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FEDERATION
**MISSION
SCOUT SHIP**

TYPE: SCOUT

IN OPERATION: 2370s

LENGTH: 24 METERS

MAX SPEED: WARP 5

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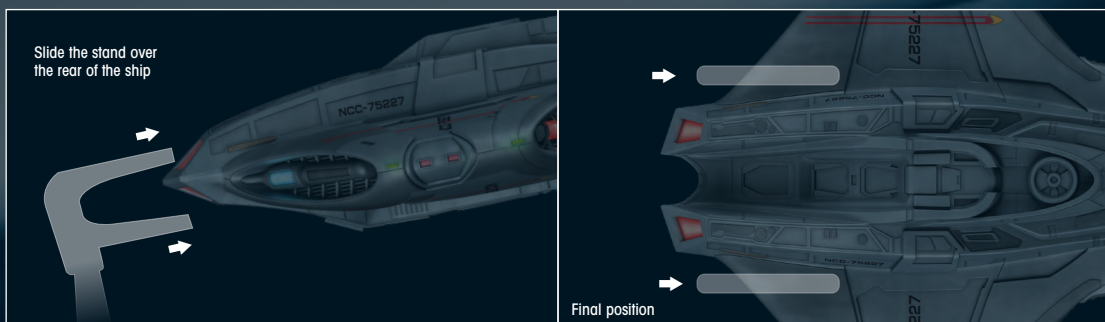
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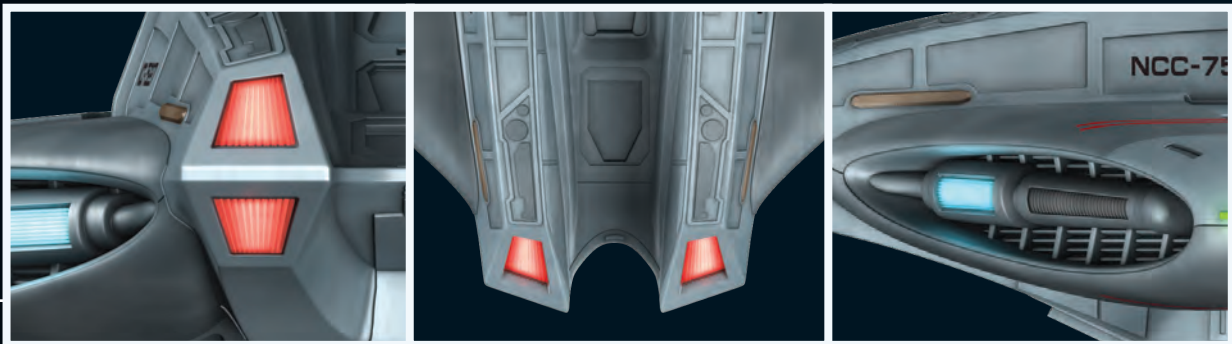
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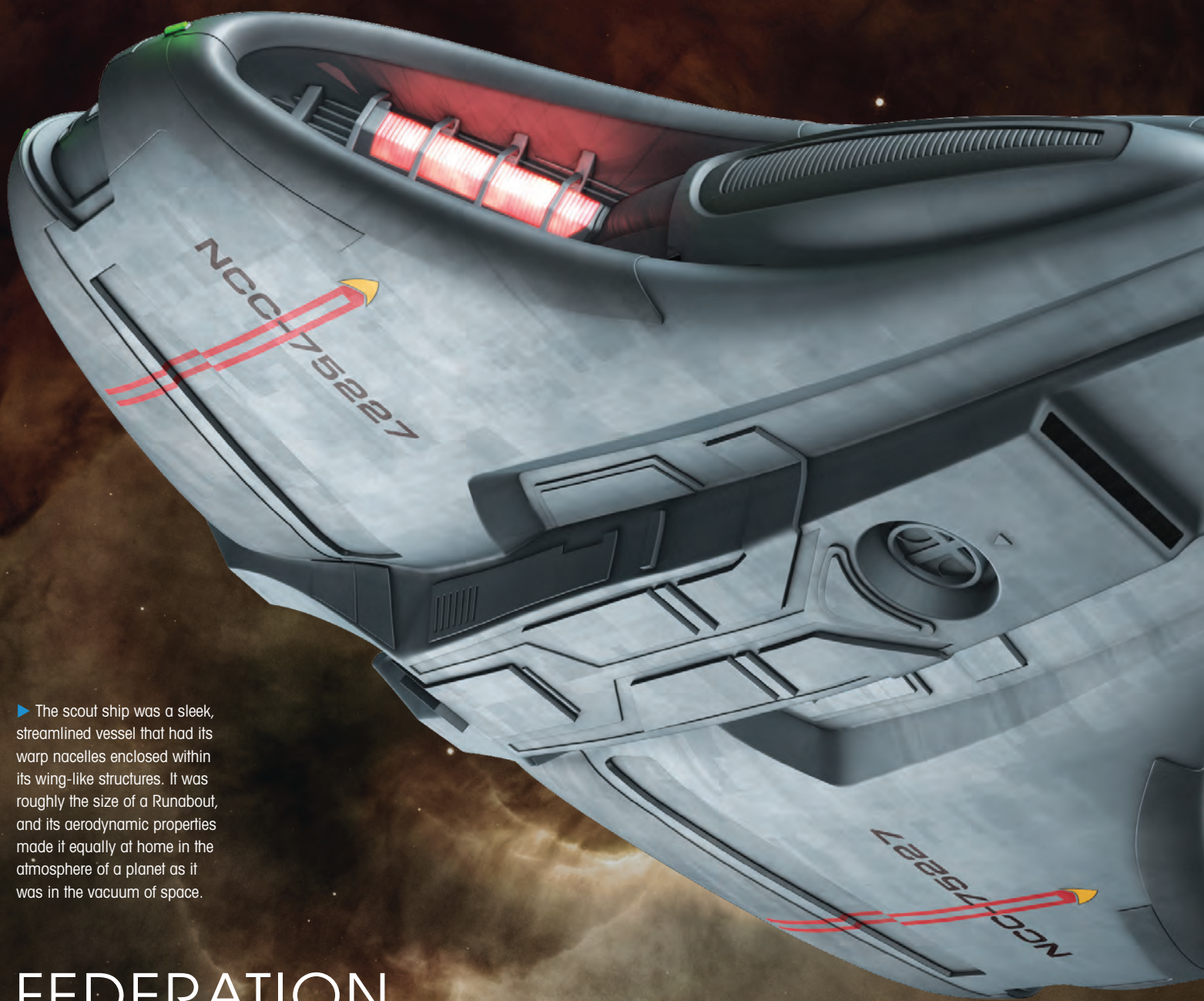
FEDERATION MISSION SCOUT SHIP

SPECIFICATION



TYPE:	SCOUT
AFFILIATION:	FEDERATION
IN OPERATION:	2370s
LENGTH:	24 METERS (APPROX.)
CREW:	ONE PILOT + 5-10 PASSENGERS
TOP SPEED:	WARP 5
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES





► The scout ship was a sleek, streamlined vessel that had its warp nacelles enclosed within its wing-like structures. It was roughly the size of a Runabout, and its aerodynamic properties made it equally at home in the atmosphere of a planet as it was in the vacuum of space.

FEDERATION MISSION SCOUT SHIP

The scout ship was a support vessel that was mainly used to help survey teams study planets and star systems.



The Federation scout ship was a 24th century-vessel that was primarily used in research missions to gather scientific data and aid in planetary and cultural surveys. These vessels were ideal in scenarios where a larger, fully-fledged starship would have been a waste of resources.

