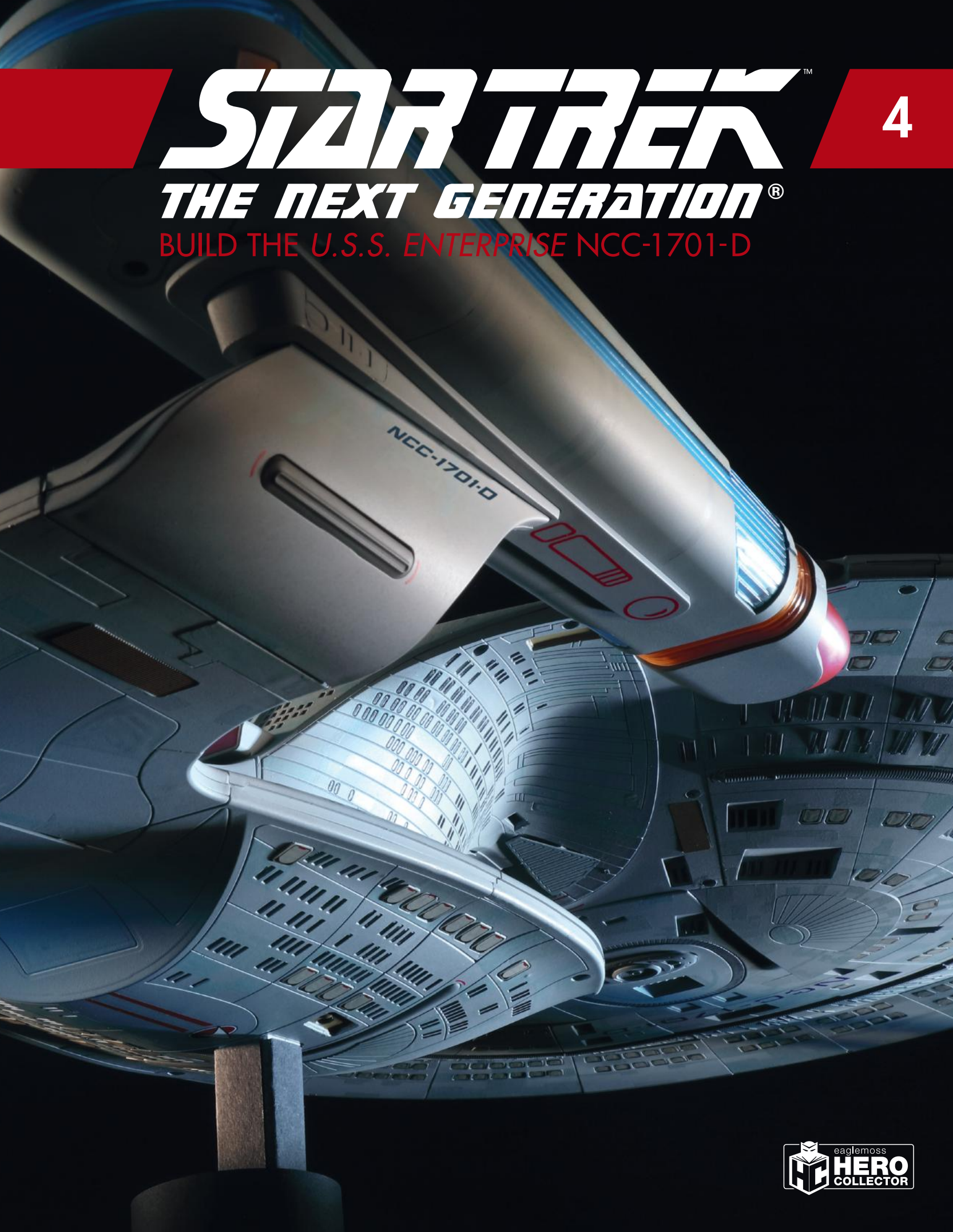


STAR TREK™

4

THE NEXT GENERATION®

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



4

STAR TREK

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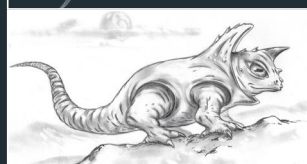
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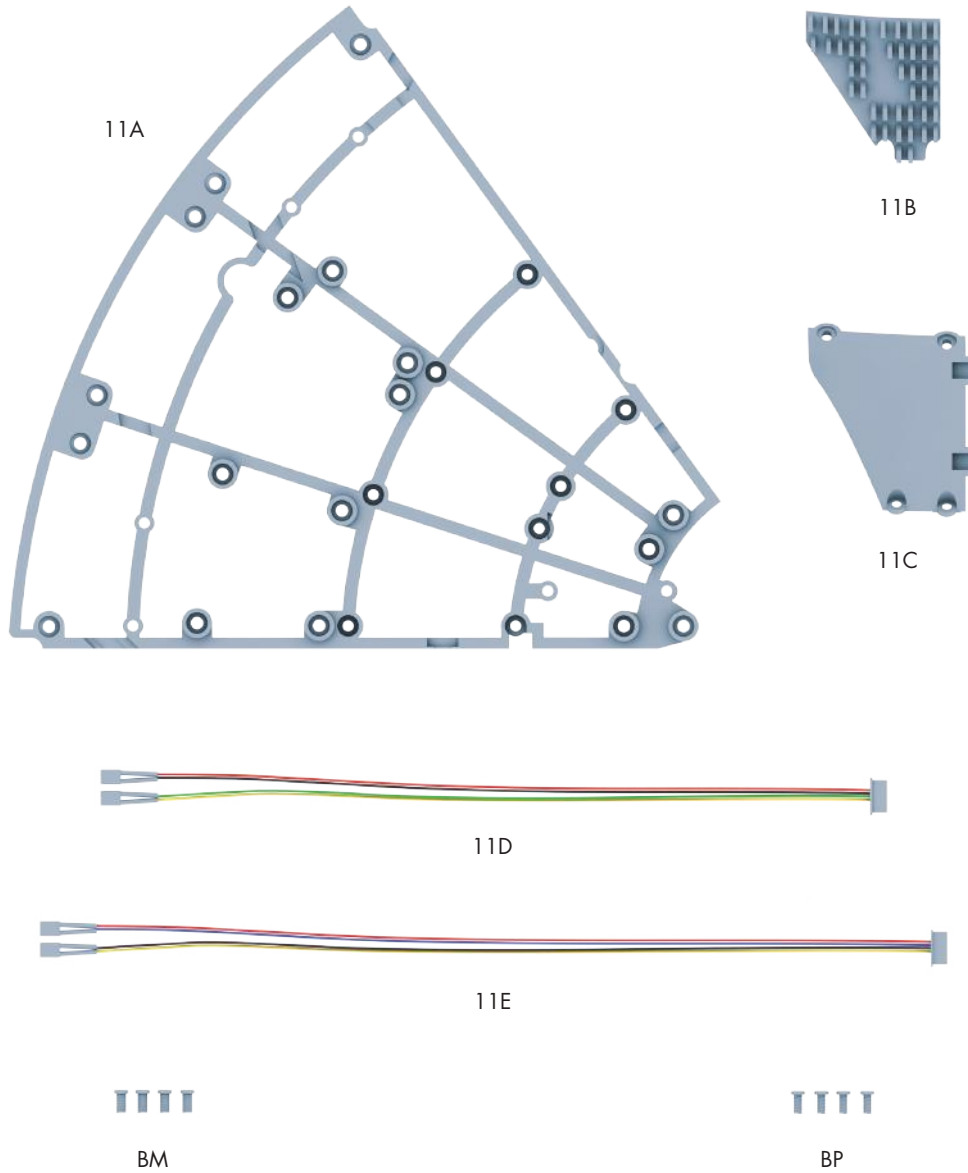


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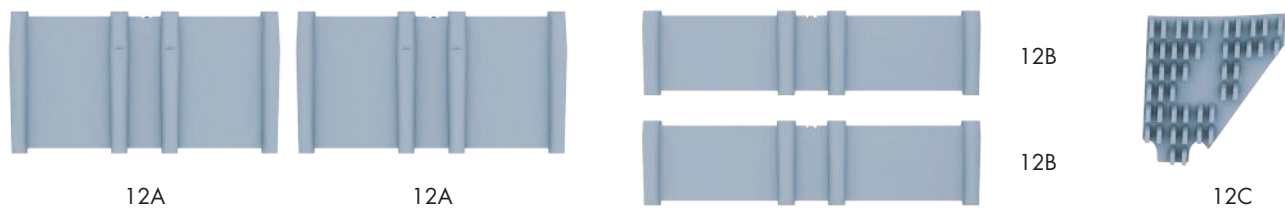
Award-winning detective drama

STAGE 11 PARTS

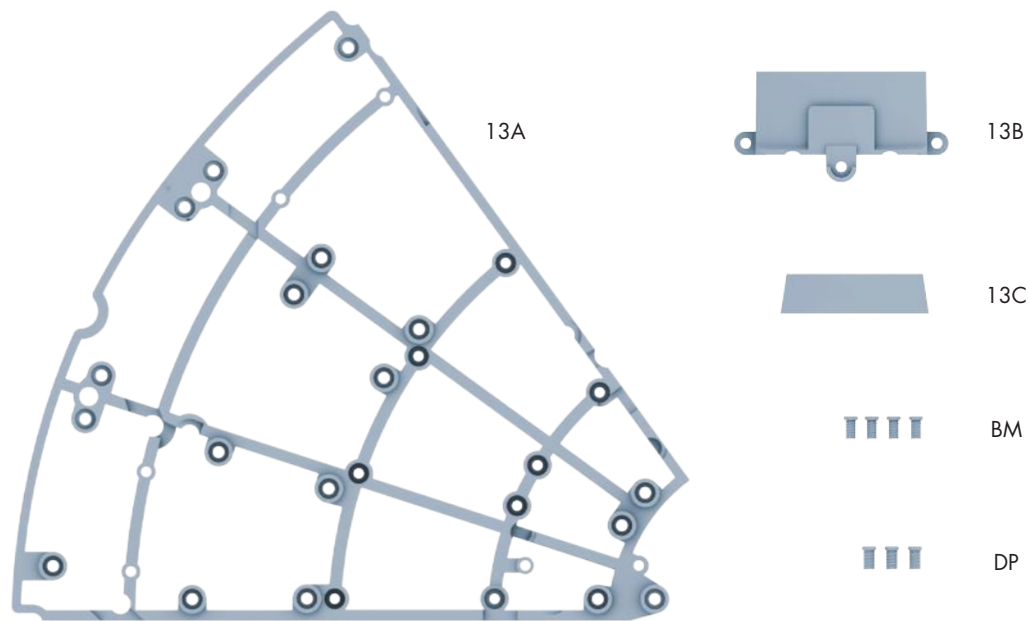


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
11A	Upper skeleton 2	1	11E	Rear window light ii	1
11B	Left rear windows	1	BM	2x4mm screw	4 (+1 spare)
11C	Left rear window reflector	1	BP	1.7x3mm screw	4 (+1 spare)
11D	Rear window light i	1			

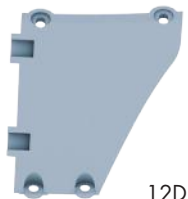
STAGE 12 PARTS



STAGE 13 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
13A	Upper skeleton 1	1	BM	2x4mm screw	4 (+1 spare)
13B	Main impulse engine	1	DP	2.3x4mm screw	3 (+1 spare)
13C	Main impulse engine reflector i	1			



