

STAR TREK™

29

THE NEXT GENERATION

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



FANHOME

29

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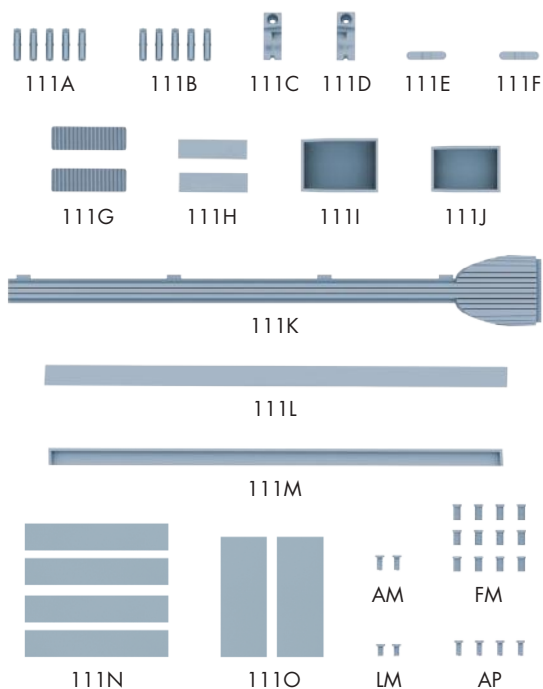


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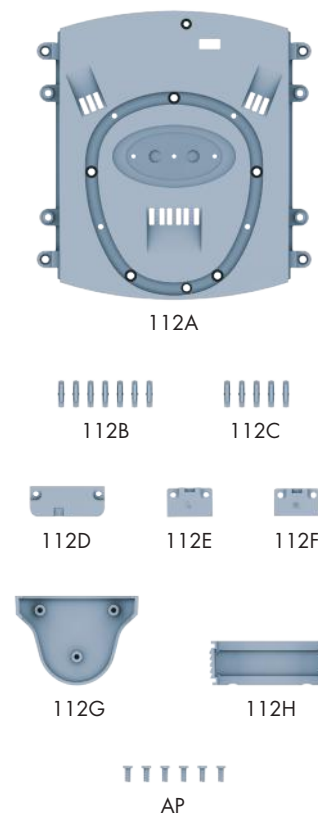
LeVar Burton goes back to his Roots

STAGE 111 PARTS



PART NUMBER	PART NAME	QUANTITY
111A	Clear window	2 (+3 spare)
111B	Dark window	2 (+3 spare)
111C	Reflector panel RA	1
111D	Reflector panel LA	1
111E	Port formation light lens (red)	1
111F	Starboard formation light lens (green)	1
111G	Transporter emitter pad	2
111H	Transporter emitter pad sticker	2
111I	Warp engine field grill right reflector iii	1
111J	Warp engine field grill right reflector iv	1
111K	Warp engine field grill right	1
111L	Warp engine field grill right reflector i	1
111M	Warp engine field grill right reflector ii	1
111N	Insulation sticker	4
111O	Clear sticker	2
AM	1.7x4mm screw	2 (+1 spare)
FM	2.3x4mm screw	12 (+1 spare)
LM	1.7x4mm screw	2 (+1 spare)
AP	1.7x4mm screw	4 (+1 spare)

STAGE 112 PARTS

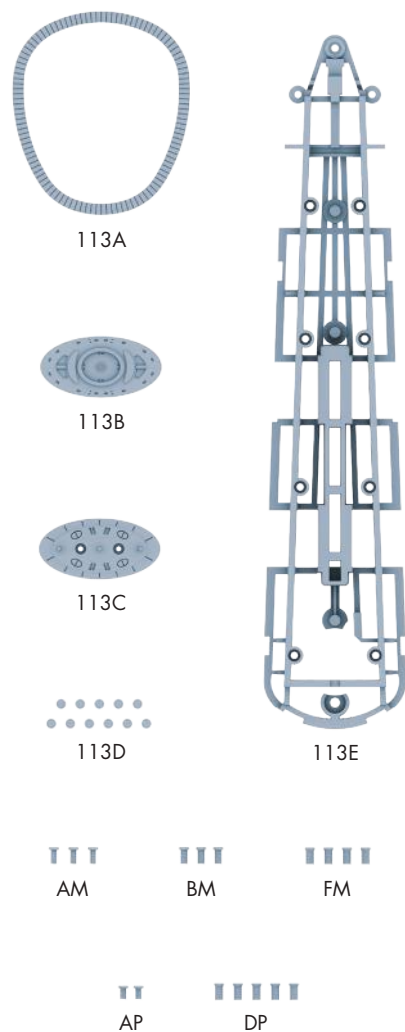


PART NUMBER	PART NAME	QUANTITY
112A	Central deck panel	1
112B	Clear window	7 (+3 spare)
112C	Dark window	5
112D	Reflector panel center	1
112E	Reflector panel left	1
112F	Reflector panel right	1
112G	Nacelle front lower	1
112H	Bussard EM field projector lower	1
AM	1.7x4mm screw	6 (+2 spare)

INSULATION STICKERS

The insulation stickers supplied with stage 111 are used in two steps and must be cut to size using scissors. Cut the stickers carefully in the first step to be sure of having enough left over for the second.

STAGE 113 PARTS



PART NUMBER	PART NAME	QUANTITY
113A	Lower sensor platform	1
113B	Captain's yacht lower hull	1
113C	Captain's yacht upper hull	1
113D	Screw cover	11 (+1 spare)
113E	Nacelle lower frame	1
AM	1.7x4mm screw	3 (+1 spare)
BM	2x4mm screw	3 (+1 spare)
FM	2.3x4mm screw	4 (+1 spare)
AP	1.7x4mm screw	2 (+1 spare)
DP	2.3x4mm screw	5 (+2 spare)

STAGE 114 PARTS



PART NUMBER	PART NAME	QUANTITY
114A	Battery box panel	1
114B	Bussard collector	1
114C	Bussard collector reflector i	1
114D	Bussard collector reflector ii	1
114E	Bussard collector reflector iii	1
114F	Bussard collector reflector cover	1
BM	2x4mm screw	2 (+1 spare)
FM	2.3x4mm screw	6 (+2 spare)
DP	2.3x4mm screw	8 (+2 spare)



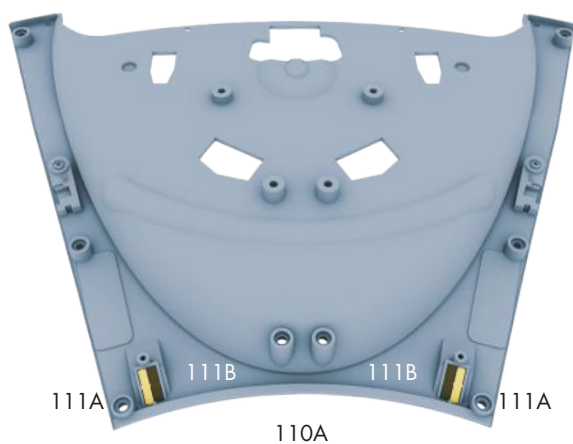
STAGE 111 ASSEMBLY

The outer rim of the saucer is completed in this stage, when you fit the panel that will connect it to the battle section.

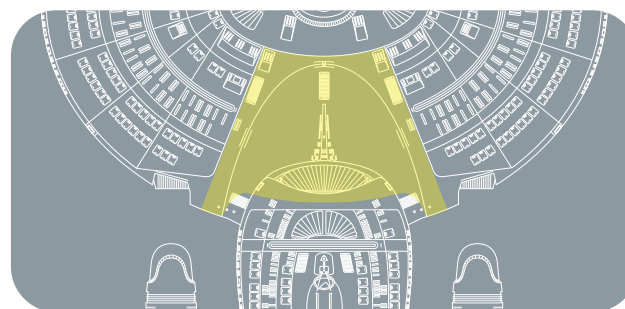
CONTINUING THE SAUCER DOCKING PANEL

PART LOCATOR

STEP
A



First, take the saucer docking panel (110A) and fit two clear windows (111A) and two dark windows (111B) as shown. The longest lip of each window should be furthest from the narrow end of the panel.



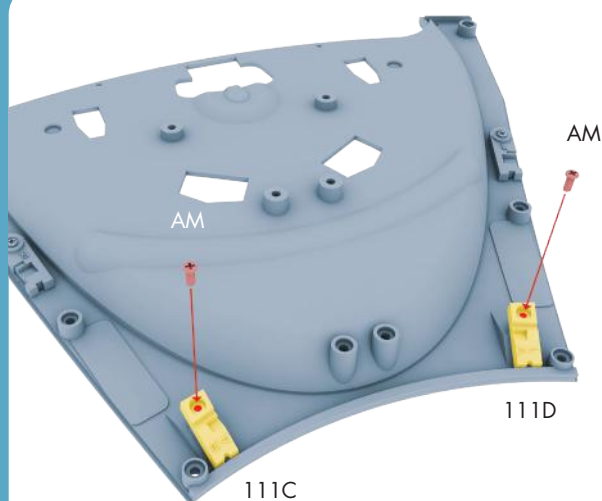
KEY

RED is for screws, arrows, and connection points.

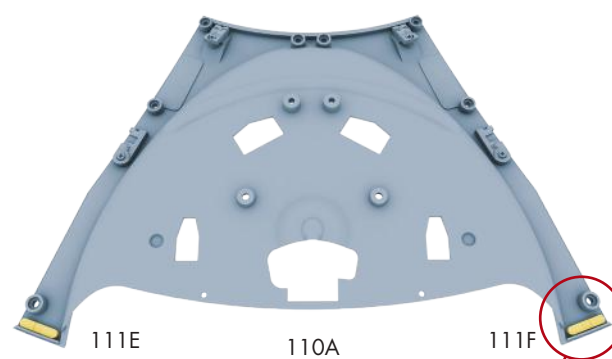
YELLOW is for the new part(s) in each step.

GRAY shows the assembly so far.

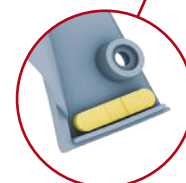
BLUE shows illuminated parts.



Then secure the windows with reflector panel RA (111C), reflector panel LA (111D), and two AM screws.



Finally, press the red portside formation light lens (111E) and the green starboard formation light lens (111F) into position at the outer edges of the saucer docking panel as shown.



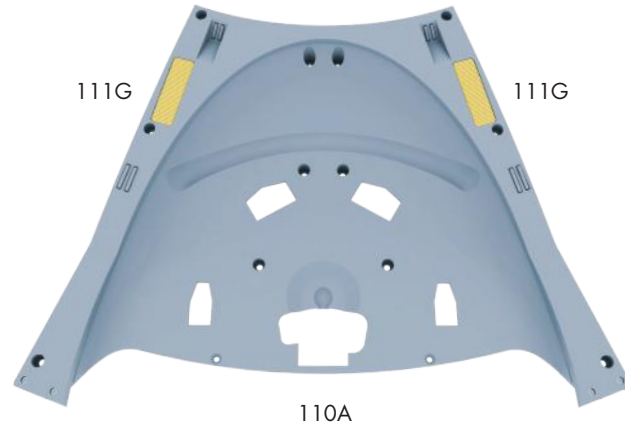
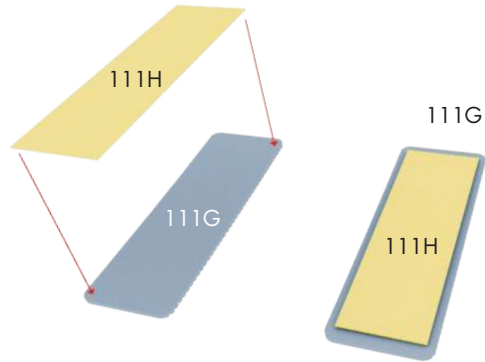


COMPLETING THE SAUCER DOCKING PANEL

STEP

B

Take one transporter emitter pad sticker (111H) and remove the backing from one side only. Apply the sticker to the flat underside of one of the transporter emitter pads (111G) as shown. Then, repeat with the other emitter pad and emitter pad sticker.

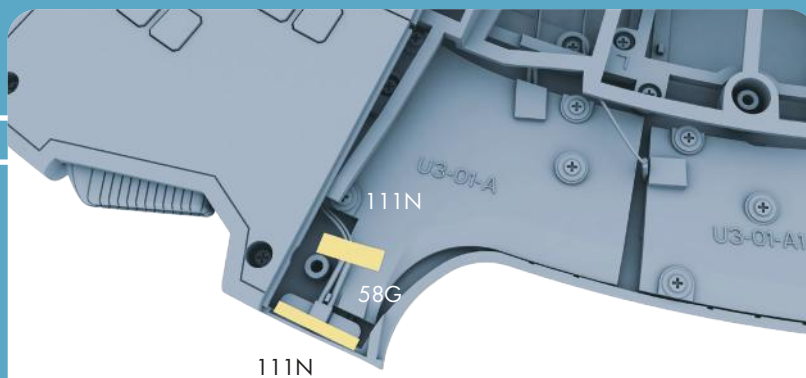


Now remove the remaining backing from the stickers on your emitter pad assemblies and fit them into the matching recesses on the front of the saucer docking panel (110A).

