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U.S.S. YEAGER
NCC-65674

TYPE: LIGHT CRUISER

LAUNCHED: 2370s

LENGTH: 402.11 METERS

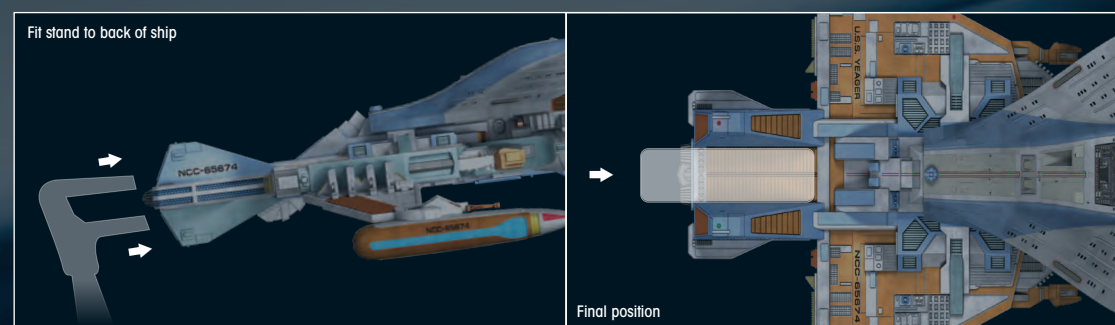
MAX SPEED: WARP 9.55

U.S.S. YEAGER NCC-65674

Contents

- 04: *U.S.S. YEAGER NCC-65674*
- 10: BUILDING THE SHIP
- 12: HANS BEIMLER ON *DEEP SPACE NINE*
- 18: ON SCREEN

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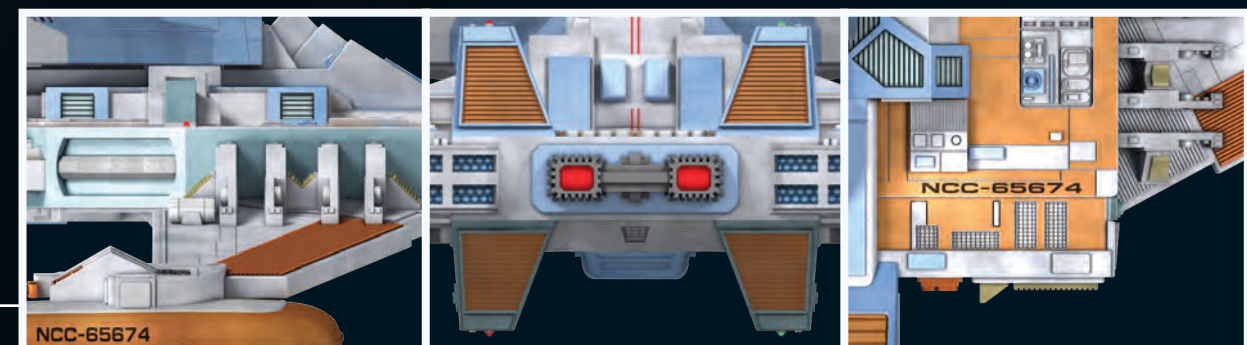
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U.S.S. YEAGER NCC-65674

SPECIFICATION



TYPE:	LIGHT CRUISER
LAUNCHED:	2370s
LENGTH:	402.11 METERS
CREW:	204
TOP SPEED:	WARP 9.55
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES





U.S.S. YEAGER NCC-65674

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

◀ The *Yeager* consisted of the primary hull and nacelles from an *Intrepid*-class ship mixed with the hull of a Maquis Raider. It was one of a number of 'hybrid' ships that combined parts from different classes in order to rush more vessels into service, due to the danger looming from the Dominion.



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

◀ The *Yeager* was often seen near, or docked with, Deep Space 9 from mid-2373 to the end of the Dominion War. It appeared that the *Yeager* was permanently assigned to the space station, and provided a mobile weapons platform to supplement the defenses that were already in place on the station and in the surrounding sector of Bajoran space.



