

46

# STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



U.S.S. ENTERPRISE  
**NCC-1701-C**

AMBASSADOR

LAUNCHED: 2332

LENGTH: 520 METERS

TOP SPEED: WARP 8.4



# U.S.S. ENTERPRISE NCC-1701-C

# Contents

04: PROFILE: *U.S.S. ENTERPRISE* NCC-1701-C

10: DESIGNING THE SHIP

12: THE MAKING OF YESTERDAY'S ENTERPRISE

18: ON SCREEN

## Stand assembly:



**ORDER ONLINE**

Order binders, missing issues or other Eaglemoss products at:  
[www.mycollectionshop.com](http://www.mycollectionshop.com)

[www.mycollectionshop.com](http://www.mycollectionshop.com)

## EAGLEMOSS COLLECTIONS

Eaglemoss Publications Ltd. 2015  
1st Floor, Kensington Village, Avonmore Road,  
W14 8TS, London, UK. All rights reserved.

™ & © 2015 CBS Studios Inc. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

Development Director:  
Maggie Calmels

STAR TREK – The Official Starships Collection is published fortnightly.

**DON'T MISS AN ISSUE:** place a regular order with your magazine retailer.

**SUBSCRIBE** and receive exclusive free gifts –  
[www.startrek-starships.com](http://www.startrek-starships.com)  
Call 0344 493 6091  
Post the subscription form included with issues 1 to 5

**BACK ISSUES**  
To order back issues: Order online at  
[www.startrek-starships.com](http://www.startrek-starships.com) or call 0344 493 6091

UK distributor: COMAG Magazine Marketing

Find us on  
**Facebook**  
Join us online for competitions, updates and more!

**CUSTOMER SERVICES:**  
[www.startrek-starships.com](http://www.startrek-starships.com)

UK: 0344 493 6091  
[startrek-ship@eaglemoss-service.com](mailto:startrek-ship@eaglemoss-service.com)

Australia: (03) 9872 4000  
[bissett@bissettmags.com.au](mailto:bissett@bissettmags.com.au)

New Zealand: (09) 308 2871  
Fax: (09) 302 7661  
[subs@ndc.co.nz](mailto:subs@ndc.co.nz)

South Africa: (011) 265 4307  
[service@jacklin.co.za](mailto:service@jacklin.co.za)

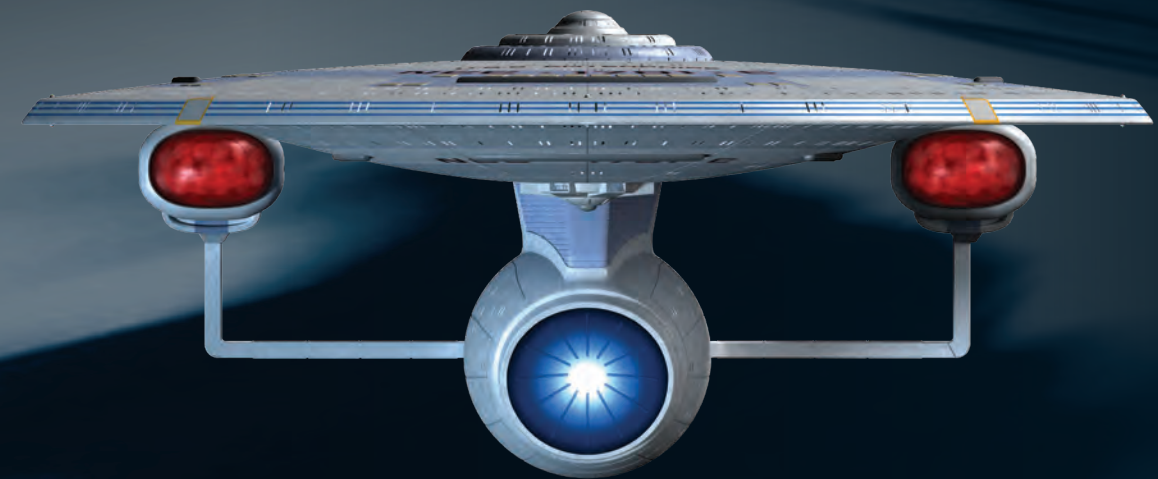
Malaysia: (03) 8020 7112  
[sales@allscript.com](mailto:sales@allscript.com)

Singapore: (65) 6287 7090  
[sales@allscript.com](mailto:sales@allscript.com)

**OVERSEAS BACK ISSUES**  
Place your order with your local magazine retailer.

Recommended age 14+.  
Warning! Collectable figurines.  
Not designed or intended for play by children.  
Do not dispose of in domestic waste.

