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## S.S. XHOSA

ANTARES CLASS

LAUNCHED: 23rd C

CREW: 12

LENGTH: 270 METERS



# S.S. XHOSA

# Contents

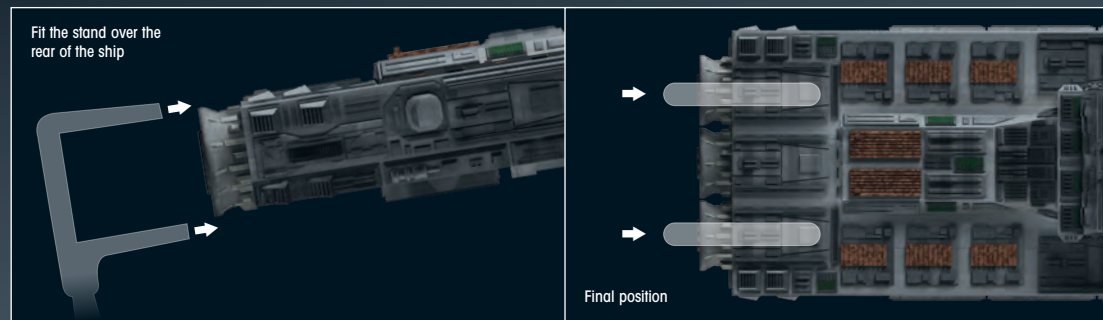
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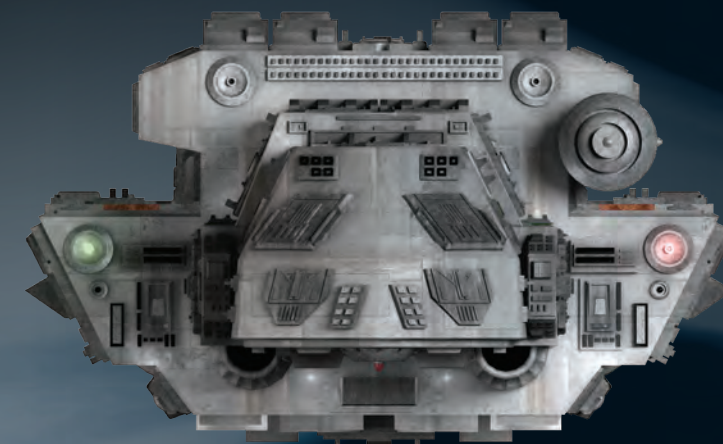
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## S.S. XHOSA SPECIFICATION



CLASS:	ANTARES
TYPE:	FREIGHTER
IN OPERATION:	23rd & 24th CENTURY
CREW:	12
LENGTH:	270 METERS (APPROX.)
PROPULSION:	WARP
CAPTAIN:	KASIDY YATES



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► The *Xhosa* had a utilitarian appearance, with a boxy middle section that helped to maximize its load-carrying capacity. It may not have been the most elegant of ships, but it was fit for purpose, as was proved by the fact that it was still in operation more than a century after it had first been built.



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,

# S.S. XHOSA

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

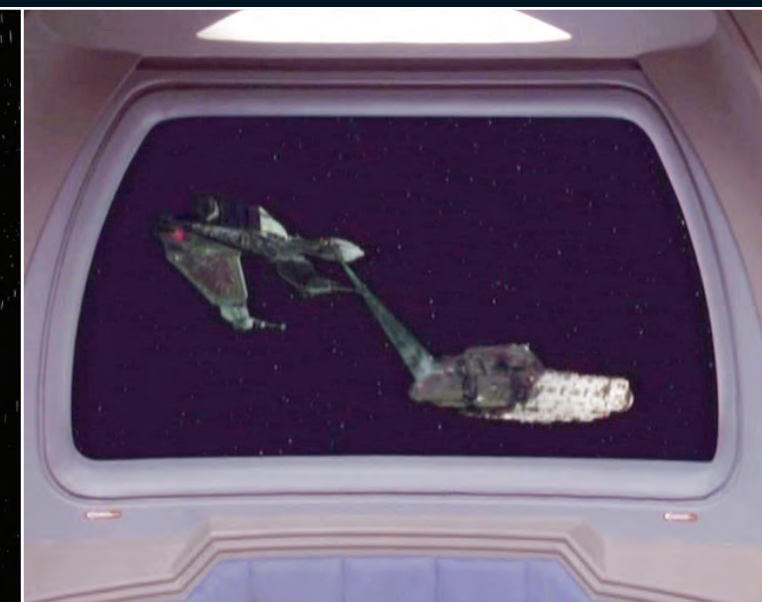


#### DATA FEED

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.

◀ 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.





▲ The *Xhosa* had a very distinctive rear end, with three circular exhaust ports that gave off a red-orange glow when the engines were in use.

► Yates took the *Xhosa* into the unstable region of the Badlands in order to deliver medical supplies to the Maquis. She hoped that the region's plasma storms would hide their illegal activities from Starfleet.