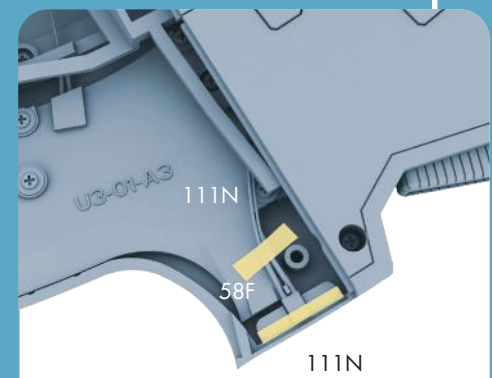
PREPARING TO FIT THE SAUCER DOCKING PANEL

STEP

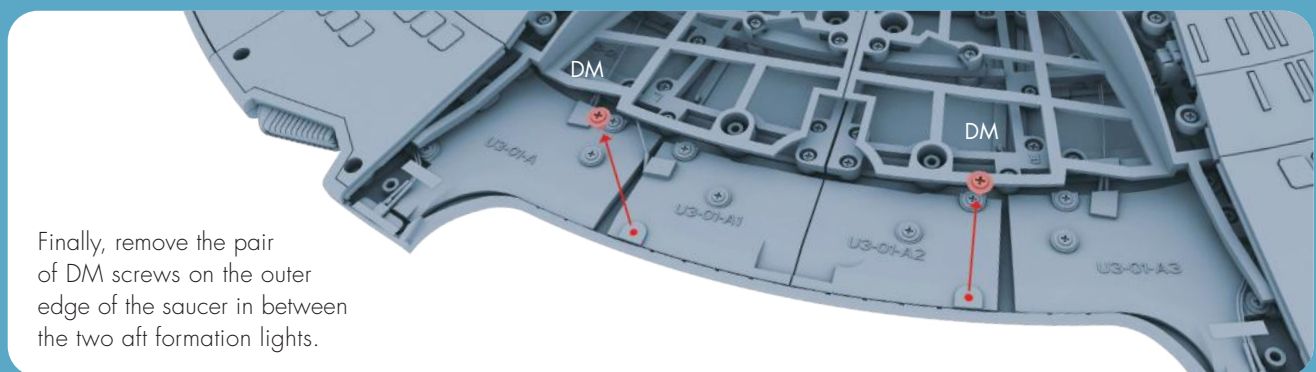
C



Return to your main saucer build and locate the unsecured bulb of the aft starboard formation light (58G). Cut two strips from the insulation stickers (111N), each measuring 5mm x 10mm, and use them to secure the bulb as shown, keeping it clear of the neighboring screw post.



Next, cut two more 5mm x 10mm strips from the insulation stickers (111N) and use them to secure the aft port formation light (58F) in the same way.



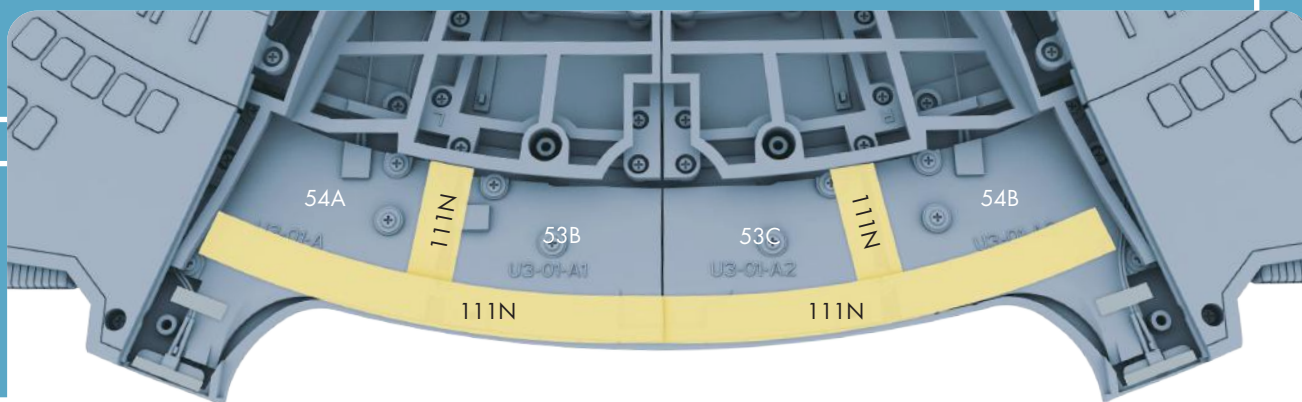
Finally, remove the pair of DM screws on the outer edge of the saucer in between the two aft formation lights.



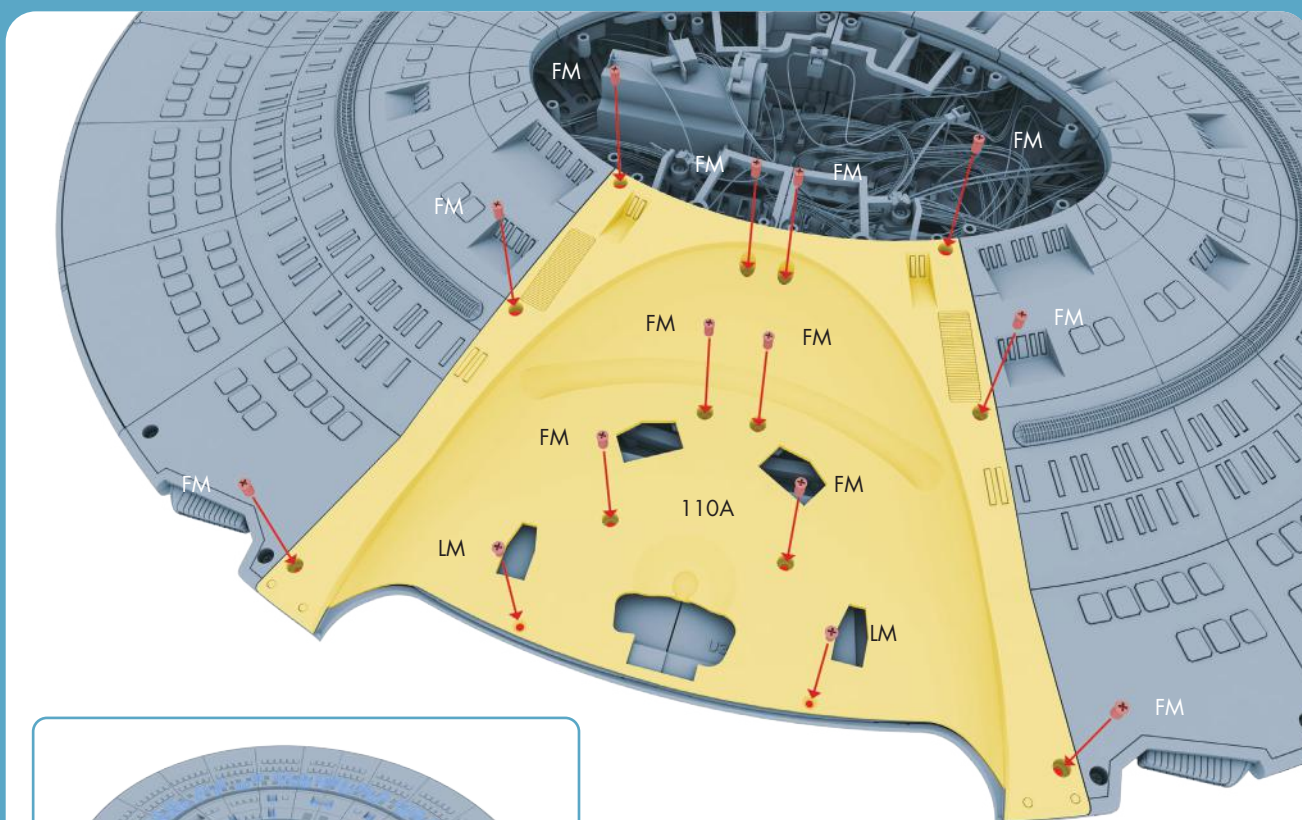


FITTING THE SAUCER DOCKING PANEL

STEP
D



Cut two strips from the insulation stickers (111N), each measuring 10mm x 25mm. Use one to cover the gap between reflector panels U3-01-A (54A) and U3-01-A1 (53B), and the other to cover the gap between reflector panels U3-01-A2 (53C) and U3-01-A3 (54B). Use the remaining insulation stickers to cover the gap between these panels and the outer deck panel as shown. This will stop excess light leaking out from this part of the saucer section when it is complete.



Next, position the saucer docking panel (110A) on the saucer assembly as shown. Make sure that there are no cables trapped between the panel and the skeleton, and that no insulation tape is visible along the outer edge. When you are happy with the fit, secure the panel using 12 FM screws and two LM screws. Finally, flip the power switch to check that the aft navigation lights are working as they should (see inset, left).



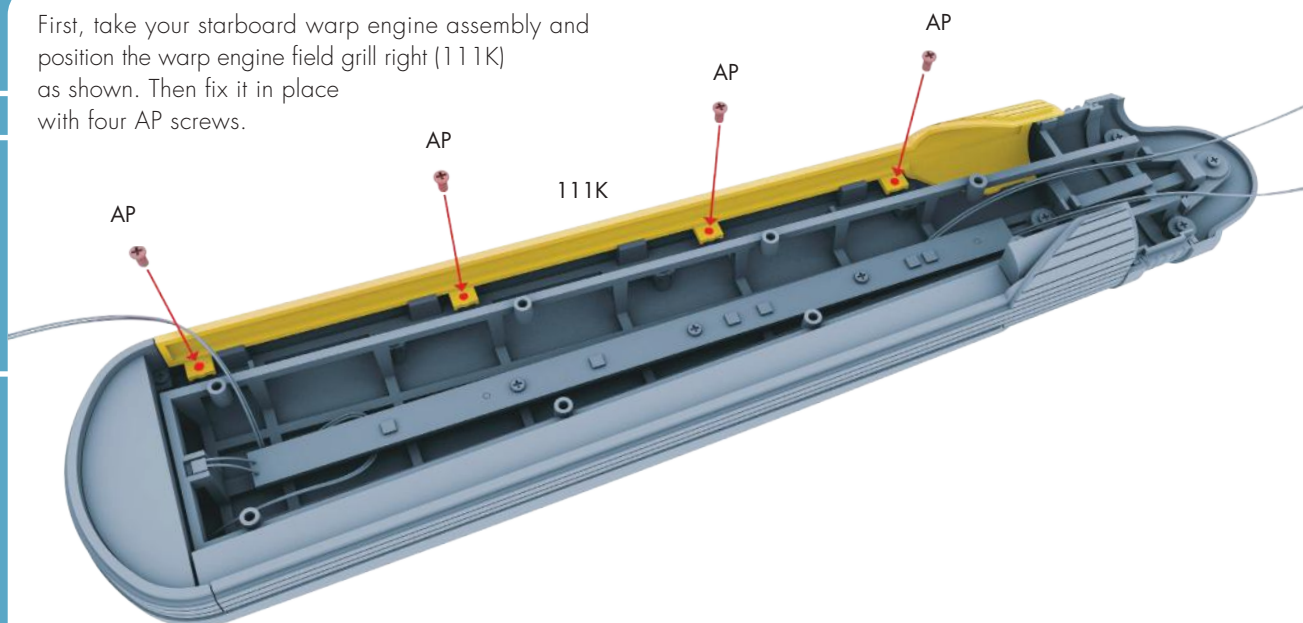


FITTING THE FINAL WARP FIELD GRILL

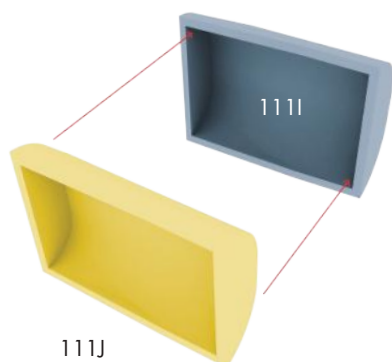
STEP

E

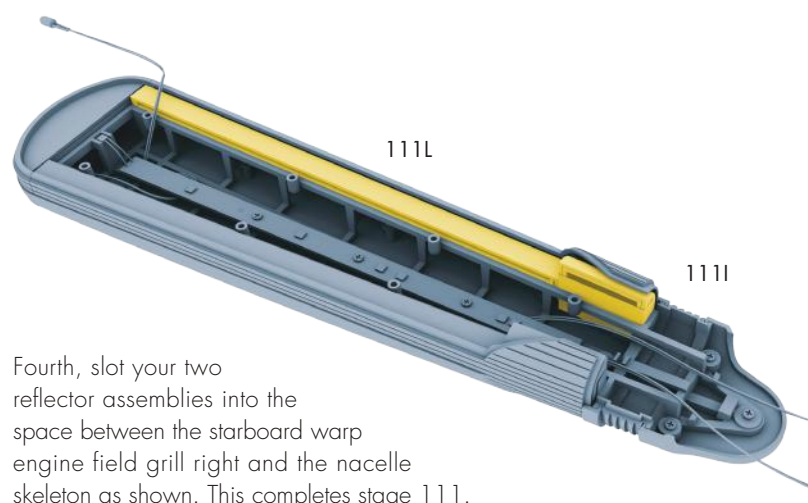
First, take your starboard warp engine assembly and position the warp engine field grill right (111K) as shown. Then fix it in place with four AP screws.



Second, place warp engine field grill right reflector iv (111J) inside warp engine field grill right reflector iii (111I) and then secure the two parts with a clear sticker (111O) as shown (see inset, bottom).



Third, slot warp engine field grill right reflector ii (111M) inside warp engine field grill right reflector i (111L) as shown.



Fourth, slot your two reflector assemblies into the space between the starboard warp engine field grill right and the nacelle skeleton as shown. This completes stage 111.

