

107

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KLINGON
BIRD-OF-PREY
(ATTACK POSITION)

TYPE: B'REL

LAUNCHED: 23rd C

LENGTH: 139 METERS

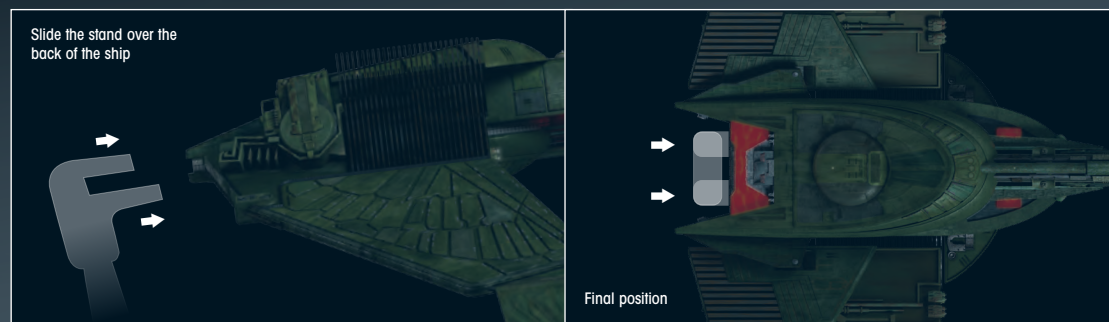
MAX SPEED: WARP 9

KLINGON DEFENSE FORCE
BIRD-OF-PREY

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Stand assembly:



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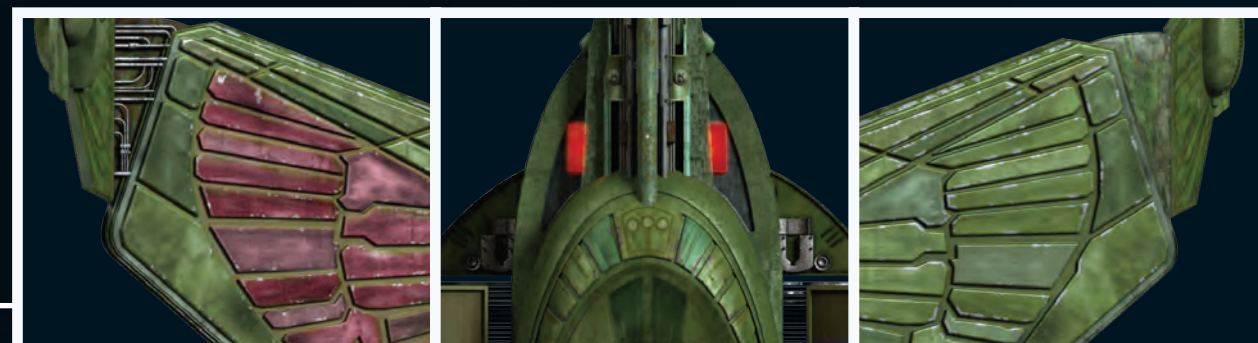
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KLINGON BIRD-OF-PREY SPECIFICATION



OPERATED BY:	KLINGON DEFENSE FORCE
TYPE:	B'REL, K'VORT & D12
IN OPERATION:	2285-2375
LENGTH:	139 METERS - 678 METERS
CREW:	VARIABLE DEPENDING ON TYPE
MAX SPEED:	WARP 9 (SUSTAINED)
WEAPONRY:	2-4 DISRUPTOR CANNONS, 1-2 TORPEDO LAUNCHERS



◀ The exterior of the bird-of-prey hardly seemed to change in all the years it was in service. This hid the fact that internally no two birds-of-prey were the same. They were suited to different roles from scouting duties to warships, depending on how they were outfitted.

Commanders could choose how the interior of their bird-of-prey was divided, and the bulkheads were designed to be easily repositioned. Many crews were forced to share cramped quarters so that a disproportionately large area could be used for cargo. The bridges were the area that varied the most, and they could be as different as the men who commanded them. Most notably, some birds-of-prey that were in use in the 2280s featured a periscope-like device on the bridge. This could be used by the commanding officer to target the weapons system himself.

