S.S. XHOSA

ANTARES CLASS
LAUNCHED: 23rd C
CREW: 12
LENGTH: 270 METERS
## Contents

- **P04: S.S. XHOSA**
- **P10: THE MANY REUSES OF THE XHOSA STUDIO MODEL**
- **P14: JOHN EAVES ON ARMING DEEP SPACE 9**
- **P18: ON SCREEN**

### S.S. XHOSA

**CLASS:** Antares  
**TYPE:** Freighter  
**IN OPERATION:** 23rd & 24th Century  
**CREW:** 12  
**LENGTH:** 270 Meters (Approx.)  
**PROPULSION:** Warp  
**CAPTAIN:** Kasidy Yates

---

**Stand assembly:**

If the stand over the back of ship.

---

**ORDER ONLINE**

Order binders, missing issues or other Eaglemoss products at: www.mycollectionshop.com

---

**EAGLEMOSS COLLECTIONS**

August 2018

__S.S. XHOSA SPECIFICATION__

- **CLASS:** Antares
- **TYPE:** Freighter
- **IN OPERATION:** 23rd & 24th Century
- **CREW:** 12
- **LENGTH:** 270 Meters (Approx.)
- **PROPULSION:** Warp
- **CAPTAIN:** Kasidy Yates

---

**S.S. XHOSA**
The S.S. Xhosa was an Antares-class freighter that was commanded by Captain Kasidy Yates in the 2370s.

The S.S. Xhosa was a type of freighter that was constructed at the Luna Shipyards sometime in the 23rd century. It was still in operation during the 2370s when it operated under the authority of the Petarians, but was commanded by a human female – Captain Kasidy Yates. The Xhosa was used to haul a variety of cargo including deuridium ore, duridium, dilithium, Teresian hardwood and medical supplies to various worlds, colonies and space stations. These freight runs could last weeks or even months, as the Xhosa was only capable of low warp speeds. As a result, the crew, which numbered around 12, had their own sleeping quarters aboard the ship.

The Xhosa did not feature any weaponry, and it was only protected by standard deflector shields. This did leave it vulnerable to attack, but space piracy was much less prevalent in the 24th century than it had been in the early days of interstellar freight during the 22nd century. Of course, the Xhosa was equipped with subspace communications and could signal for help if it came under attack or suffered any kind of warp engine failure.

**PRACTICAL LAYOUT**

In appearance, the Xhosa consisted of a nose section, where the bridge and the crew’s living quarters were situated, and the warp and impulse engines were located at the rear. In between these two sections were several boxy modules where the cargo was stored. The entire hold could be flooded with baryon radiation, which could eradicate any contamination such as a virus. This was done if the cargo was suspected of being exposed to some kind of harmful agent before being loaded onto the ship. The crew often had to load cargo by hand using anti-grav sleds, which considerably added to their workload. The Xhosa did have a transporter, but it was an outdated Mark V model and was incapable of safely handling unstable biomatter. The bridge of the Xhosa was as antiquated as the transporter, and the fittings and furnishings.

**SHIP PROFILE**

The bridge of the Xhosa was rectangular in shape, with the viewscreen at the front, and a free-standing console in the middle of the room that controlled helm and navigation. The display graphics on the consoles built into the side walls were reminiscent of those used aboard Starfleet ships from the mid-23rd century.

**DATA FEED**

The Xhosa was named for a Bantu South African group. The Xhosa language uses a system of click sounds that are not present in most other languages.
Bel 7

The room, rather than being circular like the bridges of most Starfleet ships, was laid out in a rectangular design. Helm control was located in the center, while most of the other workstations lined the walls and were often unmanned.

In early 2372, the Xhosa was transporting cargo to Cardassia Prime when it was stopped and held in a tractor beam by a Klingon bird-of-prey named the M’Char. Kaybok, the commander of the Klingon ship, demanded to search the Xhosa for Changelings on orders from Chancellor Gowron. Yates immediately sent a priority one distress call to Deep Space 9, but her communication was cut short when the M’Char jammed her signal.