# U.S.S. ENTERPRISE NCC-1701-C SPECIFICATION

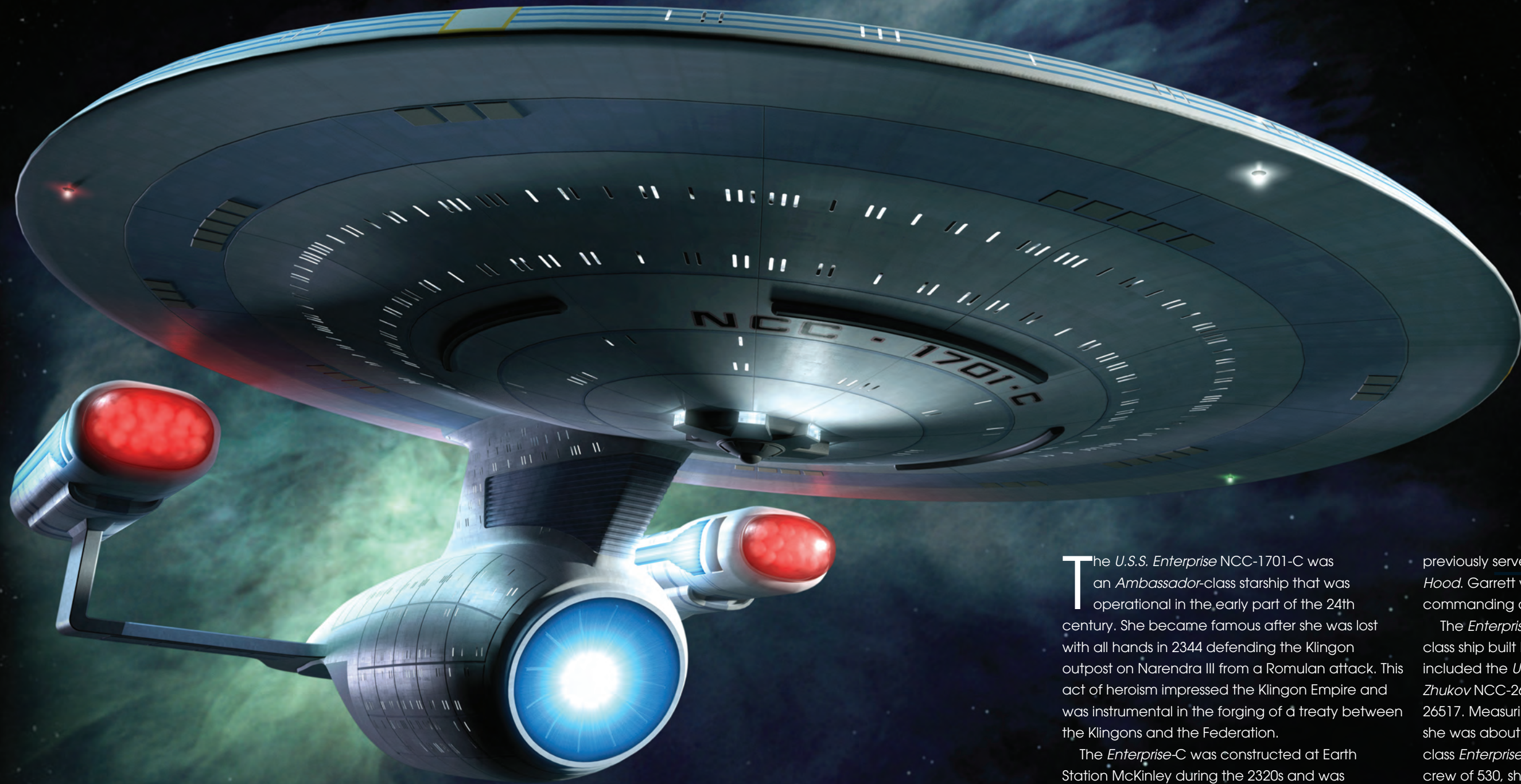


REGISTRY:	NCC-1701-C
CLASS:	AMBASSADOR
CONSTRUCTED:	EARTH STATION MCKINLEY
LAUNCHED:	2332
DESTROYED:	2344 (NARENDRA III)
LENGTH:	520 METERS
DECKS:	36
TOP SPEED:	8.4
WEAPONRY:	TYPE-7 PHASERS PHOTON TORPEDOES
CAPTAIN:	RACHEL GARRETT



[www.startrek-starships.com](http://www.startrek-starships.com)





# U.S.S. ENTERPRISE NCC-1701-C

The *Ambassador*-class *Enterprise-C* earned a place in history when it was lost defending a Klingon outpost.

◀ The *Enterprise-C* was designed for exploration and spent much of its operational life charting stellar phenomena.

The *U.S.S. Enterprise* NCC-1701-C was an *Ambassador*-class starship that was operational in the early part of the 24th century. She became famous after she was lost with all hands in 2344 defending the Klingon outpost on Narendra III from a Romulan attack. This act of heroism impressed the Klingon Empire and was instrumental in the forging of a treaty between the Klingons and the Federation.

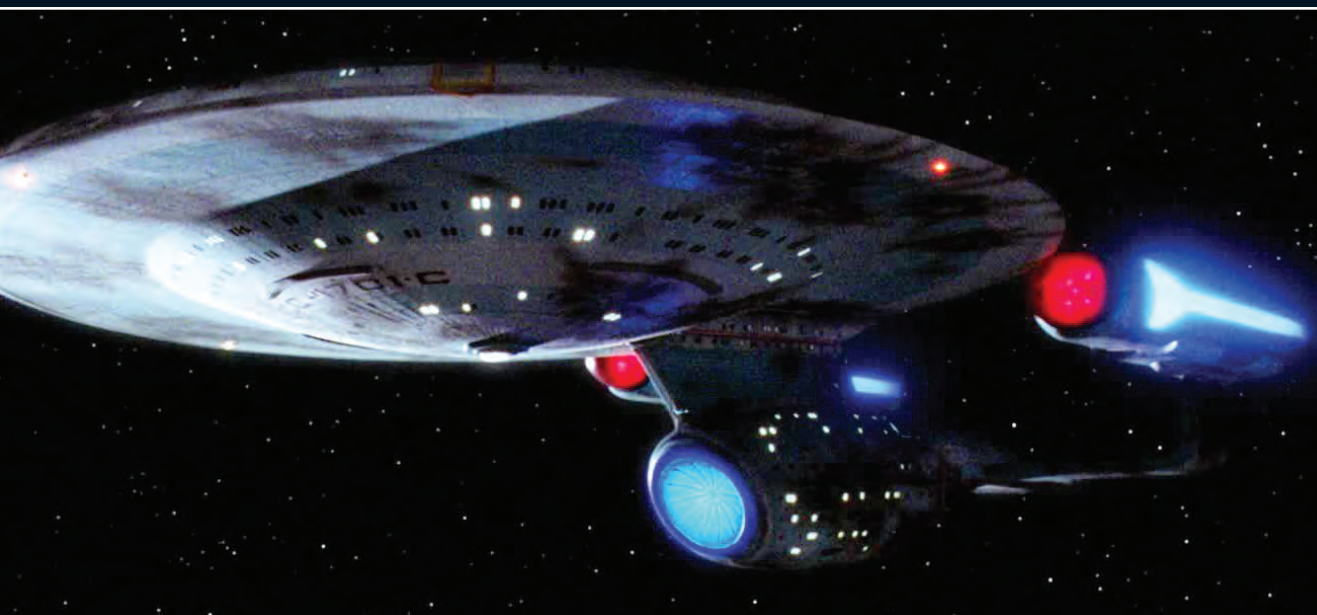
The *Enterprise-C* was constructed at Earth Station McKinley during the 2320s and was commissioned in 2332. She was given the name *Enterprise* after the *Enterprise-B* was declared lost in 2329 and was the fourth Federation starship to bear the name. Six months before she was launched she was placed under the command of the then 33-year-old Captain Rachel Garret, who had

previously served as the first officer on the *U.S.S. Hood*. Garret was the *Enterprise-C*'s first and only commanding officer.

The *Enterprise-C* was the third *Ambassador* class ship built by Starfleet. Other ships in the class included the *U.S.S. Adelpi* NCC-26849, the *U.S.S. Zhukov* NCC-26136 and the *U.S.S. Excalibur* NCC-26517. Measuring 526 meters from bow to stern, she was about twice the length of the *Constitution*-class *Enterprise* NCC-1701. With 36 decks and a crew of 530, she was one of the largest ships that Starfleet had built to date.

In terms of design, the *Ambassador* class was a clear mid-point between the *Constitution* and *Galaxy* classes. The engines benefitted from a number of advances in warp technology, which came about during Starfleet's unsuccessful





► When the *Enterprise-C* was removed from history it altered the timeline. Without her sacrifice, the Federation went to war with the Klingons. Her ships were designed for combat rather than exploration and the crew of the *Enterprise-D* were soldiers not explorers.

►► By 2366 the Federation was losing the war with the Klingons, and Picard expected Starfleet to surrender within six months.



▲ An antimatter explosion during the battle for Narendra III created a temporal rift that sent the *Enterprise-C* 22 years into the future, where she encountered the Galaxy-class *Enterprise-D*.

► Most of the crew were killed and after Garrett's death the helmsman Richard Castillo was the senior officer.



◀ In the altered version of the timeline, Tasha Yar was still alive, but when she realized that this was 'wrong' she volunteered to return with the crew of the *Enterprise-C* in the hope of balancing out Garrett's death.

► When the *Enterprise-C* returned through the temporal rift, it restored the 'correct' timeline.