23RD-CENTURY VESSELS

In the 23rd century, all birds-of-prey encountered by Starfleet were approximately 140 meters in length, and operated with a crew of no more than 36. They were also able to move their wings into different positions. In normal flight mode, the ship operated with the wings parallel to the body, but when it was preparing to fight, the wings dropped into an 'attack' position below the main body. The wings were also capable of being raised above the central section, but this was only used when the ship landed on the surface of a planet.

By the 2360s, similar sized birds-of-prey appeared to be called *B'rel*-type scout vessels. By this point, they had been joined by much larger birds-of-prey that ran anywhere between 230 meters to 680 meters in length. These ships were referred to as *K'vort*-type cruisers. They had the same basic appearance as the smaller craft, but the spaceframe was scaled up proportionally.

There was no such thing as a standard Klingon bird-of-prey. They were in operation from at least as early as 2285 and were still being used nearly a century later. In that time, there were several variants of the bird-of-prey, while their technology was constantly being improved.

All birds-of-prey were serpentine green in color, and were protected by armor plating. They were also all fitted with a cloaking device, but beyond this there were significant differences between each ship.

From the outside, the bird-of-prey did not appear to change at all, but there were several sizes of this class of vessel, and the most obvious differences were found in their internal layouts.



DATA FEED

In 2293, General Chang operated a prototype bird-of-prey, which unlike any other bird-of-prey before or since, could fire photon torpedoes while still cloaked.

◀ The main bridge was the one area where birds-of-prey appeared to differ the most. In the 23rd century, a periscope-like device was seen on some ships, which enabled the commanding officer to take direct control of the targeting of the weapons. No birds-of-prey seen in the 24th century had this design feature.

KLINGON DEFENSE FORCE BIRD-OF-PREY

Over the years, the bird-of-prey was constantly updated and built in a number of different sizes.



◀ The infamous Duras sisters operated a *D12* bird-of-prey from at least 2369 to 2371. By this point, this type of bird-of-prey was considered obsolete because of a design flaw with its plasma coils.

▶ When the wings of a bird-of-prey were in the down position, it was a clear sign that they would attack. The photon torpedo launcher was in the nose of the ship.



▶ Living conditions inside birds-of-prey were hardly salubrious, but this did not seem to bother the crew. The small dining area inside *B'rel*-type ships was one place where they could gather and really enjoy themselves. They would eat, drink, swap stories and even fight, but this was how they bonded.



▶ Commander Riker served on a bird-of-prey named the *Pagh* in 2365. He quickly had to learn the Klingon way of doing things on board their ship. This was one of the larger *K'vort*-type vessels, and it was the only one that was seen with its wings in the down position when it was about to attack.



▲ The *Rotarran*, like most birds-of-prey that fought in the Dominion war, was one of the smaller *B'rel*-type ships. As was seen many times during the war, the twin primary disruptor cannons on the wings of these vessels were extremely effective against Jem'Hadar fighters, and could destroy one in as few as three shots.

▲ One of the most distinctive features of a bird-of-prey was its ability to articulate its wings into different positions. When it landed on the surface of a planet, its wings moved into a raised position. This allowed the landing pads to extend from the underside of the ship. The crew could then disembark from a ramp that emerged from the rear of the vessel.

K'vort-type birds-of-prey were operated by much larger crews, and some of the bigger ones could accommodate more than 1,000 troops. Both the *B'rel* type and the *K'vort* type were capable of a top speed of warp 9.6, but the *K'vort* type was equipped with more weaponry.

The *B'rel* type featured two wing-mounted disruptor cannons and a torpedo launcher in the nose of the ship, much like the birds-of-prey seen in the 23rd century. Meanwhile, the larger *K'vort* type was equipped with four disruptor cannons located on the tips of the wings and two torpedo launchers.

The only larger *K'vort*-type bird-of-prey that had articulated wings was the *I.K.S. Pagh*, which Commander Riker served on in 2365 as part of an officer exchange program with the Klingons. No

other *K'vort*-type vessel was seen with movable wings, even when they attacked another ship.