12D



BM



BP

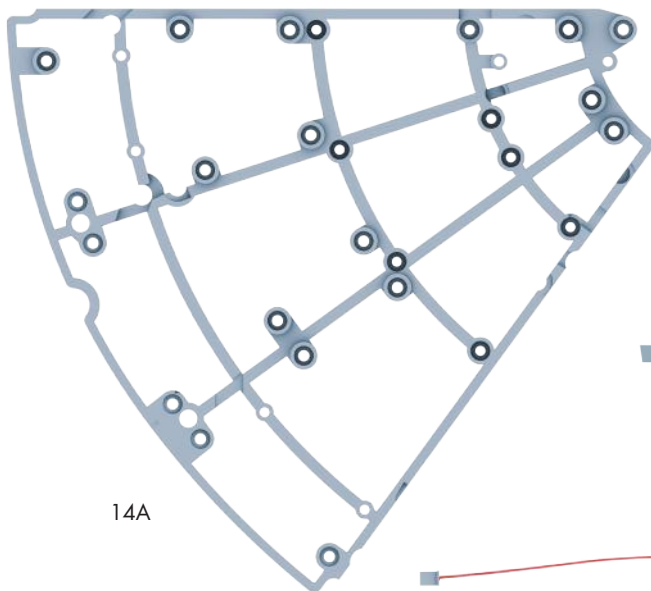
PART NUMBER

PART NAME

QUANTITY

12A	Skeletal support A	2
12B	Skeletal support B	2
12C	Right rear windows	1
12D	Right rear window reflector	1
BM	2x4mm screw	8 (+2 spare)
BP	1.7x3mm screw	4 (+1 spare)

STAGE 14 PARTS



14A



BM



BP



CP



14B



14C



14D

PART NUMBER

PART NAME

QUANTITY

14A	Upper skeleton 6	1
14B	Main impulse engine reflector ii	1
14C	Main impulse engine reflector iii	1
14D	Impulse engine light	1

PART NUMBER

PART NAME

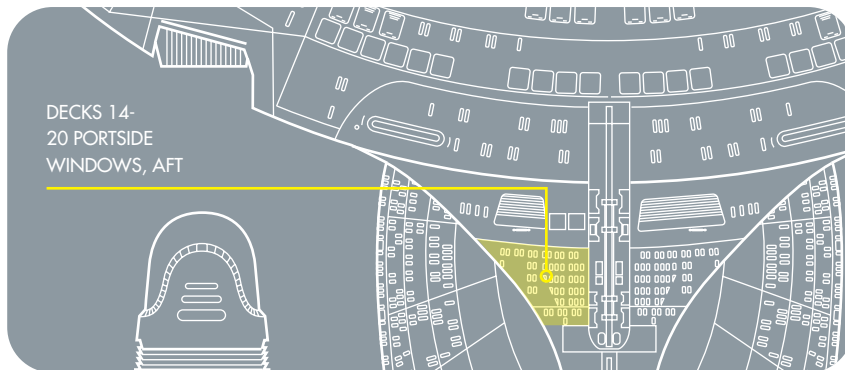
QUANTITY

BM	2x4mm screw	4 (+1 spare)
BP	1.7x3mm screw	1 (+1 spare)
CP	2x4mm screw	2 (+1 spare)

STAGE 11 ASSEMBLY

In this stage, several decks gain their aft portside windows, along with LED lighting to give them a lifelike glow. Meanwhile, the saucer structure continues to expand...

PART LOCATOR



KEY

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

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

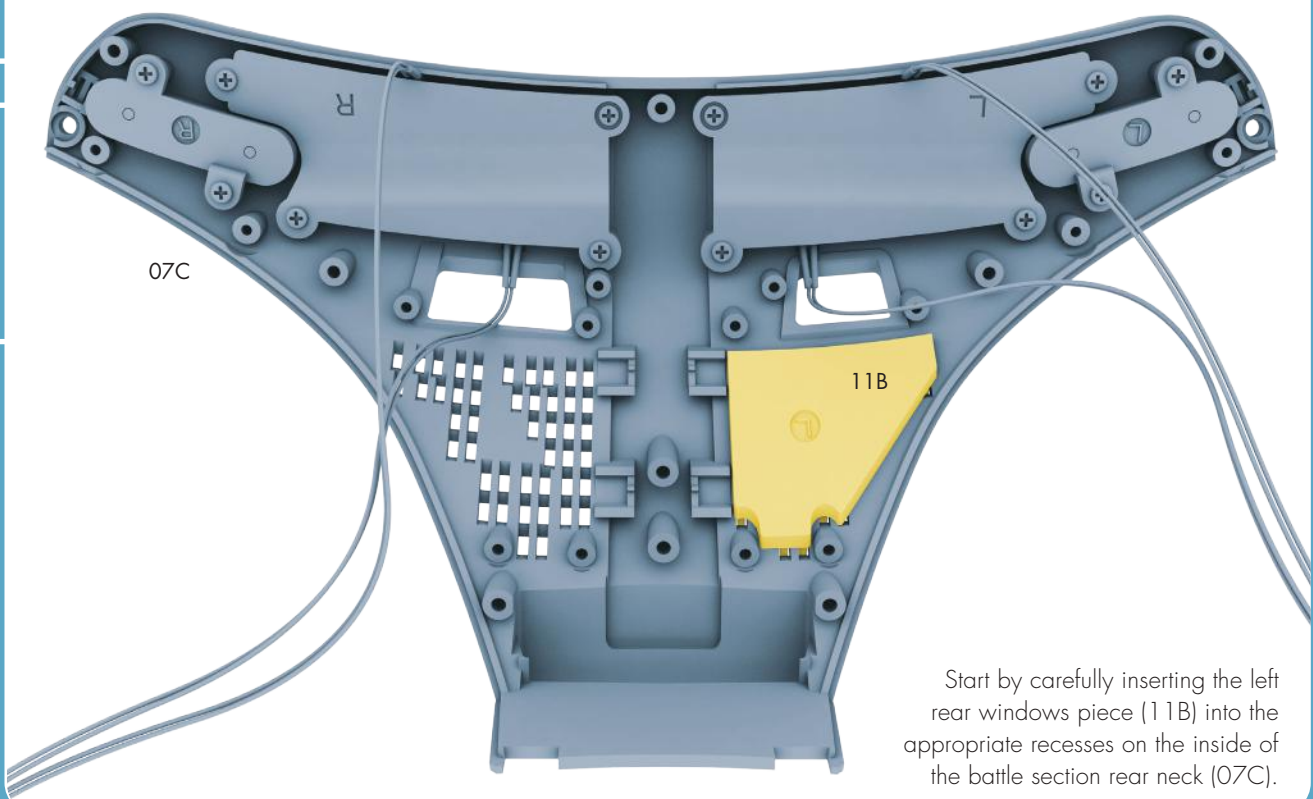
YELLOW is for the new part(s) in each step.

GRAY shows the assembly so far.

BLUE shows illuminated parts.

FITTING A BANK OF BATTLE SECTION WINDOWS

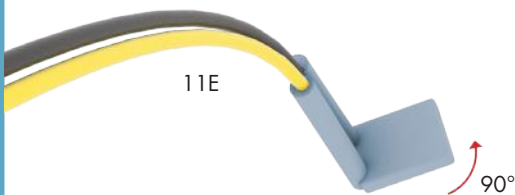
STEP
A



Start by carefully inserting the left rear windows piece (11B) into the appropriate recesses on the inside of the battle section rear neck (07C).

STEP
B

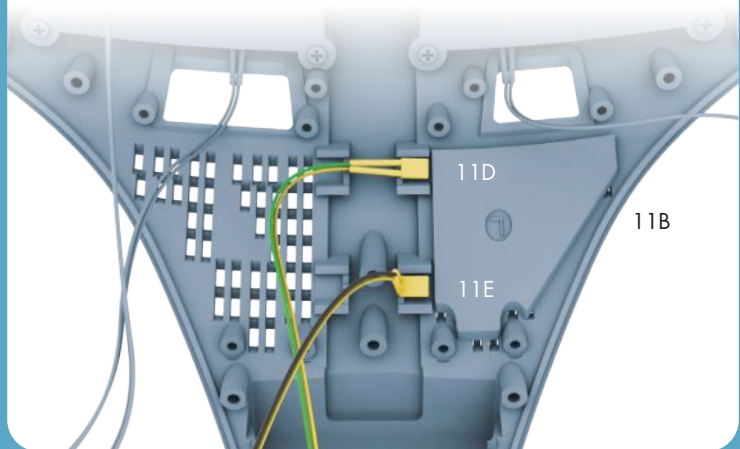
Identify rear window light ii (11E) and carefully bend the rubber casing at the end of the yellow-and-black cable so that the bulb within is set at a 90-degree angle to the cable.



— LIGHTING SYSTEM —

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

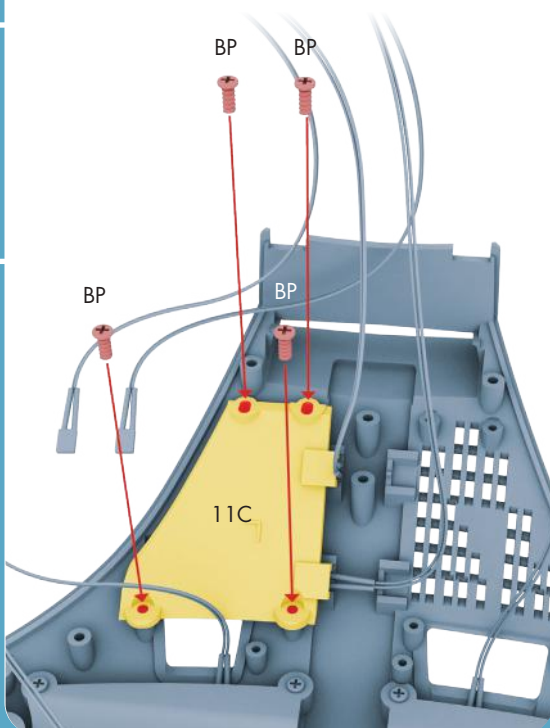
Next, fit the angled bulb into the lower of the two sockets beside the left rear windows (11B). Then, take rear window light i (11D) and fit the bulb at the end of the yellow-and-green cable into the higher of the two sockets (note that this bulb does not need to be bent into shape). Do not worry if the bulbs move in the sockets; they will be secured in the next step.



SECURING THE WINDOW LIGHTS

STEP
C

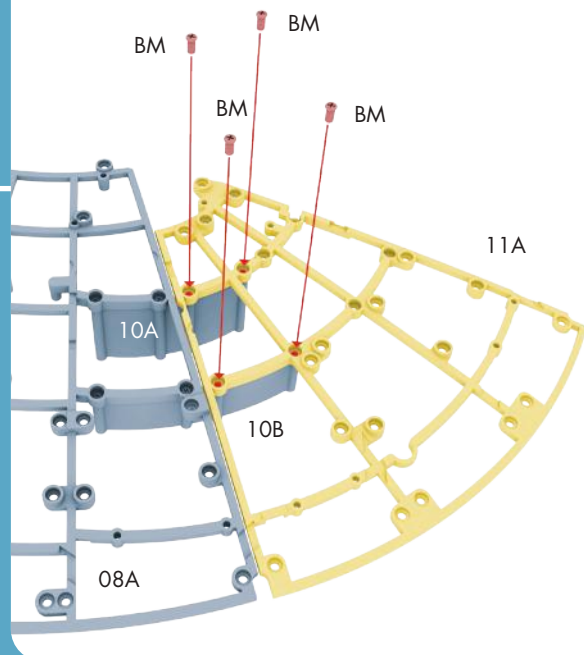
Place the left rear window reflector (11C) on top of the left rear windows, covering the two bulbs. Secure these parts using four BP screws.



