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STAR TREK™

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ARCOS

TYPE: FREIGHTER

IN USE: 24th CENTURY

CREW: TWO

LENGTH: 290 METERS

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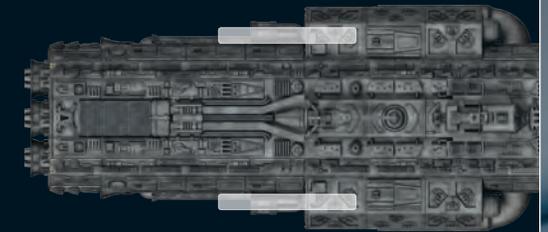
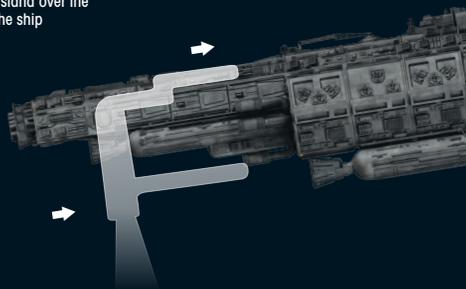
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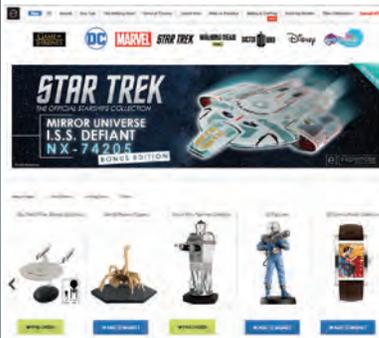
FEDERATION ARCOS



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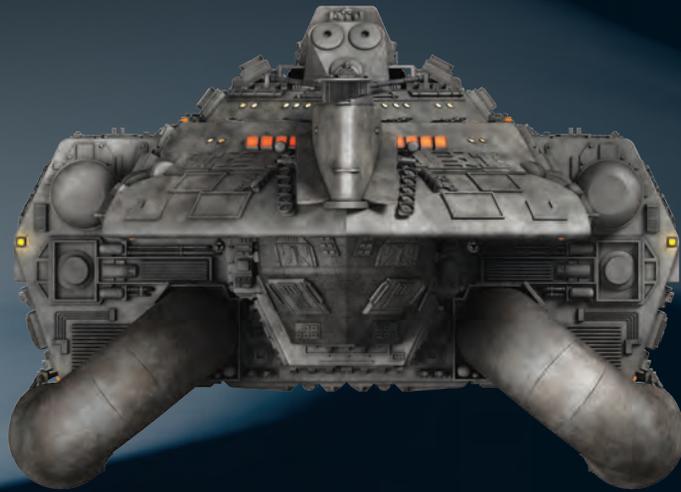
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ARCOS