Interestingly, there was another type of bird-of-prey known as the *D12*, and at least one example was still in use as late as 2371. This was operated by the Duras sisters, Lursa and B'Etor, but it was at least 20 years out of date by this point.

SMALLER TYPE

By the time of the events leading up to the Dominion War, and the war itself, the larger *K'vort*-type bird-of-prey no longer appeared to be in operation. All the birds-of-prey seen from around this time were the smaller *B'rel* type. The most famous of these was the *I.K.S. Rotarran*, which under the command of General Martok became one of the most famous birds-of-prey in Klingon

history. It won many victories in the war, such as when it destroyed a Dominion shipyard at Monac IV against overwhelming odds.

The fact that all birds-of-prey were slightly different proved to be of great significance in the outcome of the Dominion War. It appeared that the Allied fleet had no answer to the energy dampening weapon that was used by the Breen after they joined forces with the Dominion.

Fortunately, one bird-of-prey named the *I.K.S. Ki'tang* proved to be immune to the devastating weapon. This was because their chief engineer had adjusted the tritium intermix to compensate for a warp core containment problem. Without this innovation, which was subsequently rolled out across the Allied fleet, the Dominion would surely have won the war.

DATA FEED

In 2373, General Martok was given his first posting since his escape from a Dominion internment camp, when he was appointed the commander of the *I.K.S. Rotarran*. Things did not go well at first, as Martok appeared to have lost his nerve after his brutal treatment in prison. It was not long though before he regained his spirit. Under his leadership, the *Rotarran* achieved near mythic status for the many battles it won in the Dominion war.





KRUGE'S SHIP/HMS BOUNTY

YEARS: 2285/2286

APPEARANCES: *STAR TREK III: THE SEARCH FOR SPOCK*, *STAR TREK IV: THE VOYAGE HOME*

Originally, the Romulans were written as the main antagonists in *THE SEARCH FOR SPOCK*, and the bird-of-prey was a Romulan ship. This made sense as the Romulans utilized birds-of-prey in *THE ORIGINAL SERIES*, and they were equipped with cloaking devices. When the Klingons replaced the Romulans as the main villains in the movie, it was suggested that the Klingon commander stole the ship from the Romulans, but script revisions dropped the connections with the Romulans all together.

The bird-of-prey thus became a Klingon vessel. It was designed by Nilo Rodis and David Carson, visual art directors from Industrial Light & Magic, with suggestions from director Leonard Nimoy. At a meeting, Nimoy said he wanted it to look swooping and frightening, like a bird on

attack, and with an extended neck, as if it was reaching to catch a fish in its beak.

According to Commander Kruge, his bird-of-prey was operated by only a handful of men, and the *U.S.S. Enterprise* NCC-1701 outgunned his ship "ten to one." His bridge (see picture below) featured a command chair on a raised circular platform, with the rest of his bridge crew located in a recessed pit in front of him.

This bird-of-prey also appeared in the next film *THE VOYAGE HOME*. In the three months it supposedly spent on Vulcan, the bridge had completely changed from how it appeared under Kruge's command. It now had a configuration much more like that found on Starfleet ships, with no variations in floor level, and sporting a new color scheme (see picture below and to the left).

Dr. McCoy had also chosen to rename the bird-of-prey. While its original name was never known, McCoy decided to call it the *HMS Bounty* in reference to the sea-going ship of the 18th century that was taken over by mutineers.



