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COLLECTIONS

31

# STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



ROMULAN Warbird  
**VALDORE**

VALDORE TYPE

LAUNCHED: 2379

LENGTH: 604 METERS

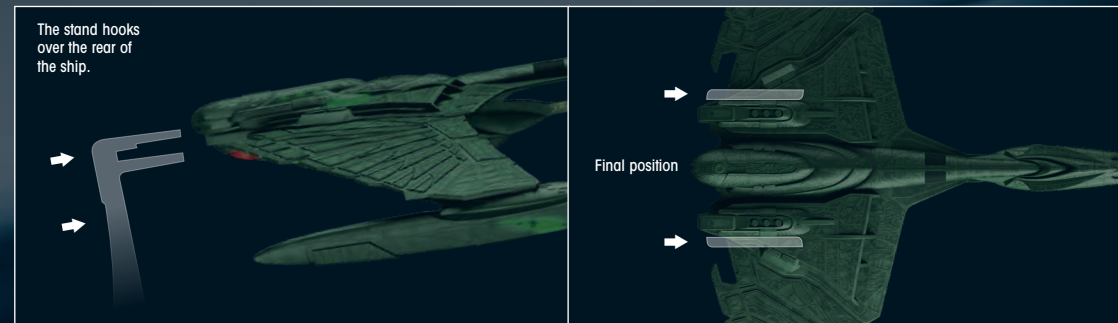
COMMANDER: DONATRA

IMPERIAL ROMULAN WARBIRD  
**VALDORE**

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**Development Director:** Maggie Calmels

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# VALDORE SPECIFICATION



OPERATED BY:	ROMULAN STAR EMPIRE
TYPE:	WARBIRD
LAUNCHED:	2379
LENGTH:	604 METERS
WEAPONRY:	DISRUPTOR CANNONS, TORPEDO LAUNCHERS
CAPTAIN:	COMMANDER DONATRA



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► With a majestic wingspan of more than 900 meters and an aggressively styled avian head, the *Valdore* resembled an elegant, but deadly raptor ready to swoop down and tear apart its prey.

## IMPERIAL ROMULAN WARBIIRD

# VALDORE

The *Valdore* was a new, sleeker type of Romulan Warbird that helped battle Shinzon's massive Reman warship.

The *Valdore* was an updated and remodeled design of Romulan Warbird that entered service in the late 2370s. Like the earlier *D'deridex*-class Warbird, the *Valdore* had an aggressive, raptor-like appearance, and shared some of its design characteristics, but was much smaller at 604 meters in length. The *Valdore* was also much sleeker, and featured a cowled head that was much more angular and predatory-looking than it had been on the previous design of Warbird.

One of the most distinctive features of the *D'deridex*-class Warbird had been the large open space between the upper and lower hulls, but this design characteristic was abandoned on the *Valdore*. Instead, it featured a bi-wing detail with a lower, more curved wing running just beneath the upper wing. The main warp nacelles were attached to the end of the lower wings, while smaller nacelles were located at the end of the upper wings.

### NEW NACELLES

The main elongated warp nacelles were used during normal operation of the *Valdore*, while the smaller nacelles were used when the ship engaged its cloaking device. These new smaller nacelles were introduced because the nacelles on the older *D'deridex*-class Warbirds radiated a slight subspace variance at warp 6 and above when cloaked and could reveal the ship's position. The smaller, upgraded nacelles on the *Valdore* were designed to negate this problem and keep the ship hidden from sensors when cloaked.

The reduced size of the *Valdore* in comparison with the *D'deridex* class, coupled with its new nacelle designs, meant that it was more



◀ Starfleet first encountered the *Valdore*, a new type of Romulan Warbird, inside the Bassen Rift in 2379. This region of space was located between Romulus and the Romulan Neutral Zone and was filled with electromagnetic distortion that took the form of swirling masses of green energy patterns.



▶ As with the earlier *D'deridex*-class Warbird, the *Valdore* featured intricate feather shaped markings on the exterior of its hull, but here the detailing was even more pronounced. Even though the *Valdore* was about half the size of the *D'deridex* class, it was still twice as wide as the *Enterprise-E* was long.



◀ The bridge of the *Valdore* had a similar layout to that found on Starfleet ships in that the commanding officer was positioned in the middle, surrounded by the other bridge consoles.



▲ The *Valdore* featured two sets of wings, and two sets of warp nacelles. The outer wings had small nacelles on the end of them, and were used when the ship was running under its cloak. The larger nacelles on the inner wings were used when the ship was not cloaked, and were capable of propelling it to higher warp speeds.

maneuverable and less sluggish in ship-to-ship combat. It was also extremely well armed with multiple disruptor banks located on each wing and on the forward head section of the ship. These weapons were supplemented with torpedo launchers that were able to fire a volley of four torpedoes in quick succession.

#### FAMILIAR DESIGN

Both the cloaking device and weapons systems were controlled from consoles located on the bridge. The design of the command center was similar to that found on Starfleet ships in that it was a roughly circular room, with the command chair in the middle, flanked by two computer consoles that were operated from a standing position. The rear wall of the bridge featured a bank of monitors, while an oval-shaped viewscreen dominated the front of the room.

