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U.S.S. RAVEN

NAR-32450

TYPE: EXPLORATION SHIP

LAUNCHED: 24th C

CREW: THREE

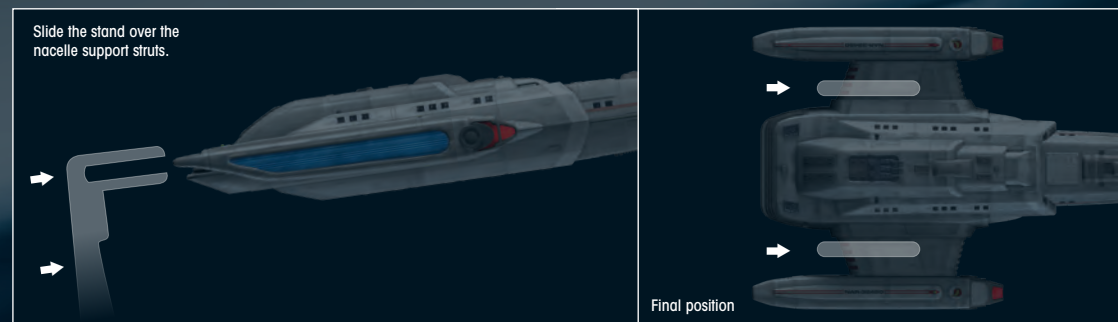
LENGTH: 90 METERS

U.S.S. RAVEN
NAR-32450

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Development Director:
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U.S.S. RAVEN SPECIFICATION



TYPE:	EXPLORATION
REGISTRY:	NAR-32450
IN SERVICE:	24th CENTURY
LENGTH:	90 METERS (APPROX.)
CREW:	THREE
DESTROYED:	2374



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► The *U.S.S. Raven* was designed to operate independently for long periods with a minimum crew. In 2353, it was assigned to a husband and wife team of scientists, who wanted to find and study a rumored race of cybernetic beings.



The *U.S.S. Raven* NAR-32450 was a long-range Federation vessel, about 90 meters in length and similar in style to a *Danube*-class Runabout. It was used mainly for exploratory and scientific purposes. In 2353, the *Raven* was assigned to Federation exobiologists Magnus and Erin Hansen. They successfully petitioned the Federation research council to grant them the resources to pursue and study a rumored cybernetic species that was eventually revealed to be the Borg.

The *Raven* had four decks and was capable of functioning independently for extended periods of time. Of course, the dilithium supply for the warp engines was limited, but the Hansens could gather new supplies from planets without having to return to a starbase. This was important since their mission ended up taking them far from Federation space.

MOBILE HOME

The extended nature of the *Raven's* mission meant that it served as the Hansens' only home for nearly three years. The family, which also included their daughter Annika who was just four years old when they left, principally occupied just a single deck. The other decks contained cargo bays and equipment necessary for their protracted journey.

The basic design of the *Raven* comprised three components: the rectangular main section, the slimmer forward module that included the bridge,



▲ The Hansens were maverick exobiologists, and many considered them unorthodox. They took the brave, some might say foolhardy, decision to try to track the Borg. They had little time for Starfleet or the Federation, preferring instead to follow their own agenda.

U.S.S. RAVEN NAR-32450

The *U.S.S. Raven* was an exploratory Federation vessel that was modified by the Hansen family to study the Borg.



◀ The *Raven* became a home for the Hansens for nearly three years. They did their best to turn the main living area into a more domestic setting by putting Annika's paintings on the wall.

▶ The Hansens equipped the *Raven* with multi-adaptive shielding that hid their ship from Borg sensors. It allowed them to study a Borg cube and its drones up close without being detected.



◀ After the multi-adaptive shielding briefly failed, the *Raven* was detected by the Borg. Several Borg drones beamed over to the ship and assimilated the Hansens. The *Raven* ended its days in a crumpled heap after it crashlanded on a desolate moon in B'omar space. The craft continued to emit a Borg resonance frequency which eventually drew Seven to its location.

▲ At approximately 90 meters in length and with four decks, the *Raven* was somewhere between a Runabout and a small fully-fledged starship. With its suite of sophisticated sensors, it was perfect for extended scientific missions, but it was never intended to operate independently for nearly three years, especially not on the other side of the Galaxy in the Delta Quadrant.

and the warp nacelles. Like a Runabout, the *Raven* also had landing gear, warp engines and sophisticated sensors.

In 2352, the Hansens set off in the *Raven* to see if the Borg were more than the "rumor and sensor echoes" some people claimed. Many of their colleagues, who had held them in high regard, believed that they were wasting their time.

The last recorded sighting of the *Raven* was at the remote Drexler outpost in the Omega sector. Thereafter, they deviated from their flight plan, crossed the Neutral Zone separating Federation and Romulan space, and even disobeyed a direct order to return. In going on, Magnus and Erin realized they were burning their bridges with the Federation and could not rely on their help.

The Hansens tracked potential Borg readings for eight months without success, before finally stumbling upon a Borg cube. While monitoring

the massive ship, the *Raven* became caught in a transwarp conduit, and emerged on the other side of the Galaxy in the Delta Quadrant. Instead of panicking, the Hansens decided to begin their study of the Borg in earnest.