KLAA'S SHIP

YEAR: 2287

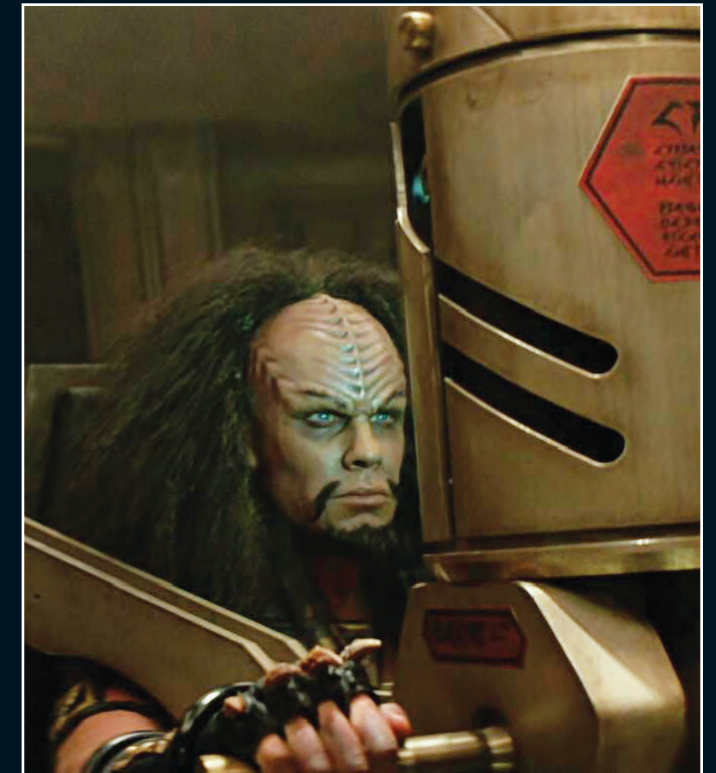
APPEARANCE: *STAR TREK V: THE FINAL FRONTIER*

Captain Klaa believed that if he destroyed the *U.S.S. Enterprise* NCC-1701-A, he would be regarded as the greatest warrior in the Galaxy.

Klaa's bridge was different than the bird-of-prey bridge that had been seen before, and it featured a periscope-like device that allowed him to directly target his ship's weapons from his command chair.

For this movie, a separate, enlarged model of the bird-of-prey wing was built that included its disruptor cannon (see picture below). This was so it could be featured in close-up detail, and the weapon's firing mechanism moved. It was shown shooting the Pioneer 10 probe.

Interestingly, the menu screen on the special edition DVD of the film described Klaa's ship as a "bird-of-prey D12-class," which would make it the same model as the one used by the Duras sisters in *GENERATIONS*.



BIRD-OF-PREY

FLEET LISTINGS

We've put together a list of some of the more notable birds-of-prey from the 23rd and 24th century that have appeared in *STAR TREK*, highlighting what type they were and any new features about them.



GENERAL CHANG'S BIRD-OF-PREY

YEAR: 2293

APPEARANCE: *STAR TREK VI: THE UNDISCOVERED COUNTRY*

General Chang's bird-of-prey was the first, and to date the only known, vessel of its kind that could fire while cloaked. Chang used this feature as part of a plot to kill Chancellor Gorkon, while implicating Captain Kirk and the *Enterprise-A* crew in the crime.

Chang's bird-of-prey was finally destroyed when Spock realized that despite being cloaked, its impulse engines still vented plasma exhaust. A torpedo aboard the *Enterprise-A* was modified with equipment that tracked gaseous anomalies. It was then fired blindly into space, where it proceeded to track and follow the exhaust gases from the bird-of-prey, before slamming into it. The *Enterprise-A* and the *U.S.S. Excelsior* NCC-2000 were then able to target the explosion and launch multiple photon torpedoes at it, destroying Chang's ship.



DURAS SISTERS' BIRD-OF-PREY

YEAR: 2371

APPEARANCE: *STAR TREK GENERATIONS*

The Duras sisters' ship was an old *D12* type of bird-of-prey. It was said by Lt. Commander Worf that it was at least 20 years out of date as this class had been retired because they had a design flaw in their plasma coils. The '*D12*' designation was said on screen for the first and only time in *GENERATIONS*.

Once again, the bridge on this bird-of-prey was different than those that had been seen before, but it did feature a periscope-like device like that found on Klaa's ship. This scope, however, was positioned between two aft stations, while a command chair took up the central position on the bridge.

A dark, damp and dilapidated room was also shown where Soran tortured Geordi La Forge.