ADDING TO THE UPPER SKELETON

STEP
D

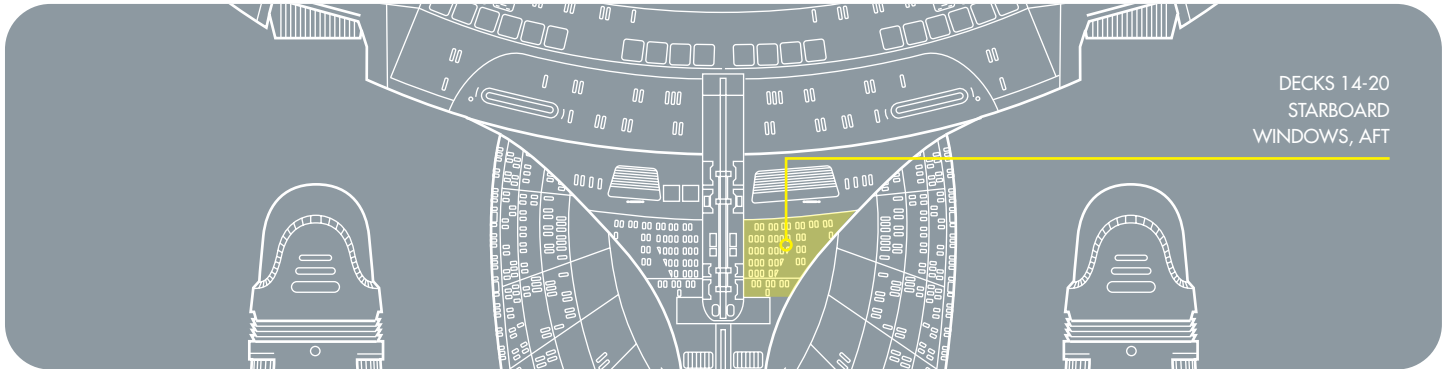
Retrieve the skeletal saucer assembly from stage 10. Position upper skeleton 2 (11A) alongside upper skeleton 5 (08A) and align it with the screw posts of skeletal supports U5A (10A) and U5B (10B) as shown. Fasten in place using four BM screws.



STAGE 12 ASSEMBLY

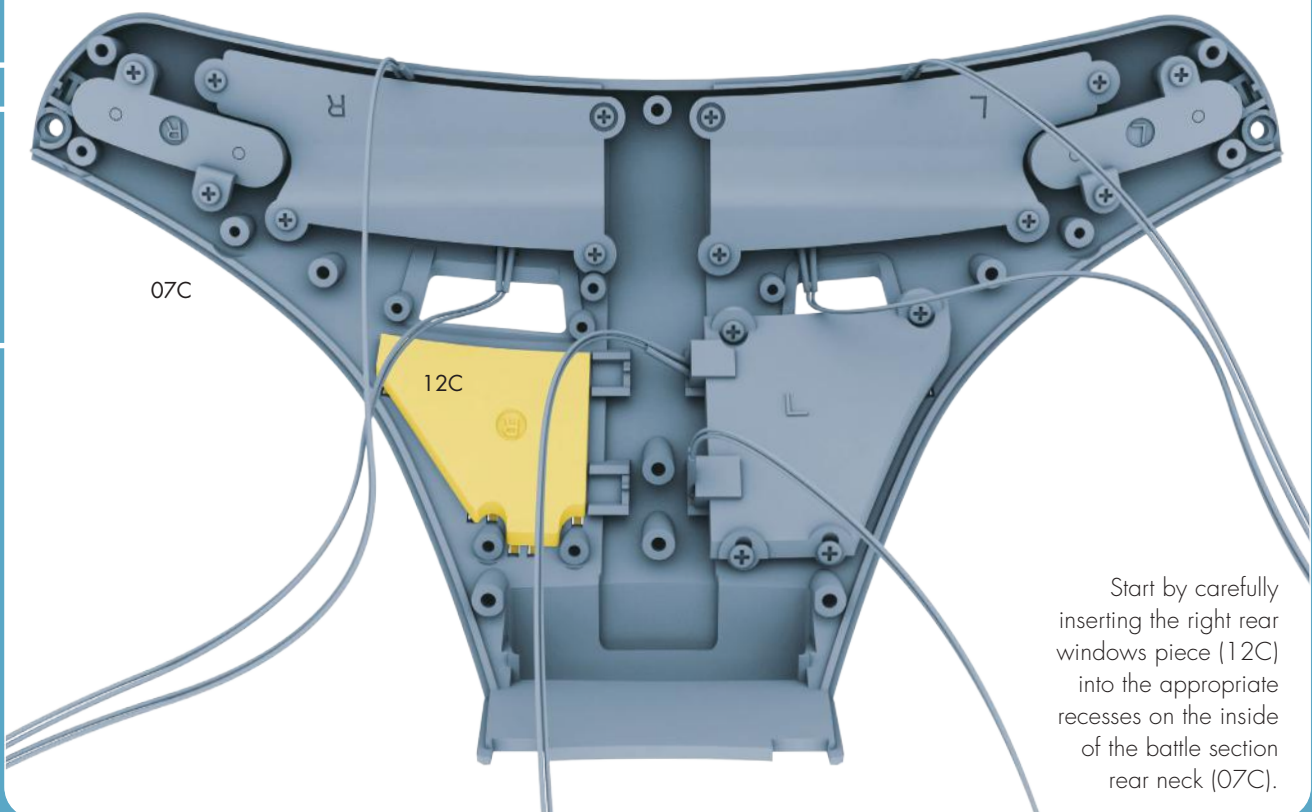
As starboard windows and lights complement their portside equivalents from the previous stage, both banks of lookouts are illuminated for the first time.

PART LOCATOR



FITTING MORE BATTLE SECTION WINDOWS

STEP
A



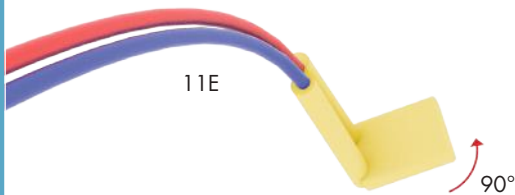
Start by carefully inserting the right rear windows piece (12C) into the appropriate recesses on the inside of the battle section rear neck (07C).

ADDING TO THE WINDOW LIGHT CONNECTIONS

STEP

B

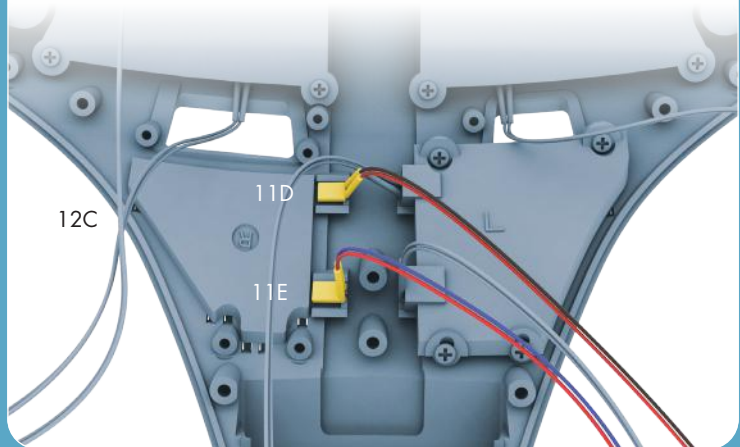
Take the unconnected bulb of rear window light ii (11E) and carefully bend the rubber casing at the end of the blue-and-red cable so that the bulb is set at a 90-degree angle to the cable.



BAG IT UP

Keep the plastic bags that hold the parts for each stage. They will come in useful when you receive parts that need to be saved for later stages, rather than used immediately.

Fit the angled bulb into the lower of the two sockets beside the right rear windows (12C). Then, take rear window light i (11D) and fit the bulb at the end of the black-and-red cable into the higher of the two sockets (you may find it helps to bend this bulb into shape, too). Do not worry if the bulbs move in the sockets; they will be secured in the next step.

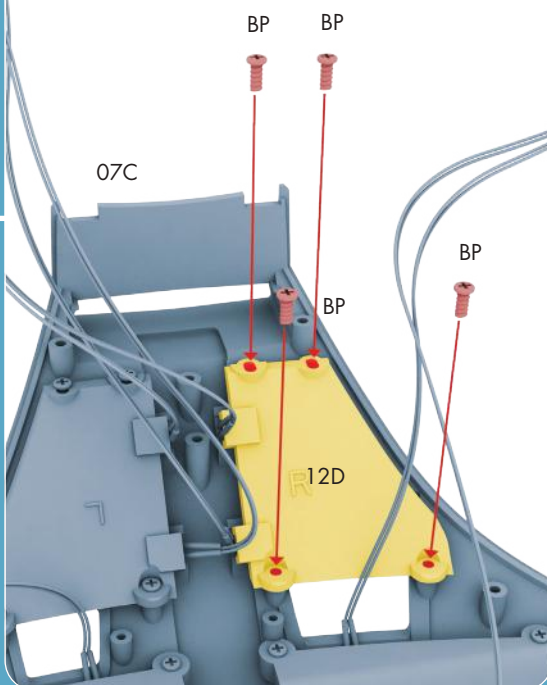


SECURING AND POSITIONING THE WINDOW LIGHTS

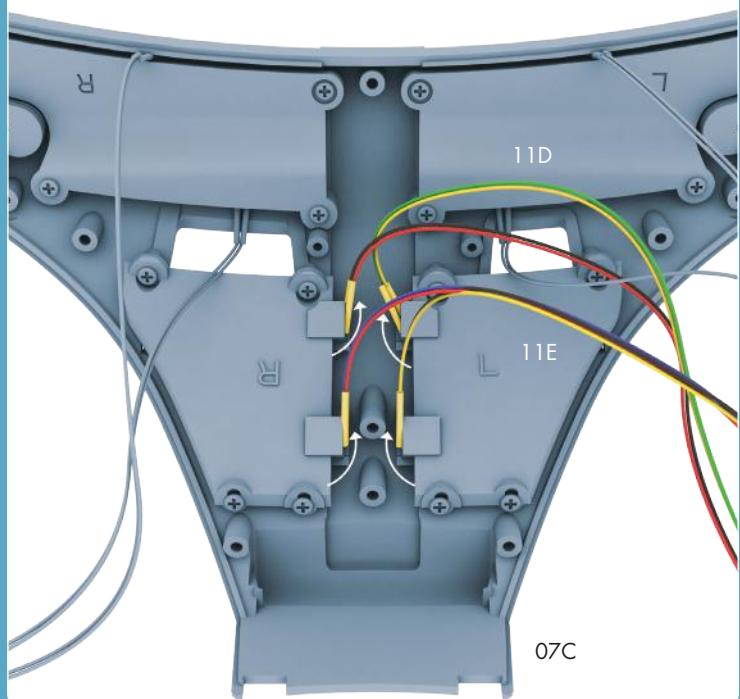
STEP

C

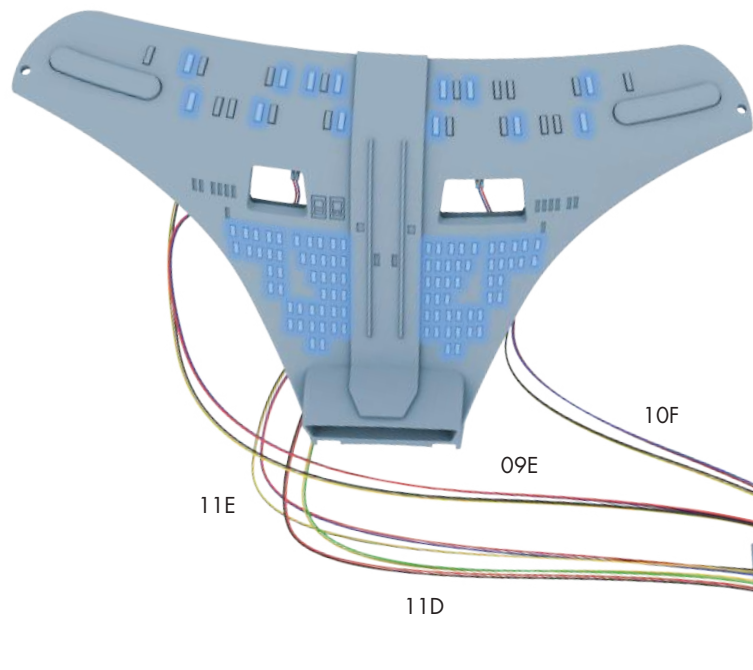
Place the right rear window reflector (12D) on top of the right rear windows, covering the two bulbs. Secure these parts using four BP screws.



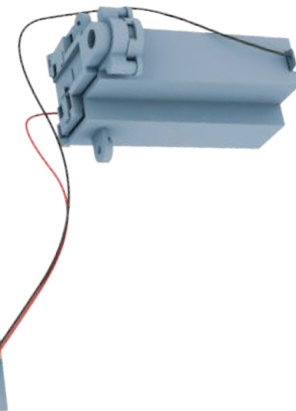
Now bend all four cables of rear window light i (11D) and rear window light ii (11E) so that they point towards the wider end of the battle section rear neck (07C).



