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VULCAN
T'PAU

APOLLO CLASS

TYPE: TRANSPORT

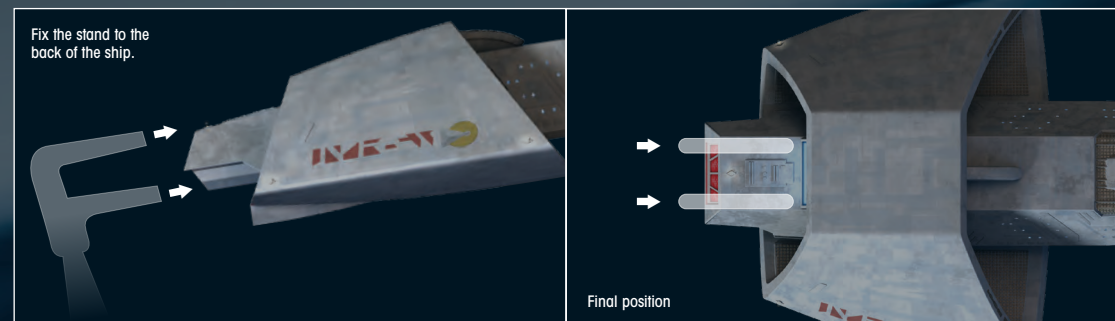
LAUNCHED: 24th C

MAX SPEED: WARP 9.6

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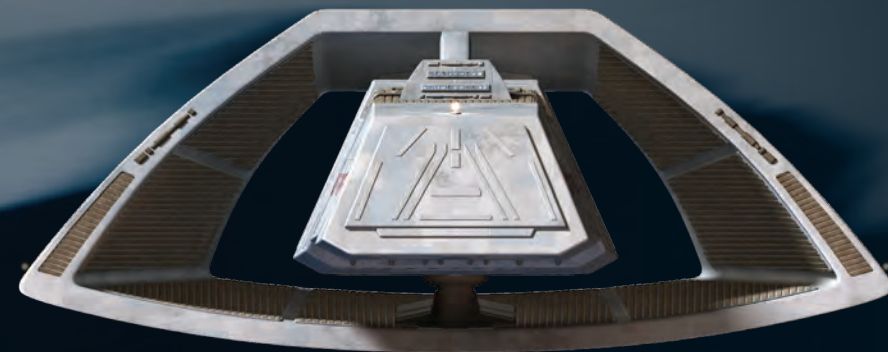
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VULCAN T'PAU

SPECIFICATION



TYPE:	TRANSPORT
CLASS:	APOLLO
REGISTRY:	NSP-17938
LAUNCHED:	24th CENTURY
LENGTH:	470 METERS (APPROX.)
TOP SPEED:	WARP 9.6
DESTROYED:	2368

VULCAN T'PAU

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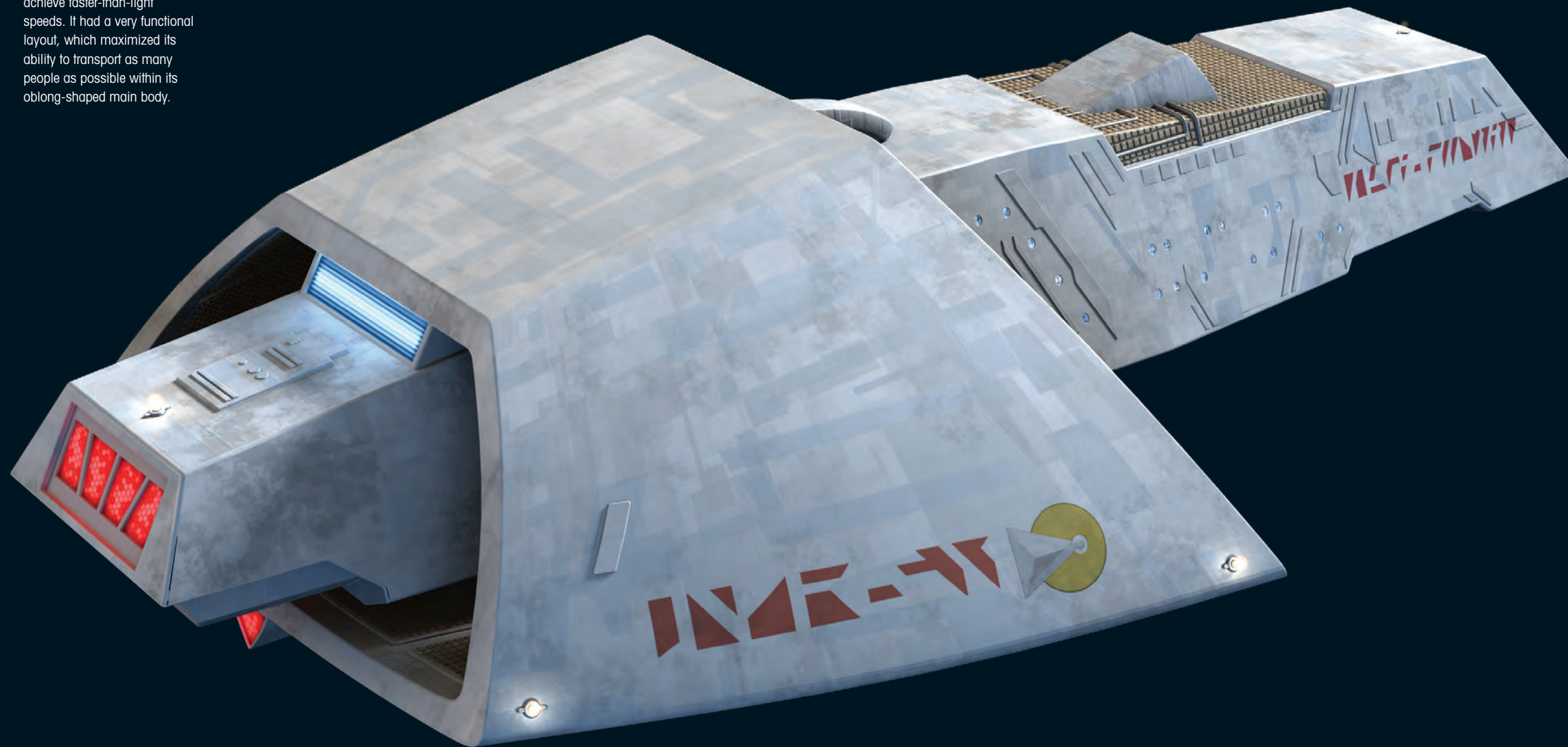
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► The *T'Pol* was a Vulcan-designed ship that employed a ring-shaped warp drive to achieve faster-than-light speeds. It had a very functional layout, which maximized its ability to transport as many people as possible within its oblong-shaped main body.



