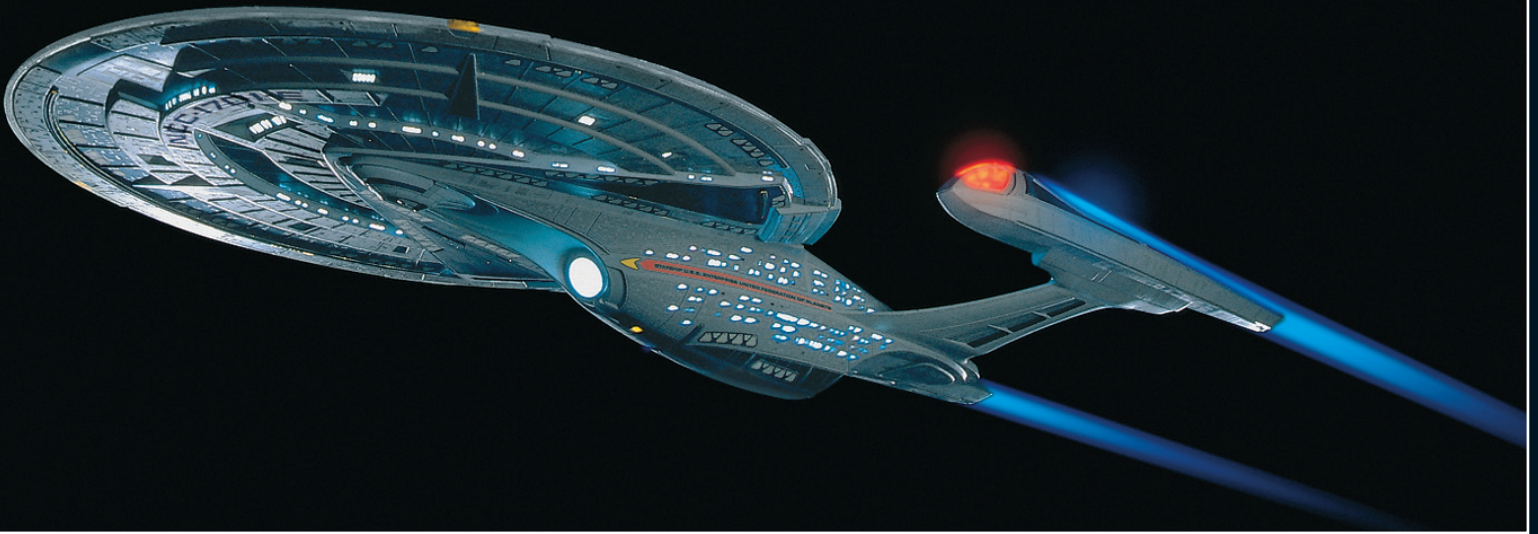


auditioned for the role of Borg Queen but neither Frakes nor the producers were convinced. Angelica Huston was considered and actually expressed some interest in the role. However Braga suggested Alice Krige, best known for her role in 1981's *Ghost Story*. He believed that Krige had the necessary mix of power and raw sexuality that the role called for. She received just three pages of script and having no knowledge of *STAR TREK*

▲ Data's storyline involved him being tempted by the Borg's offer to make him more human.



◀ The first warp flight was a momentous moment in mankind's evolution and an important part of *STAR TREK*'s future history, but we knew virtually nothing about it. .



▲ Since the *Enterprise-D* had been destroyed in the previous movie, *FIRST CONTACT* needed a new ship, and this one would be designed with the proportions of the cinema screen in mind.

prepped for the role by borrowing a stack of VHS tapes. Both Frakes and Berman were certain they had found their queen the minute she walked through the door, but they continued auditioning and it was three weeks before Krige was told the role was hers.

