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NAUSICAAAN FIGHTER

TYPE: PIRATE SHIP

LAUNCHED: 22nd C

LENGTH: 90 METERS

MAX SPEED: WARP 2

Contents

P04: NAUSICAAN FIGHTER

P10: *STAR TREK: ENTERPRISE* VISUAL EFFECTS

P16: DESIGNING THE SHIP

P18: ON SCREEN

Stand assembly:



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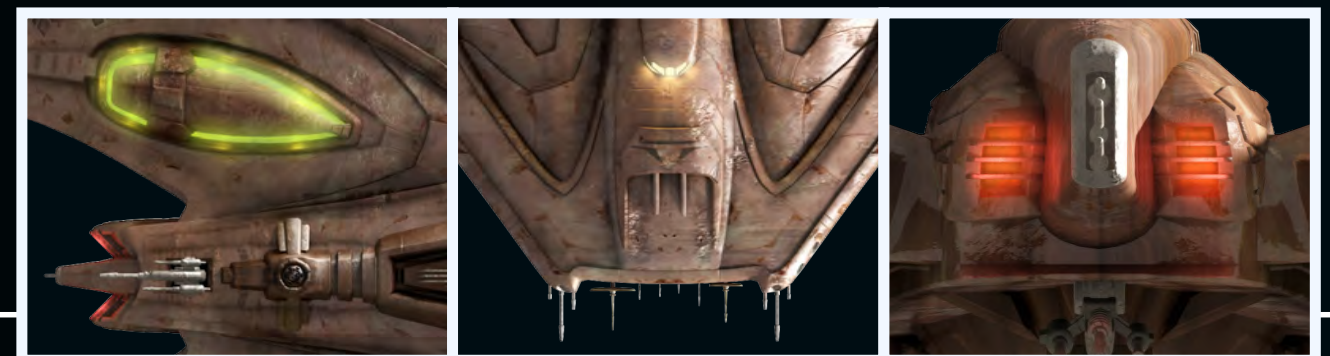
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NAUSICAAN FIGHTER SPECIFICATION



OPERATED BY:	NAUSICAANS
TYPE:	PIRATE SHIP
LAUNCHED:	22nd CENTURY
LENGTH:	90 METERS
TOP SPEED:	WARP 2
WEAPONRY:	PLASMA CANNONS



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NAUSICAAN
FIGHTER

▼ Nausicaan fighters were infamous for attacking trade ships in the 22nd century. Working in highly coordinated squadrons, the fighters would strafe a freighter with plasma cannon fire, targeting its engines. Once the freighter's propulsion system was disabled, the Nausicaans would board the ship and ransack its cargo.



NAUSICAAAN FIGHTER

Nausicaans commonly used their fighter starships to ambush trade freighters and steal their valuable cargo.

During the 22nd century, the Nausicaans were well-known for carrying out acts of piracy, using compact fighter starships to attack freighters and loot their cargo.

Raiding parties comprised of several warp-capable Nausicaan fighters, armed with plasma cannons and protected by rudimentary deflector shields, worked out of asteroid bases located in the Alpha Quadrant. They would monitor known shipping routes and swoop in on cargo ships in squadrons of three or more fighters.

The Nausicaan fighters were relatively small, but their plasma cannons were powerful enough to disable the engines of the poorly defended freighters and leave them adrift in space. One Nausicaan fighter would then normally latch onto a docking port, allowing a raiding party to plunder its cargo, while the remaining fighters circled the stricken freighter, monitoring for any vessels that might come to its aid.

EASY TARGETS

Earth cargo haulers, such as J-class and Y-class freighters, were known to have been particularly vulnerable to attack from Nausicaan pirates. They could spend months, or even years, travelling alone along trade routes. These types of ships had a top speed of warp 1.8, and were unable to outrun the faster Nausicaan fighters.

The freighters were armed, but each ship had only basic plasma turrets or a single low-yield plasma cannon. These weapons were designed merely to shoot oncoming meteors and not target highly maneuverable Nausicaan fighters. The freighters' plasma cannons could be upgraded by connecting them directly to their impulse engines, but even with the extra firepower it was still difficult for them to fend off the Nausicaan fighters, as the weapons had only rudimentary targeting systems.