► The *Yeager* NCC-65674 that fought in the Dominion War should not be confused with the slightly earlier *Saber*-class U.S.S. *Yeager* NCC-61947 that is pictured here and was destroyed by the Borg.

▼ 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.



▲ 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.

combined with a Maquis Raider, which had had its bridge module and warp reactor block removed. The phaser cannons at the end of the downward-sloping wings were also removed, and in their place the warp nacelles from an *Intrepid*-class vessel were attached.

The overall appearance of the *Yeager* was slightly ungainly, but circumstance and desperate need for more vessels meant that aesthetics were hardly a top priority.

The *Yeager* was constructed at the Utopia Planitia Fleet Yards on Mars, and despite its 'cobbled together' construction proved highly effective. It was not quite as fast as a pure *Intrepid*-class ship like the *U.S.S. Voyager* NCC-74656, which had a top speed of warp 9.975, but it could still reach warp 9.55 and sustain it for 12 hours.

Given that the *Yeager* was built in response to the danger posed by the Dominion, its armaments

and defenses were strong. It was equipped with seven type-8 phaser emitters and one photon torpedo launcher, while it was protected by a robust deflector shield system.

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 humanoid 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.

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.

▲ 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.



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.

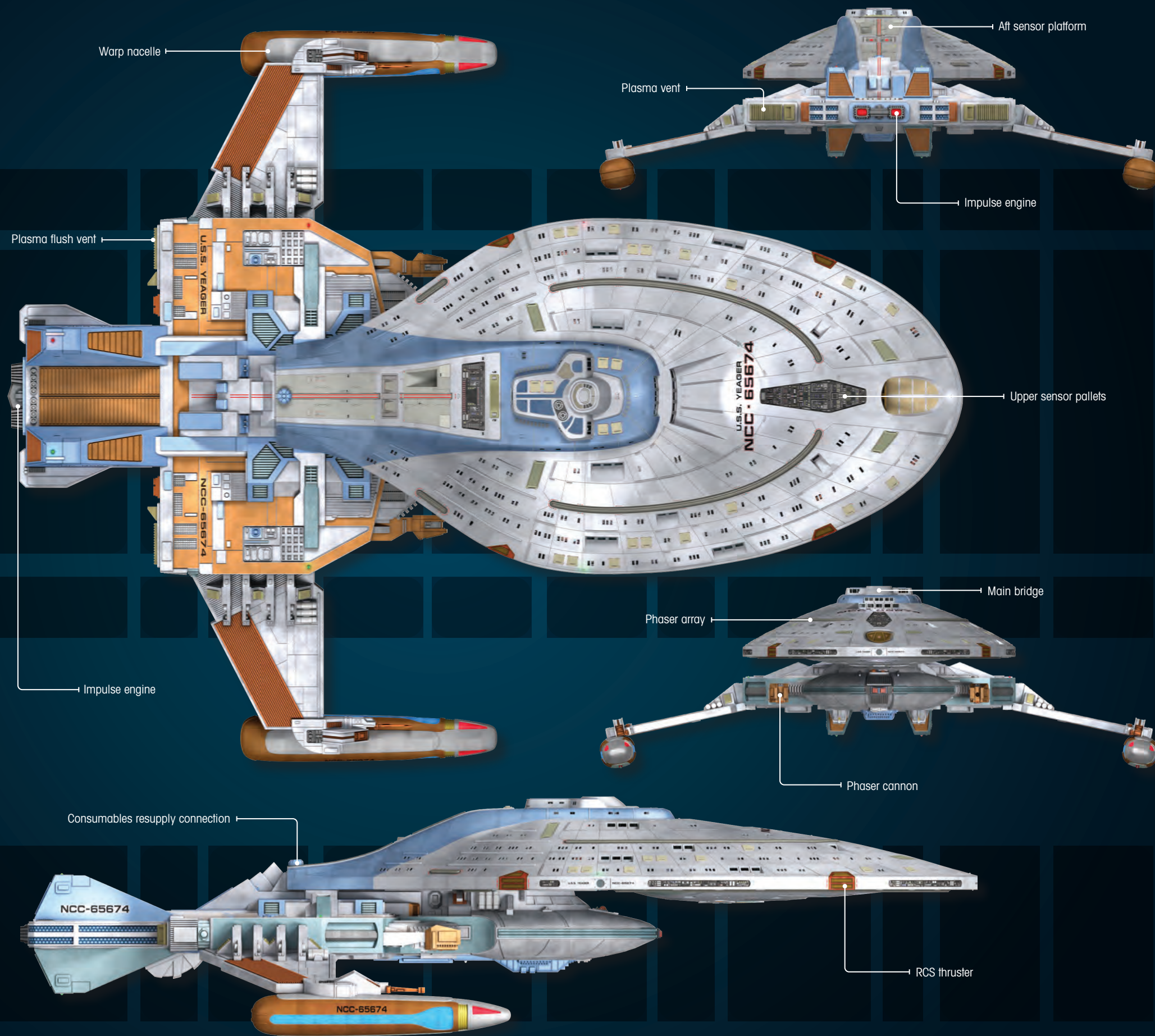
In addition to the *U.S.S. Yeager*, there were several other 'hybrid' ships that were built using elements from different classes. There was the *U.S.S. Curry* NCC-42254, which comprised of elements of a *Excelsior*-class ship in an unusual configuration; the *U.S.S. Centaur* NCC-42043, which was made 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.