In 2379, the *Valdore* and an unnamed identical design of Warbird came to the aid of the *U.S.S. Enterprise* NCC-1701-E when it was attacked by the *Scimitar*, a massive Reman warship commanded by Shinzon. The *Valdore* was dark-green in color, while her sister ship featured a metallic-brown hull.

Even though the *Scimitar* was cloaked, the *Valdore*, her sister ship, and the *Enterprise-E* were able to coordinate their attack by triangulating their disruptor and phaser fire on the shield impacts that were illuminating Shinzon's ship.

The *Enterprise-E* and her new Romulan Warbird allies appeared to be holding their own in the battle when events took a sudden turn. The *Scimitar* unleashed a devastating volley of disruptor fire that cut straight through one of the Romulan ships. It tore off one of its wings, which then spiraled across space before slamming violently into the *Enterprise-E*.

Undaunted by this setback, the *Valdore* swept in on an attack run, blasting away with multiple weapons that appeared to cause the *Scimitar's* cloak on the aft port quadrant to fail. As the *Valdore* prepared to go in for the kill, the *Scimitar* suddenly came to a full stop, too fast for the *Valdore* to respond. It was forced to fly over the top of the *Scimitar*, and as it did so, a full spread of torpedoes ripped into its underbelly from point-blank range, leaving it dead in space.

#### DECISIVE ENCOUNTER

Even though the two Romulan Warbirds were left crippled, their actions bought the crew of the *Enterprise-E* crucial time to regroup and they eventually managed to destroy the *Scimitar*. This final confrontation caused the destruction of much of the *Enterprise-E's* forward saucer section, but the *Valdore*, despite its own battle damage,

was able to dispatch shuttles with medical personnel and supplies to assist the Starfleet crew.

There is no doubt that the intervention of the *Valdore* and her sister ship not only prevented the complete destruction of the *Enterprise-E*, but also, in all probability, saved Earth, forging a stronger bond of trust between the Federation and the Romulan Star Empire.

▲ Captain Picard watched from the bridge of the *U.S.S. Enterprise-E* as the green-hulled *Valdore* and its copper-hulled sister ship came to their aide in the fight against the *Scimitar*.



#### DATA FEED

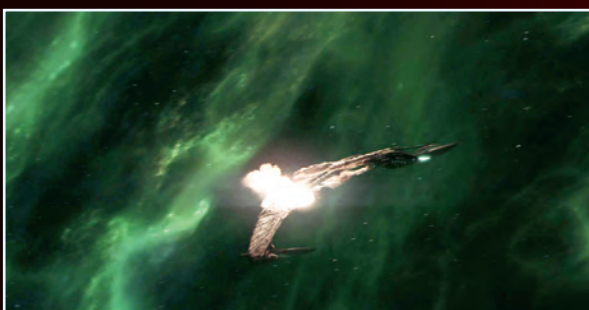
Donatra was a high-ranking officer in the Romulan military and commander of the *Valdore*. Highly intelligent and coolly calculating, she had acted as an advisor to Shinzon and backed his coup d'état against the Romulan Senate. When it became clear to her that Shinzon planned to annihilate Earth and commit genocide, she turned against him. She led two new Romulan Warbirds into battle in an attempt to destroy Shinzon's warship, the *Scimitar*.

**BATTLE OF BASSEN RIFT**

The *U.S.S. Enterprise* NCC-1701-E was heading back to rendezvous with reinforcements when it was attacked by the *Scimitar* while still in the Bassen Rift. Interference from the electromagnetic distortion inside the rift prevented the *Enterprise-E* from calling for help and Captain Picard feared the worst when the *Valdore* and her sister vessel arrived. Much to his relief, however, they offered to help him rather than Shinzon. Without their assistance, the *Enterprise-E* would almost certainly have been destroyed, and left Earth open to attack from the *Scimitar*'s devastating thaloron weapon. Although the two Romulan Warbirds were quickly disabled by the *Scimitar*, their intervention bought time for Captain Picard and his crew to formulate a plan that resulted in the death of Shinzon and the destruction of his ship.



▲ The *Valdore* made a strafing run on the *Scimitar* in the mistaken belief that it had suffered serious damage, but as it closed in Shinzon unleashed a devastating volley of fire that crippled the attacking ship.



▲ The *Valdore*'s sister ship was the first to be disabled by the *Scimitar* when a full spread of blistering fire from Shinzon's vessel ripped through its shields and blew off one of its wings.

**DATA FEED**

While Shinzon's mighty warship, the *Scimitar*, could fire its weapons while cloaked, the *Valdore* had to decloak before operating its disruptors and torpedo launchers.

**TELL-TALE RESIDUE**

The hull-mounted disruptors on Romulan ships were known to leave behind residual antiprotons, whose rate of decay could be used to accurately date when the weapons were last fired.