As interstellar transport vessels could be on cargo runs that lasted as long as five years, it was not unusual for their close-knit crews to feature several members of the same family.

DATA FEED

The initials ECS stood for Earth Cargo Service. This was the organization responsible for overseeing the operations of Earth-registered interstellar cargo ships.



◀ Nausicaan fighters were armed with fore and aft plasma cannons. These weapons fired a plasma discharge in the form of a blue beam, and although not as effective as the phase cannons used by the *Enterprise NX-01*, they were still powerful enough to knock out the propulsion systems on cargo ships.



▲ The aft plasma cannon was fitted to the underside of the Nausicaan fighter, between the wings of the vessel. The warp nacelles embedded within the wings emitted a distinctive green glow.

Their livelihoods depended on making their deliveries on time, so they were extremely reluctant to give up their cargo without a fight. This could prove incredibly dangerous, however, as it was not unknown for the Nausicaans to kill members of the crew and take what they wanted anyway.

In 2151, Starfleet made first official contact with the Nausicaans when the *Enterprise* NX-01 went to the aid of the *ECS Fortunate Son* after it had been attacked by Nausicaan fighters. The Nausicaans' well-coordinated assault knocked out the *Fortunate Son*'s warp reactor, leaving most of its primary systems offline. Despite the damage, the crew managed to fight off the Nausicaans, and even take one of them prisoner.

Angered by the Nausicaans' attack that left their captain seriously injured, first officer Matthew Ryan

decided to track the fighters and take revenge. They traced the Nausicaan ships to an asteroid, but as they launched an attack the crew realized that the asteroid was in fact a docking port filled with Nausicaan vessels. Heavily outnumbered, the *Fortunate Son* was on the verge of being destroyed when the *Enterprise* NX-01 arrived.

BATTLE AVERTED

The Nausicaans quickly deduced that their fighters were no match for the *Enterprise* NX-01. They agreed to call off their attack on the *Fortunate Son* provided that they returned the Nausicaan they had taken hostage. Ryan reluctantly agreed, and a major firefight was averted, although freighters would remain a target for Nausicaan pirates for some time to come.

► Nausicaan fighters were found to be working out of a base that had been built into an asteroid. This disguised facility offered their ships a protected refuge to offload their stolen cargo.

▼ Freighters made easy targets as they were large and cumbersome. The Nausicaan fighters would make fast, strafing runs along the length of the freighters, taking out their vital systems so they were left adrift in space.



► After a freighter ship had been disabled, a Nausicaan ship would latch onto one of its docking ports and dispatch a raiding party of Nausicaan pirates. Armed with directed energy weapons, the highly aggressive Nausicaans would not think twice about shooting anyone who tried to stop them from plundering the cargo.



DATA FEED

The Nausicaans were known as a thuggish species, with foul tempers and a tendency toward brutality. Their violent temperament was matched by their fearsome appearance. Tall and heavily muscled, Nausicaans had ghoulish faces with ashen skin, dark deep-set eyes, and mouths enclosed behind insect-like mandibles.

In the 22nd century Nausicaans were the scourge of trade routes, pillaging from cargo vessels such as the *ECS Fortunate Son* and the *ECS Horizon*. They were much feared for their belligerent nature, and space boomers of this period took their lives

in their hands if they stood up to them and tried to protect their cargo.

By the 24th century, the Nausicaans' reputation had not improved. They were often employed as bodyguards by less imposing races, such as the Ferengi, or as enforcers by shady organizations like the Orion Syndicate.

The Nausicaans seemed to delight in brawling, and in 2327 Jean-Luc Picard was stabbed through the heart during a bar fight with a trio of Nausicaans. He survived the ordeal thanks only to quick medical intervention and the implantation of a synthetic cardiac replacement.



**DATA FEED**

While Nausicaan fighters were a menace to interstellar commercial vessels in the 22nd century, it would appear that by the 24th century their ships no longer posed a significant

threat. Captain Picard did, however, recall that during his time as a cadet at a training outpost, a group of Nausicaans had caused trouble nearby, striking from a base in an asteroid belt.

