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UNITED EARTH
ARCTIC ONE

TYPE: RESEARCH SHIP

LAUNCHED: 22nd C

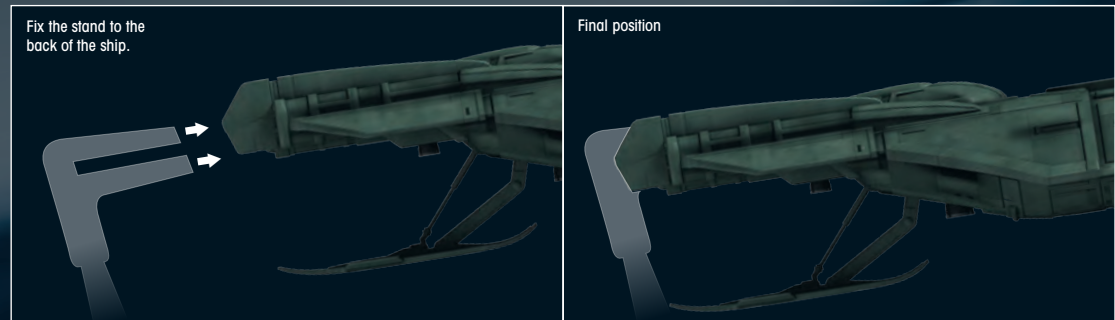
LENGTH: 80 METERS

MAX SPEED: WARP 1.4

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Stand assembly:



ARCTIC ONE SPECIFICATION



TYPE:	RESEARCH VESSEL
OPERATED BY:	EARTH SCIENCES INSTITUTE
LAUNCHED:	22nd CENTURY
LENGTH:	80 METERS (APPROX.)
CREW:	FIVE (+25 MISSION SPECIALISTS)
TOP SPEED:	WARP 1.4
WEAPONRY:	NONE

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► The *Arctic One* was a specialized research ship used in extreme cold-weather environments. It was employed by various organizations related to the Earth Science Council, and was fitted with ski pads meaning it could safely land on ice or snow covered terrain.



Most of the interior was given over to the cargo hold, which normally carried all the items a research team would need to study a frozen world for weeks at a time, such as insulated habitat modules and drilling equipment.

FLIGHT MODES

The underside of the vessel featured several reaction control thrusters, which allowed it to hover, and take off or land vertically. The rear top section of the ship was where the engines were located. They included impulse engines and warp drive, capable of powering the vessel to a top speed of warp 1.4.

As a pure research ship operated by non-military organizations, the *Arctic One* was not armed with any weapons, but it was protected by polarized hull plating.

In 2153, an *Arctic One*-type of vessel was being used by an archaeology team to study the Earth's Arctic Circle. During their exploration, they found a debris field buried in the snow. It turned out to be the remains of a Borg sphere, while they also unearthed two frozen Borg drones.

Unaware of how dangerous the Borg were, the drones were thawed out, whereupon they promptly assimilated the research team and their ship before setting out to the Delta Quadrant.

A *Arctic One* was the name of a United Earth research vessel that was in operation in the mid-22nd century. In appearance, the 80-meter long vessel resembled a huge snowmobile and was fitted with three landing skis, which allowed it to set down on snowy ground.

As its name suggested, the *Arctic One* was outfitted to operate in extreme cold-weather conditions. The cockpit was located at the front of a raised section on the top of the vessel, while the rest of this area housed science laboratories and living quarters. The ship could be flown by a single pilot, but it normally operated with a bridge crew of five or six, while it could accommodate a crew of scientists numbering around 30 in total.



► The *Arctic One* that took an archaeology team to the Arctic Circle in 2153 was a research vessel that had been specially outfitted to deal with frozen environments. The ship was fairly substantial at 80 meters in length, but it looked almost insignificant against the vast rocky tundra as it came into land on the frozen expanse.

UNITED EARTH ARCTIC ONE

The *Arctic One* was a vessel used by organizations related to the Earth Science Council in the mid-22nd century.

ARCTIC MISSION

The A-6 excavation team that flew to the Arctic Circle in an *Arctic One* discovered the remains of an unknown vessel inside a glacier, as well as two frozen cybernetic beings.

In order to further study what they had unearthed, they unpacked their ship, which included a small tracked snowplow-like vehicle and three habitat modules, which they set up to form a base camp.

What they had found was the remains of the Borg sphere that had crashed there in 2063 after the *U.S.S. Enterprise* NCC-1701-E followed it through a temporal vortex from 2373. The frozen Borg drones that the archaeology team found were taken to the laboratory that they had set up, unaware what they were. As the scientists studied the frigid bodies, the Borg drones gradually began to thaw out.

Once active, the Borg drones assimilated the entire excavation team before leaving Earth in the *Arctic One*. Its projected course put in the vicinity of *Enterprise* NX-01's position and they were ordered to investigate. After Captain Archer's crew intercepted the *Arctic One* they found that it had been largely 'Borgified,' and there were no human survivors of the crew as they had all be assimilated.

