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U.S.S. PHOENIX
NCC-65420

CLASS: NEBULA

LAUNCHED: 2360s

LENGTH: 465 METERS

MAX SPEED: WARP 9.5

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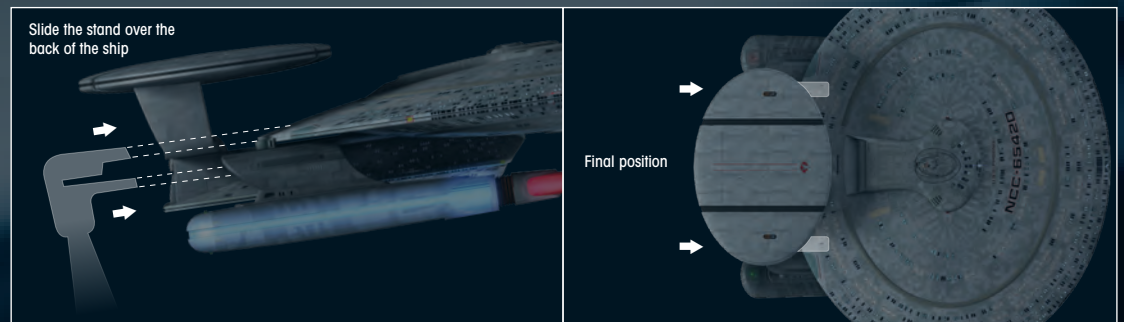
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U.S.S. PHOENIX
NCC-65420

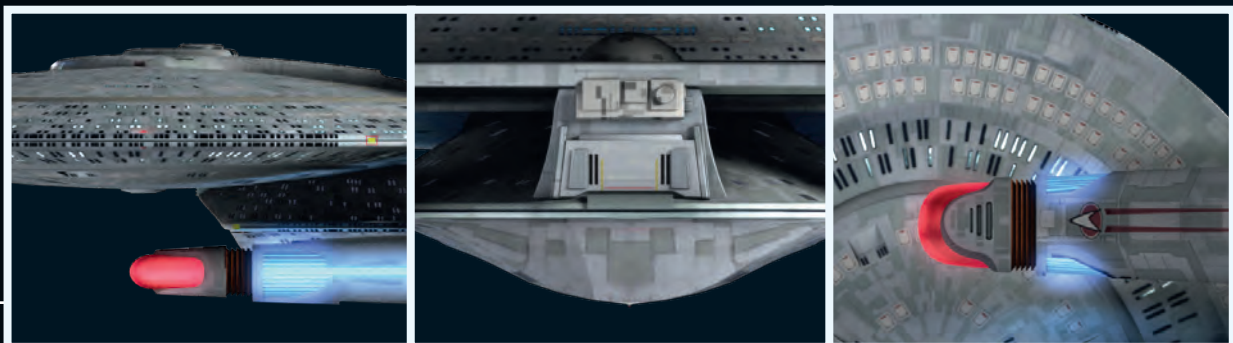
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U.S.S. PHOENIX NCC-65420

SPECIFICATION



CLASS:	NEBULA
CONSTRUCTED:	40 ERIDANI A STARFLEET YARDS
LAUNCHED:	2360s
LENGTH:	465 METERS (APPROX.)
CREW:	750
TOP SPEED:	WARP 9.5
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES
CAPTAIN:	BENJAMIN MAXWELL





U.S.S. PHOENIX

NCC-65420

In 2367, Captain Maxwell of the *U.S.S. Phoenix* went rogue and led his ship on several attacks against the Cardassians.

◀ The most distinguishing feature of the *U.S.S. Phoenix* was the oval-shaped platform that rose up from the rear of the engineering hull. On the *Phoenix*, this module was equipped with extra sensor equipment, but it could also be configured to carry weaponry.

The *U.S.S. Phoenix* NCC-65420 was a Starfleet *Nebula*-class starship that was in operation in the 2360s. It was built by the Yoyodyne Division at 40 Eridani A Starfleet Construction Yards in the Vulcan system in 2363.

The *Phoenix* was constructed around the same time as the *U.S.S. Enterprise* NCC-1701-D, and they shared many design features. For example, the *Phoenix* used an almost identical saucer section and warp nacelles as the *Enterprise-D*, although the *Phoenix*'s secondary hull was different, being shorter and more curved.

