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SMUGGLER'S SHIP

TYPE: COMBAT VESSEL

LAUNCHED: 24th C

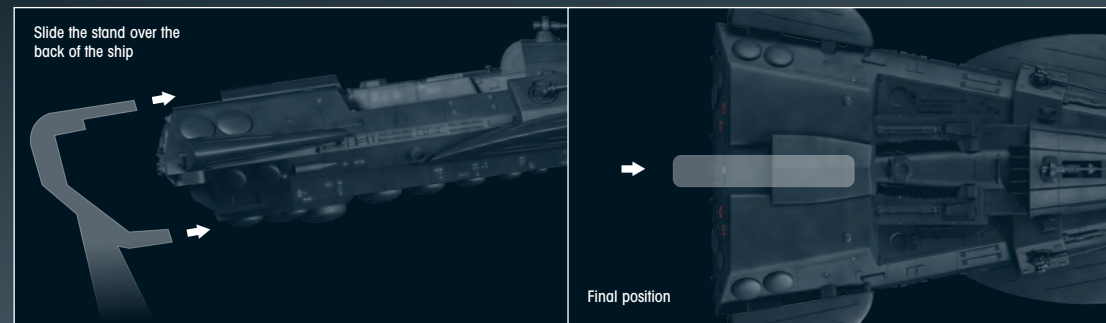
LENGTH: 500 METERS

WEAPONRY: PHASER CANNONS

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Stand assembly:



SMUGGLER'S SHIP SPECIFICATION



OPERATED BY:	SMUGGLERS
TYPE:	COMBAT VESSEL
IN OPERATION:	24th CENTURY
LENGTH:	500 METERS (APPROX.)
PROPULSION:	WARP POWERED
WEAPONRY:	MULTIPLE PHASER CANNONS

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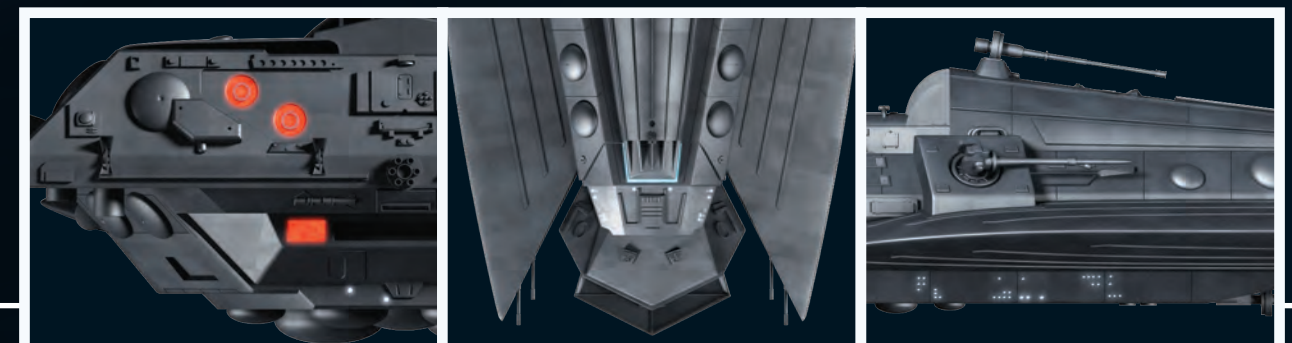
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► The ominous-looking smuggler's ship operated outside of Federation law, as it hauled stolen weaponry taken from decommissioned vessels to anyone willing to pay the right price. The ship was covered in stealthy dark gray paneling to help hide its identity, and it also had powerful weaponry of its own.

SMUGGLER'S SHIP

The smuggler's ship was a heavily-armed vessel used to move contraband between worlds in the 24th century.

The smuggler's ship was a 24th-century vessel of unknown origin that was used to transfer illegal goods on the black market. It was operated by a group of mercenaries and known to smuggle starship components and weapons out of a surplus depot at Qalor II – a scrap yard for decommissioned ships.

The smuggler's ship was approximately 500 meters in length, and covered in plain dark gray panels, giving it a sinister look. It carried absolutely no markings of any kind, making it impossible to identify where it had come from or who was operating it. If it had not been for a few white running lights near the bow, the ship would almost have been invisible against the darkness of space.



The main body was enveloped with large panels that further disguised the ship, and may have acted as a form of stealth technology to reflect the sensor scans of other vessels, further helping to conceal its identity. It did not broadcast a transponder signal or a subspace marker as legitimate cargo ships were required to do, meaning it was trying to hide its whereabouts from the authorities.

Most of its interior was given over to cargo space, and it could transport large amounts of contraband in a single journey.

POWERFUL ARSENAL

The smuggler's ship was capable of high warp speeds, and Geordi La Forge described it as a "combat vessel," which easily matched the firepower carried aboard the *U.S.S. Enterprise* NCC-1701-D. In fact, the smuggler's ship was bristling with weaponry, including several huge, turreted long-barreled particle beam guns affixed to the top of the hull.