**VULNERABLE SHIELDS**

The shields on a Nausicaan fighter operated on a particular modulation frequency. If weapons were matched to this frequency, they would pass straight through the shields, causing severe damage.

SECOND CONTACT

Captain Archer and Commander Tucker encountered another Nausicaan in 2152 while on board an Enolian transport ship bound for a penal colony.

RELATED APPEARANCE

Nausicaans were first mentioned in 'Samaritan Snare,' a second season episode of *STAR TREK: THE NEXT GENERATION*. In this show Captain Picard told Wesley Crusher the story of how he was stabbed through the heart by Nausicaans. They were not seen, however, until the sixth season episode 'Tapestry.'



ENTERPRISE

▲ The pilot of *STAR TREK: ENTERPRISE* featured as many special effects shots as some blockbuster movies. The *Enterprise* NX-01 was the first 'lead ship' of a *STAR TREK* series that existed only as a computer-generated model.

VISUAL EFFECTS

Creating the visual effects for *STAR TREK: ENTERPRISE* was an extraordinary challenge, both in terms of creativity and workload. In fact, the undertaking was so vast that the VFX team had to be split into two groups which handled alternating episodes, both under the supervision of VFX producer Dan Curry.

During the show's first season, one of these groups was led by visual effects supervisor Ronald B. Moore. He worked with CG effects houses Eden FX and

Foundation Imaging as well as calling upon the skills of Bruce Branit at Strange Engine for several sequences.

NEW BEGINNINGS

ENTERPRISE presented the visual effects teams with a chance to start over. Almost everything was designed from scratch, and, during the pilot, 'Broken Bow,' they reinvented the look of every single piece of technology, from transporters to phase pistols.

"The pilot had over 300 effects shots

in it," said Ronald Moore. "A lot of movies don't have that many, and they probably had more than a month or two to do them."

Apart from all the effects shots involving the *Enterprise* NX-01, one of the most memorable scenes from 'Broken Bow' involved exotic dancing girls eating butterflies.

These shots were created at Eden FX as John Gross, the co-founder of the company, explained. "When they shot the girls on Rigel X, obviously they didn't

have tongues like that!" said Gross. "We created a tongue element that did its thing and then tracked it into the girl's mouth so that as she moved, it moved with her. We had to line that up frame by frame. It was hard, but not as hard as it sounds, because it moved so fast."

EXTRA HELP

Ron Moore would normally have started work on two more shows while he was doing post production on 'Broken Bow,' but it was so time consuming that this wasn't possible. Instead Dan Curry and supervising producer Peter Lauritsen called on former *STAR TREK* VFX supervisor David Stipes to provide them with some cover.

Stipes's two shows ('Terra Nova' and 'Breaking the Ice') both involved sequences in which shuttles fell through weakened ground, and he had to find a suitable approach for each environment. In both cases he decided to use practical, filmed elements to enhance the CG ground. To film the elements he took John Gross and the Eden FX team out into their parking lot, where he set up a digital camera.

Gross confessed that he was slightly surprised by some of the materials Stipes decided to work with. "In the past, if we've needed elements for dust or something, we've always tried to go out and shoot real dust," said Gross, "What we learned while shooting with David (Stipes) was how to take fuller's earth and pieces of cork and make it look like earth and rocks. For snow we probably would have thought of baking soda, but salt worked great."

VIRTUAL GAME

Moore entered regular production with the episode 'Fortunate Son.' It featured new models of the *ECS Fortunate Son*, small Nausicaan fighters, and a base that was built into an asteroid, but many people probably didn't notice



▲ The pilot involved a sequence of amazing shots that showed off the *Enterprise* NX-01. The CG model was incredibly detailed and more photorealistic than any other ship that had been built for *STAR TREK* before.



▲ CG tongues and butterflies were created for the dancing aliens on Rigel X in 'Broken Bow.' The end of the CG tongues had to be attached to the dancers' mouths in every frame so that it looked natural throughout the shot.



▲ David Stipes, the special effects supervisor on previous *STAR TREK* series, returned to supervise two episode, both of which called for a shuttle to fall through the ground. In 'Terra Nova' it fell through earth into a collapsed tunnel.

one of the most impressive shots. The show opens with First Officer Matthew Ryan and his captain taking advantage of the low gravity to toss a football to one another over a massive cargo bay.