PIONEERING TECHNOLOGY

During this time, they invented a number of technologies to help them. Principal among them was multi-adaptive shielding, which kept the *Raven* invisible to Borg sensors. They also invented a device called a biodampener, which created a field around the body that simulated the physiometric conditions within a Borg vessel. Each biodampener was tailored to its user's physiology, allowing them to transport to a Borg cube and observe drones in action without being detected.

Using the device, Magnus was able to transmit visual and audio data from the cube back to Erin

▲ Seven could not remember being assimilated until she reached the crash site of the *Raven*. When she uncovered the ship's plaque, her memories come flooding back.

on the *Raven*. The couple learned a great deal about the Borg in a short period, such as the fact that drones from different sub-units interacted, and that the Collective must logically have a queen. They even developed pet names for the drones, such as Junior, Bill and Needle Fingers.

The Hansens even beamed drones back to their ship during regeneration cycles to make more

detailed physiological examinations. Magnus scanned the body while Erin worked on the cranium, and they tagged the drones they wished to keep observing with a subdermal probe.

In 2356, during their third year of study, the Hansens' luck finally ran out. The *Raven's* multi-adaptive shielding failed for just 13.2 seconds during an ion storm. It was enough time for the Borg to detect them. The Hansens tried masking their warp trail, but it was too late, and they were caught and assimilated.

Nearly two decades later, the wreck of the *Raven* was discovered by U.S.S. *Voyager* NCC-74656 crew members Lt. Commander Tuvok and Seven of Nine – formerly Annika Hansen. The ship had been partially assimilated by the Borg and was still emitting a Borg homing signal. Shortly after this, what was left of the *Raven* was destroyed by a highly territorial race known as the B'omar.



DATA FEED

The *Raven* was partly assimilated by the Borg, and crashed into a M-class moon in B'omar territory. The wreck remained there until 2374 when it was destroyed by the B'omar. They reacted violently after Seven of Nine made an unauthorized journey into their space looking for the ship.

COMPREHENSIVE STUDY

Magnus and Erin Hansen were the first humans to study the Borg. Like all good scientists, they kept extensive field notes, detailed journals and biokinetic analyses. They made more than 9,000 log entries, comprising 10 million terraquads of data. As time went on, the Hansens became bolder in their investigation of the Borg, despite occasional close calls. On one occasion, Magnus had to spend the night in a maturation chamber aboard a Borg cube when the *Raven's* transporter went offline.

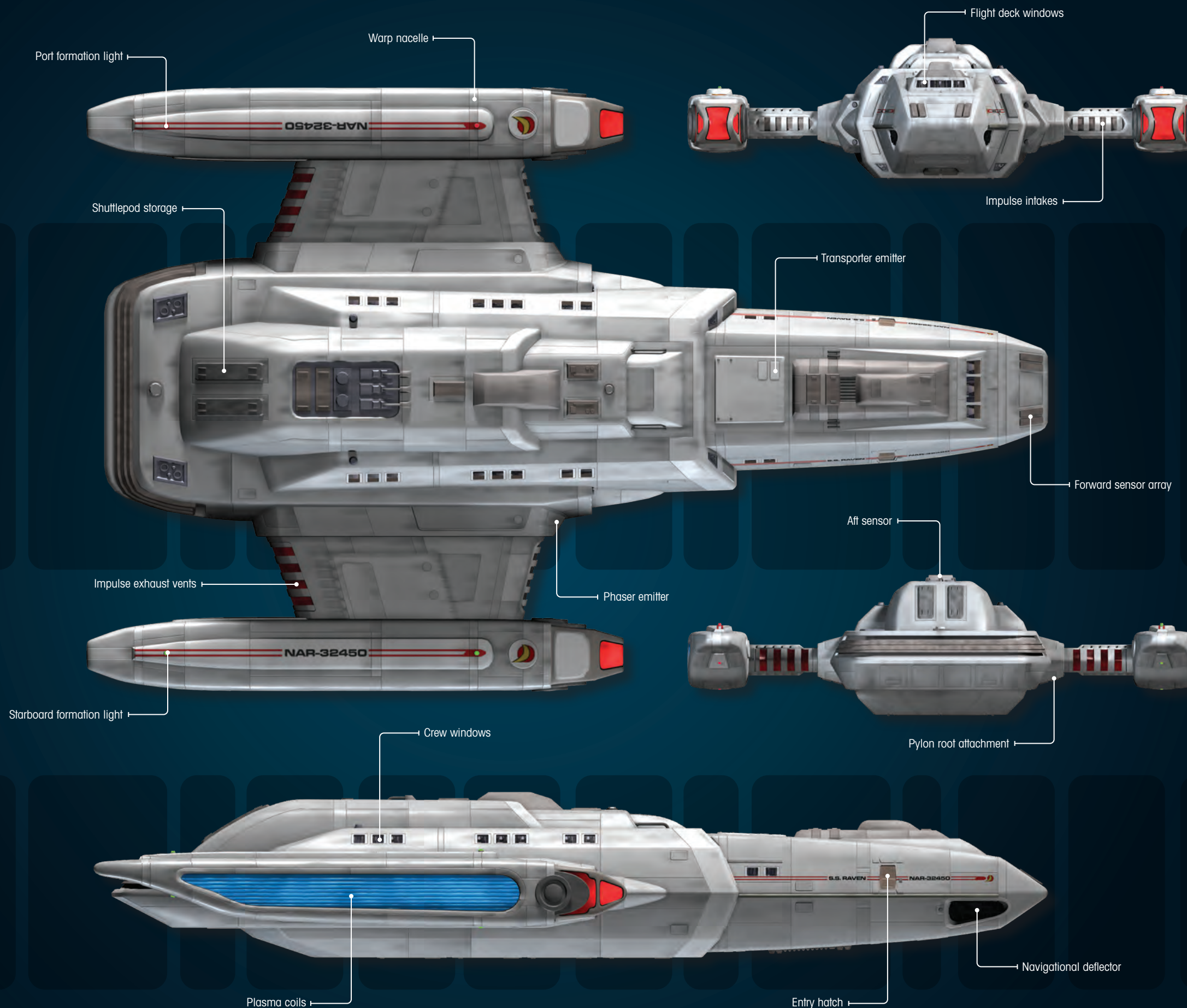
Even after this scare, the Hansens did not abandon their study, and in fact went further by transporting regenerating drones back to the *Raven*. They were so engrossed in their study that they did not appear to recognize the danger they were in, or just how vulnerable they were in the Delta Quadrant.