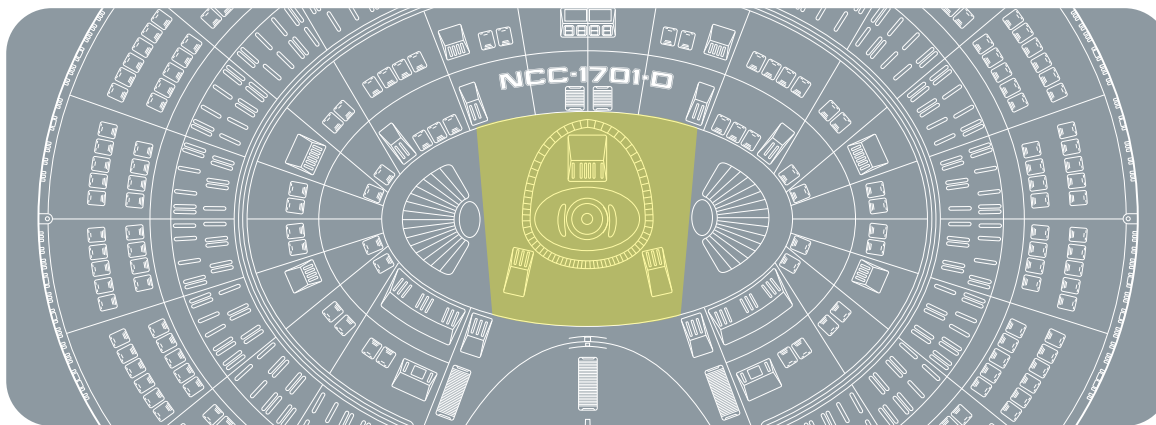




STAGE 112 ASSEMBLY

This short stage introduces the deck housing for the captain's yacht, and two warp nacelle pieces that will be used in stage 113.

PART LOCATOR

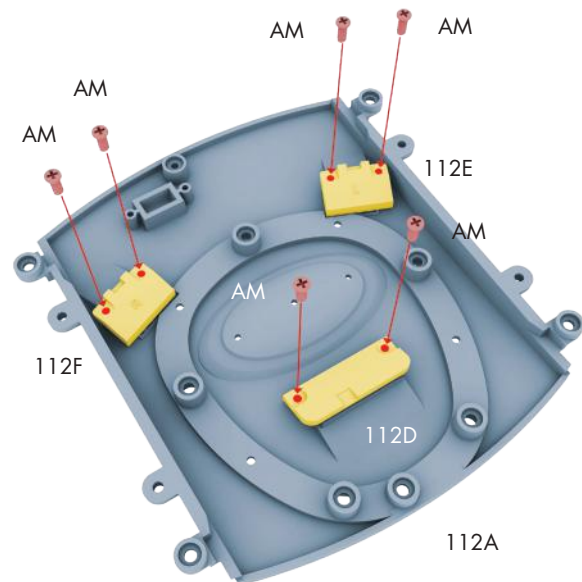
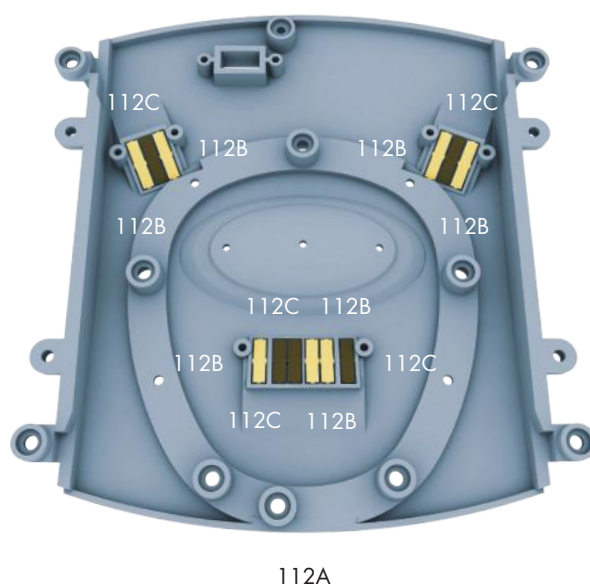


Note: Keep the nacelle front lower (112G) and Bussard EM field projector lower (112H) close at hand for use in the next stage of the assembly.

ASSEMBLING THE CENTRAL DECK PANEL

STEP
A

Take the central deck panel (112A) and fit seven clear windows (112B) and five dark windows (112C) as shown. The longest lip of each window should point away from the center of the panel.



Then cover the windows using reflector panel center (112D), reflector panel left (112E), and reflector panel right (112F). Finally, secure the assembly with a total of six AM screws. Stage 112 is now complete.

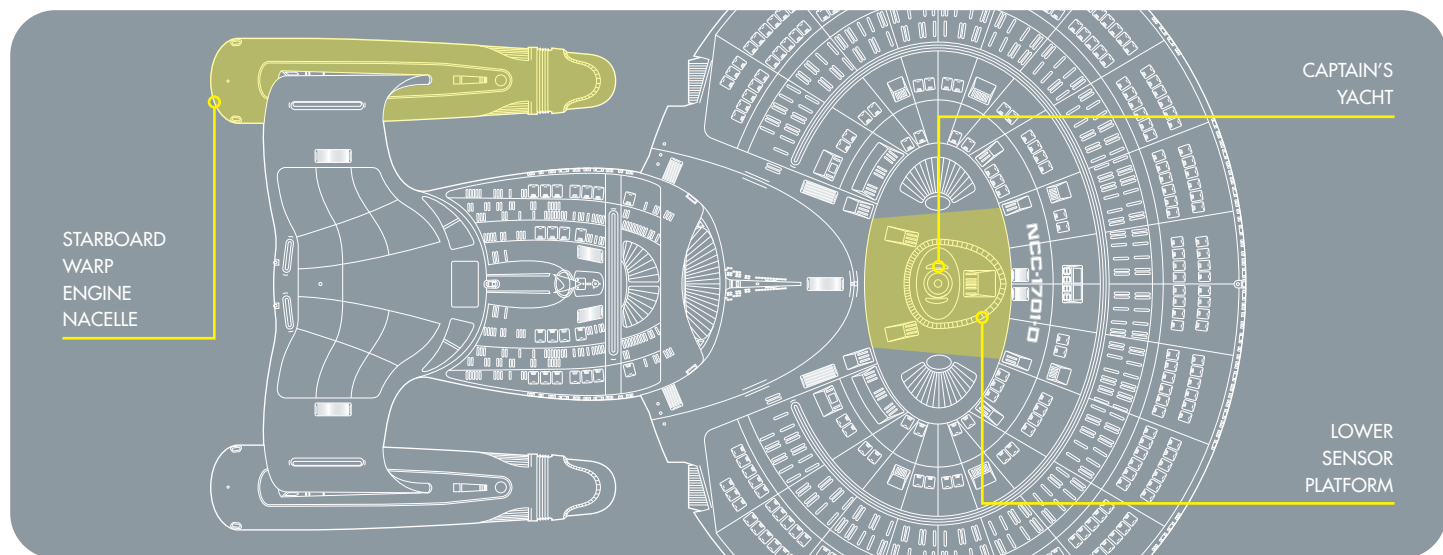




STAGE 113 ASSEMBLY

In this stage, the captain's yacht docks with the *Enterprise* and the saucer section power switch is fully installed.

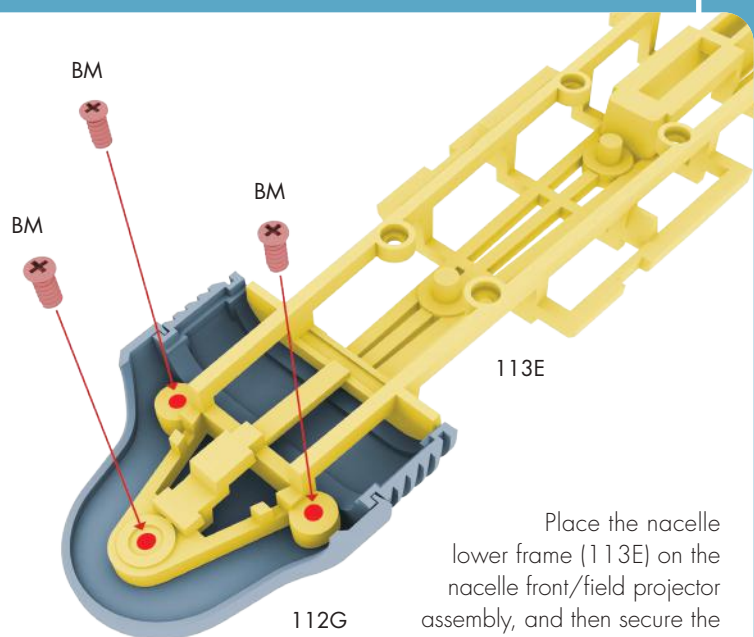
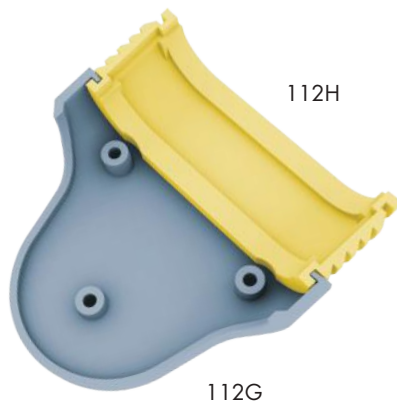
PART LOCATOR



STARTING ON THE STARBOARD NACELLE LOWER SECTION

STEP
A

Take the nacelle front lower (112G) and Bussard EM field projector lower (112H), both supplied with your Stage 112 parts. Fit them together as shown, noting how the fins on the field projector flare out in the direction of the nacelle front.



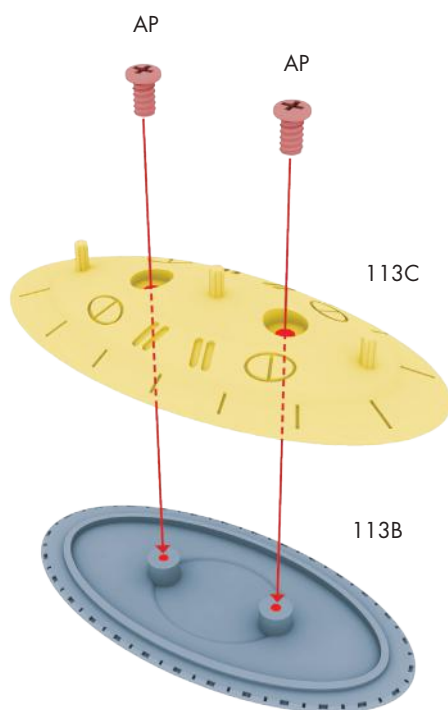


COMPLETING THE CENTRAL DECK PANEL

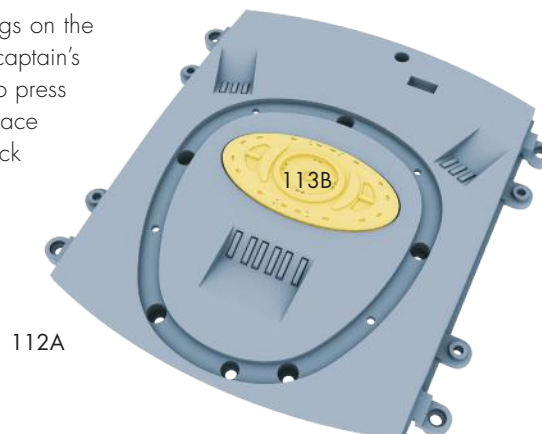
STEP

B

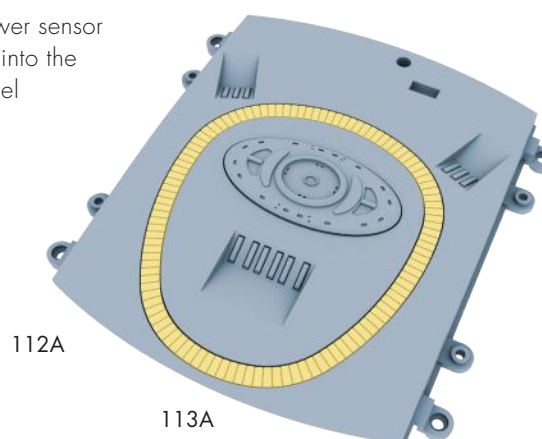
Take the captain's yacht lower hull (113B) and the captain's yacht upper hull (113C) and push them together so the screw posts on both parts align. Then secure the two parts with a pair of AP screws.



Use the small pegs on the underside of the captain's yacht assembly to press it carefully into place on the central deck panel (112A).



Next, slot the lower sensor platform (113A) into the central deck panel (112A)...

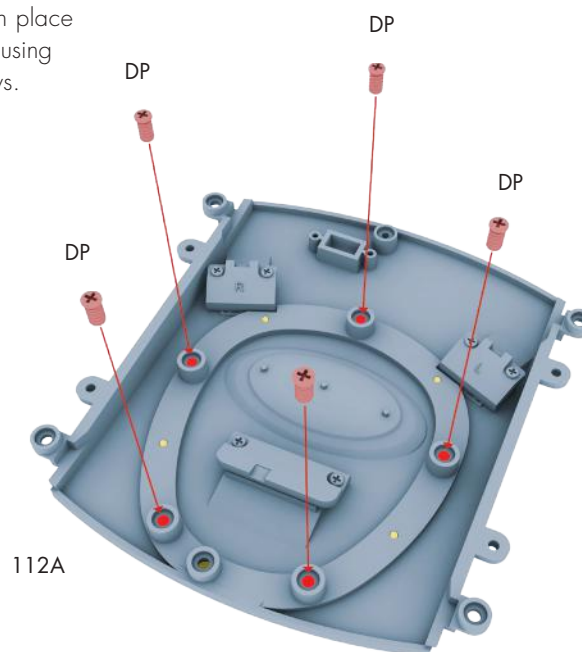


KNOW YOUR SCREWS!

Screws with codes ending in "M" (such as BM and CM) are for driving into metal. Those with codes ending in "P" (such as BP and CP) are for driving into plastic.