"Other than the two guys and a little bit of a set, that sequence was completely CG," Moore explained. "We had a shot of the guy throwing the football, and one of the guy catching it at the opposing end. We shrunk the second guy down and put him way off in the distance to give it size. Then everything in between was CG. That was done by Bruce Branit at the special effects company Strange Engine. He's a really good animator, and every now and then I got something that I felt had his name on it."

MODELING TREAT

Moore's next episode, 'Silent Enemy,' opened with the *Enterprise* NX-01 deploying Echo Two, a subspace beacon that enabled them to maintain communications with Earth. This was designed by John Eaves in the art department and built by CG artist Fred Pienkos at Eden FX. "I love modeling," said Pienkos, "but I rarely got a chance to do it. I actually got to build Echo Two from scratch. That was fun, because they gave me a lot of freedom; the shape was in the concept drawings, but I got to add all the technology that was built into it. Then I did the sequence where it was dropped."

'Silent Enemy' also called on Dan Curry's talents, as he was deeply involved with the design of the CG aliens who mounted a brief raid on the *Enterprise* NX-01. "I had the opportunity to design the alien creatures," he remembered. "I worked with John Teska up at Foundation Imaging. I wanted their skin to be somewhat transparent, like those fish where you can see their internal organs. John (Teska) did a great job in creating a creature like



▲ The effects that were created for 'Breaking the Ice' involved the *Enterprise* NX-01 visiting a comet and were so successful that they were nominated for an Emmy award.



▲ For this shot of the ground collapsing around the shuttle, the team at Eden FX added CG ground to the live action footage that had been filmed on the sound stage.



▲ The CG comet seen in 'Breaking the Ice' was based on photographs of several real-life comets, although to make it more dramatic this comet moved faster than the real thing.



▲ This shot from 'Fortunate Son' was much more complicated than it looked. The actors and the ball were real, but everything else in the shot was a CG model that was created by Bruce Branit at his VFX house Strange Engine.



▲ As soon as the real football was thrown, it was replaced by a CG ball that could be controlled perfectly.

that, where it was almost like a jellyfish on the outside and you could see the nerves under the skin. I was very happy with those."

ACTING ALIENS

Unlike the football, the CG aliens had to be added to a real set, and, as Moore explained, this presented a particular set of challenges. "You had to match the lighting, and, of course, the actors couldn't see them. What I generally did was have them shoot the scene with people acting as the aliens; we just went through all of the motions

that I wanted them to have, with whatever camera move they were going to use. Then the actors had an idea what they were looking at, and the CG guys could see the lighting that ultimately had to go back on to the creature. After that we did the shot again with the camera moving but without the actors, so that we could add the CG to something."

Curry was very involved with the next show too. 'Oasis' opened with a matte painting that showed a freighter crashed on the surface of a planet. "CG mattes were still moving along,"

Moore explained, "and we were not quite there yet. I think Dan (Curry) was looking forward to working with Fred (Pienkos) and trying to develop a new system for more realistic work."

EXPERIMENTAL TECHNIQUE

One of the problems with traditional matte paintings was that, because they were flat, the perspective only worked from one angle, so you couldn't move the camera when you filmed them. Curry explained that he wanted to try an experimental approach that would overcome this difficulty. "It combined the old matte painting philosophy with 3D elements, and allowed us to do something that was more complicated than normal without having to build a full 3D environment. I did some elements in Photoshop and took those down to Fred (Pienkos)."

What Pienkos then did was separate the elements of the matte painting into several two-dimensional layers, which he put at different distances from the camera. At this stage they were like two-dimensional cutouts in a child's puppet theater. These flat layers were then pulled into a relatively shallow 3D



▲ 'Fortunate Son' also featured a major CG scene with a Nausicaan base that was built into an asteroid.

shape. As Curry explained, this helped to create the illusion that they weren't completely flat. "If you took a flat photograph of a stone and moved it forward, it would stay flat, there would be no perspective changes," said Curry. "But, if you took your photograph and wrapped it around something, it would give it enough perspective to fool the eye."