▲ A Klingon bird-of-prey seized the *Xhosa* in a tractor beam to stop it continuing on its journey to deliver supplies to Cardassia Prime. The Klingons wanted to search the *Xhosa* for Changelings, and they only reluctantly let it go when the *Defiant* turned up and threatened to attack the bird-of-prey.

▲ The *Xhosa* docked with Deep Space 9 nose first. Once the airlock had been secured, cargo could be loaded and unloaded through hatches located just behind the nose of the ship. As the *Xhosa* was only equipped with an outmoded transporter, some of the cargo had to be moved using anti-grav sleds.

including the consoles, looked as though they had not been updated since the 23rd century. 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.

#### POWERLESS TO RESIST

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 Azin, 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.

#### DATA FEED

Kasidy 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.



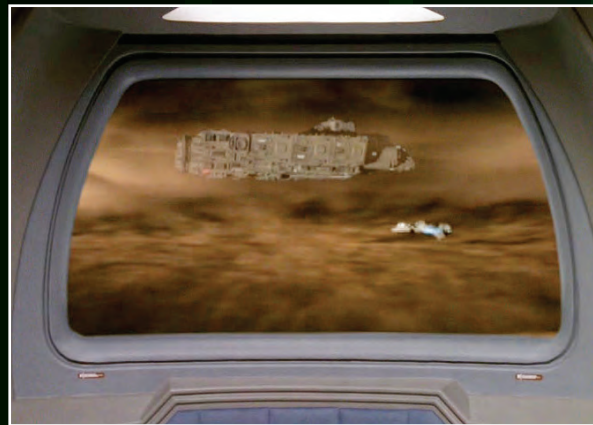


**MANIPULATED BY THE MAQUIS**

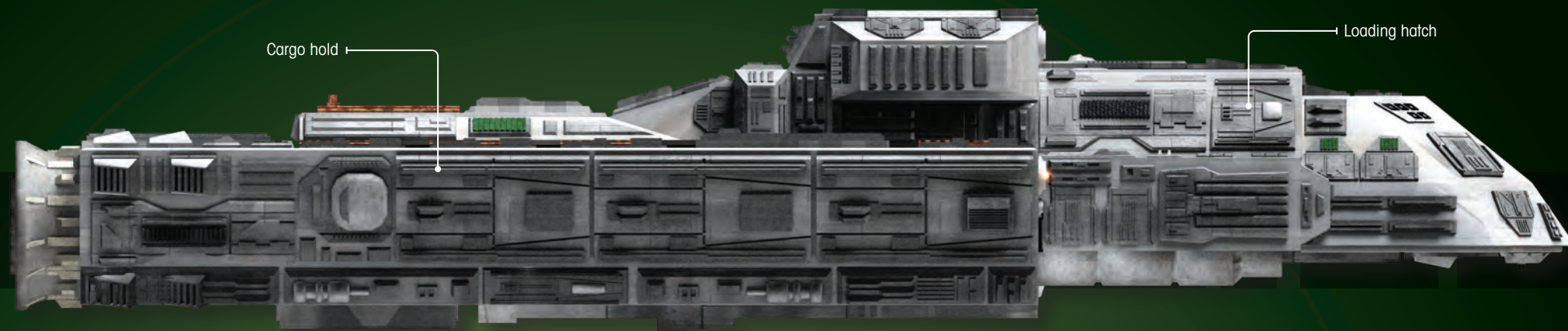
Kasidy Yates wanted to help the Maquis by delivering medical supplies to them, even though she knew that the Federation had branded them terrorists. Her motives came from the best of intentions, but what she did not realize was that she was being used by Michael Eddington. He had become Starfleet's chief 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.