▲ The *Raven* acted as a mobile research facility for Magnus and Erin Hansen as they obsessively compiled copious notes on the Borg.

DATA FEED

In 2375, the crew of the *U.S.S. Voyager* incorporated the same multi-adaptive shielding that had been used on the *Raven* into the systems of the *Delta Flyer*. This shuttlecraft was then used to facilitate a rescue mission of Seven of Nine, who was being held captive by the Borg Queen in the Unicomplex.



AUXILIARY CRAFT

According to the large, wall-mounted master systems display seen on the bridge of the *Raven*, the ship had a small shuttlepod stored in the aft section.

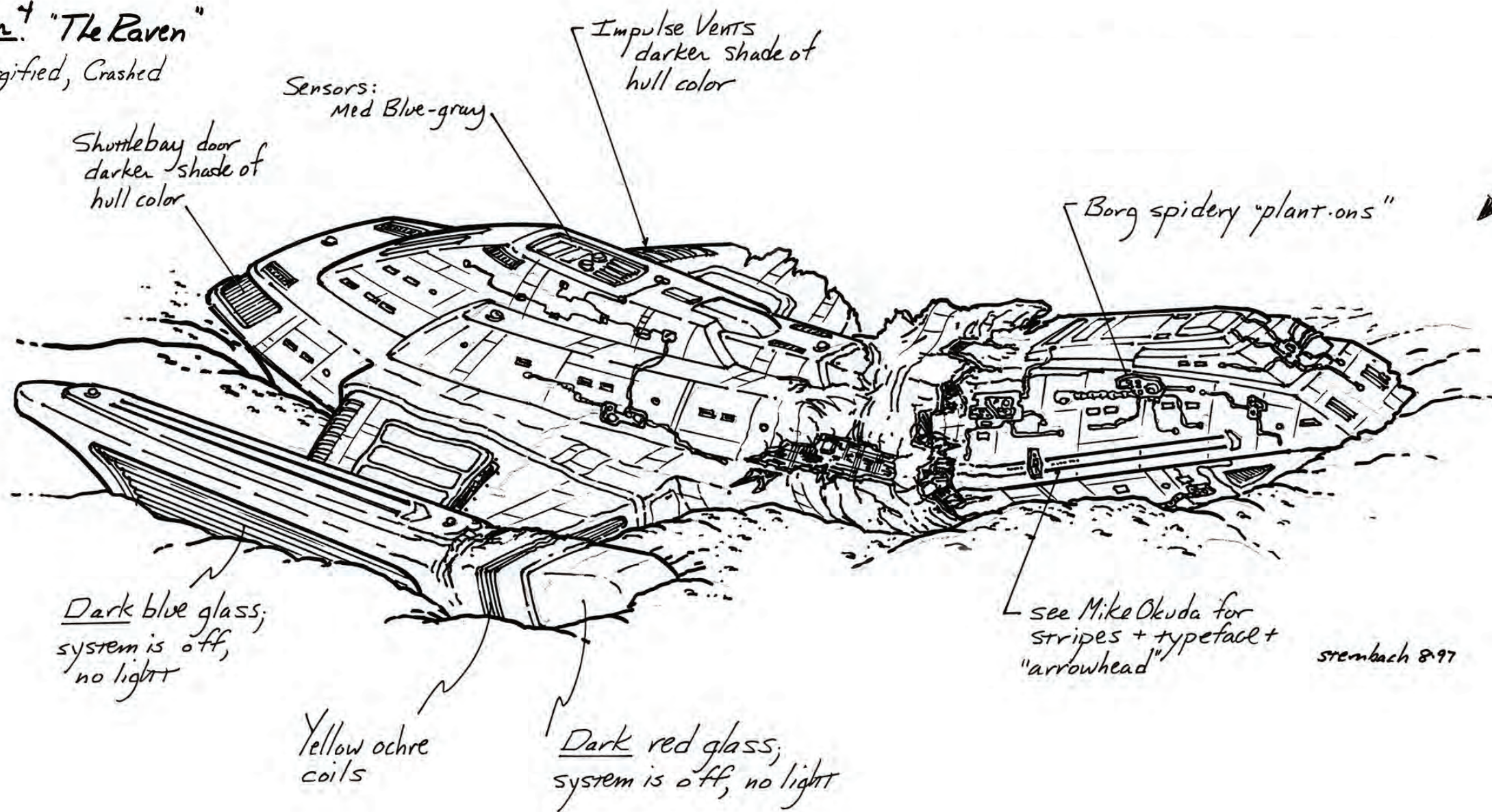
NAME CONFUSION

The *Raven* had a non-Starfleet registry of NAR-32450, indicating it was a civilian ship, although official Starfleet records identified it with the prefix of U.S.S. In fact, a display seen in the episode 'The Gift' referred to the Hansens' ship as the 'Jefferies.'

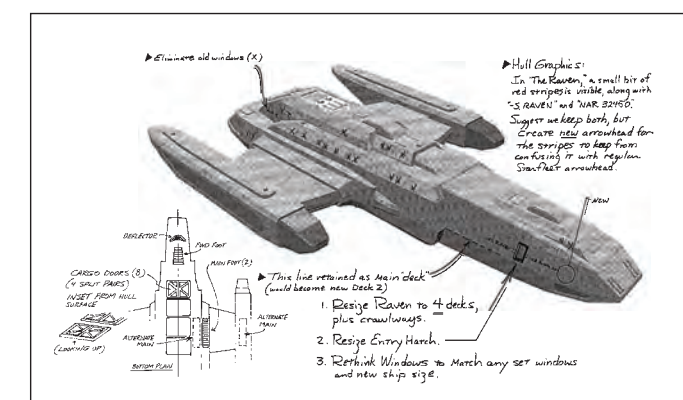
DILITHIUM SUPPLY

Eight months after setting out, Magnus Hansen stated that if they took the replicators offline and ran environmental systems at half power, the *Raven* could travel another 20 light years before they needed to refuel.

Voyager + "The Raven"
Partially Borgified, Crashed



▶ Hull Color should be Gray, Warm Gray, or TAN. No Starfleet Blue.



▲ Sternbach drew up these changes for the Raven when it was seen as a fully-functional starship. He made it slightly smaller, resized the windows and hatch, and added details to the ventral side.

DESIGNING THE RAVEN

▲ When we first saw the ship, it was in the crashed condition in the fourth season episode 'The Raven.' As it was a wreck, it did not have to stand up to sustained scrutiny and no-one was aware that it would later feature strongly in the two-part episode 'Dark Frontier.' Sternbach based its overall look on a Runabout, but made it slightly larger and more robust. It wasn't until later that it appeared in perfect condition, and Sternbach altered a few of the details.

The Raven was originally designed as a wrecked ship, but when it was needed again senior illustrator Rick Sternbach had to subtly remodel it.

When the U.S.S. Raven NAR-32450 was first seen, it was lying in a crumpled heap on a desolate moon in the Delta Quadrant. As far as senior illustrator Rick Sternbach was concerned, this was the only time the ship would