At approximately 24 meters in length, the scout ship was roughly six meters longer than a Type-11 shuttlecraft, but still small enough to be carried aboard a standard Starfleet vessel's shuttlebay. The scout ship only required one pilot, who sat in a cockpit that was similar to the one found aboard Type-9 shuttlecraft. The only major difference was a set of panoramic windows at the front that allowed the pilot an excellent view ahead, to the sides and above. The rear interior of the craft included a number of science stations and room for five to ten passengers.

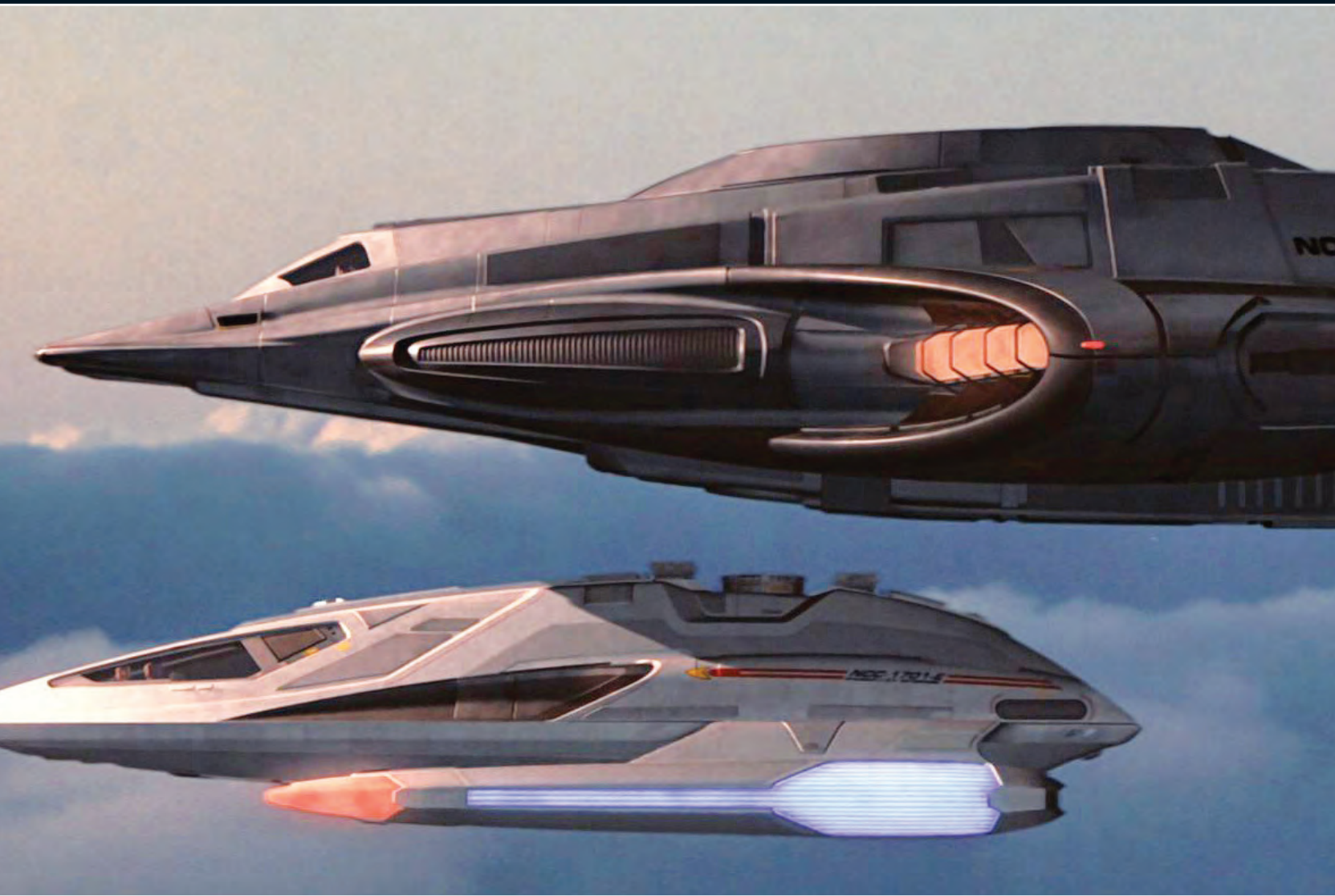
RUGGED AND NIMBLE

In many ways the scout ship was like a Runabout, but it was more agile and robust. Its warp nacelles were encased within the 'wings' for better protection, and it was capable of reaching a top speed of warp 5 for limited periods. Impulse engines were located within two spurs that projected from the back of the main body.

The design of the scout ship was sleeker and more streamlined than a Runabout or a shuttlecraft, and its aerodynamic properties really paid off when it was flying within a planetary atmosphere. Thanks to its RCS thrusters, it was capable of performing high-speed intricate



◀ The scout ship had a sophisticated array of sensor equipment, making it ideally suited for research duties, but it was also well armed with phasers and torpedoes. The Son'a found this out when Data attacked Ru'af's flagship and caused significant damage to its outer hull, before retreating quickly back to the safety of the Ba'ku planet.



▲ The scout ship was noticeably larger than a Type-11 shuttlecraft, as was seen when Captain Picard flew his craft directly below Data's ship. Picard wanted to stop Data by extending the emergency hatch on top of his vessel and docking it with the hatch on the bottom of the scout ship. He hoped Worf could then climb between the two ships and neutralize Data.

maneuvers and extreme swoops and spins, much like an old-style jet fighter.

While the scout ship was primarily used as a support vessel in collecting sensor readings for planetside research stations, it could be used for military reconnaissance, providing aerial intelligence on enemy troop movements. It could also perform reconnaissance of entire star systems, collating information on the attack capabilities of an enemy force. This could obviously be a dangerous undertaking, and the scout ship was armed with dual-mounted phaser banks and torpedo launchers to defend itself.

In 2375, a Federation scout ship with the suffix NCC-75227 was employed by a joint Federation-Son'a surveillance team, who were covertly observing a Ba'ku settlement on a planet in the Briar patch. It was hijacked by an apparently malfunctioning Lt Commander Data, and he used

it to attack the Son'a flagship that was in high orbit of the planet. He made a surprise attack, emerging from a low density gas cloud before blasting away with phaser blasts and multiple photon torpedoes. Data then retreated to the surface of the Ba'ku planet in the scout ship, without explanation for his actions.

SECURING DATA

Once Captain Picard was informed of Data's bizarre behavior, he elected to take the *U.S.S. Enterprise* NCC-1701-E to the planet's location to try and safely capture Data.

Picard and Worf then took a Type-11 shuttlecraft towards the planet, transmitting a wide band co-variant signal to attract Data's attention. As they were flying over the planet, Data suddenly appeared in the scout ship, firing a phaser blast that hit their shuttle. As Picard performed extreme

► The scout ship had a tough, robust look to it, not unlike the *U.S.S. Defiant*. It was certainly able to carry out swift attacks, as Data proved when he launched an assault on the Son'a.

▼ The tactical ability of the scout ship was superior to the Type-11 shuttlecraft, but Picard managed to gain an advantage by distracting Data, and then flying inches below the craft so Data could not see him.



evasive maneuvers to avoid more phaser blasts, he tried to open communications with Data, but the android refused to acknowledge them and continued his attack.