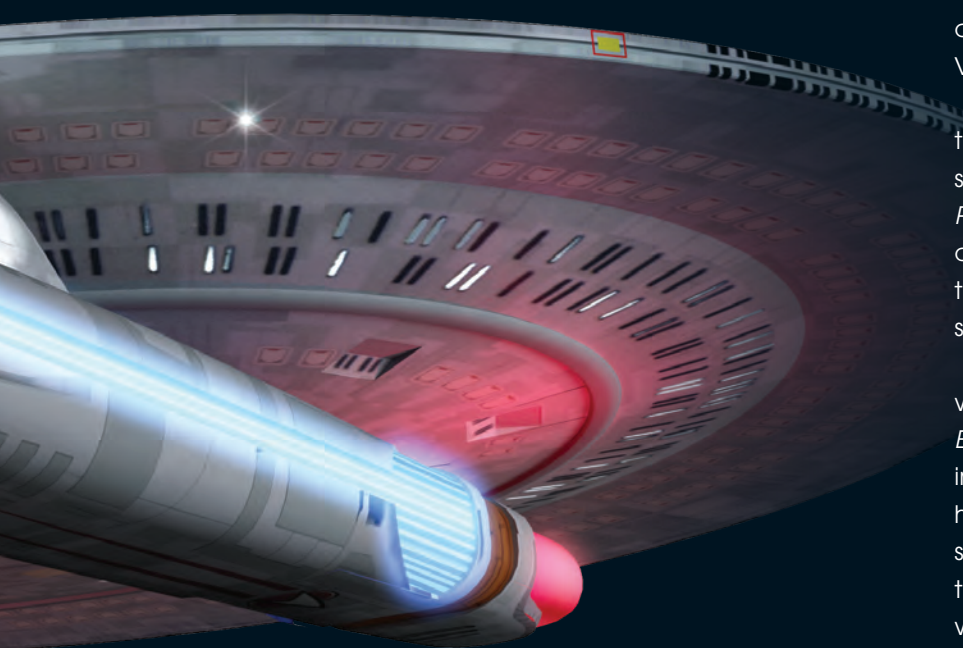
At approximately 465m in length, the *Phoenix* was roughly two-thirds the length of the *Enterprise-D*, and it was more compact when seen in profile. This was because the *Phoenix* did not have a neck section between the primary and secondary hulls. Instead, the saucer sat directly on top of the engineering section, while the nacelles were suspended just below the secondary hull.

ADDITIONAL MODULE

The *Phoenix* featured an elliptically-shaped module that rose up on two supports from the back of the engineering hull and looked over the saucer section. This module could be configured to carry a variety of equipment depending on mission requirements. On the *Phoenix*, this superstructure was outfitted with extra sensor equipment, but on other *Nebula*-class ships, where this module was triangular, it carried additional weaponry.

The *Phoenix* was a multi-purpose ship and was normally assigned scientific and exploratory

◀ The *Phoenix* was roughly two-thirds the length of the *U.S.S. Enterprise* NCC-1701-D, and was outfitted with many of the same parts. The saucer section and the warp nacelles appeared to be exactly the same on both vessels, but the engineering hull was shorter and more curved on the *Phoenix*, while its deflector dish was more square.





▲ Apart from the large sensor module that rose up from the back of the secondary hull, the *Phoenix* was very similar to the *Enterprise-D*. It may not have been quite as large as Starfleet's flagship, nor have as many facilities, but it was still a powerful ship. The *Phoenix* had no trouble destroying a Cardassian warship, even after its prefix code had been used to lower the *Phoenix's* shields.

missions, but it was equally suited to transport and defensive patrol duties. It had a crew complement of around 750, but other *Nebula*-class ships such as the *U.S.S. Hera* NCC-62006 were known to operate with a crew of just 300.

The typical offensive arsenal of the *Phoenix* included a torpedo launcher located just above the deflector dish on the secondary hull. It also had multiple phaser arrays, with one positioned below the deflector dish and others at various points around the primary hull. Its maximum effective weapons range was slightly below 300,000km.

The *Phoenix* was fitted with warp and impulse drives, and was capable of maintaining a top speed of warp 9.5 for short periods.

In 2367, the *Phoenix* was under the command of Captain Benjamin Maxwell, one of the most highly regarded officers in Starfleet. The *Phoenix* had been assigned patrol duties near the recently

established demilitarized zone between Federation and Cardassian space following a long conflict between the two powers.

GONE ROGUE

It came to Starfleet's attention that the *Phoenix*, apparently unprovoked, destroyed an unarmed Cardassian science station. To avoid a major diplomatic incident, the *Enterprise-D* was tasked with taking three Cardassian officers on board in a transparent effort to show them that they were making every effort to locate the *Phoenix*.

Not long after, the *Phoenix* destroyed a Cardassian warship, taking 600 lives in the process. It then turned its attention to a smaller supply ship and annihilated that too, taking a further 50 lives.

When the *Enterprise-D* eventually caught up with the *Phoenix*, Captain Maxwell explained that the Cardassians were arming again in anticipation

► The *Enterprise-D* was escorting the *Phoenix* back to Federation space when Captain Maxwell's ship broke off to pursue another supply ship. Maxwell was determined to prove the Cardassians were rearming for war.

▼ The crew of the *Enterprise-D* watched helplessly on their monitors as the *Phoenix* bore down on two Cardassian vessels. First, the *Phoenix* destroyed the warship, then it wiped out the supply ship.



of renewing hostilities with the Federation. He claimed the science station he destroyed was a military supply port.

When Captain Picard refused to listen to these unsubstantiated accusations, Maxwell went after another Cardassian supply ship. Faced with the prospect of having to fire on a Starfleet ship, Picard called on the advice of Chief Miles O'Brien, who had previously served with Maxwell.

O'Brien believed he could beam over to the *Phoenix* and talk Maxwell down, even though the *Phoenix's* shields were still raised. O'Brien maintained that he could beam through them because of the high-energy sensor sweep the *Phoenix* was using. This sweep took 5.5 minutes, after which it reset and began the cycle again. At the moment it reset, the shields also went down for a fiftieth of a second, giving O'Brien a tiny period in which he could beam through. It required a

precise fix on the shield modulation of the *Phoenix*, but O'Brien's theory was correct and he managed to beam over.

O'Brien talked Maxwell around, and he agreed to stand down. The command of the *Phoenix* was handed over to the first officer, and it returned to Federation space while Maxwell was confined to quarters aboard the *Enterprise-D*.

