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U.S.S. ENTERPRISE NCC-1701-E
CAPTAIN'S YACHT

NAME: COUSTEAU

LAUNCHED: 2372

LENGTH: 33.53 METERS

SPEED: WARP CAPABLE

U.S.S. ENTERPRISE NCC-1701-E
CAPTAIN'S YACHT

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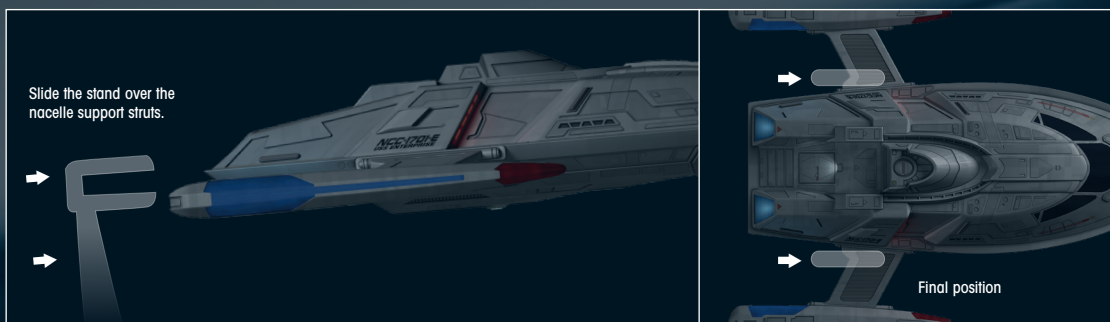
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Development Director:
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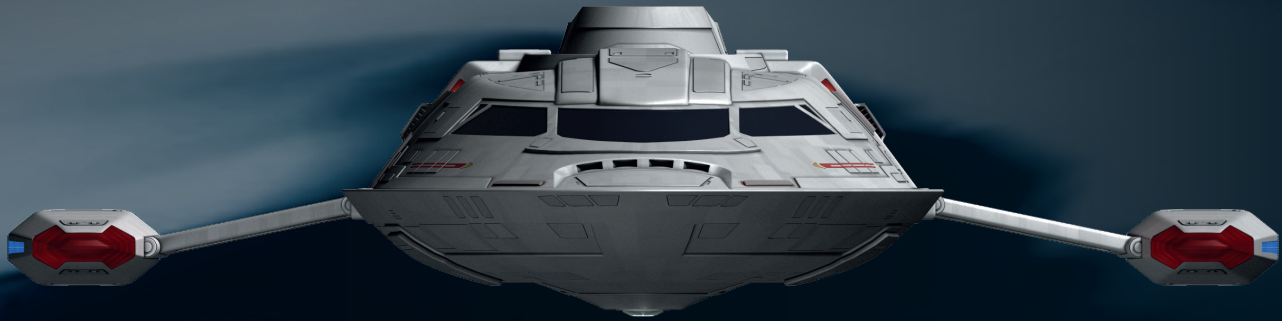
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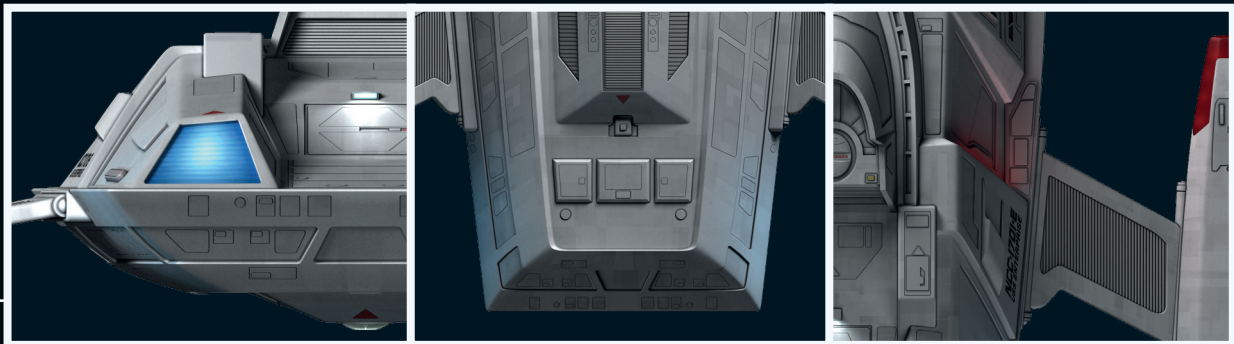
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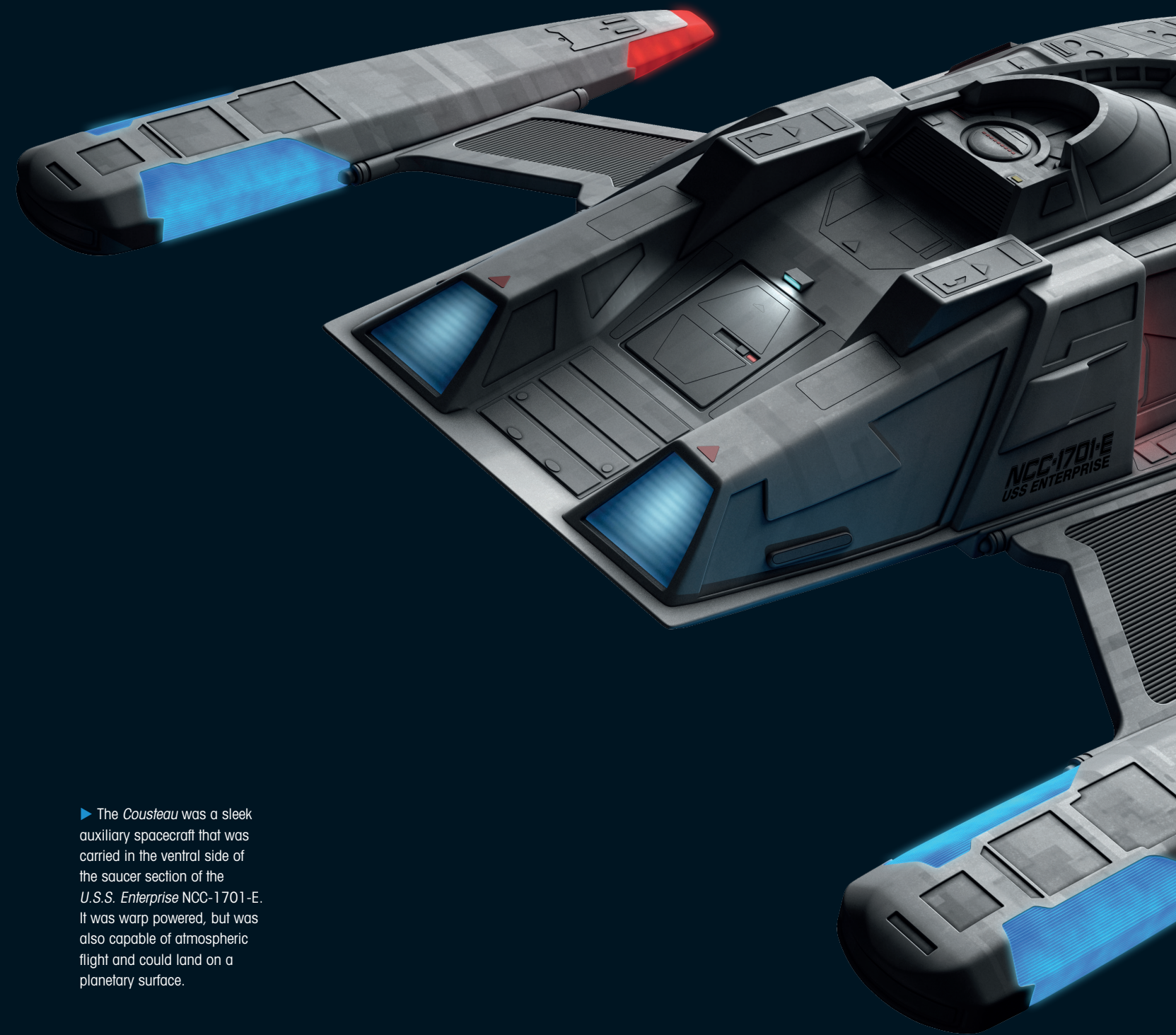
CAPTAIN'S YACHT

SPECIFICATION



NAME:	COUSTEAU
ATTACHED TO:	U.S.S. ENTERPRISE NCC-1701-E
TYPE:	AUXILIARY CRAFT
LAUNCHED:	2372
LENGTH:	33.53 METERS
SPEED:	WARP POWERED
WEAPONRY:	PHASER BANKS, TORPEDO LAUNCHER, TACHYON PULSE





► The *Cousteau* was a sleek auxiliary spacecraft that was carried in the ventral side of the saucer section of the *U.S.S. Enterprise* NCC-1701-E. It was warp powered, but was also capable of atmospheric flight and could land on a planetary surface.