Attempts to beam Data off the scout ship failed, as the android had anticipated their plan and activated a transporter inhibitor. As the battle continued into the atmosphere of the planet, Picard managed to maneuver his vessel below the scout ship. He then forcibly locked the two ships together by means of the docking hatches. This caused them to spiral out of control, and as they plunged towards the ground, the inertial coupling on the shuttlecraft soon exceeded tolerance. Picard refused to let go, however, and rerouted emergency power to the inertial dampers. This allowed Picard to pull them out of the dive and into a stable flightpath.

Worf climbed through the hatch and into Data's

scout ship. He then aimed a modified w at Data, pushing a button. At first nothing happened, so Worf frantically pushed the button again and again as Data lunged at him. It finally worked and Data shut down, collapsing motionless just a few inches from Worf. They had captured Data safely and were able to return him to the *Enterprise*, while both ships remained largely intact.

▲ After their emergency hatches were forcibly docked, both ships were locked together and out of control. Picard only just managed to avoid a catastrophic crash by rerouting power to the inertial dampers.



DATA FEED

Data was assigned to help the joint Federation-Son'a survey team study the Ba'ku when he discovered a plot to have them forcibly relocated. As Data was about to report his findings, he was shot by a Son'a weapon. This caused him to lose his memory, but he entered a self-protection mode in which all he knew was right from wrong. He tried to protect the Ba'ku by exposing the survey team and using the scout ship to attack the Son'a flagship in orbit of the planet.

AIR-TO-AIR COMBAT

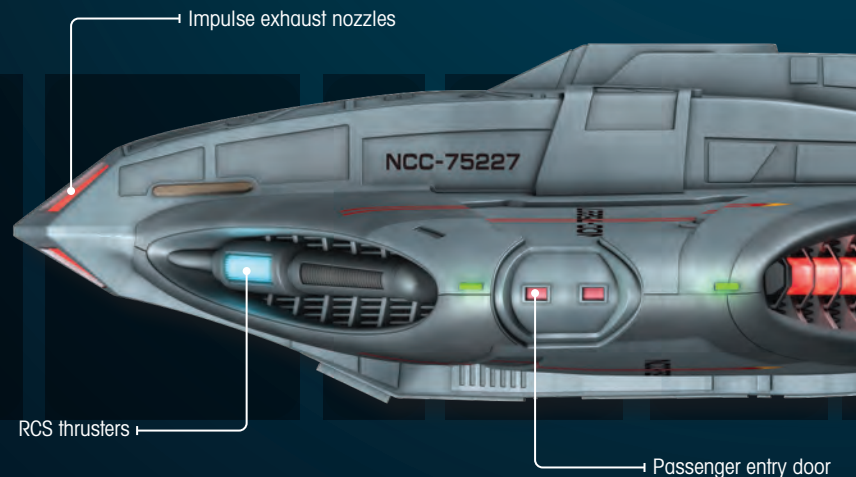
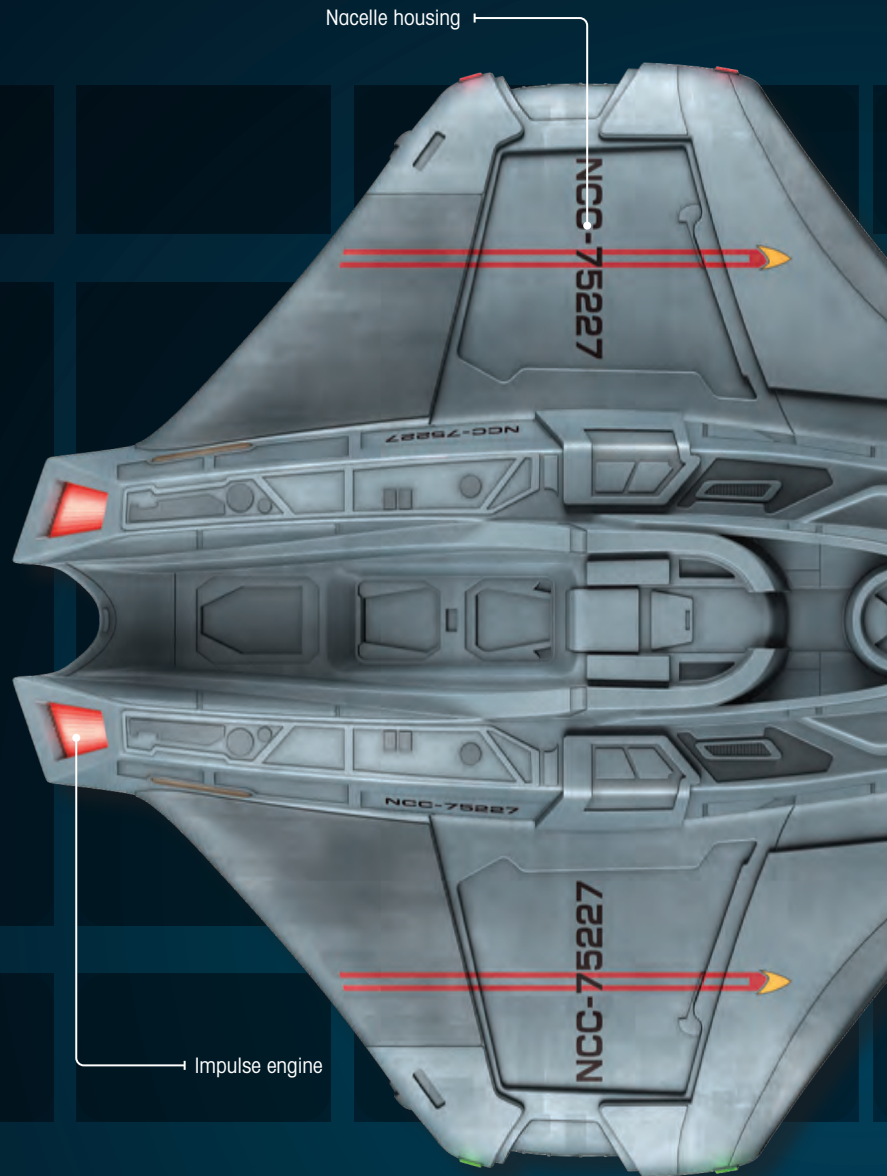
The scout ship piloted by Data attacked the shuttlecraft being operated by Captain Picard and Lt. Commander Worf in orbit of the Ba'ku planet. To shake off Data's pursuit, Picard entered the planet's atmosphere in the hope that the turbulence from the ionospheric boundary would thwart him. Despite the massive turbulence, the scout ship remained on their tail and Data fired more shots.

As Picard worked hard to stabilize his ship, he came up with a new plan – to distract Data with a burst of song from a Gilbert and Sullivan opera. Data had been rehearsing a part in 'H.M.S. Pinafore' before he left for the Ba'ku mission, and somewhere inside his damaged positronic brain he remembered this and began to sing along. He was so preoccupied with the song that he did not notice Picard's shuttlecraft sliding under his scout ship.

The ships flew closer and closer together until the hatch on top of Picard's shuttlecraft forcibly locked onto an emergency hatch on the scout ship with a magnetic docking clamp. Data rocked the scout ship back and forth in the hope of shaking his ship loose, but it caused both of them to tumble through the sky, seemingly out of control. Just a split second before the ships smashed into the ground, Picard regained control and stabilized their flight with both ships still locked together. Worf was then able to board the scout ship and use a modified tricorder to neutralize Data, before taking him safely into custody.