DESERT STORM

For the episode 'Desert Crossing,' Moore found himself out in the desert. "Usually I don't like going to the desert," said Moore, "and I was not looking forward to it! But that turned out to be my favorite show of the year."

"On the location there were a lot of beautiful sand dunes and stuff. When we went out to shoot it was absolutely gorgeous, but on the second day a sandstorm came in and ultimately shut down production. I had planned to get out on a dune buggy, take the cameraman with me, and shoot footage we could use for backgrounds, but we couldn't do it. What I ended up doing was taking my digital camera and shooting a lot of still pictures."

One of the major effects shots for this episode involved the shuttle landing in



▲ Echo Two was an incredibly detailed subspace amplifier that was deployed by the *Enterprise* NX-01 in 'Silent Enemy.' It was designed by John Eaves and built by CG artist Fred Pienkos at Eden FX.

front of the village. Captain Archer and Commander Tucker then got out and turned to look at the settlement, which we could see in the distance. The team managed to add the village to the shot with the shuttle, although they had to paint out footprints in the sand and a large metal post.

ADDED EXTRAS

John Gross was particularly pleased with the elements that Fred Pienkos and his team added to Moore's digital stills. "We ended up using the stills in

a number of places," said Gross. "For the first shot where we see the shuttlepod coming in, everything is CG except the sand itself. In fact a lot of the sand dunes in the foreground are CG. There were all these little huts; there were people walking around; there were tents blowing in the wind. Because some of the real plates had dune buggy treads in them, Ron (Moore) asked us to create some kind of motorcycle thing just to establish where these tread marks might have come from. We put a little CG three-



▲ The shots showing the settlement in 'Desert Crossing' were almost entirely CG. The only real element of the scene was the sand that was taken from digital still pictures Ron Moore had photographed while on location.

wheeled vehicle in there with a little CG person."

The Geskana game that also featured in 'Desert Crossing' involved a degree of creative thinking from the visual effects team. "That was difficult," Curry said. "I played lacrosse from grammar school to college so I have a great affection for the game. Of course, Scott (Bakula) and Connor (Trinneer) are very athletic guys. I lent them a couple of my lacrosse sticks to fool around with just to get the feel of it and they picked it up right away."

PRETEND PLAY

"One of our background artists played lacrosse in a league, so he was brought in as a technical guy and also as one of the players. Unfortunately, the props were not really practical - if you went to throw a ball it would bounce off the lip of the spoon and shoot down, so there was no way you could use them to throw."

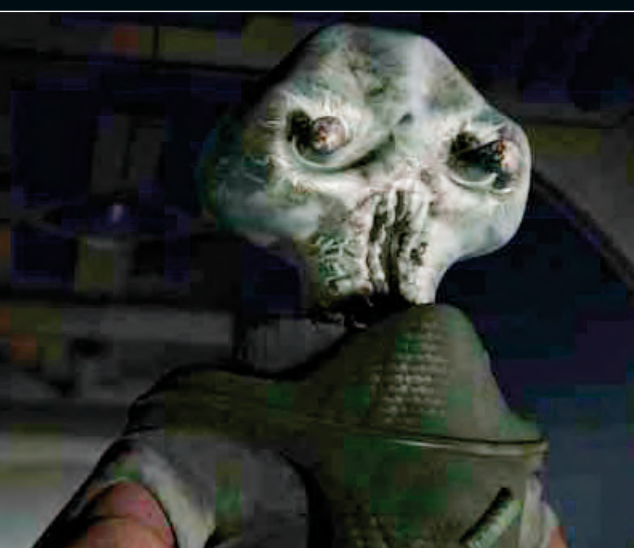
Moore's solution to the problem was surprising low tech, but effective. He filmed the actors pretending to throw the ball to each other and then added a CG ball in post production. This was another job that he gave to Bruce

Branit at Strange Engine.

A year after he started work on 'Broken Bow,' Moore finally got to the last episode of *ENTERPRISE*'s first season. He ended the year tired but in good spirits, and said that *ENTERPRISE*'s first season had been one of the best experiences he'd ever had. "I'd done 15 years with *STAR TREK*," said Moore, "and this was probably one of the most exciting. Everybody's attitude was just terrific. Everybody was out to do their best, and it was fun. It was hard, but it was rewarding."