VULCAN T'POL

The *T'Pol* was a 24th-century starship of Vulcan design that was used to transport both personnel and cargo.

The *T'Pol* NSP-17938 was a 24th-century Vulcan transport ship used to carry passengers and cargo over interstellar distances. It was part of the Vulcan National Merchant Fleet and classified as an *Apollo*-class starship. It was approximately 470 meters in length and could accommodate around 650 people.

In common with many Vulcan vessels, the *T'Pol* featured an annular warp ring, rather than warp nacelles, and could reach a top speed of warp 9.6. It was lightly armed with particle beam weapons and featured graviton-based deflector shields, but these were not as strong as those found on frontline starships.

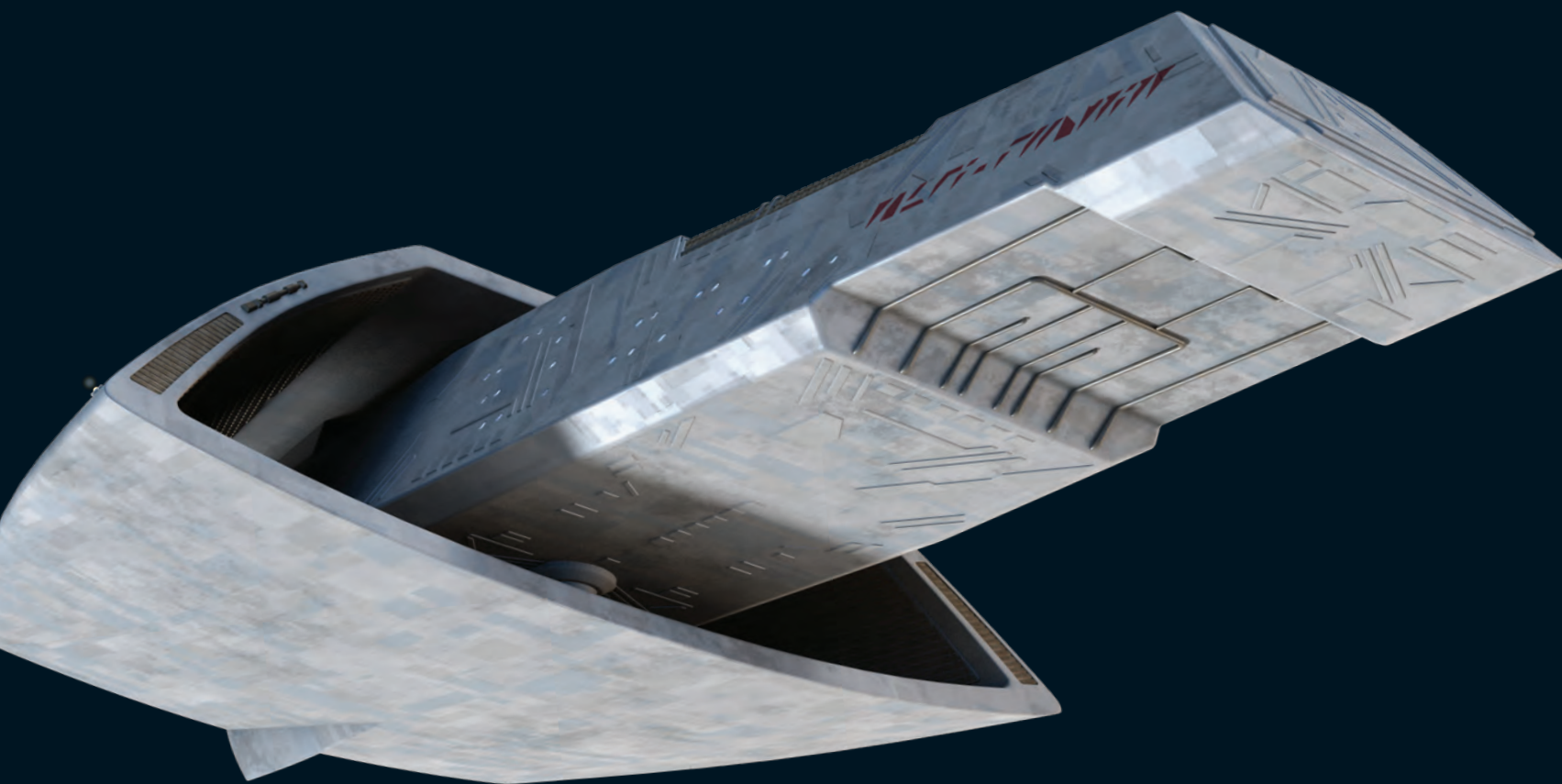
ESTEEMED NAME

The *T'Pol* transport was named in honor of the female official of the same name – one of the leading figures from Vulcan history. *T'Pol* the person helped reform Vulcan society in the 22nd century, and assisted in bring back the true teachings of Vulcan philosopher Surak, which centered around suppressing emotions and promoting logic.

The *T'Pol* ship was owned by the Makl'kom Group, an organization that operated many Vulcan merchant ships. While the *T'Pol* was an *Apollo*-class ship, not all *Apollo*-class ships were operated by the Vulcans. Many had entered service with Starfleet beginning in the 2320s. For example, the *U.S.S. Ajax* NCC-11574 was an *Apollo*-class ship that was commanded by Captain Narth in 2327. Later, in 2364 the *Ajax* was



◀ The *T'Pol* starship was named for the famous Vulcan dignitary of the same name. She was born in 2122, and later became one of the most influential people in the history of her planet after she steered her people back to the true teachings of Surak. She was the only person ever to turn down a seat on the Federation council.



► The *T'Pau* had been decommissioned in 2364, and it was taken to a starship junkyard near Qualor II. When the *Enterprise-D* went looking for it, the crew found it was no longer there and was missing.

▼ It was while searching through the debris of a crashed Ferengi cargo shuttle that the remains of a deflector dish from the *T'Pau* were found. This mystery led the *Enterprise-D* to go in search of the *T'Pau* itself.