▲ After performing a precise transport through the *Phoenix's* shields, Miles O'Brien confronted Maxwell in his ready room. O'Brien convinced his former captain to give up his vendetta against the Cardassians.



DATA FEED

Captain Benjamin Maxwell was twice decorated with the Federation's highest citations for courage and valor during the Federation-Cardassian War of the 2340s and 2350s. He carried animosity towards the Cardassians after a sneak attack by their military resulted in the deaths of nearly one hundred civilians on Setlik III, including his wife and children. He never trusted the Cardassians after this, and later took it upon himself to destroy their supply ships because he believed they were gearing up for war again.

WATCHFUL EYE

Thanks to the actions of Chief Miles O'Brien, Captain Maxwell was taken into custody without further loss of life, and the peace treaty between the Federation and the Cardassians remained intact.

Captain Maxwell's actions were reckless in the extreme, but that did not mean Captain Picard did not believe him. In fact, Picard was sure that the Cardassians were rearming. It made no sense that so many Cardassian supply ships were visiting a 'science' station that was within easy reach of three Federation sectors, nor that these ships were running with high-energy subspace fields that prevented sensors from reading what they were carrying.

Picard did not want to search those ships because he knew it would end the peace, and he wanted to preserve it at all costs. He told the Cardassians that they would be watching them closely from now on, with the tacit threat that if they truly wanted peace they should cease what they were doing.



▲ Captain Picard left Gul Macet under no illusion that he believed Captain Maxwell's accusations that the Cardassians were rearming, and he told them Starfleet would be keeping a close eye on them.



Sensor module



DATA FEED

Captain Picard reluctantly agreed to give the Cardassians the *Phoenix's* transponder and prefix codes when it threatened two more Cardassian ships. This allowed a Cardassian warship to precisely locate the *Phoenix* and remotely lower its shields. Despite this, the *Phoenix* was still able to come out on top and destroy both Cardassian vessels.

VENTRAL VIEW



PLAQUE LOCATION

The *U.S.S. Phoenix's* dedication plaque was seen on the wall of Captain Maxwell's ready room. This was unusual as most ship plaques were normally only seen on the wall of the main bridge.

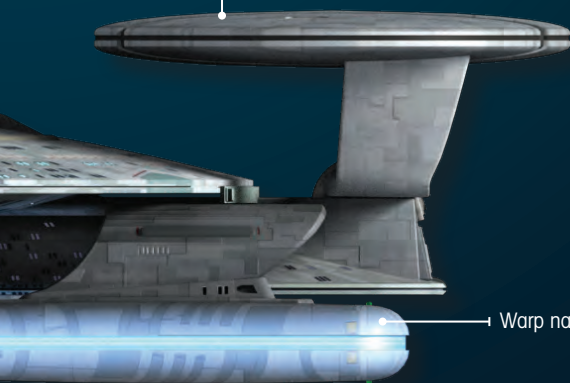
CRITICAL POSITION

The *Phoenix* destroyed an unarmed Cardassian science space station in the Cuellar system. Captain Maxwell believed this was a military supply post as it held a good strategic position to launch an invasion of three Federation sectors.

LEGENDARY NAME

The *Phoenix* was seen several years before *STAR TREK: FIRST CONTACT* came out. Nevertheless, the *STAR TREK: Encyclopedia* stated that it was named for Zefram Cochrane's ship of the same name, which of course was humankind's first ship to achieve warp speed.