▲ The Geskana match that Archer and Trip played in 'Desert Crossing' had to be pantomimed by the actors because it was impossible to film it with a real ball.

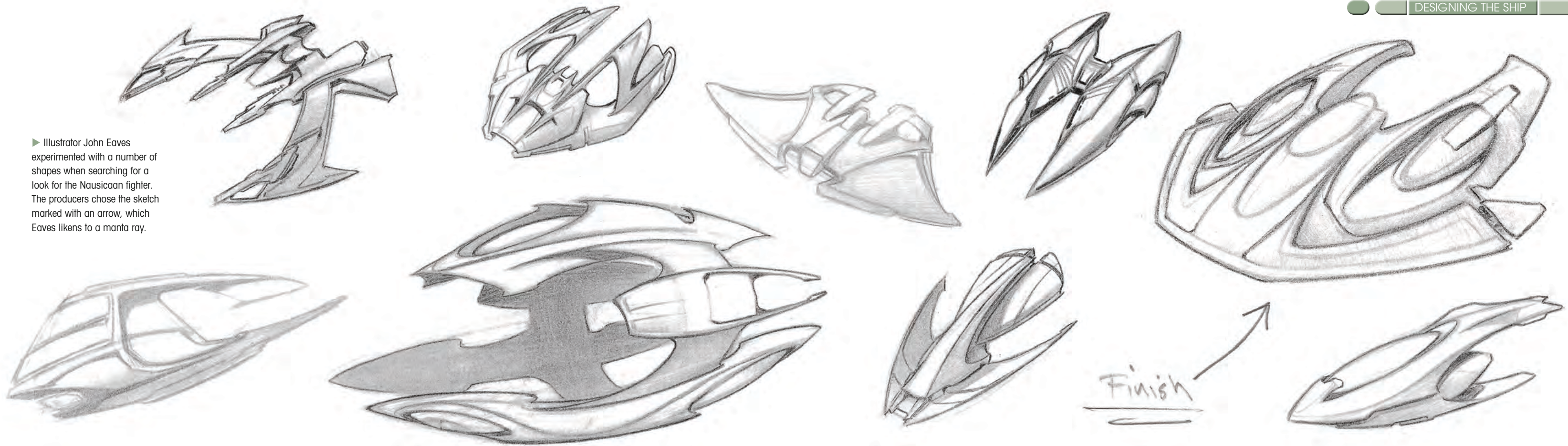


▲ The unnamed CG creatures in 'Silent Enemy' were given slightly transparent skin, revealing their organs.



▲ VFX producer Dan Curry described this matte painting from 'Oasis' as "an interesting experiment." It involved combining distorted 2D layers with 3D elements to create perspective and fool the eye.

► Illustrator John Eaves experimented with a number of shapes when searching for a look for the Nausicaan fighter. The producers chose the sketch marked with an arrow, which Eaves likens to a manta ray.



DESIGNING THE

III

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II

► The final CG version based on Eaves' illustration was created by Pierre Drolet at Eden FX.

NAUSICAAAN FIGHTER

The first season of *STAR TREK: ENTERPRISE* was an incredibly busy time for everyone who worked on the show, but particularly for the production design team who had to envisage a whole new design aesthetic for the 22nd century.

In order to cope with the enormous workload, production designer Herman Zimmerman recruited three illustrators – John Eaves, Jim Martin and Doug Drexler – all of whom had experience of working on past incarnations of *STAR TREK*. Together, these talented illustrators came up with hundreds of concepts for the show in the first year, including

designs for starships, space stations, interior sets, and props.

WORK OVERLOAD

As John Eaves explained, there was an incredible amount of work to be done. "It was definitely a movie workload," said Eaves. "There were so many sets just in the pilot – the crew went to a trade center, an ice planet, and then there were all of the bad guy ships and their sets. Each script that we got after the pilot was equally adventurous and epic. There were so many drawings compared with *STAR TREK: DEEP SPACE NINE* or *STAR TREK: VOYAGER*."