To keep screws for metal from jamming before they are fully tightened, drive each screw only halfway in at first. Then unscrew it to release the swarf (shavings) created as the screw cuts its thread. Discard the swarf, then drive the screw fully into the hole.

...and fix it in place from behind, using five DP screws.



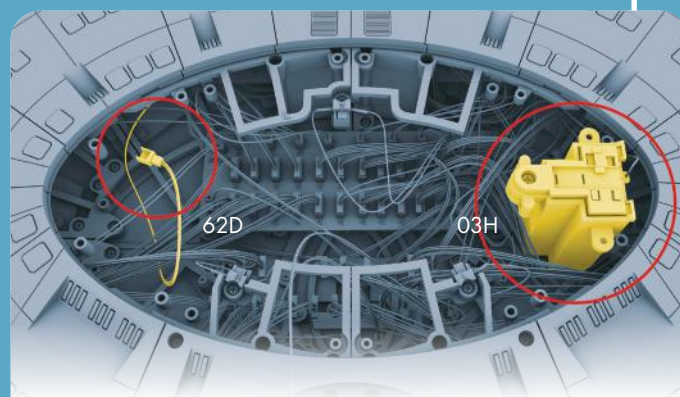
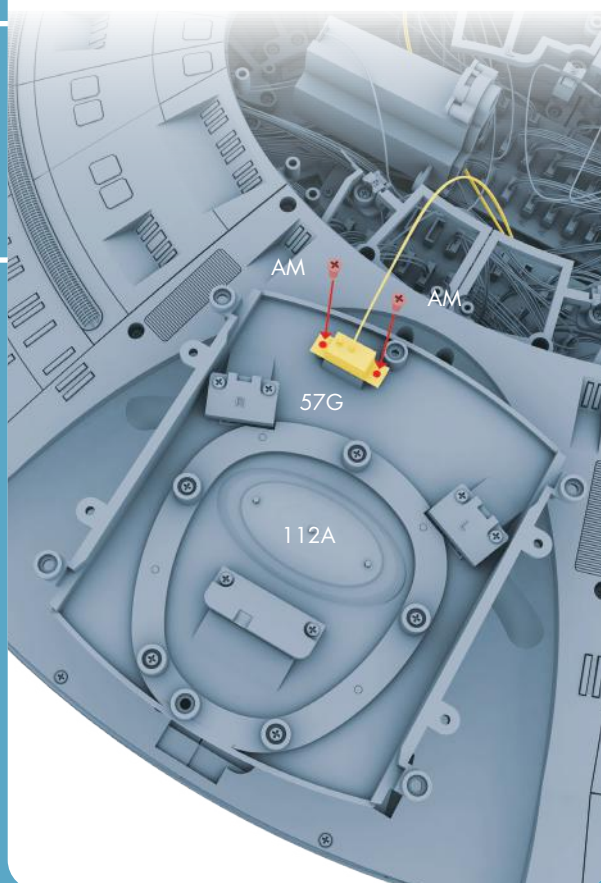


FITTING THE CENTRAL DECK PANEL

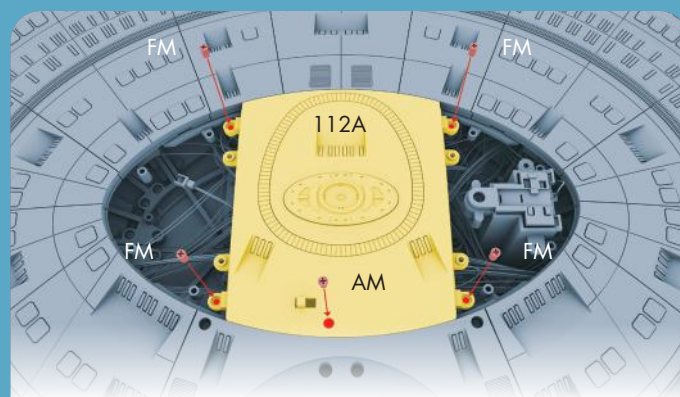
STEP

C

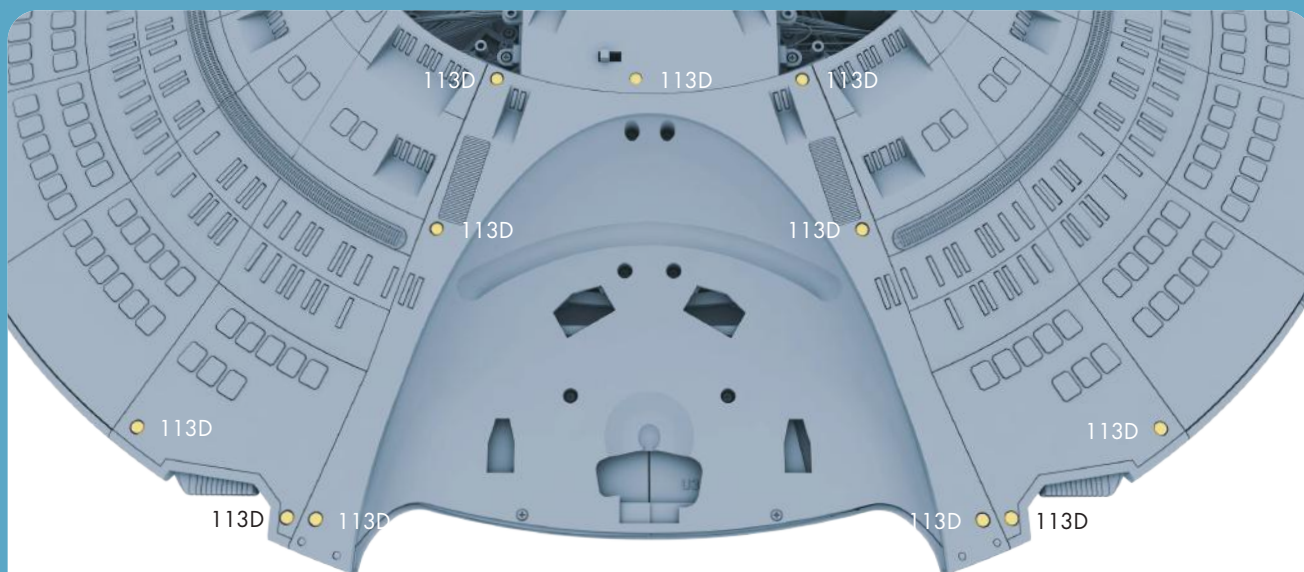
First, take your main saucer build and slot the power switch (57G) into the central deck panel (112A) as shown, before securing with two AM screws.



Second, move the power connector (62D) and the battery box (03H) to the sides of the opening in the lower saucer.



Third, place the central deck panel (112A) on the saucer as shown and secure it with four FM screws and one AM screw.



Finally, insert 11 screw covers (113D) into recesses shown. Make sure you are satisfied with the fitting of the deck panels before you fit the screw covers, as the screws beneath them will not be accessible afterwards. This completes stage 113.





STAGE 114 ASSEMBLY

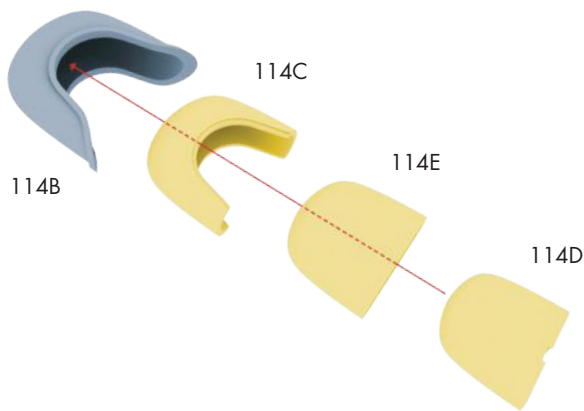
This stage brings your starboard warp nacelle close to completion and secures the saucer battery box inside your saucer section.

FITTING THE STARBOARD BUSSARD COLLECTOR

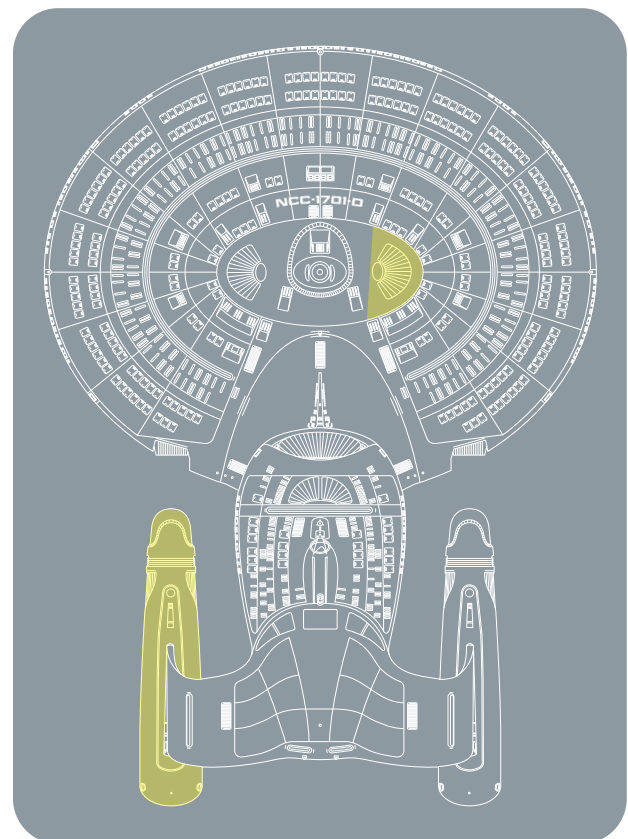
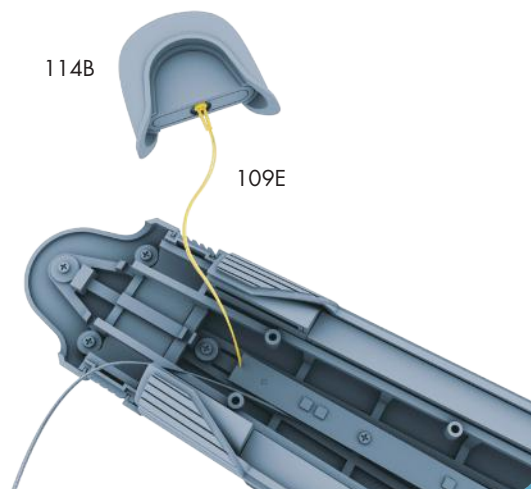
PART LOCATOR

STEP
A

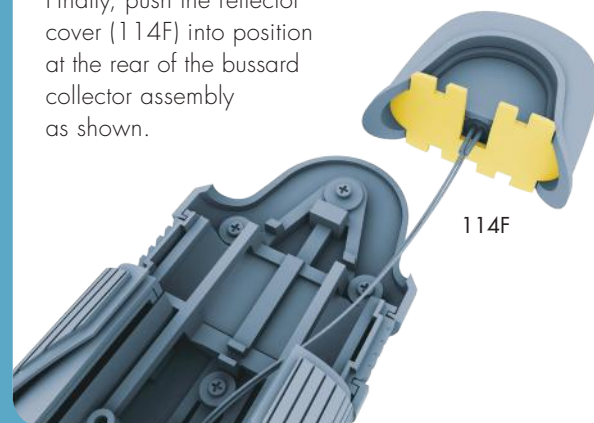
Begin by nesting bussard collector reflector ii (114D) inside bussard collector reflector iii (114E). Slot these two parts into bussard collector reflector i (114C), and then all three nested pieces into the bussard collector (114B).



Now retrieve your starboard nacelle upper build, and identify the nacelle light strip bulb at the end of the black-and-white cable (109E). Plug this into the end of your bussard collector assembly as shown.



Finally, push the reflector cover (114F) into position at the rear of the bussard collector assembly as shown.



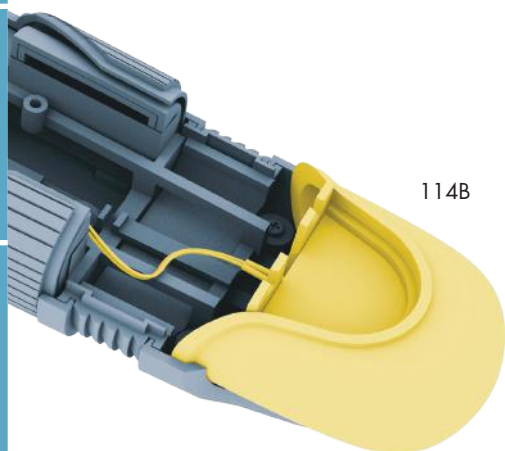


LINKING THE UPPER AND LOWER NACELLE BUILDS

STEP

B

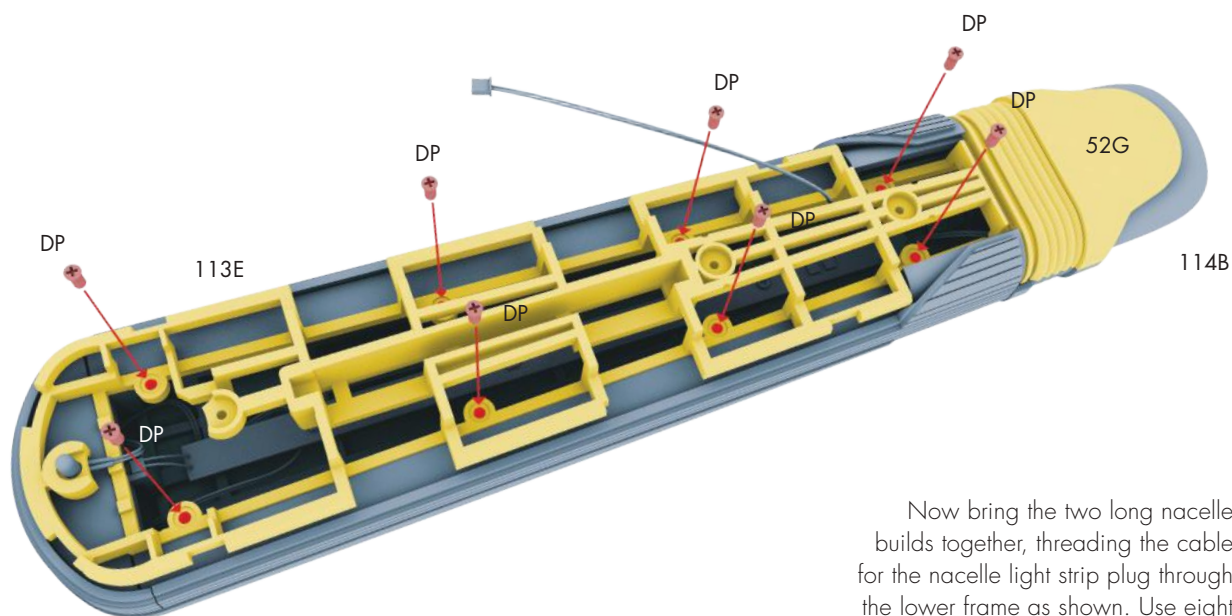
Begin by resting the Bussard collector assembly in the starboard nacelle upper build as shown.