U.S.S. ENTERPRISE NCC-1701-E **CAPTAIN'S YACHT**

The captain's yacht was a luxuriously appointed executive craft that was designed primarily for diplomatic missions.



▼ The captain's yacht blended so well with the saucer section that when it was docked only its outline was visible. It was only when it was launched that the yacht's full appearance could be seen. The structural integrity and inertial dampening fields compensated for the yacht's absence and allowed the *Enterprise-E* to operate as normal.

The *U.S.S. Enterprise* NCC-1701-E captain's yacht was named the *Cousteau*. It was a large auxiliary vehicle that was built into the design of the *Enterprise-E*. It docked on the underside of the saucer section, in a direct line beneath the bridge and immediately below the saucer section quantum torpedo launcher.

The yacht was 33.53 meters long, and was considerably larger than a shuttle or even a *Danube*-class Runabout. When it was docked, crew members could easily walk on or off the yacht from the *Enterprise's* corridors.

DIPLOMATIC VESSEL

The *Cousteau* was designed as a multipurpose vehicle, but was principally used for diplomatic missions or for the captain's personal use. The yacht could accommodate large parties, but if necessary it could be piloted by just one man.

When the yacht was in its docked configuration, the warp nacelles were in a raised position so that they fitted into recesses in the saucer section, above the main body of the yacht. When it was launched, the docking latches were released and the two ships began to separate. The yacht's nacelles were lowered to a position level with the cockpit windows needed for flight.

Once the yacht had been launched, it was a completely independent craft, equipped with transporters and warp and impulse engines, with the capacity to enter a planet's atmosphere. It was also equipped with landing gear, and could touch down on a planetary surface.





▲ Once the *Cousteau* was deployed and fully clear of the *Enterprise-E*, its warp nacelles lowered into position needed for flight. It was normally used to carry diplomatic personnel on special missions that could not be accomplished by transporters. Despite its primary function as a diplomatic vessel, it was fully combat ready, and could undertake a variety of missions.

After the yacht had departed, the *Enterprise-E*'s structural integrity and inertial dampening fields were modified to compensate for its absence, so the mother ship's performance was not affected.

The *Cousteau* contained a cockpit, which was more spacious and sumptuous than those fitted to Runabouts. At the front were two large, well-upholstered chairs, while directly behind there were two more work stations. All of the craft's major systems could be controlled from the pilot's position, including the weaponry. Its armaments included phasers, torpedoes and the ability to generate tachyon bursts. The yacht was also fitted with a small transporter and a cargo area.

In 2375, Captain Picard chose to help the Ba'ku people after he learned of the surreptitious plans to remove them from their home planet. He resigned his commission and unilaterally beamed a whole host of military supplies, including phaser rifles and

transport inhibitors, to the yacht so he could take them down to the planetary surface and help prevent the forced removal of the Ba'ku.

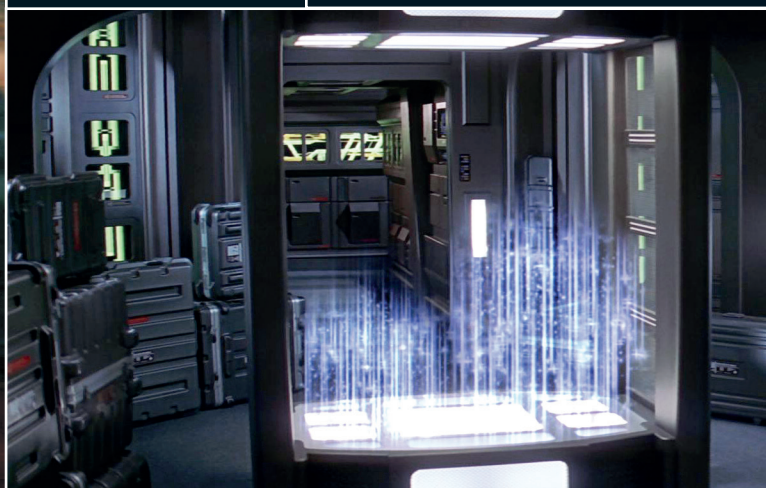
UNITED CREW

Picard's senior crew discovered what he was doing and confronted him aboard the yacht before he could leave. He needn't have worried though, as they were fully supportive of his actions. Riker and La Forge were ordered to take the *Enterprise-E* out of the Briar Patch so they could contact Starfleet and let them know what was happening. Meanwhile, Worf, Data, Troi and Crusher joined Picard in the yacht, and made their way to the surface of the planet to help the Ba'ku.

Later, Data piloted the *Cousteau* off the surface of the planet and attacked Ru'afu's ship just as he was preparing to launch his metaphasic collector. The *Cousteau* swooped in on Ru'afu's

▶ At 33.53 meters long, the captain's yacht was nearly 10 meters longer than a *Danube*-class Runabout. Befitting its status, it was also fitted with all the necessities to keep VIPs and diplomats comfortable.

▼ The interior of the *Cousteau* featured a large cargo area with a dedicated transporter. This meant goods could be beamed directly inside without the need for personnel to carry them aboard manually.



ship, performing a series of aerobic attack patterns, while firing tachyon bursts into its shields. Ru'afu could not work out what Data was trying to accomplish as the attacks posed no serious threat to his ship. It did, however, weaken the shields enough that they would be vulnerable to the thermolytic reaction when the metaphasic collector began. Ru'afu therefore ordered his shield harmonics to be reset.

Ru'afu's ship continued to fire at the yacht, causing it to spiral out of control. With the primary console smoking, Data was forced to return the yacht to the planet, but he had achieved his aim. In the few seconds it took for Ru'afu's ship to reset the shield harmonics, he and the rest of his senior crew were transported to a replica of his bridge aboard a holoship. This allowed Picard to shut down the metaphasic collector without Ru'afu being aware that there was anything wrong.

Ru'afu managed to beam himself to the metaphasic collector ship, but he was killed in an explosion before it could be brought online.

It was not clear what happened to the captain's yacht, but it was back in place on the underside of the *Enterprise-E*'s saucer section by the following year when the crew faced the threat posed by Shinzon, the Romulan Empire's new leader.

▲ The *Cousteau*'s cockpit was a comfortable place to be except when the craft was under attack. Consoles exploded and the room filled with smoke after it was fired upon by Ru'afu's vessel.



DATA FEED

Ru'afu was the leader of the Son'a people, who tried to remove the Ba'ku from their homeworld. They wanted to harvest the metaphasic radiation being emitted around the Ba'ku planet, as it was keeping the inhabitants young. Ru'afu and his followers underwent various ghoulish medical procedures to appear less aged, but it only went so far. Ru'afu built a ship to capture the metaphasic radiation, but the process would have caused the planet to become uninhabitable and would have killed the Ba'ku.

