U.S.S. YEAGER
NCC-65674

TYPE: LIGHT CRUISER
LAUNCHED: 2370s
LENGTH: 402.11 METERS
MAX SPEED: WARP 9.55
U.S.S. YEAGER NCC-65674

SPECIFICATION

**TYPE:** LIGHT CRUISER

**LAUNCHED:** 2370s

**LENGTH:** 402.11 METERS

**CREW:** 204

**TOP SPEED:** WARP 9.55

**WEAPONRY:** PHASER EMITTERS, PHOTON TORPEDOES

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Fit stand to back of ship.

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The U.S.S. Yeager NCC-65674 was a Starfleet ship that was first seen in operation in 2373. In appearance, it comprised of an Intrepid-class primary hull and warp nacelles mated to the bottom half of a Maquis Raider. The nacelles were affixed to the wings of the Raider, which meant that they tilted inwards and down slightly.

The length of the Yeager was 402.11 meters, roughly 60 meters longer than standard Intrepid-class ships. This extra space also translated into a larger crew complement of 204 verses the 160 that was normally carried aboard Intrepid-class vessels.

NEW SHIPS NEEDED

The reason for the Yeager’s strange configuration was that Starfleet was desperate to fast track as many new ships into service as it could because of the threat posed by the Dominion. It had been apparent for some time that it was question of ‘when’ not ‘if’ the Dominion would invade the Alpha Quadrant. After the engagements with the Borg in 2367 and 2373, Starfleet was still replenishing its depleted fleets when an attack from the Dominion appeared imminent. It was imperative that ships were built as quickly as possible to make up the numbers, and to see that the Federation was adequately protected. To this end, Starfleet used partial builds, salvaged hulls and spaceworthy warp engine systems in any combination that they could hastily launch new ships. One such product of this program was the Yeager. In this particular case, the shovel-shaped primary hull of an Intrepid-class ship was structurally modified to accommodate the projector nacelles of a Maquis Raider, creating a unique and highly variable class of Starfleet vessel.

The Yeager was hastily built in response to the threat posed by the Dominion, and helped to defend Deep Space 9.
Bel höher}

**U.S.S. YEAGER**

**OVERVIEW**

Admiral William Ross took command of Starfleet military operations during the Dominion War. He coordinated many of the battle plans from Starbase 375, and relied heavily on advice from Captain Sisko. It was probably Ross and Sisko who decided that the Yeager should be assigned to Deep Space 9 in order to help protect it and the surrounding area of Bajoran space. They both realized that holding on to Deep Space 9 would be key to winning the Dominion War.

The Yeager was first seen in 2373 near Deep Space 9, and it was often observed in the vicinity of the station, probably having been seconded there to beef up security. This was in response to the Klingons’ attack on the station the previous year when Chancellor Gowron attempted to force Captain Sisko to hand over the Cardassian Detapa Council members he had rescued. Tensions continued to rise in the sector as countless Dominion ships entered the Alpha Quadrant before heading to Cardassia, where Gul Dukat had formed an alliance with the Gamma Quadrant power. Together, the Dominion and the Cardassians took control of Deep Space 9 in 2373, forcing the Federation to withdraw, but Captain Sisko promised he would be back. He was as good as his word, and the following year Starfleet and the Klingon Defense Force launched ‘Operation Return.’ The Yeager was part of the 627 Federation ships, which combined with several hundred Klingon vessels, successfully took back control of Deep Space 9, and forced the Dominion to retreat to Cardassian space.

After this, the Yeager resumed its duties in supplementing the defenses of Deep Space 9 throughout the duration of the war.

The engineering hull of an Intrepid-class ship was replaced by an almost complete hull of a Maquis Raider in order to build the Yeager. It was not as fast, nor as well armed, as a standard Intrepid-class ship, but it proved more than adequate in providing a mobile defense platform for Deep Space 9 during the Dominion War.

The Yeager docked with Deep Space 9 nose first. As well as providing an extra layer of defense, the ship could also be used to transport personnel from the station if it came under attack from the Dominion.

Another variant of the Intrepid-class could just about be made out above the Klingon ships in this picture. This version combined the saucer from an Intrepid class with the nacelles from a Miranda-class ship.

The Yeager NCC-66674 that fought in the Dominion War should not be confused with the slightly earlier Intrepid-class U.S.S. Yeager NCC-61947 that is pictured here and was destroyed by the Borg.