The *Enterprise-D* encountered the smuggler's ship in 2368 at Surplus Depot Z-15 near the planet Qalor II. The Starfleet crew were investigating the disappearance of Ambassador Spock, when an intelligence sweep turned up metal fragments from what was later determined to be the navigational deflector from the *T'Pol* transport ship. This Vulcan ship had been decommissioned some years earlier, and was sent to the surplus depot to be broken down. The *Enterprise-D*, therefore, traveled to the salvage yard to determine the fate of the *T'Pol*.

DATA FEED

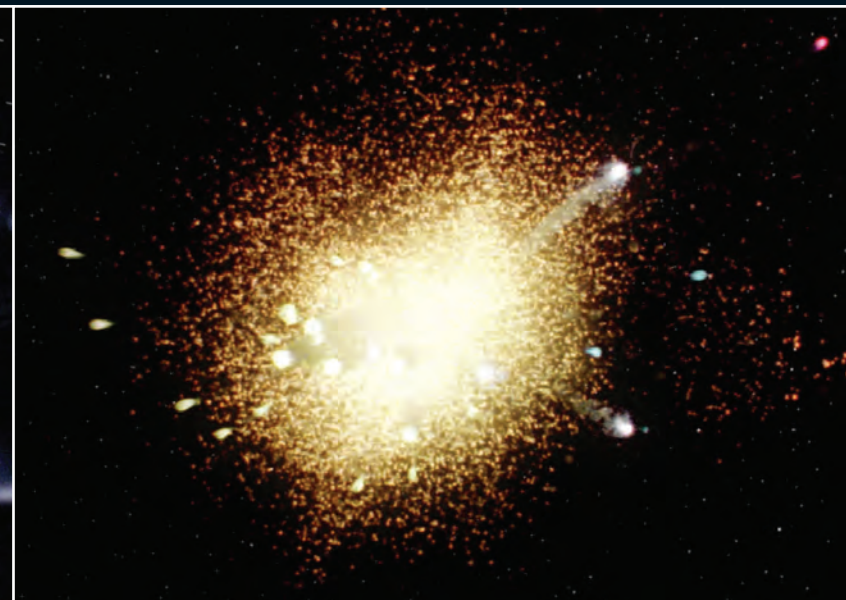
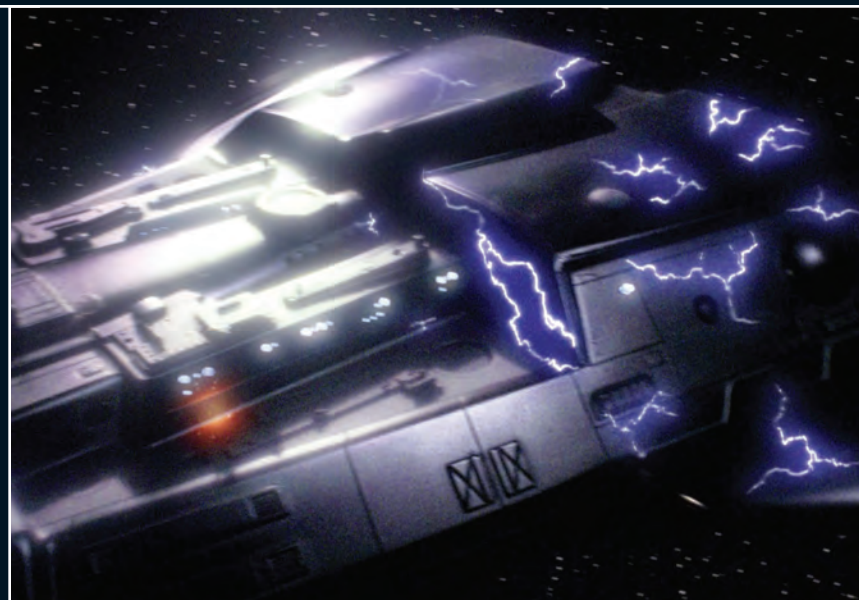
The facility near Qalor II responsible for salvaging useful components from decommissioned ships was run by the Zakdorn, a species renowned for their composure and haughtiness.

◀ The smuggler's ship appeared to be clad in armor, as its exterior featured numerous panels fixed to the main body. These possibly helped reflect scans from other ships, making it more difficult to track and know exactly what it was carrying in its cargo holds.



◀ The smuggler's ship was heavily armed, with large phaser cannons on top of the hull and another located on the bottom at the rear. Its firepower easily matched that of the *Enterprise-D*.

▶ While the smuggler's ship had enormous firepower, its defenses were poor. A short burst of phaser fire from the *Enterprise-D*, designed only to get their attention, had a catastrophic effect on the ship.



▶ Klim Dokachin was in charge of the depot in orbit of Qualor II. He was a Zakdorn, and like many other members of his species, he had an officious manner and a superior attitude. He was reluctant to help the *Enterprise-D* look for the *T'Polu*, and then was incredulous when it was found to be missing.