▲ The *U.S.S. Centaur* NCC-42043 was another 'hybrid' ship like the *Yeager*, which was hastily assembled to fight the Dominion. Here, the *Centaur* was seen swooping in for an attack on a Jem'Hadar fighter.

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*.

**SPEED RECORD**

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.

ALTERED NAME

The name of the *Yeager* and its registry number was the result of using the existing decals created for the *U.S.S. Voyager* NCC-74656 and rearranging them. They had to use an extra 'E,' but this gave them the *U.S.S. Yeager* NCC-65674.

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 *U.S.S. Yeager* built by Gary Hutzel from two separate commercially-available model kits was seen mostly in the background of *DEEP SPACE NINE*, guarding the station during the Dominion War.



BUILDING THE *U.S.S. YEAGER*

NCC-65674

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

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* NCC-65674, 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 Christies 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.





HANS BEIMLER ON

DEEP SPACE NINE

▲ Hans Beimler [pictured to the left below] found that writing for *STAR TREK: DEEP SPACE* was a very difficult challenge, but he ultimately found it to be a very rewarding one too.

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?" He 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*'s writing staff in its first three years. But writing for *STAR TREK: DEEP SPACE NINE* was a different proposition; this show

was, as Beimler said, always a challenge, because executive producer Ira Steven Behr never let the writing staff follow an obvious path or take an easy way out.

"The great thing about *DEEP SPACE NINE* was that, from the first day to the last, I had to give it my all just to get my job done," said Beimler. "The last two years, especially when I started to co-write a lot of scripts with Ira, were simply some of the best years of my professional career, because they were so challenging yet so satisfying."

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 battling 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 realized 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 joined the staff it was clearly a different show to *THE NEXT GENERATION*. I had an idea what to



▲ In *DEEP SPACE NINE*'s second season, Beimler and his writing partner Richard Manning took a pass at the script for 'Paradise,' in which a colony of humans were found living without technology.



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

▲ 'The Sword of Kahless' was Beimler's first assignment as a staff writer on *DEEP SPACE NINE*. In the story, Worf and Kor revealed the worst sides of their characters and fought one another.



◀ Beimler started writing for Dukat in 'Return to Grace.' The episode presented the Cardassian in a favorable light, but even though he may have done some decent things, the writers were never in doubt that he was a self-serving Nazi.

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



◀▶ *DEEP SPACE NINE* was a densely populated show, with an unusually large supporting cast. Beimler recalled that some characters took on a life of their own, such as Damar. He started out merely as one of Dukat's crewmen, but became leader of the Cardassians. He developed a great mistrust of Weyoun and the Founders, before he eventually led a rebellion against them.



▼ Beimler explored Garak's past as a trained assassin in 'Empok Nor,' in which the Cardassian killed the members of a salvage party.

them to do. They were much more sophisticated characters than the ones on *THE NEXT GENERATION*, and I really got fond of them over the years."