▲ Captain Garrett was preparing to take the *Enterprise-C* back in time when the *Enterprise-C* was attacked by three Klingon ships. She was killed by an exploding piece of shrapnel.

Transwarp Development programme of the 2280s and the ship was capable of sustaining speeds of Warp 8.4 on the newly redrawn warp scale. The *Enterprise-C* was also incredibly manoeuvrable and could easily outperform Romulan vessels of a comparable class. In the event of emergencies, such as a matter/antimatter containment failure, the *Ambassador* class was one of the first to be designed with a vertical warp core that could be ejected from a hatch in the ventral hull.

The sensor systems were concentrated in a sensor dome on the underside of the saucer directly below the main bridge and in pallets mounted on deck 2 with the main deflector providing long range scans.

The single point phaser emitters, used on previous *Enterprises*, were replaced by five dorsal and three ventral type-7 phaser emitters, which represented a significant upgrade since they could

generate a beam from many more origin points. The *Enterprise-C* also had forward and aft torpedo launchers.

#### MANY SHUTTLECRAFT

As the *Enterprise-C* was intended for deep space exploration, she was equipped with a large number of shuttles. These were housed in two shuttlebays, one located at the rear of the ship and one in the saucer section. Several of these shuttles were specifically designed for cataloguing stellar phenomena at close range, but they were also frequently used for missions where gaseous phenomena made the use of the transporters impossible.

The *Enterprise-C* spent most of her years in service on peaceful scientific and exploration missions, but in the 2330s and 2340s galactic politics were still fraught. In 2344 the ship was on its

way to the planet Archer IV when it responded to a distress call from the Klingon outpost at Narendra III. When the *Enterprise-C* arrived, she found the outpost under attack by the Romulans and attempted to defend it.

The *Enterprise-C* was lost during the battle, but what no-one realized was that before she was destroyed, she was thrown through a temporal rift that sent her 22 years into an alternate future, where her heroic sacrifice had not been recorded. As a result, in this altered timeline, the Federation and the Klingons were at war. The crew made a choice to return to certain death in their own time, in the hope their sacrifice would earn a better future.

Following the loss of the *Enterprise-C*, it was another 20 years before a new *Enterprise* in the form of the Galaxy-class *U.S.S. Enterprise* NCC-1701-D was commissioned.

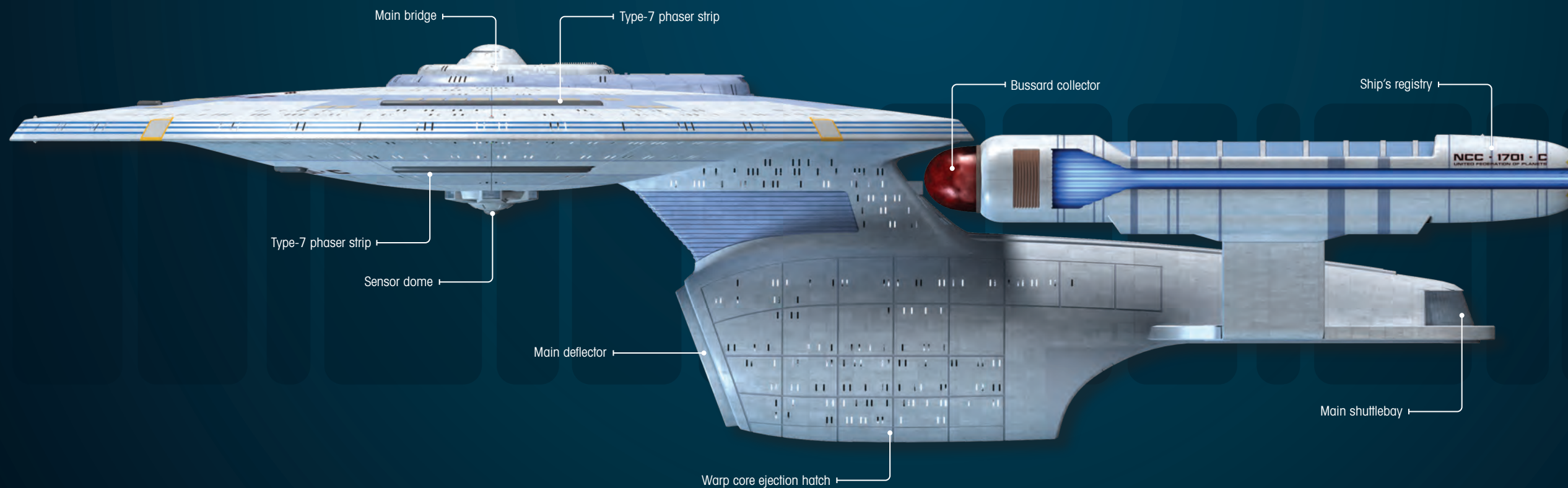
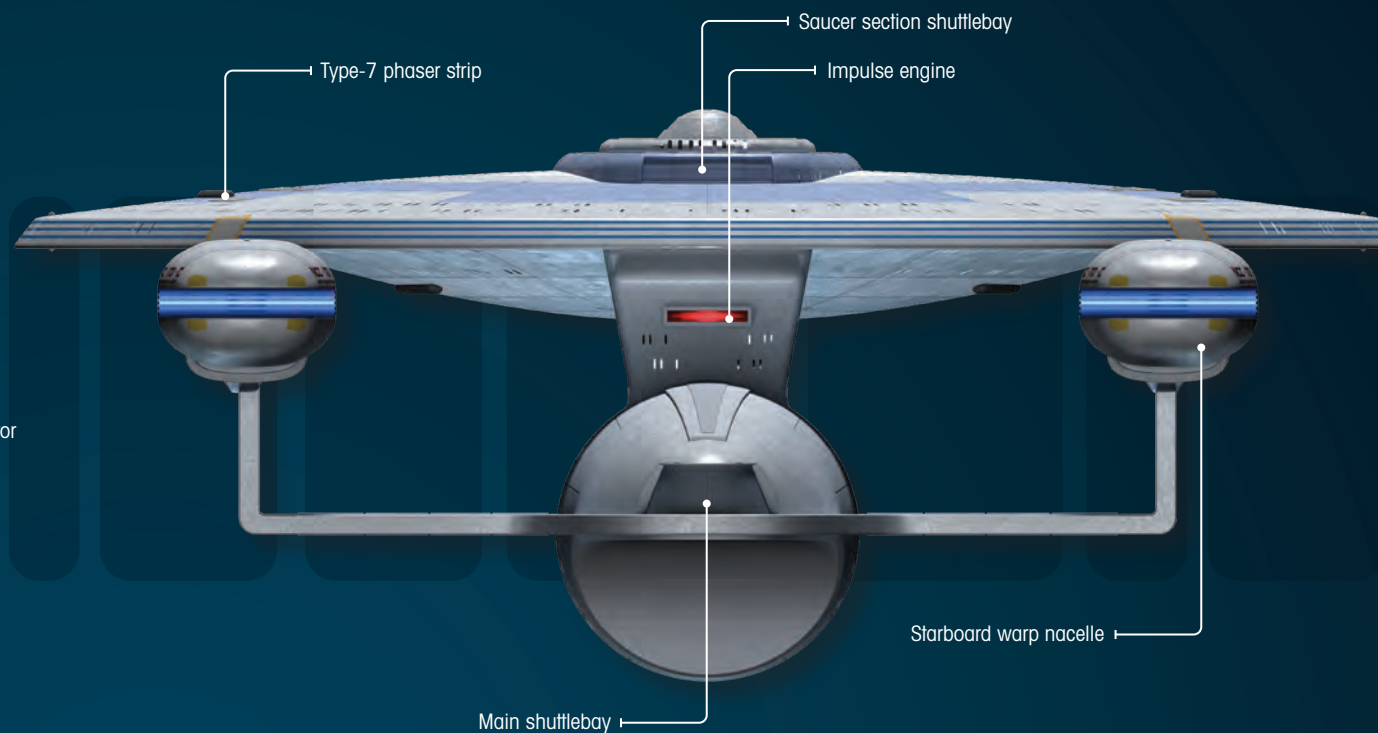
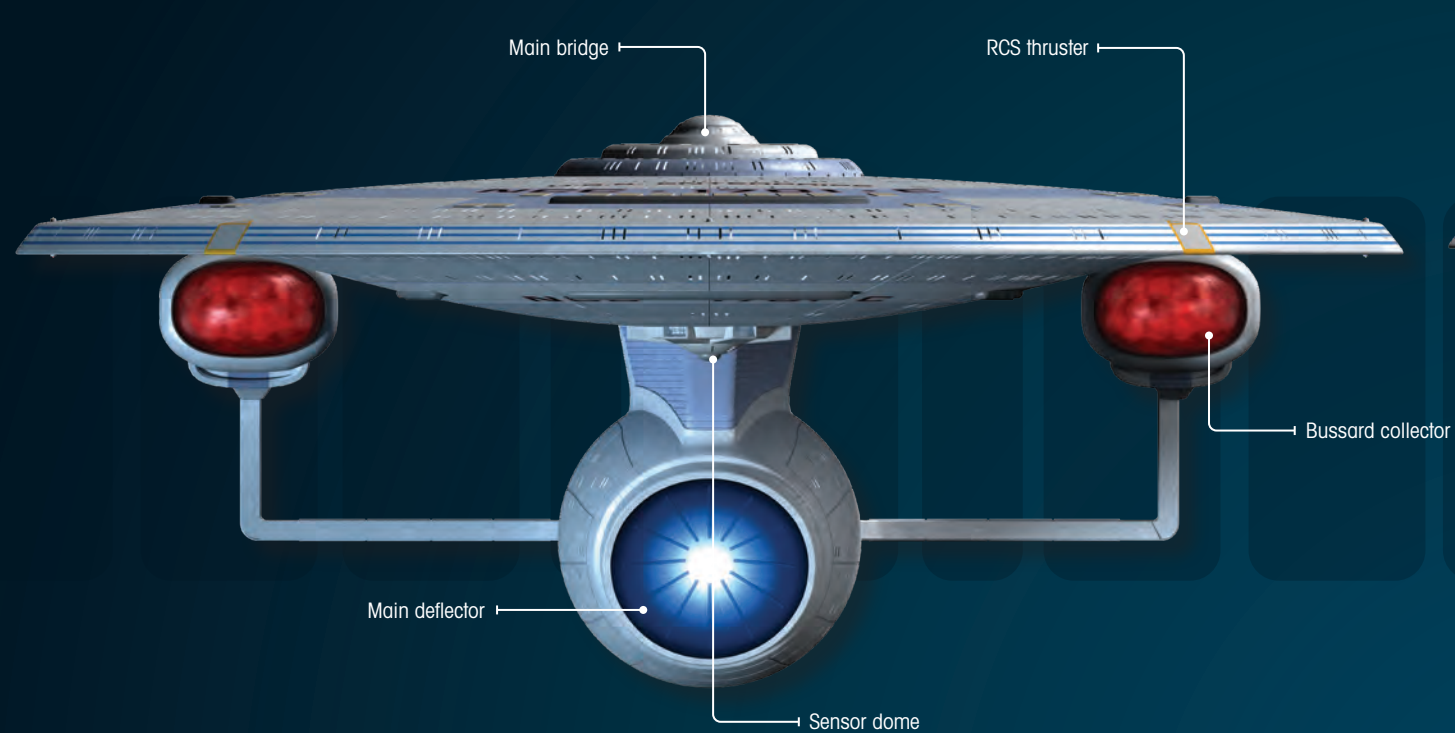