BUILD TIP

You will need to bend the nacelle light strip bulb casing to fit it into the lower frame correctly. These casings are designed to be flexible, but should always be handled with care.

Next, retrieve your nacelle lower assembly from stage 113. Thread the unused nacelle light strip bulb (109E) from the upper assembly through the lower frame (113E) as shown. Then slot the bulb into the round bracket at the wider end of the lower frame.



Now bring the two long nacelle builds together, threading the cable for the nacelle light strip plug through the lower frame as shown. Use eight DP screws to secure the parts.

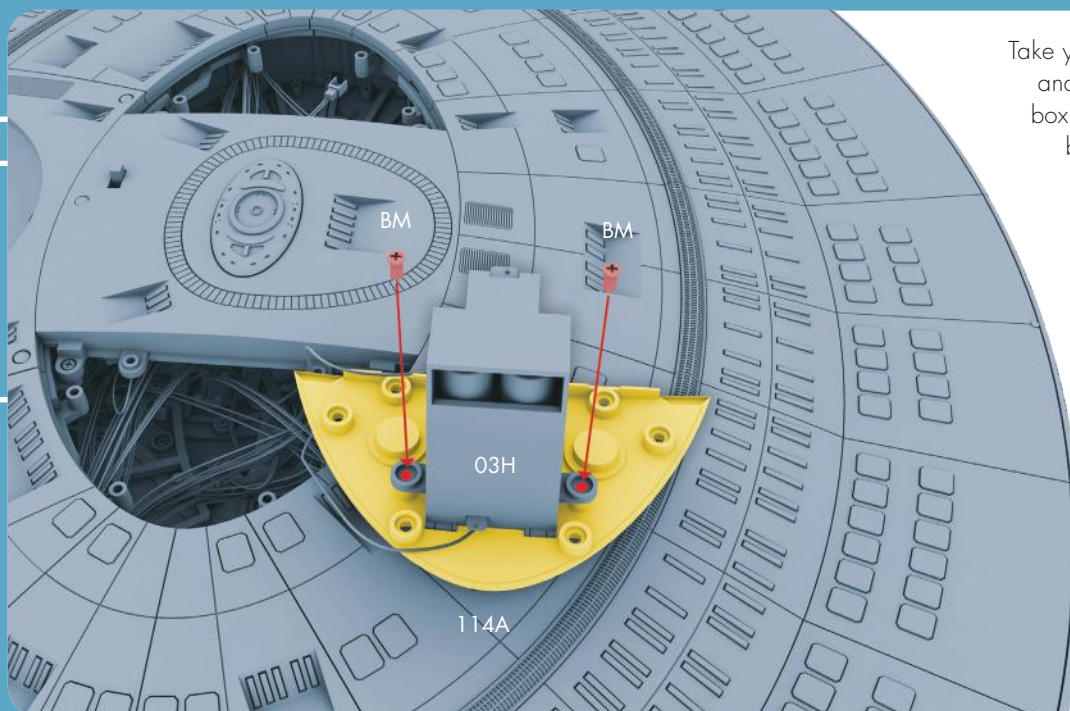




INSTALLING THE SAUCER BATTERY BOX

STEP

C

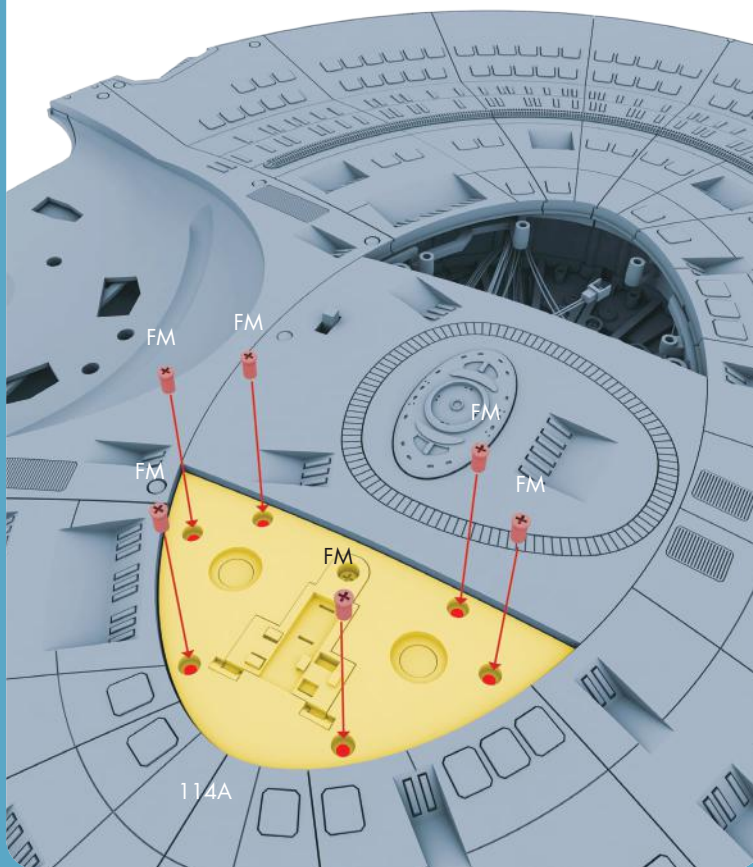


Take your saucer assembly and position the battery box (03H) on the battery box panel (114A) as shown. Then fix it in place with two BM screws.

Clear a space for the battery box inside the saucer by carefully moving the cables aside.



Then lower the battery box into the saucer as shown and secure the battery box panel with six FM screws. Stage 114 is now complete.





RIGHTFUL HEIR

Ron Moore reimagines the founding father of Klingon culture, and tackles some rare religious themes.

Episode 6.23

Premiere May 17, 1993

Story by James E. Brooks

Teleplay by Ronald D. Moore

Directed by Winrich Kolbe

Guest stars Alan Oppenheimer (Koroth), Robert O'Reilly (Gowron), Norman Snow (Torin), Charles Esten (Divok), Kevin Conway (Kahless)

Synopsis The greatest Klingon who ever lived is brought back to life, with repercussions both spiritual and political.

BY NOW A CO-PRODUCER ON THE series, Ronald D. Moore had been crafting Klingon lore since joining the TNG team in season three. So, when freelancer James E. Brooks pitched a story exploring the warrior culture's spiritual side, Moore was eager to develop it. Partly inspired by Michael Crichton's bestselling novel *Jurassic Park*—which was being transformed into a Steven Spielberg movie at the time—Brooks' tale saw Klingon clerics cloning one of their most revered religious figures using ancient DNA as part of a wider power struggle. Naturally, he jokingly called the concept 'Jurassic Worf.'

For Moore, the appeal of the concept was twofold. First of all, it provided a rare opportunity to explore religion in the 24th century—something Gene Roddenberry had strongly resisted in the past. And secondly, the staffer had a clear candidate in mind for the cloned Klingon.

Kahless the Unforgettable was created for the 1969 Original Series episode 'The Savage Curtain,' where he appears in the form of an illusion and is described as "the Klingon who set the pattern for his planet's tyrannies." Moore had already described the character as a figure of heroic myth in dialogue for season five's 'New Ground'



and 'Birthright, Part II,' and written more extensive background that was cut for time from the latter episode. With 'Rightful Heir,' he could finally show Kahless in the flesh—and make use of that deleted lore.

BIRTH OF A LEGEND

Recalling his ongoing development of the legend of Kahless, Moore has said: "I just decided to make it sound epic... What values are important to the Klingons, and how would those values be reflected in the myths and tales that they tell each other

hold that myth so close to their hearts that they still want to carry around something that's emblematic of Kahless's hair.

"If I'd sat down at the beginning and tried to create the entire society, I never would have come up with stuff like that. It was only as I was going through story and characters for specific episodes that these connections were naturally forming. You would find ways to sew it all together, and I preferred working that way."

With regard to this episode's religious themes specifically, Moore has explained

“ They *grew* you in a test tube, like *some kind of fungus*. ”
Worf to Kahless

as examples of good, of morality, and of greatness. So, in the sagas of Kahless you see a lot of things about bravery and being able to fight for days on end, and big, romantic notions like taking a lock of hair, plunging it into molten lava, and forming a sword from it. It's Arthurian. From that, you get the relevance of why they're still carrying swords in the 24th century. They

how Gene Roddenberry's "notion of the future had no Human religions... so, it was left to characters like Worf, Ro, or [STAR TREK: DEEP SPACE NINE's] Kira to carry those banners... I always thought that was a mistake and would sneak stuff in anyway, like Keiko having a shrine at her wedding, or a mention of the Hindu Festival of Lights [both in season four's 'Data's Day']. "



Visual effects supervisor Dan Curry based the look of the Boreth monastery exterior on buildings he had seen in the Himalayas, and used a photo of the Canadian Rockies as the basis for a digital matte painting.



Director Winrich Kolbe initially imagined Kahless as taller and younger than actor Kevin Conway, but was won over by the guest star's performance.

FAITH IN THE FUTURE

Despite those earlier nods, Moore's deeper dive into spirituality went too far for some, including executive producer Rick Berman. He insisted on draft script changes to play down parallels to the life of Jesus, and the removal of a final scene in which Worf saw a genuine vision of Kahless. Both he and his fellow showrunners were happy with the finished episode, however, as co-executive producer Jeri Taylor told *Cinefantastique* magazine in October 1993.

"Personally, I am an atheist," she said. "But it's very nice for us to suggest there is spirituality in the 24th century. It's not right to have it antiseptically stripped from the future. Here is a chance to acknowledge those needs in people... comfort, tradition, ritual, and cultural identity... and we found a nifty sci-fi way of doing it."





SECOND CHANCES

In which Will Riker could have been written out of the series, and a real-life astronaut comes onboard the *Enterprise*!

Episode 6.24

Premiere May 24, 1993

Story by Michael Medlock

Teleplay by René Echevarria

Directed by LeVar Burton

Guest stars Mae Jemison (Palmer)

Synopsis A duplicate version of Riker meets his counterpart on the *Enterprise*, after living alone on a barren planet for the last eight years.

WAY BACK IN SEASON ONE, 'Skin of Evil' unexpectedly killed off Tasha Yar (see issue 6). No other TNG regular ever met such a shocking fate in the series, but Will Riker came surprisingly close in the development of 'Second Chances.'

The original pitch about a replicated Riker was almost rejected entirely, until the writing staff hit on it as a way to rekindle the character's romance with Troi. Then, they went further, reasoning that all aspects of Riker's life could be revitalized by killing the commander and permanently replacing him with his double. This other Riker was a more junior officer, and rougher around

the edges, as a result of being marooned alone for several years and missing out on a formative career on the *Enterprise*.

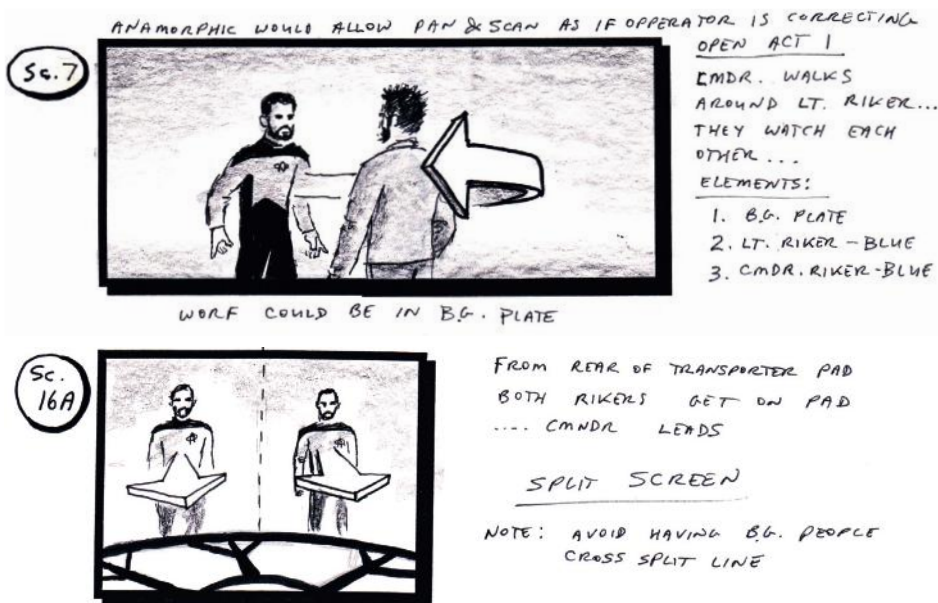
"Maybe we were trying to rock the boat a little too drastically," co-executive producer Jeri Taylor reflected in the October 1993 issue of *Cinefantastique* "We thought [it] was very bold and surprising and would have energized the seventh season... Kill Riker and let his duplicate come on to the ship as a rejuvenated, energetic, driven, ambitious lieutenant. He wouldn't be 'Number One.' He would be at ops and have to prove himself and build his career and get into conflict with the others."