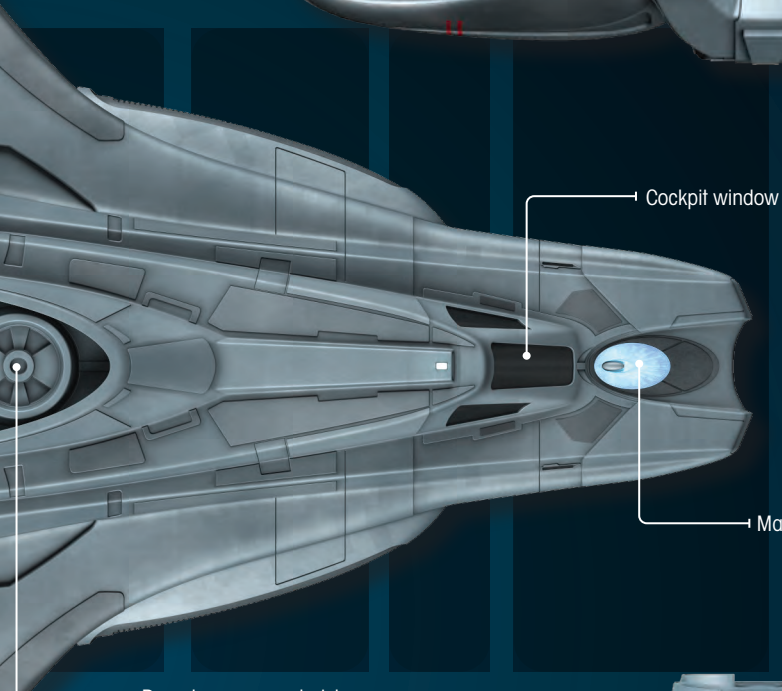
The plan to lock the ships together so Worf could board the scout ship almost ended in disaster until power was rerouted to the shuttle's inertial dampers, pulling them both out of their terminal dive.





Rear phaser strip

Impulse engine



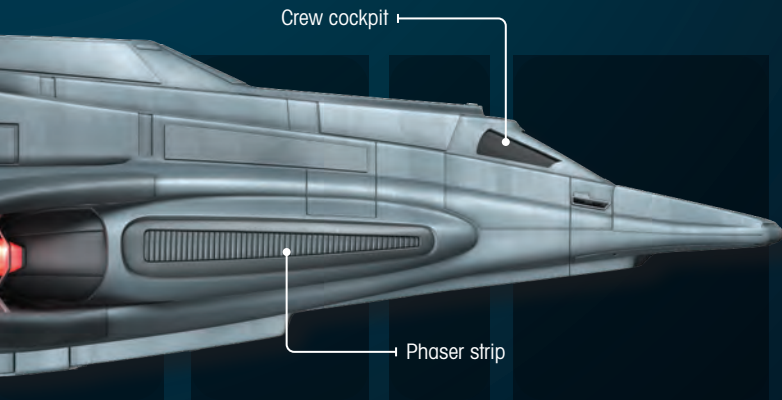
Cockpit window

Main deflector

Dorsal emergency hatch



Photon torpedo launcher



Crew cockpit

Phaser strip

FAMILIAR INTERIOR

The interior sets for the Federation scout ship and the *Enterprise-E*'s Type-11 shuttlecraft were modified versions of the sets used for the class-2 shuttle that were first seen in *STAR TREK: VOYAGER*.

DOMINION LINKS

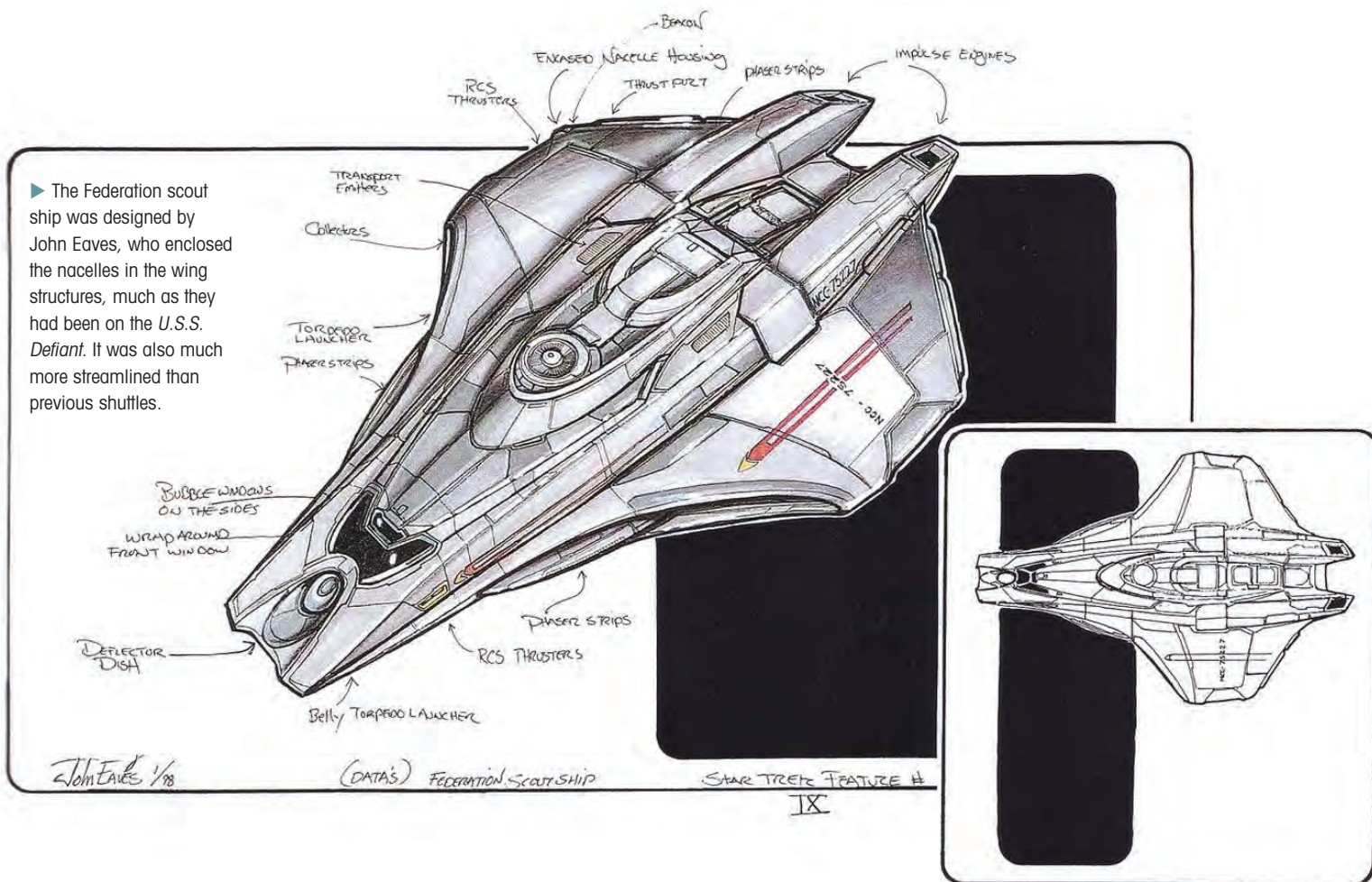
By the 2370s, the Son'a maintained colonies near Cardassia and the Bajoran wormhole. They were also said to produce ketracel-white, the drug that was used by the Dominion to control the Jem'Hadar.

WINDSHIELD SIZE

Michael Piller, who wrote the screenplay for *STAR TREK: INSURRECTION*, wanted the scenes involving the scout ship and the shuttlecraft to be similar to a World War II dogfight, where both pilots could clearly see each other. This was why both ships had huge windshields.