#### DATA FEED

Captain Rachel Garrett spent 12 years commanding the *Enterprise-C*. She took command in late 2332, when she was promoted to captain after a well-regarded tour as the first officer of the *U.S.S. Hood*. She spent the first six months of her command supervising final testing of her new ship, before it was commissioned and assigned to an ongoing mission of deep space exploration.

She died in an alternate future, when the *Enterprise-C* was propelled to the year 2366 and attacked by Klingons. Before her death she had decided to return to certain death in her own time, hoping that her crew's sacrifice would help to avert a war.





WARP FIELD

Advances in warp field technology meant that the nacelles on the *Ambassador* class were in a lower position relative to the saucer section than on earlier starship vessels.

FIGHTING VESSELS

Although primarily designed for exploration, *Ambassador*-class ships fought in the Dominion War and helped establish the barricade that restricted Romulan involvement in the Klingon Civil War.

TACTICAL ADVANTAGE

When the *Enterprise-C* returned to her own time, her systems had been repaired but only to the standards of her own time. She did, however, have the advantage of Tasha Yar's tactical experience.



► Andy Probert produced a drawing showing what the *Enterprise-C* might look like long before the ship appeared on screen. The only part of his design that was left in the art department was this three-quarter sketch, which left a lot of unanswered questions.



## DESIGNING THE

# ENTERPRISE-C

The *Enterprise-C* was the first *Enterprise* that was designed in a hurry for a single episode of television, but it still took years.

The design process for the *Enterprise-C* started more than two years before the finished ship appeared on screen. While Andrew Probert was designing the *Enterprise-D*, he'd found himself thinking about the lineage of the ship. One of the things that had struck him was the differences between Kirk's *Enterprise* and Picard's

*Galaxy*-class vessel. He wondered about the look of the ship or ships that must have come in between and how much their design must have influenced the look of the D.

Probert agreed with the producers and production designer Herman Zimmerman that the *Enterprise-B* had been an *Excelsior*-class vessel but the C

was a complete unknown. He reasoned that it was likely it would probably have had a number of design elements in common with the classes that came before and after it.

"I wanted there to be evidence that the 'C' had grown from the *Excelsior* and then that the D had grown from the C," he explains. "So what I did was take

► When it appeared in *Yesterday's Enterprise* the *Enterprise-C* was given cosmetic damage. The model was eventually redressed as the *U.S.S. Zhukov*, and give a repaint so the damage was repaired.

a side profile of the *Excelsior* and then take a side profile of a *Galaxy* class ship. I then put them in the same scale one above the other and simply drew lines from one to the other at various important points, whether it was the saucer, the impulse engines, the bridge, the engineering hull, whatever. By doing that I eventually came up with a composite which became the *Enterprise-C*."