appear. "I don't recall any hints at the time that we were going to see the ship again, either crashed or restored in flashbacks," said Sternbach. As such, Sternbach swiftly came up with a design that he thought would be suitable for Federation scientists. "I think

we were pretty certain that the Raven was not a true front-line Starfleet vessel, but perhaps more of a transport or science ship that had been semi-retired and acquired by the Hansens for their research," said Sternbach. "Former U.S. Coast Guard cutters can be bought

through government auctions, so the Raven might have gone through that sort of process." To help reinforce this idea, Sternbach decided that a Runabout-like design would best represent a stylistic reminder of its Starfleet origins. After the illustration of the wrecked Raven was finished, it was translated into a matte painting for its first appearance. It wasn't until about 18 months later that a fully-functional Raven was needed for the two-part episode 'Dark Frontier.' This time Sternbach had to slightly redesign his earlier work. "I got a printout of the ship from Foundation Imaging (the visual effects company)", he said "so I would have a three-quarter perspective. I had initially wondered if I had rendered

it a little too big. In the revision we cut it down from eight or nine decks to four decks tops. This changed the scale of the windows and the entry hatches. I drew up a few very small 'clean' top and side views of the ship, as well as inking up a few details on a paper

printout of the basic undamaged CG model. Most of that quick sketch work examined the ventral surface where landing legs and cargo doors might fit. In the world of episodic television, the sketches were likely faxed off and then it was on with other tasks."



▲ Sternbach's concept illustration was translated into an elaborate matte painting for its initial appearance. The derelict hulk of the Raven was seen resting on the rocky outcrop of a deserted moon in the Delta Quadrant.



▲ In 'Dark Frontier,' the Borg Queen tried to tempt Seven into rejoining the Collective. For a time, it looked as if Seven might be persuaded, if only to keep *Voyager's* crew safe.

THE MAKING OF DARK FRONTIER

The people behind 'Dark Frontier' recall how the show was filmed, and what made it such a classic episode of *STAR TREK: VOYAGER*.