**WRITER'S WISHES**

John Logan, who wrote the screenplay for *STAR TREK NEMESIS*, wanted the battle in the Bassen Rift to be fought with a fleet of vessels, not just the four ships that appeared in the final version, but this proved prohibitively expensive.

**SENATOR VALDORE**

The *Valdore* was probably named after Admiral Valdore, a senator in the 22nd century. He was thrown out of the Romulan Senate for questioning the belief that conquest was the best course of action for his people.



▲ As a huge *STAR TREK* fan, writer John Logan was delighted to be given the opportunity to fill in a major gap in the history of the Romulans by explaining who the inhabitants of their twin planet were and how they forced the Remans to work in the dangerous dilithium mines of their homeworld.

# STAR TREK NEMESIS SCREENWRITER JOHN LOGAN



▲ Remus had been referred to several times, but the audience knew nothing about the world or its inhabitants until Logan explored their backstory in *STAR TREK NEMESIS*. Logan was delighted with the vampire-like look of the Remans that Michael Westmore and his makeup team devised, given the way they lived in darkness on their world.

## Legendary Hollywood screenwriter and lifelong *STAR TREK* fan John Logan talks about the ideas behind his script for *STAR TREK: NEMESIS*.

The man who wrote *STAR TREK NEMESIS* is one of Hollywood's most admired screenwriters, with credits on 'Gladiator' and the Bond movie 'Skyfall.' He is also a massive *STAR TREK* fan and knows the series inside out.

Being an aficionado of the show had a profound influence on *STAR TREK: NEMESIS* as the story was based on an obscure piece of trivia – a passing reference that Spock made in 'Balance of Terror.' "Speaking as a fan," said Logan, "I think my real coup was coming in and saying to (producer) Rick Berman, 'OK, I know who the villains are.' He said, 'Who?' And I said the, 'The Remans!' And he said, 'Who?'

I said, 'The Remans! There's Romulus and there's Remus. We've never seen Remus; we've never talked about it; we don't know what it is; let's use Remus.'

### INTRIGUE AND CUNNING

Logan also wanted to use the Romulans because they were his favorite *STAR TREK* villains. "I'm just a Romulan person," said Logan. "I thought there was something interesting, and treacherous, and deeply political about the Romulans that would be great to explore in a movie."

After settling on his choice of villains, Logan turned his attention to Captain Picard and his crew. "I wanted to

acknowledge that time was moving on for the characters," said Logan. "I wanted to make radical changes and show the resolution of stories we'd been following for 15 years. The first example



▲ The movie opened with Troi and Riker's wedding, completing a storyline that had begun 15 years earlier.



▲ The theme of duality was explored not only through Picard and Shinzon, but also through Data and his 'older brother' B-4, who formed an essential part of the plan to destroy the Federation.

of that I pitched to Rick Berman was 'Let's start the movie with Troi and Riker finally getting married. Let's have Riker become a captain and move to his new ship – something that's been talked about since 'The Icarus Factor.'"

Over the course of the next three years, Logan had regular meetings with Rick Berman and actor Brent Spiner, who of course played Data. By combining their ideas, Logan weaved together the story that became *STAR TREK NEMESIS*.

Logan said that his desire to have the characters move on with their lives instantly provided them with an important thematic element. "That was very important in terms of the tone of the movie," said Logan. "It offered great emotional possibilities because, to a certain extent, the family would be breaking up. So there was always sort of an autumnal feel to our thinking."

Ultimately, that approach led to Data's death, but in the very beginning it had a profound effect on the movie's villain. Logan said, "Because the movie was going to be about the characters thinking about the choices they had made, I thought it would be really fascinating to put Picard in opposition to a young man who was just starting to make those choices, for good or ill."

This approach to Shinzon's character meant that he couldn't possibly be an outright villain. If he were, Picard would simply oppose him from the word go. What Logan wanted was a character who would force Picard to examine himself, so in some ways Shinzon had to be sympathetic. Putting him together with the Remans provided a way of making his motives satisfyingly complex.

**REMAN REDEEMER**

"The tone we were talking about was really serious," said Logan "and really creepy. So I thought, what if the Romulans, who are the great oppressors of the quadrant, have subjugated this alien race – the Remans – and made them dig the dillithium from the rock with their fingernails. That made sense to me in terms of *STAR TREK* history because the Romulans don't get dirty, they don't get their hair mussed, so they are not going to dig dillithium; they are going to enslave someone. Finally, a freedom fighter, Shinzon, comes along to stand up for those oppressed slaves."

There were a number of discussions about exactly who the villain should be and how he could be involved with the Romulans. Logan remembered that he was particularly keen that he should be human, and it was Rick Berman who



came up with the idea that he should be Picard's clone.