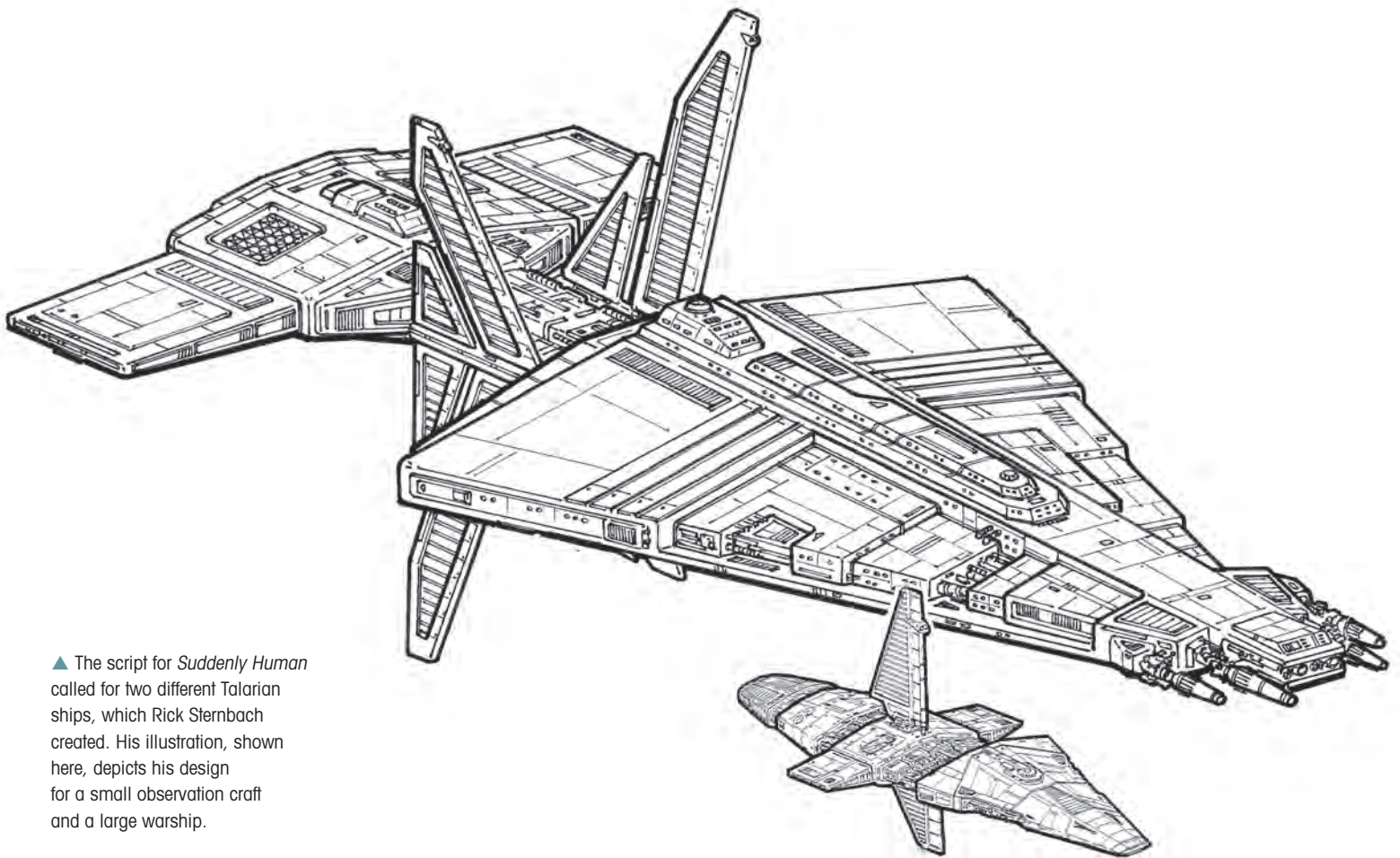
Sensor module



Warp nacelle

REAR VIEW





▲ The script for *Suddenly Human* called for two different Talarian ships, which Rick Sternbach created. His illustration, shown here, depicts his design for a small observation craft and a large warship.

PRODUCTION DESIGN

SEASON FOUR

Production designer Richard James explains some of the challenges his department faced in the fourth season of *THE NEXT GENERATION*.

By *STAR TREK: THE NEXT GENERATION*'s fourth season the art department was a well-oiled machine, with a stable staff. Although the second part of *The Best of Both Worlds* was a large show, it didn't pose production designer Richard James too many problems. The Borg sets had been left standing over the hiatus, so the team had to simply open the stage doors and get to work.

The art department's senior illustrator

Rick Sternbach worked with Alan Sims to design the Borg arm that Picard was fitted with, complete with moving parts. And Data's lab from *The Offspring* was reused for the scenes where Troi and Data tried to reach Picard.

SOONG'S LAB

The episode *Brothers* called for them to design Dr. Soong's lab, and, unusually, we saw Data land on the planet's surface and enter it from the

outside. To do this, a doorway was built on location, but the interior set was constructed on the sound stage. "I think, for the most part, our exterior sets were pretty believable," said Richard James. "The thing that worked well for something like that was when it was a night-time shot, because you didn't have to get quite as detailed. We established the entrance in that set, and, of course, since it was night, we wanted an indication of light coming

from the structure. And then Data entered, and we picked him up inside.”

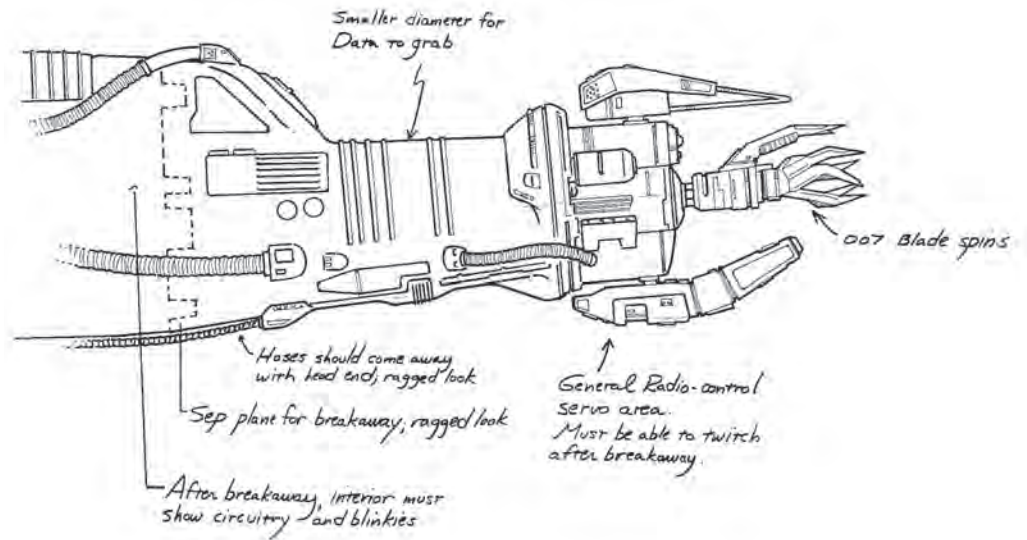
The team were on location for the episode *Family* when we got to visit the Picard family vineyard. This involved a fair amount of ingenuity on James’ part. “The vineyard and the house were the same property in the script, but in reality they were miles and miles apart,” said James. “So, for the fight scene, I said, ‘Well, what we can do is make this look like it’s all right there together. If we start the fight here – next to the hedgerow – I can add shrubbery to it so that you can’t see through it, and then I’ll have the same shrubbery in the vineyards, and they fall through this hedgerow and just fall on the ground.’ (Director) Les Landau loved that idea, and that’s what we did.”