OSCAR WINNERS

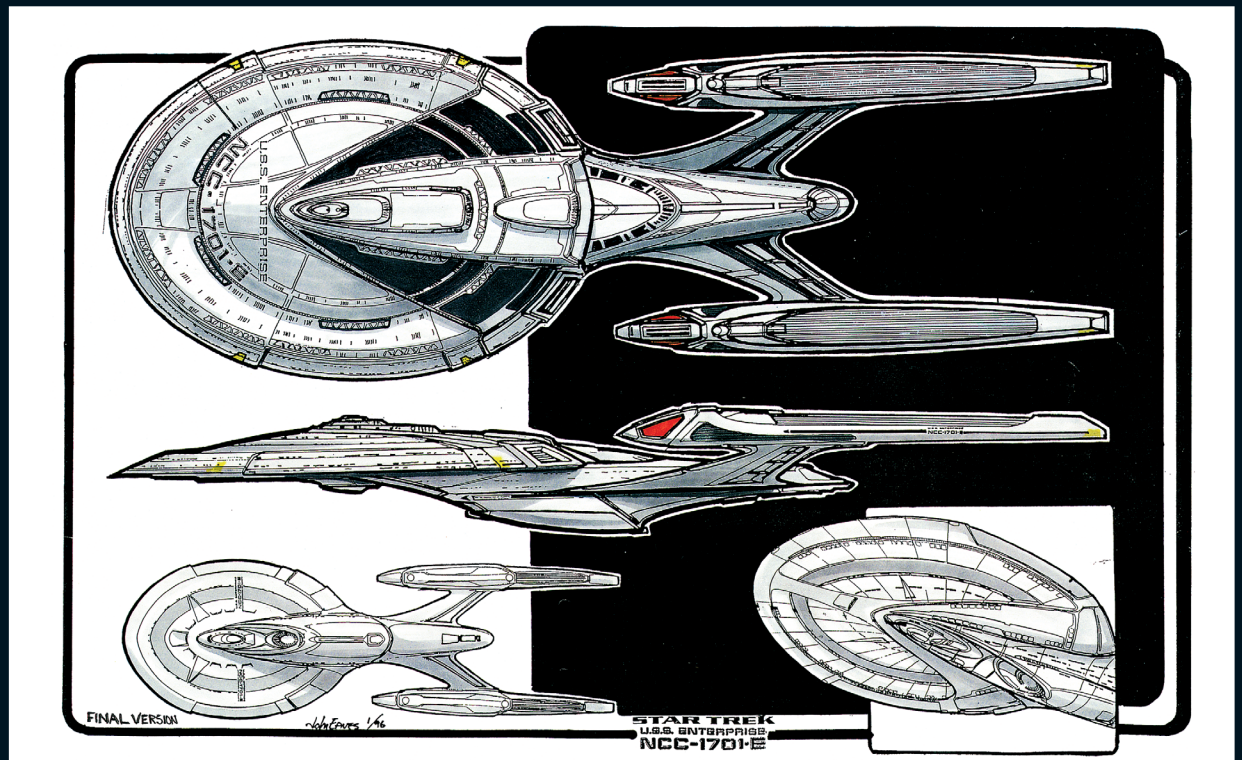
When it came to the role of the down to earth and grounded Lily Sloane, Frakes suggested his long time friend, Oscar-nominated actress Alfie Woodward, who had starred in John Sayles'

Passion Fish, Spike Lee's *Crooklyn* and Lawrence's Kasdan's *Grand Canyon*.

Tom Hanks had been top of the wish list to play the eccentric and drunken Zefram Cochrane, but the role eventually went to James Cromwell, who had guest-starred on *STAR TREK* several times and had just received an Oscar nomination for his role in the movie *Babe*. Frakes liked the fact that Cromwell came over as both quirky and intelligent, which made him ideal to play a scientist who was clearly "crazy."

The film also provided opportunities for several

► The *Enterprise-E* was designed by John Eaves, who took the basic shapes of the *Enterprise* and stretched them out to create a long, sleek ship.





◀ The movie ends with mankind taking an important step towards the *STAR TREK* that we know, when Cochrane's flight attracts the attention of the Vulcans. Their first handshake would lay the foundations for the Federation.

guest appearances by familiar faces: recurring characters Reg Barclay and Nurse Ogawa had brief scenes; we learn that the *Enterprise* has its own Emergency Medical Hologram played – like *VOYAGER*'s EMH – by Robert Picardo, and Ethan Phillips, better known as Neelix, made a prosthetics-free appearance as a character in the Dixon Hill hologram.

BIGGER AND BETTER

With a bigger budget available the team were able to upgrade the Borg costumes which had been produced on a TV budget in the 1980's. The new costumes designed by Deborah Everton and fleshed out by prosthetic effects artist Todd Masters were slicker and featured fiber optic lights, which emphasized the Borg's insect like qualities. Special attention was paid to the costume for the Borg Queen. Krige was outfitted with a special suit, while make-up was designed to give her a hauntingly beautiful but deadly appearance. In a particularly memorable scene, blue screen was used to enable her head and shoulders to drift down from the ceiling and to be "plugged" into her waiting body.