"I thank God for Rick Berman," Logan said, "because that suggestion totally clarified everything. Biologically if we believe in the spirit or the soul, there is something so akin between these two men that we could never have had it any other way. One of the great archetypes of drama is duality, and it was amazing to get to look at Picard through that dark mirror and have him respond to a younger version of himself. They really are the same person. What you have to understand is that all of the anger and dark fire that is in Shinzon is also in Picard. And Picard realizes that. He has this amazing scene with Beverly (Crusher) where she says, 'Is he very much like you were?' And he says, 'Oh, yes.' The way Patrick Stewart does that line and the way he responds to Tom Hardy throughout the movie just shows how much he recognizes his own capacity for darkness in Shinzon."



The theme of duality soon became central to the story, and led directly to the creation of Data's older brother, B-4. "We knew we had to have some bait to get Picard to go to Romulus," said Logan. "We wanted some treachery and intrigue somewhere along the line, so it was very easy to say, 'Why don't we duplicate Data?' That way both Picard and Data could be going on a somewhat similar journey, where

they get to look at family members they didn't know they had and we can explore how they respond to them."

**TRYING TO BE BETTER**

B-4's presence also played a vital role in the way Logan handled Data's death. "If this was indeed the final journey of *THE NEXT GENERATION* crew it had to be an appropriate journey," said Logan. "It had to have emotional weight to it. Brent, Rick and I knew that Data's death would have an unmistakable emotional impact, but we didn't want his death to be grim and depressing. From the very beginning we thought, 'Yes, we can kill Data, but there must be hope.' We weren't just cavalierly killing off a beloved character; we were having him make a sacrifice for his family."

This was something that Logan said Patrick Stewart was particularly keen to emphasize, and it was essential to the movie that Data's sacrifice, and the crew's loss, was for a worthwhile cause.

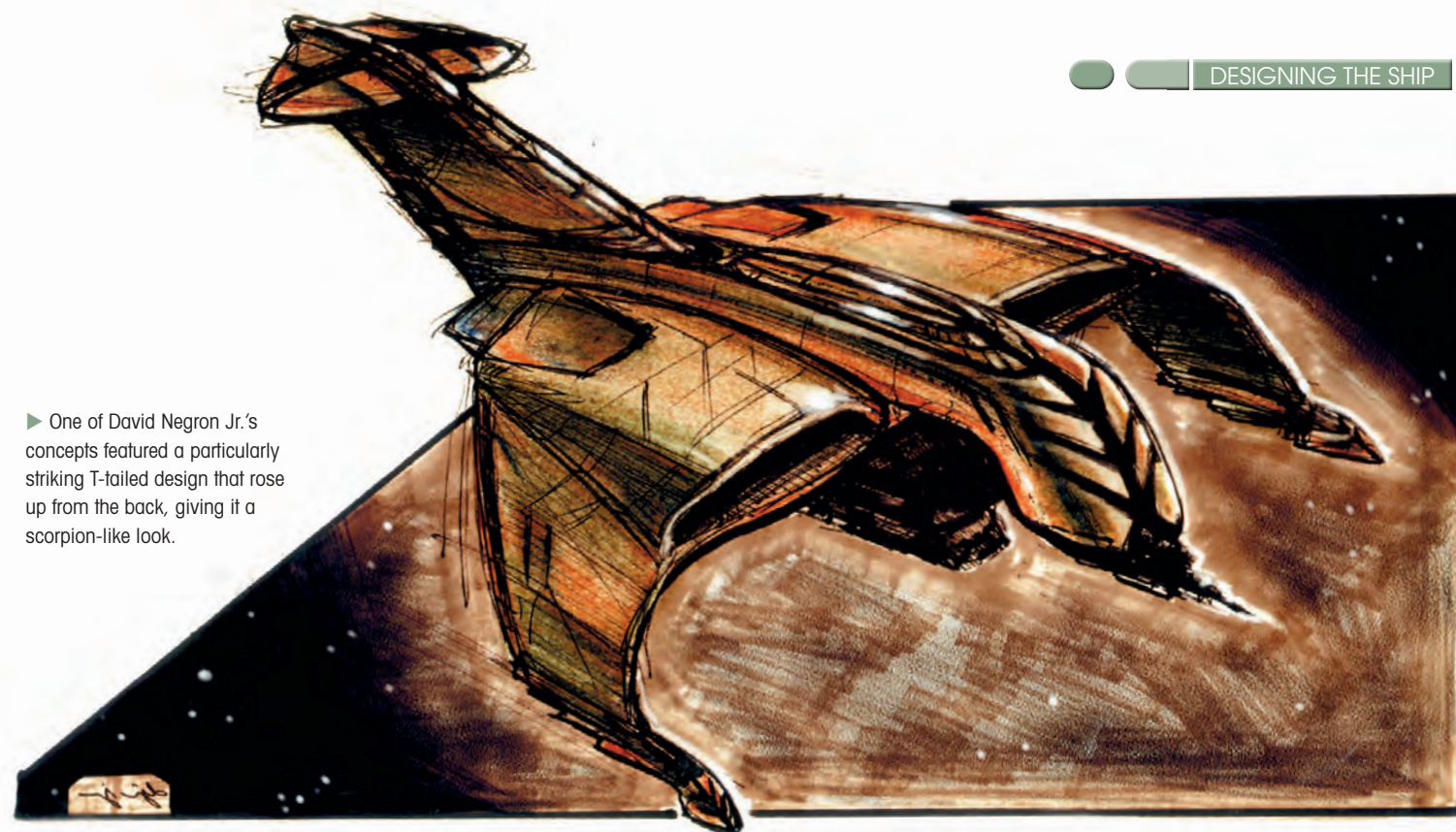
◀ [Center picture] Rick Berman suggested making Shinzon into a clone of Picard. This meant the audience would have a complex response to the villain, who had so much in common with the hero.