The Picard vineyards were also extended with a matte painting that disguised the fact that the location was actually shot near a desert.

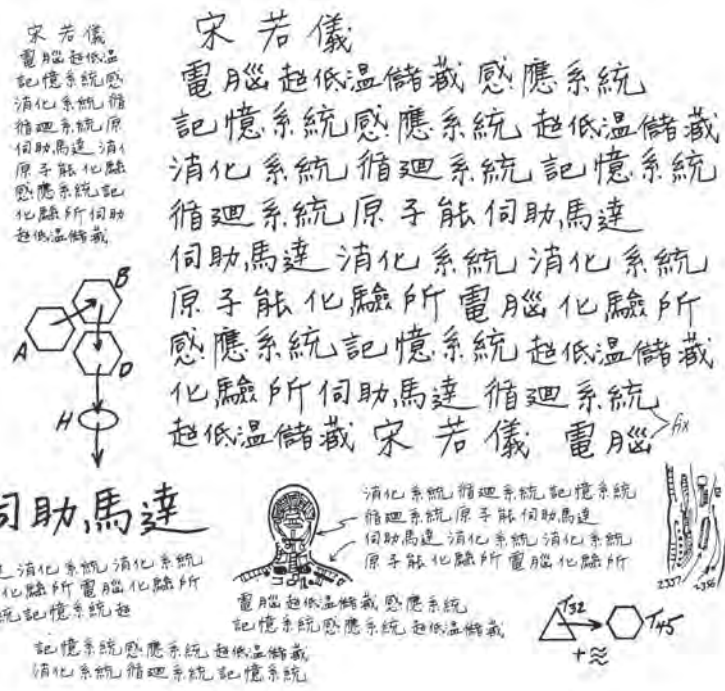
MORE ALIEN CRAFT

One of the major changes in the fourth season was that the scripts and the visual effects department started to call for more alien ships. The task of designing them fell to illustrator Rick Sternbach. During the year, he developed the small Talarian observation craft and a larger cruiser for the episode *Suddenly Human*, a new Klingon ship – the *Vor’cha* – first seen in *Reunion*, and the Cardassian *Galor*-class warship for *The Wounded*. Visual effects supervisor Dan Curry was also responsible for the spaceborne creature ‘Junior,’ which appeared in *Galaxy’s Child*.

Many of the other episodes from season four were ‘bottle shows’ that were designed to reuse the existing sets. “If we had done lots of big-budget shows,’ James explained, “the unit production manager and line producer would say, ‘We need to do a get-well



▲ Sternbach came up with this sketch showing how Locutus’ Borg arm would look for the episode *The Best of Both Worlds, Part II*. Sternbach also went to the trouble of working out which parts could be made to move.



▲ Dr. Soong’s lab was filled with items relating to Data’s design. Sternbach helped scenic art supervisor Mike Okuda decorate the set by drawing up these notes for Data’s internal dynamics.

show.’ That meant we needed to do a show that didn’t have a big budget and lots of sets and so forth. They would do it especially if they knew that upcoming episodes were going to be big – and some were big.”

Few shows were bigger than the concluding installment of the season,

where *Redemption, Part I* took us back to the Klingon homeworld. The Klingon Great Hall and the bridge of the *Bird-of-Prey* were both rebuilt, and were, as the Borg sets had been at the beginning of the season, left standing over the hiatus, ready to film the conclusion when the crew returned.



THE NEXT GENERATION

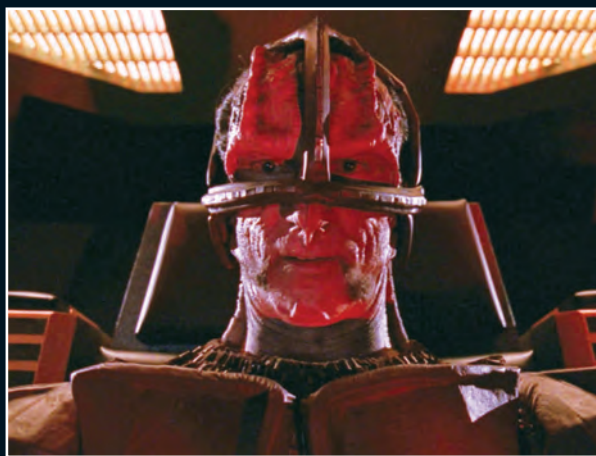
▲ *THE NEXT GENERATION* really established itself as must-watch television in the fourth season. Early season bumps had been ironed out, and the storytelling went from strength to strength.

FOURTH SEASON

STAR TREK: THE NEXT GENERATION entered its fourth season on a high, and its success continued to build as the show really hit its stride.

The *STAR TREK: THE NEXT GENERATION* fourth season episode *The Wounded* introduced the Cardassians. By this point in the show's evolution, things had really come together. The characters had grown, the writing had become consistently compelling and the series had really taken hold of the growing audience's imagination.