The regular cast were also given new uniforms, which were designed by the TV series' regular costume designer Robert Blackman who gave

them layers, allowing the characters to have a variety of different looks

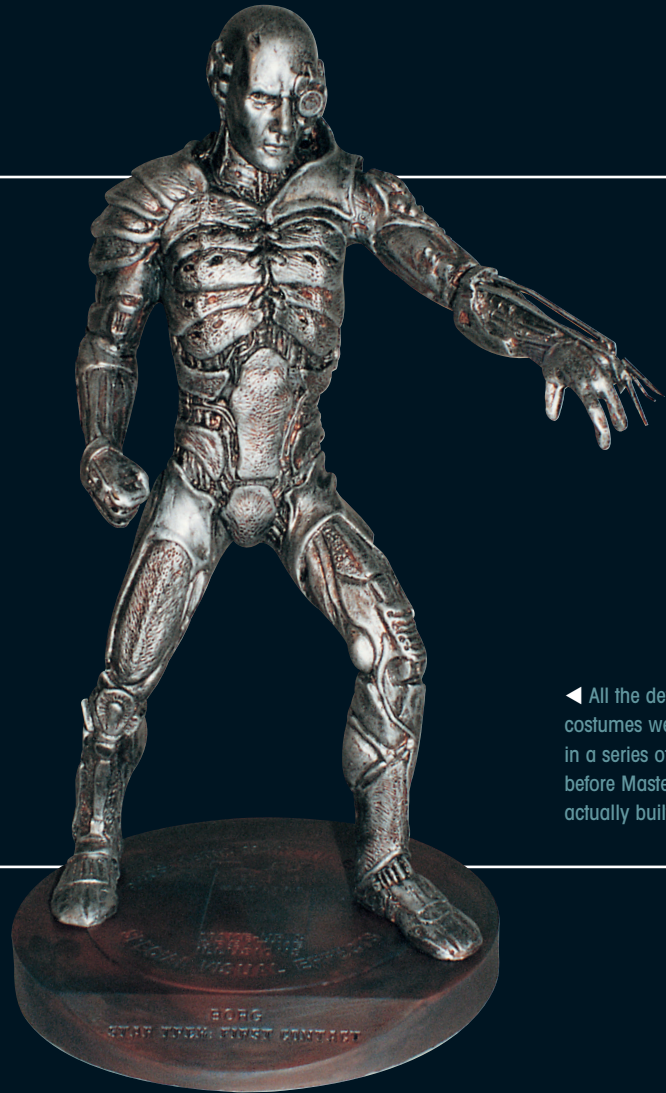
John Eaves designed a new *Enterprise*, revisiting Matt Jefferies original design while at the same time mixing in elements from the *Excelsior*. While the old *Enterprise-D* had been designed with the proportions of TV in mind, Eaves' new, long thin version was ideally suited to the cinema screen.

Production designer Herman Zimmerman also got to redesign all the principal sets, making them grander – engineering was now on three levels – and more active, the bridge had more work stations and more animated graphics. The sickbay, which only made a brief appearance, was borrowed from *VOYAGER*. A massive new set was built for the sequence set on the *Enterprise's* saucer, which was so big that it had to be scaled down to fit on Paramount's largest soundstage, before being scaled back up using visual effects. The exterior of Cochrane's base was constructed in the Angeles Crest Forest, while the silo was filmed in the Titan Missile Base in Arizona.

The result was one of the most widely admired of the *STAR TREK* films, which not only features TNG's greatest villains, but ends with a beginning as the Vulcans arrive and lay the foundations for all the *STAR TREK* that had come before and everything that would follow.



▲ *STAR TREK: FIRST CONTACT* featured several new Borg drone costumes which were carefully reused to give the impression that there was a whole army of drones swarming over the ship.



◀ All the details for the new costumes were worked out in a series of clay models before Masters and his team actually built the suits.

BORG MAQUETTES

Bringing the Borg to the big screen involved an upgrade, and new suits built by Todd Masters. Work started with a clay model...