DOUBLE TROUBLE

With the growing support of the other staff writers, Taylor's vision for 'Second Chances' developed into a potential cliffhanger ending for season six, before executive producers Rick Berman and Michael Piller—who had already expressed doubts about the switch—vetoed the idea altogether.

"My initial, knee-jerk reaction was 'no,'" Berman admitted in *Cinefantastique*. "Once I started leaning towards 'yes,' we started looking at what that would do, and how it would fit into the [forthcoming] movies... Basically, you are putting a character on the ship who has not experienced anything of the last six years and doesn't know any of the characters."



Two of VFX supervisor Dan Curry's storyboards detailing how Riker could be duplicated in post-production. On set, doubles Geoffrey Mutch, Mark Riccardi, and Tom Morga all stood in for Jonathan Frakes at different times.

“You always had the better hand... in everything.”

Lieutenant Riker concedes a game of poker to Commander Riker

In the same magazine, Piller accepted: "It's a fascinating premise [and] Riker has always been a difficult character to write... But the fact is he's a darn good character, and one that I relate to... When I read the story, I felt it suggested that the new Riker was everything that the old Riker was not. I resented that, as the one who wrote 'Best of Both Worlds,' in which Riker came to a

place in his life where he appreciated what he has... and achieved a great inner peace."

ROMANCE REDUX

With Riker's death off the cards, the focus fell squarely on to the romance between Troi and Tom Riker (named after possibilities including the Native American 'Tecumseh' were rejected as options for completing William T. Riker's middle initial).

"We always talked about the fact that [Troi and Riker] used to be involved," story editor and teleplay writer René Echevarria explained in 2012's *STAR TREK: THE NEXT GENERATION 365* by Paula M. Block and Terry J. Erdmann. "[This] was our chance to tell a story about... what a big love this really was for this man and woman. Tom is Riker, and he's spent the last eight years thinking about being reunited with her"

In *Cinefantastique*, Echevarria went into more detail, saying: "The first draft I turned in got the best reaction of anything I've ever done on the show. I made a lot of choices about why Troi and Riker broke up, and

people seemed to swallow them. We finally see Jonathan [Frakes] and Marina [Sirtis] together, and it's a wonderful romance."

COMPLETING THE LOOP

As well as providing a dual role for Frakes, 'Second Chances' also saw Geordi La Forge actor LeVar Burton doubling up as director for the first time. He took the opportunity to cast the first female African-American astronaut, Dr. Mae Jemison, in a cameo role, aware that she had been inspired by Uhura in *The Original Series*—just as he had been as a child. Burton then invited Uhura actor Nichelle Nichols to meet Jemison on set.

"It was an opportunity that I didn't want to pass up," Burton said in *STAR TREK: THE NEXT GENERATION 365*, "to complete that loop and close the circle."

Burton would go on to become *STAR TREK*'s most prolific actor-director, helming 29 episodes across four series. Tom Riker would also take the leap beyond TNG, with Frakes reprising the role in one episode of *STAR TREK: DEEP SPACE NINE*.



Nichelle Nichols meets real-life astronaut Mae Jemison, in costume for her cameo as Palmer.



TIMESCAPE

Deep-time diving with the son of Spock, a lot of special effects, and TNG's only runabout!

Episode 6.25

Premiere June 14, 1993

Written by Brannon Braga

Directed by Adam Nimoy

Guest stars Michael Bofshever (male alien)

Synopsis Returning to the *Enterprise* in a shuttlecraft, Picard, Troi, Data, and La Forge find the ship frozen in time and just moments from destruction!

JUST AS 'RIGHTFUL HEIR' TOOK a grain of inspiration from *Jurassic Park* (see p.16), so freelance writer Mark Gehred-O'Connell pitched 'Timescape' with the similarly flavored one-liner, "a ship trapped in time like a bug in amber." He did not imagine that the vessel in question would be the *Enterprise*, but when story editor Brannon Braga heard the idea, he saw the possibilities straight away. Braga then took responsibility for writing the teleplay when another script fell through at the eleventh hour, and Gehred-O'Connell's idea had to be rushed into production faster than he was available to deliver it.



Director Adam Nimoy and guest star Michael Bofshever confer on the Romulan Warbird set.



"I wanted to do this as 'man against nature,' or 'man against time,'" Braga said in 1995's *STAR TREK: THE NEXT GENERATION Companion* by Larry Nemecek. "What [James Cameron's 1989 sci-fi adventure] *The Abyss* was to deep-sea diving, this would be to 'deep-time diving.'"

ADULT MATERIAL

Taking the dive into directing 'Timescape' was Adam Nimoy, returning after his debut with the child-focused 'Rascals' earlier in the season (see issue 26). "My feeling was that nobody should be judged on a work that was so unusual in terms of having to come in and direct these kids," executive producer Rick Berman said in Edward Gross and Mark A. Altman's 1995 book, *Captains' Logs*. "I basically said I would like to give him another shot to work with adults."

Nimoy relished his second stint at the helm, telling *The Official STAR TREK: THE NEXT GENERATION Magazine* in June 1994: "On 'Rascals,' I spent 80 percent of my time with the kids. So the most interesting part of 'Timescape' was learning from and working with the regular cast."

Nevertheless, he admitted that, with such a complicated storyline coming so late in the season, "It was tough. At that point, people are tired... Every day, actors came to me and asked, 'Where are we now? Are we back in time? Forward in time? Or frozen in time?' Keeping it all straight was difficult."

Happily, as the son of Leonard Nimoy (Spock), Adam was far from unprepared for such eventualities, asserting, "I was one of the first Trekkies, and I have a pretty good sense of what *STAR TREK* is all about!"

TEMPORAL EFFECTS

Besides the complexities of the script for its actors, 'Timescape' also posed significant challenges for the production team, with various effects depicting time moving at different speeds, or in different directions, simultaneously. This meant several days of

filming on a bluescreen stage once principal photography was complete, and a wealth of intricate compositing by digital VFX artists in the edit suite. "I think this is the longest optical memo we have ever had," noted

“ It would seem that *time* is something that we have plenty of. ”

Jean-Luc Picard

supervising producer David Livingston at the time. "It's over six pages long!"

Also quoted in *Captains' Logs*, Braga admitted, "I knew the show was impossible to produce. As I was writing, I was thinking,

or hours. The 'big' time travel shows are fascinating, too, but so little has been done with other time travel stories which have much more potential."

ROOM FOR LIVING

'Timescape' also called for the creation of a new runabout set, even though this class of extra-large shuttlecraft had already been seen extensively in *STAR TREK: DEEP SPACE NINE*. "DS9 had the cockpit, but this script called for the living quarters," production designer Richard James told *Cinefantastique* in October 1993. Unlike the oft-used cockpit set, which was created over the course of seven weeks, "We had five days to build it and develop the [extra] interior... and the crew did an excellent job in very little time."

The episode sees the only appearance of a runabout in TNG, and all model shots of the exterior were reused from *DEEP SPACE NINE*. The aft living quarters set was never



Adam Nimoy added to his *STAR TREK* connections when he married *DEEP SPACE NINE* star Terry Farrell in 2018.

'There's no way!' There's a great shot where Beverly's been phasered, and you see the blast [frozen in time]. It was very complex.

"What's most interesting about time manipulation is the way we perceive time in small increments, matters of minutes

used again, despite the vessels appearing throughout the latter show's seven seasons. Similarly, Mark Gehred-O'Connell made no further contributions to TNG, but did go on to write stories and/or teleplays for four episodes of *DEEP SPACE NINE*.





DESCENT

There could have been more Bajorans than Borg in this season-ending journey into Data's darkness!

Episode 6.26

Premiere June 21, 1993

Story by Jeri Taylor

Teleplay by Ronald D. Moore

Directed by Alexander Singer

Guest stars John Neville (Isaac Newton),
Jim Norton (Albert Einstein),
Natalija Nogulich (Nechayev),
Brian J. Cousins (Crosis),
Stephen Hawking (Himself)

Synopsis Data experiences his first emotion, at the same time as the *Enterprise* encounters a new kind of Borg threat.

SEASON SIX COULD HAVE ENDED S on one of several cliffhangers—or with none at all, as Michael Piller explained to *Cinefantastique* in October 1993. “It has become something of a tradition,” he said, “but I didn’t want to do it if it wasn’t a good story.” Possibilities he rejected before ‘Descent’ came along included the death of Will Riker (see p.18), a nightmare return to Data’s dreamworld from ‘Birthright, Part I,’ and an idea called ‘All Good Things,’ in which the *Enterprise* was recalled to Earth and its crew reassigned to disparate posts.

The story that eventually found favor was devised by co-executive producer Jeri

Taylor, who outlined it to Piller in a memo dated 4 March, 1993. At this stage, it did not feature the Borg, and was pitched as a possible crossover with *STAR TREK: DEEP SPACE NINE*.

“We are summoned to DS9,” Taylor wrote, “(or to a rescue mission in space if you don’t want to do DS9). It is under siege from a new and ferocious species which has emerged from the wormhole (or from a strange vortex in space)... We are forced into hand-to-hand battle. Data grapples with one of them [and] becomes enraged.”

Pursuing this new threat through the Bajoran wormhole (or equivalent anomaly),



Visual effects supervisor Dan Curry designed the rogue Borg ship using Styrofoam and sticky tape (below)...



...Before modelmaker Greg Jein built the full-size filming miniature (above), based on the study model. Curry said he wanted "something asymmetrical but with balanced masses, in keeping with the Borg aesthetic of form following function, with elements added on as needed."

the *Enterprise* learns of a despot called Serol who has "devastated worlds," while Data's "exploration of dark 'feelings' has brought him to a terrible state. Everyone is frightened that he is deranged or dangerous [and] the decision is made to turn him off." Before this can happen, Data flees the ship in a shuttle, and joins forces with Serol, whose name is, of course, a mirror image of Lore's...

HEART OF DARKNESS

Though Piller was keen to develop the *DEEP SPACE NINE* version of this outline, his fellow executive producer, Rick Berman, was not, and so the writing staff began fleshing it out with all-new aliens and settings. As part of that process—Taylor told *Cinefantastique*—"It was Ron Moore [who] said, 'What if we

following a trail of reports and rumors of a powerful figure who rules his domain as a tyrant. For this reason, the episode was tentatively known as 'Up the River' through much of its gestation.

MIND OF GREATNESS

Highlighting Data's own journey during the episode, 'Descent' opens with the character at his most un-Lore-like, hosting a holodeck poker game between some of Earth history's greatest scientists. This scene—conceived by Moore as part of his teleplay—came about after Professor Stephen Hawking took a tour of the TNG sets and expressed a desire to make an appearance in the show.

Remembering Hawking's initial set visit in Gross and Altman's 1995 book *Captains'*

That night, Hawking met Leonard Nimoy, and the next day Nimoy called Berman to say that the scientist wanted to be in the series. "We came up with an idea for a scene [and] told Hawking that we wanted him to give us some notes on the script," Berman recalled. "He said that he loved it and agreed to do it."

Later, in Block and Erdmann's 2005 book *STAR TREK: THE NEXT GENERATION 365*, Data actor Brent Spiner called his scene with Hawking "perhaps my favorite moment in the entire experience of doing *STAR TREK*."

The scene is also notable as the only time in TNG that the episode name and guest star credits appear before the main titles, so as not to detract from the action that follows.

“Feelings aren’t **positive** and **negative**. They simply **exist**.”

Troi to Data, after he feels his first emotion

made these the Borg and they’ve changed?’ Somehow it all fell together. If you leave things alone, sometimes at the right moment they rise up of their own accord and jump in your lap.”

Taylor’s touchstone during the episode’s development was Joseph Conrad’s *Heart of Darkness*. In the 1899 novella (also the basis for Francis Ford Coppola’s *Apocalypse Now*), a riverboat captain sails deep into Africa,

Logs, Berman said: “When we got to the bridge, he started punching in [to his speech synthesizer] something that he was going to say. [Then] came a sentence that I will never forget: ‘Would you lift me out of my chair and put me into the captain’s seat?’ It was pretty amazing to have perhaps the greatest mind of the latter half of the 20th Century wanting, more than anything else at that moment, to sit in Picard’s chair.”



To date, Stephen Hawking is the only person to play himself in a *STAR TREK* TV series or movie.



CONTINUING MISSION

STAR TREK: THE NEXT GENERATION SEASON 7
(1993–1994)

WHEN *THE NEXT GENERATION* was gearing up for its first season in 1987, concept artist Andrew Probert was cautioned for a graphic that showed the brand-new *Enterprise* filling the Paramount Studios lot (see issue 2). At the time, it was feared that the size comparison might be seen as hubris. Seven years later, it looked more like foresight. For, as TNG produced its final season on Paramount stages eight, nine, and 16, *STAR TREK: DEEP SPACE NINE* monopolized stages four, 17, and 18; big-

screen adventure *STAR TREK GENERATIONS* got underway on stages six and seven; and, across the lot, beyond the recently dedicated Roddenberry Building, execs were laying the groundwork for TNG's replacement on TV, *STAR TREK: VOYAGER*. Whichever way you looked at it, Paramount in 1994 was well and truly *STAR TREK* town.