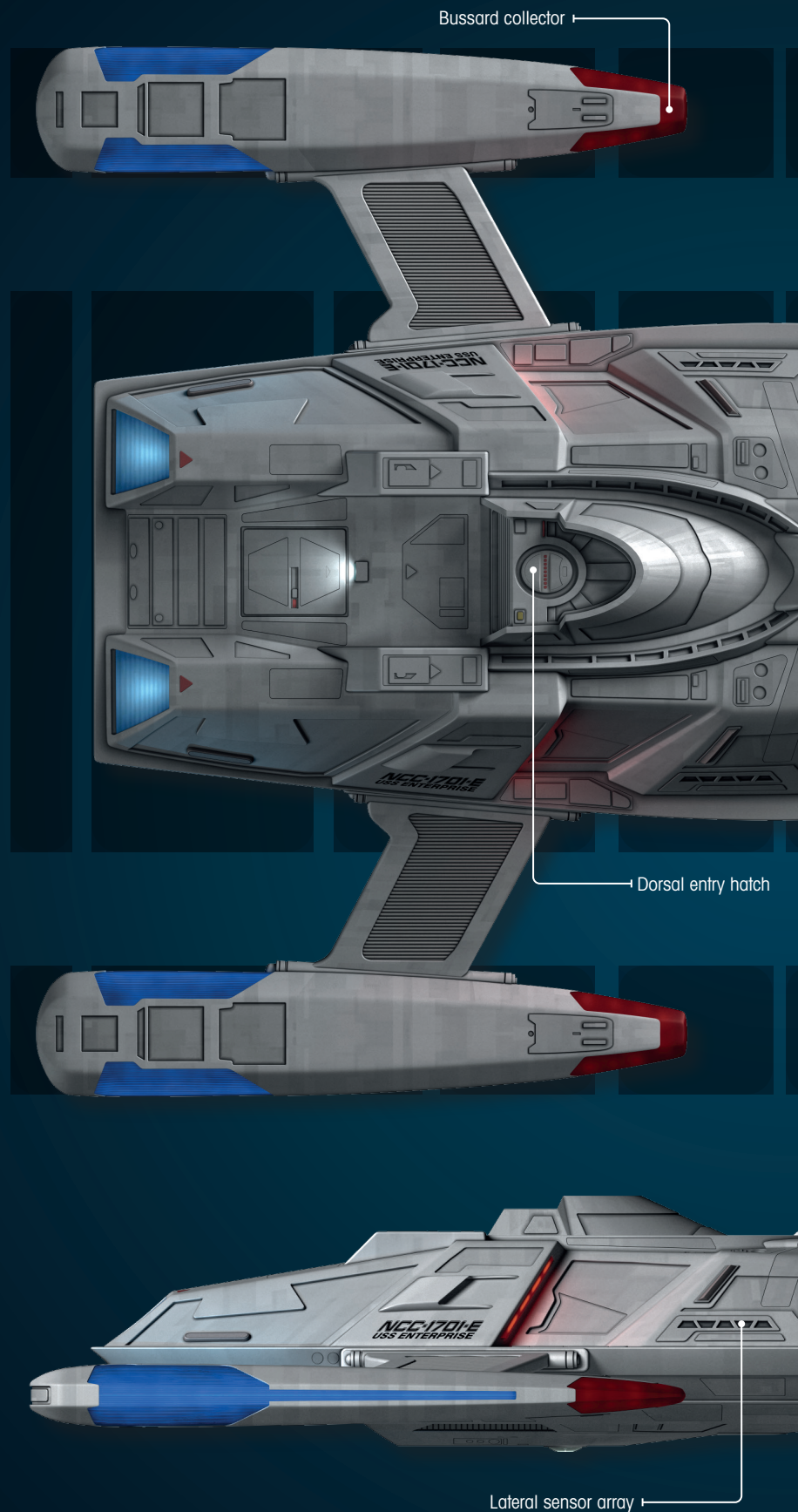
DIVERSIONARY ATTACK

Data used the captain's yacht in a seemingly suicidal attempt to attack Ru'afo's flagship. The Son'a vessel was immensely powerful, and was equipped with phasers and isolytic subspace weapons. This latter form of weaponry was so devastating and unpredictable that they had been banned under the second Khitomer Accords as they could create tears in subspace.

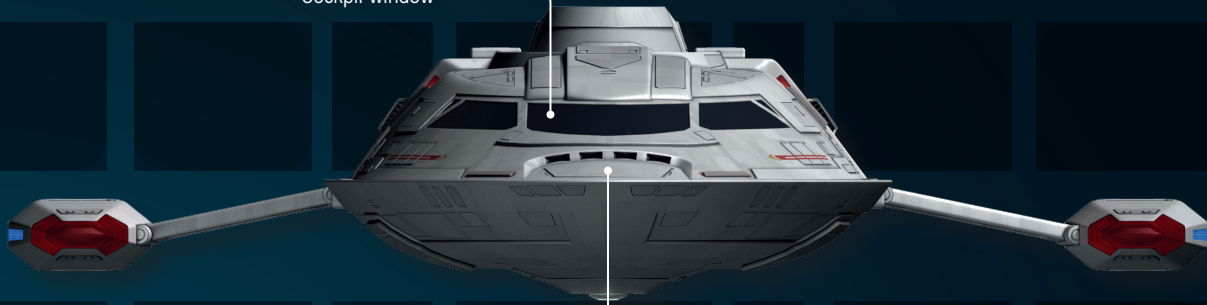
While the captain's yacht was well-armed for an auxiliary ship, it really did not stand a chance against Ru'afo's ship. However, it was not Data's intent to destroy or disable Ru'afo's vessel. Instead, Data merely wanted to use the yacht to generate tachyon bursts and fire them at the shield grid of the Son'a ship. This caused the shields to go out of phase, making the ship vulnerable to the thermolytic reaction generated when the collector vessel finished its separation sequence. Ru'afo had no choice but to remodulate his ship's shield harmonics, but in that brief pause as they reset, Picard managed to transport Ru'afo and his command crew to the Federation holoship. As it had been set up to exactly match the bridge of his flagship, Ru'afo was unaware that he had been transported from his ship, and it gave Picard time to disable the collector ship.



▲ Data piloted the captain's yacht towards Ru'afo's flagship in a seemingly kamikaze attack. While Data had no chance of destroying the formidable vessel, he could force them to reset their shields.



Cockpit window



Main deflector

VENTRAL VIEW

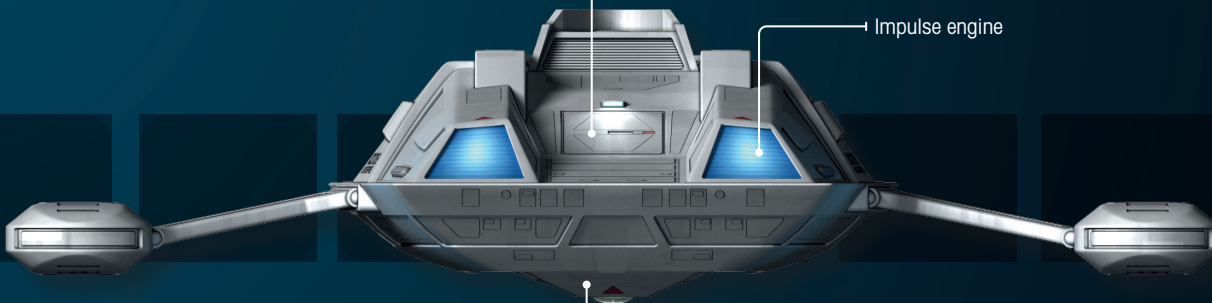


Access to the deuterium tanks was through a port on the ventral side of the captain's yacht. Next to it were various hatches to the warp engine. In an emergency, the warp core could be jettisoned through one of these hatches.



Aft entry hatch

Impulse engine



Antimatter storage



Landing systems

DATA FEED

The underside of the captain's yacht also doubled as the hull of the *Enterprise-E* when it was in its docked position on the bottom of the saucer section. When it was launched, structural integrity fields compensated for its absence and allowed the *Enterprise-E* to function as normal.

FLIGHT TRAINER

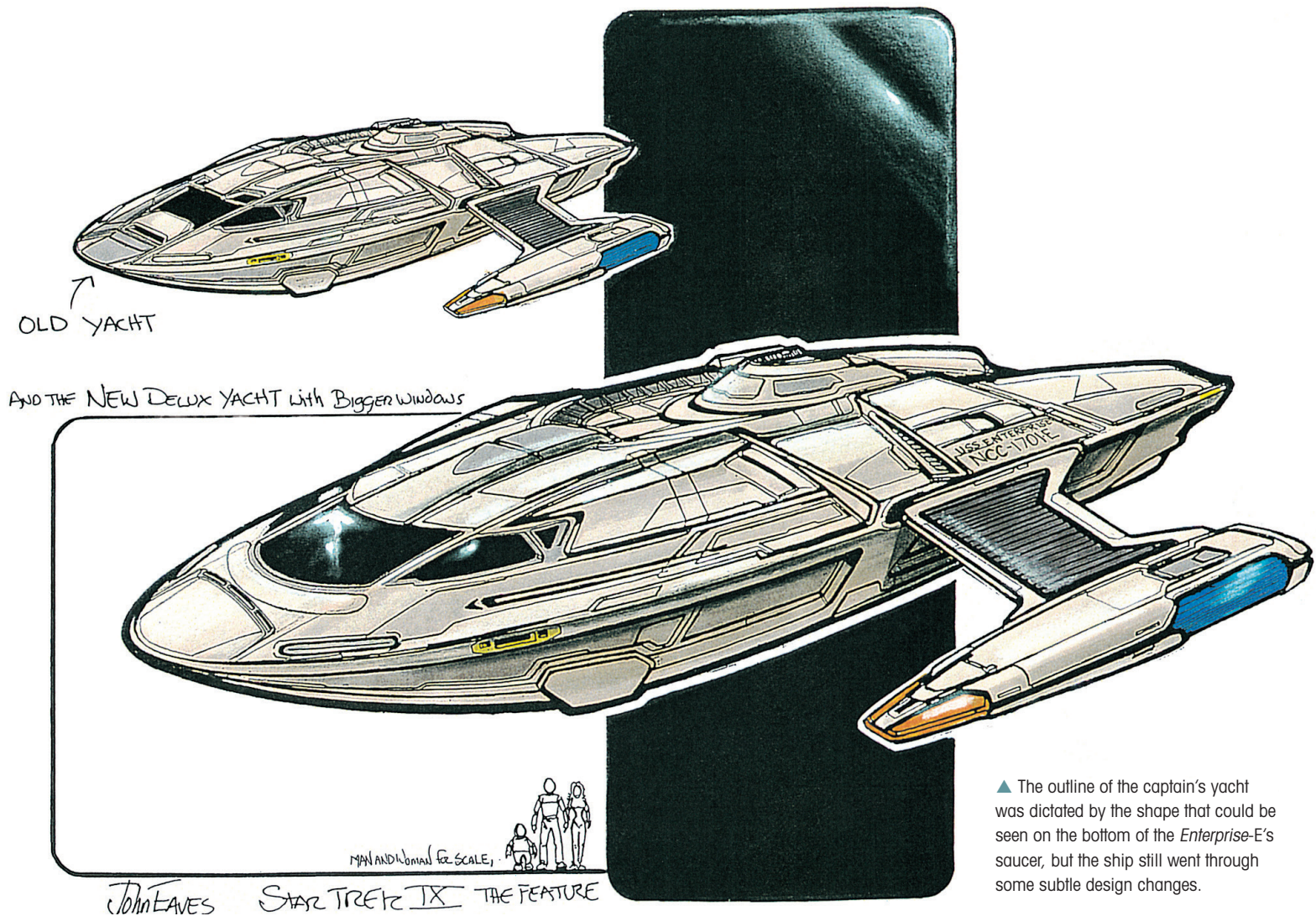
According to the 'STAR TREK: THE NEXT GENERATION Technical Manual,' the *U.S.S. Enterprise* NCC-1701-D also had a captain's yacht, which was called the 'Calypso.'