▲ There was very little extraneous detail to the *T'Pau*, as might be expected from a species as logical as the Vulcans. There were no flamboyant stylistic flourishes to its appearance, and it had a very plain, utilitarian layout. It was arranged in such a way as to transport people and cargo in as efficient a manner as possible.

fitted with propulsion expert Kosinski's experimental warp drive upgrades. This apparently resulted in an increase in engine performance, but it was later thought that this was down to correcting simple inefficiencies in an older engine rather than Kosinski's theories.

The *Ajax*, along with other Starfleet *Apollo*-class ships were often used on missions of deep-space exploration. In 2368, the *Ajax* took part in an operation to blockade the Klingon-Romulan border during the Klingon Civil War. The *Ajax* ended up being part of the tachyon network that tried to uncover cloaked Romulan ships from delivering supplies to the Duras faction as they battled Gowron over who would be chancellor of the Klingon Empire.

The *Apollo*-class *T'Pau*, meanwhile, was decommissioned in 2364 and sent to Federation Surplus Depot Z15 in orbit of Qualor II. It was stored

in Sector 213 for the next four years, while awaiting review to see if any useful components could be salvaged before it was recycled.

STOLEN PARTS

Strangely, parts of the *T'Pau*'s navigational deflector turned up in the wreckage of a Ferengi cargo shuttle that had crashed in the Hanolin asteroid belt in 2368. Debris from the Ferengi ship was spread out over one hundred square kilometers, and an accident inquiry team ran a molecular pattern trace on pieces from the wreck. This turned up evidence that metal fragments from the *T'Pau*'s deflector had been on board in crates labeled as medical supplies.

Further investigation revealed that a Ferengi arms dealer named Omag had stolen the *T'Pau* from Surplus Depot Z15, and stripped it of its armaments, sensors and navigational array.

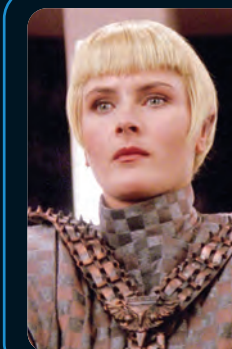
He sold the ship to a Barolian intermediary at Galorndon Core, an uninhabited planet just 0.5 light years from the Romulan Neutral Zone.

The Barolians then sold what remained of the *T'Pau* to the Romulans, as they needed it to complete a small fleet of Vulcan *Apollo*-class transport ships. It transpired that the Romulans had managed to acquire three *Apollo*-class vessels, with which they had packed with more than 2,000 Romulan troops. They planned to invade Vulcan under the guise that they were escorting a peace envoy to the planet, who was about to announce the reunification of the two races.

In fact, it was a prelude to an ambitious plot by the Romulans to conquer Vulcan and subjugate the inhabitants. The *Apollo*-class transports would deliver the Romulan troops to Vulcan unopposed and then seize control of the government before the Vulcans realized what was happening.

Fortunately, the plot was exposed as the Vulcan transports were crossing the Neutral Zone at warp one. Rather than allowing the transports to be captured, a cloaked Romulan Warbird that was traveling with them decloaked, fired and destroyed them. It appeared that the Romulans preferred to kill their own invasion force instead of allowing them to be taken into custody and questioned.

▲ After the plot to invade Vulcan using three *Apollo*-class ships filled with Romulan troops was exposed, a Warbird decloaked and destroyed them. All the Romulan soldiers were vaporized in the explosion.



DATA FEED

Commander Sela was the Romulan officer who masterminded the plot to invade Vulcan. Her operatives had discovered that Ambassador Spock had traveled to Romulus to lay the groundwork of the reunification between the Vulcans and Romulans. She captured Spock and wanted him to announce that a peace envoy was en route to Vulcan when really it was three Vulcan *Apollo*-class ships carrying an invasion force of 2,000 Romulan troops.

CUNNING SCHEME

Vulcan transports like the *T'Pau* had been in operation with the Vulcan National Fleet since at least the 2320s. By 2364, the *T'Pau* had reached the end of its service life and it was taken to a surplus depot where old or damaged vessels were stored.

This junkyard contained the hulks of hundreds of retired ships. Klim Dokachin, the officious Zakdorn in charge of the facility, insisted he knew exactly where the *T'Pau* was located, but it was missing from the coordinates where it had been stored.

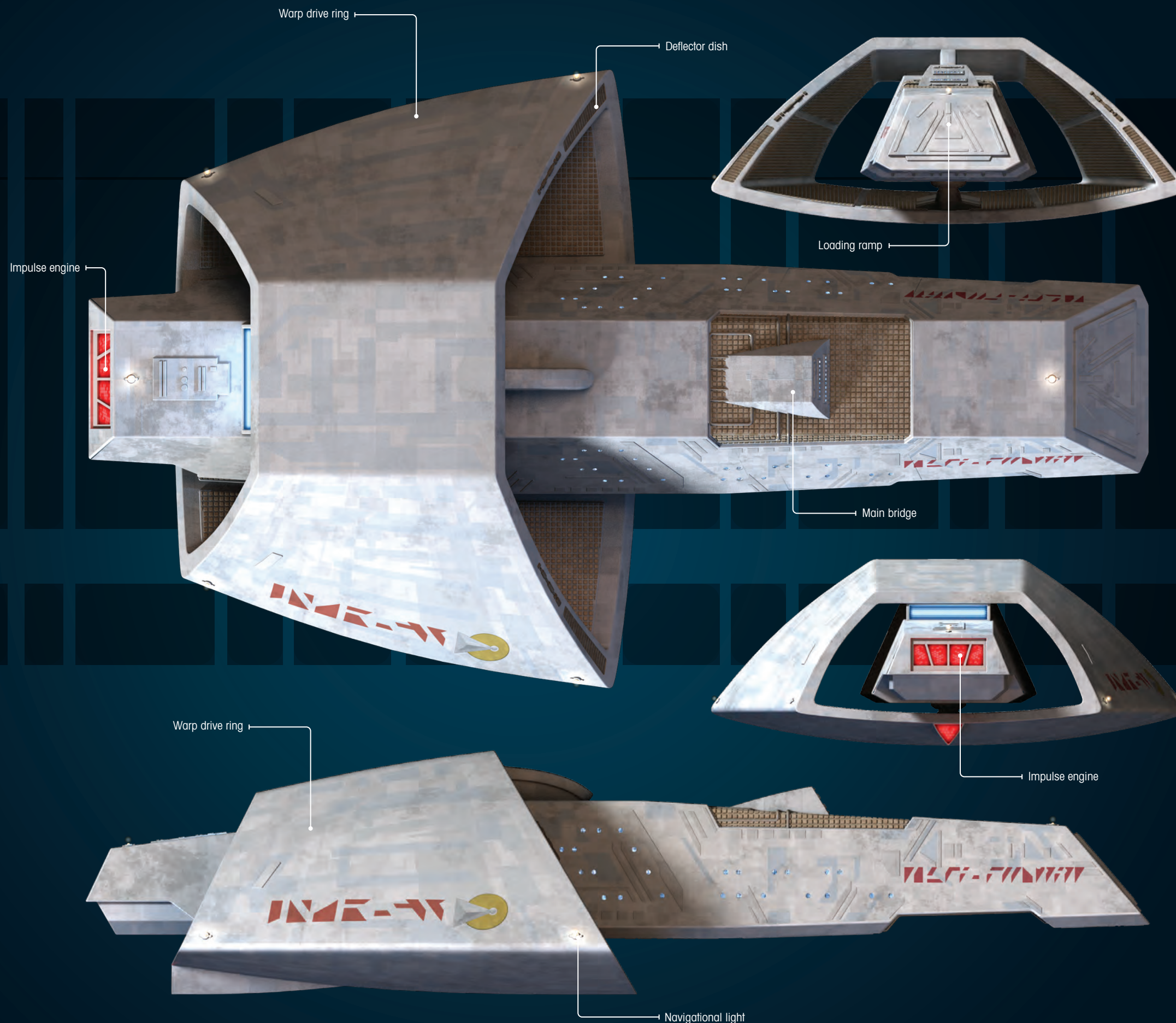
In fact, the *T'Pau* had been stolen by Omag, a Ferengi arms dealer, and it had made it into the hands of the Romulans via a Barolian intermediary. The Romulans acquired it because they needed another *Apollo*-class transport to mount an invasion of Vulcan.