It was no time to rest on their laurels, and once writer and executive producer Michael Piller had been persuaded to continue on the show, he was keen to push the boundaries, and take risks with the storytelling and format to keep it fresh. He also



◀ In the Season Four episode *The Wounded*, audiences were introduced to a sinister new threat to Captain Picard and his crew in the shape of the reptilian Cardassians.



◀ While *The Wounded* featured the Cardassians for the first time, the race was only there to fill the role of 'bad guys.' The episode was really about being able to forgive former enemies, and two highly-capable Starfleet captains facing off against each other.



◀ *The Wounded* also had a strong role for Colm Meaney as Chief Miles O'Brien for the first time. It showed that even someone as genial as O'Brien had a hard time looking past what the Cardassians had done during the recent war.



▲ Actor Marc Alaimo played Gul Macet, the first major Cardassian character to be featured on *STAR TREK*. Alaimo would of course have an even greater influence on the portrayal of the Cardassians when he went on to play Gul Dukat on *DEEP SPACE NINE*.

felt that the show needed to introduce more new aliens into the mix.

"I think by Season Four all the producers and writers felt that we needed another race that was going to provide new and continuing threats," said Piller. "That's how the Cardassians were eventually developed."

FILLING A ROLE

Initially, however, the Cardassians started off merely as 'an alien of the week,' who were created to fill a story need for *The Wounded*. The episode was really about Captain Picard facing off against another Starfleet captain, who had lost his way.

As Jeri Taylor, who wrote the teleplay, explained, "It was sort of *Heart of Darkness* with the rogue captain out of control. It started with the idea that if you had been at war with a country and now you were not at war with them any more, you couldn't just immediately become friends. If you had been trained to look at people as the enemy, it was hard to now be their friends. While in the 24th century people had a much more expansive view of the galaxy and were able to do it a little

better, we planted the idea that some people had just a little more of a residual problem with that sort of thing, and harbored some resentment. It was a very provocative kind of area to get into. The material was somewhat epic in nature, which was always fun to do, and yet at the heart of the episode was this very personal story between Maxwell and Picard, where two strong and able people tee off against each other."

NOT FULLY FORMED

While the episode was a success, and brought up some powerful and interesting issues, not everyone was satisfied with the Cardassians. "The first time we met the Cardassians, they were very undefined," said Piller. "It took two or three years before I really felt good about them."

Part of the problem was that the Cardassians were just too one-dimensional, and came across merely as the aggressive 'stock bad guys.' In fact, the Cardassians would not return until the following season in *Ensign Ro*, when the species started to be fleshed out and become more fully realized. But it was during the fruitful creativity of Season Four that they were first introduced.



◀ Audiences could not wait to see the conclusion of *The Best of Both Worlds*, and it was a huge ratings winner. All seemed lost until Picard somehow managed to reach out to Data.

▶ The second episode of the season, *Family*, took an entirely different approach, as Picard returned to his home in France to recuperate from his ordeal with the Borg.



▶ Deanna Troi was central to the action in *Night Terrors* after the *Enterprise-D* became trapped in a Tyken's Rift. With the rest of the crew, apart from Data, succumbing to madness through lack of sleep, Troi worked out how to free the ship.



Season Four had of course got off to a compelling start with the resolution to the Borg invasion in *The Best of Both Worlds, Part II*. This had been a huge ratings winner, and Piller wanted to follow it up with a completely different kind of show set on Earth, where Picard had to deal with what happened to him. "I thought it was terribly important not to dismiss what was essentially a rape of Picard by the Borg," said Piller. "We had so many emotional things to play with there."

At first, executive producer Rick Berman was resistant to the idea of taking Picard back to Earth to recover. Although *TNG*'s first two-part story had been an enormous success, he did not want the show to become a serial. Until now, visiting Earth had been strictly off limits, and he was concerned that focusing entirely on Picard's rehabilitation would lack the high adventure and science fiction concepts that were *TNG*'s trademarks.

"That was quite an argument I recall having with Rick," Piller said. "Ultimately, there was a compromise, and Rick allowed us to do it only if there was a space story on the *Enterprise-D* at the same time as the story on Earth. We worked very hard to come up with something, but the bottom line was that, by the time we had finished with it, we'd eaten away at the space story, because the Picard story was so good."

STAFF TURNOVER

Once the Borg storyline was resolved, the series returned to 'normal.' Piller remembered that at this point he didn't feel the need to make any radical changes. "I felt that we had found the right rhythm and pulse to the series, and I think Rick and Gene (Roddenberry) felt the same way." However, as always seemed to be the case, only two writers returned from the previous season: Piller himself and Ronald D. Moore. Everyone else had left, either because they were burned out or because they were uncomfortable with the way the show had changed. So, Piller's priority was to recruit a new staff that agreed with his philosophy of storytelling and his approach to the show.

The process wasn't completely smooth – Lee Sheldon and the writing team of David Bennett Carren and J. Larry Carroll spent only brief periods on the staff before moving on. But, by the end of the year, Piller was happy with the staff around him. Jeri Taylor, who he said brought "emotional



▶ As part of a concerted effort to broaden the female characters in Season Four, the episode *The Host* saw Dr. Crusher fall in love with Ambassador Odan, who as a Trill was a host to an alien lifeform.

◀ Joe Menosky was made a staff writer after he wrote the teleplay for *Clues*. All the crew were rendered unconscious apart from Data, who seemed to hold the clue as to what happened.



understanding" and a female point of view to the show, joined when Lee Sheldon moved on. Brannon Braga was taken on as an intern, and Joe Menosky won a staff position when Piller asked him to rewrite *Clues* during the hiatus.