VAPORIZED

A deleted scene from *STAR TREK: INSURRECTION* established that the *Cousteau* disintegrated as it flew back to the planet after the attack on Ru'afa's flagship. Data was able to beam to safety before the yacht was destroyed.

DEADLY CARGO

Amongst the supplies Captain Picard transported to his yacht to help prevent the Ba'ku from being relocated were seven metric tons of ultritium explosives, eight tetryon pulse launchers, ten isomagnetic disintegrators and some transport inhibitors.



STAR TREK: INSURRECTION:



DESIGNING STARSHIPS

Illustrator John Eaves shares some of his concepts for the ship designs he did for *STAR TREK: INSURRECTION*, including the captain's yacht.

STAR TREK: *INSURRECTION* called for four new Federation vessels: the captain's yacht, a *U.S.S. Enterprise* NCC-1701-E shuttle, a scout ship, and the massive Federation holoship that was concealed on the Ba'ku planet. John Eaves' brief as the concept artist was to take the familiar Starfleet design elements and create something new.

As Eaves explained, one of his considerations was to make all the Federation ships instantly identifiable.

"I tried to carry a lot of the Federation shapes through the design, so that even at a distance you'd have at least something you could point out and say, 'Oh, that must be a Federation ship because of that,'" said Eaves. "Even when I was trying to break from tradition, I still had some elements that would let you know this was the good guys' ship."

Eaves began by working on the captain's yacht. This ship actually had

its origins with the *U.S.S. Enterprise* NCC-1701-D: when Andy Probert designed that ship, he built a separate craft for the captain's exclusive use into the bottom of the saucer section. For one reason or another, the yacht was never seen on television, but everyone remembered it when it came to designing the *Enterprise-E*. However, when Eaves did the original drawings for the new *Enterprise* he concentrated on making it look like a battleship, and did

not spend much time thinking about the yacht. He certainly hadn't established exactly where it was or how it locked into the saucer section. Fortunately, he discovered that there was an almost ideal shape on the bottom of the hull and, because the yacht literally hung from the bottom of the saucer section, the shape of its underside was already clearly defined.

"It was more of an accident that the shape of the yacht worked out really well, based on that shape down there (on the saucer)," continued Eaves. "What was good was that the torpedo launcher on the bottom of the *Enterprise-E* had a real nice cut line on it. We never thought of it at the time, but it worked out really well as the separation line for the yacht. So, with a few little line changes, we had the bottom of the yacht down. We had the separation from the line of the torpedo launcher right in the middle of that little tower section, and we could separate the yacht and still have that launcher as part of the ship."

LEISURELY COMBAT

All Eaves had to do now was design the top of the yacht. The yacht was mostly used for combat in the movie, but Eaves deliberately gave it a smooth, luxurious look that was appropriate for its more usual function as a diplomatic and leisure craft.

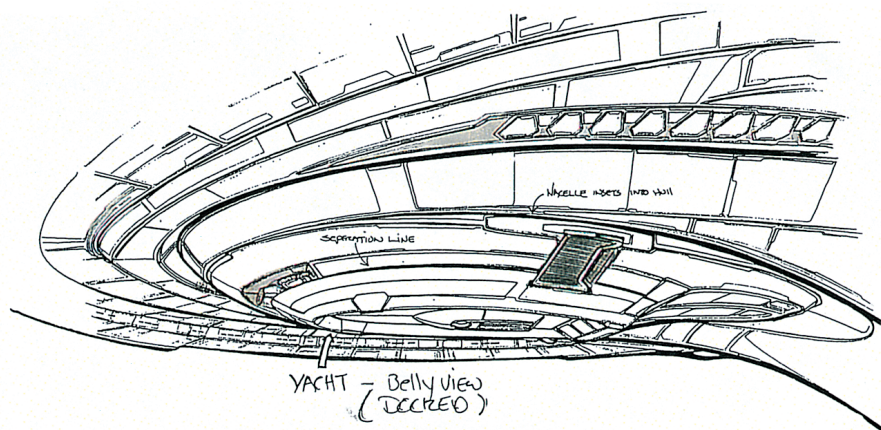
"I kind of made it a touring vehicle - it was meant to be a very luxurious vehicle," said Eaves. "We designed it after a real yacht, so it really had a ship look to it."

The script also called for a new shuttle that was carried on board the *Enterprise-E*. The shape of this ship was intended to visually link the two vessels.

"For the shuttle, I just tried to follow the *Enterprise-E* lines, so it had a real sleek, aerodynamic look," said Eaves. "The aerodynamics didn't really matter to

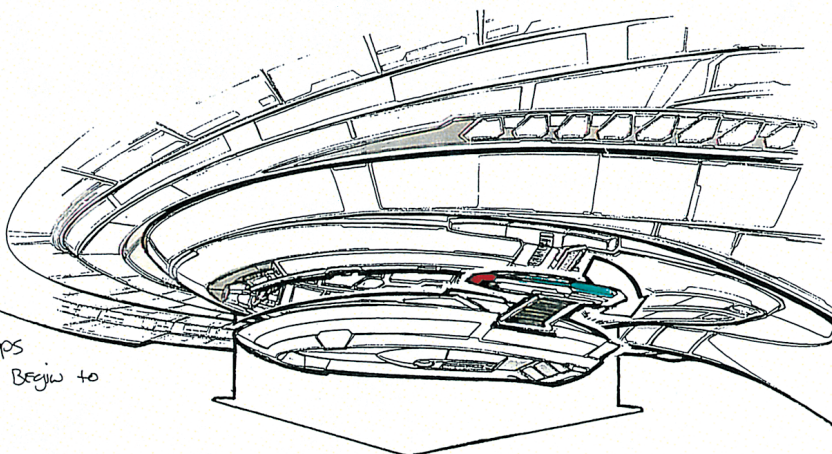
A

YACHT
DOCKED



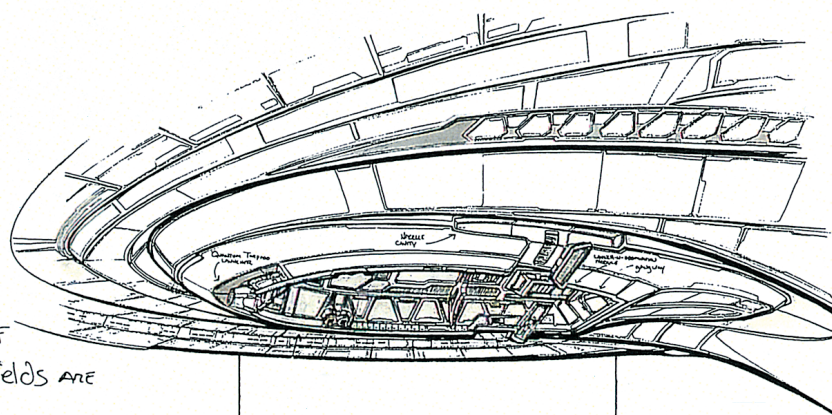
B

YACHT SEPARATION
BEGINS - YACHT DROPS
AWAY AND NACELLES BEGIN TO
Deploy



C

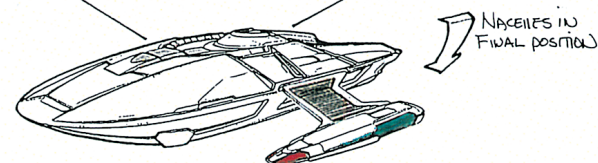
YACHT CLEAR OF
BAY AND FORCE FIELDS ARE
IN PLACE



▲ These sketches showed the various stages the captain's yacht would go through as it detached from the saucer section and flew off under its own power.