After the Romulans refurbished the *T'Pau*, they loaded it with troops in preparation for the assault. The *T'Pau*, along with two other *Apollo*-class transports, then made their way to Vulcan under the guise that they were part of a peace envoy.

It was believed that the Vulcans would not suspect anything, as the Romulans were using the Vulcan's own ships. Fortunately, the ploy was discovered before it was too late and the invasion was called off. However, instead of the *T'Pau* and the two other transport ships returning to Romulus, a Warbird was given orders to destroy them.



▲ The Vulcan transports carrying the Romulan troops were forced to abandon the invasion of Vulcan at the last minute. A Romulan Warbird then destroyed the ships so the troops would not be captured.

**STOLEN SHIPS**

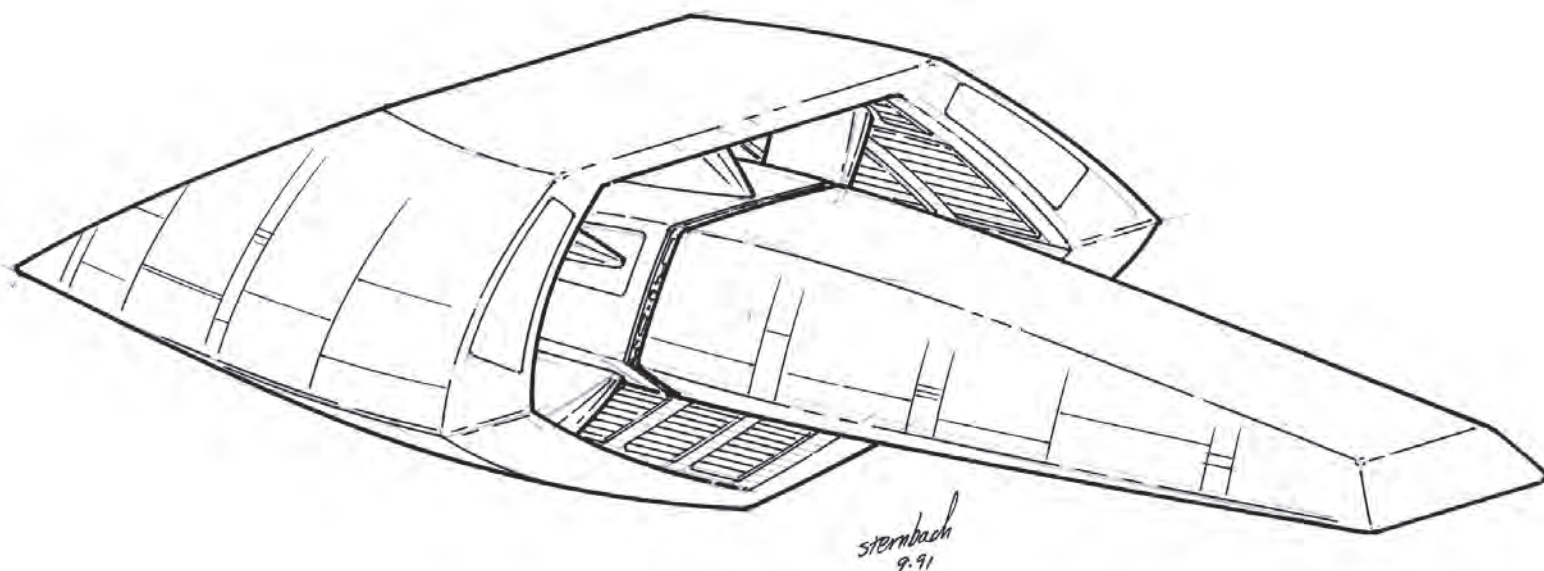
Some *Apollo*-class ships were appropriated by the Maquis in the 2370s. They were used as freighters and transports in the fight against Cardassian occupation.

SOLID CONSTRUCTION

Many starships were built from tritanium, an ore known to be 21.4 times as hard as diamond. *Apollo*-class ships used dentarium alloy in their construction, another hard metal that reinforced the structural integrity of the ship.

HIJACKED SHIPMENT

In 2372, an *Apollo*-class transport was used to take 12 class-4 industrial replicators to Cardassia after the Klingons had destroyed their industrial base. Unfortunately, the transport ship was hijacked by the Maquis and diverted to one of their colonies.



DESIGNING THE

T'PAU

Designing the *T'Polu* led Rick Sternbach to one or two dead ends before he ditched the warp nacelles and devised an annular warp ring.