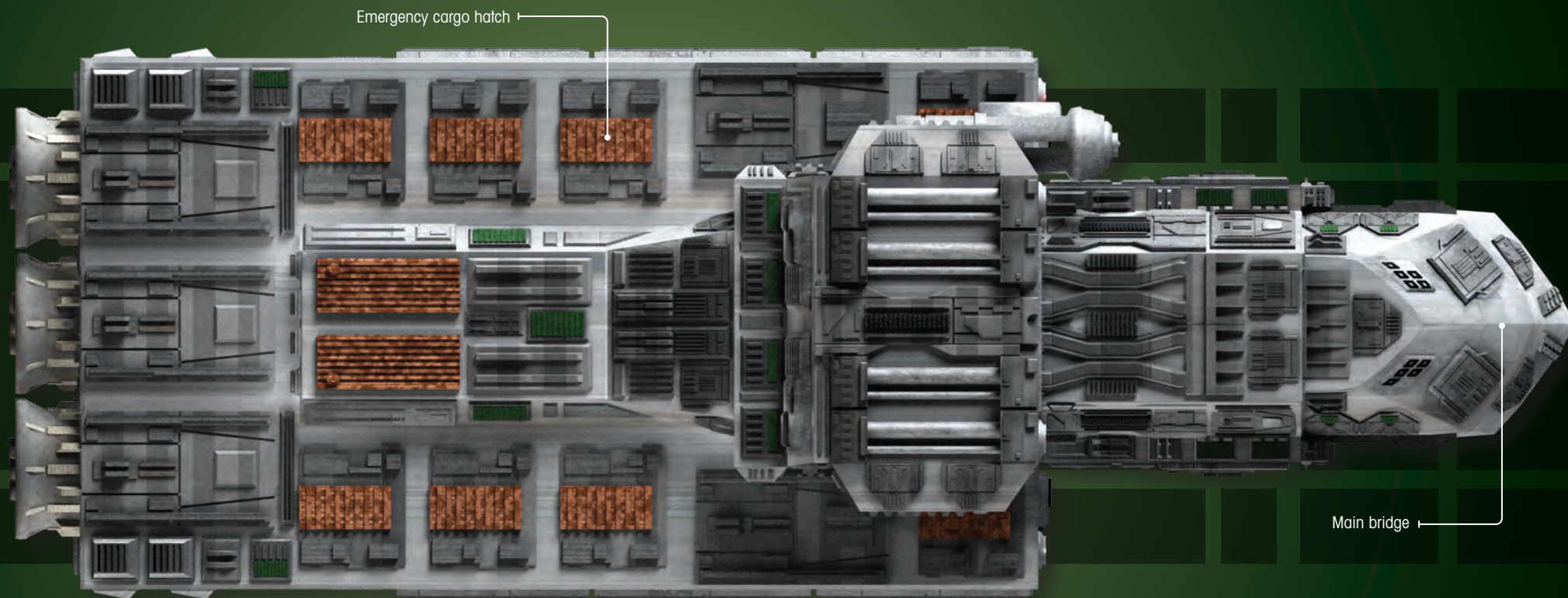


▲ Using its deflector cloak, the *Defiant* secretly followed the *Xhosa* into the Badlands, and the bridge crew watched on the viewscreen as Kasidy Yates' ship delivered medical supplies to a Maquis ship.



Cargo hold

Loading hatch



Emergency cargo hatch

Main bridge



Subspace transceiver

Engine exhaust

**XHOSA CREW**

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.

**GORN BATTLE**

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.

**SIMILAR FREIGHTER**

Another *Antares*-class freighter that was outwardly very similar to the *Xhosa* was the *Narkova*. The consoles on the bridge of the *Narkova* were from the 24th century, unlike the 23rd-century consoles on the *Xhosa*. The *Narkova* was hijacked by Rao Vantika, whose consciousness had taken over Dr. Bashir.

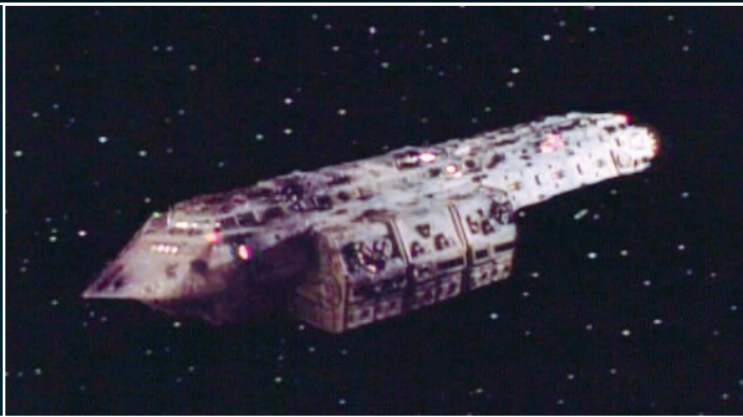
**DATA FEED**

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.



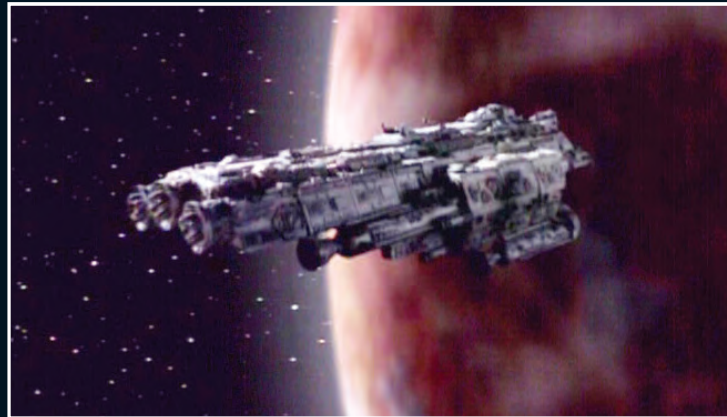
## BATRIS

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 miniseries *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.



## 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.



## SANCTION

The same studio model next appeared as an Ornarar 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.