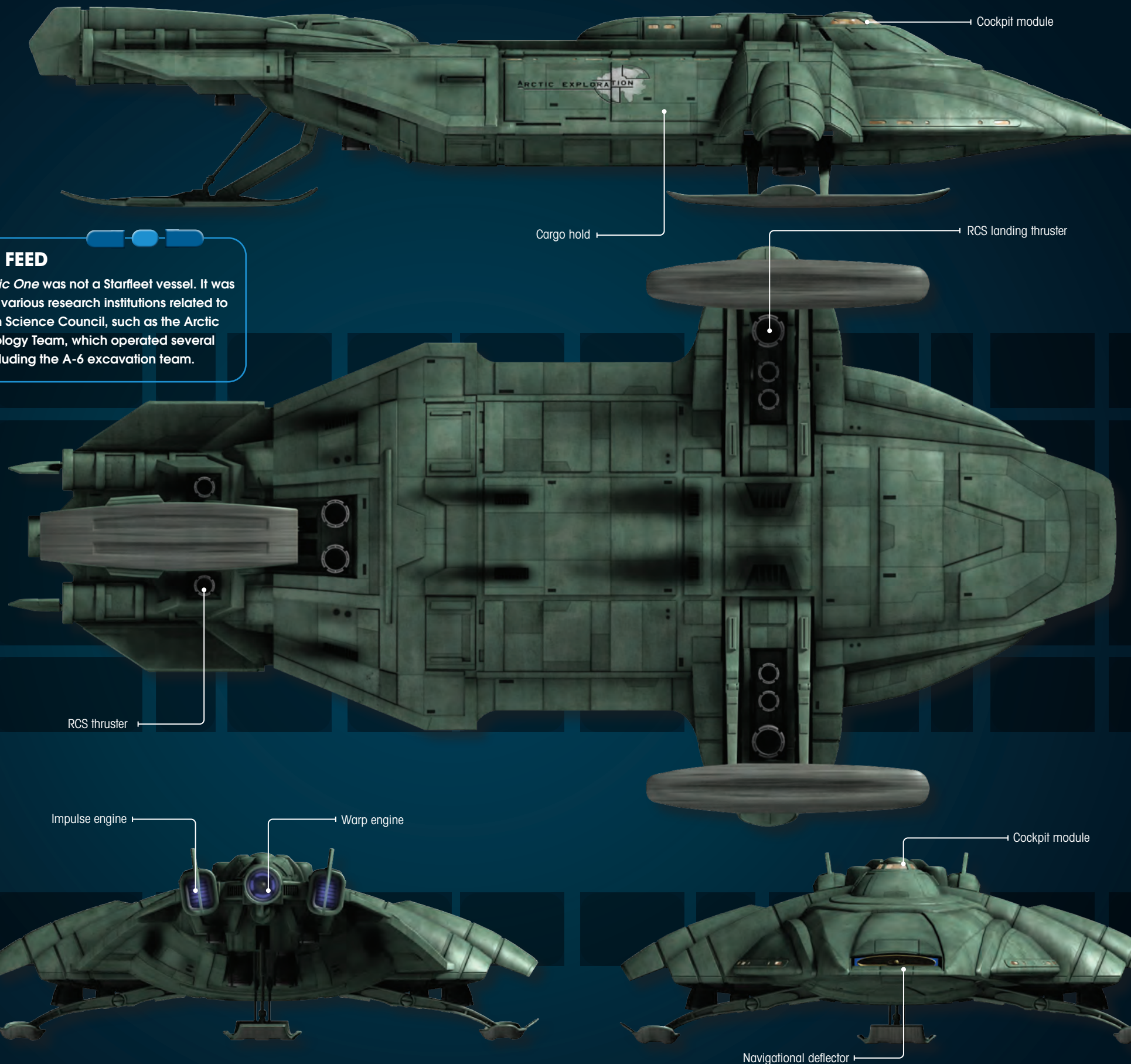
The Borgified *Arctic One* was now tactically a match for *Enterprise*, but the Starfleet crew found a way to destroy it using four spatial torpedoes and their ship's phase cannon.



▲ Once the *Arctic One* vessel had touched down in the Arctic Circle, the research team unloaded the equipment it brought. This included several habitat modules, plus a plow vehicle to clear snow.

DATA FEED

The *Arctic One* was not a Starfleet vessel. It was used by various research institutions related to the Earth Science Council, such as the Arctic Archaeology Team, which operated several units including the A-6 excavation team.

**ARCTIC CREW**

The A-6 excavation team that flew the *Arctic One* to the Arctic Circle in 2153 was led by Drake. Other members of his team that were named included Rooney, a female researcher, and Dr. Moninger.

FAKE SNOW

The simulated snow that was used on the Arctic Circle set in 'Regeneration' was actually salt, and had previously been used as snow on the Rura Penthe set in the earlier episode 'Judgment.'

STAR TREK SKIING

Skiing has never been seen on screen in *STAR TREK*, but has been mentioned several times. In 2364, Wesley Crusher and 11 other students took skiing lessons on a holodeck simulation of the Denubian Alps. In 2374, Tom Paris and B'Elanna Torres went on a holographic ski date to Saint Moritz.



WRITER MIKE SUSSMAN ON 'REGENERATION'

'Regeneration' was always bound to court controversy, but writer Mike Sussman felt that it didn't violate continuity, as he was keen to explain.

▲ The Borg were one of the most successful villainous aliens in the history of *STAR TREK*, but previous episodes had established that Starfleet did not encounter them until the 24th century. Sussman felt he was "villified" for bringing them back in *ENTERPRISE*, but it was always his intention to tie events together, rather than trample on established continuity.

When it was announced that the Borg would make an appearance in *STAR TREK: ENTERPRISE*, many fans were far from happy. Didn't the makers of the series realize that the Borg were not encountered by Starfleet until the 24th century? Bringing the cybernetic race into the 22nd-century universe of *ENTERPRISE* would fly in the face of established continuity and play havoc with the timeline.

It was as if the makers did not care about this fundamental problem, but this could not have been further from the truth. The writers of 'Regeneration' were the co-producers of *ENTERPRISE* at that time and massive *STAR TREK*

fans. Mike Sussman and Phyllis Strong cared a great deal about continuity, and were careful not to violate it. They put much thought into the plot, and tried to iron out any issues that arose.

'Regeneration' came about because the writers were struggling to come up with ideas for episodes towards the end of the second season that they were enthused about. At one point, executive producer Brannon Braga called the writers into his office and asked them what possible stories they had been working on.

"We pitched a couple of notions, none of which we were really fired up about and Brannon wasn't either," said Sussman. "I think I was holding this

(Borg) one in reserve because I was afraid he would want to do it and I wasn't sure how I felt about the idea at the time. Anyway, we pitched it and he liked it; he actually came up with the idea of it starting in the Arctic and basically doing the first act of the show as *STAR TREK*'s take on (John Carpenter's) *The Thing*.

PLOT PROBLEMS

Before 'Regeneration' even aired, however, it came in for criticism; and even once it had been shown, many fans were all too eager to pick holes in the plot. Sussman understood their concerns, but was at pains to explain away many of the issues that were raised.