Captain Sisko promptly left in the U.S.S. Defiant NX-74205 to come to her aid. After a tense standoff in which Sisko threatened to attack the M’Char, Kaybok backed down and released the Xhosa, allowing it to go on its way. Later, Kaybok was killed by General Martok for not carrying out his orders, even though it might well have led to war with the Federation.

Later in 2372, Yates applied for a position with the Bajoran Ministry of Commerce to captain one of their ships. After a 20-minute interview with Minister Aizn, Yates was offered the job, and she was allowed to keep the Xhosa and pick her own crew. This suited Yates down to the ground as it meant she would mostly be making cargo runs to outlying Bajoran colonies and would not be away for so long. This was important to her as her romantic relationship with Sisko had become more serious, and she wanted to spend more time with him on board Deep Space 9.

Yates later put this all in jeopardy when she used the Xhosa to smuggle medical supplies to a Maquis ship in the Badlands. She was caught when the Defiant, operating under its cloaking device, followed the Xhosa and witnessed it rendezvousing with the Maquis. Yates was genuine in her desire to help the Maquis, but she knew what she was doing was against Federation law. She subsequently handed herself in after dropping off her crew with the Maquis. She was sentenced to six months, but after she was released she picked up her relationship with Sisko and returned to work with the Bajorans.

Kaddie Yates was a highly-capable freighter captain, who had been commanding the Xhosa for some time when she met Benjamin Sisko. They bonded over a shared love of baseball, and romance soon blossomed. Their relationship was tested when Yates was sent to prison for helping the Maquis, but after she got out, they took up where they had left off. They married in 2375, and she was expecting a baby by him when Sisko sacrificed himself to stop a Pah-wraith-possessed Dukat.
Using its deflector cloak, the Defiant secretly followed the Xhosa into the Badlands, and the bridge crew watched on the viewscreen as Kasidy Yates’ ship delivered medical supplies to a Maquis ship.

Apart from Kasidy Yates, the Xhosa’s crew included a Bolian and a Markalian. In addition, the crew also consisted of aliens whose names were Pardshay and Kilby, but their species were never specified.

Another Antares-class freighter that was outwardly very similar to the Xhosa was the Norkova. The consoles on the bridge of the Norkova were from the 24th century, unlike the 23rd-century consoles on the Xhosa. The Norkova was hijacked by Rao Vantika, whose consciousness had taken over Dr. Bashir. Kasidy Yates had a younger brother who lived on Cestus III, the same planet where Captain Kirk was forced to fight the Gorn captain in hand-to-hand combat by the Metrons in 2267.

The prefix ‘S.S.’ before a starship’s name was used on some vessels all the way back to sleeper ships, such as the S.S. Botany Bay that was launched in 1996. The earliest warp ships, like the Conestoga, also used the ‘S.S.’ prefix. Approximately a hundred years later, freighters and transports were often given ‘S.S.’ prefixes as well, but the initials did not appear to stand for anything.

Kasidy Yates wanted to help the Maquis by delivering medical supplies to them, even though she knew that the Federation had branded them terrorists. Her motives came from the best of intentions, but what she did not realize was that she was being used by Michael Eddington. He had become Starfleet’s chief of security on Deep Space 9, but he was really a part of the Maquis. Eddington used Yates to divert Captain Sisko’s attentions while he stole several Starfleet industrial replicators in order to give them to the Maquis. Sisko only belatedly realized that he had been lured out to the Badlands when the Maquis failed to keep their rendezvous with the Xhosa.

Sisko confronted Yates and she confessed to everything, but he left without arresting her. He arrived back at Deep Space 9 too late to stop Eddington carrying out the theft of the replicators. A short while later, Yates also returned to the station to face the consequences of her actions after she had dropped off her crew with the Maquis. She was sent to prison for six months for her crime, but when she was released, Sisko forgave her and she returned to work with the Bajorans.
The studio model of the S.S. Xhosa was one of the most heavily reused ships in the franchise, and made numerous screen outings.