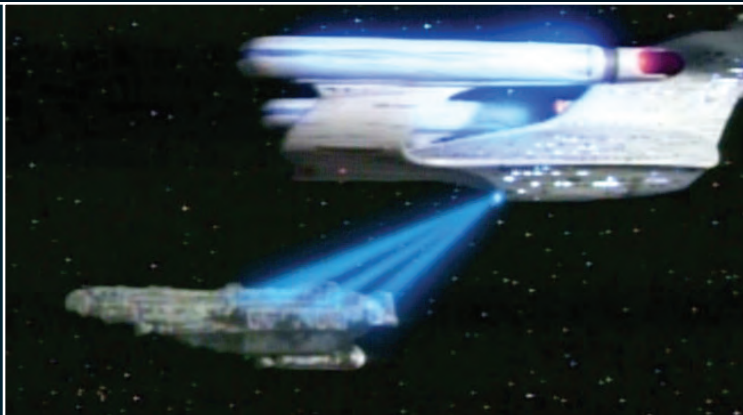


## NORKOVA

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.

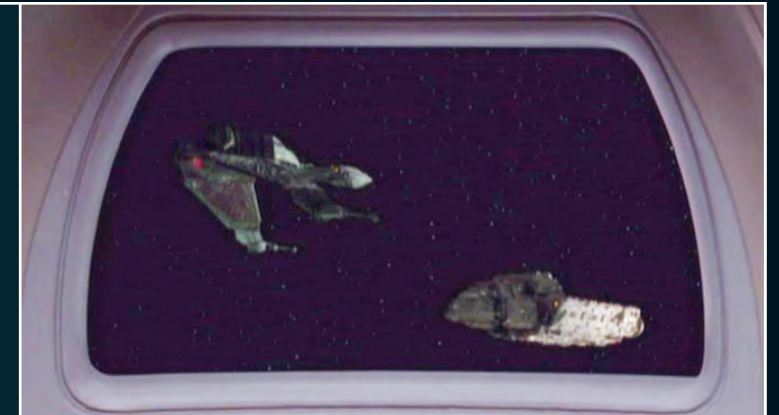
## ERSTWHILE

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.'