STEP
D



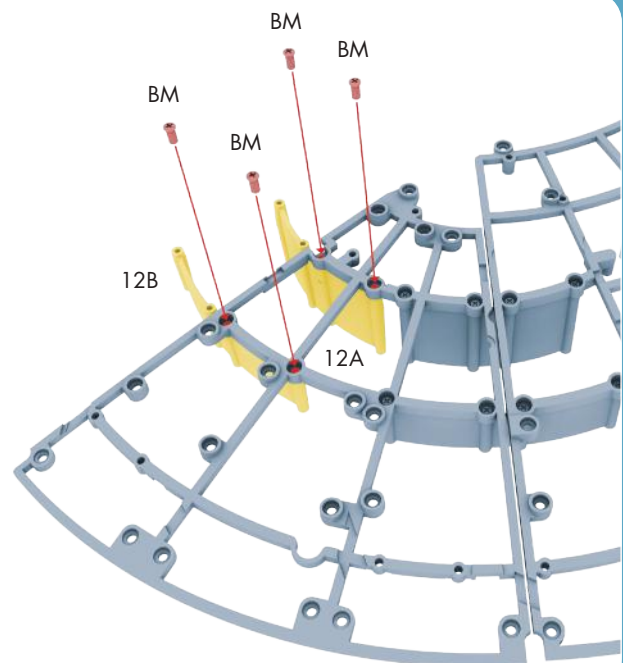
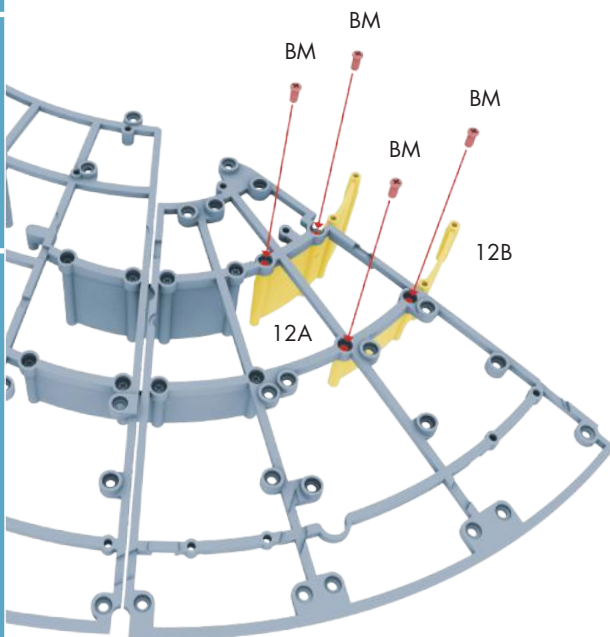
Retrieve your battery box and PCB, then plug the battery into slot "F". Next, plug the left windows light (09E) into slot "A"; the right windows light (10F) into slot "B"; rear window light i (11D) into slot "C"; and rear window light ii (11E) into slot "D". The four bulbs should now illuminate as shown.



ADDING TO THE SKELETAL SUPPORTS

STEP
E

Take one of skeletal support A (12A) and one of skeletal support B (12B) and attach them to one end of the saucer skeleton structure as shown, using four BM screws.

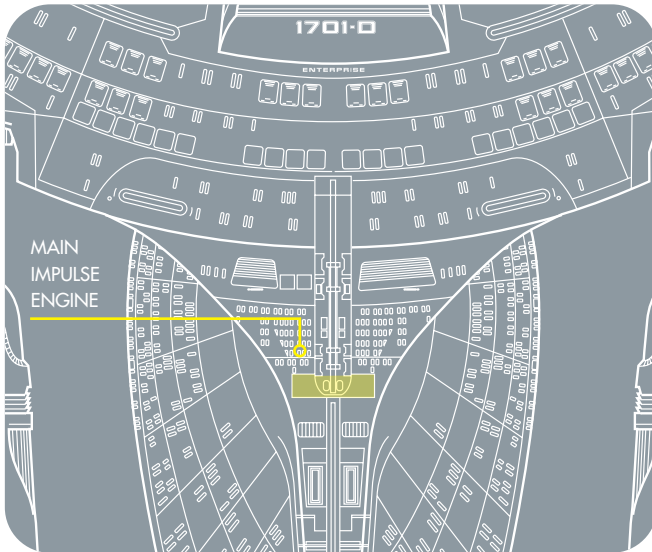


Then repeat this process with the two remaining skeletal support pieces at the other end of the skeleton structure, again using four BM screws. This completes stage 12.

STAGE 13 ASSEMBLY

Install the housing for the glowing main impulse engine, and see the dramatic curve of the saucer structure start to sweep back on itself.

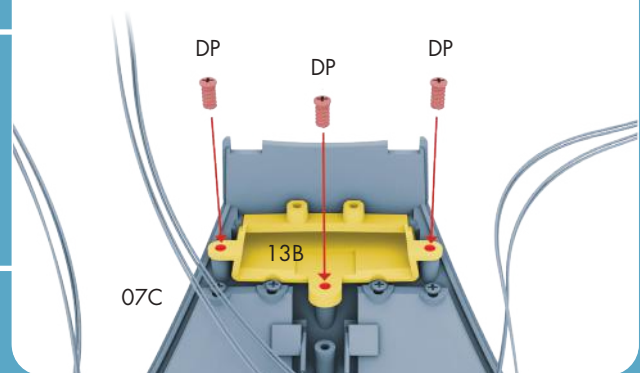
PART LOCATOR



FITTING THE MAIN IMPULSE ENGINE

STEP
A

Place the main impulse engine (13B) at the narrow end of the battle section rear neck (07C) as shown, and fix into position with three DP screws.

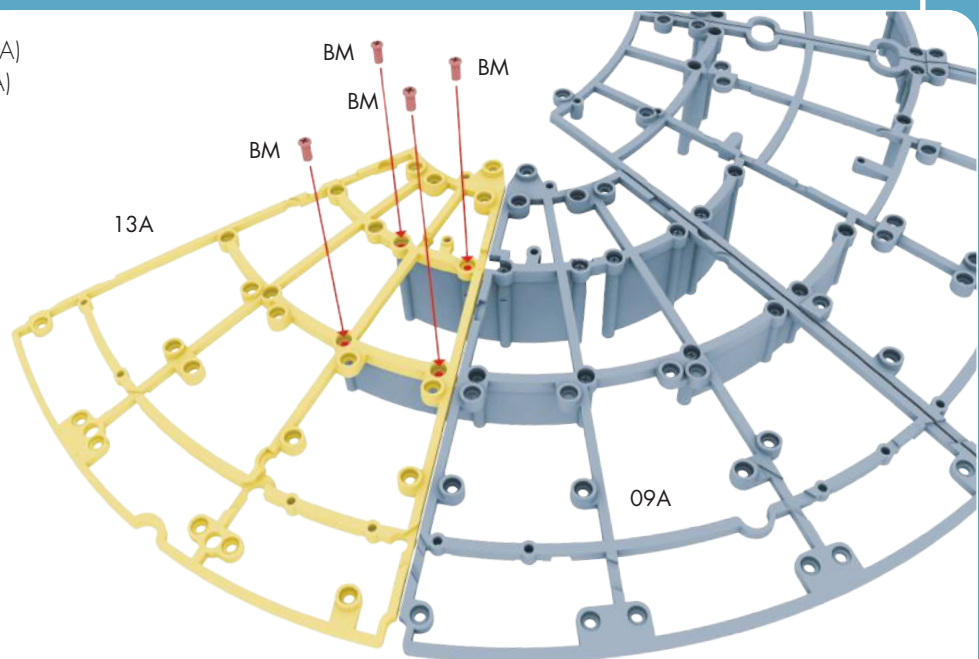


EXPANDING THE UPPER SKELETON

STEP
B

Position upper skeleton 1 (13A) next to upper skeleton 3 (09A) so the four screw holes in the skeletal supports align with the appropriate screw holes in upper skeleton 1. Secure using four BM screws to complete stage 13.

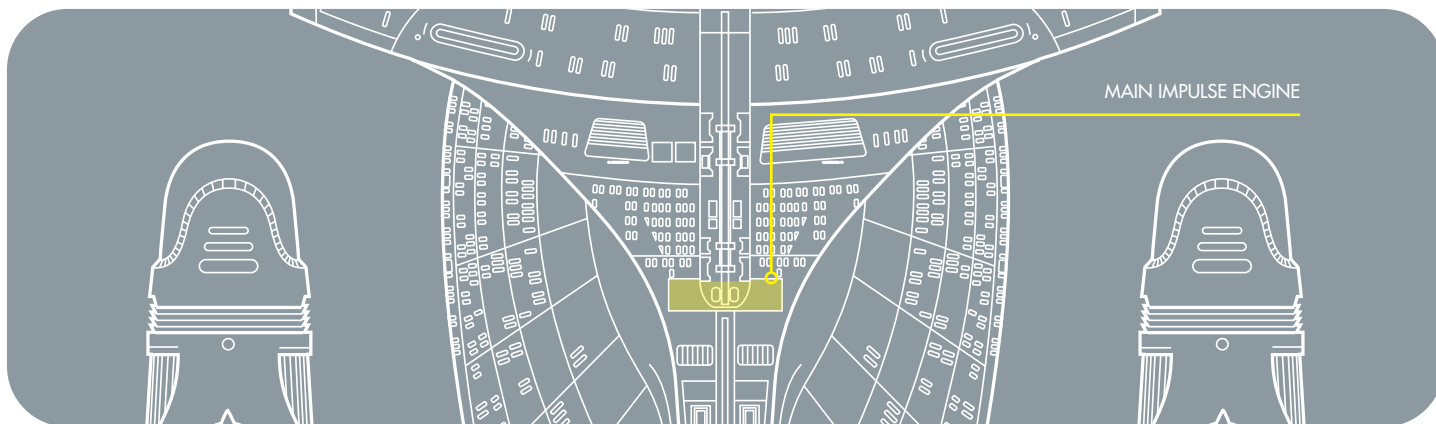
Note: Keep main impulse reflector (13C) to hand for use in stage 14.



STAGE 14 ASSEMBLY

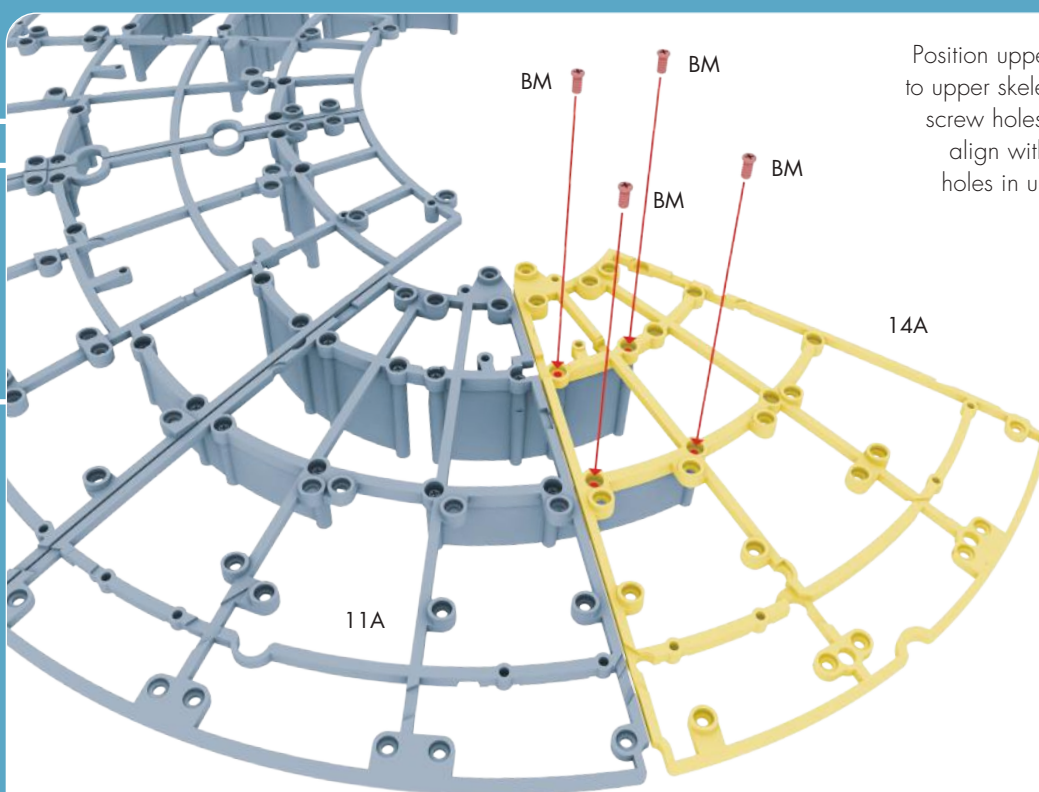
Another addition to the saucer skeleton makes its iconic shape unmistakable, before the powerful main impulse engine glows red for the very first time.