D

YACHT FREE FOR PILOTING,
NACELLES FULLY DEPLOYED



NACELLES IN
FINAL POSITION

the space part of it, but when it was in atmospheric flight, you got a real nice dimension – a kind of ‘Corvettey,’ kind of streamlined look – that echoed the *Enterprise-E*. That was where that shape came through.”

A DIFFERENT APPROACH

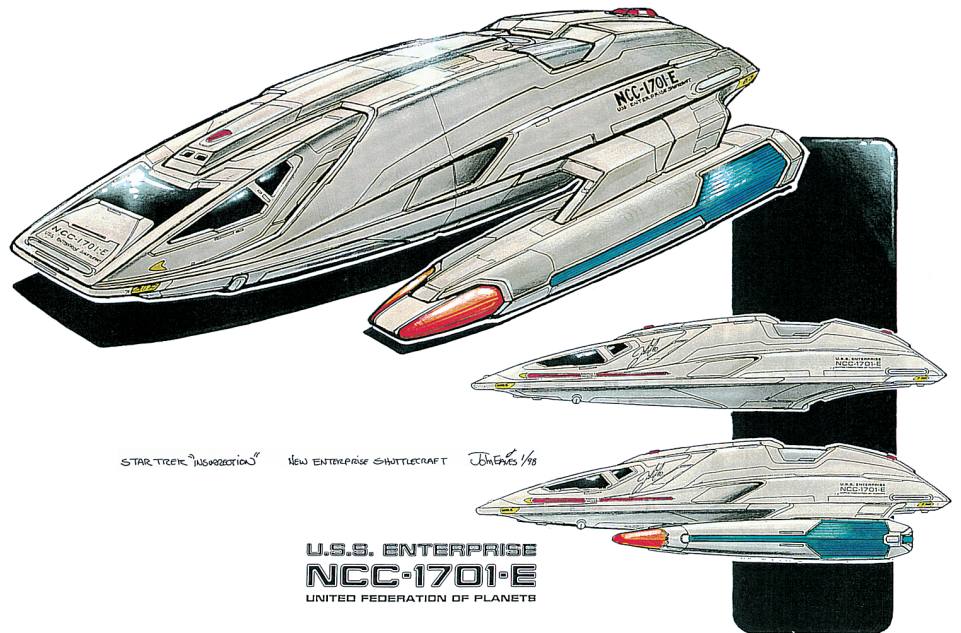
The basic look for Starfleet shuttles was established on *STAR TREK: THE NEXT GENERATION*, but for this film the production team seriously considered going in a new direction before reverting to a more familiar shape.

“At one point we were thinking about making a unfold out of the shuttle, so the traditional nacelles were folded within the shape of the ship,” said Eaves. “But it didn’t look as good, and didn’t say ‘shuttlecraft’ like having the nacelles separate did. So, we went with a more traditional yet real streamlined look to it. We also went with the standard colors that had been used for the shuttles on TV and in the previous film, so it had that kind of beige-tan color.”

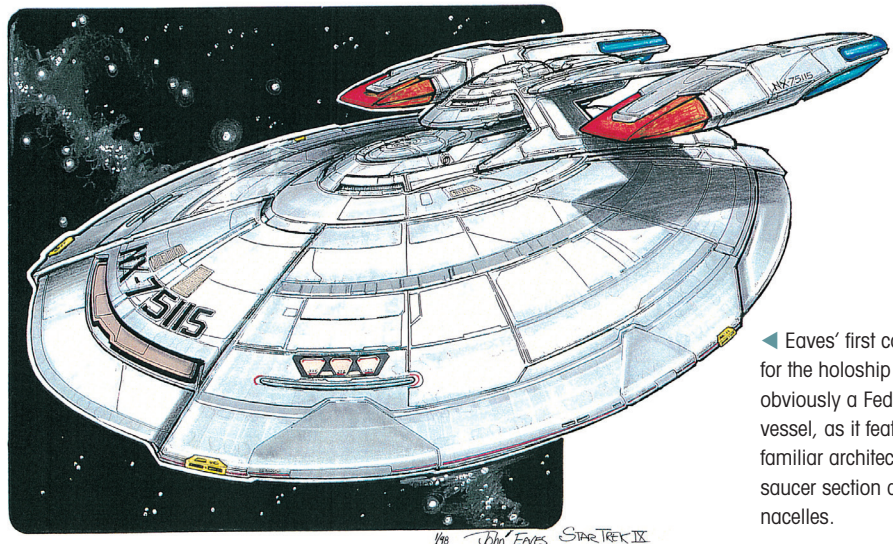
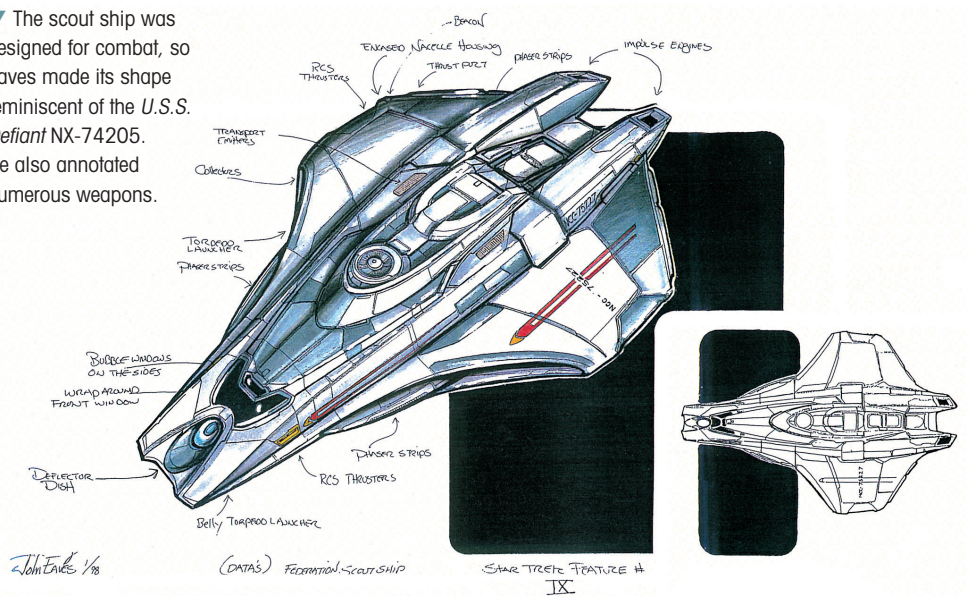
Despite the similarities to the shuttles we had seen before, the new model had some original features, including docking clamps on the top and bottom and, as with the captain’s yacht, a single hatch at the back of the ship. This kind of subtle change to the basic design of the ships allowed Eaves to establish a continuity between the new Federation vessels.

“What we started doing on this movie was putting the hatch on the very back of all the ships – the shuttle, the yacht, Data’s scout ship,” said Eaves. “They all had the hatch on the back.”

If the shuttle had a very familiar shape, the scout ship represented a real departure from the standard Starfleet design. “The scout was very fun,” said Eaves. “They just said a type of *Defiant*-class ship, so I designed it around the same elements. The nacelles



▼ The scout ship was designed for combat, so Eaves made its shape reminiscent of the U.S.S. *Defiant* NX-74205. He also annotated numerous weapons.



◀ Eaves’ first concept for the holship was obviously a Federation vessel, as it featured the familiar architecture of a saucer section and warp nacelles.

◀ The shape of the new shuttle was much more streamlined. Innovations included a single hatch on the back and a docking assembly.

were built inside the ship – they were encased as opposed to being exterior – and everything had heavy armament around it. I kind of went with more of a streamlined look.”

DIFFICULT DESIGN

This just left the Federation holoship. Whereas the other ships had proved relatively simple to design, this one went through several incarnations before the final design emerged.

“The holoship went through a lot of changes,” said Eaves. “Originally it was a traditional Federation design, so I started out with a saucer section. A saucer would have been the best place to encase that holodeck image.”