▲ Rather than use nacelles, Sternbach came up with a radically different way to power the *T'Polu* to warp speeds by designing an annular warp ring. This gave the ship the distinctly more alien look that he was trying to achieve.

Senior illustrator Rick Sternbach was asked to come up with some designs for the Vulcan ships that were to appear in the *STAR TREK: THE NEXT GENERATION* episode 'Unification, Part II.'

Sternbach began the process by looking at the only other Vulcan ship that had appeared on screen, which was the long-range shuttle created by Andy Probert for *STAR TREK: THE MOTION PICTURE*. "Since we hadn't seen much in the way of Vulcan ship technology, beyond *THE MOTION PICTURE* shuttle, it was a bit daunting to home in on a true Vulcan style," said Sternbach.

He experimented by fusing the nacelle shape from the long-range shuttle with an older style Starfleet saucer section that was flipped 180 degrees. The result produced a *U.S.S. Reliant*-like feel, with the saucer directly over the nacelles.

At this point, Sternbach was prompted to try a few styles that had less of a Starfleet look. He continued along the path of using nacelles, but the main body became much more like the shape that was would later be used for the runabout.

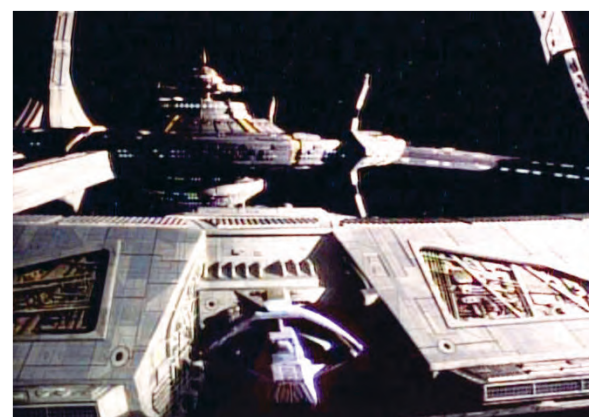
NEW APPROACH

Still not satisfied that it looked alien enough, Sternbach hit on the idea of using a wraparound circular warp generator, or an annular warp ring. This concept, of course, would later be used for the Vulcan ships that were designed for *ENTERPRISE*.

"I can't say I was terribly happy with the final result," said Sternbach. "Perhaps different proportions on the annular warp ring, more curves and more positive-negative surface detailing would have made it better. It could have done



▲ Sternbach started off by basing his design for the *T'Polu* on the Vulcan long-range shuttle from *STAR TREK: THE MOTION PICTURE*.



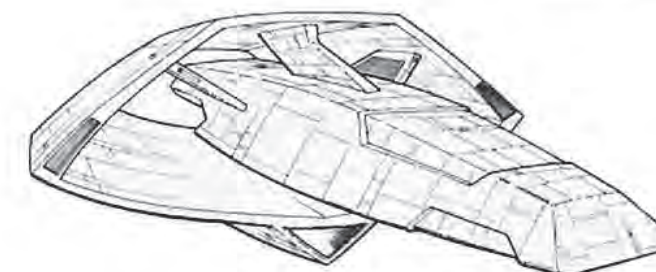
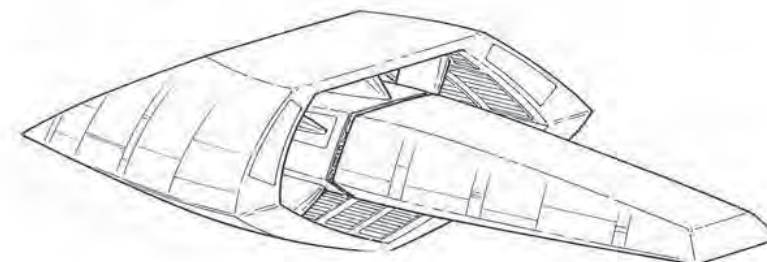
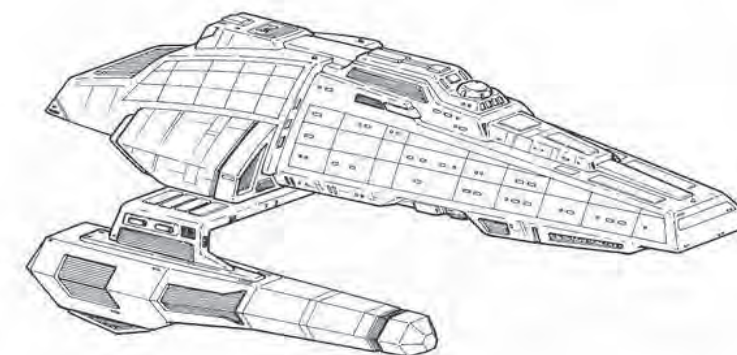
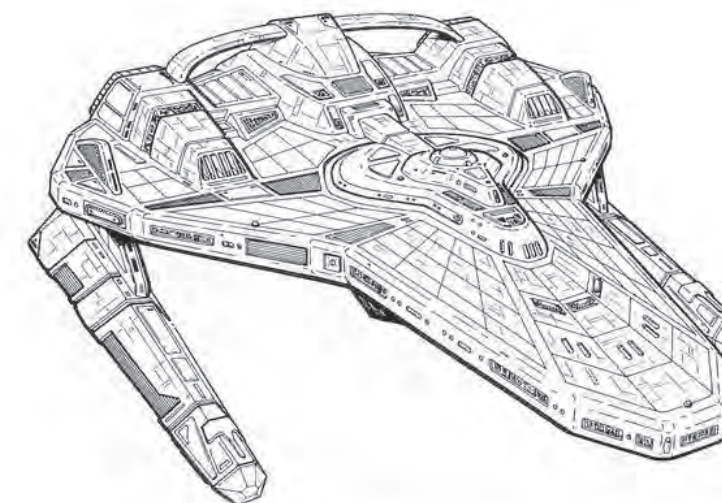
▲ The *T'Polu* studio model was later modified and appeared as Tosk's ship in the *STAR TREK: DEEP SPACE NINE* episode 'Captive Pursuit.'



▲ The *T'Polu* studio model made its final appearance as a Vulcan freighter in the *DEEP SPACE NINE* episode 'For the Cause.'

with a few more sketches, but there probably wasn't enough time."

Greg Jein built the studio model based on Sternbach's drawings and it measured 20" x 13". After the model appeared in 'Unification, Part II,' it was modified by Bruce MacRae at Greg Jein's workshop, and used again as Tosk's ship in the *DEEP SPACE NINE* episode 'Captive Pursuit.'