▶ Thanks to Amarie, the ex-wife of one of the smugglers, the crew of the *Enterprise-D* were pointed towards a fat Ferengi named Omag, who was responsible for the smuggler's ship's activities. With some encouragement from Commander Riker, Omag revealed the parts from the *T'Polu* had eventually ended up in the hands of the Romulans.



▲ The phaser blasts from the *Enterprise-D* ignited the large weapons cache that was being carried in the cargo hold of the smuggler's ship. A series of devastating explosions ripped through the ship, blowing it into tiny pieces and killing everyone on board.

▲ The *U.S.S. Enterprise* NCC-1701-D traveled to a surplus depot near Qualor II to look for the *T'Polu*, a Vulcan transport ship, which records showed had been taken there after it was decommissioned. This huge facility was basically a junkyard that contained the remains of retired starships and space stations.

Klim Dokachin, the officious Zakdorn in charge of the facility, insisted that the *T'Polu* was still docked at section 18-Gamma-12, but when they arrived at the co-ordinates they found that it was missing. Records showed that the *T'Polu* was stripped of its armaments, sensors and navigational array, which were routed to the *U.S.S. Tripoli* NCC-19386, a holding vessel on the outer rim of the shipyard.

When they went to investigate the *Tripoli*, they found that it was missing too. Dokachin told them that cargo was beamed to the *Tripoli* on a regular schedule, but it was now obvious that they had been sent to another vessel. The *Enterprise-D* powered down its systems, except sensors and life support, to make it appear as if it was another derelict ship, and lay in wait to see who picked up the goods that had been destined for the *Tripoli*.

They did not have to wait long before the smuggler's ship arrived. It took up the exact position that had been assigned to the *Tripoli*, and cargo began to be beamed over to its hold. At this point, the *Enterprise-D* brought its systems back on line and demanded that they identify themselves.

HOSTILE RESPONSE

In response, the smuggler's ship powered up its weapons and fired at the *Enterprise-D*, reducing its forward shields to 72 percent. They then fired another heavy-duty barrage of phaser shots that brought the *Enterprise-D*'s forward shields down to 68 percent and their aft shields to 40 percent.

Not wanting to risk taking another volley of phaser fire, Commander Riker ordered Worf to target the weapon systems of the smuggler's ship

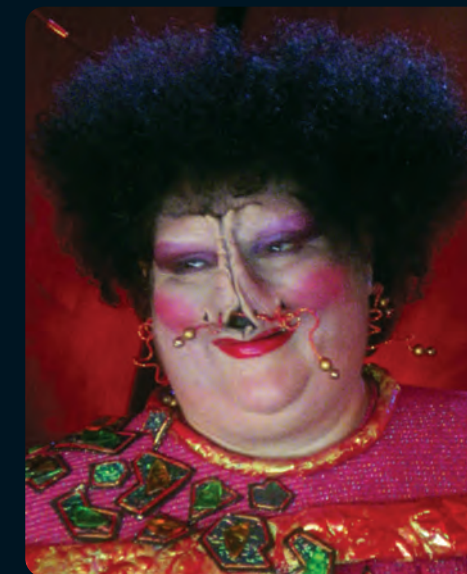
just to "get their attention," but not enough to do any real damage.

They scored a direct hit to the forward shields of the smuggler's ship, but collateral damage in the cargo area ignited some of the armaments it was carrying. These exploded violently in a cataclysmic eruption that pulverized the ship into tiny pieces.

The *Enterprise-D* later ascertained that one member of the crew of the smuggler's ship was the ex-husband of Amarie, a musician who played in a bar on Qualor II. She directed them to a Ferengi arms dealer named Omag. With a little persuasion, he confessed that he was responsible for stealing the *T'Polu* from the depot. He sold it to a Barolian intermediary before it was acquired by the Romulans, who tried to use it to launch an invasion of Vulcan.

DATA FEED

Amarie was the ex-wife of one of the crew who worked on board the smuggler's ship. She played the keyboards in a sleazy bar on Qualor II, a vocation she was ideally suited for as she had four arms. Amarie had little love for her ex-husband, and she directed Commander Riker to Omag, a Ferengi arms trader. Rather than pay her money for the information, Riker taught her some jazz routines on her keyboards.