**COMPUTER SYSTEM**

As much of the technology in the primary hull was near identical to that fitted to Intrepid-class ships, the Yeager incorporated bio-neural circuitry into its computer system. Bio-neural gel packs, which consisted of organic computer ‘circuits’ made up of synthetic cerebral neurons, were suspended in a nutrient gel medium. They replicated the organization of the human brain, and allowed a ‘best guess’ decision-making process rather than a calculation based on all possible actions. This greatly increased the speed with which the computer could come up with solutions, giving the ship a decisive advantage in battle scenarios.

**DATA FEED**

Admiral William Ross took command of Starfleet military operations during the Dominion War. He coordinated many of the battle plans from Starbase 375, and relied heavily on advice from Captain Sisko. It was probably Ross and Sisko who decided that the Yeager should be assigned to Deep Space 9 in order to help protect it and the surrounding area of Bajoran space. They both realized that holding on to Deep Space 9 would be key to winning the Dominion War.
RECYCLED SHIPS
Various ‘hybrid’ Starfleet vessels were built from mid-2373 in order to augment the existing fleets. Starfleet simply did not have enough ships to counteract the might of the Dominion, and every resource was utilized to push through as many ships as possible into service.

In addition to the U.S.S. Yeager, there were several other ‘hybrid’ ships that were built using elements from different classes. There was the U.S.S. Curry NCC-42254, which comprised of elements of a Excelsior-class ship in an unusual configuration; the U.S.S. Centaur NCC-42043, which was made up of parts taken from Excelsior and Miranda classes; and the U.S.S. Elkins NCC-74121, which combined an Intrepid-class saucer hull with the warp nacelles from a Constitution-class ship. All of these ‘hybrid’ ships saw action during the war with the Dominion, as Starfleet sought to keep pace with the number that were destroyed.

SHIP PROFILE U.S.S. YEAGER
The Yeager was named for Chuck Yeager, the US test pilot, who in 1947 became the first person confirmed to have exceeded the speed of sound in level flight. He achieved the record in the Bell X-1.

After just three months of relentless fighting in the Dominion War, the Federation Alliance’s Second Fleet was reduced to just a third of its original size. This meant replacement ships had to be built, hence the need to push ‘hybrid’ ships, like the Yeager, into service.

DATA FEED
The Maquis Raider secondary hull on the Yeager would have been around 40 years old in 2373. Presumably, its insides would have been gutted and replaced with newer engineering technology when it was used to complete the build on the Yeager.

NEW SHIPS
After just three months of relentless fighting in the Dominion War, the Federation Alliance’s Second Fleet was reduced to just a third of its original size. This meant replacement ships had to be built, hence the need to push ‘hybrid’ ships, like the Yeager, into service.

The Yeager was named for Chuck Yeager, the US test pilot, who in 1947 became the first person confirmed to have exceeded the speed of sound in level flight. He achieved the record in the Bell X-1.
Back in the days before CG ships became routine, the art department and special effects team created a number of ‘kitbashes’ to make up the numbers for fleet shots, rather than use the same old studio models again and again. While this was not ideal, when time and money were in short supply, it proved the most effective way of putting different ships on screen, especially when they would only be seen briefly in the background.

One of these ‘kitbashes’ was the U.S.S. Yeager, and it was created by visual effects supervisor Gary Hutzel. He took the primary saucer hull and nacelles of a U.S.S. Voyager model kit made by Revell-Monogram and combined them with most of the model taken from a Maquis Raider made by the same company. He took off the bridge module of the Raider and the raised part behind it, in order for the Voyager saucer to fit flush with the Raider. As the warp nacelles were attached to the end of the downward-sloping wings, they angled in towards the hull and did not sit flat as they had on the original Voyager model.

Obviously, these two models were never meant to go together like this, but by combining them, Hutzel created the Yeager, and it looked distinctly different from other classes of ship, even when seen very small on screen.

The Yeager was probably the most frequently seen ship of the ‘kitbashes,’ appearing in at least 24 Deep Space Nine episodes. It was featured in establishing shots of Deep Space 9 and its environs from about the middle of the fifth season until the end of the seventh season.

Major Innovator
Hutzel sadly died in 2016 at the age of just 60, but he was one of the stars of the visual effects team. He worked on the first five seasons of The Next Generation and the entire run of Deep Space Nine, and in that time introduced many technical innovations. He received over 20 Emmy nominations during his career and won two for his work on Star Trek. He also helped create the U.S.S. Defiant NX-74205, and supervised the visual effects for ‘Trials and Tribble-ations,’ which cleverly combined the cast of Deep Space Nine with scenes from The Original Series.