After a few more alterations, this time carried out by Tony Meininger's workshop Brazil-Fabrication & Design, the model made one more outing on screen as a Vulcan freighter in the *DEEP SPACE NINE* episode 'For the Cause.'

The studio model in this configuration was sold in October 2006 at Christie's '40 Years of *STAR TREK: The Collection*' auction for \$14,400.

▲ These illustrations show how Sternbach honed in on the final design for the *T'Polu*. The top sketch depicts a more Starfleet-like design, then there is one that looks similar to a runabout, before the final look takes shape in the bottom two.



THE NEXT GENERATION: SEASON FIVE PRODUCTION DESIGN

The fifth season saw Richard James and his art department having to create a variety of elaborate sets both on location and in the studio.

▲ Two episodes from Season Five were filmed at Bronson Canyon. These included 'Darmok' [seen above] and 'Ensign Ro.' The call sheet asked the film crew to "dress appropriately for bees, rattlesnakes and hot sun."

For the second season running, the *STAR TREK: THE NEXT GENERATION* art department began their year by shooting the concluding part of a cliffhanger; like the Borg sets the season before, the Klingon sets used in 'Redemption' were left standing over the hiatus, so it was a relatively simple matter to complete filming, although several new sets were built for 'Part II.'

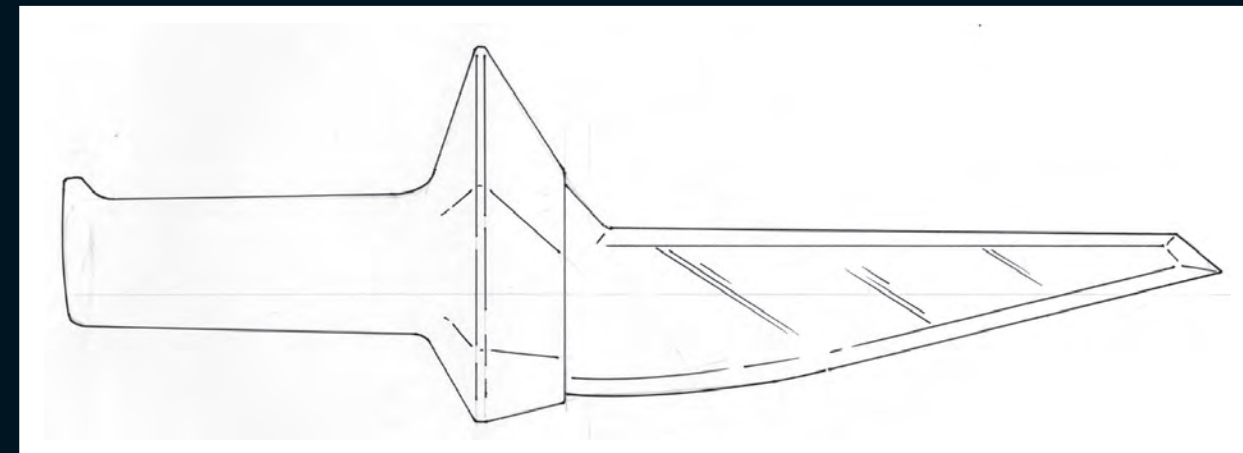
The next two shows took production designer Richard James and his team out on location, though, as both 'Darmok' and 'Ensign Ro' involved filming in Los Angeles' famous Griffith Park, and it started to feel like it was becoming a home away from home. "We chose a little area up at Bronson Canyon, and we supplemented the shrubbery," Richard James recalled.

However, he went on to say that, in this case, they also recreated part of the location on the sound stage back at Paramount. "There were restrictions about nighttime shooting, and also, of course, there were fire restrictions," said James. "You cannot have a fire in Griffith Park! Southern California restrictions are very strict, naturally, because of the danger. We did the days on location, and the nights on stage, around the campfire and so forth, so I duplicated the location on the stage. Of course, it was also true that there was always a lot more control when you were back in the studio; on outdoor locations you had

to work with the lighting conditions and the passing of the sun; it can get dark on you!"

CANYON RETURN

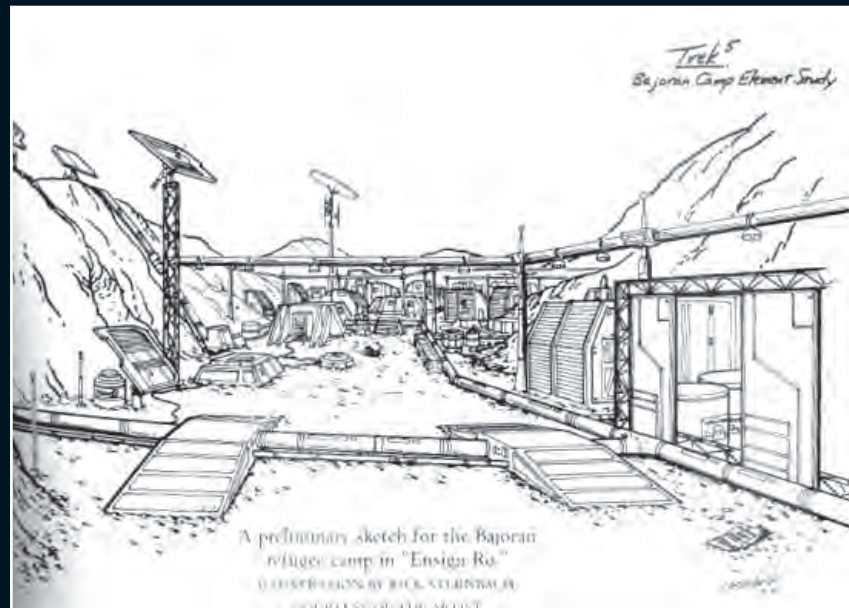
One of the major reasons so much of 'Darmok' was shot on location was that it created a sense of scope that simply couldn't have been achieved in the studio. This was the same reason the art department returned to Bronson Canyon to build the Bajoran labor camp for 'Ensign Ro.' This time, the problem James encountered was that the location was bizarrely simultaneously too big and too confining.



◀ Senior illustrator Rick Sternbach designed the knives, which the Tamarian captain, Dathon, used and wore on the front of his uniform in 'Darmok.'



◀ At first, it appeared that Dathon was offering Captain Picard a dagger in order to fight him. It later became clear that Dathon was giving Picard the knife to defend himself against an electromagnetic lifeform that was native to the planet El-Adrel IV.