For example, some viewers wondered why the remains of the Borg sphere had gone undiscovered in the Arctic for more than a century. Surely someone would have noticed the remains of an exploded spaceship in the Arctic before this, they complained, especially as the remnants were just lying on the surface.

This issue had been addressed in the original teleplay, according to Sussman and Strong, but the scene was never filmed. Originally, it was explained that a glacier had retreated and revealed the remains of the Borg ship. This was based on real-life geology, as tectonic plates shift all the time, uncovering ancient remains that have



been there for thousands of years. It therefore was not beyond the bounds of reason that the Borg sphere would suddenly become revealed, particularly in areas where glaciers often shift.

Fans also asked what became of all the Borg debris that these 'Regeneration' drones left behind when they departed Earth in the *Arctic One* vessel? Moreover, what happened to the pictures of the Borg that the A-6 excavation team took? Sussman explained that there was a brief shot of a shuttlepod arriving in the Arctic, with Admiral Maxwell Forrest and Commander Williams on board, which was supposed to establish that all the Borg debris had gone.

◀ A brief shot of a shuttlepod arriving in the Arctic was supposed to establish that the Borg had removed all the debris from their crashed sphere before they left Earth. This was why Starfleet had no Borg technology to study, and the species remained something of a mystery.



◀ Mike Sussman and Phyllis Strong were writing partners, who worked on *STAR TREK: VOYAGER*. There, they wrote episodes such as 'Body and Soul,' 'Author, Author' and 'Renaissance Man.' They then worked on *ENTERPRISE*, where they wrote installments, including 'Shadows of P'Jem,' 'Future Tense' and 'Regeneration.'



◀ The senior crew gathered around the display table in the situation room to view the pictures of the cybernetic creatures that Starfleet sent them. The episode was careful to never name them as Borg.

▶ Bynars were interconnected aliens, who had a synaptic processor connected to their parietal lobe. This made them akin to a cybernetic creature, like the Borg, and Sussman felt there were probably others like them in the *STAR TREK* universe.



◀ The Ferengi had been brought back earlier in Season One of *ENTERPRISE* in the episode 'Acquisition.' This was not written by Sussman, but was also criticized for apparently violating canon, although Captain Archer and his crew never learned the name of their species.

"In the first draft of the script what we were going to see was a giant crater like the one in previous episodes involving the Borg, such as 'The Best of Both Worlds,'" said Sussman. "The Borg had scooped up all of that debris rather than leave it behind for Starfleet. It was decided that only a Borg cube would be able to do that and so we removed it, but I'm not sure that clean snowfield sold that all the Borg technology had gone."

As for the pictures of the Borg that were sent to Captain Archer, why was it that 200 years later Captain Picard had no idea who the Borg were? Sussman had thought about this too. "I think it probably took Starfleet not very long to put two and two together once Picard had encountered

the Borg. They realized that these creatures were probably the same species. I also think that there were probably many different cybernetic or cyborg-like creatures in the Starfleet universe. One of them we even mention in this episode – the Bynars, who we saw in *THE NEXT GENERATION*. So we as *STAR TREK* fans may look at these pictures and go, 'Ooo, Borg!' But, I think people in that universe might go, 'Well, maybe.' There could be many different cybernetic creatures, just like there were many humanoids."

MORE QUESTIONS

One of the other plot points that elicited criticism was why did it take so long for Dr. Phlox to be assimilated once he had been injected with nanoprobes? And how did he manage to find a cure when Dr. Crusher did not know how to defeat the technology?

"I think the answer was in the episode," said Sussman. "Denobulan physiology was able to combat the Borg nanoprobes a little more successfully than humans had. But it was not stopping them, it was merely slowing their progress. And these nanoprobes were also frozen in the ground for 100 years, so they might have been a little defective."

"Also, when Picard was assimilated, Dr. Crusher relatively quickly, and without too much trouble, was able to reverse the procedure and turn him back into a normal captain. Perhaps she was consulting the research of Dr. Phlox when she came up with that cure."

JUSTIFYING THE STORY

For all the plot points that fans had issues with, it was clear that the writers had thought about them and tried to clear them up. But, Sussman admitted that they were never going to win everyone over. "We had a lot of heat for bringing the Borg back at all," said Sussman. "I certainly understood the point, and in retrospect we got more negative publicity than positive, particularly coming off the Ferengi episode we did on *ENTERPRISE*, which I thought was not one of our finest moments. We were getting a bit of a reputation for bringing back elements from other series that really didn't belong in this timeframe. When it came to the Ferengi, I would agree with that, but since this was really a sequel to *FIRST CONTACT* we were justified in doing that – a lot of people thought we weren't and I can respect that."