PART LOCATOR



EXPANDING THE UPPER SKELETON

STEP
A

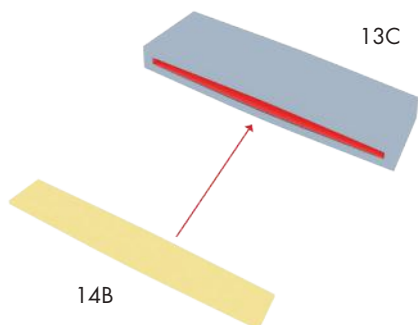


Position upper skeleton 6 (14A) next to upper skeleton 2 (11A) so the four screw holes in the skeletal supports align with the appropriate screw holes in upper skeleton 6. Secure using four BM screws.

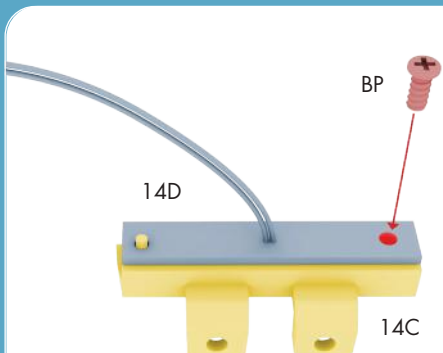
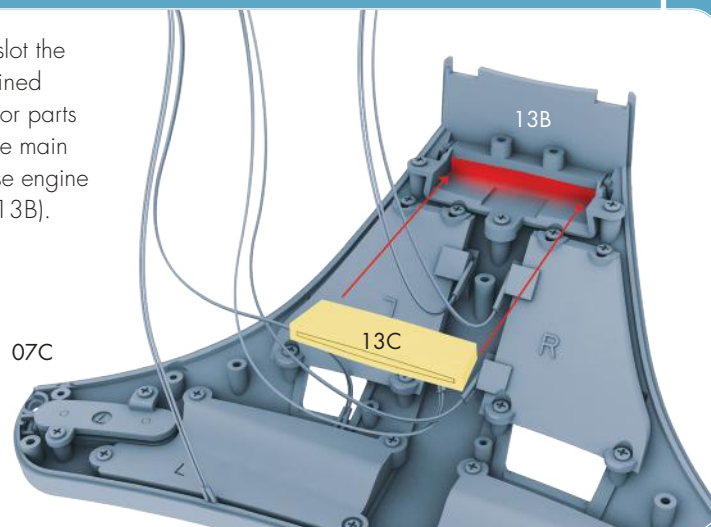
FITTING THE MAIN IMPULSE ENGINE LIGHT

STEP B

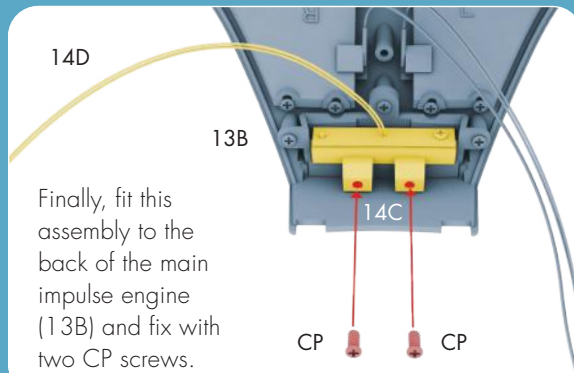
Take main impulse engine reflector i (13C) from the stage 13 parts and slot main impulse engine reflector ii (14B) inside it as shown.



Then slot the combined reflector parts into the main impulse engine part (13B).



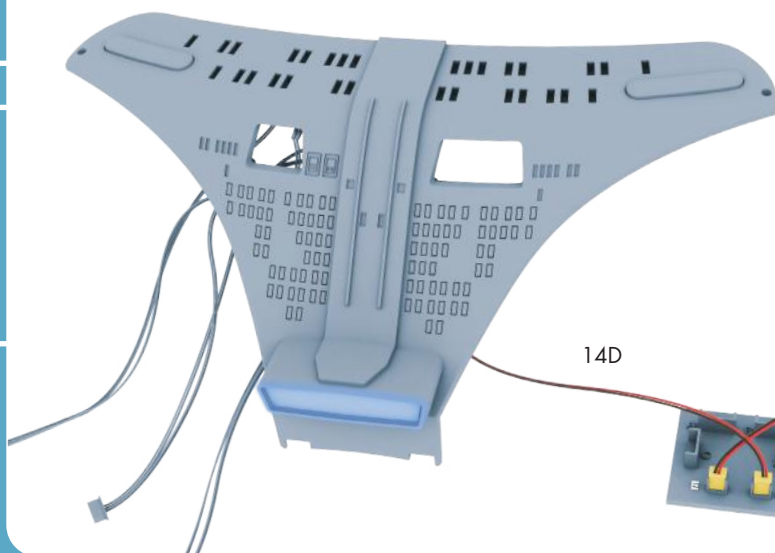
Next, fit the main impulse engine light (14D) into main impulse engine reflector iii (14C) and secure it with a single BP screw.



Finally, fit this assembly to the back of the main impulse engine (13B) and fix with two CP screws.

TESTING THE LIGHTS

STEP C



Plug the socket at the end of the main impulse engine light (14D) into slot "F" on the PCB, with the battery plugged into socket "E". The main impulse engine should now illuminate.

Successfully testing the lights marks the end of stage 14.



WHERE NO ONE HAS GONE BEFORE

Based on a story from 1983, this episode traveled almost as far
as its protagonists on the journey from page to screen...

Episode 1.6

Premiere October 26, 1987

Written by Diane Duane and
Michael Reaves

Directed by Rob Bowman

Guest stars Stanley Kamel (Kosinski),
Eric Menyuk (The Traveler),
Herta Ware (Yvette Picard),
Bill Yeager (Argyle)

Synopsis A mysterious being known as
the Traveler takes the *Enterprise*
to a far-distant realm where the
boundaries between reality and
imagination are blurred.

'WHERE NO ONE HAS GONE
Before' started life as the *The
Wounded Sky*, an ORIGINAL SERIES novel
written by Diane Duane and published by
Pocket Books in 1983. In the novel, Captain
Kirk's *Enterprise* trials a new "intergalactic
inversion drive," which casts the ship beyond
the Milky Way galaxy and causes reality and
imagination to overlap in destructive ways.
Duane worked with fellow writer Michael
Reaves to turn the book into a premise for
THE NEXT GENERATION, with the working
title 'Where None Have Gone Before.'

In Duane and Reave's initial rework, the
new technology became a "warp drive



*Though clearly a Starfleet engineer, Kosinski
(Stanley Kamel) does not wear a combadge on
his chest or a standard rank pin on his collar.*

booster,” devised (as in the novel) by a species of “three-foot high glass spiders.” The scientist responsible for testing it on the *Enterprise-D* was Peter Kosinski, an old Academy friend of Picard’s. Use of the

“ This could
seem like *magic*
to you. ”

The Traveler

booster allows the ship to escape a black hole, but its proximity to the event horizon increases its effect one-thousandfold. As the crew struggles to stop its subconscious thoughts becoming real, Picard has a vision of Beverly with no face, while she sees an image of her long dead husband’s body with Picard’s features. Meanwhile, Kosinski wishes into existence a son he never had, leading Riker to theorize that more wishful thinking might just solve their problems.

DIFFERENT DIRECTIONS

By the second draft outline, Kosinski has a nine-year-old son, Karl, from the start. He successfully “jumps” the *Enterprise* through subspace to the center of the Milky Way, but subsequent jumps leave the vessel near an unknown galaxy, and then in a proto-universe—a sort of “cosmic egg” waiting to be born. “Instant madness syndrome” runs through the crew (with Picard and Beverly’s visions both including Jack Crusher’s dead body), before Kosinski harnesses the power of the “cosmic egg” to take the ship home, jump-starting a new universe in the process.

Owing to the complicated office politics that plagued season one, Duane and Reave’s work on the episode stopped at the draft script stage. Producer Maurice Hurley then took responsibility for extensive rewrites—introducing the mysterious Traveler, and relegating Kosinski’s importance. Duane

later wrote on her own website that “only two elements” beyond the premise itself survived into the finished episode: “the scene with Picard and his mother (which was Michael’s), and the shot of Picard almost falling out of the turbolift into open space (which was mine).”

NEW FACES

Hurley later admitted that the Traveler was, in part, based on Gene Roddenberry—a man with “his own personal vision, a quest.” The actor chosen to portray the powerful being was Eric Menyuk, who had narrowly missed out on the role of Lieutenant Commander Data. Hurley’s rewrites also developed Wesley Crusher’s arc as a boy genius, and Menyuk later returned for two more episodes focused on Wes and the Traveler’s relationship.

Also making his *TREK* debut ahead of a long association with TNG was director Rob Bowman. Just 27-years old at the time, he

what he’s doing.’ Wil Wheaton [Wesley] was, I think, the most dubious of all. He’d already made movies and was trying to see if the other young guy on the set was worthy!”

GOING BEYOND

One of the biggest challenges posed by the episode was how to depict the environment beyond our Galaxy. Visual effects coordinator Rob Legato recalled ruefully how the script specified only that it was “a place so difficult to imagine, it can’t be described because it can’t be understood.” With no other steer for this unknown realm, Legato achieved the onscreen effects in his home basement—filming light reflected off Mylar sheets and refracted through water on to a board. The addition of Christmas tree lights completed the look when the elements were combined using a rostrum camera.

The episode is also notable for the first of more than 60 *TREK* appearances by Dennis



Rick Sternbach’s concept art for the Klingon Targ has a far more reptilian look than the creature Worf sees in the finished episode. On set, the beast was played by a wild boar named Emmy-Lou, wearing a spiny costume.

was determined to prove himself a safe pair of hands on set. “When you’re that young you’re tested quite a bit,” he later recalled. “It usually takes a day-and-a-half to two days before [new colleagues] say, ‘OK, Rob knows

‘Danger’ Madalone—an actor and stunt double who would go on to become stunt coordinator for *THE NEXT GENERATION*, *STAR TREK: DEEP SPACE NINE*, and *STAR TREK: VOYAGER*.



L O N E L Y A M O N G U S

Two distinctive species were introduced in this episode, but it was a new director that would have the most lasting legacy.

Episode 1.7

Premiere November 2, 1987

Story by Michael Halperin

Teleplay by D.C. Fontana

Directed by Cliff Bole

Guest stars John Durbin (Ssestar),
Colm Meaney (First Security
Guard), Kavi Raz (Singh)

Synopsis When the *Enterprise* scans an unusual energy cloud, a being of pure energy is drawn on to the ship, taking control of Captain Picard's mind.

JUST AS DOROTHY FONTANA'S 'The Naked Now' took inspiration from 'The Naked Time,' so her teleplay for 'Lonely Among Us' draws on the classic ORIGINAL SERIES episode 'Journey to Babel.' But while both installments feature a suspicious death as antagonistic delegates travel to a peace conference, 'Lonely Among Us' turns into a far stranger story—in which the captain seems to willingly abandon his ship.