"We had to make it look as if we were on the edge of the camp," he explained, "and we had to redress it, to give it a different look for each scene. You think you have got a lot of stuff, but when you went out to these exteriors they just dwarfed all the items immediately, so we kept calling for more truckloads! (Property master) Jimmy Mees got a lot of airplane containers, and we turned them up and made them look like little huts or whatever. At the same time, it was very confining; there was not much open space. There were some directions where you could see the city (Los Angeles), so, of course, you couldn't turn the camera that way."

PRELIMINARY SKETCH

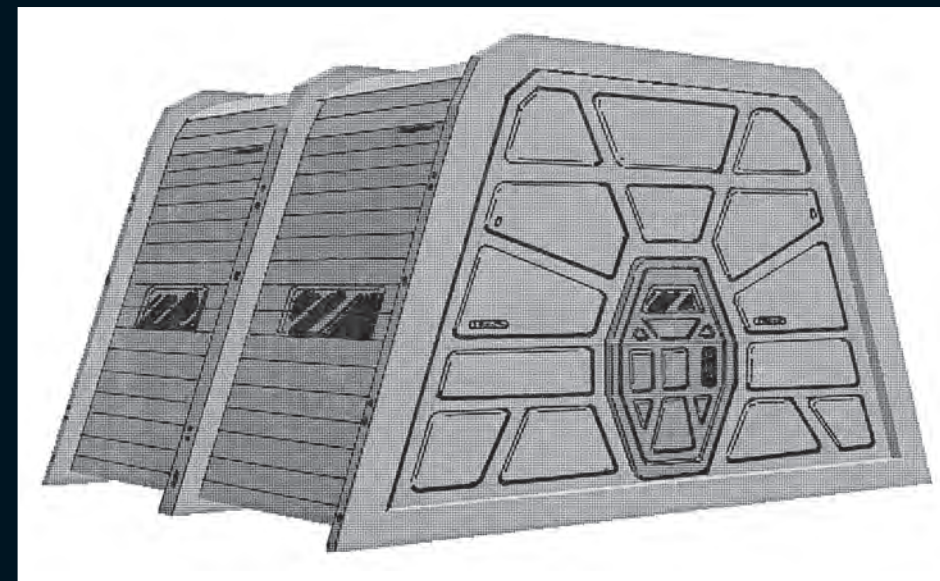
In order to show the producers what he had in mind for the location, James had illustrator Rick Sternbach prepare a quick sketch that showed how the canyon could be adapted to serve their needs. As Sternbach explained, these sketches could also be very useful to other members of the art department. "Perspective sketches, like the one I did for the Bajoran camp, were sometimes done to help spark ideas for materials or for spotting structures, as well as to show the producers the design direction we were taking."

Sternbach went on to say that, if the same set were being constructed on the stage, the art department would probably have prepared a foam core model, but obviously this was more complicated when a real location was involved.

The fourth show, 'Silicon Avatar,' also involved location filming; this time, the production company relocated to Golden Oaks Ranch in the Santa Clarita Valley. After this, James found himself back on the Paramount Pictures lot for a run of shows that were filmed entirely on his sound stages. Several, such as 'Disaster' and 'The Game,' were bottle shows that were filmed entirely on the standing sets, but others were more ambitious.

CREATING ROMULUS

For example, for 'Unification' James had to build a Romulan street scene. "The Romulan buildings were on stage," he recalled, "but I'm assuming that they didn't take up the entire stage; hardly any set was capable of doing that. One reason was that at one end or the other you still had sets



from the previous episode, and also building a set that would take up the length of the stage – we're talking over 100 feet – would take a lot of time and money."

ALIEN STREETS

As James explained, creating an alien exterior on the sound stage presented the art department with a number of very specific challenges. "You had to approach any kind of exterior almost as if it was a mall; you couldn't reveal modes of transportation and so forth because we didn't have the space, nor the time nor the money, to develop those kinds of things, so it had to be an area where it just represented pedestrian business. If all those aliens had to commute from home to work, it must have been underground, because we never got to see it."

James went on to say that the designers also had to insure that the audience would understand exactly where they were. "You didn't want it to look like it was on board a ship, so it was a different approach from the designer's perspective. Also, you tried to have some motifs or identifying characteristics that were particular to each group, like the Romulans or the Klingons. But on Earth you didn't have people that all looked the same – you had different cultures – so it was kind of funny, because we'd go to the Romulan planet and there would be one race of people, all doing the same thing, looking alike."

'Unification' was obviously a major project for the art department, and it called for a substantial

amount of new construction. However, James said, most of the ship-based shows involved reworking set pieces that had been saved from previous shows.

MULTIPLE USE

"There was an area on Stage 9 that played as Troi's office and was used as a turnaround area for sets that were on the ship" said James. "We could connect to the corridor, there was a door there, so you could make entrances and exits. It was right opposite where the transporter pad was. We would put the barber shop there; the schoolroom came back several times; and, like I say, we built any number of (sets) especially if they were on board the *Enterprise*."



▲ Sternbach designed some prefabricated huts that were used in 'Silicon Avatar.' In fact, they were actually just giant cardboard cutouts that were put in the background on location when they filmed at Golden Oaks Ranch, north of Los Angeles.

▼ The audience saw the streets of Romulus for the first time in 'Unification.' James and his team built a huge set that gave the Romulans a distinct design ethic.

▲ The Bajoran labor camp that featured in 'Ensign Ro' was also filmed in Bronson Canyon. Rick Sternbach prepared a sketch to show how the camp could be laid out. The challenge of filming there involved finding angles that showed just the camp and not the nearby city of Los Angeles.



◀ James had a very elaborate mud bath built on set in 'Cost of Living,' where the actors, including Majel Barrett-Roddenberry, enjoyed the benefits of bathing in real spa-quality mud.

▲ Thanks to some film trickery and a matte painting, the futuristic Tillman Water Reclamation Plant in Van Nuys was turned into Starfleet Academy in the episode 'First Duty.'

▼ Mr. Mott's barbershop was one of several Season Five sets that were built in the same place on the sound stage.

'The First Duty,' which gave us our first look at Starfleet Academy, took James out on location again. This time, the crew went to the Tillman Water Reclamation Plant located in Van Nuys, Los Angeles, where a distinctive building provided the basis of the Starfleet buildings – it was significantly expanded by the use of a matte painting. This location had previously been used to depict the planet Rubicun III in the first season episode 'Justice.' The grounds also featured a Japanese garden, which were used in scenes where Captain Picard talked to groundskeeper Boothby.