On *STAR TREK: FIRST CONTACT* Todd Masters and his team were given the job of building the Borg suits that were worn by the Borg Queen and the actors who played the drones. As Masters explains, before they started work on the full-scale versions, they produced small models, called maquettes, which they could show to the producers. "Instead of working out the details in full scale, we start off in a maquette.

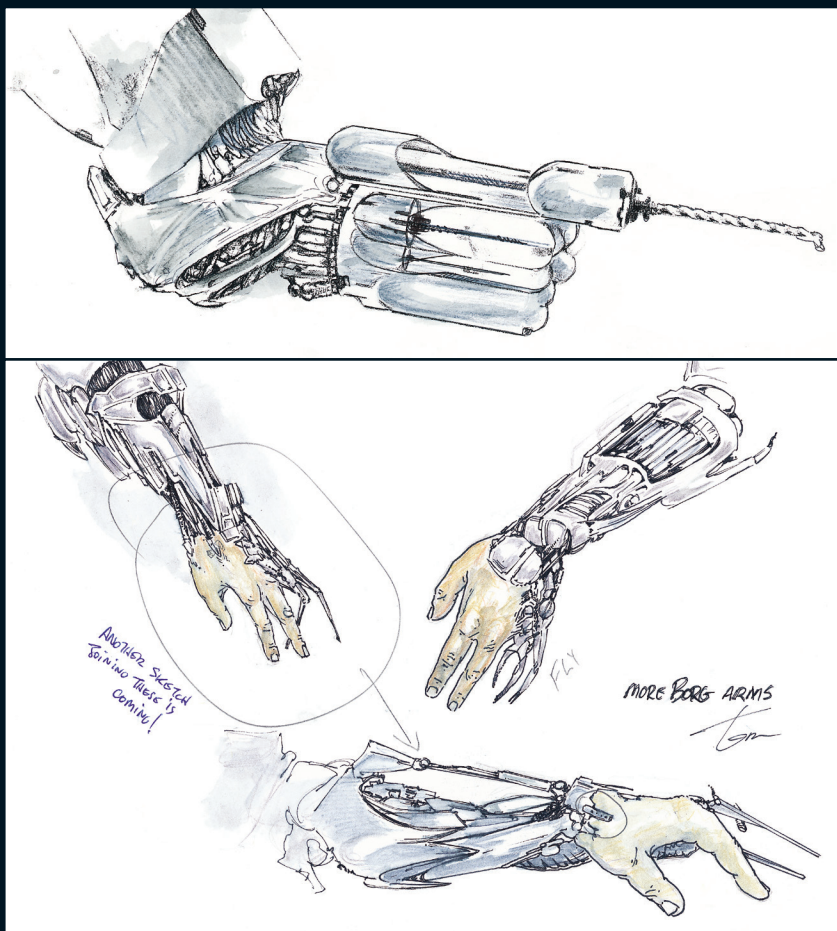
Maquettes are miniature sculptures used to represent the whole character, so that we can design the suit and see how it will look with the makeup. Basically they just give us an opportunity to look at something in three dimensions. They are usually just made of clay; we never paint them or anything – they're just working models."

A significant amount of the design for the Borg drones was actually worked out on the maquettes.

Masters says that the basic look had already been established by costume designer Deborah Everton, but, he adds, her drawings were quite loose and didn't have the kind of detail that his team needed to make the final suits. "Deborah's original drawings were wonderful, but when we're building stuff we really need to work out every nook and cranny, and make sure that the design in terms of sculpture is all working together.

We love it when they just give us the reins and say, 'Go for it.' That happened on *FIRST CONTACT*. We knew they loved the drawings, so working from them we sculpted the maquettes over a weekend, came in on Monday, and said 'Well, this is our interpretation of the drawings; what do you think?'"

The producer's response was very positive, so now that he had the go-ahead Masters set about producing the actual suits in rubber, basing their molds very closely on the maquettes.



▲ Masters started by sketching out some of the details that he planned to include in the Borg suits.



◀▲ The Queen's suit got particular attention since it would receive more scrutiny than any of the other Borg costumes.



BECOMING THE BORG QUEEN

No performance was more important to *STAR TREK: FIRST CONTACT* than Alice Krige's Borg Queen: the living manifestation of the Borg.

▲ The Borg Queen, played by Alice Krige, made her debut in *STAR TREK: FIRST CONTACT*, establishing that the Borg weren't simply a race of drones.