DATA FEED

The scout ship had a fairly large main deflector situated in the nose, unlike other auxiliary vessels. The scout ship was primarily designed to provide an aerial and orbital support platform for long-term exploration, research and survey missions.



DESIGNING & FILMING THE



FEDERATION SCOUT SHIP

Illustrator John Eaves explains his thoughts behind the design of the scout ship, and we take a look at how the CG ship was used to create a spectacular dogfight in the skies above the Ba'ku planet.

One of the big action set pieces in *STAR TREK: INSURRECTION* featured Data piloting the Federation scout mission ship in a dramatic skirmish against Captain Picard and Worf in a shuttlecraft. The process of creating this aerial battle began with illustrator John Eaves devising a look for these two ships.

Eaves knew that for the scenes to

work, the ships had to look distinct from each other, yet both be of the same design language. Eaves began by looking at the commonality between the two ships. "I repeated certain shapes throughout the Federation designs, so the ships all seemed to extend from a single technological base," said Eaves. "The scout ship was a good example, as it used the cowed

enclosed engine nacelles seen on the *U.S.S. Defiant* from *DEEP SPACE NINE*."

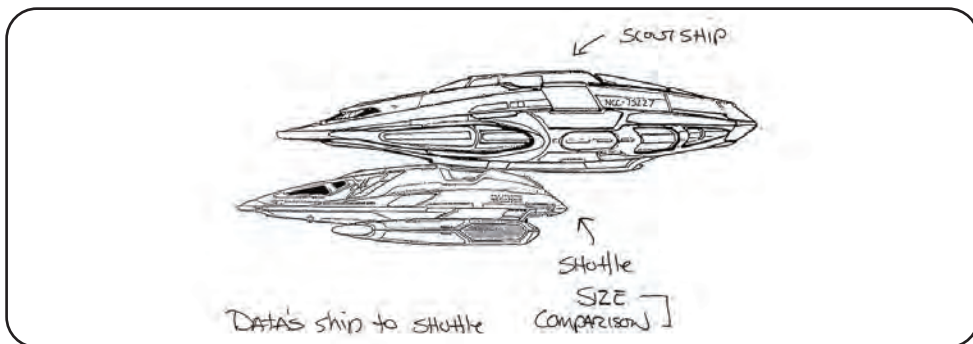
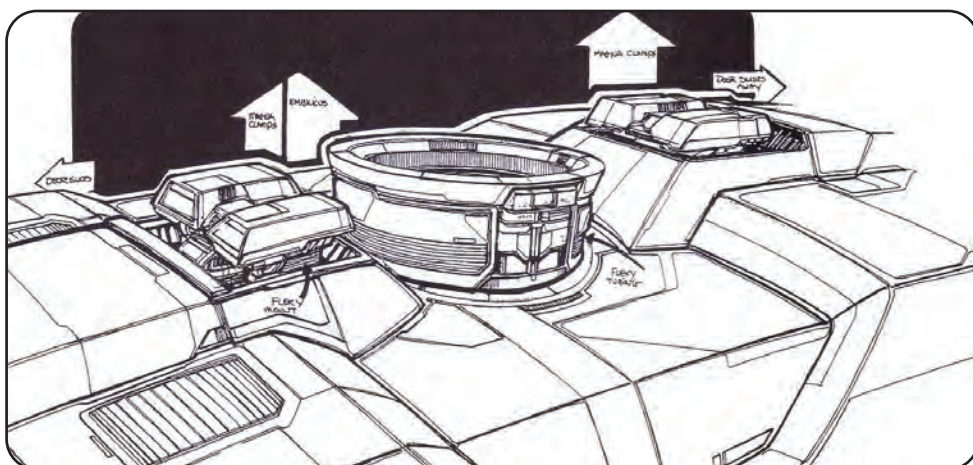
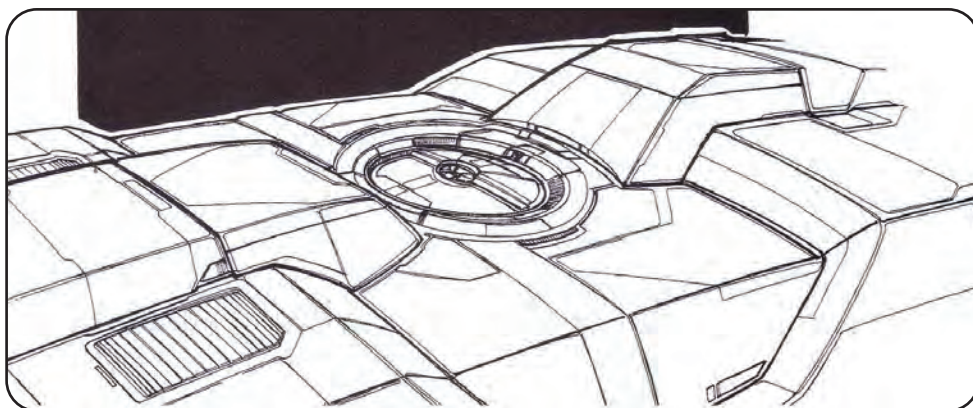
Basing the scout ship on the *Defiant* was a good idea, as it immediately separated it from the shuttlecraft that featured the more traditional external nacelles that hung below the main body. This meant both ships were recognizably of Federation design, but the differences were also obvious.

Eaves went on to say that while the scout ship had echoes of the *Defiant's* design, it had more of a streamlined, high-performance fighter appearance. The addition of a wraparound canopy also gave it an aerodynamic look, and made it easier to see that it was Data who was in the cockpit. "The smaller cockpit area was script driven," said Eaves, "although it was nice to have a smaller piloting area unlike so many of the other ships that have huge amounts of room, but with very little glass to see outside."

DOCKING CHOICE

From the script, it was not easy to tell if Picard's shuttlecraft would dock with Data's scout ship from the top or the bottom in the dénouement of the battle, so Eaves placed docking hatches on both the dorsal and ventral sides of his ship. "We designed the same types of emergency hatches, which were based on circle hatches like manhole covers, on both ships," said Eaves. "That way, no matter how they wanted to put it together visually, they could dock on the top or bottom, whichever way was more exciting."

Once Eaves had completed the design of the scout ship, it was turned over to the visual effects team so they could put together the exciting battle, almost entirely in CG. Co-producer Peter Lauritson said, "One of the things we wanted to do was have these ships doing a lot of intricate maneuvers and swoops and spins, and things like that. And that was something that would be extremely difficult with motion control photography. Normally we were up in space with these ships and we could create whatever background we wanted. In this case we were coming down into the atmosphere, so we hired a jet with a camera rig and went up on a semi-stormy day to photograph these cloud backgrounds. We had to