Hutzel was also a fan of filming studio miniatures, believing that it produced better results, especially on relatively low TV budgets, than was created by CG in its early days. Of course, he saw that CG was improving all the time, and Star Trek switched to the technology not long after he created the Yeager, but Hutzel always had a soft spot for filming beautifully made studio models.

The Yeager had the distinction of being the only ‘kitbash’ model to be put up at Christie’s in the 40 Years of Star Trek: The Collection auction. It was expected to fetch between $4,000 to $6,000, but eventually sold for $10,200.

Visual effects supervisor Gary Hutzel ‘kitbashed’ the Yeager from parts taken from model kits of the U.S.S. Voyager and the Maquis Raider.

The U.S.S. Yeager built by Gary Hutzel from two separately commercially available model kits was seen mostly in the background of Deep Space Nine, guarding the station during the Dominion War.
HANS BEIMLER ON DEEP SPACE NINE

Hans Beimler felt that writing for DEEP SPACE NINE was much darker and more sophisticated than what had been required for previous series.

Every morning, Hans Beimler would walk into the Hart building at Paramount Studios, make his way to his office, sit down at his desk, and think to himself, “Can I really do this? I didn’t doubt his professional abilities, and there was no question that he was well qualified to write for STAR TREK. After all, he and his former writing partner Richard Manning had been mainstays of STAR TREK: THE NEXT GENERATION. In fact, Beimler and Manning found themselves with different agendas, and it became clear that life wasn’t going to be that simple.

Although Beimler didn’t join the staff until the show’s fourth season, he had been given a taste a little earlier, when he and Richard Manning had taken a pass at the script for ‘Paradise.’ When they’d left THE NEXT GENERATION in 1990, they hadn’t expected to come back to the franchise, but things hadn’t turned out exactly the way they’d anticipated. “Basically, we were broke!” Beimler said. “We’d created and written a series, and we’d had a lot of fun, but it hadn’t been that big a success, so there wasn’t much money coming in. I talked Ricky into doing one episode just to float us by until the next thing came along. They were already batting the ‘Paradise’ concept around. We took a pass at it and did a draft of the script, and then they made some changes to that. It was not an unpleasant experience, working with Ira rarely is. It gave me a taste of what DEEP SPACE NINE was going to be like in some degree. At the end of the year, Ira asked us to join the staff, but Ricky didn’t really want to rejoin the STAR TREK world, so ultimately we passed. Then we went on to do [the TV series] TekWar.”

ON HIS OWN

A year later, when their stint on TekWar came to an end, Beimler and Manning found themselves with different agendas, and it became clear that it was time to dissolve their writing partnership. Manning had put away enough money that he could take a year off and write a screenplay or two; Beimler still wanted to work in series television. Fortunately for him, Ira Steven Behr wasn’t just the showrunner on DEEP SPACE NINE; he was also an old friend. “Our very first job was on Fame and Ira was the producer on that,” explained Beimler. “I’ve done several shows with him and I love working with him. He offered me a job and I took it – one of the best decisions I’ve ever made.”

Given his experience working on THE NEXT GENERATION, Beimler might have expected to slip his feet under the table without any great difficulty and start churning out scripts, but he soon realised that life wasn’t going to be that simple. “It took me a while to catch the drift of DEEP SPACE NINE,” he admitted. “At first, I thought it was going to be easier than it was. By the time I started writing, it was clearly a different show to THE NEXT GENERATION. I had an idea what to expect, though; Ira had warned me that this was not your father’s STAR TREK. Knowing him, I knew that, once he got his hands on things, they had probably changed radically. When we were on Fame, Ira always talked about the anti-Fame episode – the story about how fame screwed you up. That same perspective was applied to STAR TREK, and I think that worked great.

A DIFFERENT UNIVERSE

“But I was surprised to the extent of it. We had entered a complicated universe, with very complicated characters. Ira had a penchant for developing those kind of dark and mysterious characters that do things you don’t really expect...”
Beimler started writing for TNG on "Return to Grace." The episode presented the Cardassian as a heroic align, but even though he may have done some decent things, the writers were never in doubt that he was a self-serving fascist.

Kira was one of Beimler's favorite characters to write for because she was so complex. She was upset about what the Cardassians had done to her people, but had to control her temper now she worked with Starfleet.