The original idea behind the Borg was that they were an insect race without a single identity, who you couldn't reason with and could barely talk to. Alice Krige would give them a face by playing the Borg Queen – a creepily sexy, intelligent, seductive and terrifying force, who, as one of *STAR TREK: FIRST CONTACT*'s writers Ron Moore freely admits, was a contradiction, who was

grafted on to the Borg to make them more interesting.

Any character is a collaboration between the writers, the producers, the director and, of course, the actor. There are countless decisions to be made, and when the character is a newly-invented, alien leader of a race of cyborg drones those decisions get complicated. The



◀ The Queen had history with Picard, who had become obsessed with defeating the Borg, however they only met in the closing scenes of the film.

conclusion that Krige came to was that the Borg Queen was pure energy. "In physics," she explains, "energy can't be created or destroyed; it just is. Like the Big Bang, she's always been there. She manifests herself when she chooses to. So you're not going to get rid of her; she's there."

MYSTERIOUS FORCE

Krige knew almost nothing about the Queen or the Borg themselves when she was cast. Having grown up in South Africa, she had barely seen *STAR TREK* and, the actresses who came in to audition were only given four pages of script. She remembers that her immediate response was that she wouldn't read for a role about which she knew so little. "I said 'I won't go in unless I have the full script.' And they said, 'You don't understand! You don't go in at all if you want the whole thing. It's totally classified material, and this is all you get.' But I was so entirely intrigued by the character that I went in and did the scenes."

If Krige didn't have the script she could at least find out as much as possible about the Borg. She rapidly subjected herself to a crash course in *STAR TREK*, watching all the Borg episodes to prepare for her audition. She was so successful that Berman and Frakes knew they had found their Queen

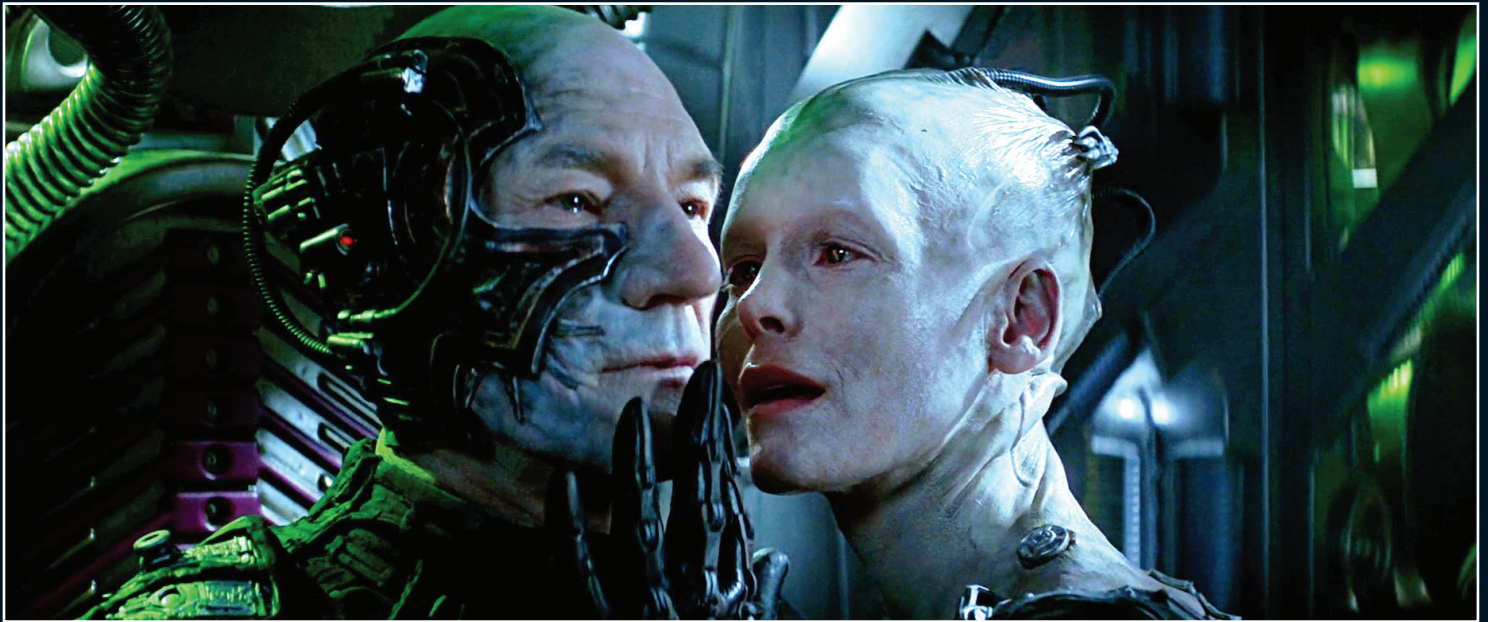
minutes into the audition, although it was three weeks before everything would be settled and Krige learned she had the role.