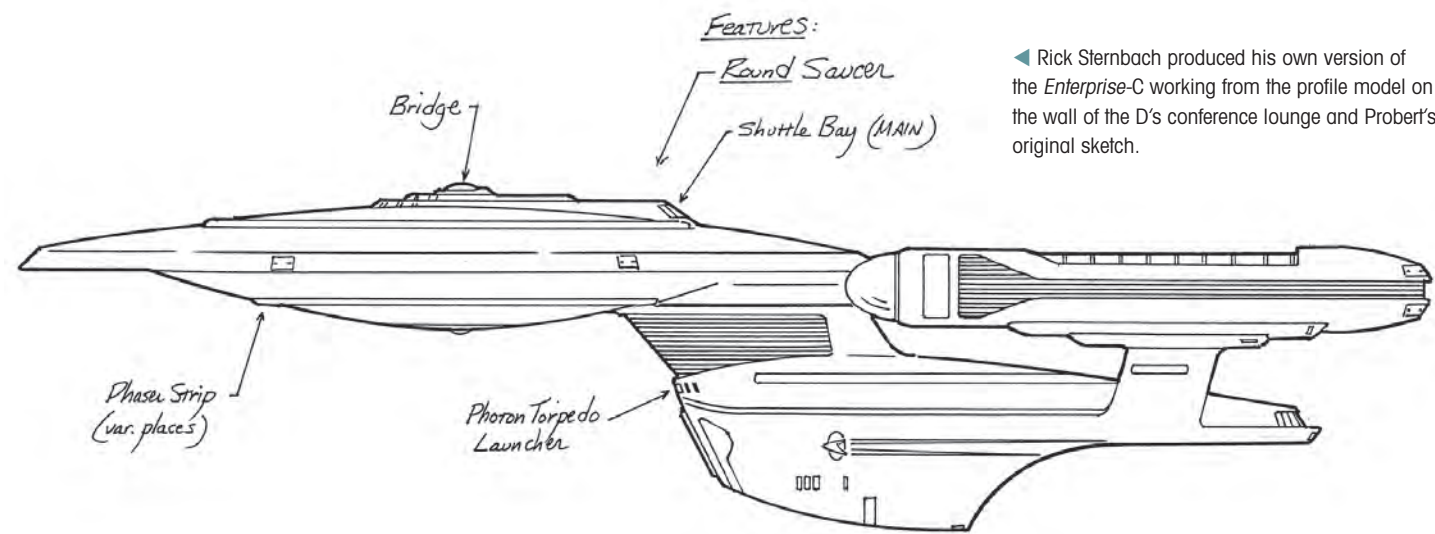
This design formed the basis of the



model of the C that appeared on the wall in the D's conference room. But that model only showed the side view and Probert left the show before he could explore his ideas further. When *Yesterday's Enterprise* called for us to actually see the *Enterprise-C* considerably more work was needed. Designer Rick Sternbach, who took over from Probert, had seen the sketch but

had initially assumed it was a left over design for the *Enterprise-D* which had been considered by the producers but ultimately rejected. It wasn't until he was handed the script for *Yesterday's Enterprise* that he looked at in any detail. As he recalls, his own initial thoughts on the way that the ship should look were remarkably similar to Probert's vision. "I'd always thought it





◀ Rick Sternbach produced his own version of the *Enterprise-C* working from the profile model on the wall of the D's conference lounge and Probert's original sketch.

was a given that the logical step for this design was an intermediate step between the *Excelsior* class and the *Galaxy* class. That little sketch that Andy produced when he'd worked on the first season looked like it would be a really great starting point, as it definitely had some very interesting design elements. I remember that my first thoughts were

that the nacelles on Andy's design could be a bit different and that while his sketch showed more of a round saucer than an *Excelsior*-class ship, it also had a very *Excelsior*-looking neck."

Sternbach felt that Probert's sketch simply wasn't detailed enough to catch the attention of producers and, as it only showed a three quarter view of the

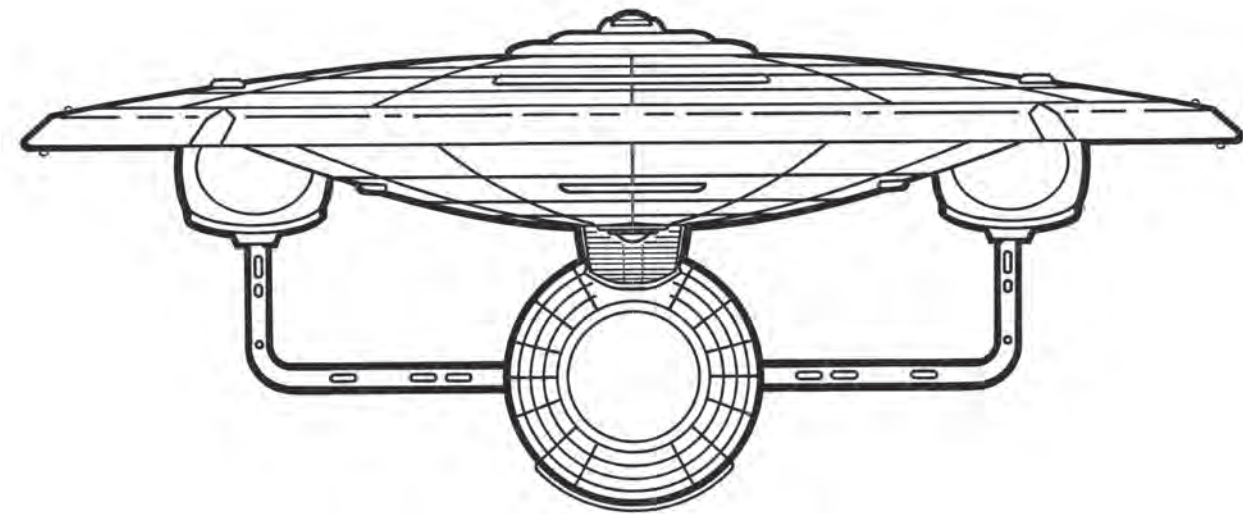
ship, it meant that many aspects of the design left too much open to interpretation. What was needed was a set of drawings, which gave the shapes Probert had come up with and his overall idea far more clarity.

#### FILLING IN THE DETAILS

"I took some of the ideas and some of the design elements of Andy's that were in the sketch, and threw up a top view and a side in ortho," says Sternbach. "I showed those to the producers and at the same time made the case that this would be an intermediate step between the *Constitution* and *Galaxy* classes and could very well be the *Ambassador* class that they were looking for."

While waiting to get the thumbs up from the producers, Sternbach continued modifying the design, mainly to make it easier to work with. Probert had made no secret of the fact that he favoured compound curves and this was reflected in his decision to give his version of the ship a very bowed engineering hull reminiscent of a sailing

◀ Probert's sketch didn't make it clear whether the saucer was round or elliptical, and Sternbach decided to keep it closer to the *Excelsior* than the *Galaxy*-class D.



◀ Sternbach wanted to be confident that the *Enterprise-C* could be built quickly and easily, so he gave the engineering hull a circular cross-section, which he hoped would be easier to build in the available time.