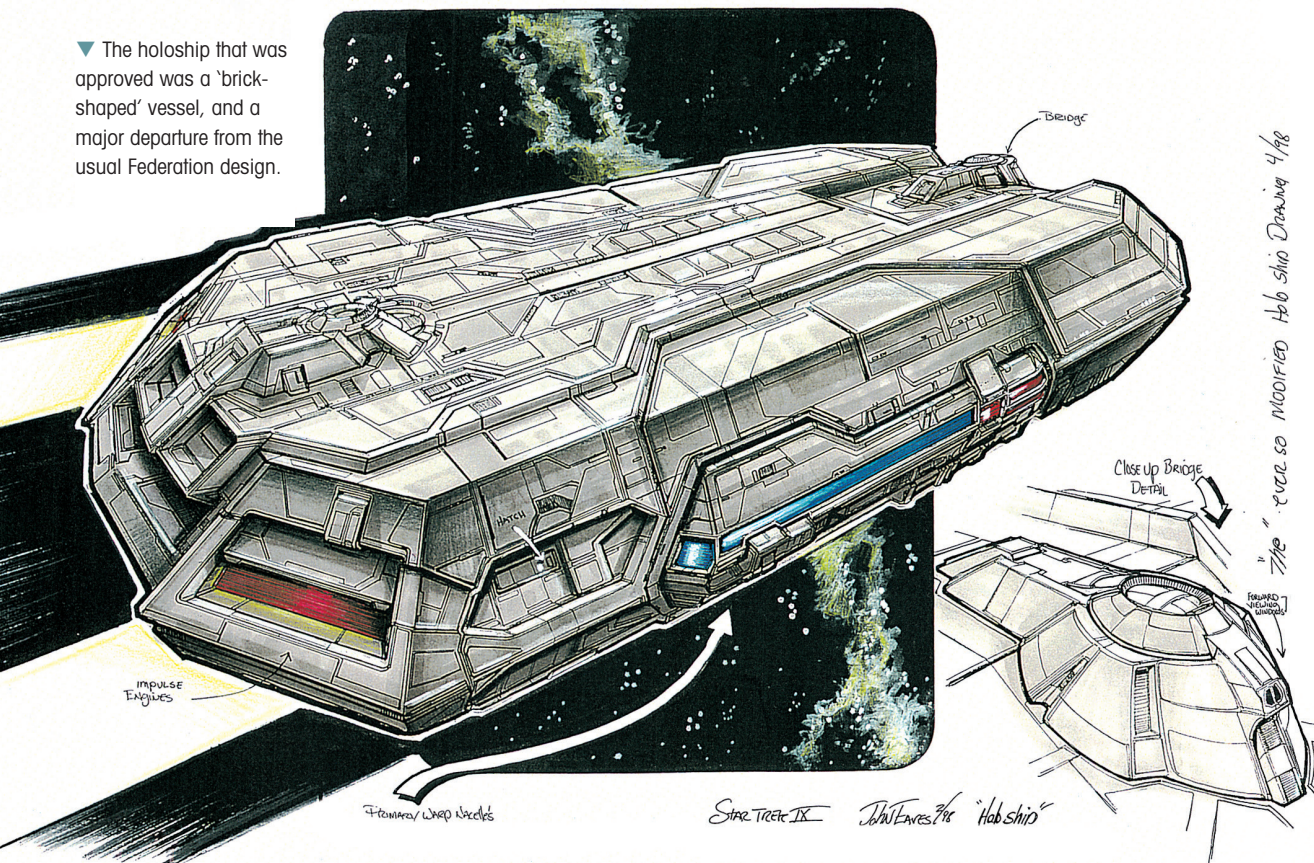
Director Jonathan Frakes and producer Rick Berman rejected this first design because they wanted the holoship to look far more industrial, so Eaves came up with another approach.

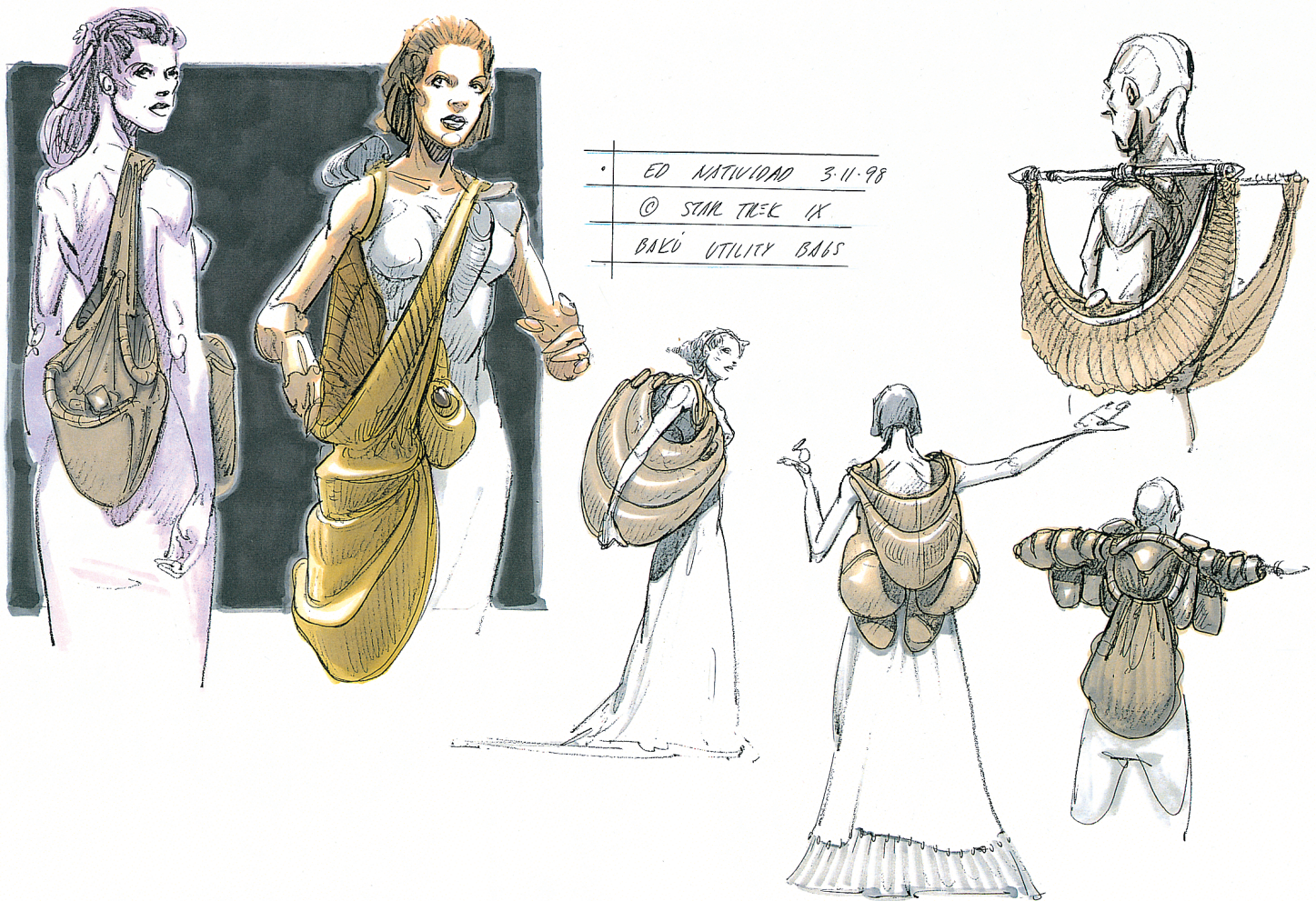
“They wanted to go with something more freighter-looking,” said Eaves. “So it went through another stage where it looked like a Guppy, one of those old 1950s cargo planes.”

Eaves was pleased with the design, but it was eventually decided that the holoship was too obviously a Federation craft. Frakes and Berman wanted to hide Admiral Dougherty’s involvement with the Son’a holoship plot for a little bit longer, so Eaves was asked to come up with a third design.

“They felt it still looked too ‘starshipy,’ so we got rid of that and then moved onto the ‘flying brick,’” said Eaves. “They wanted something like an oil tanker. I kind of bevelled the sides, and at one point the cockpit was at the very back of the ship, just like a tanker. So that went for a while, and then they had it moved to the front. That was the shape that Berman really liked.”

▼ The holoship that was approved was a ‘brick-shaped’ vessel, and a major departure from the usual Federation design.





STAR TREK: INSURRECTION:

CONCEPT ART

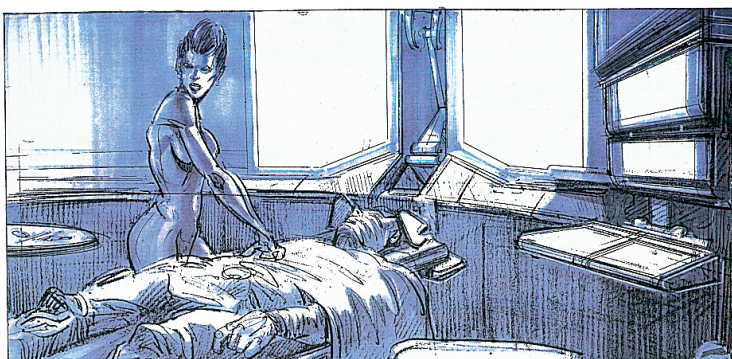
Production designer Herman Zimmerman explains how an amazing range of props were designed and made for *STAR TREK: INSURRECTION*.

All the new props and gadgets that we saw in *STAR TREK: INSURRECTION* had their origins on the pads and sketchbooks of two concept artists, John Eaves and Edwin Natividad. As production designer Herman Zimmerman explained, the concept artists' work began as early as possible, so that everyone had enough time to have their input and construct the items before shooting started.