Once she was cast, she started work in earnest to develop the character. Berman and Frakes told her that they didn't exactly see the Queen as a character in her own right, but rather as the personification of the Borg collective itself, and they left it to Krige to work out what that meant.

"I think she is the Borg," Krige says, "but I was asking everyone who they thought the Borg were,



◀ Before she was cast as the Borg Queen, South African actress Alice Krige had appeared in a number of high profile television roles, including several British period dramas.



▲ The writers theorised that although we hadn't seen her, the Borg Queen had been present when the Borg had converted Picard into Locutus, during the television series.

and I got a series of different answers. There was no standard 'This is who the Borg are.' This is totally personal: that mind, that intelligence, that energy, is her. She's assimilated the drones. They're just her instruments, her minions, her familiars, as if she were a witch and they were her black cats, do you know what I mean? They're her means to an end. I don't think they have an existence independent of her."

BROUGHT TO LIFE

Another important step of getting into and under the skin of the Queen was the costume and makeup designed by Deborah Everton, Todd Masters and Scott Wheeler. "I can't stress this enough," Krige says, "that what they gave me in terms of the look of her was an extraordinary gift. When I saw the character, when I looked at myself, complete as her, for the first time, I was profoundly shocked and disturbed by what I saw, and so, I think, was almost everyone standing around me. I put in the lenses and looked up into the mirror, and it was as if for the first time the character was complete, and everyone took a sharp intake of breath.

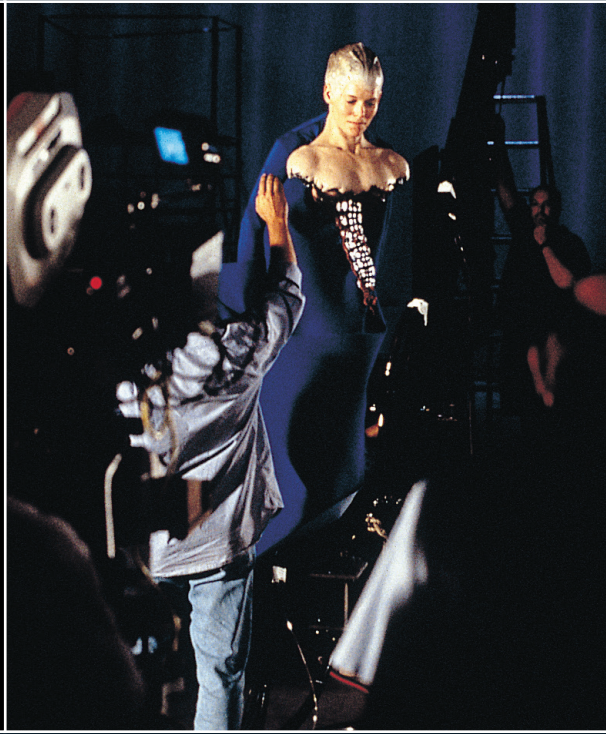
"It was quite a crucial moment for me, actually, because I just flowed into that gap. I thought, 'That's her; that's it. That's what happens when you come near her - people are kind of opened up and left vulnerable and entirely susceptible, and she just goes in like a knife.'

"By the time I was inside that costume each day,

I really did feel as if it wasn't me; it was someone else. I wasn't particularly trying to do anything. I just felt so different, so far removed from myself, that it just developed a life of its own. The look of her, and the feel of her inside that suit, of what they gave me, were incredibly helpful to me. It was crucial in whatever happened with the character."