ROMULAN RUSE

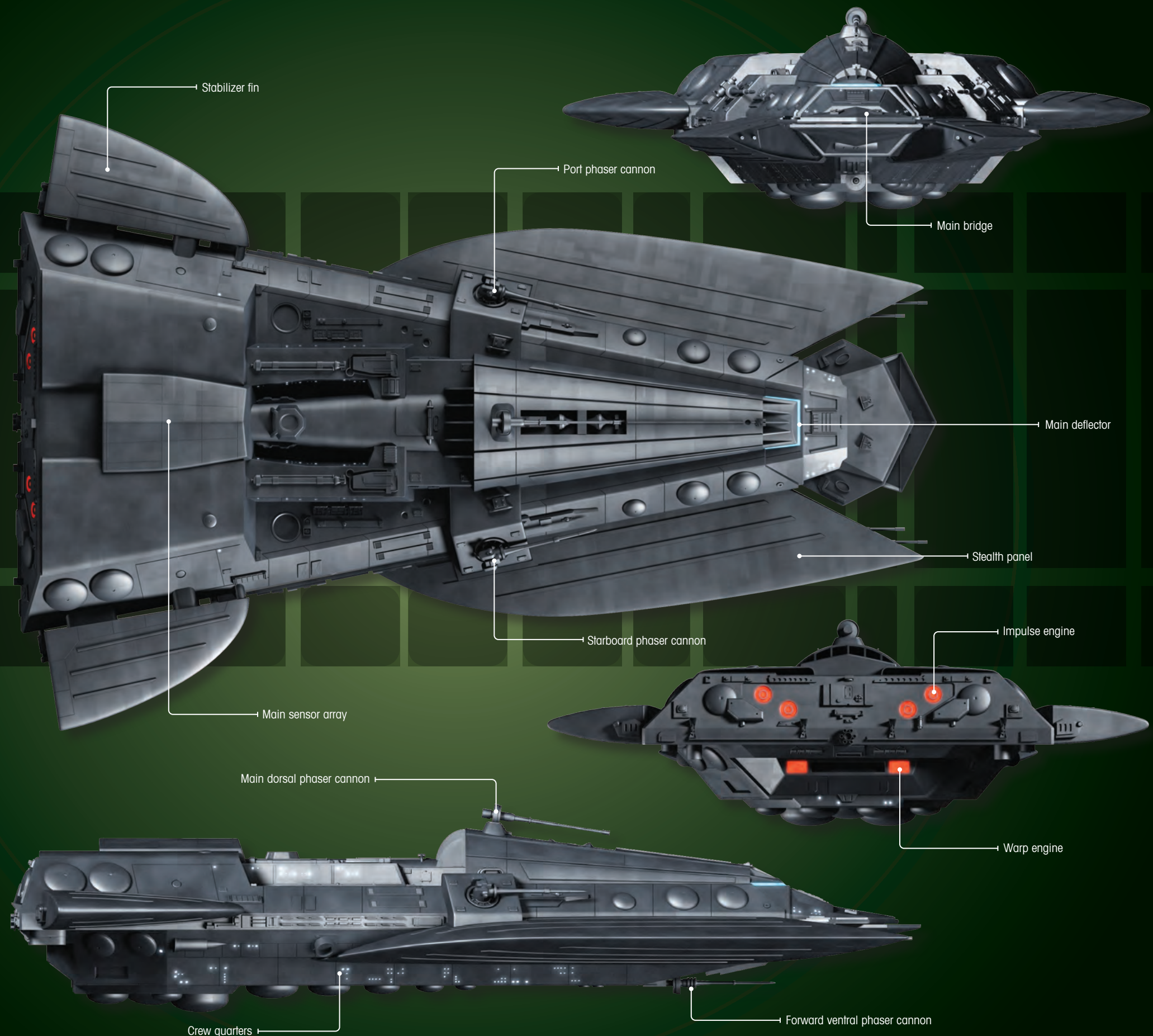
The activities of the smuggler's ship were part of a larger plot designed by the Romulans to invade and conquer Vulcan. The Romulans needed a Vulcan transport ship that they could load with Romulan soldiers. It would be sent with two other Vulcan ships, also filled with Romulan troops, on what would appear to be a peaceful mission to Vulcan in an attempt to reunify the two races.

In fact, these three Vulcan ships would deliver thousands of Romulan shock troops to Vulcan and seize power before the Vulcans knew what was happening. The Romulans had even been in secret contact with Ambassador Spock, making him believe that a significant number of Romulans wanted a peaceful reunification.

Thanks to the crew of the *Enterprise-D*, the Romulan scheme was uncovered just in time. Rather than let the Romulan invasion force aboard the Vulcan ships be captured, a Warbird that was traveling with them decloaked and destroyed them, killing over 2000 of their own troops.



▲ The Romulans tried to conquer Vulcan by using three Vulcan transport ships, including the *T'Polu*, to land thousands of Romulan troops on their homeworld.



UNUSUAL PET

The quartermaster of the *Qualor II* depot, Klim Dokachin, once found a 14-foot Caldorian eel in a locker on board a freighter that had been brought to the facility. He kept the eel and nursed it back to health.

U.S.S. UPSET STOMACH

Among the derelict ships seen at the *Qualor II* supply depot was the *U.S.S. Alka-Selsior*. The name was an in-joke reference to Alka-Seltzer, the brand name of a fizzy indigestion medicine.

FAMOUS NAME

The *T'Polu* was a Vulcan Mahl'kom group transport ship that was in service with the Vulcan National Merchant Fleet in the 24th century. It was partly constructed from dentarium alloy. It was named for the Vulcan judge and philosopher T'Polu, and was only the second Vulcan ship seen on screen.

▼ Model maker Greg Jein extensively modified an existing model with extra parts and painted it a different color to turn it into the smuggler's ship.



CREATING THE SMUGGLER'S SHIP

To save time and money, Greg Jein raided his parts bin and heavily adapted a previously built model to create the smuggler's ship.