In fact, the links to 'Journey to Babel' were Fontana's only major contribution to the plot, which broadly followed Michael Halperin's original outline. The material she jettisoned in favor of the Antican and Selay

delegates saw the *Enterprise* immobilized by a problem with its dilithium supply.

DESIGNING DELEGATES

The look of both the Anticans and the Selay was developed by concept artist Andrew Probert, ahead of Michael Westmore joining the show as makeup supervisor. As a result they are a rare example of a TNG species depicted using full head masks rather than prosthetics to augment an actor's natural features. Westmore was in place in time to make the dog-like Antican masks, which were relatively lightweight and mobile, but the reptilian Selay masks were contracted



Concept art for the Selay and the Anticans by Andrew Probert.

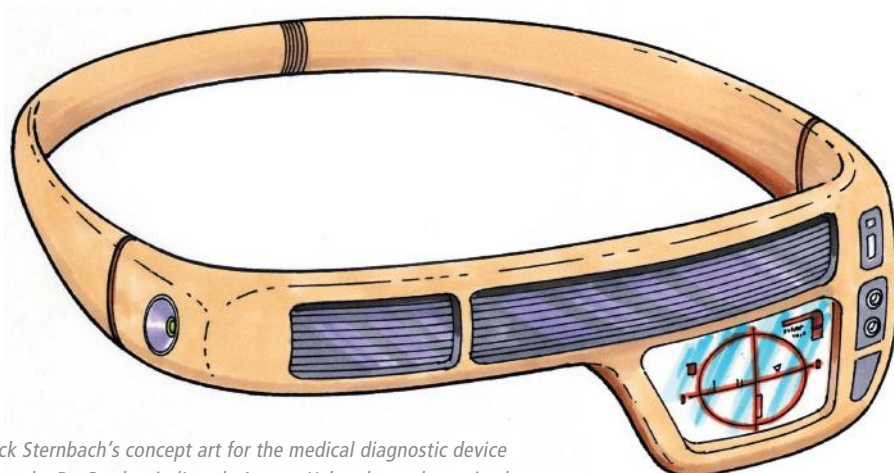
out to a third-party supplier, and came back heavy and characterless. Westmore had time to remake two Selay heads in a lighter, more flexible material, but background members of the delegation had to make do with the original versions. Both species would go on to appear as background characters in future episodes, with the Anticans also featuring in *STAR TREK: DEEP SPACE NINE*.

WELCOME ABOARD

'Lonely Among Us' is the first of 42 *TREK* episodes directed by Cliff Bole (25 of which were for TNG). Speaking in 1992, his main recollection of his debut related to a number of complaints phoned in by viewers, relating to the Anticans' bloodthirsty eating habits. "They got a lot of calls for that," he said. "They just wanted to do some kind of shocker. You've never seen anything like it [in *STAR TREK*] since."

Another *TREK* veteran-to-be making his debut in 'Lonely Among Us' was actor Marc Alaimo—going uncredited as the Antican named "Badar N'D'D" in the script. Alaimo appeared as three further TNG characters, but is best known for playing the recurring villain Dukat in *DEEP SPACE NINE*.

The episode is also the first outing for: Starfleet's 24th-century dress uniforms, which remained in use (with variations) until the sixth season of *STAR TREK: VOYAGER* in 2000; the standard PADD (Personal Access Display Device) props seen throughout TNG and beyond (as designed by Rick Sternbach); and Data's fascination with the cases and methods of the fictional detective Sherlock Holmes. One-off character assistant chief engineer Lieutenant Singh (guest star Kavi Raz) also merits the dubious distinction of being the first *Enterprise* crewmember to be killed in TNG.



Rick Sternbach's concept art for the medical diagnostic device worn by Dr. Crusher in 'Lonely Among Us' and no other episodes.

CASTING TNG: WILLIAM RIKER

Gene Roddenberry's initial choice for TNG's first officer was William O. 'Billy' Campbell (who would later guest star in second season episode 'The Outrageous Okona'). Other names considered for the character originally spelled "Ryker" included Gregg Marx (from *Days Of Our Lives*), Ben Murphy (*Alias Smith And Jones*) and Broadway actor Michael O'Gorman. When Paramount studio boss John Pike vetoed Campbell on the grounds that he wouldn't "follow him into battle", the role went to *Falcon Crest* actor Jonathan Frakes, who auditioned seven times in total.

The TNG writer's guide from March 1987 described Riker as having "a lively interest in women" and "not fully aware that human females have needs of their own". The character that eventually made it to screen, however, proved far less of a male chauvinist cliché.





JUSTICE

The second script to be commissioned became the eighth episode filmed, owing to story issues that were never fully resolved.

ORIGINAL SERIES WRITER AND story consultant John D.F. Black's first involvement with *THE NEXT GENERATION* came when Gene Roddenberry called to tell him about plans for 'The Naked Now,' based on his 1966 episode, 'The Naked Time' (see last issue). This led to Black pitching fresh ideas for the new series in a meeting with Roddenberry and fellow ORIGINAL SERIES alumni David Gerrold, Robert Justman, and Edward Milkis. In Mark Altman and Edward Gross's 2016 book *The Fifty-Year Mission: The Next 25 Years*, Gerrold recounted how Black's best idea was "very simple ... The computer on this planet says, 'This place



Brenda Bakke and Jay T. Louden as Rivan and Liator, on location at the Tillman Plant in L.A.

Episode 1.8

Premiere November 9, 1987

Story by Ralph Willis and
Worley Thorne

Teleplay by Worley Thorne

Directed by James L. Conway

Guest stars Brenda Bakke (Rivan),
Jay Louden (Liator)

Synopsis Captain Picard struggles with the Prime Directive when a peaceful people with harsh laws sentences Wesley Crusher to death for a minor offense.

for this amount of time ... If you're caught committing a crime, no matter what it is, you will get blown away.' We said, 'Wow, that's great.' We realized that the point of the story is that this justice system works ... Gene said, 'The climax of the story has got to be this courtroom thing where our people and our concept of justice is on trial, not theirs, because theirs is a peaceful planet.'"

Encouraged by this reaction, Black turned his pitch into an outline and then a script. But as he wrote, his concept moved further away from the ethical drama Roddenberry had imagined. Instead, it became more of an action adventure, in which an *Enterprise* crewmember was shot dead by local law enforcement, and a band of rebels fought against a totalitarian regime. In one draft, the rebels seized power after being refused help by Captain Picard, only to enforce an equally harsh brand of law. In another, the rebel leader, Reneg, was captured, tried, and executed for treason.

As a result, Roddenberry and Black had a fresh falling out (Black left THE ORIGINAL SERIES in the first season after clashing with its creator), and the script was handed over to another writer, Worley Thorne. Black declined to have his real name on the final episode, and used the pseudonym 'Ralph Willis' for his onscreen credit.

“There can be **no justice** so long as laws are **absolute**. Even life itself is an exercise in **exceptions**.”

Jean-Luc Picard

ON LOCATION

Despite being the first script commissioned after 'Encounter at Farpoint,' its drawn-out development meant that 'Justice' was the eighth TNG episode to be filmed, and the seventh to be aired. Production began on Tuesday, September 8, 1987, with much of

the episode shot outdoors. This was only the second time that TNG had filmed on location, after the holodeck sequence for 'Farpoint' was captured in late May.

Parkland surrounding the recently opened Donald C. Tillman Water Reclamation Plant in Van Nuys, Los Angeles, served for most of the Rubicun III scenes, while Wesley's fall was staged at the botanical gardens of the



The orbiting vessel worshipped as a god by the Edo was built as a physical model and composited into effect shots to appear semi-transparent. The same model was later used as the Lysian Central Command station in the season five episode 'Conundrum,' where it was depicted as an entirely solid structure.

Huntington Library in Pasadena, San Marino. The modernist Tillman Plant later served as both Starfleet Academy and Starfleet HQ in numerous *STAR TREK* productions, with the Huntington Gardens representing Betazed

GOD COMPLEX

The 'Edo God' complex orbiting Rubicun III was built as a large physical model with working internal lights. To meet the script requirement for it to be only "half there," it was composited into effects shots with less than 100-percent opacity, to render it semi-transparent. As the rotating structure was never fully visible in the episode, the model

lent itself to reuse, and it later appeared as the (entirely there) Lysian Central Command in season five's 'Conundrum.'

VERDICT

Gerrold was scathing about 'Justice' in its final form. "What we eventually saw ... was really stupid," he railed, "because we didn't get to see a real crime." Some fans judged it unfavorably against the ORIGINAL SERIES episode 'The Apple' (also about a would-be paradise under hidden control), while others queried its take on the Prime Directive.

Yet, despite repeated findings against it, not everything about the episode deserves a damning verdict. The location scenes are a breath of fresh air, and Wesley's role as an innocent abroad is more successful than some of his outings as a know-it-all genius. The episode is also notable as the first time that Data gets to take the captain's chair.

in TNG's third season, plus a trio of other locations in *STAR TREK: DEEP SPACE NINE*.

As the Tillman Plant lies directly beneath the noisy flight path of Van Nuys Airport, all the audio for these seemingly idyllic scenes had to be recorded separately and dubbed on in post-production.



THE BATTLE

A second chance for the Ferengi proved most memorable for exploring Picard's time as captain of the *Stargazer*.

Episode 1.9

Premiere November 16, 1987

Story by Larry Forrester

Teleplay by Herbert Wright

Directed by Rob Bowman

Guest stars Frank Corsentino (Bok),
Doug Warhit (Kazago),
Robert Towers (Rata)

Synopsis Reunited with his old ship, the *U.S.S. Stargazer*, Picard finds himself reliving a deadly battle while under the influence of a Ferengi mind-control device.

HOT ON THE HEELS OF 'LONELY Among Us,' 'The Battle' is the second time in three episodes that Captain Picard beams away from the *Enterprise* while under alien influence. But while that earlier episode ends without addressing the personal cost of such control, 'The Battle' is all about Picard's suffering, making it a dramatically distinct proposition. It is also the second outing for the Ferengi—just four episodes after their introduction—and this time they are a more believable menace, waging psychological war rather than wielding energy whips.

Based on a story outline called 'Ghost Ship' submitted by Larry Forrester (a British

writer who began his career working on shows such as *The Adventures of William Tell* and *The Saint* in the 1950s), the teleplay written by Ferengi creator Herbert Wright developed his ideas of the species having advanced mental capabilities, and devotion to profit above all else. They would have no moral objections to DaiMon Bok using the invasive "thought maker" on the mind of a Human, he reasoned. What would make Bok an renegade, said Wright, was if "he didn't make any money out of it."

The episode marks the first appearance of Picard's quarters on the *Enterprise*, and of Frank Corsentino playing a Ferengi (he

would do so again in the season three episode 'Ménage à Troi' and in *STAR TREK: VOYAGER*), but most significantly, it features the only screen appearance of the captain's former command, the *Constellation*-class *U.S.S. Stargazer*.

READY AND WAITING

Though the *Stargazer* itself is seen only in 'The Battle,' a model of the ship had been visible in Captain Picard's ready room

“As you
Humans say,
I'm all ears.”
Daimon Bok

on the *Enterprise* ever since 'Encounter at Farpoint.' This model was conceived and built by concept artists Andrew Probert and Rick Sternbach purely as set dressing, based on a passing reference to Picard's former ship in the series writers' guide. They had no expectation that the design would feature as the 'real' *Stargazer* in the show and, in fact, it very nearly didn't...

When filming for 'The Battle' began on Thursday, September 17, 1987, the *Stargazer* was described in the script as a *Constitution*-class vessel, and the plan was to commission model photography using the refit *U.S.S. Enterprise* miniature seen in the *STAR TREK* movies. Not only would this have served as a direct link between Kirk and Picard's respective eras, but also—more pertinently—it would have been significantly cheaper than building a brand-new ship.