## THE MANY REUSES OF THE S.S. XHOSA

# STUDIO MODEL

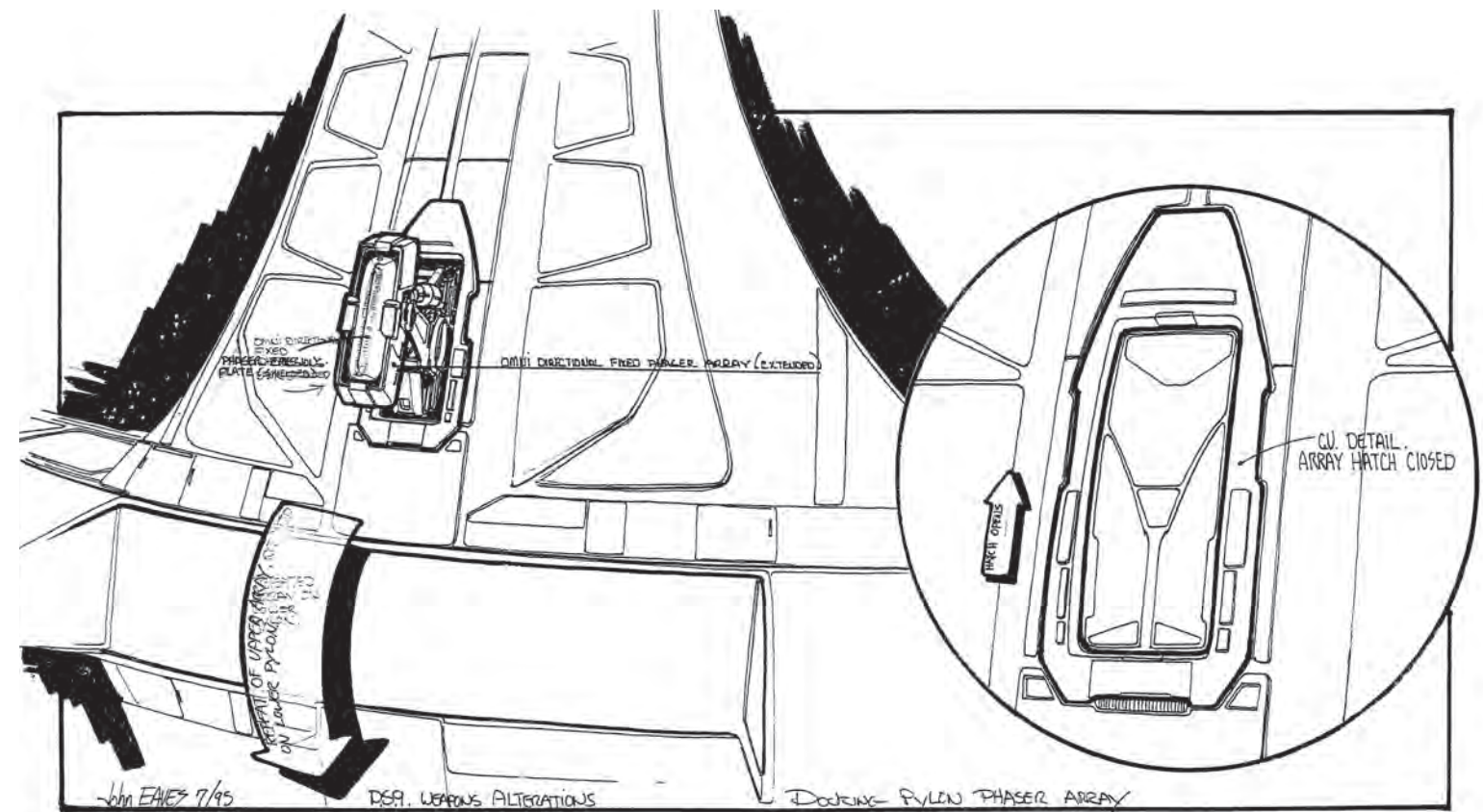
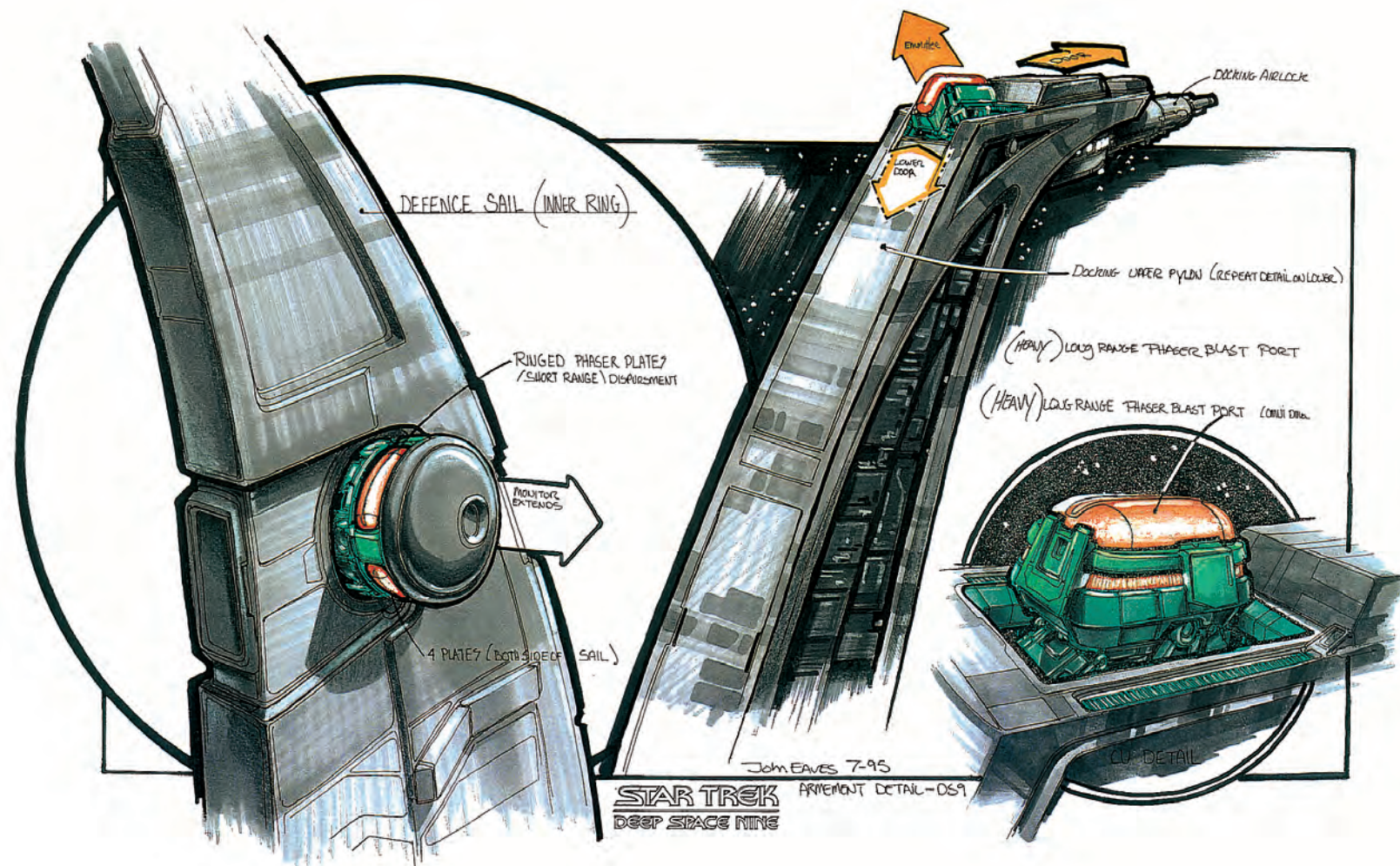
The studio model of the *S.S. Xhosa* was one of the most heavily reused ships in the franchise, and made numerous screen outings.