Building a substantial starship model from scratch for *STAR TREK* took around three weeks, if the model maker was prepared to work hard. Apart from the time, the cost

would also play a significant factor on an episodic show like *THE NEXT GENERATION*. This was why a quicker, cheaper alternative was used whenever possible, particularly for

a ship that would be unlikely to be used more than once.

The smuggler's ship fell into this category. Master model builder Greg Jein was called upon to work his magic,

▼ The studio model of the smuggler's ship was equipped with extensive wiring for the lighting, and fitted with mounting points, so it could be filmed using motion control photography at Image G.



and come up with a suitably menacing-looking model that would fulfill the brief.

Jein adapted an existing model that had started off as the Husnock ship seen in *THE NEXT GENERATION* season three episode *The Survivors*. This had initially been built by Tony Meininger's Brazil-Fabrication & Design model shop. Since then, Jein had already refurbished it twice. First, it was turned into the *Jovis* that appeared in *The Most Toys*, and then it was remodeled into the Bajoran freighter seen in *Ensign Ro*.

For *Unification, Part I*, Jein extensively altered the model, transforming it into the smuggler's ship. He knew it had to look mean and vicious, and have considerable firepower. To this end, he raided what he called "central casting" for suitable components he could add.

This was basically a 'parts bin' of pieces he had collected from other shows, or that friends had sent him. For the smuggler's ship, he added blade-like protrusions, especially around the bottom half of the ship, which gave

it an intimidating presence. He also added numerous large guns, including a huge main gun on top of the hull that looked like a scorpion's stinger. Finally, the whole model was painted dark gray to add to its foreboding bearing.

Stock footage of the smuggler's ship was used later in the *VOYAGER* episode *Warlord* to depict an Ilari ship. The studio model, meanwhile, was altered several more times before it was sold in 2006 at Christie's *40 Years of STAR TREK: The Collection* auction for \$5,760.



▲ The model was originally built by Tony Meininger, and first featured as the Husnock ship that was seen in *THE NEXT GENERATION* episode *The Survivors*.



▲ The model underwent several modifications before Greg Jein turned it into the smuggler's ship by taking some parts off and adding various components.



THE MAKING OF *UNIFICATION*

By the fifth season of *STAR TREK: THE NEXT GENERATION*, the producers felt the time had come to write an episode that would feature Spock.

▲ Fans were ecstatic when they heard that Leonard Nimoy was going to guest star on *THE NEXT GENERATION*. There had been plans to bring Nimoy back before, but for one reason or another they had fallen through. The combination of the 25th anniversary of *STAR TREK* and the imminent release of *STAR TREK VI* made it the ideal time to resurrect the idea.

NINETEEN ninety-one was a momentous year for *STAR TREK*. Spock made a guest appearance in *Unification*; the producers began work on *DEEP SPACE NINE*; *THE NEXT GENERATION* staff produced some of their finest episodes; and Gene Roddenberry died.

Meanwhile, discussions were taking place that would result in one of *STAR TREK*'s most memorable episodes. Leonard Nimoy had returned to Paramount to produce *STAR TREK VI: THE UNDISCOVERED COUNTRY*, and the studio was looking for ways to forge links between the *STAR TREK* movie and the television series.

Writer-director Nicholas Meyer talked to

TNG's producers to see how he could plant seeds in the movie that would grow into established history in *TNG*. The most obvious consequence of this was that Michael Dorn was given a role in the movie as Worf's ancestor, who defended Kirk and McCoy at their trial on Qo'noS. But there were much more ambitious plans afoot that called for Spock to make a guest appearance on *TNG*.

FAILED ATTEMPTS

There had been ideas to get Nimoy to reprise Spock on *TNG* for some time. Previous head writer Maurice Hurley had tried to find a story to bring back Spock and some scripts had actually floated

around to that effect. Early staff writer Tracy Tormé, for example, had been signed to do an opener for Season Two called *Return to Forever*. In it, he planned to bring the movie-era Spock together with the Spock of the 24th century thanks to the Guardian of Forever time portal that featured in the 1966 episode *City on the Edge of Forever*. But, amid the Writer's Guild strike that summer in 1988, talks with Nimoy fell apart just as an outline was wrapped up – and the project never went any further.

But thanks to *STAR TREK*'s 25th anniversary and the last Kirk-era movie *THE UNDISCOVERED COUNTRY* in 1991, things had changed in the intervening years. The key turned out to be the idea of then-Paramount president Frank Mancuso "to somehow find a way to lock the two together" during *STAR TREK*'s silver anniversary.