That the spin-off from a 30-year-old idea should leave such a legacy is astonishing in itself, but the final days of TNG should not be judged by its offspring alone. Since the

beginning, the show had redefined attitudes to syndicated television, and when it finally came to an end in May 1994, it did so on a ratings high, cementing its position as TV's highest-ever-rated syndicated drama. Not long after, it became the first (and to date, only) season of a syndicated TV show ever to be nominated for a best dramatic series Emmy award. *STAR TREK* town was thriving all around, but TNG was the neighborhood where critics, casual viewers, and long-time fans all felt most at home.



**SEEKING NEW LIFE**

Looking back today, it's hard to imagine how TNG could ever have ended differently, but, in fact—like other seasons before it—the seventh and final year had a shaky start, and could have bowed out in more muted style if not for two specific episodes.

"We went out of the sixth season on a roll and it was creatively very exhausting," story editor Naren Shankar reflected in Edward Gross and Mark A. Altman's 1995

said at a UCLA writing seminar in 1994. "And so I sent a note to Jeri [Taylor] saying, 'I think we need to spend the rest of this season revisiting as many themes as we've set up in the last seven years as we can. Some of them will be about closure and some will be about moving on.'"

GOING BOLDLY

Piller's intervention was all that was needed to revitalize the writing team, and over the

“ Goodbye, Jean-Luc.
I'm gonna *miss* you... **”**

Q in the series finale, 'All Good Things...'

book, *Captains' Logs*. "We never really got a break between seasons... Ron [Moore] and Brannon [Braga] went to Hawaii and wrote *STAR TREK GENERATIONS* and came back immediately and we just jumped right in."

Indeed, scheduling for the movie meant that season seven kicked off after an even shorter break than usual, and the cast were gearing up to shoot both projects back-to-back. For the writers, the pressure remained to turn out scripts in short order, regardless of their context as the series' final shows.

"It was really just business as usual," executive story editor René Echevarria told *Cinefantastique* in December 1994; "trying to keep the show on the air, trying to come up with good stories like any other time."

The first episode that caused everyone to reassess this approach was 'Attached,' the eighth installment of the season, which finally addressed the feelings between Jean-Luc Picard and Beverly Crusher. The second was the following week's 'Force of Nature,' an allegory for global warming that—by the writing staff's own admission—shared none of that emotional resonance.

"That really made me feel we had to change the development of the rest of the season," executive producer Michael Piller

following weeks, they found new ways to look at the well-established regulars, and opportunities to revisit familiar guest stars. Episodes such as 'Lower Decks' and 'Sub Rosa' are refreshingly unique, while others, such as 'Parallels' and 'The Pegasus' sing because they draw on the years of context behind their key relationships. A romance between Worf and Troi works because it is allowed to grow across several episodes, and mirrors the writers falling in love with the show's main characters all over again.

These twin passions culminated in the double-length series finale—an unabashed love-letter to all that TNG was, and all that it might become. As an ending, it brought the show full circle, resuming the trial that Q initiated in the similarly feature-length series opener, seven years before. As a new beginning, its sheer breadth of ambition made it feel like the first TNG movie before the first TNG movie. Set in part around 25 years in the characters' future, the story also presaged *STAR TREK: PICARD*—most notably its third and final season, in which the TNG cast really did reunite for one more adventure over a quarter century later. All good things must come to an end, both series tell us, but legends never really die.

THE ADVENTURE NEVER ENDS

As well as starring in four movies (*STAR TREK GENERATIONS*, *STAR TREK: FIRST CONTACT*, *STAR TREK: INSURRECTION*, and *STAR TREK NEMESIS*), the stars of TNG made various returns to *STAR TREK* on TV.

Jonathan Frakes and Marina Sirtis appear as Riker and Troi in episodes of *STAR TREK: VOYAGER*, *STAR TREK: ENTERPRISE*, and *STAR TREK: LOWER DECKS*, as well as with Patrick Stewart (as Picard) and Brent Spiner (as Data) in season one of *STAR TREK: PICARD* (Frakes also plays Tom Riker in *STAR TREK: DEEP SPACE NINE*). LeVar Burton plays an alternative version of La Forge in one episode of *VOYAGER*, while Michael Dorn is a regular as Worf throughout the latter four seasons of *DEEP SPACE NINE*.

More recently, Gates McFadden voices a holographic Dr. Beverly Crusher in *STAR TREK: PRODIGY* and Wil Wheaton makes a cameo appearance as Wesley Crusher in *PICARD* season two, before Stewart, Frakes, Sirtis, Spiner, Burton, Dorn, and McFadden are all reunited in *PICARD*'s third and final year.





DESCENT, PART II

The first episode of season seven is the last TNG tale for Lore, Hugh, and the Borg at large.

Episode 7.1

Premiere September 20, 1993

Written by René Echevarría

Directed by Alexander Singer

Guest stars Jonathan Del Arco (Hugh), Alex Datcher (Taitt), James Horan (Barnaby), Brian Cousins (Crosis)

Synopsis Under the influence of his brother Lore, Data turns against his shipmates and sides with a breakaway faction of Borg.

AS THE SEASON SIX FINALÉ WAS being filmed in Los Angeles in April 1993, a very different drama was playing out in Waco, Texas. After a 50-day standoff between the FBI and the cult leader David Koresh, a fire broke out at Koresh's heavily defended compound, leading to 76 deaths. The tragedy shocked the world, and reset the direction of 'Descent, Part II.'

"After the first draft was written, Michael [Piller] became intrigued with the David Koresh angle on Lore," writer René Echevarría told Edward Gross and Mark A. Altman in their 1995 book, *Captains' Logs*. "There were [already] many balls in the air

and then, late in the process, new balls were added."

This new focus gave 'Descent, Part II' a contemporary resonance, but meant a reduced role for Hugh, the Borg played by Jonathan Del Arco, returning after season five's celebrated 'I Borg.'

"We had too much story to tell," executive producer Jeri Taylor reflected in *Captains' Logs*. "A lot of things had to get short shrift. The Lore/Data thing took over, forcing us to almost ignore Hugh... We were trying to deal with... cults and how a charismatic leader can lure and beguile people... It was just too ambitious."

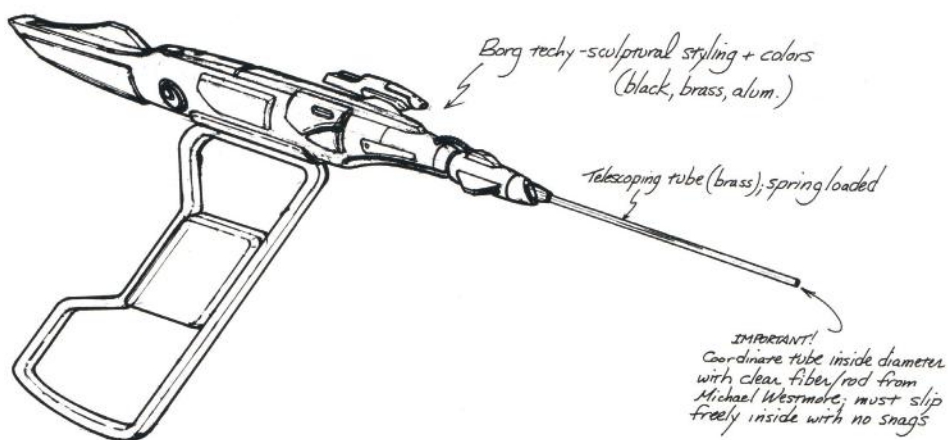


ON CAMPUS

Filming for the episode took cast and crew back to a location established at the end of part one. Around 30 miles from Paramount Studios, the Brandeis-Bardin Institute was previously seen as Camp Khitomer in *STAR TREK VI: THE UNDISCOVERED COUNTRY*. This time, part of the campus (now part of American Jewish University) served as the Borg compound exterior and its countryside surrounds. The interior was a set created for part one, but subtly amended well before its reuse in part two.

"The cameraman discovered that with the dark floor, as the cast walked across it, their black pants and boots disappeared," director Alexander Singer explained in *The Official STAR TREK: THE NEXT GENERATION Magazine* in February 1994. "[So] what we finally did was install lights judiciously and interestingly at a low level... When we came back to shoot [part two], we had no problem there, but that was impossible to anticipate until we actually saw it."

Filming on the compound set also called for multiple shots that could be overlaid in post-production, to make a handful of Borg performers look like dozens. In total, just



Senior illustrator and technical consultant Rick Sternbach's unused concept for one of Lore's surgical devices.

11 extras were required, but, Singer recalled, even this number posed a challenge.

**“ I am not
your puppet
any more! ”**

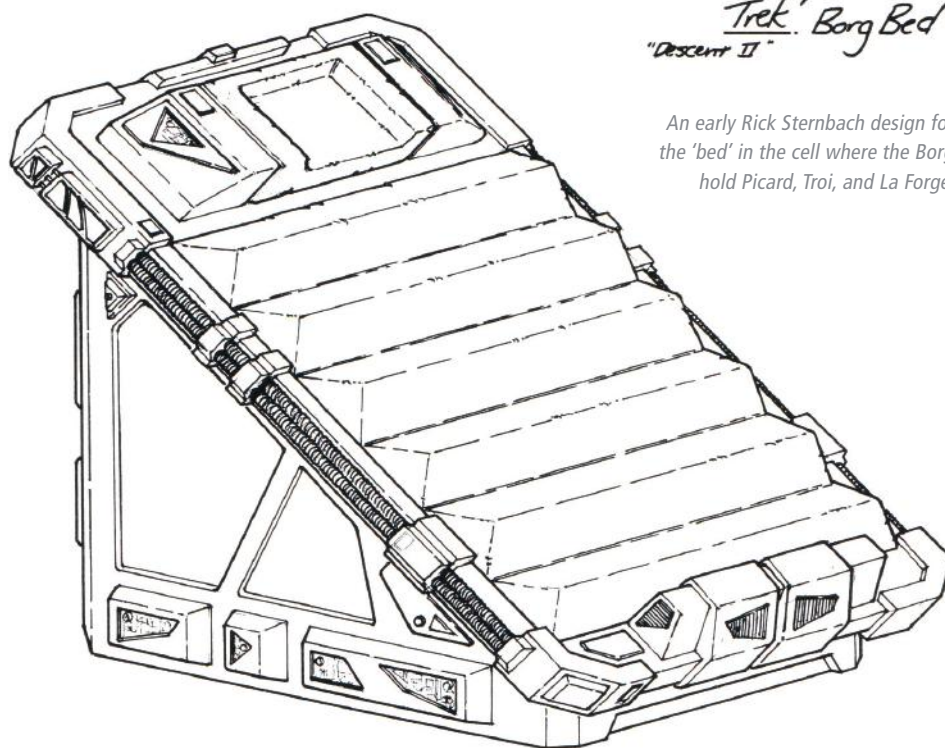
Data to Picard

"In the past, they never had more than three or four," he said, "so we had to build the other makeups and costumes, and that was very expensive... hiring extra people for

makeup and wardrobe, backing up the call times [performer arrival times], feeding the extra cast and crew, and so forth."

Interviewed in *STAR TREK Magazine* in May 1995, Hugh actor Jonathan Del Arco described the difficulties involved in being just one of many Borg on set.

"I went to my trailer to get something, and when I came back, everyone had gone [for lunch]... I said, 'OK, I'll take my own costume off and go to the commissary.' I went half dressed in the leotards and the head, thinking, 'This will be a kick, going in to the commissary like this,' and everybody else was in there, still dressed in their suits! It was a sight, because, when you start eating, some of the makeup peels off, and it's really not pleasant."



An early Rick Sternbach design for the 'bed' in the cell where the Borg hold Picard, Troi, and La Forge.

LEGACY OF THE BORG

After 'Descent, Part II,' the Borg were not seen again in TNG. But the species—first introduced in season two—would go on to have major roles in *STAR TREK: VOYAGER*, the film *STAR TREK: FIRST CONTACT*, and *STAR TREK: PICARD* (as well as appearing in *STAR TREK: ENTERPRISE*, *STAR TREK: LOWER DECKS*, and *STAR TREK: PRODIGY*). Hugh, specifically, would appear in three episodes of *PICARD*, with Del Arco recreating the character with most of his Borg implants removed. 'Descent, Part II' is also the last of Lore's four appearances in TNG, though he, too, would return in *PICARD*.



LIAISONS

Misery gets company with this alternative take on the Stephen King classic.

Episode 7.2

Premiere September 27, 1993

Story by Roger Eschbacher
& Jaq Greenspon

Teleplay by Jeanne Carrigan Fauci
& Lisa Rich

Directed by Cliff Bole

Guest stars Barbara Williams (Anna),
Eric Pierpoint (Voval),
Paul Eiding (Loquel),
Michael Harris (Byleth)

Synopsis Shipwrecked on a desolate world, Picard teams up with a woman who claims to have been stranded there for years.

IN ITS EARLIEST FORM, 'LIAISONS'

was both a homage to Stephen King's 1987 novel *Misery*, and a comment on *STAR TREK*'s most obsessive fans. "That's what made me smile and at least pass it on," executive story editor René Echevarria told Gross and Altman in their 1995 book, *Captains' Logs*. "What if we did *Misery* with Captain Picard and a big fan of his? [But] that was just too on-the-nose and it became something very different."

Executive producer Jeri Taylor was also taken by the concept, imagining another powerful two-hander for Patrick Stewart and a guest actor, much like season six's

'Chain of Command, Part II.' She promptly bought the pitch from freelancers Roger Eschbacher and Jaq Greenspon, and then set writing interns Jeanne Carrigan Fauci and Lisa Rich to work on a first draft script.

In this draft, the alien trying to learn about Human love through Picard posed as a fellow Starfleet officer, and the captain did start to have feelings for her. The B-plot was unrelated, and saw Troi preparing for her commander's exam (an idea saved for 'Thine Own Self,' later in the season).