I.K.S. PAGH

YEAR: 2365

APPEARANCE: 'A MATTER OF HONOR' (TNG)

Several birds-of-prey featured in *THE NEXT GENERATION*, and all of them were of the larger *K'vort* type, or at least they appeared to be judging by their relative size next to other ships. Perhaps the one that was featured most prominently was the *I.K.S. Pagh* commanded by Captain Kargan. Its crew was implied to be far greater than a dozen or so men.

The *Pagh* was the only bird-of-prey in the *TNG* era where the wings were seen in the down 'attack' position. There was a very good reason for this. After its appearance in the episode, the mechanism to move the wings on the studio model became faulty and it was deemed too expensive to fix.

During the episode, it was learned that the *Pagh* was armed with phasers rather than disruptors, and that the 'neck' section was one of the strongest of the ship.

A new bridge was featured that was bathed in red light, while a mess hall introduced an area that had never been seen before. It had seating for about 10 crewmen, where they ate live serpent worms known as *gagh*.



I.K.S. ROTARRAN

YEAR: 2373

APPEARANCES: MULTIPLE *DEEP SPACE NINE* EPISODES

The *Rotarran* was the most frequently seen bird-of-prey in *STAR TREK*, with 13 appearances. This was General Martok's flagship, and it became legendary for its heroic exploits in the Dominion war.

It featured a different configuration of bridge, and was shown emitting an EM pulse from its underside when it destroyed a Dominion shipyard at Monac IV.

The *Rotarran* was the smaller *B'rel*-type vessel, and had a crew of between about a dozen and 30, who were often seen in a small mess hall. By this point in the franchise, CG ships had become the norm, and this allowed them to depict the bird-of-prey with articulated wings again.

All birds-of-prey featured in *DEEP SPACE NINE* were *B'rel*-type ships, and none of the larger *K'vort* type were shown.





J.G. HERTZLER ON GENERAL MARTOK

In an interview conducted not long after *STAR TREK: DEEP SPACE NINE* finished, J.G. Hertzler talked about how he landed the part of General Martok, and the challenges and fun he had playing him.

▲ It's quite startling how different J.G. Hertzler looked in and out of the makeup used to turn him into General Martok. Hertzler was originally brought in as a brief guest star, but his portrayal was so good, Martok became a recurring character.

You'd never guess that John Garman Hertzler and General Martok are one and the same. They don't look alike, they don't even sound alike, but you soon realized that the two men were inextricably entwined. One moment he'd be telling you about Martok's relationship with Worf, the next he'd be talking about how it felt to stand on Cardassia. And every once in a while, Hertzler's

soft voice would disappear to be replaced by Martok's rasping tones, which he described as being "half Shakespearean, half throat problem."

INNER REALITY

The 'confusion' was no accident; when Hertzler created the character of Martok, he used several method acting techniques – processes that actors



◀ Martok made his first appearance in Season Four's *The Way of the Warrior*, but he did not start make regular appearances until Season Five, when he started to represent the Klingons on *Deep Space 9*.



◀ In the opening episode of Season Five, *Apocalypse Rising*, Martok was revealed to be a Changeling. He desperately tried to save himself by killing several Klingons, but he was heavily outnumbered.



◀ After the Martok Changeling was exposed, he was killed in a barrage of disruptor fire. Hertzler thought that this would be an end to his part on *DEEP SPACE NINE*, but executive producer Ira Behr told him that the real Martok would be back.

employ to relate the role they are playing to themselves. He remembered that one particular exercise was very helpful.

"I took a course called 'Intensive Journal Workshop,' it was about psychology," said Hertzler. "You'd go back over your life looking for 12 decision points – 12 points where you chose one road rather than another, or something that was incredibly moving in your life. Well, if you did that for the character that you were creating, and you'd begin to borrow from your own life to invest those 12 fictional things, an odd thing happened – you began not to be able to differentiate between what actually happened and what didn't. It was a very odd phenomenon, and when it happened you knew that you were totally at one with the character because you didn't know what you created and what was the truth. I did that with Martok."

It may seem strange to suggest that Hertzler had a lot in common with a Klingon. He'd never been on a targ hunt, and he'd certainly never killed anyone with a *bat'leth*. The kind of similarities he was talking about were much more personal. For example, Hertzler decided that, like him, Martok lost his father before he became successful.