The Borg made one of their most memorable appearances in a two-hour special of *STAR TREK: VOYAGER*. 'Dark Frontier' was a major undertaking that took us to the heart of Borg space, dealt with Seven of Nine's background and introduced us to a new Borg Queen.

The show was shot as two separate one-hour episodes, but the decision to show it as a two-hour special was taken relatively late in the day. The first part was directed by *STAR TREK* veteran Cliff Bole, with the then relative newcomer Terry Windell pulling directing duty on Part II.

Bole remembered that the production was under a lot of pressure from the get go. To make matters worse the show was filming in November and December, a period when Hollywood is notoriously busy. "Casting was a bit of a problem," said Bole. "The town was awful busy then, with everyone trying to



◀ Finding available actors at Christmas time when the episode was filmed became difficult. Despite this, director Cliff Bole was extremely happy with the actors who played the Hansen family.

▶ Susanna Thompson did a terrific job when she stepped into the role of the Borg Queen. Her costume was kept the same, but changes were made to the prosthetics on the back of her head.

get shows done before Christmas, and finding the right talent was very tough. I think the original actress who played Seven's mother was unavailable and working in New York, and we just had to go searching.

WORKING HARD

"A lot of times when they were looking, I was shooting, so that added to it. We were putting it together pretty much at the last hour, and I had to depend on the boys upstairs to do some casting without me, because my plate was full. So, Seven's parents were cast late, and the girl we picked for the young Seven was a real find. We lucked out, but it got really tight."

And casting was not the only problem. The writers were working long hours to produce an exceptional script, and sometimes the directors could not wait for them to finish.

"We started shooting before we actually had a completed script and the writers were really cranking hard," said Bole. "Our set designer, Richard James, had to pretty much build the

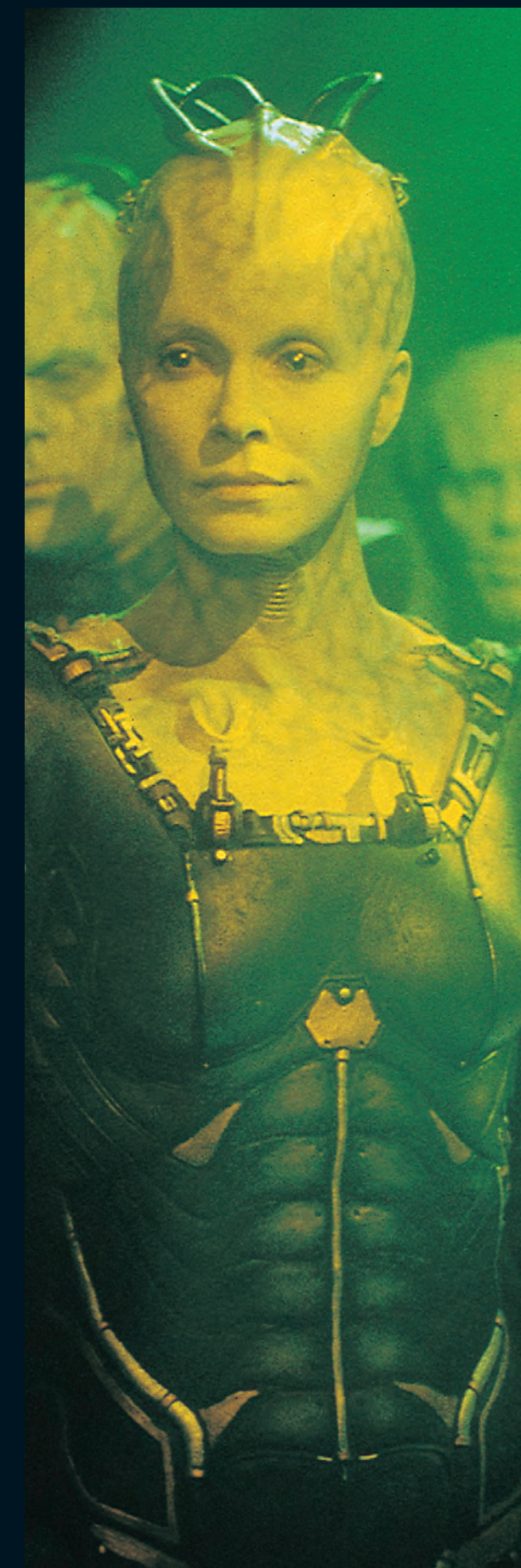
Queen's set without knowing how the second part was going to end. The phone was ringing all the time. That's how (executive producer) Brannon Braga and I had to work, because he was working so hard on the second part and finishing the first one."