"Lisa and Jean's first draft had some very nice things in it," co-producer Brannon Braga recalled in *Captains' Logs*, "but the



relationship wasn't working between Picard and the woman... She did such a good job emulating the human female falling in love, why would she need to learn anything?"

Braga took on the final teleplay, making the central relationship "much more sinister and disturbing," and then contrasting it with a more humorous—and directly connected—B-story. "There needed to be something that was organically linked to the Picard story," Taylor told *Captains' Logs*, "and that's when Brannon came up with having other diplomats from the same race of people."

Speaking in *Cinefantastique* in December 1994, Braga admitted that he did not want to take on the rewrite, but "Sometimes you do an assignment you don't want to do, and you make it your own and try to have fun with it." Taylor said, "I thought he did an absolutely marvelous job of drawing some very droll, delightful characters experiencing our way of life for the first time."

DIFFERENT PERSPECTIVES

To ground the single-room spacecraft set in which much of the action takes place, the visual effects team created a realistic aerial view of the crashed ship in an unwelcoming

landscape. Modelmaker Tony Doublin built a forced-perspective miniature measuring four feet (1.2m) wide and 16 feet (4.8m) deep, based on drawings by visual effects

eye does naturally. The 'three-mile' trench caused by the crash-landing is about a foot wide near the shuttle, but narrows down to half an inch as you move further away."

**“ You should *love* me now!
We’re *together*. We *depend*
on each other... Love me!**

Anna to Jean-Luc Picard



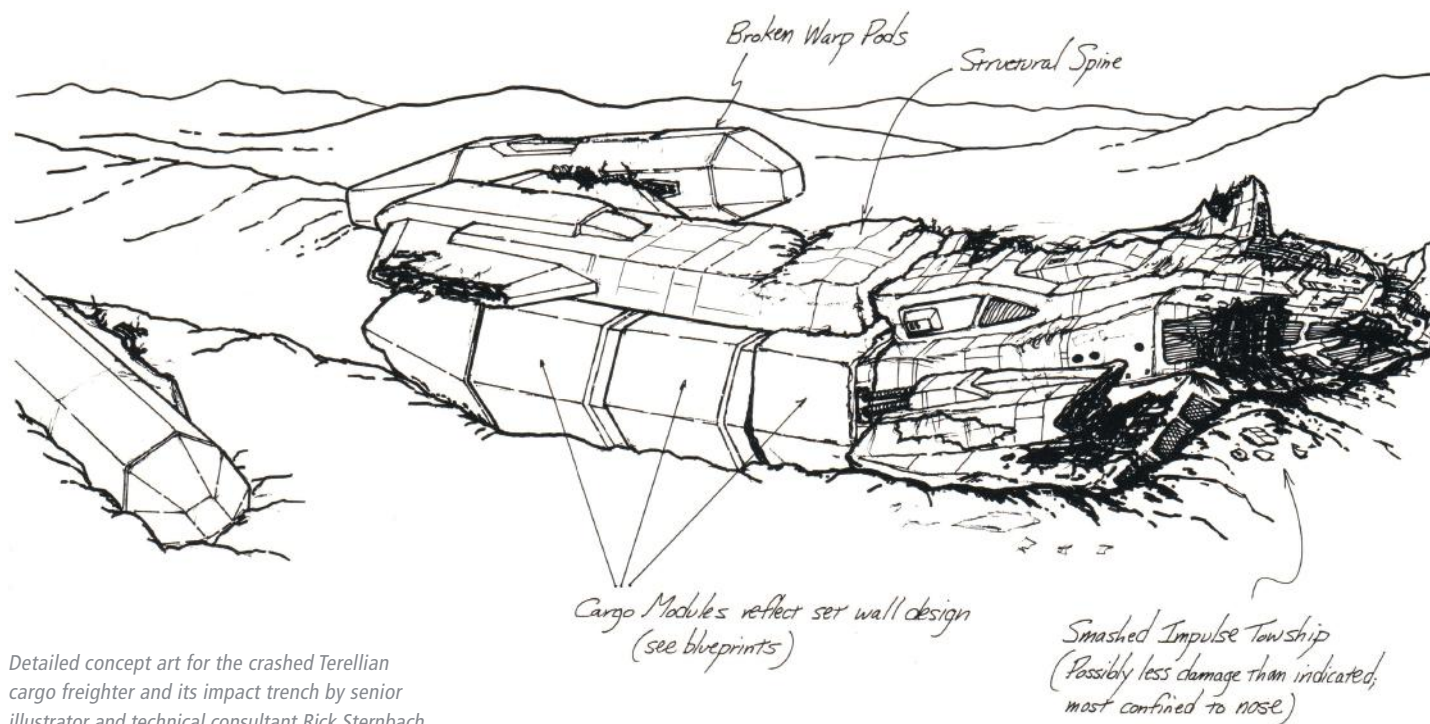
coordinator Joe Bauer and senior illustrator/technical consultant Rick Sternbach. Visual effects supervisor David Stipes then added foamcore mountains a few feet behind the main model for extra depth, and shrouded the scene in a plastic tent and a pumped-in smoky atmosphere.

"The first thing we did was determine how big the shuttle had to be in the foreground so we could use that as a reference when planning our camera shots," Stipes told *Cinefantastique*. "Tony put extra detail in the foreground and then scaled down the features from there, making them less distinct [further back] to cheat what your

Capturing the scene inside the tent took almost a week, with Stipes and his team in gas masks throughout. "By the end of it," he said, "we all felt like smoked salmon!"

A TIMELESS TALE

'Liaisons' is also notable as the second of only three TNG episodes not to include any scenes on the *Enterprise* bridge (the first is 'Family' and the last is 'Dark Page'), and one of only five not to have a stardate (the others being 'Symbiosis,' 'First Contact,' 'Tapestry,' and 'Sub Rosa'). It is also the only time in all of TNG that Worf, Troi, and Dr. Crusher wear their formal dress uniforms.



Detailed concept art for the crashed Terellian cargo freighter and its impact trench by senior illustrator and technical consultant Rick Sternbach.



I N T E R F A C E

Geordi finally gets a family in a story twice rejected as not quite right for Riker.

Episode 7.3

Premiere October 4, 1993

Written by Joe Menosky

Directed by Robert Wiemer

Guest stars Madge Sinclair (Silva La Forge), Warren Munson (Admiral Holt), Ben Vereen (Doctor La Forge)

Synopsis Plugged in to a new kind of probe, Geordi believes he has made contact with his missing mother.

JOE MENOSKY PITCHED THE IDEA for 'Interface' in season five, when he was still on the TNG staff as a co-producer. His original storyline put Riker in the virtual reality suit, throwing himself into his work after returning from his father's funeral. As he explored the surface of a gas giant planet where no Human could ever hope to set foot, he began to see glimpses of his childhood in Alaska: first a single pine tree, and then lifelike people and places.

"Ultimately, we discover... unusual lifeforms on the planet have tapped into the probe and thus into Riker's psyche," Jeri Taylor wrote in a memo summarizing

the plot for Michael Piller. "They are using the device to probe us... The upshot is to Riker's benefit as he processes some of his grief by connecting with his past."

Piller rejected the story at the time, as he felt the flashback visions were too similar to Commander Sisko's experience with the Wormhole Aliens in the forthcoming pilot episode of *STAR TREK: DEEP SPACE NINE*. Taylor did not forget it, though, and revived it for season seven. This time, the idea of Riker's mind being influenced by aliens was considered too close season six's 'Frame of Mind' and so it moved forward as a Geordi La Forge story.



REMOTE TECHNOLOGY

Now based in Europe, Menosky was more than happy to revisit the story in a freelance capacity, with or without Riker. "It started with the sci-fi concept," Menosky said. "An environment so extreme that there was no other way to explore it but with some kind of remote viewing technology. It was also about not just the interface between

human and machine, but also between the conscious and subconscious."

Well known in the writers' room for his high-concept ideas, Menosky would communicate with the team via phone and fax, as producer Ronald D. Moore recalled in Gross and Altman's *Captains' Logs* (1995). "One scene, Joe was trying to explain how Geordi's not really on the ship because he's a probe, but then there's his mother on the ship, but she's not there either, but she might have been in a warp funnel from beaming down to a planet, which is sending a projection to the probe which is going to look like Geordi's hand! It was this insane world of tech that Joe understood and no one else did. He sits up in the Alps somewhere and just sends this stuff to us."

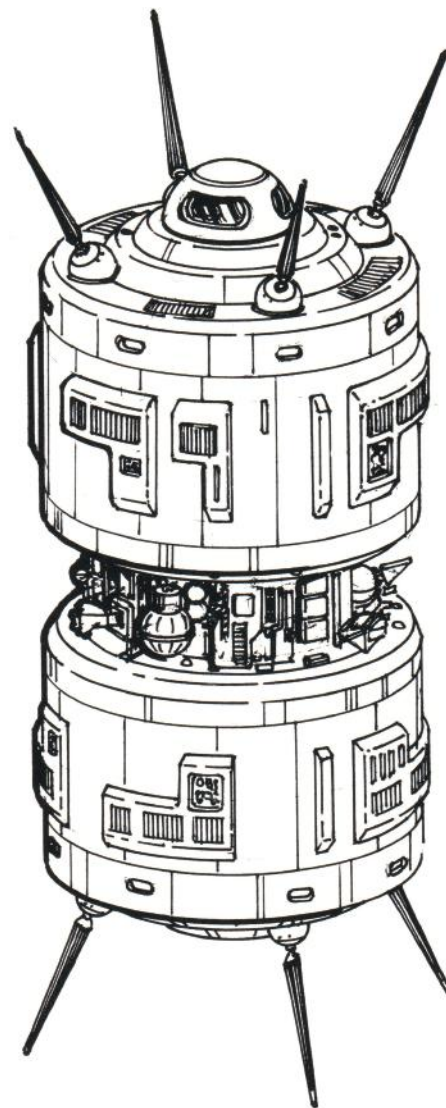
FAMILY ROOTS

The decision to make 'Interface' a Geordi episode presented actor LeVar Burton with several opportunities. One was the rare

“ Mom, is it really you? ”
Geordi La Forge

chance to perform without his VISOR prop or colored contact lenses for much of the episode, and another was to finally give his character a family background. (In the past, the writing staff had considered making La Forge the unwitting child of an alien father, and 'Interface' put that possibility to bed once and for all.) Most important to Burton, however, was the chance to recommend two of his former *Roots* co-stars to play his mother and father.

In that groundbreaking 1977 miniseries, Burton starred as the younger Kunta Kinte, while Madge Sinclair and Ben Vereen played the wife and grandson of the older Kunta Kinte respectively. Sinclair also had her own

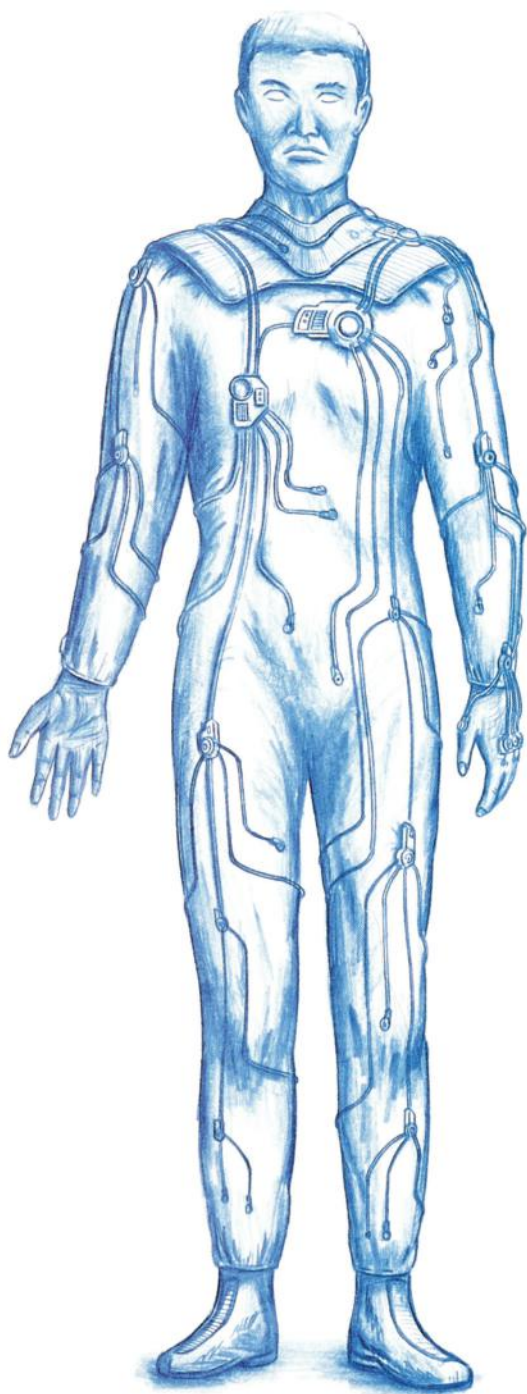


Rick Sternbach's concept art for the interface probe, seen only briefly as a reflection in the filmed episode.

place in *STAR TREK* history, having played the franchise's first female starship captain in 1986's *STAR TREK IV: THE VOYAGE HOME*. At the time, Vereen had just recovered from a car accident and a stroke, and in 2011 he told startrek.com why his casting as Dr. La Forge meant so much to him.

"I got this letter from Paramount saying that they wanted me," he explained, "and I flipped out. All through my recovery I was watching, every day, episodes of *THE NEXT GENERATION*... and now I was being asked to do an episode... To this day, I thank LeVar Burton for that. It was a great, great gift."

Though his family was not seen again in TNG, Geordi was later shown to have two daughters—also both in Starfleet—in the third season of *STAR TREK: PICARD*.



A concept sketch of Geordi's interface suit by senior illustrator and technical consultant Rick Sternbach.



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