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 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.

BONDING EXPERIENCE

"I did a pass on the script that was OK but not great, and then Ira assigned (co-supervising producer) René (Echevarria) to me so that we'd do a pass on it together. The experience of doing that rewrite bonded René and me, and from then on we referred to one another as 'My brother in Kahless.' He helped me enormously to really understand what they were really trying to do on a character level."

What Beimler discovered to his great pleasure, was that on *DEEP SPACE NINE* no one was allowed to be "fully good." In fact, in 'The Sword of Kahless' both Worf and Kor behaved extremely badly, as they bickered over Kahless's legendary bat'leth and became increasingly paranoid. There

was no question 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.

COMPLEX CHARACTERS

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 during the Occupation. Even Gul Dukat seemed to have his good points.

"The secret to a villain is to show him in his most favorable light and then take him one step down 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."

MORAL AMBIGUITY

The writers acknowledged that very few people see themselves as out-and-out 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 'Empok Nor.' I fought tooth and nail for that one, and it was worth it for nothing else than





◀ Beimler said that, with a few exceptions, the Ferengi shows that were designed to be funny didn't quite come off. There were some comic moments in 'Little Green Men,' especially when they tried to communicate with the 1940s US Army officers without the use of universal translators.



◀ Beimler knew that actor and singer James Darren was the man to play Vic Fontaine as soon as he talked to him, and he persuaded the other producers that there was no need to audition anyone else.



◀ The writers decided to put Kira and Ziyal together to create a link between Kira and Dukat. It was some time before the writers decided that Ziyal should die in 'Sacrifice of Angels.'

to reset the clock on Garak. I thought we could 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 *DEEP SPACE NINE* 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 life on Dukat's ship and ended it as the leader of the Cardassian rebellion. According to Beimler, sometimes the writing staff 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."

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."

Several other major characters emerged from the show's ever-expanding ranks of Ferengi. "I couldn't stand the Ferengi on *TNG*," Beimler admitted. "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 funnier. 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-558,' when he lost a leg.

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."

TOO IMPORTANT

Interestingly, not all the Ferengi characters suggested comedy to the writers. As the series progressed, Rom's son, Nog, became more and more serious, and in the final season was at the center of one of the show's most serious plotlines, when he had to deal with the loss of a leg. But, when it came to 'It's Only a Paper Moon,' Beimler felt they had gone too far.

"If I remember correctly, I said, 'I think this should be Bashir, not Nog,'" said Beimler. "That was one of the battles that I lost. I argued for that to be one of our regular characters, because I just felt that Nog and Vic Fontaine, which was really what that story was, should not be the story we were telling."

"The actor (Aron Eisenberg) did a terrific job, and the show worked very nicely, but Nog was not a central character. It was OK, but I thought the episode suffered a little because the audience wasn't as invested in this character. You had two colorful characters, and interesting characters, but neither one of them was one of our central characters. I thought that was not ultimately what



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

the audience wanted to see. No matter how much they liked Nog, no matter how much they liked Vic Fontaine, they loved our regular characters more."

None of this meant that Beimler wasn't a fan of Nog – or Vic Fontaine. In fact, Beimler was the one who pushed for Jimmy Darren to be cast in the role after seeing his audition, convincing others that no one else could be better.

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 opinionated 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*.



FIRST APPEARANCE: 'DR. BASHIR, I PRESUME' (DS9)

TV APPEARANCES: STAR TREK: DEEP SPACE NINE

DESIGNED BY: Gary Hutzel

KEY APPEARANCES

STAR TREK: DEEP SPACE NINE

'Dr. Bashir, I Presume'

With the *U.S.S. Yeager* NCC-65674 patrolling the area around Deep Space 9, Dr. Lewis Zimmerman, the director of Holographic Imaging and Programming, arrives with news for Dr. Bashir. Starfleet Medical has selected him to be the model for the new LMH – the Longterm Medical Hologram. This means creating a comprehensive profile of Bashir by asking his friends and family about his past.

Suddenly, Bashir is not quite so keen on the idea because his parents could reveal a dark secret about himself that he has kept hidden for decades.

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.

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.

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