## 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 Telsian 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.'





ILLUSTRATOR JOHN EAVES ON

## ARMING DEEP SPACE 9

John Eaves reveals how he added more firepower to Deep Space 9 with new weaponry that was first seen in 'The Way of the Warrior.'

▲ John Eaves designed several new weapons for the battle sequence in the final scenes of 'The Way of the Warrior,' which saw Deep Space 9 engage the might of the Klingon fleet. Eaves specifically added a rotating phaser emitter to the defense sails, two kinds of phaser to the docking pylons and pop-up weapon arrays to the habitat ring.

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 he said 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.

"For effects, they could have photon tubes wherever they wanted, because they wouldn't necessarily have to show any ports for them,"

said Eaves. "That was more of a budget thing; if we showed the ports we would have had to put them on the station, and since the model already existed they would have had to add them. It was such an elaborate show that they just had them fire off when they gave the verbal command, and we didn't really see where they fired from."

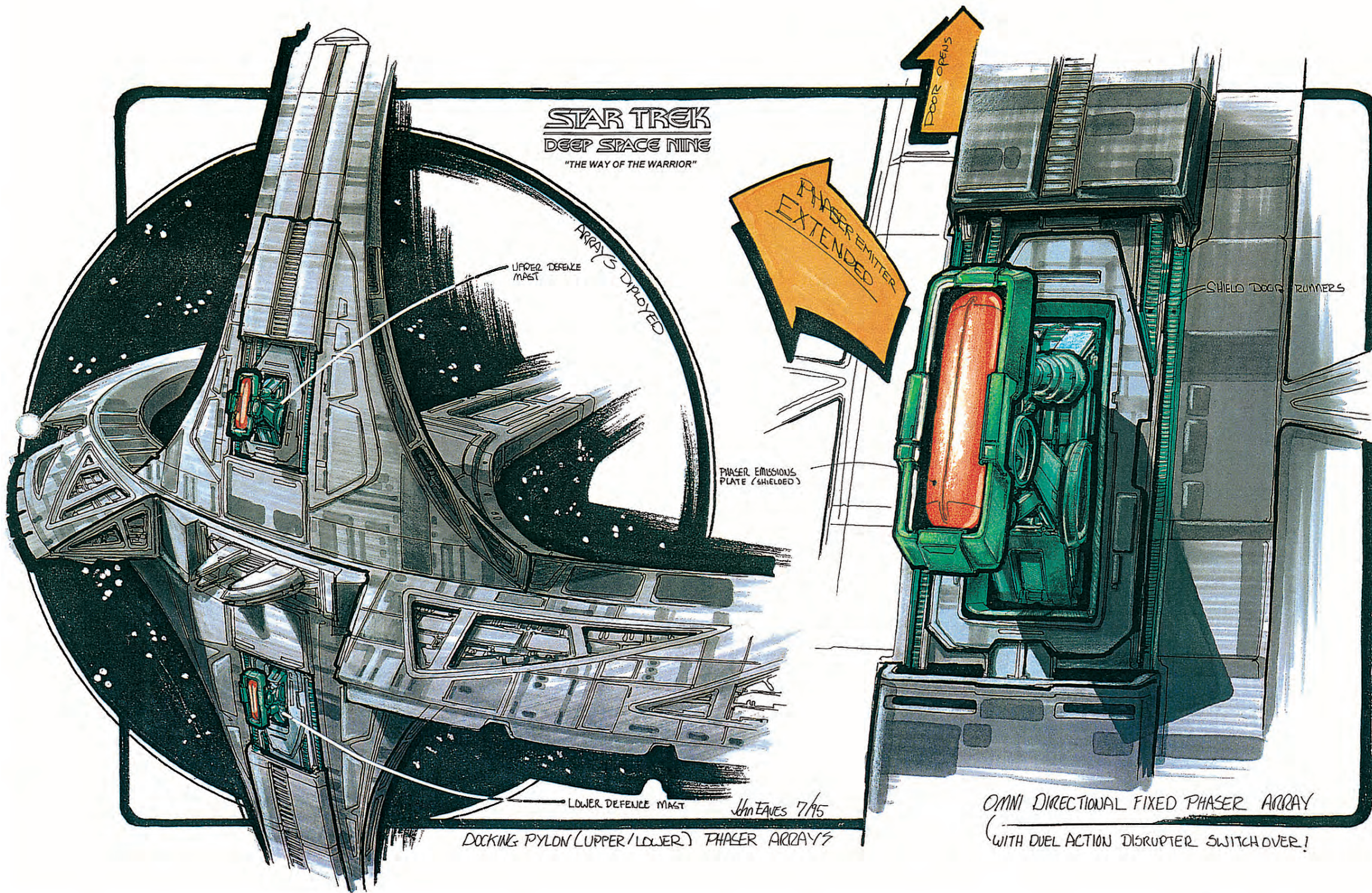
Eaves decided that most of the weapons would either pop out of the structure or emerge from

▲ After consulting scenic art supervisor Michael Okuda, Eaves decided to add some weapons to the docking pylons. In order to do this he had to find a detail he could convert into a door. This sketch showed a weapons bay popping out of an existing hatch.