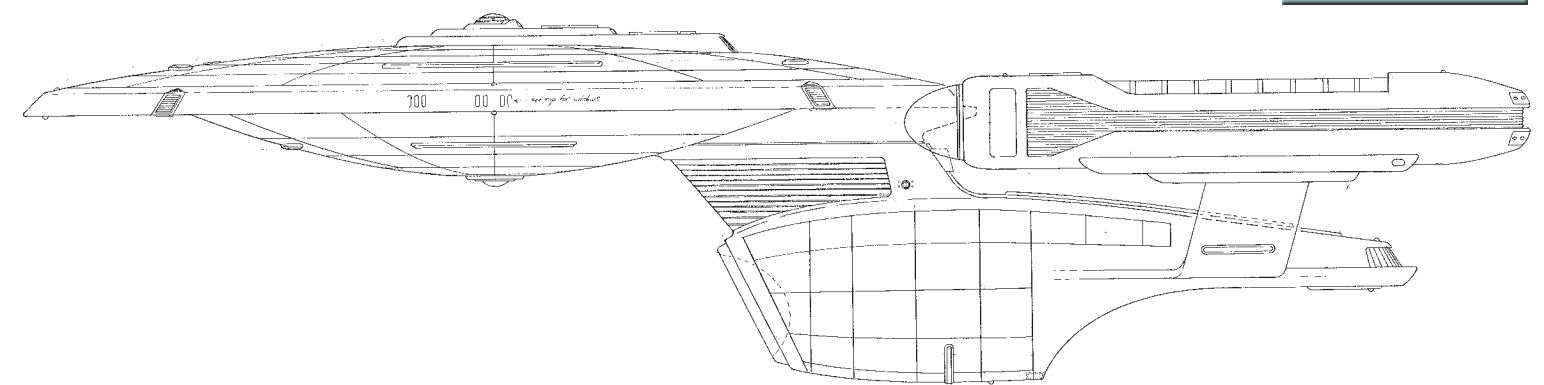
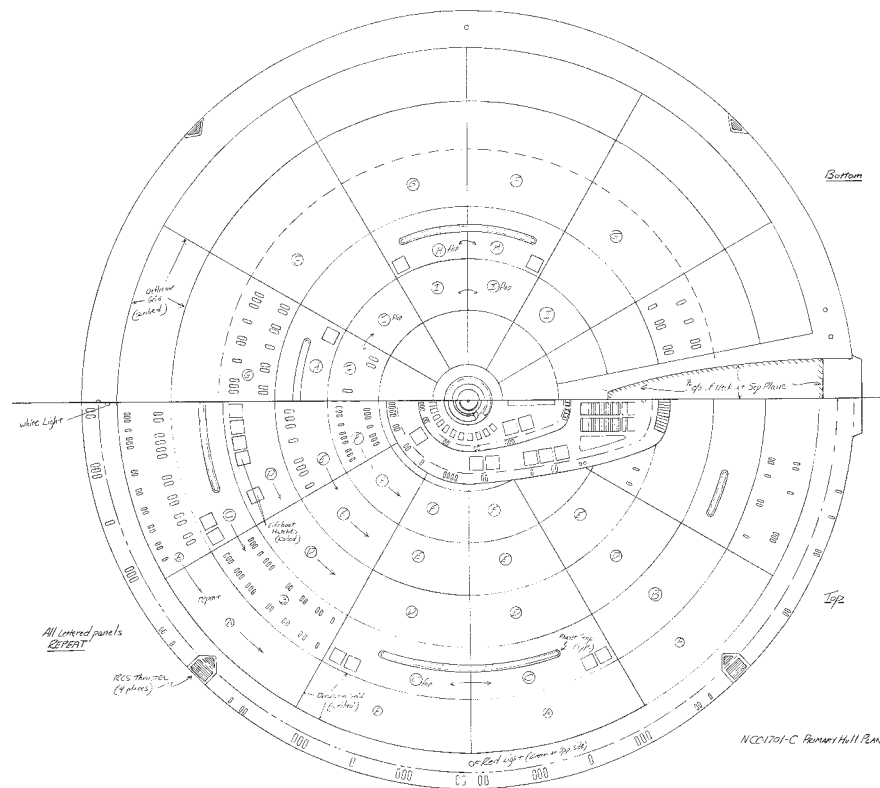
ship. However it was those very compound curves that Sternbach felt would ultimately make the ship difficult to build, especially in the available time.

#### SOMETHING YOU CAN BUILD

"I remember making the cross section of the engineering hull more circular, simply because I felt it would make fabrication of a model go faster," says Sternbach. "After working on three seasons of the show, I'd come to the conclusion that given the pressure that we were under, if we couldn't actually build the things we were designing then they might just write them out altogether. In this particular case we were pushing hard to get it done."

When the producers had finally signed off on Sternbach's designs, he was able to immediately incorporate those modifications just in time before it was then passed on to modeler, Greg Jein.

"Greg just really knows his stuff," says Sternbach. "He could be given freehand drawings and he'd still come back with a workable model. So I knew I didn't have to draw in everything. Greg would immediately understand the shapes and the details. It was the reason that he was able to create such a wonderful blend of the *Galaxy* class and *Excelsior* class that both myself and Andy Probert had originally envisioned for the *Enterprise-C*."



▲ The final profile view that Sternbach sent over to modelmaker Greg Jein, pulled the design a little closer to Kirk's *Enterprise* and a little further away from Picard's.

NCC-1701-C Probert ELEVATION





## The Making of

# Yesterday's Enterprise

▲ In "Yesterday's Enterprise" we learned that without the *Enterprise-C*'s sacrifice, the Federation would have become a military organization fighting a losing war with the Klingons.

One of *STAR TREK: THE NEXT GENERATION*'s greatest episodes had a long and complicated genesis that involved many changes.

**Y**esterday's *Enterprise* is a fan's dream: one of *TNG*'s most popular episodes, which brought a beloved character back from the dead, introduced us to a new *Enterprise* and started as a story dreamt up by two fans. For *TNG*'s regular writing staff it was a nightmare that somehow turned into one of the show's best installments.

It all started with Michael Piller. When he took charge of the writing staff in 1989, things were a mess. A succession of professional writers had found it hard to get their heads around what Roddenberry wanted, the ratings were soft, and there were hardly any scripts in development. So Piller decided to look outside the box. He started by going through the pile of unsolicited scripts and opened up the submissions process to non-professionals.

One of the spec scripts that caught his eye was called "*Yesterday's Enterprise*". Its central premise had the *Enterprise* encountering a ship from the "last generation," which had travelled ahead in time. In the 'proper version of history' the ship had



◀ The story for *Yesterday's Enterprise* started with Christopher Trent Ganino (right). When Michael Piller asked him to incorporate Whoopi Goldberg's Guinan (center) and Tasha Yar, he collaborated with his friend Eric Stillwell (left).

been destroyed with the loss of all hands during an incident that had led to peace between the Klingons and the Federation. That original spec script was written by Christopher Trent Ganino, a friend of *TNG*'s script coordinator, Eric Stillwell.