LONG DAYS

While it contributed enormously to the development of the Borg Queen, the physical reality of the suit was challenging. Krige had to be glued into it, a process that took nine hours, and once she was in the suit she had to film for another 11 hours. As she remembers, when she first started work she didn't understand all the implications of this. "My suit initially was made of hard rubber, and the first full day of work was extremely long - I think it was about 20 hours or something. We started putting the makeup on in the early hours and I was drinking water, coffee, juice, water, coffee, juice. Eight or nine hours later they glued me into my suit. Then there was more water, coffee, juice, because it was my first whole day and I just wasn't paying attention, and at about three o'clock I was desperate to pee. They stopped to give me a pee break in the afternoon, and afterwards we couldn't get the suit back on at first. It took 45 minutes, and it was the most expensive pee in the history of *STAR TREK*, because the crew sat there and waited, and then we couldn't get me back in the suit!



◀ Krige's makeup was a major undertaking that took more than eight hours to apply. For the sequence where her head, shoulders and spine floated down from the ceiling, most of her body was covered in blue cloth which could be replaced digitally.

"And by the end of the day my hands and feet had swollen, so they offered to make me another suit. We started on Friday at two o'clock in the morning and we must have finished at midnight or one o'clock on the Saturday morning. Todd, as I remember it, crossed LA to Chatsworth, where his workshop was, and they started working on a new suit for me. They worked through the weekend, and they came in on the Monday lunchtime with a new suit. It was a soft suit, so I was wrapped in marshmallow. But by that time the rigors of the hard suit had already helped me establish who she was physically."

Krige's relationship with the makeup and

wardrobe people was an essential part of filming for her. "I was spending nine hours a day in makeup," she remembers, "but it didn't bother me. I really was having a very good time. Todd and Scott were such darlings. They're so talented in their own right, and they all have this wonderful sensibility. We just had a ball. They told me an endless stream of dirty jokes, and discovered that I would laugh and that they could keep me thoroughly entertained, and they did."

Even with the improvements in the suit, the filming schedule was punishing, and Krige eventually had to ask for shorter days because the amount of time she was spending in the suit was



◀ The finished Borg Queen assembly sequence was one of the standout moments of the movie and was credited with adding millions of dollars to its box office takings.

► Most of Krige's scenes were with Brent Spiner, as the Borg Queen attempted to seduce Data. Krige credits Spiner with giving her insight into the character and what really motivated her.



starting to affect her performance. "I think I must have done about 10 or 12 straight days," she says. "It was usually an 18-hour day. About seven or eight days in I said to the production staff, 'I'm getting very tired now - my concentration is flagging somewhere about 16 hours, and it's not going to help you.' They said to me, 'Well, how many hours can you work?' and I said, 'No, that's not fair, you're putting the onus on me!' But we agreed on 14 hours."

Important as the suit was to her performance, Krige credits her co-stars Patrick Stewart and, in particular Brent Spiner with helping her to understand the Queen's motivations. "I had the pleasure of spending a period of time with Brent," she says. "I admired him so much because he really was genuinely looking to push out the envelope of his character; I was filled with wonder that his relationship with Data should have lasted so vitally for so long."