▲ The only weapons that were part of the original design were on the defense sails, so Eaves converted an existing circular detail into an extending unit that popped out of the side.





▲ In the sequence that made it into the finished episode, Eaves' weapons could be seen firing off in all directions, while explosions erupted around the station. In the wider shots the source of some of the torpedoes wasn't identified.

▲ 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.

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

showed the relevant areas in detail. This meant that Eaves could make subtle changes to the texture of the station.

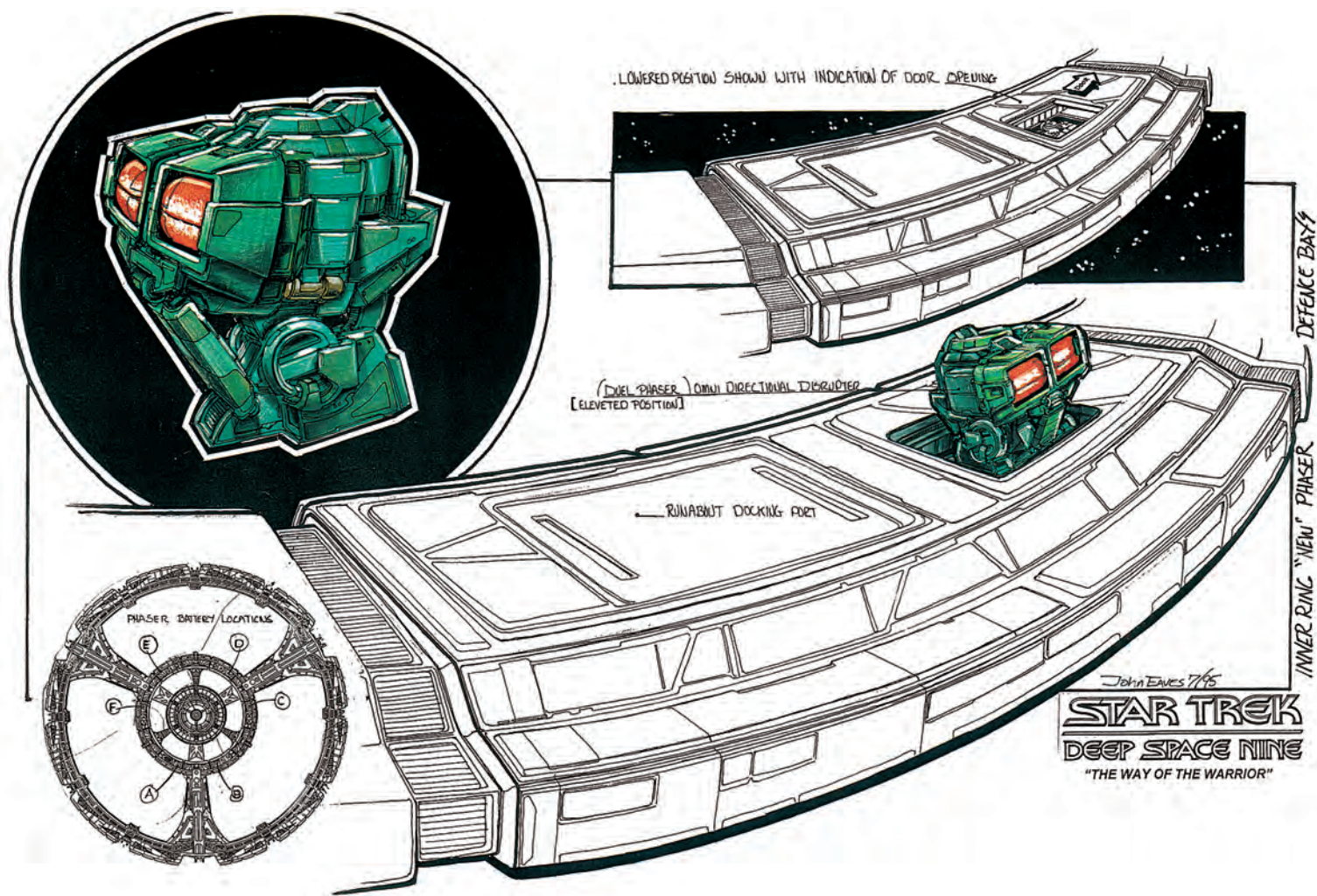
**SURPRISE ATTACK**

"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





▲ Eaves said that the phaser emitters on the habitat ring had a “bread pan” look to them, and they went through the most changes. Originally, they were much larger units that featured twin emitters as can be seen in this illustration.