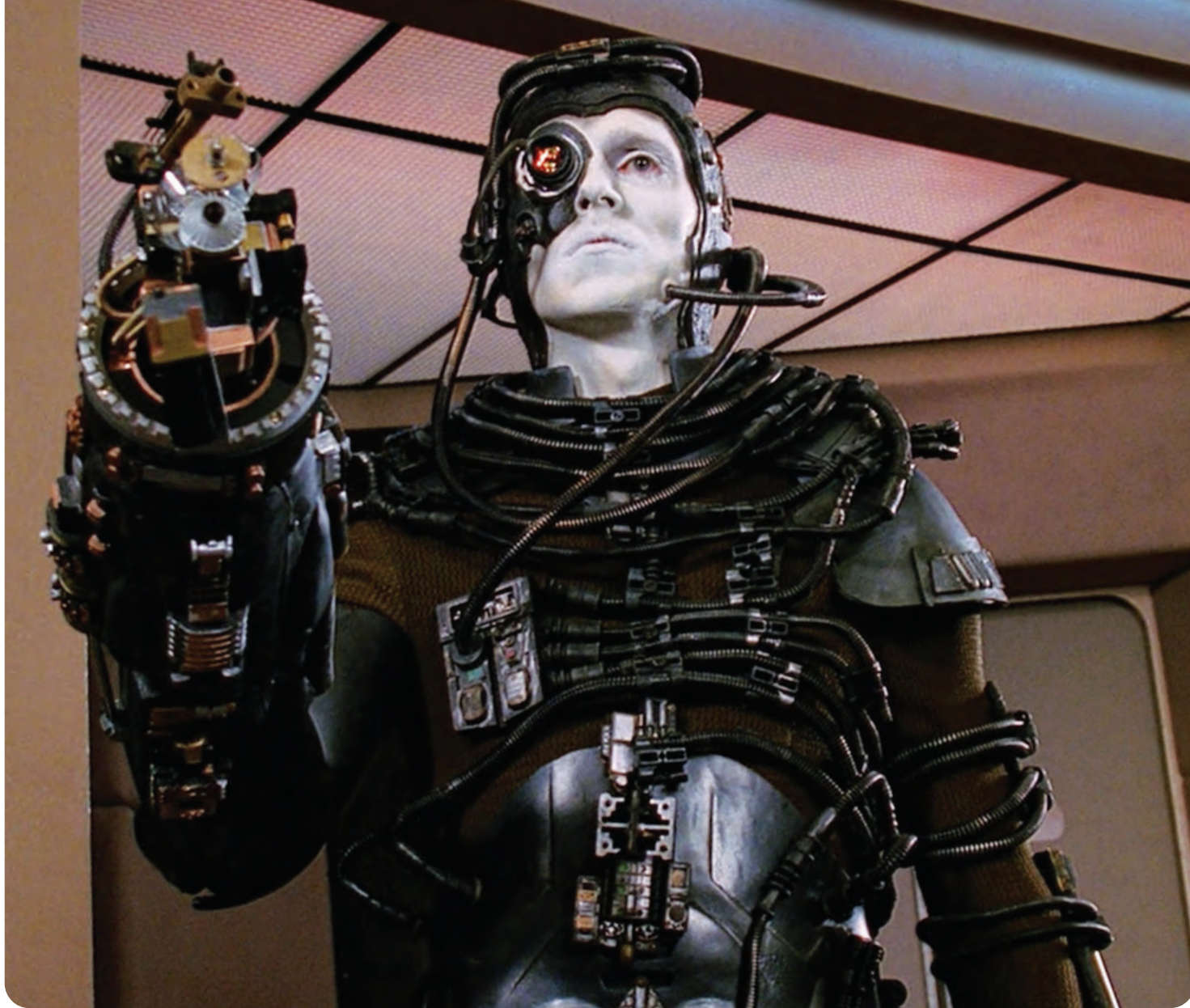
For Sussman, it was really the ending to 'Regeneration' that justified doing the episode,

but even that was difficult. "It was an uphill fight to get the ending that we wanted for the show," said Sussman. "I thought it was very important to tie it into the future shows and I didn't want to do this episode at all if it didn't refer to those episodes in this way. It seemed to me a wonderful *Terminator*-like loop of causality where it would establish this adventure led the Borg to the discovery of Earth and the Federation hundreds of years from now. And this being a prequel show, it was one of the jobs of a prequel series to set these things up. Hopefully, this tied in neatly with 'Q Who' and 'The Best of Both Worlds,' those wonderful episodes – at least that was our intention."



◀ One of the final scenes of 'Regeneration' revealed that the Borg had sent a message to the Delta Quadrant telling the Collective where they were. Sussman was adamant that this scene was included, as it tied everything together and led to the Borg invasion 200 years later.

▶ Dr. Phlox was able to resist the Borg nanoprobes longer than humans thanks to his Denobulan physiology. He also managed to cure himself by subjecting his body to a high radiation dose. Sussman thought that perhaps Dr. Crusher used a similar treatment to cure Captain Picard after he was partially assimilated by the Borg.



CREATING THE BORG COSTUMES

Durinda Rice Wood initially created the Borg costumes in an incredibly short time frame, while Deborah Everton later enhanced their look.

▲ This was one of the final original costumes used by the Borg. It was produced from Durinda Rice Wood's drawings, and involved the actor wearing a Spandex suit onto which various Borg attachments were placed using Velcro.

There was some debate as to how the Borg should look in the *STAR TREK: ENTERPRISE* episode 'Regeneration.' Over the years, the appearance of the Borg had evolved, particularly as the movie budget for *STAR TREK: FIRST CONTACT* had allowed for a more sophisticated look.

There was the brief thought that going back to the 22nd century in 'Regeneration,' the Borg

drones should look more like they had when they were first seen on screen in 'Q Who.' This was quickly shut down when it was pointed out that the drones featured in 'Regeneration' had come from *FIRST CONTACT*, and there was no need to wind back the clock on their appearance.

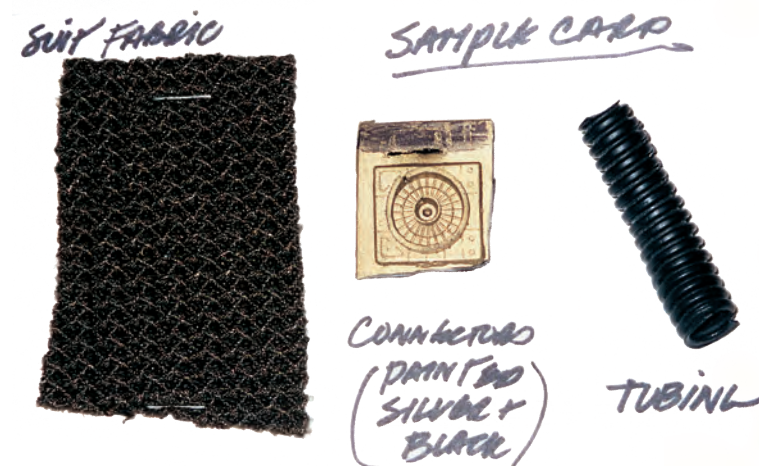
Had they done so, the Borg would have looked like they did back in 1989 during the second

season of *STAR TREK: THE NEXT GENERATION*. The schedule was even more tight back then, and the show's resident costume designer, Durinda Rice Wood, had to create a look for the Borg in next to no time. She recalled that, from the very beginning, everyone knew that they were going to be a significant race.