◀ [Far left] Picard recognized himself in Shinzon and was horrified by the darkness that he saw staring back at him.

◀ [Near left] Data's willingness to sacrifice himself for Picard gave his death meaning and showed how 'human' he had become.



▲ John Eaves' final illustration for the *Valdore* combined elements of the Klingon *Bird-of-Prey* with the *D'deridex Warbird* to create a more angular, aggressive design.



► One of David Negron Jr.'s concepts featured a particularly striking T-tailed design that rose up from the back, giving it a scorpion-like look.

## DESIGNING THE

# VALDORE

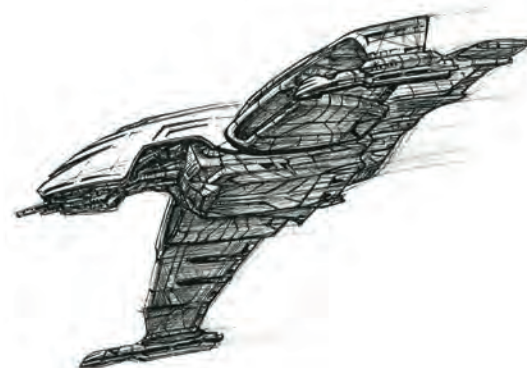
A new design of Romulan Warbird was required for *STAR TREK NEMESIS*, and as John Eaves explains, he turned to the classics for inspiration.

Concept illustrator John Eaves has worked on a total of seven *STAR TREK* movies, devising design concepts for everything from the *U.S.S. Enterprise NCC-1701-E* to Klingon weapons. *STAR TREK NEMESIS* generated a particularly heavy workload for Eaves, and among the many assignments he was given, he was asked to come up with a new version of the Romulan Warbird.

The Romulans had been well

established on television, and they already had a very distinctive ship in the giant *D'deridex Warbird*. This vessel, however, had been in use ever since the end of *STAR TREK: THE NEXT GENERATION*'s first season, and the producers wanted to see something completely new in the movie.

Eaves said, "The producers never wanted to use *THE NEXT GENERATION* Romulan Warbird. They wanted something completely new. I'd talked



▲ Illustrator David Negron Jr. came up with this sketch showing the underbelly of his design for the Warbird.

► Another of David Negron Jr.'s concepts for the *Valdore* showed its scale next to the *U.S.S. Enterprise NCC-1701-E*. Despite being a compacted, muscular design, this illustration shows it was intended to be much larger than Starfleet's most well-known ship.



to a bunch of guys who worked on *STAR TREK* over the years, and one of the things I'd found out was that the *Bird-of-Prey* in *STAR TREK III* was originally supposed to be a Romulan ship.

"Due to budget concerns they kept the ship, but turned it into a Klingon vessel because Paramount had a surplus of Klingon costumes to use instead of buying new outfits and make-up. Thus the Klingons were piloting a *Bird-of-Prey*. It was a fantastic design and it had always been one of my favorites, so I thought, 'Well, I'll take that and rearrange it a little bit.' Then I took the cowling from the front of the *TNG*

Warbird that illustrator Andy Probert had designed and incorporated it with my new kind of stylized *Bird-of-Prey*. So, it was kind of a progression of the *Bird-of-Prey* and Andy's Warbird."