"It was like taking ice to Alaska," James laughed. "We brought in a lot of plants, believe it or not! We supplemented the gardens quite extensively with our own plants, especially where Picard was close down with Boothby, working with his potting and so forth. The spot that was chosen for that action was way off in the distance from the main building, and we had to put up a potting shed and a little storage room, and then we brought in plants. Of course, we brought in stuff that was indigenous to the gardens, so it didn't stand out; we dressed it quite nicely."

LUXURIOUS MUD

Most of the remaining shows that year were filmed back at the studio. James recalled that the holographic resort in 'Cost of Living' presented a rather unusual problem, since the script called for Lwaxana Troi and Worf's son, Alexander, to take a mudbath. "If people are submerged in a sunken tub the camera is always going to be looking down at them, so I wanted to raise it so that the director had a choice," said James. "He could be down off the steps and shoot them more directly, or he could rise up and look down at them. So we built up, and then we built the sunken mud bath tub. The tub area had to be very, very well built and reinforced, for the weight of real mud. And we couldn't put those people –

especially Majel (Barrett-Roddenberry) – in some experimental kind of mud, so I said to Dick Brownfield, who was responsible for the special effects, 'Don't even play around with this; get the same thing that Revlon or one of those companies uses for their spas.'"

LAST LOCATION

The final show of the season presented the art department with an enormous challenge. A large part of 'Time's Arrow' was set in 19th-century San Francisco. In order to get the right look, James made use of some of the older buildings in the Los Angeles area.

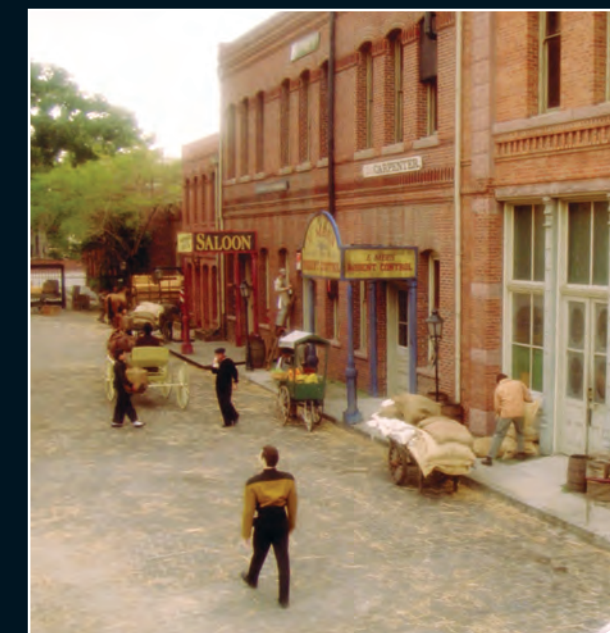
"We shot the exteriors at the historic Pico House just off Olvera Street, in a kind of an alley right past the Fire Department museum in a restored area of old Los Angeles," said James. "The building that we used for an exterior was actually deserted – the red brick one, which was the hotel, and its little courtyard. We dressed all the buildings out to make them look right and it worked very well, I thought.

"The literary reception was shot in a mansion in Pasadena. They had a ballroom that we used, and we dressed it out. Actually it didn't require too much work, because it was beautiful. Pasadena was built by wealthy Easterners for vacation homes, and they would bring in architects from

the East Coast. That was why you had that very different feeling than the typical Californian look, which is bungalows or ranch style.

"Then, of course, all the interiors, the hotel rooms and so on, were on the stage; we had quite a few, as I recall. Where we unearthed Data's head in the mineshaft, that was actually done in the pit, and we made it look like it was mineshafts."

And, once again, the sets were left standing over the hiatus, waiting for the team to return and resolve the mystery of how Data had lost his head in San Francisco.



◀ Filming for 'Time's Arrow' involved going on location to a restored area of Los Angeles near the Fire Department museum just off Olvera Street. The crew also had to work out how to dress the location to make it look like the 19th century.

ON SCREEN



TRIVIA

Proconsul Neral, who took part in the plot with Commander Sela and Senator Pardek to attack Vulcan in 'Unification,' was played by Norman Large [pictured below]. A wanted poster portraying Neral as a Romulan criminal later appeared in Odo's office in several episodes of *DEEP SPACE NINE*. Neral was later mentioned as being a Romulan Praetor in the episode 'In the Pale Moonlight.' Neral subsequently appeared in the episode 'Inter Arma Enim Silent Leges' when he was played by a different actor, Hal Landon, Jr.



Data was seen successfully pulling off a Vulcan nerve pinch in 'Unification, Part II,' when he rendered Commander Sela unconscious. The only other non-Vulcan/Romulan to administer a nerve pinch on *THE NEXT GENERATION* was Captain Picard in the episode 'Starship Mine.' He subdued the mercenary Devor, who was played by Tuvok actor Tim Russ.



Leonard Nimoy's son, Adam Nimoy, was due to direct 'Unification,' but this fell through. Adam Nimoy did, however, go on to direct two episodes *THE NEXT GENERATION*: 'Rascals' and 'Timescape.'

- FIRST APPEARANCE:** 'UNIFICATION, PART I & II' (TNG)
- TV APPEARANCES:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Rick Sternbach

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION 'Unification, Part I & II'

In a tale full of mystery and intrigue, the audience see the return of the legendary Mr. Spock, their first view of the Romulan homeplanet and the first Vulcan ship since the long-range shuttle from *STAR TREK: THE MOTION PICTURE*.

This two-part story caused a huge wave of interest and drew in more than 25 million viewers, making it one of the most watched episodes in *THE NEXT GENERATION*'s entire run.

Ambassador Spock has gone missing, with some believing that he has defected to the Romulans. Captain Picard and his crew are ordered to

investigate, while wreckage from a Vulcan ship – the *T'Polu* – has been found in the debris from a crashed Ferengi ship.

Further enquiries reveal that the *T'Polu* has made its way through intermediaries to the Romulans. They plan to use the stolen ship, plus two other similar vessels, to transport an invasion force to Vulcan and take control of the planet.

Meanwhile, Captain Picard and Data, who are on Romulus, have found Spock, and discover he has been working towards a reunification between Vulcans and Romulans. When they learn of the invasion, they try everything in their power to expose and stop it.

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