MAJOR RACE

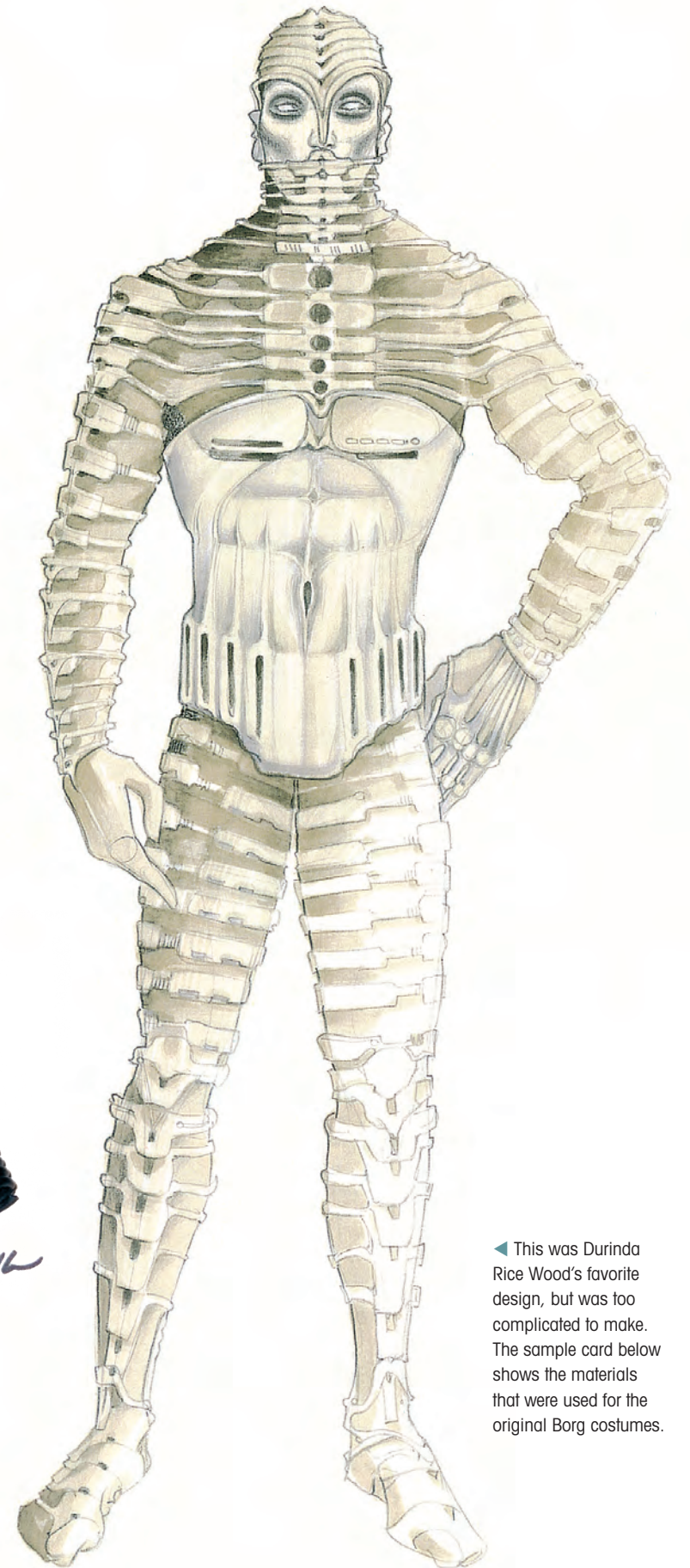
"They said to me, 'This is going to be the new bad guy of the universe,'" said Rice Wood. "They gave us a little extra time; I think we got two weeks instead of one week! They wanted a new bad guy, and they wanted it to be a cyborg. They wanted something that was cold and like an automaton; they all kind of looked alike, and they didn't have emotions. That was what was going to be the scary thing about them."

Rice Wood rapidly decided that the Borg should stay away from the science-fiction look that had been established for cyborgs. "I was tired of the futuristic, clean, stainless-steel imagery of the time," said Rice Wood. "I was interested in more texture, the ugliness of humanity, and the ugliness of nature. The idea was always that they (the Borg) would be half human and half mechanical. Their body parts would wear out and they would