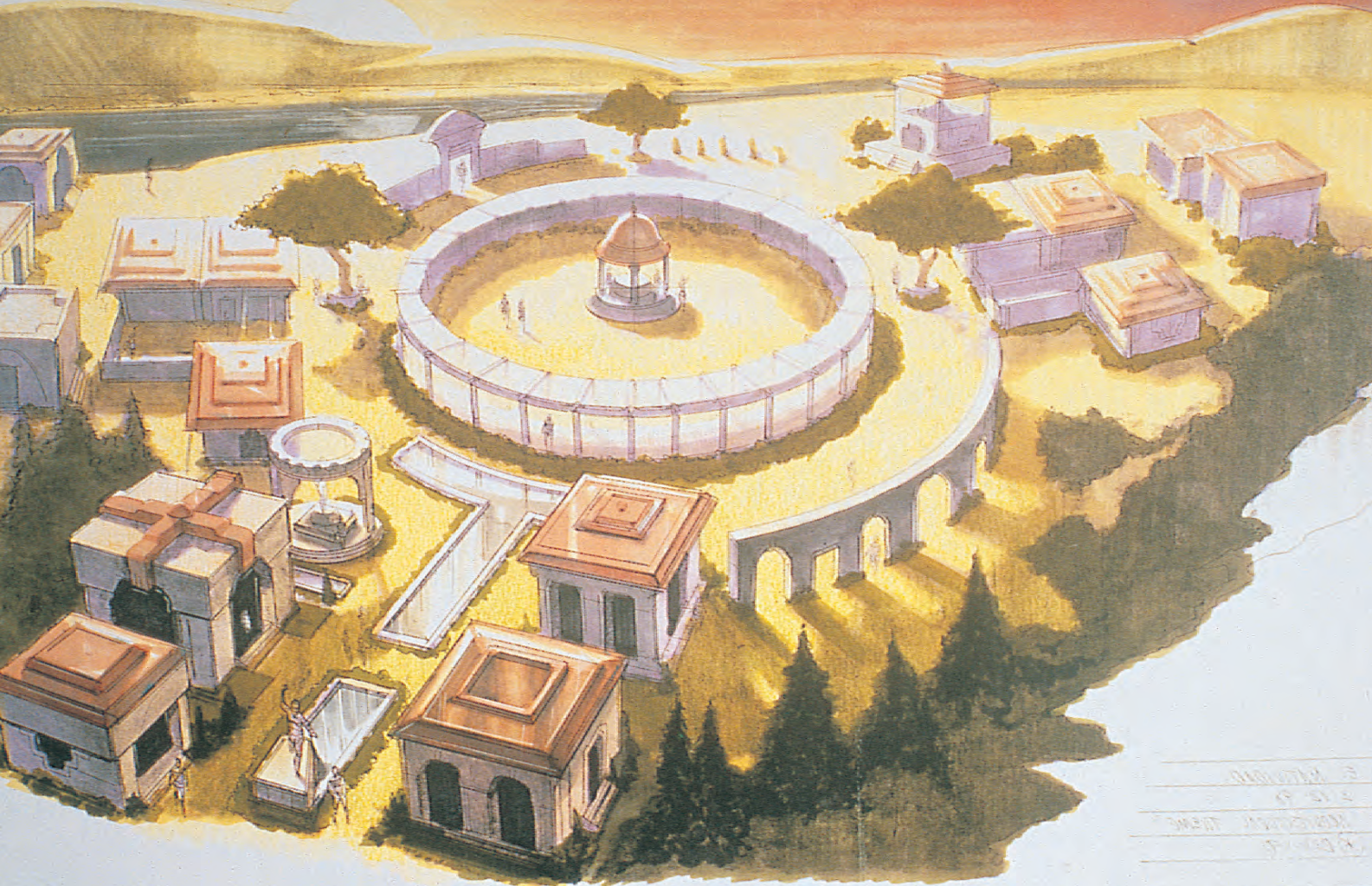
guess-timate the kinds of moves we would want to see in the background of these ships, so that it would help sell the CG ships in a real atmosphere."

They also captured additional dramatic footage to use for the moment when both ships almost crashed into the planet. Lauritson explained, "When the ships went into a spin, going down toward the surface, some of it was CG, but it was all created by referencing the real landscape. For that final shot, where the ships came very close to the ground, we had a helicopter do a swoop pass, as if it were

▲ Eaves also illustrated the emergency docking hatches that would be used to lock the two ships together as they battled it out over the Ba'ku planet.

these ships. We did not come as close as them, of course, but it did make the grasses move the right way."

In the end, the visual effects company Santa Barbara Studios (SBS) had to perform a number of color corrections for this maneuver. Cloud elements were combined with digital matte paintings to create the background environment on which they could composite the ships flying inches from the ground, making for a thrilling and realistic ride.



STAR TREK: INSURRECTION

PRODUCTION DIARY

During filming preparation for *STAR TREK: INSURRECTION*, production designer Herman Zimmerman kept a diary, noting the progress from the initial concept meetings to the first days of shooting.

▲ The largest and most challenging set needed for *STAR TREK: INSURRECTION* was the Ba'ku village. Herman Zimmerman worked out the overall look with producer Rick Berman and director Jonathan Frakes. It used several architectural styles for inspiration, including cultures from the *Pacific Rim*.

BEFORE A MOVIE can be filmed, an awful lot of work has to be done by the people behind the scenes – people like production designer Herman Zimmerman. Among his duties, he has to help find filming locations, build sets both on location and at the studio, and supervise all the props that will be needed. Of course, he has a team of people to help him, but he has to oversee and organize it all, as well as do an awful lot of the hands on work. His duties for *STAR TREK: INSURRECTION* were particularly heavy, as it turned out to feature an incredible number of sets. In fact,

it included 55 sets, the most ever used on a *STAR TREK* feature film and 18 more than were used in *STAR TREK: FIRST CONTACT*. What follows are extracts from a journal that Zimmerman kept, recording his experiences on making the film.

November 25, 1997

Had a first meeting with Rick Berman on the as yet untitled *STAR TREK: IX* feature today. Michael Piller, who has written the script, Jonathan Frakes (the director) and Marty Hornstein (the line producer) were present. We talked about the concept of the

Ba'ku village. A location manager, one Michael Neale, has been hired and has been sent off by Marty to collect picture data on locations in Northern California. In this production, unlike most *STAR TREK* features, there are a number of script-specific exterior locations to be acquired, the most important being the Ba'ku village.

The purpose of the meeting was to discuss the 'look' of the Ba'ku village and how best to create an alien, yet inviting, architectural style to represent it. An obvious cultural parallel exists in the Quaker and Amish religious sects in America, who turned their backs on technology and opted for a simple and austere lifestyle. Realizing that 19th-century Shaker homes and furnishings could not work at all for this futuristic story, we still need to create an identifiable architectural style to represent the Ba'ku, one which might have developed from similar roots.

Mr. Berman asked me to gather references on various types of architecture to study. He wants us to agree on a specific direction before making any sketches. The meeting was adjourned so that Rick and Jonathan could phone Patrick Stewart in London, and get his notes on the script.

December 8, 1997

The second concept meeting. Today Rick, Jonathan, Marty and I met to look over the architecture books I'd brought in as we decide on a style that will match the Ba'ku's way of life. I also met the unit's location manager, Michael Neale. He's back from a preliminary scout and Marty asked him to join us. He is really sharp! If I read him correctly, his obvious experience and his enthusiasm for the project will bring a great deal to the film. We reviewed some photos from his files and from his recent location scouting.

Northern California and High Sierra locations seem to be the most promising for Ba'ku planet exteriors. From my research, the books on Pacific Rim architecture generated the most interest. By the end of the meeting, we'd agreed on a style that I'm sure we can deliver. Jonathan liked the floor plan I suggested for the village square. Both he and Rick again emphasized the importance of the spiritual aspect of the Ba'ku being evident in the architecture. Then we talked briefly about the look of the Son'a.

► Herman Zimmerman was the production designer on *STAR TREK: INSURRECTION*, and responsible for the entire art department. For the previous 10 years, he had worked on *STAR TREK*, first on *THE NEXT GENERATION* and then on *DEEP SPACE NINE*, so there was no one who more qualified than him for the job.

► As it was on hiatus between seasons, the art department was able to redress several sets from *STAR TREK: VOYAGER* to act as locations on the *U.S.S. Enterprise-E* to help save time and money. For example, Captain Janeway's quarters was rearranged and filled with different furniture to become Captain Picard's personal living space.