As Stillwell explains, it was very different to the finished episode. "It didn't involve an altered timeline and didn't have Tasha Yar or Guinan in it. It was a simple morality tale about a ship from the past turning up in Picard's time and Picard knowing that he must return them to the past before they can alter the timeline. The longer they stay in Picard's time, the more chance their absence from the past might alter history."

### BACK FROM THE DEAD

This moral dilemma was exactly what appealed to Piller. In a memo to Rick Berman he posed the question of how one deals with the moral issues of sending people we get to know and like back to their certain deaths.

Piller had also been looking for a way to work Tasha Yar into an episode. Like many fans he had been unhappy with the way she died. "I think there was a great appeal to the idea of giving her a worthy death," he mused. It struck him that a script which involved altering the timeline could be a way to bring her back. By a happy coincidence, Ganino and Stillwell had also been talking about an idea that featured Tasha, so Piller asked them to work together to combine the two stories.

One of the things Piller instructed them to do was change Ganino's Captain Richard Garrett into a woman. The now renamed Captain Rachel



◀ Michael Piller felt that Tasha Yar's death in the first season was unsatisfying, and he was interested in finding a way of bringing her back for at least one episode. There was never any intention to do more than that and bring her back for longer.

Garrett would later be replaced by Tasha Yar who would sacrifice her own 'future' by opting to return with the *Enterprise-C*.

However this revised story presented Piller with a bit of a problem. "In those days Rick Berman hated time travel stories. In fact, when I first arrived to work on the series he shook my hand and said 'No time travel stories.' But as soon as I thought about seeing Tasha Yar on the bridge I knew that it was a great story. She's got to realize that 'I don't belong here and I have to give up my life to save everyone else.' I remember very distinctly, I called Rick and said, 'All right, I know you don't like time travel stories but think of this - an old *Enterprise* goes through a time shift, and when it comes through Tasha Yar is still alive at the security station. He just looked at me and said, 'Sold.'"

Piller had made it clear that he wanted Guinan, who had a number of unspecified abilities, to be heavily featured in the episode, but Ganino and



◀ Rachel Garrett was the first female captain of an *Enterprise*. In the first draft of the script she was a man called Richard, but Piller asked for the change so that it felt natural for Tasha to take her place in history.





◀ In the altered timeline the Federation is at war with the Klingons. The production team made alterations to the costumes and the sets, but more importantly, the writers welcomed the chance to give the characters a harder edge that made for a more dramatic story.

▶ Piller loved a moral dilemma and in the story Guinan reveals to Tasha that she shouldn't be alive, but will she choose certain death on the strength of Guinan's intuition?



▲ In the story, the *Enterprise-C* falls through a rift in time caused by its battle with the Romulans. It arrives in an unfamiliar version of 2366, where it encounters Picard's warship *Enterprise-D*.

Stillwell struggled to find a way to make this work. Instead they went with the idea that a probe had travelled through time with the *Enterprise-C* scanning both realities. In their story Data learned of Tasha's death but opted not to reveal the truth to her.

Piller felt that the novice writers had placed too much emphasis on the alien probe and their story arc for Tasha was over the top so he told them to take another pass at the story. But when their revised treatment still failed to impress, he made the decision to pass the project onto Ron D Moore.

#### STAR TREK AT WAR

Moore felt the version handed to him lacked any obvious evidence of a war with the Klingons and that – apart from a few personnel changes – there was very little difference between the *Enterprise-D* before and after the time shift. If Picard was faced with making the decision to send the *Enterprise-C* and it's entire crew to certain death, then he wanted it to be worthwhile.

"As well as those changes, I wanted to make the story part of a much darker universe," explains Moore. "I didn't just want it to be a bit different but deeply different. It needed to be clear that the Federation wasn't just fighting a war, they were losing a war. The *Enterprise* itself needed to be different so there was a much darker, more militaristic feel to the entire place. Picard and everyone else aboard were very different to the

characters we'd become accustomed to as a result of them having been in combat for so long."

Guided by Piller's notes, Moore threw out Ganino's and Stillwell's probe and put Guinan at the centre of the story. A romantic interest was also established between Tasha Yar and the *Enterprise-C*'s helmsman, Donovan (later changed to Castillo).

By November, Moore had turned in a treatment featuring the essential elements of the final story. Filming had originally been scheduled to begin in January, but news came through that Denise Crosby and Whoopi Goldberg would only be available in December so filming was rescheduled, leaving the writing staff with just days to produce a workable script. It fell to Piller's unofficial deputy Ira Behr to find a way to make that happen.

Behr remembers being pleased that the altered timeline would allow the writers to work around Roddenberry's insistence that in *TNG*'s future all conflict had been eradicated. In the altered timeline, Picard loses his temper with Guinan while an entire crew ended up losing their lives, which to Behr's mind made for a dramatic and human story.

Behr decided that the only way to produce a script in the available time was for the staff to adopt a gang bang approach. Moore's somewhat sketchy treatment would be broken down into scenes, each writer would be given an act or two and then go to their offices to work up dialogue and stage directions. Everyone would then

reconvene and the various acts would be stitched together in the hope that the resulting script would make some kind of sense. Unfortunately, it had to be done over the Thanksgiving weekend, which led to a very unhappy and disgruntled writing staff settling down to the job of breaking the story.

#### A DESPERATE PLAN

Moore was given the teaser and Acts One and Five, Behr handled Act Two, while Hans Beimler and Richard Manning tackled Acts Three and Four. As Moore readily admits, the somewhat disjointed approach together with the complexities of the plot, not to mention the altered timeline, made the process anything but smooth. "When we broke the story we kept confusing each other and getting really frustrated," he recalls. "We kept going into each other's offices and saying, 'What does Guinan know?' 'What are you doing in your act?' 'But wait a minute that doesn't make sense...'"

However they plowed on and by Monday Piller was presented with the first draft of the script. According to Moore the writing staff were less than convinced they'd managed to do the story justice. "At the time we were dazed, angry and irritable. We didn't like the script and we thought that it was all going to be a horrible disaster."

It was only after shooting began that the writers began to change their opinion. "We started seeing the dailies," Moore says "and everything from the set design to the way that it was being lit and the

performances were just perfect. That was when we started getting excited and thinking that maybe this was going to work out after all."

Looking back, Moore now understands just why it is that 'Yesterday's Enterprise' has not only stood the test of time but continues to be so popular.

"Time travel is always a great concept; it always gets people interested and the parallel universe is just as fascinating. It has that 'what if' – path not taken by the characters – elements just waiting to be explored. In the episode we get to see these perfect people suddenly be not so perfect and we realize that, given a different set of circumstances we could all be very different people. Added to that was the fact that the episode has this epic grandeur not to mention enormously high stakes, love, sacrifice and a perfect ending."