Beimler explained Garak's role as a trained assassin in "Empok Nor," in which the Cardassian killed the members of a salvage party.

There were no questions that the script presented a different version of Worf than we had seen before, but Beimler said that this was all part of the fun.

Beimler began to understand just how complicated Behr's universe was when he started work on his first script. In many ways, "The Sword of Kahless" looked as if it would be an easy assignment for him; it featured Worf, who he had already written for on TNG, and he was familiar with the guest star, John Colicos, who played the aging Klingon warrior Kor. "I really jumped at that offer," Beimler recalled, "because I'm a big fan of John Colicos. We'd become friends on the show," Beimler recalled, "because I'm a big fan of John Colicos. We'd become friends on the show that I'd done in between up in Canada. He was one of those actors who literally could read a phone message and make you think it had been written by Christopher Marlowe.

And then had to sort of toe the Starfleet party line. All the hatred that she had was based on something. She was someone who had been a terrorist, and who then had to sort of toe the Starfleet party line. All the hatred that she had was based on something. Life can be complicated that way.

"This approach to the characters inevitably presented them as much more complicated people, which Beimler felt made the stories more interesting. "Kira was, to me anyway, one of the most fascinating characters we had, because of her complicated background," said Beimler. "She was someone who had been a terrorist, and who then had to sort of toe the Starfleet party line. All the hatred that she had was based on something. Life can be complicated that way."

"Behr's desire to make the characters as complicated as possible wasn't restricted to the heroes, and at times it seemed that if no one was allowed to be fully good, no one was allowed to be fully bad either. The Jem'Hadar and the Vorta couldn't be blamed for their behavior – they'd be bred that way. The Founders were trying to protect themselves. Kai Winn had fought for her religion and show how far he is willing to go to get what he wants," explained Beimler. "With Dukat, you were writing a Nazi – an intelligent, vicious, complicated Nazi. That doesn't mean there wasn’t something worthwhile about him. He was a complicated person, but he was a Nazi."

These writers acknowledged that very few people saw themselves as cut-and-dried villains; on the contrary, Behr always told people that every man thought he was justified. So they were delighted when Marc Alaimo decided to play Dukat as if he were the hero of the series. "I thought that made it delicious," Beimler said. "In our minds, he was a fascist; self-involved, self-promoting, indulgent, self-absorbed. It was always about him, yet he always played him as a hero, and that made it work."

Ultimately, Dukat’s true nature came to the fore, but DEEP SPACE NINE also had characters who genuinely remained a mystery. "Garak was really not that nice a guy," said Beimler. "He killed people and had very little guilt about it. That was one of the things people don’t remember about him. I think that was healthy for the character. The tendency in television is to find the goodness in everybody at the expense of the character."

"Take "Scapegoat No. 1." I fought tooth and nail for that one, and it was worth it for nothing else than..."
BEHIND THE SCENES

BEHIND THE SCENES

Sacrifice of Angels.

It was some time before the show's ever-expanding ranks of Ferengi. "I never was entirely happy when the Ferengi were people I was interested in," said Beimler. "They were some of our regular characters, because I just felt that Nog and Vic Fontaine, they loved our regular characters more."

The writers decided to put Kira and Ziyal together to create a link between Kira and Dukat. It was at the same time when the writers decided that Ziyal should die in Sacrifice of Angels.

Beimler knew that the writers wanted to do a make a great ghost story and do a really scary episode. There were some things in the script that didn’t make it to the final show that I missed, but I thought the creepy factor was there.

Another extraordinary thing about STAR TREK: TNG was that the supporting characters, such as Garak, seemed to emerge from nowhere and went on to become vital players. Another good example was Damar, who started his time on Dukat’s ship and ended it as the leader of the Cardassian rebellion.

According to Beimler, sometimes the writers had a good idea what they were doing from the get-go, but other times they were almost as surprised as the audience.

"I remember that we needed to populate Dukat’s ship," said Beimler. "I don’t think we knew at the time that Damar was going to become as interesting a character as he was. In ‘Return to Grace’ he was just a sidekick."

Several other major characters emerged from the show’s ever-expanding ranks of Ferengi. "I couldn’t stand the Ferengi on TNG," said Beimler. "But by the time we got back to them they were people I was interested in."