THE RIGHT TIME

"The idea was to basically fan the flames for *STAR TREK VI*," executive producer and writer Michael Piller remembered. "For the first four years of the series Rick (Berman) felt very strongly that we should not pay homage to, or steal from, or use guest stars from *THE ORIGINAL SERIES*. I think it was extremely wise to build a franchise with a new audience base that didn't depend on anything except its own success. But, we had done that. By the fifth season, we had reached unforeseen heights of popularity, so the idea of expanding our

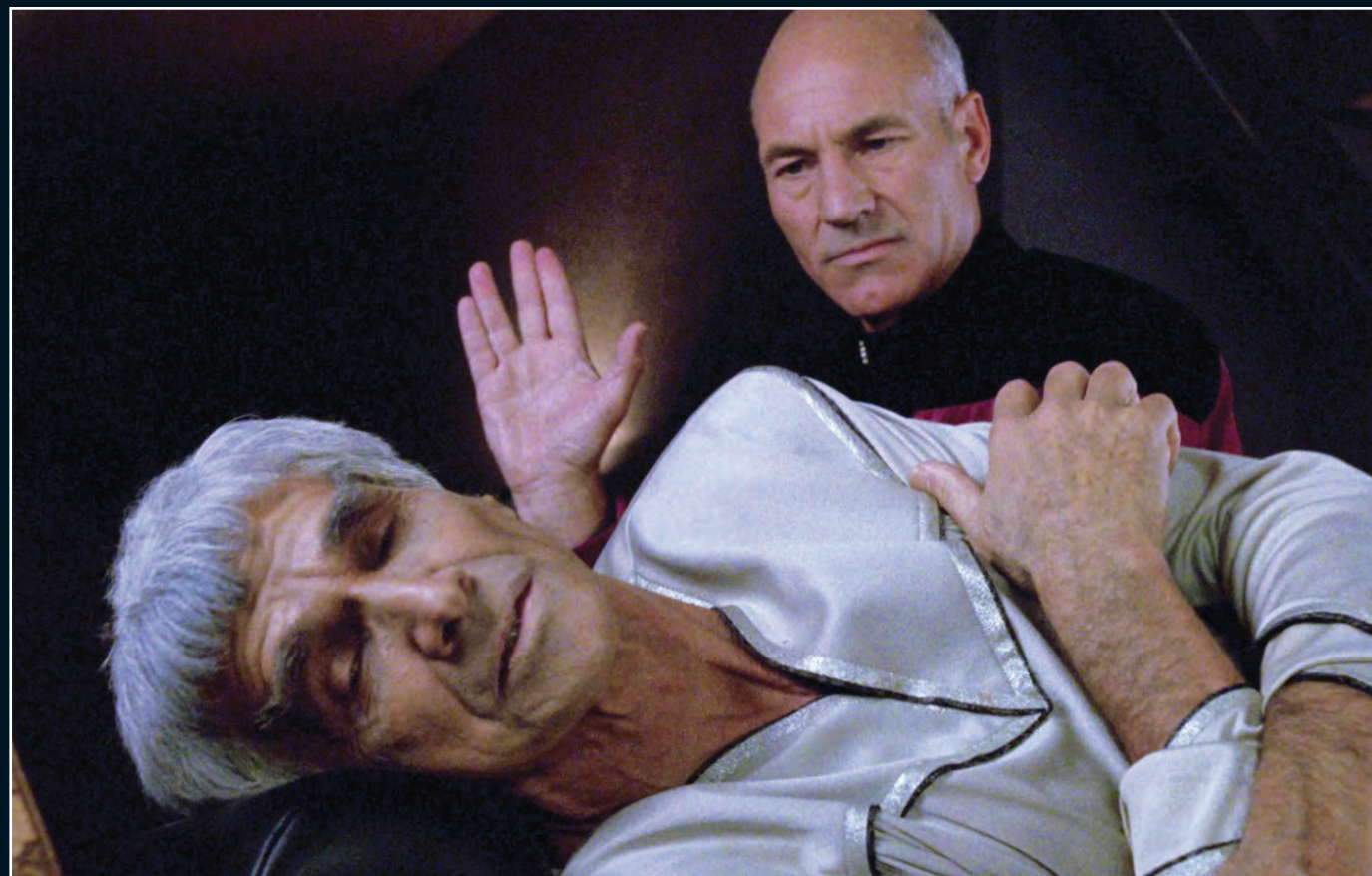


◀ Spock's appearance in *THE NEXT GENERATION* was done in part to help promote *THE UNDISCOVERED COUNTRY*. In *Unification*, Spock's conversation with Captain Picard about the peace talks with the Klingons and the consequences to Captain Kirk and his crew was intended to tie in with the movie, which was released less than a month after this episode aired in the States.



◀ One of the most obvious links between the TV show and the movie was that Michael Dorn appeared as Worf's ancestor in *THE UNDISCOVERED COUNTRY*. Dorn played the advocate who defended Kirk and McCoy at the Klingon trial on Qo'noS, where they were accused of murdering Chancellor Gorkon.

► The tragedy of Sarek losing his mind and dying was the writers' way of paying tribute to *STAR TREK* creator Gene Roddenberry. By this point, Roddenberry had been ill for some time, and they used Sarek to show the sorrow they all felt at a once great mind slowly slipping away.



restrictions did not seem such a bad idea. Having Nimoy guest star was something that we knew would be exciting and would bring lots of rating points. The challenge for us was to create a story that would be worthy of his visit."