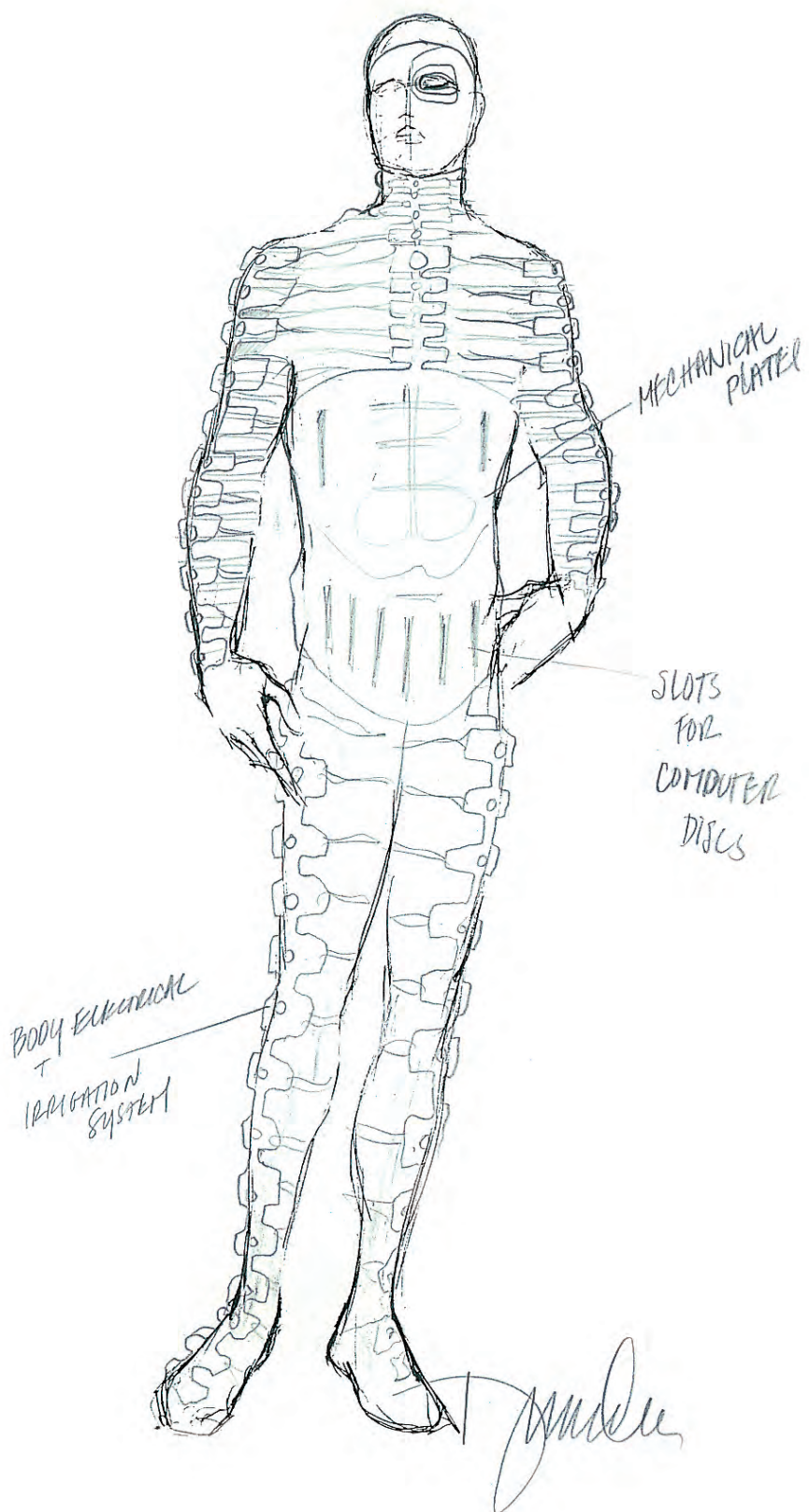


replace them with mechanical parts, so I wanted to make all of the mechanical parts different and unique for each person, thinking that their parts would wear out at different times."

Rice Wood's original design was inspired by an H.R. Giger drawing; Giger was, of course, best known for his work on the movie *Alien*, and his



◀ This was Durinda Rice Wood's favorite design, but was too complicated to make. The sample card below shows the materials that were used for the original Borg costumes.



▲ Some of Rice Wood's early drawings show that she was planning to incorporate circuit boards and even slots for computer disks into the Borg costumes.

designs continued to be an influence on the look of the Borg in later series. But in the early stages, Rice Wood was thinking about how this species functioned, and one version of her drawing had notes on identifying the different parts, such as the ventilation system. This was something she always

made an effort to do. "When you were designing for *STAR TREK* you really have to think of those things," she said.

Unfortunately, she added, her design was simply too demanding for *STAR TREK*'s incredibly tight schedule. "The thing was, we just couldn't do it in a week," explained Rice Wood. "We could have done it in three weeks. For something that the world had never seen before, you needed time to develop it and invent it." The next design was also rejected, this time because Rice Wood simply didn't like it, but the third drawing established the basic Borg look. Rice Wood stated that one of the major factors that had prevented her from making the original design into a reality was that there simply wasn't enough time to cast new molds for the various Borg parts. Fortunately, she found a source of ready-made parts, which featured in all her subsequent designs.

"A company I worked with already had certain mechanical human-part molds, and so I incorporated those into my design," said Rice Wood. "It was good in the end because this was the way they were meant to look, like a garbage yard, with parts from different places replacing their worn-out human parts."

INDIVIDUAL LOOK

At around the same time, she came up with the idea of running tubes from one part of the Borg costumes to another. As she said, this helped to make it clear that each Borg drone was unique, "I wanted each one to be different. There were certain parts that were totally anatomical, and then there would be a real leg that needed to have the tube."

Rice Wood also planned to give the Borg a more complex color scheme that mixed different shades of black to create a dark, distinctly organic look. "I wanted them to be a little bit more greeny-black," explained Rice Wood. "In fact, in the first rendition of them the skin underneath was a dark, dark-greeny black, and the parts on top were black. So overall there would be a feeling of inky, greeny black - a sort of a sewer black. I didn't want it to be regular black."

Again, the realities of television production intervened and the finished drones were a uniform color. The Borg acquired a more complex color