Having said that, Beimler acknowledged that he was never entirely happy when the Ferengi were used exclusively for comedy. "I thought the funny Ferengi shows weren’t very successful," said Beimler. "The Magnificent Ferengi was as close to successful as we ever did, but there were some other things that should have been funny. There were some that had very funny moments in them, like ‘Little Green Men,’ but even then they never

On the whole, Beimler thought the strength of the supporting cast was one of DEEP SPACE NINE’s greatest assets, but he did have reservations about the storyline that followed Nog through from ‘The Siege of AR-568’ when he said a lot.

TOO IMPORTANT

Interestingly, not all the Ferengi characters fulfilled the potential of the scripts. You might say that was just the writers laughing at their own jokes, but I don’t think it was true. I thought the scripts really were much funnier than the shows. I don’t think they were ever quite executed as well. I can’t quite tell you why.

Kira and Ziyal

The same episode featured Dukat’s half-Bajoran daughter Ziyal. In this case, however, Beimler said the writing staff always felt she was going to become a significant character. "With Ziyal, we knew there was potential for something there; even in that episode, we knew it was going to play out in a big way. How big and where it would take us we didn’t know. Leaving Ziyal with Kira was always part of the plan. It felt like a delicious way to tie these two characters together. Caring for Ziyal, getting to know his daughter and growing to love her, was a way of tying Kira and Dukat together, and it prevented Kira from killing him."

Dukat's Half-Bajoran Daughter

The story of Nog's psychological recovery from his missing leg continued in ‘It's Only a Paper Moon.’ Beimler felt that, although the scenes gave great performances, Nog was not the right character to deal with these issues, and it should have been one of the main cast.

Great Characters

To Beimler’s mind, DEEP SPACE NINE’s ability to introduce a holographic lounge singer from 1950s Las Vegas, or to turn a villain’s sidekick like Damar into a major character, made it a much more interesting show than TNG. "It’s OK to be captivated on this," said Beimler. "I think DEEP SPACE NINE was the best STAR TREK."

And he’s absolutely clear that Behr deserves all the credit in the world for his approach to the show. "I think Ira had a great sense of pushing the envelope to the absolute maximum," said Beimler. "He knew how far we could go and when we were really outside the franchise. One of the great things about DEEP SPACE NINE for me was that I thought it branded itself as a very different show than anything else that had been on before. There were people who passionately liked us and people who passionately disliked us, and God bless them both."
ON SCREEN

TRIVIA
Dr. Bashir’s father, Richard Bashir, was played by Brian George in the STAR TREK: DEEP SPACE NINE episode ‘Dr. Bashir, I Presume.’ The Israel-born actor would go on to portray the Antarian ambassador O’Zaal, who organized the Trans-stellar Rally, in the STAR TREK: VOYAGER seventh season episode ‘Drive.’ George is probably best known for his roles as Babu Bhatt on Seinfeld, and as Raj’s father Dr. Koothrappali on The Big Bang Theory.

One of the Starfleet ships reported as missing in the STAR TREK: DEEP SPACE NINE episode ‘In the Cards’ – the U.S.S. Tian An Men NCC-21382 – had been recovered by the following year. It took part in the First Battle of Chin’toka, where it was seen alongside the U.S.S. Nautilus NCC-31910 and the U.S.S. Hood NCC-42296.

‘Dr. Bashir, I Presume’ was the first of only two episodes to mention Rom’s first wife, Prinadora. Rom fell in love with her, but he was cheated out of all his money by his father-in-law, and Prinadora eventually left him for a richer man.

FIRST APPEARANCE: ‘DR. BASHIR, I PRESUME’ (DS9)
TV APPEARANCES: STAR TREK: DEEP SPACE NINE
DESIGNED BY: Gary Hutzel

STAR TREK: THE NEXT GENERATION
‘In the Cards’
The mood is somber aboard Deep Space 9, as war with the Dominion looks to be inevitable. Seeing his father’s dejected mood, Jake resolves to cheer him up by acquiring the perfect gift for him: a 1951 Willie Mays rookie baseball card that is going up for auction.

Jake enlists Nog’s help, but in trying to acquire the rare antiquity they become involved with Dr. Giger, an eccentric scientist who believes he has found a way to live forever.

Meanwhile, Kai Winn meets with Weyoun, as the Dominion offers to sign a nonaggression pact with Bajor.

ROMULAN SCIENCE VESSEL

Inside your magazine
• In-depth profile of the Romulan science vessel, a 24th-century starship used for research and to test experimental cloaking technology
• A look at how the studio model of a Romulan scout ship was adapted to portray the Romulan science vessel
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