But, after scenes had already been shot with the ready room model removed and replaced with a commercially available movie *Enterprise* model kit (sprayed entirely silver), and dialogue recorded referring to a *Constitution*-class ship, the showrunners

had a change of heart. Owing to advances in VFX techniques, it was now more practical and affordable to build and film new ship models than it had been in the past. And—given that a detailed study model of the *Stargazer* already existed in the form of the ready room prop—recreating it as a 'hero' model made sound financial sense. The only additional work it would create in post-production was overdubbing any reference to "*Constitution* class" with a similarly pronounced word. Thus, the *Constellation* class was named.

SCALING UP

The background miniature that had been removed from the ready room now passed to professional modelmaker Greg Jein, who studied it closely to create a 48-inch (120cm) version that could stand up to scrutiny on camera.

The existing ready room model had been mostly built by Rick Sternbach, who 'kit-bashed' it together using parts from commercial *STAR TREK* and Anime hobby sets. Two movie *Enterprise* kits provided its four warp nacelles, as well as the pair



Frank Corsentino as the Ferengi DaiMon Bok.

Enterprise NCC-1701 decals, while the Anime kits proved useful for other unique details such as sensors. Jein's attention to detail was such that, when he scaled up the model, he found himself duplicating an entire Anime robot that had found its way into the sensor designs. Other, rougher edges on the smaller model (such as an additional bridge module on its underside) were smoothed out, however, and the ship's registry was updated to NCC-2893 to match the episode's script.

The completed filming model was shot by visual effects company Image G on its



The original *Stargazer* NCC-7100, as conceived by Andy Probert and Rick Sternbach. To set the ship apart from designs that had been seen before, the pair decided to give it four warp nacelles rather than the usual two.

of upper saucer parts that combined to form its 'pie crust' hull. The registry on the model, NCC-7100, was chosen because it could be made using two sets of *U.S.S.*

miniatures stage in October 1987. Several camera passes were combined to create the final VFX shots, which included the ship performing the Picard maneuver. For



The filming miniature under construction in Greg Jein's workshop (above left), and complete (above right).

“ I did what *any good helmsman* would have done... ”

Jean-Luc Picard modestly describes the battle maneuver that bears his name

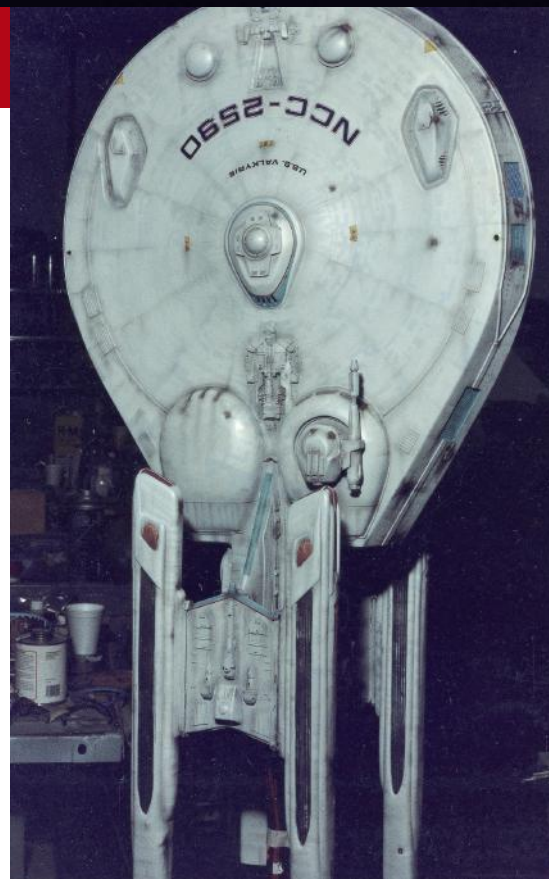
this brief jump to faster-than-light speed, the *Stargazer* was depicted with a movie-style warp trail, rather than the ‘rubber band’ effect seen when the *Enterprise-D* goes to warp. As a stepping stone between the 23rd and 24th centuries, the vessel's movie-era warp nacelles were also updated to emit the same blue glow first seen on the *Enterprise-D*'s nacelles.

'BATTLE' BRIDGE

In keeping with the original *Constitution*-class plans, scenes onboard the *Stargazer* were mostly filmed on the movie *Enterprise* bridge set, which had only recently been redressed to serve as the *Enterprise-D* battle

bridge. To represent the older *Stargazer*, the TNG-era chairs, consoles, and graphics were stripped out again and replaced with the versions most recently seen at the end of *STAR TREK IV: THE VOYAGE HOME*. (The change to the new *Stargazer* model did not create an inconsistency here, as it still retained a refit *Constitution*-class-style bridge module.)

For the climax of the episode, director Rob Bowman filmed Patrick Stewart [Picard] performing solo on this bridge set, before VFX supervisor Rob Legato recreated the exact same camera positions to capture deliberately overexposed shots of Picard's former crew at their stations. When treated



The underside of the filming model, relabeled as the non-canonical U.S.S. Valkyrie NCC-2590 for STAR TREK: The Exhibition in the late 1990s.



with a fog filter and overlaid on Bowman's footage with 50-percent transparency, these images appeared as 'ghosts' from the captain's past.

Creating this sort of composite image was not unusual for *STAR TREK*, but, as Bowman recalled, the added challenge on 'The Battle' was that he was using a Steadicam handheld camera.

"It was hairy, because, as far as I know, I was the first person to use Steadicam on the show," he told *The Official STAR TREK: THE NEXT GENERATION Magazine* in 1990. "I try to use the Steadicam on other ships, just to give them a different feel from the *Enterprise*; that sense of uneasiness."

LASTING LEGACY

Though the *Stargazer* never appeared on-screen again, the ready room model soon returned from Greg Jein's care, and was back in its usual place from the episode 'Datalore' onwards (still with its incorrect NCC-7100 registry, though this was never visible onscreen). The larger model would

represent three further *Constellation*-class ships in TNG (in season two's 'Elementary, My Dear Data' and 'Peak Performance,' and season five's 'Redemption II'), while a new, smaller replica appeared among Picard's possessions in 'Remembrance,' the first episode of *STAR TREK: PICARD*.

Further references to 'The Battle' can be found in season one of *PICARD*—not least the debut appearance of one of Picard's former *Stargazer* colleagues, Dr. Benayoun, and references to the Picard Maneuver.

More subtly, in the episode 'Broken Pieces,' Rios goes through a box of his old possessions including his Starfleet uniform, just as Picard does on the *Stargazer*. This callback to TNG serves to link several eras of *TREK*, as, when Picard goes through his old things in 'The Battle,' he does so on a set repurposed from *STAR TREK: THE MOTION PICTURE* (1979), and the old-fashioned 'uniform' visible inside his chest is, in reality, Engineer Marvick's costume from the 1968 ORIGINAL SERIES episode 'Is There in Truth No Beauty?'

CASTING TNG: DATA

Described in the 1987 writer's guide as the creation of unknown aliens, TNG's android second officer was originally conceived as having a split personality, carrying "all the memories of a doomed Earth-Asian space colony." Partly inspired by Lance Henriksen's portrayal of the android Bishop in James Cameron's 1986 movie *Aliens*, the character also had roots in *The Questor Tapes*, a 1974 TV movie made by Gene Roddenberry about an android seeking to be more human.

Actors in the frame for the role included: Asian Americans John Lone and Kelvin Han Yee; the 7ft 2in Kevin Peter Hall; *A Nightmare on Elm Street* star Robert Englund; and *St. Elsewhere*'s Kim Miyori (the only woman to have been considered).

When Brent Spiner was cast, he endured 36 makeup tests to vary his skin tone from pink to gray before a golden tone was settled on.





HIDE AND Q

The popularity of John De Lancie as Q saw him make a swift return, though Deanna Troi was not there to greet him...

Episode 1.10

Premiere November 23, 1987

Story by C.J. Holland

Teleplay by C.J. Holland and
Gene Roddenberry

Directed by Cliff Bole

Guest star John De Lancie (Q)

Synopsis Impressed by its first encounter with Humans, the Q Continuum grants Riker its godlike powers in a bizarre and deadly game.

WHEN MAURICE HURLEY WAS headhunted to work as a producer on *THE NEXT GENERATION*, his first thought was: "There must be another Maurice Hurley around here," because, "I do hard action. In my stuff, 12 people are killed by the end of the teaser." He accepted the job, however, and by the time he had rewritten 'Where No One Has Gone Before,' Hurley felt that he had "started to understand what *STAR TREK* was all about." His first TNG writing credit was due to be 'Hide and Q,' but this time it was Hurley himself who got rewritten by Gene Roddenberry, and so he insisted on using the pen name "C.J. Holland."



Beverly Crusher (Gates McFadden) with her suddenly adult son, Wes (William A. Wallace).

Speaking to *Starlog* magazine in 1990, Hurley accepted that: “The rules of *STAR TREK* are basically in the head of Gene ... and if you can’t go along with it, you’re going to get rewritten.” Indeed, it was an approach Hurley had taken to other TNG writers’ work, and would do so again, and so he could hardly complain. But he did object to the way in which it was done, and this, he told *Starlog*, led to it becoming “a turning point script.” He and Roddenberry “had a little talk” about the way in which rewrites were handled, and thereafter some of the issues that also led John D.F. Black to take his name off ‘Justice’ began to resolve.

IN PRODUCTION

The final script for ‘Hide and Q’ was still being revised just days before filming began on Monday, September 28, 1987. One of the last changes was to cut the character of Deanna Troi, transferring her key lines to Tasha Yar and others, and excusing her absence in Captain Picard’s opening log. This was the first of four episodes in season one not to feature Troi, and actor Marina Sirtis soon became “terrified” that she was being written out of the show entirely.

“I knew it wasn’t because they thought I was a bad actress,” she said in the 1997 book *STAR TREK: THE NEXT GENERATION The Continuing Mission* by Judith and Garfield Reeves-Stevens, “but because the character was psychic. If she was on the bridge when the alien came on the view-screen, she could read his mind and that was the end of the story!”

Filming took place almost entirely on the *Enterprise* bridge and adjoining ready room set, and the ‘Planet Hell’ standing set on Paramount Stage 16, which regularly served as different barren worlds. The only sequence set elsewhere is the brief visit to Quadra Sigma III, which makes use of high-tech industrial wall panels first seen in *STAR TREK II: THE WRATH OF KHAN* and repurposed in the next two movies.

The unnamed beings that attack the crew on ‘Planet Hell’ were described in the script simply as “Animal-Soldiers,” with faces that are “Humanoid but with fearsome, fanged, unhuman features.” As depicted on screen,

“Your species
is *always*
suffering and
dying!

Q to Captain Picard

they wear uniforms that merge elements of French and British battle dress from the 18th century. Q’s French military uniform includes the insignia of the Spanish Order of the Golden Fleece, as awarded to Napoleon Bonaparte in 1805.

CHANGING LOOKS

As in ‘Encounter at Farpoint,’ Q delights in wearing different outfits throughout the episode, here including several Starfleet variants. His gold-braided attire is the first

time an admiral’s uniform appears in TNG, but as it does not resemble any subsequent version, it may be an exaggerated design of Q’s own imagining. It is noteworthy that, when Q addresses Picard on the *Enterprise*, he favors costumes intended to annoy the captain, but when he courts Riker on the planet, he appears first as his friend, Data, and then as Riker’s own mirror image, in a commander’s uniform and with his hair styled to match Jonathan Frakes’.

The last act of the episode, in which Riker tries to grant his crewmates’ wishes, is notable for several reasons. First, when he turns Wesley Crusher into a 25-year-old, the character is briefly played by William A. Wallace, the only time anyone other than Wil Wheaton takes on the role (Wheaton still provides the voice of his adult self).

Next, when he gives Geordi the gift of natural sight, it is the first of only three times in the series that actor LeVar Burton is seen without his VISOR prop or cosmetic contact lenses. Finally, when Riker conjures up a mate for Worf, it is the first time that another Klingon appears in TNG (though it is debatable whether or not she is a ‘real’ Klingon, or simply a Q construct).