► The search for a suitable location not too far from the studio eventually brought location manager Michael Neale to Lake Sherwood. The lake is located along the western edge of Los Angeles County, about 40 miles northwest of the city. The location provided the water and mountains that the script called for, and was only about an hour from the film studios.





▲ Before construction began, the art department made a scale model of the Ba'ku village to show director Jonathan Frakes. The model was very close to how the finished set would look, and Frakes was able to use it to plan a lot of the filming.

Mike Westmore showed us three works in progress of 'one too many facelifts' makeups he's been working on. My God, he is talented!

December 15, 1997

Went to Mr. Berman's office again today and met with him briefly. He'd brought from home a magazine with a cover article that sparked both our imaginations regarding the look of the Ba'ku village. It's a pictorial essay about a hotel on Bali... and it is spectacular. We couldn't possibly afford to take the company to Bali or to recreate the lovely structures there, but some very interesting visual ideas which we can use leapt off the page at me. I showed John Eaves' latest sketches for the scout ship and the captain's yacht.

January 12, 1998

Art department coordinator Penny Juday has set up Trailer 9, arranged for the drafting tables and supplies, and I've set the designers to work. Alan Kaye has begun work on the Ba'ku village; it will be

the only thing he'll do. Nancy Mickelberry will work on the revisions to the *Enterprise-E's* bridge, banquet hall and engine room; then she'll work on the Son'a collector. Sharon Davis will draw the yacht bay and yacht cockpit, the scout ship, the shuttle, and the modifications to the *VOYAGER* sets on stages 8 and 9. Chris Nushawg will revamp the *VOYAGER* set on stage 16 as the Son'a body sculpture studio and then do the Son'a's bridge, corridors, and brig. Model maker Harrison Craig, who worked on the *STAR TREK* World Tour in Düsseldorf, Germany, will do models of the Ba'ku village and the Son'a collector.

January 20, 1998

Still looking for a second illustrator to take some of the burden off John Eaves who, though prolific and tireless, can't be expected to do it all. Set decorator John Dwyer and Bill MacSems, the property master, will need an illustrator to be more or less exclusive to them, and soon. Art director Ron Wilkinson will be running the art department

► Building the Ba'ku village was far from easy as the construction crew had to contend with torrential downpours, but despite the difficult conditions they did a spectacular job and finished on time.



while Michael Neale and I scout locations. Shooting begins March 30, 10 weeks. Wow!

January 23, 1998

Hired sketch artist Ed Natividad today to work with John Dwyer and Bill MacSems. Bill is understandably nervous about getting approvals for the action props. He's never done a science fiction picture and is almost paranoid about getting things right. Ed's an extremely gifted sketch artist. We need precisely the kind of work he is good at. John Eaves is daily showing me a catalog of items and rough sketches for approval.

January 27, 1998

Marty Hornstein is concerned that the El Nino storms predicted for the next few months will play hell with our construction of the village. The construction coordinator, Tom Arp, is also concerned. Rick and Jonathan still want to leave the state, but Michael Neale and Marty (and the studio) think that we should stay closer to LA.

Michael wants to show me a spot at Lake Sherwood. He thinks that we could do the whole shoot here in Southern California, but I'll bet we end up somewhere on a distant location, for part of the picture anyway; the script needs a kind of primitive grandeur that we probably won't find here. And, Rick and Jonathan are insistent that this quality gets on the screen.

February 10, 1998

Jonathan, Rick, Marty, Michael Neale, Tom Arp, Matt Leonetti (the cinematographer), Peter



Lauritson (the optical effects producer), Jerry Fleck (the first assistant director) and I just returned from a day trip to a Carmel Valley ranch. Rain... rain... mud... more rain!

Great scenery, but five miles from any usable road. One of the all-terrain 'mules' got stuck and will probably stay in that ravine until spring! A large dose of reality for all of us, in that though Northern California is beautiful and serene, the best place for Ba'ku land is definitely somewhere closer to home.

February 18, 1998

Jonathan and Rick have approved the Lake Sherwood location for the village. And they've given us a tentative yes on the site for the

▲ After the construction crew had finished building the Ba'ku village, the area around Lake Sherwood was transformed into an idyllic environment.



◀ When Brent Spiner as Data walked into the freezing cold water at Convict Lake in Sierra Nevada, he made sure that he got it right in one take – the thought of doing it again was too unpleasant as the temperature was just 5°C.

► While work proceeded on the village, Zimmerman and his team were also working on the movie's other sets back at the studio. Zimmerman was particularly pleased with the Son'a bridge, which had a very impressive, spider web-like ceiling.



holoship, but I feel Jonathan is not entirely happy with the dam location that was found in the Angeles National Forest. Matt Leonetti says he only sees one good angle, and none of us know what the water level will be in two months when we come back to photograph the place.

February 20, 1998

Earlier this week Michael Neale brought us a site plan of Lake Sherwood, and John Dwyer has located an aerial photograph of the exact spot we plan to use for the village. Harrison Craig is making a topographic scale model of the area. Since he's been modeling each building as Alan gets them drawn, it may be far enough along to show to Jonathan and Rick by next week.

Five weeks into it and the sets are taking form nicely. We must be at a major turning point. What was blank paper and head scratching just a few weeks ago has become great fun.

February 23, 1998

I've been spending a lot of time lately in Marty's office moving Post-It strips that represent shoot days around on his wall calendar. Several cast members are not going to be available for the first four days of photography. The weather service reports say we're in for an extremely

wet winter, probably lasting into spring.

Construction time coincides perfectly with the predicted rainy season. It's raining every other day now. The carpenters, painters, and set dressing crews will be working under extremely difficult conditions.

February 25, 1998

It was a muddy mess when we went to Lake Sherwood today. The plain next to the lake where the village will sit is two inches underwater. A drainage expert recommends digging deep trenches down the length of the site, lining them with gravel, and placing a pipe in the gravel to carry the run-off from the hills into the lake. Marty approved the cost and it will be done in a week. The individual buildings for the village are being prefabricated on Stage 15, so even though it rains every other day lately, Clete Cetrone's construction crew is moving swimmingly (pun intended). Alan Kaye can barely draw the plans fast enough to stay ahead of these guys!

Scheduling wise, photography of the village won't start now until sometime late in May. Southern California mountain locations usually start to turn brown and ugly in May. Marty has elected to put massive irrigation piping and rainbird sprinklers all over the 15 acre site. He



laughed as he said that this is the first time he's had to drain and irrigate a location at the same time. He also convinced the studio to buy rain insurance!

March 16, 1998

Packing up the village units to go to Lake Sherwood this week. We start principal photography in two weeks. All the departments are crying for more time. The Son'a bridge is half-finished and is looking elegant. Jack Carol is one of the best foremen around. The ceiling is very special; spider web-like and very sinister. The tactical room will be a memorable set, what with the art deco panels John Dwyer found at Modern Props and Chris Nushawg's giant navigation table.

March 25, 1998

I've been going to the village daily with Tom Arp. It is really starting to look like some place people will want to live. Hired greensman David Harris today. The proposed greens budget - \$300,000 - made him gasp. (He spent every bit of it... and a bit more by the end of the shoot!) He seems to really get it and is very enthusiastic. I think the village will get just the right level of rustic charm under his guidance.

John Dwyer showed me pictures of some sculptures he's planning to rent from a local artist. They are so good I'd like to have one myself. He also showed me photos of the lamps and the village bell; all good. What's not to like? Michael Piller decided that the stalls and shops that were in and then out are now in again. John and I never stopped working on them anyway.