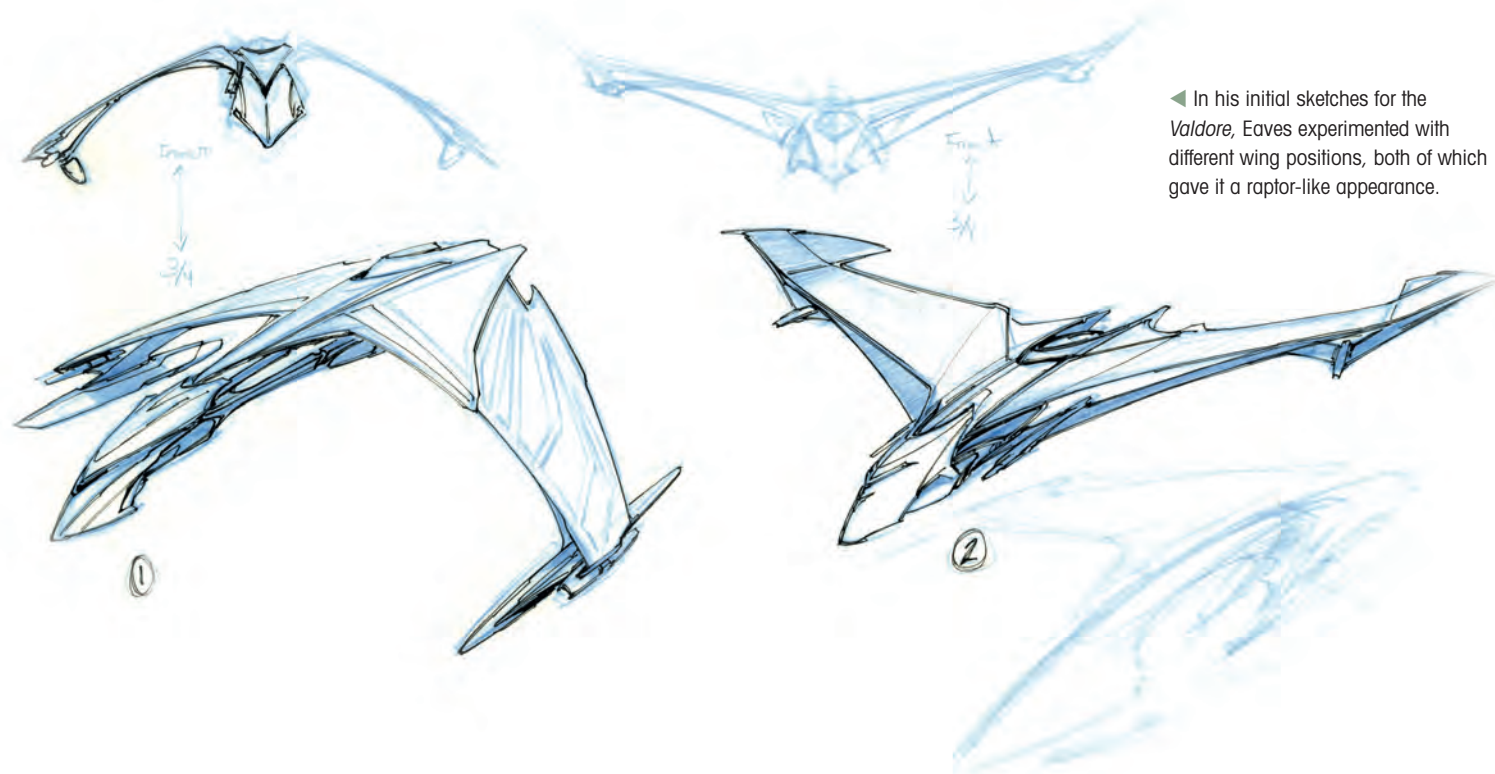
### ALTERNATIVE DESIGN

While Eaves was busy sketching out some concepts for the new Romulan Warbird that would eventually become the *Valdore*, his boss, production designer Herman Zimmerman, also commissioned illustrator David Negron Jr. to come up with some designs for the same ship. Negron Jr. was working independently of Eaves at a different

location, and it was hoped that this arrangement would lead to a variety of different looks for a new Warbird from which the final design would be chosen.

"David (Negron Jr.) came up with a very aggressive 'T-tailed' design that incorporated some of the lines from Andy Probert's *TNG* Warbird," said Eaves. "He compacted the design, and I really liked the interpretation he came up with. For the sketches I was working on, I ran to Andy Probert's ship for an architectural lineage to use as the cornerstone for the renderings. A single page of three or four ideas went over to an art meeting, and Herman





◀ In his initial sketches for the *Valdore*, Eaves experimented with different wing positions, both of which gave it a raptor-like appearance.

Zimmerman came back with a circle around one of the drawings that said they wanted to see more on that one.”

Eaves then went back to his desk and worked up some more detailed sketches based on the design Zimmerman and the producers had chosen, including some with exterior panels that featured a feather pattern.

“It was really fun,” said Eaves. “When we were doing the drawing, we got a

bunch of books on hawks and condors and stuff. They have a really unique feather pattern. I incorporated those very literally into the wings. When I looked at (visual effects art director) Nilo Rodis’s design for the Bird-of-Prey from *STAR TREK III*, he had the exact same books because they matched perfectly. So, I took all mine off and redid them so they would be different.”