After consultation with Nimoy, Piller and Berman proposed a story that would deal with attempts to reunify the Vulcan and Romulan people. This



▲ The Romulans, in the shape of Senator Pardek and Proconsul Neral, provided plenty of intrigue as they sought to manipulate Spock.

echoed the themes of *STAR TREK VI*, which dealt with peace negotiations between the Federation and the Klingons. Piller said that finding the right story was vitally important because they were very clear that Spock would only return if the story were worthwhile.

WORTHY STORY

"Leonard was extremely protective of Spock, and I don't think he would have signed on unless he really felt that we were doing something of value," said Piller. "His greatest caution to all *STAR TREK* fans, writers, and producers was that it was about the ideas; it was about the ambitions. What separated *STAR TREK* from other shows had been, and always would be, the genuine exploration of the human condition. That's what I thought he liked about that show."

Unification also featured another significant development in the *STAR TREK* universe; toward the end of the first part, Sarek died. As Piller explained, this wasn't done simply to satisfy the needs of the story. "It was not an accident that Sarek died at this time," said Piller. "Essentially, in our minds, Sarek was Roddenberry. When we wrote the first story



▲ Piller was happier with the comedic interaction between Spock and Data, and felt the two characters shared a great chemistry, especially in discussing their different views on humanity.

about Sarek beginning to lose it, that really was a story about our boss. He was a character who was greatly venerated and respected but was having grave health problems."

A GREAT MAN PASSES

When Piller was working on *Unification* it was clear that Gene Roddenberry didn't have long to live, and he died on October 26, 1991, a matter of weeks before *Unification* aired. "His death obviously had an enormous impact on all of us," Piller said. However, that impact was principally an emotional one; in practical terms, Roddenberry had already withdrawn from most of his duties on *TNG*. Now, Piller and Berman were left to walk in his footsteps, without his guiding hand at their elbows, but they would never forget that *STAR TREK* had to operate by Roddenberry's rules.

Piller planned to handle the teleplay of both parts of *Unification*, but the time squeeze and a shift in production order got to him and he offered Part I to supervising producer Jeri Taylor while he retained Part II. At first disappointed to do only the story set-up, Taylor had no idea how much a part of her life *Unification* would quickly become: when Pocket Books called with the idea of a novelizing

◀ Michael Piller, who wrote *Unification, Part II*, felt in retrospect that he should have included more action in the dénouement of the story, and that Captain Picard and Spock were given too much dialogue.



▲ Makeup supervisor Michael Westmore had great fun revisiting the "dripping wax" faces of the Zakdorn in the shape of Klim Dokachin.

► Leonard Nimoy was not the only star to make a return in *Unification*, as Denise Crosby reprised her role of the duplicitous Commander Sela. It was, of course, Sela who masterminded the plot to invade Vulcan, using Spock to lull the Vulcans into a false sense of security.



► It was strange, but also slightly amusing, to see Picard and Data as Romulans. Many of the actors had to make do and use Romulan prosthetics that had been made for earlier episodes, but Patrick Stewart and Brent Spiner enjoyed the privilege of having custom made ones.

the historic meeting of the *STAR TREK* eras, Taylor – who'd wanted to break into books – asked for the job. She was only the third writing staffer to leap over into Pocket's *STAR TREK* fiction line: David Gerrold novelized *Encounter at Farpoint* in 1987, while Melinda Snodgrass had written the Kirk-era *Tears of the Singers* before her stint on the show.

"The hitch was that I had 30 days to do it!" Taylor recalled. "Yes, September 1991 was a month I'll never forget. I was writing Part I, and I was writing the novel – it was like an endless finals week. You live on coffee, you're wired, you shut yourself off from family and friends: I had no other life but *Unification*!"

LESS TALKING, MORE ACTION

Piller was very happy with the first part of *Unification*, but he felt the second part proved too "talky." He used the post-Cold War unification of Germany only three years earlier as his basic thematic metaphor. Still, he expressed disappointment afterwards that his teleplay seemed to be yet another "political" story and was disappointed he couldn't provide more chemistry in the Picard-Spock scenes.

"We got some good moments, and Leonard was splendid," Piller said. "I thought *Part I* written by Jeri Taylor was good, but I think the payoff was really a lot of people standing around talking. There were some good scenes in it; the Data-Spock scene was a good one. But, on the whole, there was too much dialogue and not enough action. When you looked at it on the page it was great. When you looked at it on film, you'd say, 'Why did you write so much dialogue?' Nimoy said to me in the course of shooting, 'I haven't had this much dialogue in four feature films!'"

In contrast, the meeting of Spock and the android Data – who offered a similar non-human lens on his crewmates – was one of Piller's favorite scenes. The writer took issue with fans, though, who talked down the idea of only a three-ship Romulan invasion force bound for Vulcan: "That's the only way you could do it, with a Trojan horse," Piller said. "You couldn't launch an all-out attack."