**THE MANY REUSES OF THE S.S. XHOSA**

### BATRIS
The studio model that became the S.S. Xhosa started its STAR TREK life as the Batris, a Talarian freighter that was taken over by Klingon renegades in THE NEXT GENERATION episode ‘Heart of Glory.’ In fact, the model was originally built in the early 1980s by Greg Jein not for STAR TREK, but for the mini-series V. In order to save money, Jein turned the V model into the Batris by painting it brown and adding two rows of lighted windows at the front.

### SANCTION
The same studio model next appeared as an Ormaraan freighter called the Sanction in THE NEXT GENERATION episode ‘Symbiosis.’ Here, the model was painted gray, and its main body was heavily modified with numerous hull extensions. Several tube-like structures were added underneath the ship, and to the aft end of the cargo containers. Additional modifications included adding a dome structure on top of the forward command section.

### ERSTWHILE
The model next appeared in THE NEXT GENERATION episode ‘The Outrageous Okona’ as the Erstwhile, a class-9 interplanetary cargo carrier operated by Captain Thadium Okona. Here, the model was pretty much identical to how it had been as the Sanction, but the ship now appeared to have a slightly greenish hue, and the windows and engine exhausts were lighted, as were the windows in the command section.

### S.S. XHOSA
The model finally appeared as the S.S. Xhosa in the DEEP SPACE NINE episode ‘Way of the Warrior.’ Here, the model was the same as it had been for the Norkova, except the color of the hull was changed once again back to brown. The model then went on to make several more appearances as an unnamed Antares-class ship in ‘The Visitor,’ ‘Sons of Mogh,’ and ‘Profit and Lace’ before it was used to depict the Xhosa again in ‘For the Cause.’

### SUBLIGHT FREIGHTER
The studio model reverted to its earlier appearance for its next outing as a sublight freighter of unknown origin in THE NEXT GENERATION episode ‘Final Mission.’ Here, the various hull modifications were removed, and it was painted brown again, so it looked much like it had when it appeared as the Batris. The main difference, though, was that the bow section was covered in lattice work, and a small hull extension was also made to the front.

### NORKOVA
The sublight freighter from the entry above made a very brief background appearance at the Qualor II surplus depot in THE NEXT GENERATION episode ‘Unification, Part I.’ After this, the model was refurbished again for its outing as the Norkova, an Antares-class freighter, in the DEEP SPACE NINE episode ‘The Passenger.’ This time, the model was flipped upside down, the cargo modules were extended and the whole model was painted gray.

### AKRITIRIAN FREIGHTER
The final appearance of the studio model came when it was used to depict an Akritirian freighter in the VOYAGER episode ‘The Chute.’ Actually for this outing, stock footage of the sublight freighter from THE NEXT GENERATION episode ‘Final Mission’ was used. After this, a CG model of the ship was created, and it was used to depict a Teltian freighter in the VOYAGER episode ‘Live Fast and Prosper’, an Ore freighter in the VOYAGER episode ‘Author, Author,’ and a Moon freighter in the ENTERPRISE episode ‘Demons.’
When illustrator John Eaves joined the STAR TREK: DEEP SPACE NINE art department, one of the first jobs he was given was to upgrade the station’s weaponry so that it could withstand an assault from the Klingons. Having just arrived, Eaves wasn’t at all familiar with STAR TREK, but his boss, production designer Herman Zimmerman, didn’t seem too concerned. “They just said, ‘Here’s the station!’ said Eaves. “I had done a couple of movies before, so Herman figured I knew all I needed to know; he just said, ‘Do the armaments.'”

According to the script for ‘The Way of the Warrior,’ the station’s weapons had been massively upgraded since Starfleet took control. However, because the model of Deep Space 9 had already been built and several effects sequences had been shot at great expense (and used regularly), there was no question of altering the station in any significant way. This meant that Eaves had to work with the weapons that had already been designed and find ways of revealing more weapons that were normally concealed in the structure.