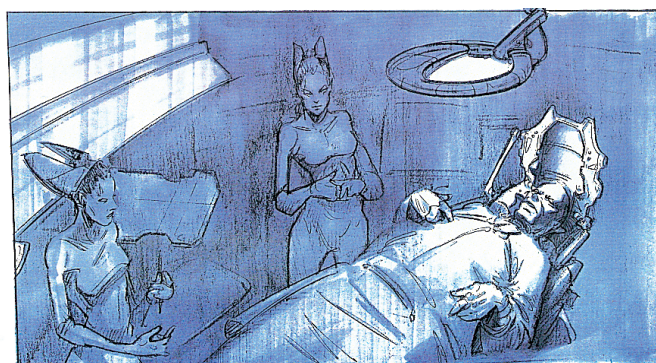
"In the case of *STAR TREK*, the director, the producer and myself decided what the approach should be," said Zimmerman. "The look,

▶▶ Concept illustrator Ed Natividad came up with many of the props that were used by the Ba'ku. He designed these artisanal-style bags, but in the end it proved cheaper for the production team to buy bags from a store.

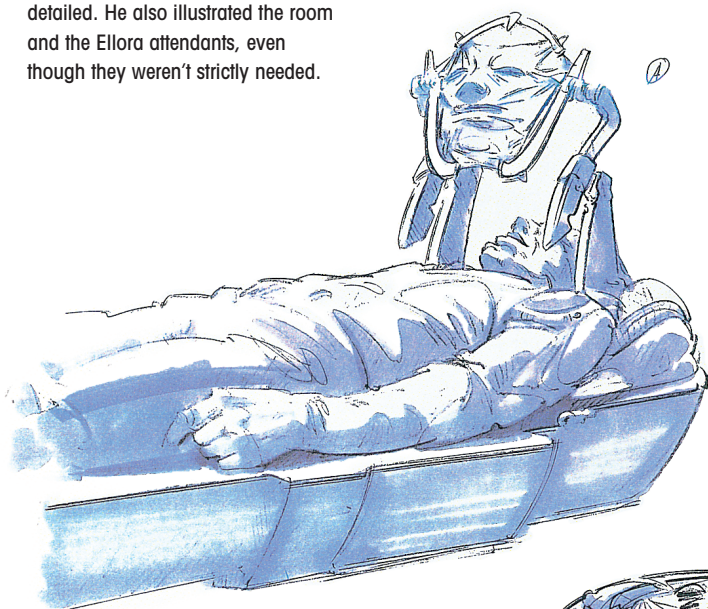




▲ Ed Natividad's drawings for the Son'a surgical bed were highly detailed. He also illustrated the room and the Ellora attendants, even though they weren't strictly needed.



▲ Natividad produced numerous sketches of the room where the Son'a underwent their grotesque 'beauty' treatments, showing how it would work.



VARIATIONS OF SON'A
FACE STRETCHER
FEM BODY SCULPTURE
STUDDO.
(INTEGRATION WITH HEADREST)



▲ The face-stretching machine was drawn by Natividad, and he illustrated how it would work. The entire facial skin would be pulled off before being stretched taut and then placed back over their face.

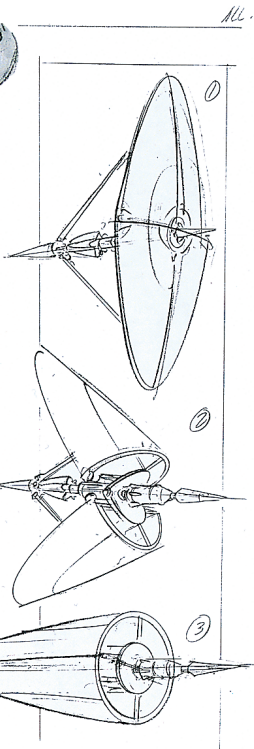
philosophically, of the objects that these races we were creating were going to use. It was the philosophical idea that began the process.

APPROPRIATE IDEAS

"In this case it was pretty cut and dried," continued Zimmerman. "The Son'a were an avaricious, wealth- and power-oriented race, and it was pretty easy to extrapolate from what we know about those kind of people in Earth culture. Basically we were not reinventing anything philosophically, we were just trying to give the

objects the futuristic quality – and perhaps a bizarre quality – that would seem appropriate to the picture. The choices were always pretty broad in the beginning, and as you got the ideas coming off the illustrator's pencil you'd say, 'I like that' or 'I don't like this.' The problem was usually one of timing rather than lack of ideas. Things were always much easier on paper than putting them into practice, so this was something we tried to do as early as possible in the pre-production time because we were liable to need a lot of lead time, especially on complicated props."

▼ The drones that appeared in the film were mostly created using CG effects, but some had to be manufactured for real as they had to show them physically crashing.

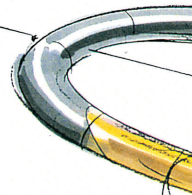
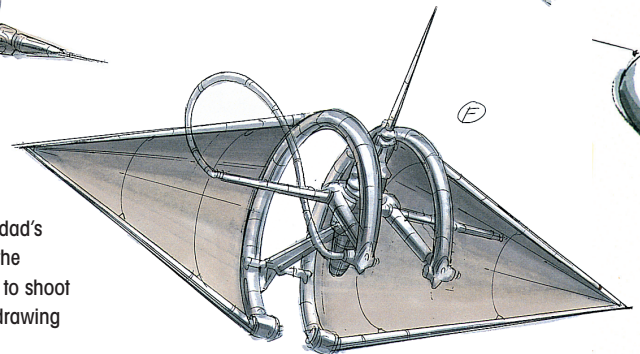
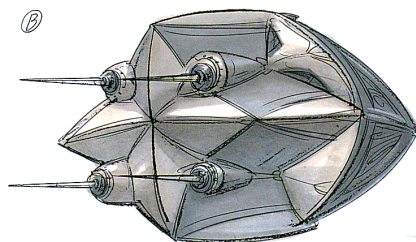
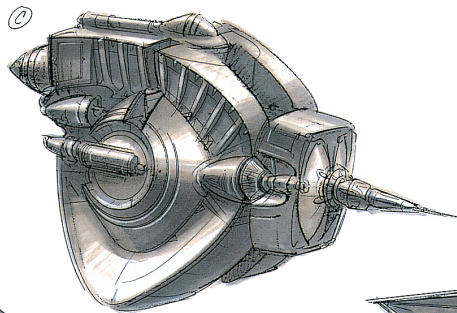
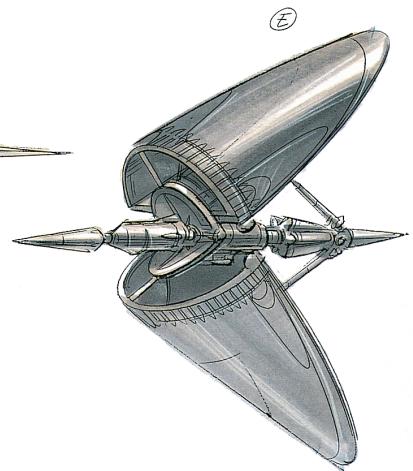
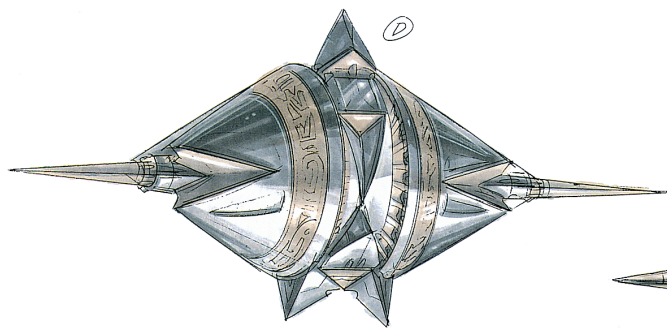
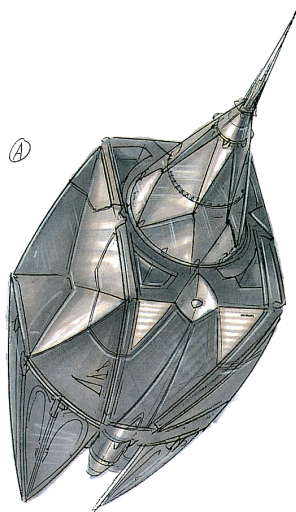


TARGETING STAGES FOR VARIATION (E)

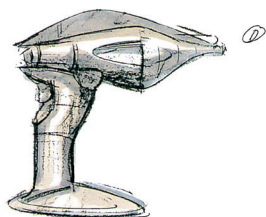
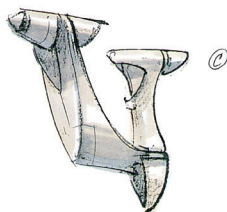
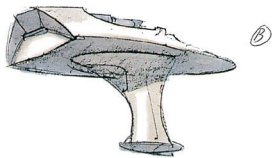
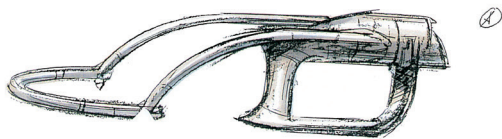
E. NATIVIDAD 298



▲ Another of Natividad's tasks was to design some of the Son'a weapons. They had to be identifiable as guns, but be different from anything that had been seen before.