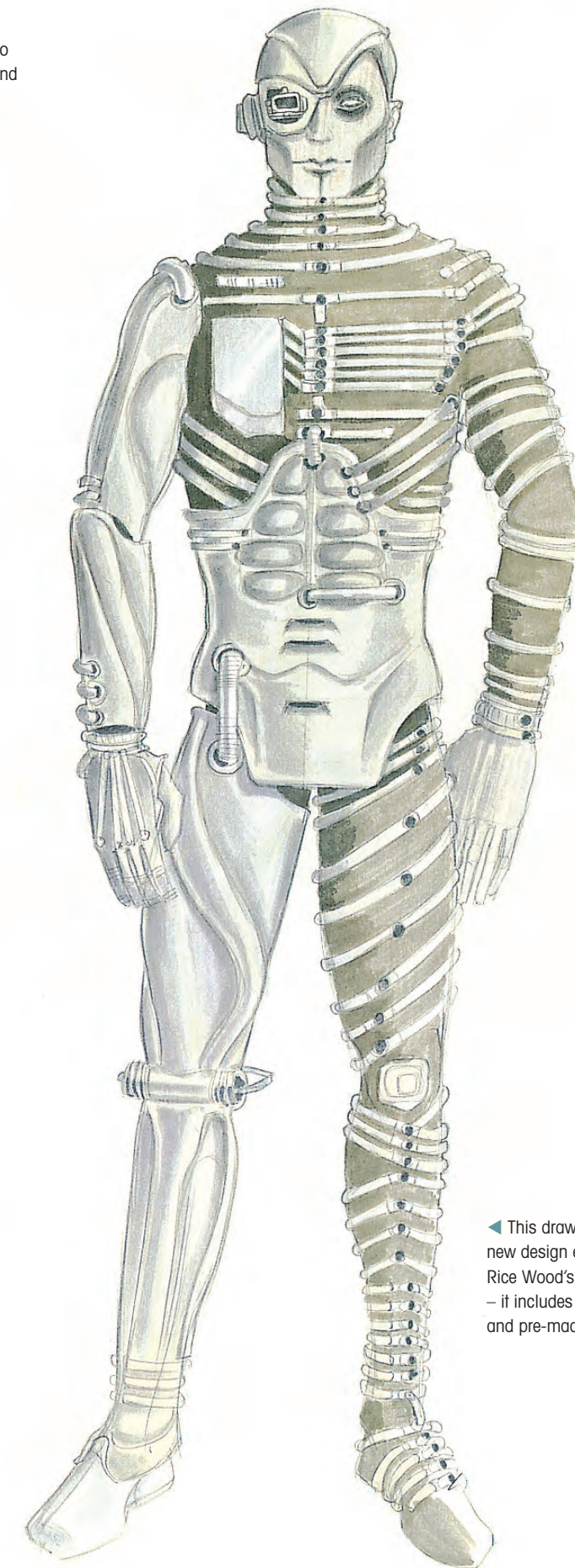


◀ This design was rejected as it was felt to be too overdesigned and didn't look as organic and intimidating.

scheme only when they were redesigned for *STAR TREK: FIRST CONTACT* with the advantage of a feature film budget.

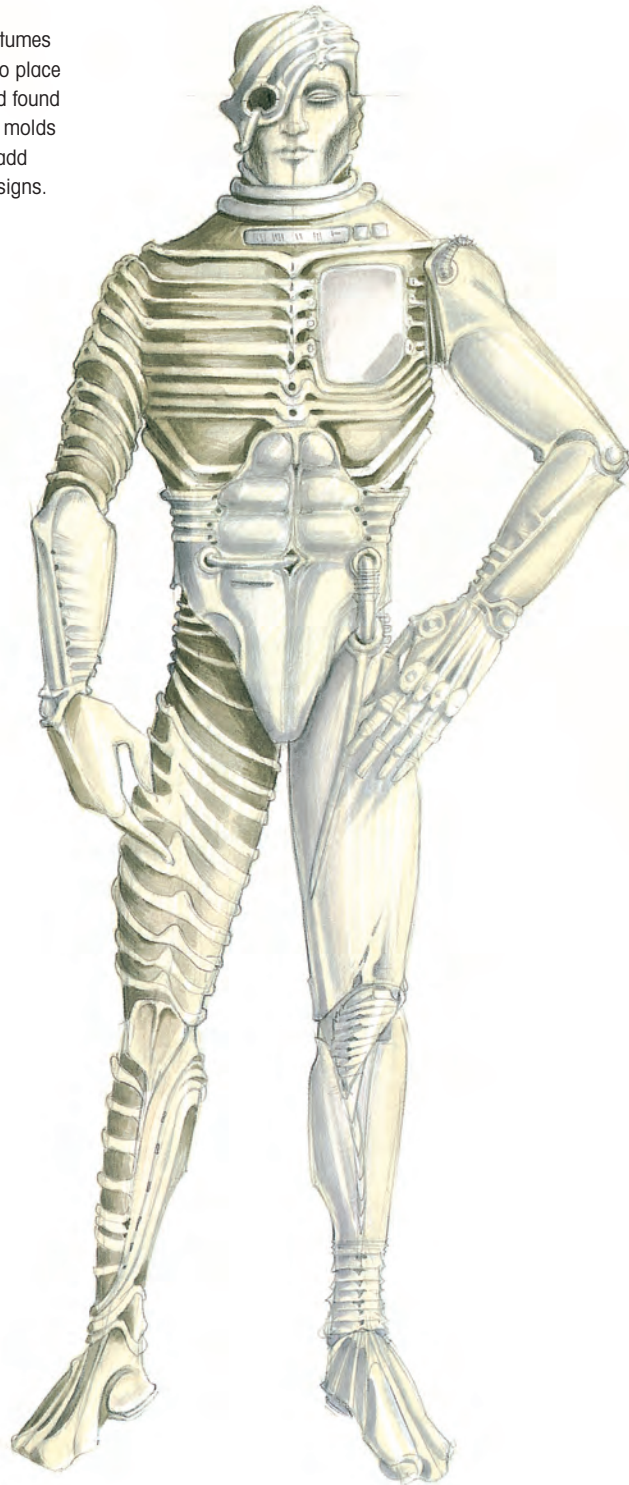
PRACTICAL PROBLEMS

After all this effort, Rice Wood found that actually putting the finished costumes together was a far from simple matter. "The way they were first done, it was an ordeal," she recalled. "I had a basic jumpsuit made out of a certain strange Spandex, and I found that one side of Velcro would stick on



◀ This drawing shows a new design evolving from Rice Wood's original plans - it includes rib structures and pre-made molds.

► The Borg costumes started to fall into place when Rice Wood found some pre-made molds and decided to add tubing to her designs.