ABSENT FATHERS

"In *Once More Unto the Breach* I had this speech about what Kor did to me as a young man," said Hertzler. "What he did to Martok when he was trying to apply for the officers' academy. I told this story about my father, and I asked that a line be added. I was refused entrance to the academy because of my low birth, but I achieved a field commission by virtue of a fight that was on board



▲ It took around three hours each day for the makeup to be applied to Hertzler to turn him into General Martok. David Quashnick was the makeup specialist who normally carried out the task.



▲ It was eventually learned that the real Martok had been imprisoned in a Dominion internment camp, where he lost an eye after being forced to fight with the Jem'Hadar.



▲ Martok soon formed a close friendship with Worf, and the two regularly shared scenes together until the final episode of *DEEP SPACE NINE*.



▲ Martok rediscovered his bravery after Worf challenged his leadership. During the fight, Worf became aware that Martok's warrior spirit had returned and let him win.



▲ In *Once More Unto the Breach*, it was learned that Martok held deep resentment towards Kor for refusing his application to the officers' academy when he was young.

a flagship when the Romulans attacked. This was the line that I added: 'Unfortunately, my father did not live to see that day.'

"My own father died fairly young in my life, and I've always tried, wherever he is, to make him smile and be proud. And I think that was one of the things that drove Martok's decisions in almost everything. That was the kind of reality I tried to borrow from my life and underlay into Martok, and as far as I can tell it worked."

The similarities didn't end there – it seemed that Hertzler had a certain amount of Klingon anger and energy lurking just below the surface. In fact, he said, he was only cast because that Klingon temper began to show.

KLINGON HEART

"I was sitting in the lot there at Paramount for something else," said Hertzler. "I had a headache, I was really annoyed, I was late for something, and Ron Surma (*DEEP SPACE NINE*'s casting agent) said, 'Hey, you know what, John...' He gave me the script and he said, 'Take a look at it and come back.' So I did, and I decided to audition for the part.

"I thought, 'I'm not going to be a normal Klingon. I'm not going to be an angry, sort of aggressive, quick-tempered lout. I'm not going to do all of that, I'm going to be cerebral, quiet, conniving.' So, I did that and they said, 'Do you know about Klingons?' Basically they said, 'Louder, faster, and meaner.' That annoyed me. I was already angry, so I picked up a chair at that point and threw it into the wall. I ripped my thumbnail off when I did that, and then I just barreled through it. Then they said 'Perfect.' I think it was the blood that scared them!"

Once Hertzler had won the part, he loved turning up for work and dressing up as a Klingon, and far from hating the makeup, which could take hours to apply, and the costume, which was incredibly hot under all the studio lights, he found he was having a ball.

GLORIOUS GAME

"If you talk to any actor and they do not get fed by a brilliant costume and brilliant makeup, if they are not fed by that in terms of creating a character, then they are probably half dead," said Hertzler. "For me, it was pure magic that, with all that stuff on, the Klingons came alive for people and existed in some sort of pseudo-real universe. I cannot express to you how much fun it was. It was the ultimate in being an actor – to dress in a leather Shakespearean tunic, and knee-high boots, and the hair – I'd got two wigs on my head, and I'd got these amazing eyebrows. It was a great gift, and it was a trip to be able to dress up in this kind of an outfit and be a wild man."

After just over a year of playing Martok, Hertzler learned that in 'Apocalypse Rising' Martok would be exposed as a Changeling and killed.

"In the original Changeling death script I didn't believe it was going to be Martok that was the

Changeling," said Hertzler. "I thought it was going to be Gowron, but the producers thought that was too pat, so they said, 'No, we'll make it General Martok,' who seemed to be the tried and true, not nefarious, not politically astute."

Later in the season, we discovered that the real Martok was being held in a Dominion prison. When Worf joined him, the two Klingons formed a close friendship that gave Martok's character a new focus and led to him becoming a semi-regular on the show.