▲ These sketches show Natividad's concepts for the Son'a drone, the automated flying devices used to shoot isolinear tags. In the end, the drawing labelled 'E' was chosen.



We needed more lead time than we actually had at our disposal. That was the one prop that, because of the schedule, we had to have early on. The property master and I made a number of trips out to the company that was building it to check on the progress. We had to make sure it fitted both the actors that had to use it. All of that requires some careful attention, which it got."

TALENTED MEN

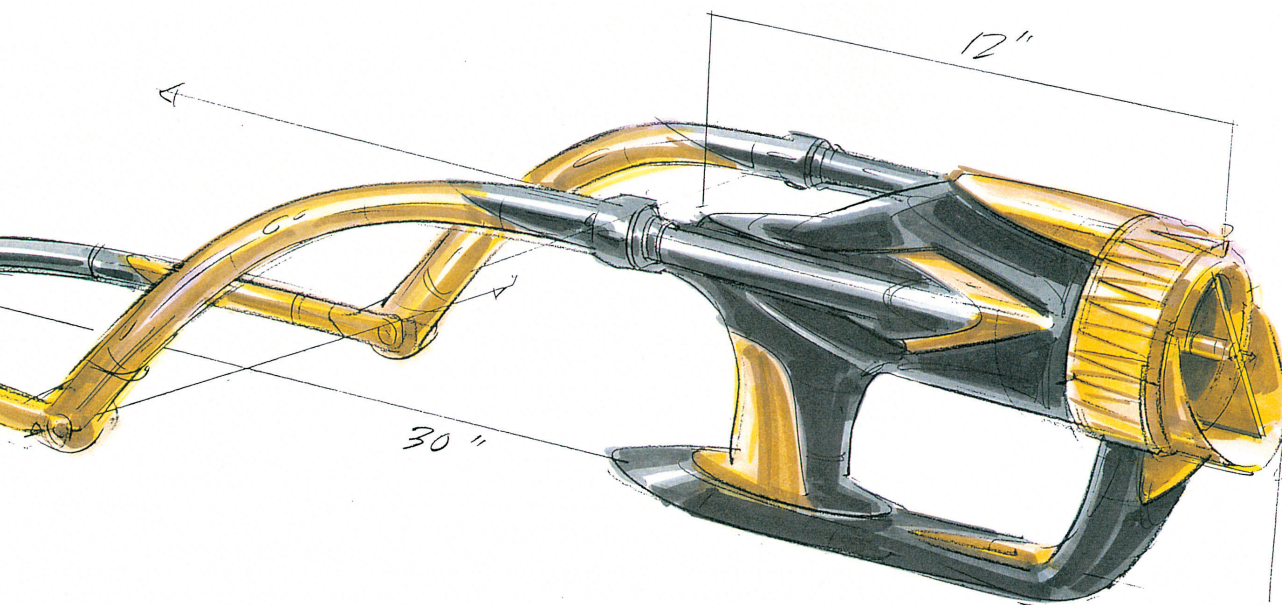
On *STAR TREK: INSURRECTION*, John Eaves tackled the Son'a and Federation ships, while Ed Natividad worked mainly on "interesting hand props." Zimmerman and Eaves had worked together on *STAR TREK: DEEP SPACE NINE* for several years and had a very comfortable relationship.

"John Eaves brought a kind of art nouveau sense into the Son'a, as if they were extensions of the organic Ba'ku culture that they had left, which gave the subliminal feeling that these cultures were connected," said Zimmerman.

Meanwhile, Ed Natividad was a newcomer to *STAR TREK*, but he rapidly established himself and earned a reputation for his enthusiasm.

"Ed Natividad is a very gifted sketch artist," said Zimmerman. "His figures looked equally interesting as drawings as did his props. He would not stop at clothing the people just because that was somebody else's jurisdiction. That didn't enter into his artistic directive. He also drew sets when they weren't asked for, and in a couple of cases had such good ideas that I incorporated them."

One of the most demanding props from Zimmerman's point of view was the Son'a surgical bed. "The bed that Admiral Dougherty was murdered in - the face-stretching machine - was a difficult physical prop to make work right," said Zimmerman. "It had to do a number of things and appear to do them automatically, when in fact it all had to be done by off-camera wires and lights.



◀ Once the concept for the gun had been chosen by the director, producer and production designer, Natividad worked on more elaborate illustrations, showing more detail and color.

ON SCREEN

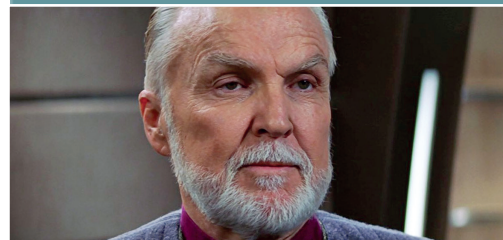


TRIVIA

When Captain Picard and some of his senior crew use the captain's yacht to travel to the surface of the Ba'ku homeworld, it is the first time in *STAR TREK* history that such a vessel has been seen. At one point during the TV run of *STAR TREK: THE NEXT GENERATION*, it was suggested that the captain's yacht should transport Picard to Starbase 515 for heart surgery in the episode 'Samaritan Snare.' In the end, the producers felt that creating this craft was too costly, and they used a traditional shuttlecraft instead.



Actor Anthony Zerbe originally read for the part of Ru'afo. When the role was eventually given to F. Murray Abraham, the producers were so impressed by Zerbe that they offered him the part of Admiral Dougherty.



The captain's yacht was given the name *Cousteau* on the suggestion of Patrick Stewart. Of course, it was named after the famous oceanographer Jacques Cousteau. The ship's plaque featured a quote from Cousteau, which read: "The future is in the hands of those who explore... and from all the beauty they discover while crossing perpetually receding frontiers, they develop for nature and for humankind an infinite love."

- FIRST APPEARANCE:** STAR TREK: INSURRECTION
- FILM APPEARANCE:** STAR TREK: INSURRECTION
- DESIGNED BY:** John Eaves & Herman Zimmerman

KEY APPEARANCES

STAR TREK: INSURRECTION

While assisting a survey team secretly observing the seemingly simple Ba'ku race, Lt. Commander Data goes berserk and attacks them. Admiral Dougherty contacts Captain Picard and asks for Data's schematics so they can shut him down, while warning the *U.S.S. Enterprise* NCC-1701-E to stay away.

Picard decides to investigate what has happened for himself, and what he learns is deeply disturbing. His crew discover a plot by Dougherty and a race known as the Son'a to exile the entire Ba'ku race from their planet. They want to secure the planet's youth-restoring properties for themselves, and

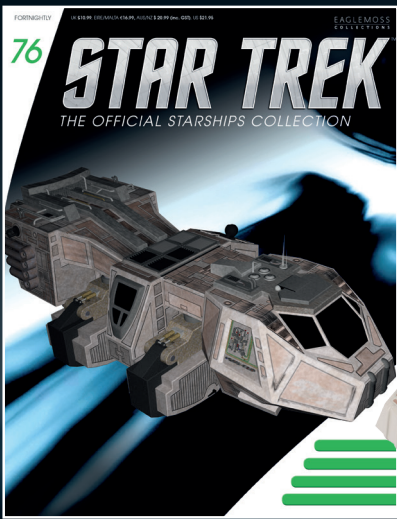
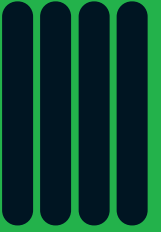
they don't care if they have to violate the Prime Directive to do so.

Picard and his crew are ordered to leave, but instead they choose to save the Ba'ku. When Ru'afo, the leader of the Son'a, learns of what Picard is doing, he decides to remove the Ba'ku, even if it means eliminating them.

After Picard and some of the Ba'ku are taken aboard Ru'afo's ship, Data leads a daring raid on it using the captain's yacht. His attack results in the capture of Ru'afo, but he soon escapes. Picard now has only minutes to stop Ru'afo before he starts a process that will wipe out all life on the planet for centuries to come.

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- A look at the designing of the *Baxial*, and the making of the studio model that featured in *STAR TREK: VOYAGER*'s pilot episode.
- An interview with *Ethan Phillips*, the actor who brought the resourceful Talaxian trader Neelix to life.

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