Elsewhere, the show also saw the return of the Zaldorns, formerly seen in the person of Sirna Kolrami in the Season Two episode *Peak Performance*; this time it was quartermaster Klim

Dokachin. "The Zaldorn makeup was like dripping wax on the face," said makeup supervisor Michael Westmore. "All the little rolls of rubber had this downward-gravity look to them." Westmore also created Amarie, the piano-player, but his skills weren't required for her most notable quirk, her four arms: "They actually had another piano-player behind her, reaching around!"

ALL EARS

Unification also required an awful lot of prosthetic ears. "I remade Mark Lenard's ears, but with Leonard I think we purchased ears from the man who had the molds from the movie," said Westmore. "As for the Romulans, their makeup also required a forehead prosthetic. "I don't remember how many new ones I had to make, but I ended up with around a dozen different molds. After you accumulated a number of things for any race, you didn't bother to sculpt new ones up any more. But Patrick (Stewart) and Brent (Spiner) had special ones made. We kept them. And the only thing we had on Sela were some little eartips, about half the usual size. And of course she had the blonde hair cut into the Vulcan-Romulan hairstyle."

The just-finished filming of *THE UNDISCOVERED COUNTRY* helped in other ways, too: the movie's

Klingon Bird-of-Prey bridge and other sets on Paramount's Stage 5 came in handy for the same thing here: Picard and Data's cloaked ship in both segments. The Qualor II scrap yard was truly a recycled collection of ships that included the old *K'tinga*-class Klingon model, various AMT model kits kitbashed, and leftovers from the Wolf 359 massacre.

RATINGS HIT

Buoyed by the two-part Spock episode plus the anniversary hoopla around *THE UNDISCOVERED COUNTRY* in movie theaters, the November 1991 rating 'sweeps' period for US television viewers showed *TNG* audience numbers at an all-time high. Over 25 million viewers tuned into the original airing of *Unification, Part I*, making it one of the most-watched of all seven seasons of the series.

But with all that excitement, *STAR TREK*'s 25th anniversary and the fifth year of *TNG* would prove to be one of its greatest years and yet its saddest as well. After a series of strokes, creator Gene Roddenberry died on October 26, 1991. Both this two-parter and the *STAR TREK VI* film carried a memorial mention of Roddenberry in their openings.



◀ At times in the episode, Spock and Picard clashed over what they felt was the right thing to do, just as Spock and his father Sarek often clashed. By the end, Picard offered Spock the chance to mind-meld with him, so he could know what Sarek had shared with Picard during their mind-meld. It was like a bridging of generations, as Spock learned how his father truly felt about him.

ON SCREEN



TRIVIA

The four-handed piano player Amarie in the *STAR TREK: THE NEXT GENERATION* episode *Unification, Part II* was portrayed by actress Harriet Leider. Her voice was dubbed in post production by Judi Durand. Judi had earlier provided the Spacedock computer voice in *STAR TREK III: THE SEARCH FOR SPOCK*, and she later performed the voice of the station computer on *Deep Space 9* throughout the entire run of the series.



Actor Malachi Throne, who played the Romulan Pardek in *Unification*, had been a two-time guest star on *THE ORIGINAL SERIES*. He provided the voice of the Talosian magistrate in *The Cage*, and he played Commodore Mendez in *The Menagerie*. He had been offered the role of Doctor Philip Boyce in *The Cage*, but turned it down as he did not want to play "the third man" next to the hero and his sidekick.



Unification was the first time the Romulan homeworld was visited in a *STAR TREK* episode, although a holographic recreation of the Valley of Chula was seen by Admiral Alidar Jarok in *The Defector*.

- FIRST APPEARANCE: UNIFICATION, PART I (TNG)
- TV APPEARANCE: STAR TREK: THE NEXT GENERATION
- DESIGNED BY: Greg Jein

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION *Unification, Part I*

An admiral informs Captain Picard that Ambassador Spock has gone missing, and intelligence reports suggest that he is on Romulus. If he has defected, the repercussions for the Federation would be incalculable. Picard is therefore ordered to find the wayward Vulcan.

Picard begins his search by visiting Spock's ailing father Sarek, who is now senile. In his more lucid moments, Sarek reveals that Spock has been talking to Pardek, a Romulan senator, about a unification between their two peoples.

Picard contacts the Klingons, asking them to provide a cloaked ship. This

way he and Data can secretly visit Romulus disguised as Romulans.

Meanwhile, the wreckage from a Vulcan ship leads the *U.S.S. Enterprise* to a surplus depot at Quolor II. Here, the crew discover a smuggling operation. While they lie in wait to find out what vessel has been picking up illegal shipments, a heavily-armed Smuggler's ship arrives and launches an attack. The *Enterprise* returns fire, which ignites the armaments being carried in the hold, blowing the Smuggler's ship apart.

Back on Romulus, Picard and Data are taken to an underground chamber where they find Spock – and he is not too pleased to see them.

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- In-depth profile of the **Kazon warship**, a **Predator-class** vessel used by two Kazon sects in the Delta Quadrant
- How visual effects producer **Dan Curry** came up with the design for this huge warship used by the **Kazon**
- A look at the concept behind the Kazon and how this species was used on **STAR TREK: VOYAGER**

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