Lieutenant Worf dies and is resurrected for the first time in ‘Hide and Q.’ He goes on to return from the dead twice more: in the season three episode, ‘Transfigurations,’ as well as in season five’s ‘Ethics.’



H A V E N

The arrival of Lwaxana Troi proved that Q wasn't the only larger-than-life guest character TNG had to offer!

Episode 1.11

Premiere November 30, 1987

Story by Tracy Tormé and Lan O'Kun

Teleplay by Tracy Tormé

Directed by Richard Compton

Guest stars Majel Barrett (Lwaxana Troi), Rob Knepper (Wyatt Miller), Nan Martin (Victoria Miller), Robert Ellenstein (Steven Miller), Carel Struycken (Mr. Horn)

Synopsis Troi's arranged marriage is complicated by the arrival of her mother—and a woman that her husband-to-be has seen only in his dreams.

GENE RODDENBERRY CAST HIS future wife, Majel Barrett, as Captain Pike's Number One in the original *STAR TREK* pilot from 1964. Thereafter, she played Nurse Chapel in *THE ORIGINAL SERIES*, and voiced the *Enterprise* computer in many episodes. She would also become the voice of the ship in TNG (and beyond), but her introduction to the 24th century was as Counselor Deanna Troi's mother, Lwaxana Troi, in 'Haven.'

By this time, Barrett and Roddenberry had been married for almost 20 years, and she later recalled how, "Gene came home one day and said, 'Majel, I have a great part for you, and guess what—you don't have

to act!'" She explained further that her husband described Lwaxana as "the 'Auntie Mame' of the Galaxy," in reference to the popular eccentric aunt character created by author Patrick Dennis in the 1950s.

The outspoken telepath would go on to appear in five more episodes of TNG, as well as three episodes of *STAR TREK: DEEP SPACE NINE*. When asked about the lasting appeal of the character, Barrett-Roddenberry revealed how people would always tell her: "She reminds me of someone in my family," a resemblance that made her "universal."

Appearing alongside Lwaxana in all but one of her TNG appearances is her dutiful

attendant, Homn, played by the towering Carel Struycken. His memorable presence is usually entirely physical, but ‘Haven’ is the one and only episode in which he speaks a single line (“Thank you for the drinks.”).

OUT OF ORDER

Working titles for this episode included ‘Love Beyond Time and Space’ and ‘Eye of the Beholder’ (a name that was eventually used in season seven). Most versions of the script featured lines for Wesley and Worf, but neither appears in the finished episode. Though broadcast as the eleventh chapter of season one, it was the fourth to be shot, in between ‘Code of Honor’ and ‘Where No One Has Gone Before’. This is why Deanna once again refers to Riker as “Bill,” as she did in ‘Encounter at Farpoint,’ even though his preferred first name had by now been established onscreen as “Will.” Showing the episode out of production order also meant a long wait for the definition of “Imzadi,” a Betazed word Deanna had used without further explanation in ‘Farpoint.’

Barrett-Roddenberry was not the only returning talent to work on ‘Haven,’ as

Robert Ellenstein had recently played the Federation President in *STAR TREK IV: THE VOYAGE HOME* (1986), while the episode’s director, Richard Compton, had appeared as Starfleet and Romulan officers in THE ORIGINAL SERIES. Making his (uncredited) *STAR TREK* debut, meanwhile, was Armin

three years. I wasn’t willing to wait three years! The makeup was pretty intensive, so I thought, ‘Well, nobody will know!’”

TNG prop master Alan Sims devised the gift box costume alongside makeup artist Michael Westmore. He recalled: “I had to hold that box for something like two hours

“ *I am Lwaxana Troi, daughter of the Fifth House, holder of the Sacred Chalice of Rixx, heir to the Holy Rings of Betazed.*
Who are you? **”** *Lwaxana Troi*

Shimerman as the talking Betazed gift box, just weeks ahead of his performance as the Ferengi Letek in ‘The Last Outpost.’

“The reason it’s uncredited is simply because, as a big fan of *STAR TREK*, I didn’t want to be limited to just playing that part,” Shimerman later explained. “In Hollywood, it’s unusual for an actor to come back on to a series and play a different part within, say,

while Michael was applying Armin’s silver makeup! Then I had to walk him from the makeup trailer into the set. One wrong move would have torn the latex that went from his face on to the box. He couldn’t walk without me holding it!”

360 DESIGN

The distinctive look of the Tarellian plague ship came about after Andrew Probert saw Herman Zimmerman’s design for the vessel’s bridge, which included an overhead sphere. “I matched that globe on the exterior,” he has since elaborated. “The idea was that this was an alien culture that had gone a totally different direction of power development. I didn’t want to do yet another ship with an engine out the back. Originally, I had the sphere out front, but then Gene said, ‘Put in the middle.’ I was particularly proud of that design, because of the correlation between the interior and exterior.

At the other end of the design spectrum, but no less complex, were the impressive hairstyles sported by the Trois. Created by hair supervisor Richard Sabre, these were recognized at the 1988 Emmy Awards with a nomination for Outstanding Achievement in Hairstyling for a Series.



One Andrew Probert concept for the Tarellian ship saw it pulled along behind a spherical energy source.



THE BIG GOODBYE

This Emmy Award and Peabody Award-winning episode helped to secure TNG's future by taking it into the past...

Episode 1.12

Premiere January 11, 1988

Written by Tracy Tormé

Directed by Joseph L. Scanlan

Guest stars Lawrence Tierney (Cyrus Redblock), Harvey Jason (Felix Leech), William Boyett (Dan Bell), David Selburg (Whalen), Gary Armagnac (McNary)

Synopsis Hoping to unwind before an important diplomatic mission, Captain Picard plays private detective on the holodeck, only to become trapped there with Data and Dr. Crusher...

THE FIRST STAR TREK EPISODE TO explore the dramatic potential of the holodeck came about through discussions between Gene Roddenberry and writer Tracy Tormé. Tormé had been invited to pitch for TNG during the show's development, and had won Roddenberry's favor with an idea called 'The Dream Pool.'

"That was a allegory about addiction," Tormé later explained. "This multicolored whirlpool, almost like a jacuzzi, took you back to another time in your life. It was like a hallucinogenic, and when people on the *Enterprise* started using it, they no longer wanted to live their real lives."



Lawrence Tierney as gangster Cyrus Redblock and Harvey Jason as henchman Felix Leech.

Though 'The Dream Pool' idea soon ran dry, Tormé was entrusted with a different project—rewriting the episode that would become 'Haven.' Thereafter, he accepted the role of executive story editor, and got talking to Roddenberry about his ideas for an adventure on the holodeck.

“ If I leave town, the town leaves with me. ”

Jean-Luc Picard

“I don't think anyone specifically said, 'Let's do a holodeck story,'” Tormé recalled. “It was more that I had read about it in the writer's bible and thought it would be fun. I liked the idea of where you draw the line between reality and illusion, and that's what the end of 'The Big Goodbye' is about.”

NOIR ALERT

The episode's 1940s setting stemmed from Tormé's love of film noir in general, and the detective fiction of Raymond Chandler in particular. He shared this passion with both Patrick Stewart and producer Maurice Hurley, and all three contributed to the genesis of Picard's alter ego, Dixon Hill.

In Tormé's original script, Hill went by the name “Dixon Steele,” until Paramount lawyers realized this was an unmodified tribute to Humphrey Bogart's character in Tormé's favorite film noir, *In A Lonely Place* (1950). This trumped the lawyers' original objection, that the name was too similar to the title of popular 1980s Pierce Brosnan comedy-drama, *Remington Steele*.

The episode's villain, Cyrus Redblock, was named as a play on the name of actor Sydney Greenstreet, who plays the main antagonist in another Bogart classic, *The*



This page and next spread: a promotional photoshoot took full advantage of this episode's distinctive look.

Maltese Falcon (1941), while the character of Felix Leech was inspired by Peter Lorre's Joel Cairo in the same film. The title 'The Big Goodbye' came from conflating two Chandler novels that later became movies—*The Big Sleep* and *The Long Goodbye*.

PLANNING THE JOB

First in the frame to direct 'The Big Goodbye' was Rob Bowman. He was committed to an installment of the action series *MacGyver*, but after he read and loved Tormé's script, he called his agent and “told him he had to get me out of the *MacGyver* job and get me this *STAR TREK* episode!”

However, with 'The Big Goodbye' script ready to go and 'Datalore' falling behind,

the two episodes were swapped over in the production schedule, and Bowman ended up directing the latter. Instead, it was Joe Scanlan who was put to work on the case.

“We would all like to do a 1940s movie,” Scanlan told *Starlog* in 1988, “and what I ended up with was 26 of my 50 pages taking place in 1941, which was fun.”

Scanlan and Tormé were both keen to film the 1940s sequences in black-and-white (or decolorize them in post-production), but this was vetoed by producers Robert Justman and Rick Berman as contrary to the science of the holodeck. It was another 10 years before *STAR TREK: VOYAGER* would depict real people becoming monochrome on the

holodeck as part of another 20th-century pulp movie fantasy.

Another point of contention that was ultimately allowed to pass was the ability of Redblock and Leech to exit the holodeck, even for a moment. "I don't think everyone was clear about the holodeck," Tormé has remembered. "There certainly was a lot of resistance to the two holodeck characters entering the hallway. There was a feeling that it broke the rules, which couldn't really happen." Scanlan, for his part, admitted to *Starlog* that he had some doubts about audience perception of the holodeck reality, but to minimize any confusion, "treated the two segments as entirely different pieces."

ON THE CASE

Filming for the 1940s exteriors took place on Paramount Pictures' standing New York Street backlot, which would later feature in the episodes 'Time's Arrow,' 'Time's Arrow, Part II,' and 'Emergence,' as well as in *DEEP SPACE NINE*, *VOYAGER*, and *ENTERPRISE*. Dixon Hill's office interior, meanwhile, was built especially, based on that of Sam Spade (Humphrey Bogart) in *The Maltese Falcon*.

The only element from Tormé's script that wasn't realized to some degree was the alien species central to the 24th-century part of the story. In the finished episode, the Jarada are simply an unseen voice, but draft scripts had described them as "wasp-like; black and yellow, with pointed insectile features and waving black antennae."

"That was a budget thing," Tormé said. "There was supposed to be a certain danger in dealing with the Jarada. Offend them and it's like stirring up a hornets' nest. That was my concept to put pressure on Picard, but I think it got a little bit lost."

The guest cast for the episode includes William Boyett as Dan Bell, six years before he would play another 20th-century police officer in 'Time's Arrow, Part II,' and Rhonda Aldrich, who would twice more play Dixon Hill's secretary, Madeline. Lawrence Tierney





(Redblock), Dick Miller (the news vendor), and Mike Genovese (a police desk sergeant) would all feature again in *DEEP SPACE NINE*, while David Selburg (fiction expert Whalen) would return in TNG's 'Frame of Mind,' as well as in *VOYAGER* and *ENTERPRISE*.

A CLEAN GETAWAY

Responses to 'The Big Goodbye' were very positive, among the public, the production team, and critics alike. It became the first ever hour-long TV drama to win a Peabody Award—a prestigious reward for excellence in broadcasting—and William Ware Theiss won an Emmy Award for his 1940s costume designs. Director of photography Edward R.

**“ I am not
Dixon Hill!
I just look like
Dixon Hill!**

Jean-Luc Picard



Brown was also nominated for the Emmy for outstanding cinematography.

Producer Maurice Hurley described the episode as a “breath of fresh air,” while Tormé recalled how cast members “came up to me and said, ‘It is so much fun to put on these costumes and do this.’”

“I do think it helped to humanize the characters,” he added. “Until then, Picard had been pretty rigid, and it was a chance to see him out of uniform, doing something with a little bit of humor. With Data and Dr. Crusher, too, just getting off the beaten track was important.”

Such was the success and popularity of the episode, that Dixon Hill would sleuth again in two further TNG episodes (season two's 'Manhunt' and season four's 'Clues'), as well as making a memorable appearance in 1996's *STAR TREK: FIRST CONTACT*.

Dixon Hill will return: in season two's 'Manhunt' and season four's 'Clues,' as well as on the big screen.



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