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

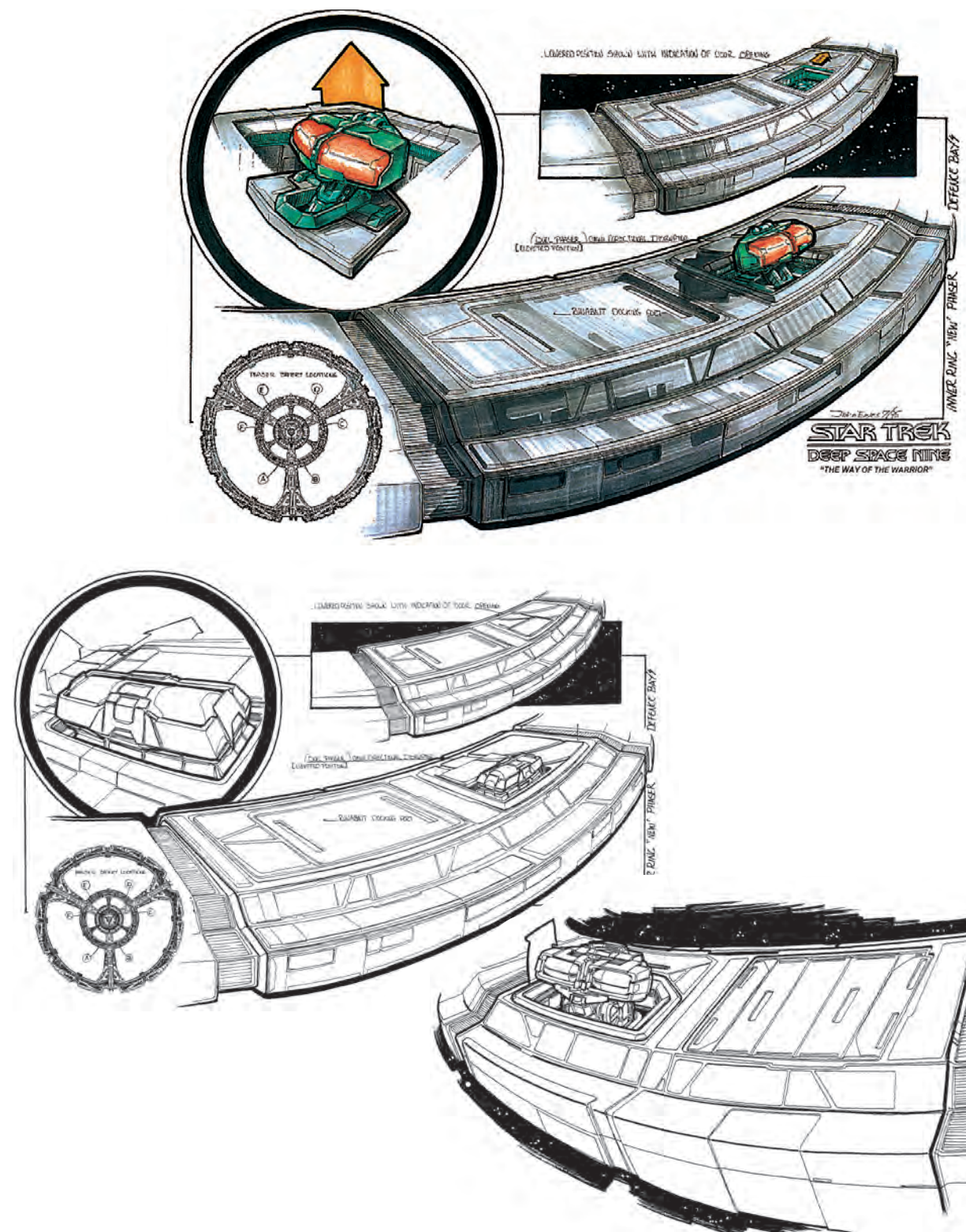
also that they wanted to show the weapons were all along the same lines. They all looked like they had bread in them, like a bread pan in a way; that was the main shape that came out of it.”

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. And as soon as he’d finished he took a deep breath and went straight back to work on the next show.

◀ ▼ The producers asked Eaves to scale down the phaser emitters on the habitat rings, and he drew slightly smaller versions seen here in the color illustration and in the black and white sketches below. As before, they rose out of hatch next to the runabout launch pad.



# 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 Dohara [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.'



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 on 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

### 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.

Reluctantly 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.

COMING IN ISSUE 122

U.S.S. YEAGER

# NCC-65674



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- 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 Hutzell

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