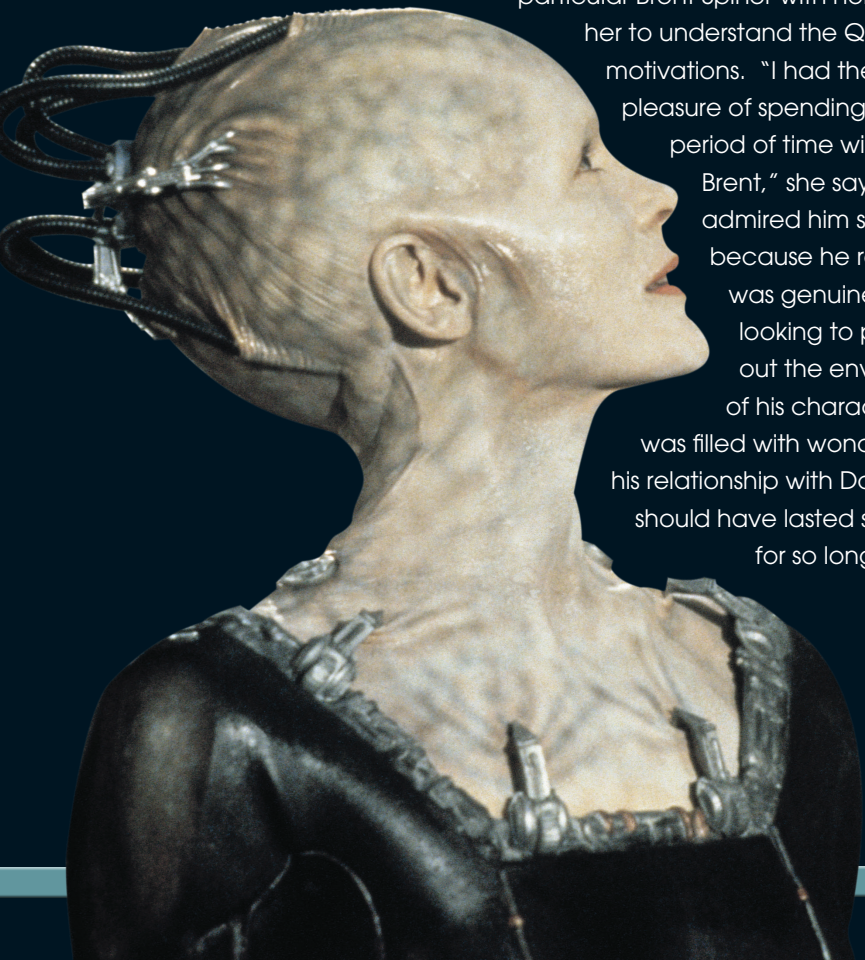
"It seemed to me that the idea of the Borg Queen was very exciting to him, and meant we were discovering a whole new area of Data. He gave me what I thought was a very significant insight into the character. Brent said, 'You know, the person she's really interested in is Data? If you look back to the Borg episodes in the series' - which I had already done by this time - 'the one who actually releases Picard from Borg capture is Data. So my assumption is, my belief is, the Borg Queen was there all along. She was masterminding all of that, and she is fascinated by Data. She's met her match in Data.'"

BORG SEDUCTION

"It makes a lot of sense for Data's android perfection to appeal to the Queen," says Krige. "But it's his desire for human experience that prompts her to literally give him human skin and use seductive techniques to bend him to her will. The essence of that was there in the script."

Krige adds that in some ways the Queen was almost more seduced by Data than he was by her. "The attraction is there, I guess: fleetingly for Data, but certainly for her. I don't think for a moment she anticipates how it's going to work out, but it's in her nature to pursue power without scruple, without conscience, without morality, so she uses sexuality as a means because she knows it's an area of vulnerability for him - an area of intense, potent human feeling. But I think she drops her guard and loses control of the situation momentarily. She doesn't watch her back with Data; she thinks she

◀ For Krige, the Borg Queen was like a force of nature, who was seeking perfection at any cost and had no sense of morality.



has him.”

For Krige that amorality and pursuit of power was a key to the character, but it was important that she didn't judge the Queen. "She doesn't think she's evil, but certainly the consequences of her actions are evil for whoever she assimilates. What is evil? The Talmud describes it as judgment without compassion. Evil is someone without any scruples, without conscience, without morality, and she certainly is all of that; she is possessed by a need for power, and she believes she is absolutely in the right, that when she absorbs a human being, or a Ferengi, or whoever, that she's offering them the best possible way of existing. So, yes, she is evil, I guess. She has no compassion, and she's entirely amoral. I'm afraid to say she came easily!"

EMOTIONAL CLIMAX

At the climax of the film, the Queen's flesh is burned away, leaving her metal skull and spine behind, which Picard snaps. Krige visited the set on the day the scene was filmed and by now she was so invested in the character that she found it surprisingly difficult.

"I went to watch, and I couldn't bear it; I had to leave! I went out of interest, and I was overcome with emotion, totally unexpectedly. Even so," she smiles, "even though he breaks her neck, I didn't



◀ After the Queen's organic elements have been destroyed, Picard takes her skeleton and snaps her neck. Krige visited the set to watch the scene being filmed, but found seeing her character's 'death' unexpectedly emotional.

for a moment think that she was dead."

Krige's assumption would be proved correct, and within a few years, the Borg Queen reappeared on *STAR TREK: VOYAGER*. At first Krige wasn't available and the role was played by Susanna Thompson, but in *VOYAGER*'s finale Krige returned to the role she had created, proving that the Borg Queen was an indestructible force of nature, a living embodiment of the Borg that would live forever.



◀ Despite her character's death, Krige returned to reprise the role of the Borg Queen in the *STAR TREK: VOYAGER* story *Endgame*. And since she sees the Queen as being a manifested of the Borg's collective consciousness, it is always possible that she could return to play the role a third time.

STAR TREK™