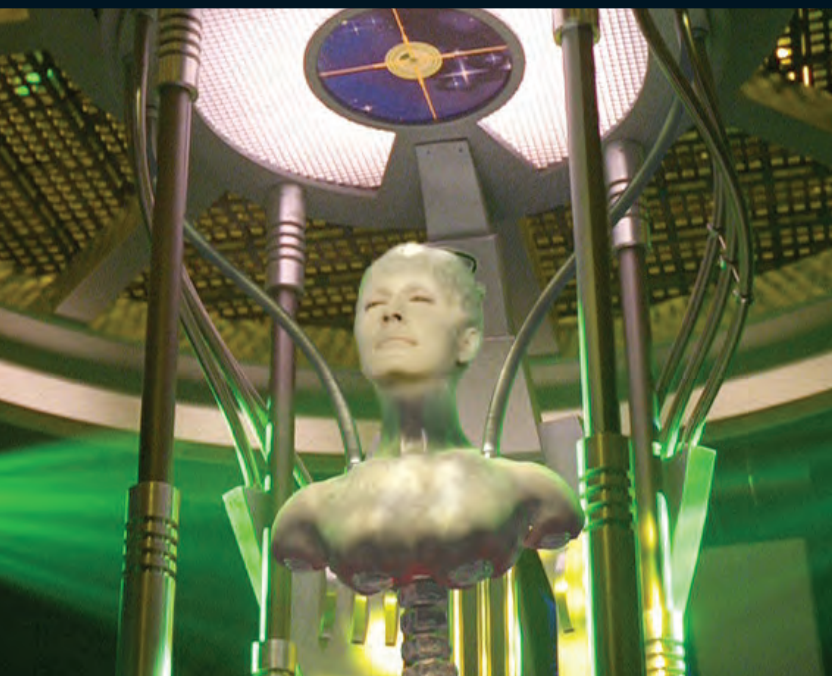
ENTER THE QUEEN

Most of the changes to the script were subtle but, as Bole explained, some important details still hadn't been clarified.

"Even before I had an ending, I begged to get the Queen in the end of the first part," said Bole. "Originally, they hadn't planned on it, and I said 'Guys, you can't do this. You've got to tease, and bring these folks back. You've got to have the Queen in this episode.'"

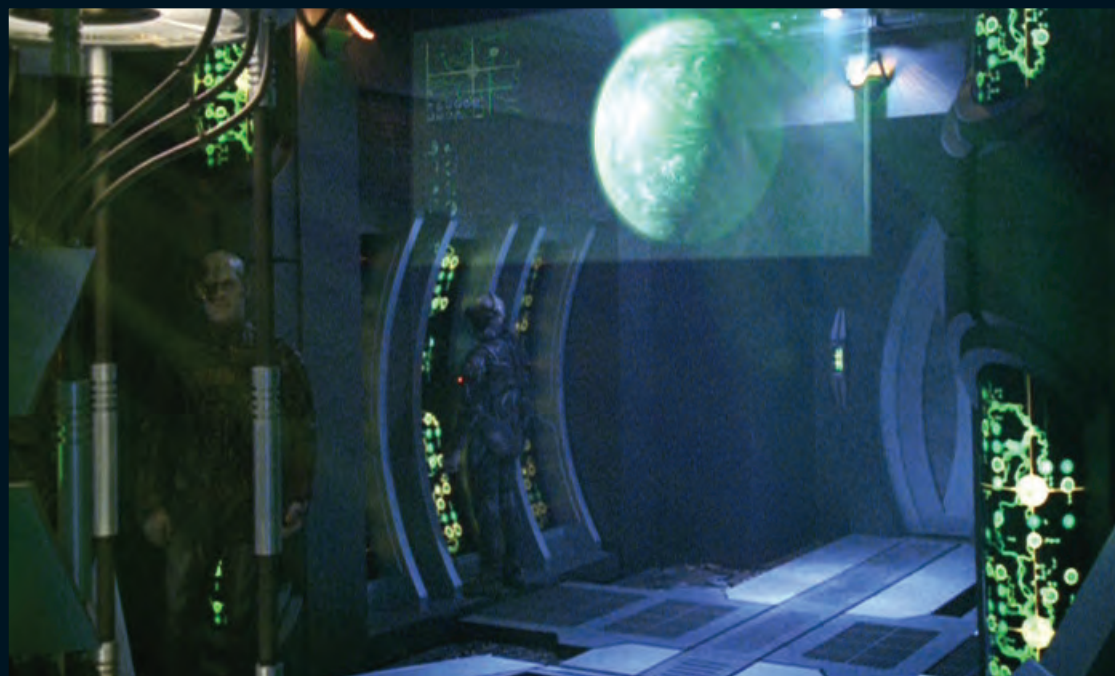
Bole did get his scene with the Borg Queen, but not straight away: "They hadn't quite got the Queen yet, she wasn't available," said Bole, "so I had to come back to shoot. I had to come back after I'd finished filming, about a week later, to shoot my part with the





◀ The Borg Queen made a different, but every bit as dramatic, entrance in 'Dark Frontier' as she had done in the feature film. Cliff Bole was adamant that she should appear at the end of the first hour to heighten the intrigue.

▶ Production designer Richard James came up with a new look for the Borg Queen's lair. The huge set had curved walls that were designed to give it more depth and a feeling of otherworldliness.



▼ Director Terry Windell felt Seven was caught between the Borg Queen and Captain Janeway.



▲ Seven's loyalty was tested in 'Dark Frontier' just as it looked like she was finally settled aboard *Voyager*.

Queen, which was just the ending (of the first hour of the show)."

The sequence at the end of the first hour was shot in the Queen's lair – the major new set for 'Dark Frontier.' *VOYAGER*'s production designer, Richard James, remembered that he wanted to make it different than any of the other Borg sets seen on the show.