"I think (executive producer) Ira Steven Behr mentioned to me once that finally there was someone who had an odd chemistry with Worf," said Hertzler. "They said, 'Ah, Worf has a friend at last.' I think it was just timing. The odd thing in this world is that everything can be fabulous, but if the timing is wrong it just misses. And they wanted a little more Klingon presence on the show."

GROWING CHARACTER

A few episodes later, Hertzler began to suspect that the producers had some big plans for Martok. "Ron Moore, who was a tremendous writer, wrote the script for *Soldiers of the Empire*," said Hertzler. "That was a wonderful script; it was almost *Julius Caesar*, it was almost *The Caine Mutiny* court-

▼ Martok was given command of the *Rotarran*, a bird-of-prey, and Worf served as his first officer. Troubled soon brewed, as it seemed Martok's years as a prisoner had dampened his will to fight.





▲ General Martok was not the only character Hertzler played on *STAR TREK*. The heavy prosthetics he wore helped to disguise his features, which meant he could take on other roles. Among other parts, he also played the Vulcan captain of the *U.S.S. Saratoga* in the pilot of *DEEP SPACE NINE*, Roy Ritterhouse in *Far Beyond the Stars*, Laas in *Chimera* and the Hirogen fighter in the *VOYAGER* episode *Tsunkatse*.

marial. It was all those things, and it was a great acting challenge for me. That was when I realized, 'Hmm, they're going to make something out of this guy if they give him a big show like that.'"

KLINGON VALUES

Another aspect that Hertzler enjoyed about Martok was that he was very different than the Starfleet characters, who were liberal and well adjusted, whereas his character was not.

"For me, the height of it was the episode with Kor where I was in the mess hall with John Colicos (Kor) and I was just berating him and shaming him," said Hertzler. "He was an old man who was sort of *non compos mentis* at that point in his career. All he wanted was to do something and to buy a glorious death as the great Klingon hero he

was, and I was relentless in my attack on him. People thought it was a little disturbing that Martok, who they wanted to like, could be that ugly in attacking someone as pitiful as Kor. I said, 'Well, that was the Martok that I knew, the Martok that was not necessarily controlled by human sensitivities. This was a Klingon who was raging over the need to avenge what Kor did in rejecting his application to officers' school.

NO FORGIVENESS

"At the end of that episode they wanted to bring him around to a sort of satisfactory forgiveness, and I said, 'No, I don't believe this man would ever forgive. He'd take his hatred of Kor, and his resentment of what he did, to the grave with him.' That was politically incorrect – it was not very

good for one's psyche – but that was what I believed he would choose to do. Maybe it came from me, I don't know, it was not pretty, but I thought it was part of Klingon nature."

For Hertzler, that last part was vital; in his mind, everything that was part of Klingon nature was part of human nature too. "I didn't think Klingons were alien at all," said Hertzler. "I thought they still struggled with the same issues of right and wrong that humans struggle with. I think it was a matter of degree. What a human might be sensitive to, a Klingon might not even feel. I thought they had to be human in some way or else we would really have very little way of connecting to them."

HUMAN FLAWS

The point is that Klingons showed particular aspects of human nature that we may not be completely comfortable with. This was probably at its most obvious in one of Martok's last scenes. After the end of the Dominion war, Martok, Admiral Ross and Captain Sisko were standing in the ruins of Cardassia. In the midst of so much destruction Martok proposed a toast to their victory. Sickened by all the death, the Starfleet officers poured their bloodwine away, leaving Martok to drink alone. Hertzler said he had a great time as Martok because he got to play meaningful scenes like this one.

"That was probably the most politically incorrect moment that Martok had in the entire series, but it was perhaps the most truthful," said Hertzler. "The only thing I can see that's a constant in human history, and definitely in Klingon history, is the need for revenge. It was certainly the case in Kosovo and Serbia. Centuries of ancient hatreds cannot be overcome by a wider perspective.

"That was where I thought Martok was coming from. He was coming from the devastation that the Cardassians caused by their betrayal. Martok felt there was nothing undeserving about what had happened to the Cardassians, and it could have easily gone the other way but for a few brave Klingon ships and hundreds of warriors who gave their lives. It was how General Montgomery must have felt. You tried to put yourself there.