April 8, 1998

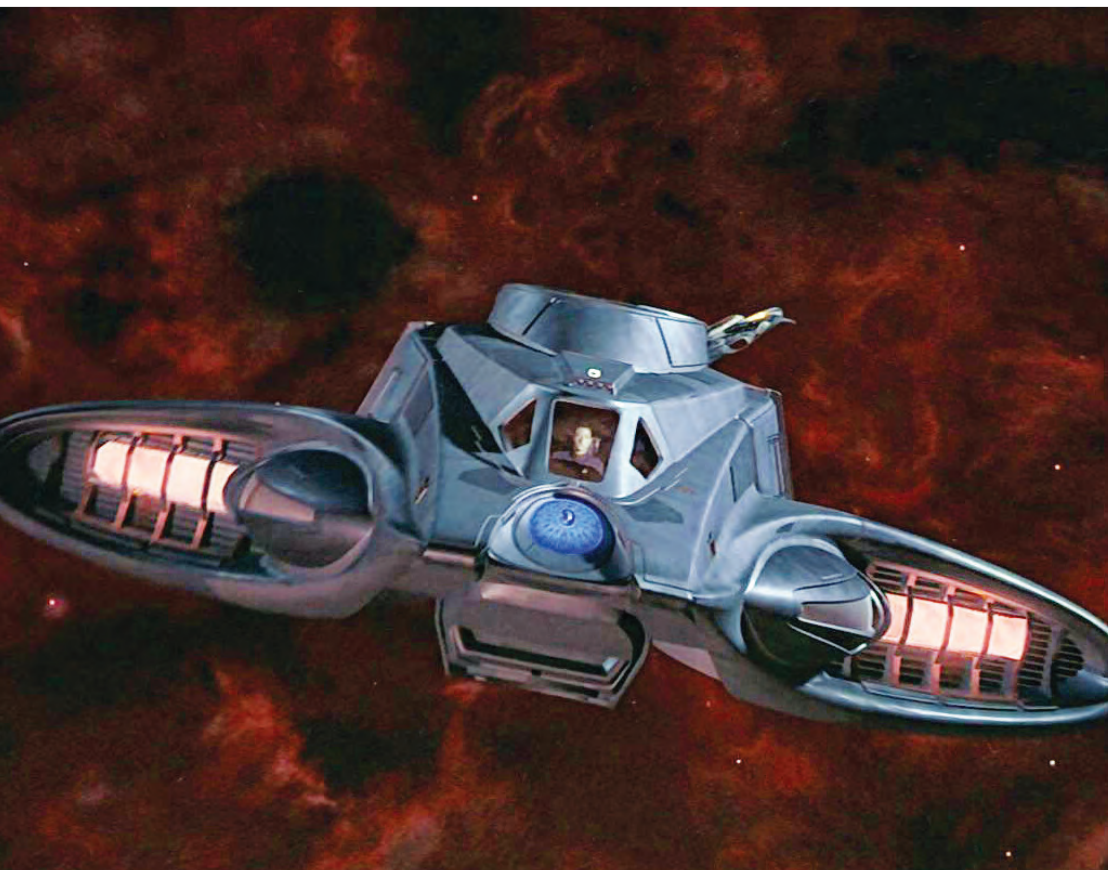
The first week of shooting is behind us. I probably won't be making too many entries from here on out. I have to be in too many places at once. Still looking for the lake/dam location with Michael; still fighting the weather at Lake Sherwood. Marty okayed the money to build the bridge. I know it'll be worth the hundred grand it's going to cost. On stage, Jonathan is in great form, making everyone on the set feel like family. And we are in a way. Many of us have been doing *STAR TREK* since 1987. Groan. Where have the years gone?

◀ Once Zimmerman and his team had designed the Ba'ku village, construction coordinator Tom Arp and his general foreman Frank Leasure had to oversee the building of it. The village used a number of new construction techniques, including an experimental kind of foam that was cut out by computer. Unfortunately, when the sun finally came out, the foam began to melt.

◀ The duck blind set caused particular problems because it had been designed for indoor use. When it got wet, it started to distort and swelled up to twice its size. They had to bring in huge industrial heaters to try and dry it out and then repaint it all. Despite all the setbacks caused by the wet weather, the crew managed to finish the village on time.

◀ Once the Ba'ku village had been built, it was dressed with an enormous number of plants and some striking sculptures that set decorator John Dwyer rented from a local artist. By the time filming began, the skies had cleared and the sun shone. As Tom Arp said, "The gods of *STAR TREK* always look over the company when it's shooting, and we didn't lose any time."

ON SCREEN



TRIVIA

During the aerial battle between Data in the Federation scout ship and Picard and Worf in the shuttlecraft, the song 'A British Tar' from the Gilbert and Sullivan operetta 'H.M.S. Pinafore' is used to distract Data. There have been several other instances of songs from 'H.M.S. Pinafore' being used in films and TV in recent years. These include 'Raiders of the Lost Ark,' 'Chariots of Fire,' 'The West Wing,' 'Family Guy' and in 'The Simpsons,' where Bart delays his death at the hands of Sideshow Bob by asking him to sing the entire score from the operetta.



Both Armin Shimerman [Quark] and Max Grodénchik [Rom] were to have made an appearance in *STAR TREK: INSURRECTION*, but their scenes were cut. Grodénchik was to have appeared as a Trill in the library scene, while Shimerman would have featured as Quark in a brief scene at the end of the movie in which he tries to set up time-share units on the Ba'ku planet.



- FIRST APPEARANCE:** STAR TREK: INSURRECTION
- FILM APPEARANCE:** STAR TREK: INSURRECTION
- DESIGNED BY:** John Eaves & Herman Zimmerman

KEY APPEARANCES

STAR TREK: INSURRECTION

A joint Federation-Son'a research team is secretly monitoring the Ba'ku on their idyllic planet. Suddenly, Lt. Commander Data, who has damage to his face and neck, begins firing on them.

The leader of the mission, Vice Admiral Dougherty, contacts Captain Picard and asks how they can shut down Data. Picard offers to deal with Data himself, but he is told to stay away. Nevertheless, Picard decides to go and find out what is happening for himself.

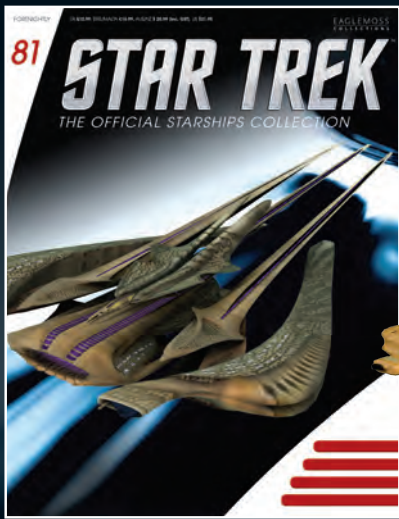
Meanwhile, Data has commandeered a Federation mission scout ship and attacked the orbiting Son'a flagship before returning to the planet.

Upon arrival, Picard and Worf take a shuttlecraft in an attempt to retrieve Data, but he attacks them too. After an intense aerial dogfight over the skies of the planet, Data is captured.

Picard and his crew then discover a plot to remove the Ba'ku because the Son'a and Dougherty want to tap the radiation being emitted by the nearby planet's rings, which has regenerative properties. The Son'a, led by Ru'afo, are prepared to go to any lengths to secure the youth-giving radiation, even if it means killing the Ba'ku. But he has reckoned without the determination of Picard and his crew to stop him and preserve the Ba'ku's way of life.

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