"I wanted something different than what we'd seen before, so I made the Queen's lair look as if it was a sphere," said James. "The whole set was about two stories tall. The normal Borg walls were so square and flat that I wanted to add some depth. I also cut out the cylinders and made wafers instead, kind of like a large watch battery. I wasn't necessarily trying to follow the shapes used in *FIRST CONTACT*. It just kind of came out that way, and I really liked the look."

BORG STUDIES

The second hour of 'Dark Frontier' was helmed by Terry Windell, who had only directed his first episode of *STAR TREK* a month earlier. This meant he had some research to do.

"Obviously, I referred to *FIRST*

CONTACT and the episode where they picked up Seven," said Windell.

"I researched about four or five episodes that were strong in Borg. The feature and 'The Gift' were probably the strongest in terms of how to handle the material, especially since one dealt with Seven's transition from Borg to being more human, and this whole story was about the possibility of her becoming Borg again."

'Dark Frontier' had a lot in common with the previous Borg stories, but Windell also felt that because his part of the show focused on the Borg Queen, and on Seven's feelings about the Borg, it called for something new.

DIFFERENT PERSPECTIVE

"What I'd seen before a lot in the Borg corridors was wide lenses to give that kind of distorted perspective, and it tended to make the set look really open and big," said Windell. "Once the Borg Queen ordered Seven to go back in and actually participate in assimilating another race, we felt that it should be in Seven's mind's eye. I felt it should be very claustrophobic.

"I think that what we did in the Borg

corridors and the Queen's lair were more featuresque, the drama and lighting, so that it was not always about seeing everything in total clarity. It was about using light and smoke. I think that the visual effects gave it the production value. When they described the multitude of Borg vessels, you had to see that."

Susanna Thompson literally filled Alice Krige's very uncomfortable shoes as the new Borg Queen. Despite previous appearances on *STAR TREK*, the Borg Queen role was Thompson's first encounter with large-scale prosthetics. Just getting the makeup and costume on took five-and-a-half hours and, as she said, it was an experience that she wouldn't forget in a hurry.

TRIAL OF ENDURANCE

"It was so bizarre to have makeup spray painted on you," said Thompson. "It was a very bizarre feeling. I felt like I was in the shop! Also, there was always a costume maker with me to help me get out of the costume right away if I needed to go to the bathroom, and, being someone who doesn't really like to have a person constantly around

me, that was a hardship."

Despite the discomfort, Thompson found that the makeup and costume made an enormous contribution to her performance, not least because they made it difficult to make 'extravagant' gestures.

"I found the costume, probably because it fit Alice better than it fit me, slightly constricting, particularly around the shoulders, so I just sort of went with that," said Thompson. "The makeup

couldn't help but have an effect on your performance. You could embrace it and be 'at one with it,' and then it worked in your favor. The only time it started to really disassociate with the character was at the end of a really long day – you just wanted to get everything off. My days were very long. I had no idea. They were 20, 21 hour days. One day I think I did 22 hours. It was not an easy experience, physically."



▲ Captain Janeway was one 'mother' figure in Seven's life, and she was pulling her one way by asking her to take part in a raid on a Borg sphere, while the Borg Queen was another 'mother' asking her to return to the Collective.



▲ Seven was confronted with the brutality of another species being assimilated. She was horrified, but the Queen wanted to show that she brought order to chaos, and that Seven should revel in more individuals being added to the Collective.



▲ Director Terry Windell wanted to focus on Seven's feelings about the Borg. He filmed many shots in such a way that it gave a distorted and claustrophobic atmosphere, mirroring Seven's perspective and her horror about the situation.

PAINFUL DAYS

Windell recalled the long days and was full of admiration for Thompson. "It was



▲ As the Borg Queen, Susanna Thompson had to wear hard silverized contact lenses. Although they were custom-fitted for her, they were still very uncomfortable.

incredibly taxing for Susanna, but she was a real trouper," said Windell. "She was into six hours of makeup before I even saw her on the set and then there was also the costume. She was wearing metallic contacts which, once you get fatigued – and we were using smoke on the set – could really be an irritant. So she really had to work hard, and it was hard work to look effortless. When you're in a dire situation it can work for you, but when you're in complete control – a lot of her emotions were very subtle and contained, and there was a sort of an elegance about her even though she had this malevolence – it could prove extremely taxing. By the time I was at the end of a normal day she was almost into 20 hours. It was very gruelling for her."

GOOD NEWS

But in one area at least, Thompson had an easier time than Alice Krige, as

makeup supervisor Michael Westmore explained: "Susanna was able to tolerate the contact lenses a little easier than Alice. It all had to do with a person's tolerance, because it was a hard lens. It was the exact same lens, although custom-made for her. They were sent down to a space center in Texas to be silverized."

Thompson and Windell agreed that the Borg Queen was much more than a simple villain.

As Windell said, "If you look at *FIRST CONTACT*, her relationship with Data was like the seductress, and the seductive aspect was very intriguing because there was this strange look with the Borg Queen where she was beautiful yet hideous at the same time. She was the bride of Frankenstein in some ways. She was manufactured from all these different things. She had all these things that to a human eye may have been distasteful, but when you really looked at her she was quite

fascinating. Her face was very beautiful and she had an elegance about her."