As Menosky explained, *The Best of Both Worlds* changed *STAR TREK* in ways that may not have been obvious to the casual viewer. "The Best of Both Worlds pretty much said all that was needed to say, by providing a sort of stylistic template," said Menosky. "The staff took off from that example, not just echoing it in our own stories but using it to further our own individual creative agendas. Look at Ron Moore's *Tapestry*, Jeri Taylor's *The Host*, Brannon Braga's *Cause and Effect* and my own *Darmok* - they couldn't be more dissimilar. Yet, all of those episodes reflected both the sensibilities of the individual writers and the expectations Michael Piller had established for the show. That's how it worked.

COMMON GOALS

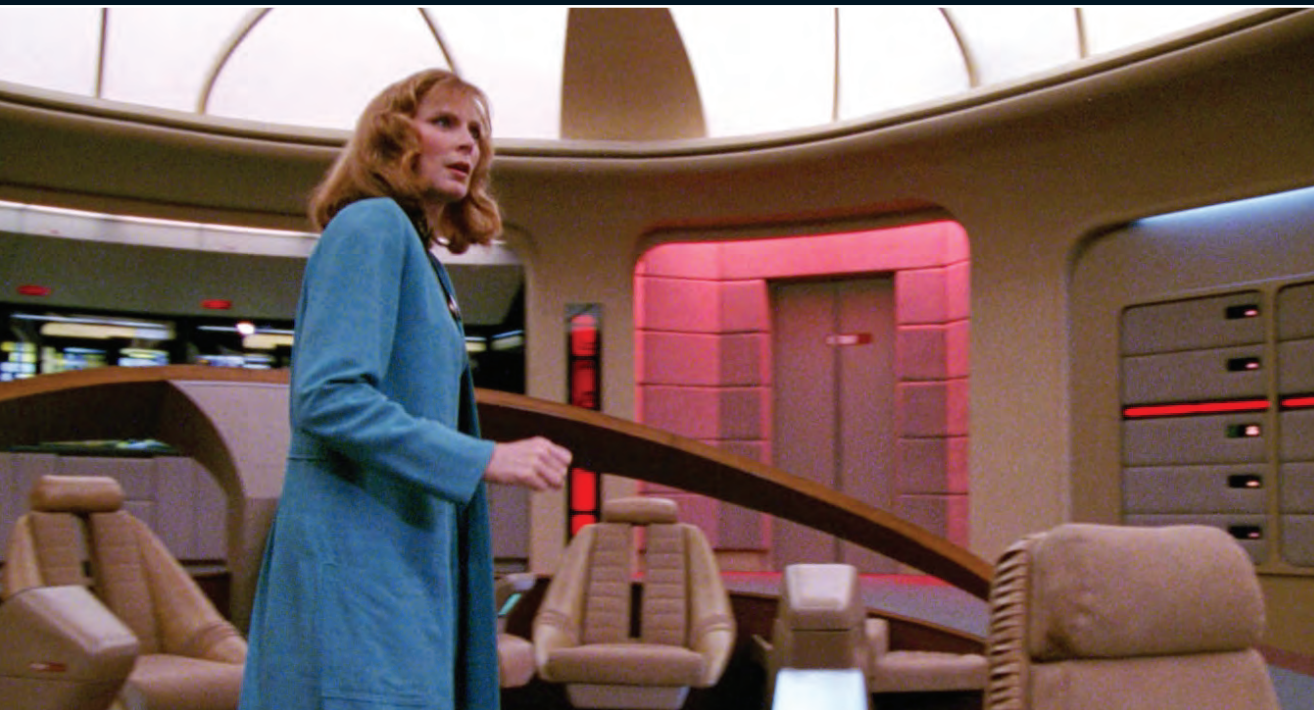
"The only reason *TNG* 'hit its stride' in its fourth season was because Michael Piller took over the writing," continued Menosky. "Up to that point, *TNG* had some good, and even great, individual writers who apparently never quite came together as a staff with a clear direction for the show. Michael did two things. He brought a 1980's sense of inwardness and depth to Gene Roddenberry's iconic, heroic, basically still 1960's style characters.



◀ *Brothers* added a great deal to the background story of Data, one of the most popular characters. In the episode, he met his creator, Dr. Noonien Soong, and was gifted an emotion chip.



◀ Another strong episode for the female characters was *The Loss*, in which Counselor Troi questioned her value as a Starfleet officer after she lost her empathic abilities.



◀ In *Remember Me*, Dr. Crusher had another strong episode when the entire crew mysteriously disappeared one by one, while she appeared to be the only one who noticed.

► *Reunion* saw the beginning of a Klingon story arc that carried on throughout the season. In it, Chancellor K'mpec revealed that he was being poisoned, and he wanted Captain Picard to act as Arbiter of Succession to oversee who would be the new leader of the Klingons.



► *Matters* became complicated in *Reunion*, particularly for Worf, when K'Ehleyr told him that she had given birth to his son, and shortly after her revelation she was murdered by Duras.



And he hired a staff that could work together within that new vision. That's why the fourth season was typically seen as the year that *TNG* finally broke out and turned into such a huge creative and commercial success. Because, fortunately, that new vision found a waiting audience of not just fans, but also, at long last, the general public."