Up to this point, the station hadn’t been involved in an all-out battle, so very little had been established about the existing weapons. Eaves was clear about one thing, though; they wouldn’t provide enough firepower to satisfy the producers. “Right on that inner ring there were those tiny curved deals that kind of mimic the larger pylons,” said Eaves. “Those were the original little defense sails. I don’t think they had ever fired them before that show, and when it came to that episode they wouldn’t suffice for what they wanted to do – they were almost too small.”

NO TORPEDO LAUNCHERS
Before Eaves settled down to design the new weapons, he consulted the visual effects department who would have to make his drawings into reality. “They said, ‘Don’t make too many,’ because they’d have to show them firing all the time,” explained Eaves. “I just broke it up into groups of three because that was how the station was configured.” He added that the VFX team also told him he only needed to design phaser arrays.

“They said, ‘Don’t make too many,’ because they’d have to show them firing all the time,” explained Eaves. “I just broke it up into groups of three because that was how the station was configured.” He added that the VFX team also told him he only needed to design phaser arrays. “For effects, they could have photon tubes wherever they wanted, because they wouldn’t necessarily have to show any ports for them.”
behind hatches. The station’s textured surface lent itself to this approach, but he had to make sure that he didn’t use a piece of equipment that had already been established as something else.

EXPERT ADVICE
“Fortunately, Mike Okuda knew the technical layout of the station,” said Eaves. “I’d look at his drawings and ask him, ‘What about putting weapons on that little inner ring?’ I didn’t know that was where the runabout bays were, so he showed me how to work around that. I could put stuff on the towers - they were just for docking. He showed me where the docking clamps were, so I could put the weapons pretty much where they wouldn’t disturb what already existed.”

When they filmed the weapons appearing, the effects team built small sections of the station that Eaves’ final illustration showed how a part of the docking pylon slid back to reveal a weapons pod. When he drew these units he assumed that they would simply be used as phaser emitters, but the visual effects team ended up making them into microtorpedo launchers.

When they filmed the weapons appearing, the effects team built small sections of the station that showed the relevant areas in detail. This meant that Eaves could make subtle changes to the texture of the station.

SURPRISE ATTACK
“I’d look at what was there and work around it,” explained Eaves. “I kind of made up a couple of things; I went with what was existing and just manipulated the cut lines. There was a panel detail that I made into a door. They didn’t alter the giant space station model, they just made insert pieces; you never really got a reference to go back and forth with visually. So we’d go, ‘This door is here and we’ll do it on our drawings in the future,’ but we didn’t alter the big model.”

In the end, Eaves designed phaser emitters for the tops and bottoms of the docking pylons, pop-out sections in the middle of them, and...
oblong phaser arrays that emerged from platforms next to the runabout bays. In each case, the design evolved as the show progressed. For example, he recalled that there were two versions of the guns on the ends of the pylons. “The top of the pylon was a kind of a plateau, then it angled down the curve of the spire,” said Eaves. “I had one that crossed that line. You would have a top-facing gun, then it would bend down and you’d have a vertical gun coming off of that. Then there was one that was just a flat gun that came off the top. I think they used the flat one.”

**"BREAD PAN" EMITTERS**

The units next to the runabout bays also went through some changes. “That was mostly a scale problem,” said Eaves. “The first one that came out had a radar dish look to it, with incorporated two guns. It was big and chunky, and was too big for the scale. We just funneled it back down to match the ones I had already done on the pylon. It was also that they wanted to show the weapons were all along the same lines. They all looked like they had bread in them, like a bread pan in a way; that was the main shape that came out of it.”

Eaves also took the opportunity to upgrade the weapons sails, adding a cylindrical unit that popped out of the side. In the finished version this rotated, firing bursts of phaser fire in different directions, but Eaves said he couldn’t take the credit for this innovation. “It was a visual effects decision; having that roll just added action to the scene,” said Eaves. “At the meeting they saw the drawing, and it was always interpreted that it rolled, and I kind of let it go. I thought, ‘Well, that’s a neat idea, and it gives a little motion to it too.’”