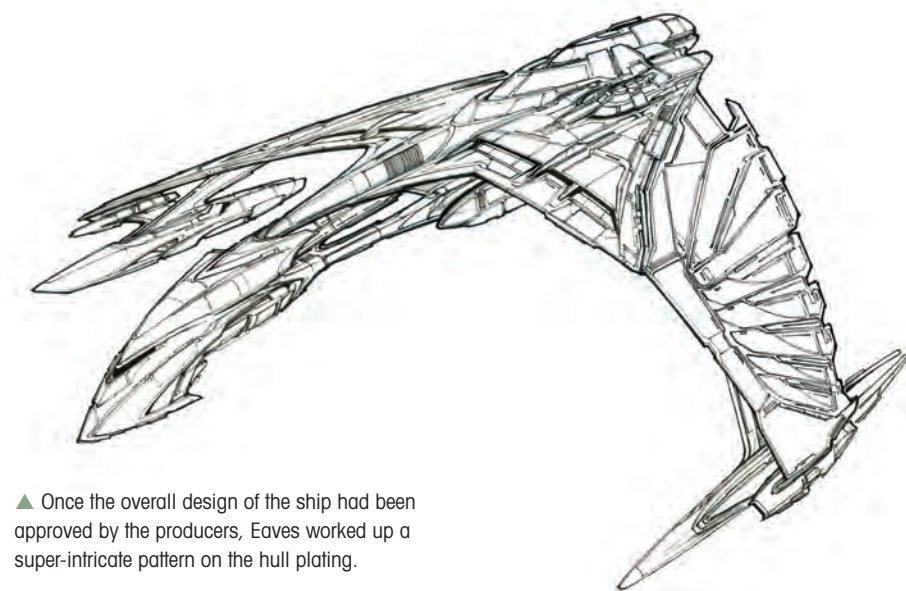
After Eaves had come up with a

unique feather pattern for the panels on the hull, he turned his attention to the belly details and the warp nacelles.

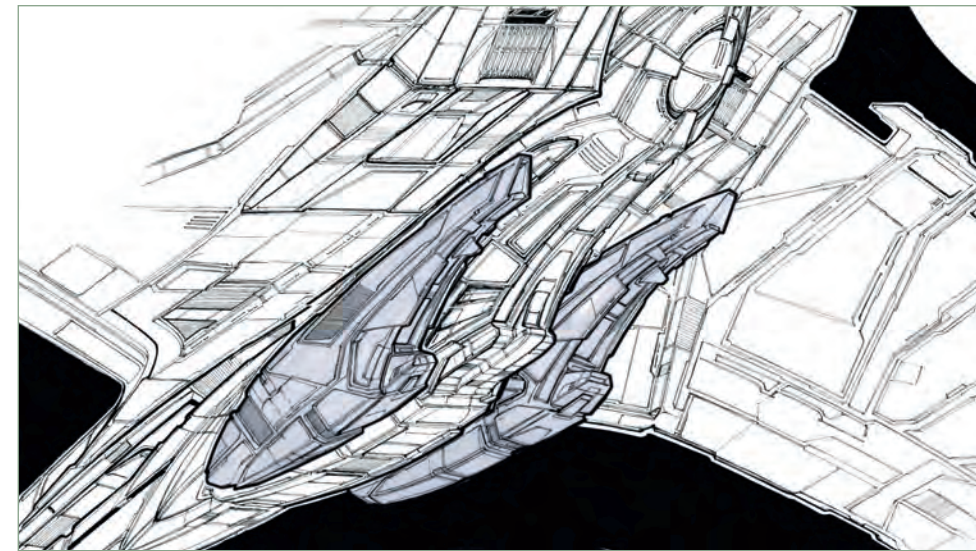
#### REPOSITIONED NACELLES

“There were going to be secondary warp nacelles attached to the lower hull of the ship,” said Eaves. “The design aesthetics were to further the original backstory that they were a special type of nacelle to be used when the ship was cloaked so that its wake trail would not be traceable. As far as this detail went, I wasn’t happy with how the nacelles in this position obscured the sweeping lines of the ship. In the end, I removed the nacelles from here and started working in a subtle arched bi-wing. The extra wing added a good break-up to the forward view and helped tie in with the design flow that Andy (Probert) had come up with for *TNG*.”

Once Eaves’s design for the *Valdore* had been approved, his drawings were sent off to the special effects house Digital Domain where Andy Wilkoff created the digital version of the ship. As with all the ships Eaves designed for



▲ Once the overall design of the ship had been approved by the producers, Eaves worked up a super-intricate pattern on the hull plating.



◀ Eaves put the secondary warp nacelles on the underside of the ship to begin with, but he felt that this spoiled the lines of the design, so he moved them to the ends of the outer wings on the final version of the ship.

*STAR TREK*, he greatly enjoyed the collaboration of working with the CG artist and encouraged him to add his own creativity to the design. “Andy Wilkoff was the modeler on the *Valdore*,” said Eaves. “We’d meet quite often and he’d say, ‘What do you think of this?’ Even though the sketches had to be fairly finished for the approval process, I still liked it when we’d work with the model guy and say, ‘This is the rough. Feel free to use your imagination.’ That collaboration is really

a lot of fun. Plus they’d add stuff that was really cool.”

Despite having designed the *Valdore* himself, Eaves was totally blown away by the final CG version of the ship. He was particularly impressed by the fact that Wilkoff had managed to add a personality to the *Valdore* that he felt was not there in the drawings, elevating it into one of the best designs he had worked on. “This ship is one of my all time favorites,” said Eaves, “and the modeling work was beyond incredible.”



◀ The CG model of the *Valdore* was created by Andy Wilkoff at the computer graphics company Digital Domain.

# ON SCREEN



**MOVIE APPEARANCE:** STAR TREK NEMESIS

**DESIGNED BY:** John Eaves

**KEY APPEARANCE**  
**STAR TREK: NEMESIS**

The crew of the *U.S.S. Enterprise* NCC-1701-E receives word from Starfleet that a coup has resulted in the installation of a new Romulan political leader, Shinzon.