BEGUILING TEMPRESS

Thompson agreed that despite the malevolence and the 'hideous' makeup, there was something deeply attractive and seductive about the Borg Queen.

"Both Borg Queens were in a position of seduction, a different type of seduction, but nonetheless seduction," said Thompson. "I thought that my main role was to get it to a point where the seduction became believable. There was no doubt that the Borg Queen was attractive. I think power is incredibly seductive, and the confidence of that power."

MOTHER FIGURE

The Queen had to have this attractive quality, because without it the audience wouldn't believe that Seven could be persuaded to rejoin the Borg. Whereas the Queen used sex to seduce Data in *FIRST CONTACT*, Windell saw this Queen as more of an evil mother figure.

"It's as if Susanna came back into her life much like a biological mother would come back into some child's life, after years of not being there, and try to win her back, but in a very intelligent and manipulative way," said Windell. "Both these people were obviously incredibly intelligent and held a lot of information. They were going to know what the other person was thinking, so they really had to work to push the buttons."

Thompson saw this maternal relationship as the key to Seven's dilemma. "There really were two maternal figures," said Thompson. "Janeway and the Borg Queen were these two sides that were pulling at Seven and they represented her identity. She used to be here, she went away, and now she had come back to the Borg, and there was a sense of



deprogramming and re-brainwashing. That's what the Queen did to her, and that's where the seduction lay."

There was no doubt that 'Dark Frontier' was a major landmark for *VOYAGER*, and was fit to stand alongside classics such as *THE NEXT GENERATION*'s 'The Best of Both Worlds.' As Brannon Braga said, "It turned out to be really, really amazing."

▲ The battle of wills over Seven's future was central to 'Dark Frontier.' The Queen attempted to seduce Seven back into the Collective by emphasizing their mother/daughter relationship, but Seven's loyalty to Captain Janeway won out.

◀ When Seven refused to willingly rejoin the Collective, the Borg Queen summoned a drone. Seven recognized him immediately as her father – Magnus Hansen. The Queen emphasized that the Collective was her true family and that coming back would mean that she could be with her father again.

ON SCREEN

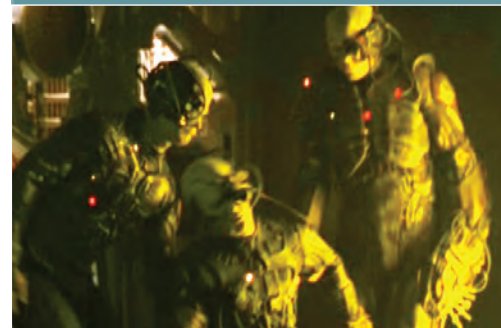


TRIVIA

Two sets of actors portrayed Seven of Nine's parents in *STAR TREK: VOYAGER*. In 'Scorpion, Part II' and 'The Raven,' Magnus Hansen was played by David Anthony Marshall, while Erin Hansen was played by Nikki Tyler. Due to scheduling difficulties, the roles were taken over by Kirk Baily and Laura Stepp in 'Dark Frontier' and 'The Voyager Conspiracy.' Later, Laura Stepp, who was now credited as Laura Interval, portrayed Veylo, a Vissian tactical officer in *STAR TREK: ENTERPRISE*.



One of the Borg drones closely studied by the Hansens was given the nickname 'Needle Fingers.' He was a medical drone, whose left hand had been replaced by servo-armatures that included a laser scalpel, a biomolecular scanner, a micro-suture and a dermal regenerator.



Seven of Nine's first solid meal after being a drone for nearly 20 years was the Talaxian delicacy of *chadre'kab*. In 2375, the Think Tank, a group of alien intellectuals, requested Neelix's recipe for *chadre'kab* as part payment for solving the Hazari paradox.

- FIRST APPEARANCE: THE RAVEN (VOY)
- TV APPEARANCES: STAR TREK: VOYAGER
- DESIGNED BY: Rick Sternbach

KEY APPEARANCES

STAR TREK: VOYAGER

'The Raven'

Seven of Nine experiences several terrifying hallucinations involving a large black bird. Later, as Seven eats a meal with Neelix, she has another vision that causes her to revert to her old Borg behavior. She steals a shuttle in order to locate a Borg resonance frequency that has reactivated her nanoprobes. Tuvok manages to catch up with her, and they find the source of the transmission – the remains of her parents' ship, the *U.S.S. Raven*. This was where she was assimilated, but as she confronts these haunting memories, the pair come under attack from the territorial B'omer.

STAR TREK: VOYAGER

'Dark Frontier, Part I'

The crew of the *U.S.S. Voyager* NCC-74656 hatch a plan to steal a transwarp coil from a damaged Borg sphere. To increase their chances of success, Seven of Nine is ordered to study her parents' field notes recovered from the *U.S.S. Raven*. Seven learns that her parents invented bio-dampeners, which allowed them to visit Borg vessels without being detected. Using this technology, the mission goes as planned until Seven refuses to leave. The rest of the away team are forced to leave her behind as the sphere heads off into the heart of Borg territory.

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