**MICROTORPEDOES**

The visual effects team also suggested another modification; this time to the large pop-out units on the docking pylons. Again Eaves had simply intended these to be phaser emitters, but they converted them into the more powerful microtorpedo launchers. “There was a little section right in the center, a detail like a diamond shape, and the effects team said, ‘We could use this for a torpedo launcher,’” said Eaves. “It just happened when we turned the drawings into the meeting and everyone had a little input. The effects guys said we could do this or that, we could add a door there.”

All in all, Eaves said his first major job on STAR TREK went very smoothly, and he was pleased with the station’s new weapons. As soon as he’d finished he took a deep breath and went straight back to work on the next show.
ON SCREEN

TRIVIA

Captain Kasidy Yates was played by Penny Johnson. Yates’ middle name was ‘Shameeka’ according to the STAR TREK Encyclopedia. Johnson had earlier played the part of Dobara (pictured below), a Boraalan whose village was being observed undercover by Worf’s adoptive brother Nikolai Rozhenko. This was in the STAR TREK: THE NEXT GENERATION seventh season episode ‘Homeward.’

First Appearance: ‘The Way of the Warrior’ (DS9)

TV Appearance: STAR TREK: DEEP SPACE NINE

Designed by: Greg Jein

KEY APPEARANCES

STAR TREK: DEEP SPACE NINE

‘The Way of the Warrior’

It is unsettling times for Deep Space 9 as rumors swirl that Changelings have infiltrated the Alpha Quadrant in preparation for an invasion.

The Klingons arrive in force at Deep Space 9 claiming that they want to help defend the quadrant, but their heavy-handed tactics are unwelcome. Kasidy Yates’ freighter, the S.S. Xhosa, is stopped by a Klingon bird-of-prey in order to search it for Changelings. Captain Sisko is convinced that the Klingons have ulterior motives, and he recruits Lt. Commander Worf to the station to find out their true intentions.

STAR TREK: VOYAGER

‘For the Cause’

The Federation decide to send several industrial replicators through Deep Space 9 to the Cardassians following attacks by the Klingons that debilitated their resources. Captain Sisko is put in charge of protecting the shipment in case it is intercepted by the Maquis. Sisko is dumbfounded after the Xhosa is followed and proof emerges that his girlfriend Kasidy Yates is sending supplies to the Maquis.

Trelucrantly Sisko knows he has to arrest Kasidy, but when he sets out to do just that, someone else uses the opportunity to steal the replicators.

In ‘The Way of the Warrior’ Worf begins a fight with Drex (below), the son of General Martok, by striking him with the back of his hand. In Apocalypse Rising, Worf explained that striking a Klingon with the back of the hand was a challenge to a fight to the death.

In ‘For the Cause’ Tora Ziyal, Gul Dukat’s illegitimate half-Bajoran daughter, was played by Tracy Middendorf. This was the actress’ only appearance in the role. Ziyal had previously been played by Cyia Batten, and from Season Five’s ‘In Purgatory’s Shadow’ onwards, the role was taken over by a third actress – Melanie Smith.

FIRST APPEARANCE: ‘THE WAY OF THE WARRIOR’ (DS9)

TV APPEARANCE: STAR TREK: DEEP SPACE NINE

DESIGNED BY: Greg Jein

Eaglemoss.com/shop

The place to order your STAR TREK ships

- Use the special INTRODUCTORY DISCOUNT CODE STAR10 to get 10% off your first online order
- Sign up for the NEWSLETTER to be the first to hear about EXCLUSIVE ONLINE OFFERS
- All orders are delivered direct to your door. ANY DAMAGES REPLACED – NO QUESTIONS ASKED!

BACK ISSUES

Complete your collection by ordering any missing issues, and sign up to the newsletter to be the first to know when rare items come back into stock.

Register today and receive 10% off your next order. Express delivery and standard postage available. Free P&P on orders over £30. UK & Eire only.

The company’s website is eaglemoss.com/shop

Inside your magazine

- In-depth profile of the U.S.S. Yeager NCC-65674, a 24th-century Starfleet vessel that served in the Dominion War and was often stationed near Deep Space 9 in order to protect it
- A look at how the studio model of the U.S.S. Yeager was created by visual effects supervisor Gary Hutzel

Every two weeks at your retailer