Amid the maelstrom of work that engulfed the production design team in the first season was an instruction to design a small attack fighter for the Nausicaans. This species had previously appeared in *STAR TREK: THE NEXT GENERATION* and *STAR TREK: DEEP SPACE NINE*, where they were depicted as frightening, thuggish creatures always spoiling for a fight. While Nausicaan starships had never been seen in the 24th century, the species' reputation as belligerent troublemakers demanded that their vessels should have a suitably aggressive and threatening appearance.

As with most of the ships that John Eaves conceptualized, he started by sketching out a number of basic shapes. "I just threw a whole bunch of stuff together," said Eaves. "Normally, the producers would ask for between two and five different ships on each show and a lot of them would get rejected. I liked to try and get some of these designs back in later. The ship near the middle (bottom right of p.16 of the main illustration) was originally a Vulcan concept that I had drawn earlier."

This concept, with its blade-like curves, provided Eaves with a design direction, which he expanded upon in the other



illustrations. As the inspiration started to flow, Eaves felt that the look he was after was somewhere "between the bottom of a shovel and a manta ray."

RIGHT FIRST TIME

Normally these types of sketches would allow the producers to choose elements that they liked, and the illustrator would then work up a more complete version based on their comments. In this instance, however, they approved one of these designs as the final version.

"On this one, they chose a ship right off the first pass," said Eaves. "The one with the arrow next to it (see main

illustration). That's why there's only that one drawing. It was a busy show so I didn't get to flesh it out a little bit more, but I didn't need to as those guys on the CG staff knew what to do."

Indeed, lead CG artist Pierre Drolet at visual effects house Eden FX took Eaves' illustration and turned it into a stunning 3D model. Drolet blended his own ideas into the design, giving the Nausicaan fighter an earthy color scheme, and added detailing such as the plasma cannons to the front. All these finishing touches really helped to bring the ship to life and gave it the aggressive look suitable for the Nausicaan pirates.

ON SCREEN



TRIVIA

First officer Matthew Ryan was played by Lawrence Monoson. He previously appeared as a Bajoran named Hovath in the *STAR TREK: DEEP SPACE NINE* episode 'The Storyteller.' D. Elliot Woods, who played the Nausicaan prisoner, also appeared in *DEEP SPACE NINE* as a Klingon officer in the episode entitled 'Sons of Mogh.' Meanwhile, Danny Goldring, who played the Nausicaan captain, had made earlier appearances as a Cardassian in *DEEP SPACE NINE* and as a Hirogen in *STAR TREK: VOYAGER*.



According to Dr. Phlox, the Nausicaan adrenal gland gave off a fragrance not unlike the scent of some female humans' sweat after performing exercise.



The Nausicaans were named after Nausicaa, a Greek princess of the wind who featured in Homer's epic poem 'The Odyssey.' Her name in Greek means 'burner of ships.' The name was also intended as a reference to the main character in the Japanese animated fantasy film 'Nausicaä of the Valley of the Wind.'

- FIRST APPEARANCE: STAR TREK: ENTERPRISE
- TV APPEARANCES: 'FORTUNATE SON' (ENT)
- DESIGNED BY: John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE
'FORTUNATE SON'

The *Fortunate Son*, an Earth freighter, is attacked by Nausicaan pirates. Before their communications system goes down, someone on board sends a distress signal. The *Enterprise* NX-01, being the only ship in the vicinity, is ordered by Starfleet Command to investigate. The contact with the crew of the *Fortunate Son* is uneasy, as they are used to doing things on their own, and they decline the help offered. Their reluctance at having outsiders on board soon becomes apparent when T'Pol discovers that they have kidnapped a Nausicaan pirate.

Matthew Ryan, who took command of the *Fortunate Son* after Captain Keene was hurt in the attack, wished to hide the fact that he was torturing the Nausicaan in order to obtain information about the Nausicaan ships. Despite being discovered, Ryan refuses to release his prisoner. He then traps four *Enterprise* crew members in a jettisoned cargo container, and heads off in pursuit of the Nausicaans who attacked them, eager to take revenge. However, the *Fortunate Son* is soon outnumbered by Nausicaan ships. When the *Enterprise* arrives, Captain Archer has to try and keep the Earth freighter safe without being drawn into major firefight with the Nausicaans.

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