Surprisingly, Shinzon is from Remus, the darkness-shrouded twin world of Romulus, and he claims to want peace with the Federation. As commander of the closest starship to Romulus, Picard is ordered there to negotiate with Shinzon.

Once in enemy territory, the captain and his crew make a startling discovery: Shinzon is human and a clone of Picard, originally bio-engineered to take his place in Starfleet as a spy. It soon becomes clear that Shinzon has

lured the *Enterprise-E* to Romulus not for peace, but because he is dying due to the accelerated ageing from the cloning process. To survive, he needs a full transfusion of Picard's blood. It is also learned that he plans to use his massive warship, the *Scimitar*, and its deadly thaloron weapon to destroy Earth.

The *Enterprise-E* becomes embroiled in a battle with the *Scimitar*, but is heavily outmatched. The Romulan military, realizing that it will be held complicit in Shinzon's genocidal plans, dispatches two new Warbirds to assist the *Enterprise-E*, but they are soon disabled. The *Enterprise-E* is forced into one last desperate measure that results in triumph, but at huge personal cost.

**TRIVIA**

The Remans were thought of as an undesirable caste by the Romulans and had been forced to work in the dilithium mines of their world since at least the 22nd century. During the Dominion War, the Remans gained a reputation as fierce warriors, but they were often used as "cannon fodder" during the devastating battles.



The *Valdore* bridge in *STAR TREK NEMESIS* was actually a redressed set of the bridge of the *U.S.S. Enterprise* NCC-1701-E, while the oval viewscreen was a reuse of the screen used aboard one of the Son'a's ships from *STAR TREK: INSURRECTION*.



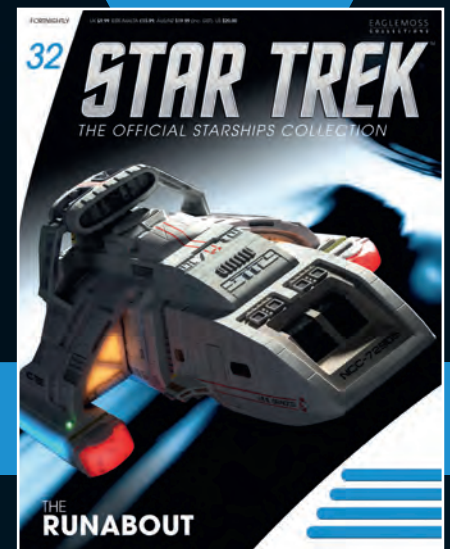
Donatra, the commander of the *Valdore*, was played by Dina Meyer. Screenwriter John Logan named the character after his friend Donna Branson. Her name was also used for Lieutenant Branson, who was seen at the helm station of the *U.S.S. Enterprise* NCC-1701-E in *STAR TREK NEMESIS*.

COMING IN ISSUE 32

# THE RUNABOUT

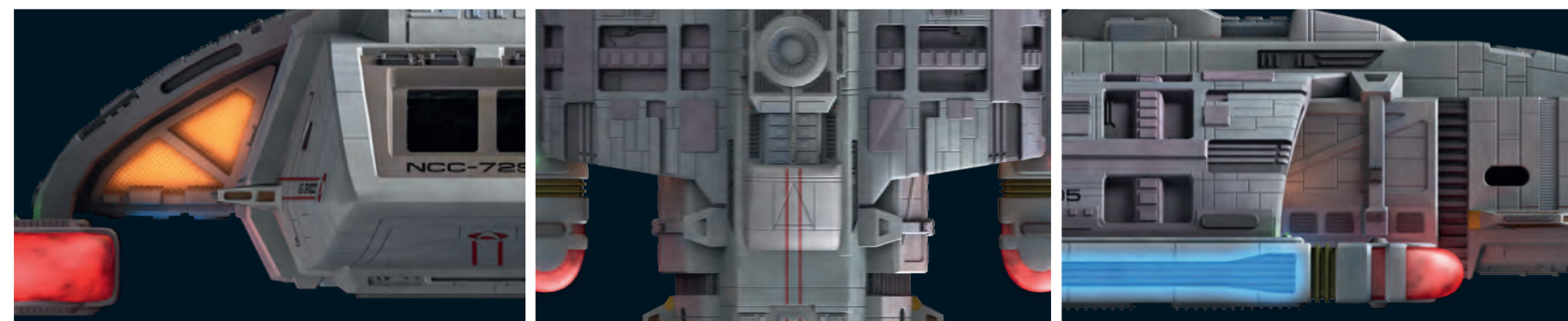


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## Inside your magazine

- In-depth profile of the *Runabout*, the small, *Danube*-class starship often assigned to space stations, such as *Deep Space 9*
- A look at Rick Sternbach and Jim Martin's designs for the *Runabout*
- How the studio model of the *Runabout* was built and filmed



# STAR TREK™