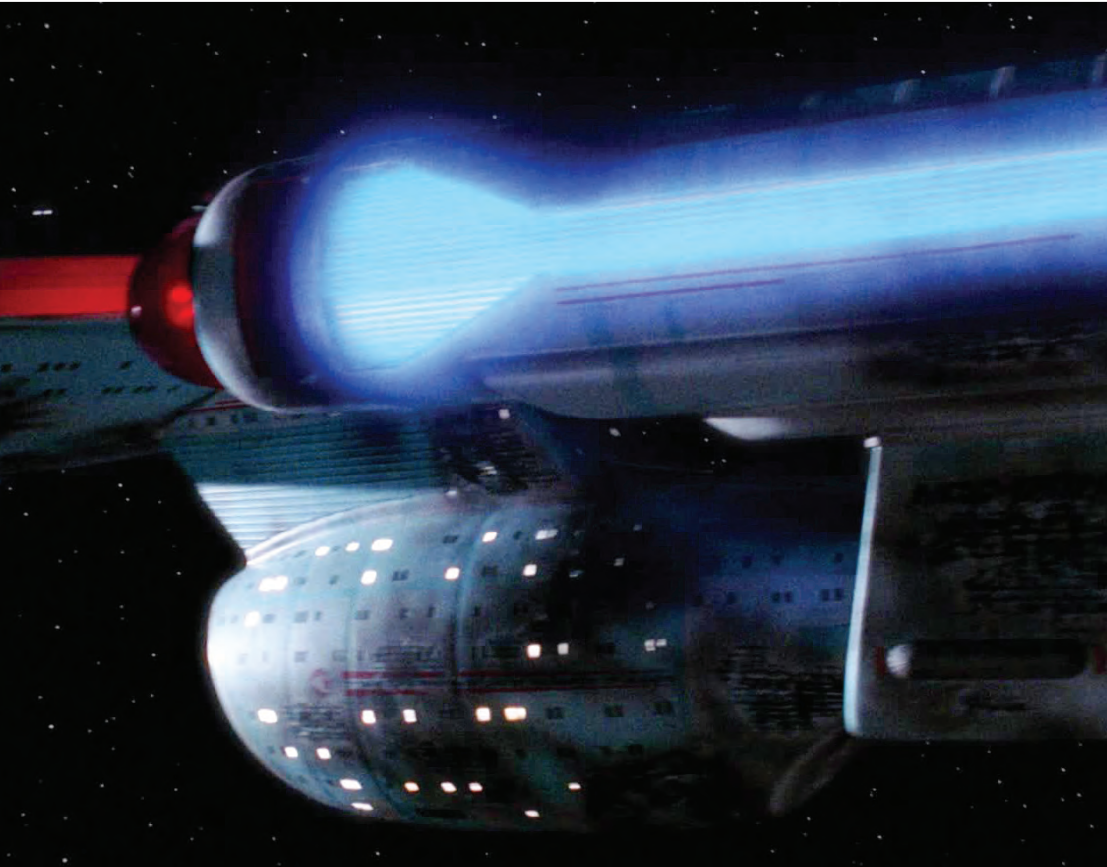


▲ Ira Behr says that he was jealous that Ron Moore got to write the final act in which several members of the crew, including Riker, died. *TNG* was not a series on which crewmembers, let alone series regulars, perished that often.

▼ The story was designed to give Tasha the send off that Piller felt was missing, even along with a romance. Two years later, the writing decided that she had actually survived and had been captured by the Romulans.

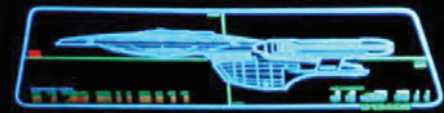


# ON SCREEN

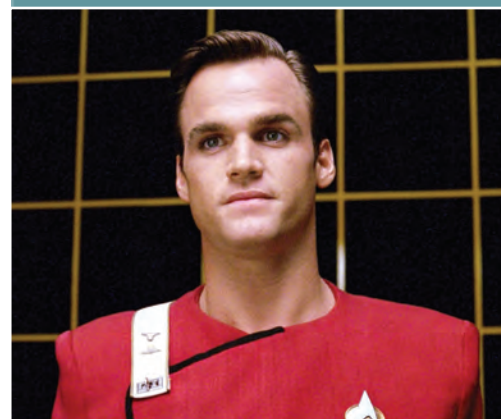


## TRIVIA

Work on the computer graphics for the bridge of the *Enterprise-C* began before the final design of the ship was signed off. As a result, the profile view follows the outline seen in the *Enterprise-D* conference lounge rather than Rick Sternbach's finished design. Christopher Trent Ganino named Captain Garrett after a pizzeria in his home town of San Diego.



The story that Stillwell and Ganino developed that involved Tasha Yar relied heavily on elements from the original series. In it, Spock's father Sarek is visiting the Guardian of Forever, when an accident results in the death of Surak, the father of Vulcan logic. This alters the timeline, bringing Tasha back to life but creating an alternate history where the Vulcans are warlike people.



Piller's original notes for the script suggested that Wesley's father Jack Crusher might also have been restored to life by the changes in the timeline.

**FEATURED TV SERIES:** STAR TREK: THE NEXT GENERATION

**FIRST APPEARANCE:** 'Yesterday's Enterprise'

**MOVIE APPEARANCES:** None

**OTHER APPEARANCES:** None

**DESIGNED BY:** Rick Sternbach, Andrew Probert

### KEY APPEARANCES

#### 'Yesterday's Enterprise'

The crew of the *Enterprise-D* are on their way to Archer IV when they encounter a wormhole in space-time. Suddenly, without their realizing it, reality changes and history is rewritten as the *Enterprise-C* passes through the wormhole. In this new reality the *Enterprise-D* is a warship fighting a losing battle with the Klingon Empire. Picard and his crew try their best to help the crew of the badly damaged *Enterprise-C*, but Guinan warns Picard

that something is seriously wrong and that somehow the past has been altered. History records that the *Enterprise-C* vanished without a trace, but her captain, Rachel Garrett, reveals that they fell through the temporal rift while trying to defend a Klingon outpost from a Romulan attack. Picard realizes that if the Klingons had known about the *Enterprise-C*'s sacrifice 22 years ago, it could have changed everything, but if he sends Garrett and her crew back in time, there is no question that they will be killed in a matter of minutes...

COMING IN ISSUE 47

# KLINGON NEG'H'VAR



EVERY  
TWO WEEKS  
AT YOUR  
RETAILER



Inside your magazine

- Profile of **Gowron's** massive flagship
- **Rick Sternbach's** original designs for the Negh'var
- Gowron - **Klingon leader** and scheming politician

[eaglemoss.com/shop](http://eaglemoss.com/shop)

The place to order your **STAR TREK** ships

- Use the special **INTRODUCTORY DISCOUNT CODE** STAR10 to get **10% OFF** your first online order
- Sign up for the **NEWSLETTER** to be the first to hear about **EXCLUSIVE ONLINE OFFERS**
- All orders are delivered direct to your door. **ANY DAMAGES REPLACED - NO QUESTIONS ASKED!**



### BINDERS

Order specially-designed binders to store your magazines. There are two designs to choose from.



### BACK ISSUES

Complete your collection by ordering any missing issues, and sign up to the newsletter to be the first to know when rare items come back into stock.

discount code: **STAR10**

Buy today and receive 10% off your first order. Express-delivery and standard postage available.

Free P&P on orders over £30. UK & Eire only.



[eaglemoss.com/shop](http://eaglemoss.com/shop)



# STAR TREK™