"That was what that last moment was about. Ross and Sisko could not deal with it, which hurt Martok terribly. Not so much Ross, but Sisko's

gesture was very painful. But he had to get past the pain and just write it off as: 'The humans just don't understand.'

MUTTERED WORDS

"Basically all I had in the script was a shrug of the shoulders and a drink," continued Hertzler. "But I said, 'If there was any point at which he would say something in Klingon to himself, it would be now.' So I asked a friend of mine who is a Klingon aficionado to get me a translation that would say something to the effect of 'Humans, go figure.' And the producers said, 'Sure, go ahead with that.' It was not completely satisfying to Martok in one way, but on another level it was oddly satisfying to him to differentiate between the Klingon mentality and the human mentality."



◀ Chancellor Gowron feared that Martok was becoming so popular that he could challenge him for the leadership of the Empire. To fend off this threat, Gowron ordered Martok on several almost suicidal missions, hoping he would be killed.

◀ Martok did not refuse Gowron's orders, even though he knew it would probably result in his death. In the end, Worf stood up to Gowron and killed him. As was his right, Worf passed on becoming the new Chancellor and gave the title to Martok instead.

ON SCREEN



- FIRST APPEARANCE:** STAR TREK III: THE SEARCH FOR SPOCK
- TV APPEARANCES:** STAR TREK: THE NEXT GENERATION,
STAR TREK: DEEP SPACE NINE
- DESIGNED BY:** Nilo Rodis, Bill George

KEY APPEARANCES

**STAR TREK VI:
The Undiscovered Country**

After years of hostilities with the Klingons, a hope for peace arises. Against his wishes, Captain Kirk is sent to conduct negotiations with Chancellor Gorkon.

This ends in disaster when the *U.S.S. Enterprise-A* seemingly fires on Gorkon's ship and the Chancellor is assassinated.

It seems not everyone is happy at the prospect of peace. It is eventually discovered that General Chang was behind the murder. Moreover, Chang commands a Klingon bird-of-prey that can fire while cloaked, and he is determined to stop the peace talks.

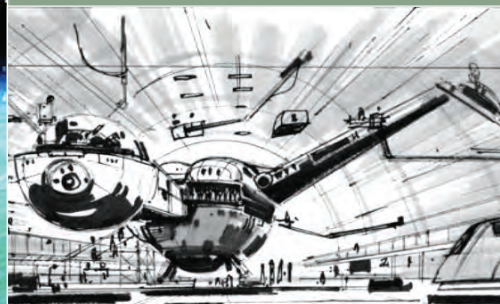
**STAR TREK: DEEP SPACE NINE
Shadows and Symbols**

On the *I.K.S. Rotarran*, Worf, Martok, Dr. Bashir and Miles O'Brien prepare for a mission to destroy the Dominion shipyards at Monac, in honor of Worf's late wife, Jadzia Dax.

Having reached the Monac star system, Worf masterminds a plan in which the *Rotarran* will fire an EM pulse towards the sun, triggering a solar ejection that will destroy the Dominion shipyards. The plan works the second round, and the sun swells, encompassing the shipyards and three pursuing Jem'Hadar fighters.

TRIVIA

Originally, a prologue was planned for *STAR TREK VI: THE UNDISCOVERED COUNTRY*. In it, the *HMS Bounty* was in Spacedock. This was the bird-of-prey that was captured by Kirk and his crew in the third movie and featured heavily in the fourth. The *Bounty* was being disassembled by Starfleet engineers under the supervision of Professor of Engineering Montgomery Scott. A storyboard was even drawn up of the scene [see below] for *STAR TREK VI*, but the prologue was dropped and never filmed.



Christopher Plummer's character, General Chang, was originally to have had hair, but as his makeup was being applied for the first time, he liked the bald look so much, he asked to be allowed to keep it. The makeup artist also painted the Klingon crest into each rivet of his eyepatch.



An unusual style of helm station that incorporated a large steering wheel was positioned behind the command chair on General Chang's bird-of-prey. This wheel was later given to director Nicholas Meyer, and he described it as "an enormous thing that was impossible to move."

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