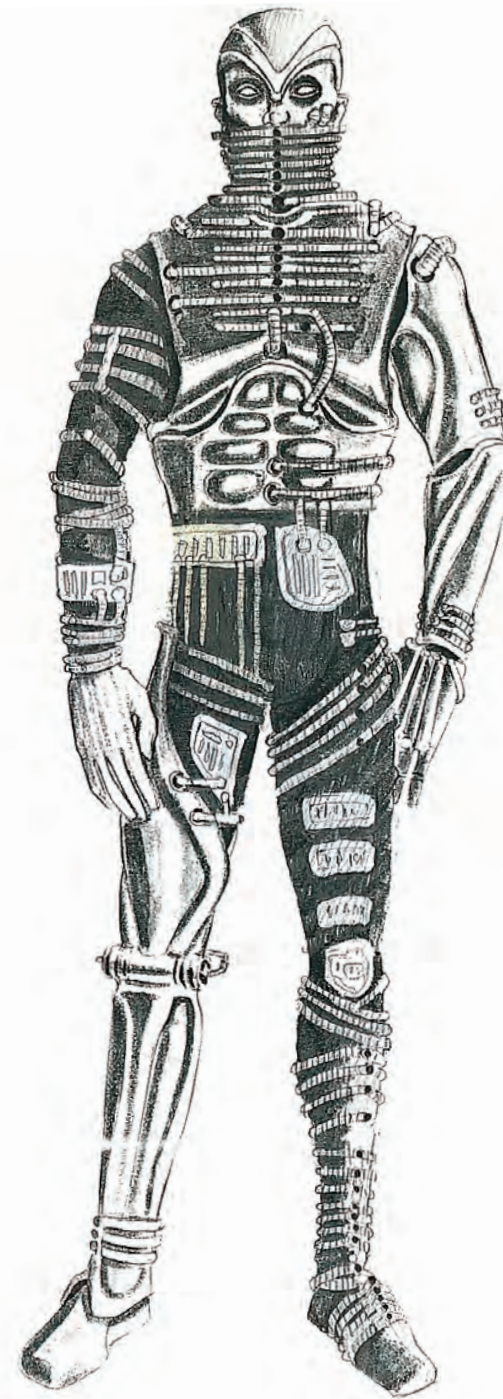
As it was, by the time the Borg appeared again, Rice Wood had left *STAR TREK* and the task of improving the costumes fell to her successor, Robert Blackman. "There was a conscious effort to make them look less like jumpsuits with things applied to them and more like full bodysuits," said Blackman. "They were brilliantly created by Durinda in such a short amount of time, but I felt that there was too much space in between all of the stuff. The connecting tissue was more dominant than the actual object, so I just visually reduced it and we tried to butt as much stuff up against each other as we could and still have the actors move."

These adapted Borg costumes were finally replaced for *FIRST CONTACT*, when Deborah Everton designed an entire new set of suits, which remained in use ever after. One of the most extraordinary things was that, if you looked at the new suits, and then at Rice Wood's original drawings, you could see that although the design had been refined, the basic look had stayed the same and her vision of the Borg as "garbage-heap" cyborgs inspired every Borg costume for well over a decade.



to the fabric. We built it so that all the tubes and things could stick on to the suit, and you'd get the guy in the suit and then you'd stick the parts on, but it was a real organizational challenge. We were experimenting, but we ran out of time, so that was the way it had to be. Had I done the Borg again, I would have figured out a way to make it better. I would have had one suit and not had to deal with all the different parts."

► Rice Wood puts the finishing touches to her Borg costume creation on the set of the first episode to feature them: 'Q Who.'



▲ Rice Wood's 'garbage yard' view of the Borg meant that all the costumes were slightly different, and she produced drawings to show how each suit could be put together.



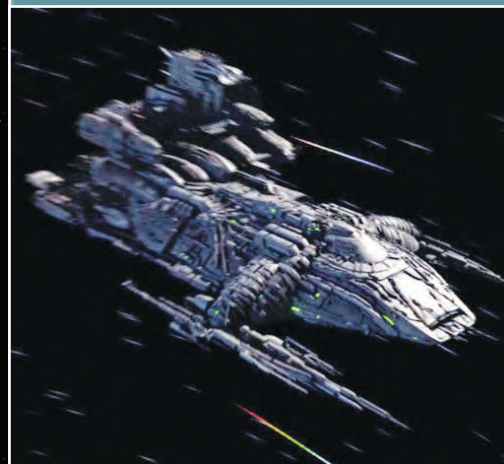
▲ This illustration shows Deborah Everton's version of how the Borg costumes should look for *FIRST CONTACT*. She had the advantage of more time and more money when creating the updated look for the Borg.

ON SCREEN



TRIVIA

In the DVD/Blu-ray commentary for 'Regeneration,' writer Mike Sussman revealed that the original idea was for the Borg to keep adding parts to the *Arctic One* until it eventually became a Borg sphere. Ultimately, they decided not to do this as they felt it might confuse the audience if it suddenly changed shape. It was also felt that perhaps the Borg would not be able to turn the *Arctic One* into a Borg sphere in the relatively short time they possessed the ship.



- FIRST APPEARANCE:** 'REGENERATION' (ENT)
- TV APPEARANCES:** STAR TREK: ENTERPRISE
- DESIGNED BY:** John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE 'Regeneration'

This second season episode initially had many *STAR TREK* fans wary when they learned that it was to feature the Borg, as it went against established continuity.

From a chronological point of view, no humans were supposed to have come into contact with the Borg until Seven of Nine's parents, Magnus and Erin Hansen encountered them in 2344.

Executive producer Brannon Braga had also previously gone on record to say the Borg would not feature on *ENTERPRISE*. However, he changed his mind after hearing the great concept behind the story.

The idea was that a group of human archaeologists would find the remains of the Borg sphere from *FIRST CONTACT* that crashed in 2063. After landing in the Arctic Circle in an *Arctic One* vessel, the opening scenes would take inspiration from the classic horror movie *The Thing*, as the scientists were picked off.

It would also provide a sequel to one of the most popular *STAR TREK* movies, and because Captain Archer and his crew would never learn these cybernetic creatures were Borg, it would avoid continuity issues.

It wasn't as if *ENTERPRISE* didn't feature other anachronistic aliens, such as the Ferengi – so why not the Borg?

Louis Ortiz was a background and stand-in actor, who played numerous aliens on *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE*. He played a Borg on several occasions including on 'Regeneration' [pictured below]. Most of the other Borg in this episode were played by stuntmen, who regularly worked on *ENTERPRISE*.



If *ENTERPRISE* had gone to a fifth season, there were plans to do a follow-up episode to 'Regeneration.' It would have involved bringing back Alice Krige as a Starfleet medical technician, who makes contact with the Borg from this episode, and resulted in her becoming the Borg Queen.

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