FEMALE FOCUS

The addition of Jeri Taylor to the writing staff resulted in a renewed emphasis on the crew's female members, who everyone agreed had been somewhat neglected in the previous year. One of the rejected B-stories from *Family* actually became an episode in its own right. In *Remember Me* Beverly Crusher was confronted with a situation where crew members kept disappearing. Later in the year, in *The Host*, Taylor had Beverly fall in love with the alien ambassador Odan, only to discover that as a Trill he was actually two different creatures. And Deanna Troi took center stage in *The Loss* and *Night Terrors*.

Data finally met his creator, Dr. Noonien Soong, and we were introduced to his emotion chip, which later proved to be so important. The episode was a tour de force for Brent Spiner, who played three roles – Data, Dr. Soong and Lore – and for the show's VFX team, who had to make them all appear on screen at once. At one point,



the logistics of having Brent Spiner play all three characters just seemed too difficult, and the producers considered casting a Chinese actor as Dr. Soong. Ultimately, however, this proved unnecessary, and the problems were resolved by an unprecedented three-day rehearsal period, when director Rob Bowman, VFX supervisor Rob Legato and Brent Spiner worked out all three characters' moves in detail.

KLINGON ARC

Another fourth-season innovation was an ongoing story arc that saw the Klingon Empire descend into civil war. The storyline began in *Reunion*, when the dying Klingon Chancellor K'mpec summoned Picard and placed him in charge of the ceremonies to select the new Klingon leader. Since one of the candidates was Duras, the story was a sequel to the third season's *Sins of the Father*.

The larger Klingon story developed further in *The Mind's Eye*, when Geordi was brainwashed by the Romulans, and it came to a head in *Redemption, Part I*, when the crew visited the Klingon homeworld to install Gowron as chancellor.

Given the success of *The Best of Both Worlds*, Piller said that it was a given that the studio would want to end the year with another cliffhanger. "We had an extraordinary ratings impact from the first one, so everybody said, 'Man, you've got to do

that again. Everybody loved that!' But it was never as easy the second time around."

The season ended with Worf leaving the crew to join Gowron's forces and the revelation that the Romulan who was behind everything bore a startling resemblance to Tasha Yar. *TNG*'s newly revitalized audience would spend the summer in suspense as they waited for their answers.

During the year, the show passed a number of important landmarks. *TNG*'s audience figures set a ratings record in February, when *Devil's Due* won the highest ratings to date. The original *STAR TREK* was cancelled after only 79 episodes. *Legacy* was *TNG*'s 80th installment, and the season finale, *Redemption, Part I* was its 100th. Despite the odds, the new *STAR TREK* was achieving things that had been beyond its predecessor.



◀◀ The question over who would lead the Klingon Empire took an intriguing turn in the episode *The Mind's Eye* when it became apparent the Romulans were trying to manipulate events. The Romulans attempted to brainwash Geordi into killing a Klingon governor to sow the seeds of mistrust between Starfleet and the Klingons.

◀ Season Four ended with Gowron being named as the new chancellor, but the Klingon Empire soon descended into civil war.

◀ The last scene of the season ended on another cliffhanger, as it showed that the House of Duras was being supported by the Romulan Sela.

ON SCREEN



TRIVIA

The Cardassians' first appearance was in the *STAR TREK: THE NEXT GENERATION* episode *The Wounded*. The makeup to turn the actors into Cardassians took roughly three-and-a-half hours to apply. According to Nana Visitor [Kira Nerys], who played a Cardassian in the *DEEP SPACE NINE* episode *Second Skin*, the Cardassians were the most foul-smelling of the aliens that featured in *STAR TREK*. She said, "The rubber is really smelly. It gets a sulfurous egg-like smell after a while."



The Cardassians' first appearance in *The Wounded* was the only time that they were seen wearing any kind of head gear. That piece of their uniform was dropped from all later appearances by the Cardassians. *The Wounded* was also the only time a Cardassian, in this case Gul Macet, was shown sporting facial hair.

FIRST APPEARANCE:

THE WOUNDED (TNG)

TV APPEARANCES:

STAR TREK: THE NEXT GENERATION

DESIGNED BY:

Rick Sternbach

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION

The Wounded

When the *U.S.S. Enterprise* NCC-1701-D is attacked by a Cardassian warship, its captain, Gul Macet, says he is acting in retaliation. It seems the *U.S.S. Phoenix* NCC-65420 has broken a recent peace treaty between the Federation and the Cardassians by destroying one of their space stations.

As a goodwill gesture, Captain Picard takes Macet and two of his aides on board to search for the renegade ship. Picard learns that the *Phoenix* is captained by Benjamin Maxwell, who was formerly Chief Miles O'Brien's commanding officer during the war

with the Cardassians. He also learns that Maxwell lost his family in a sneak Cardassian attack on the Setlik III outpost during the previous hostilities.

The *Enterprise-D* locates the *Phoenix*, but the crew can only watch helplessly on sensors as it destroys a Cardassian warship and transport vessel.

When the *Enterprise-D* catches up with Maxwell, he claims that the Cardassians are rearming in preparation for a new assault, even though he has no hard evidence. Picard is not sure what to believe, but he must use all his diplomacy to avoid former enemies reopening old wounds and starting a new war.



Jeri Taylor, who wrote the teleplay for *The Wounded*, came up with the name 'Cardassians' for the species. Initially, she called them 'Circassians,' but it turned out they were a real people from Earth's ancient history, so she invented a similar name.

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