SPECIFICATION



AFFILIATION: FEDERATION

TYPE: FREIGHTER

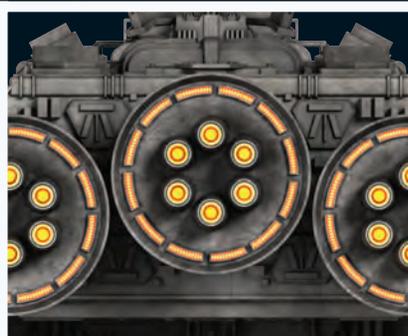
IN OPERATION: 24th CENTURY

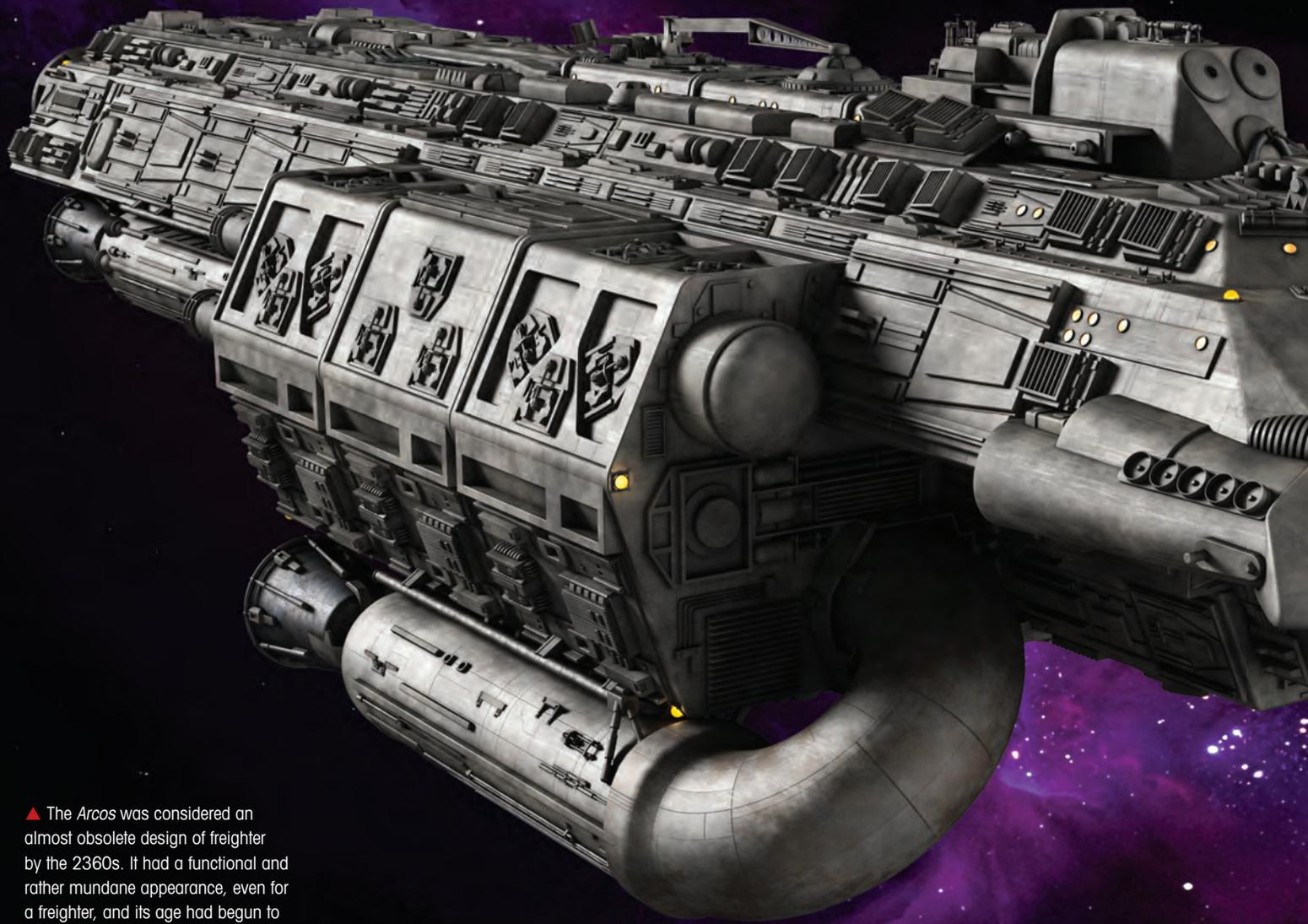
CREW: TWO

LENGTH: 290 METERS (APPROX.)

MAX SPEED: WARP 6.5

DESTROYED: 2367





▲ The *Arcos* was considered an almost obsolete design of freighter by the 2360s. It had a functional and rather mundane appearance, even for a freighter, and its age had begun to catch up with it. In 2367, its antiquated warp core breached resulting in a massive explosion.

ARCOS

The *Arcos* was a Federation freighter that in 2367 was destroyed by a warp core breach while in orbit of Turkana IV.



By the 2360s, the *Arcos* was a Federation freighter. It appeared to haul vital supplies in its large cargo holds to colonies throughout the Alpha Quadrant and beyond. It was approximately 290 meters in length and had a crew of just two. They were an unnamed pilot and Tan Tsu, who was an engineer; both of them appeared to be human.



The *Arcos* was an old design of freighter by the 2360s, but it began life as the *U.S.S. Arcos*. This suggested that it was once a Starfleet vessel, perhaps as much as over one hundred years earlier, but it was decommissioned and transformed into a civilian Federation freighter.

INDEPENDENT OPERATION

It was a warp powered vessel with a top speed of somewhere between warp 7 and warp 8. Given that it had a crew of just two, much of its operation was automated and it was equipped with cargo transporters. This allowed it to beam inanimate supplies in bulk directly to the cargo bays rather than load them manually.

In 2367, the *U.S.S. Enterprise* NCC-1701-D was en route to an archeological survey on Camus II when it received a distress call from the *Arcos*. The freighter had assumed an emergency orbit around an Earth colony named Turkana IV, and its transmitter was failing allowing Tan Tsu to emit an audio message only. He believed that the *Arcos* was suffering a catastrophic warp core breach and had only minutes before it exploded.

The *Enterprise* accelerated to warp 9.6, but as it dropped to impulse around Turkana IV, they witnessed the *Arcos* erupt in a massive fireball. It was feared that they had arrived too late, but an

DATA FEED

The *U.S.S. Potemkin* was the last Starfleet ship to visit Turkana IV in 2361 before the *U.S.S. Enterprise* returned six years later in response to the distress call issued by the *Arcos*.

◀ The *U.S.S. Enterprise* NCC-1701-D responded to a distress call from the *Arcos* and arrived at its location in orbit of Turkana IV just as it suffered a catastrophic warp containment breach. The *Arcos* was blown to smithereens, but at the last second, its two-man crew managed to flee in an escape pod to the surface of Turkana IV.



TURKANA CITY

WASTE MANAGEMENT PLANT

BOTANICAL SECTIONS

POWER GENERATION PLANT

▲ The *Arcos* featured several huge rocket-like exhausts at the rear, including two that doubled back beneath its main cargo container. The hull surface was littered with exposed essential flight systems rather than being covered by smooth panels that were typical of most 24th-century starships.

ion trail from the *Arcos*' escape pod was detected headed to the surface of Turkana IV.

The *Enterprise* crew could not make contact with the missing crewmen and were concerned about their fate. Turkana IV was a failed Federation colony that had fallen into lawlessness. Its government fell apart and relations with the Federation were severed in 2352, leaving rival factions fighting each other.

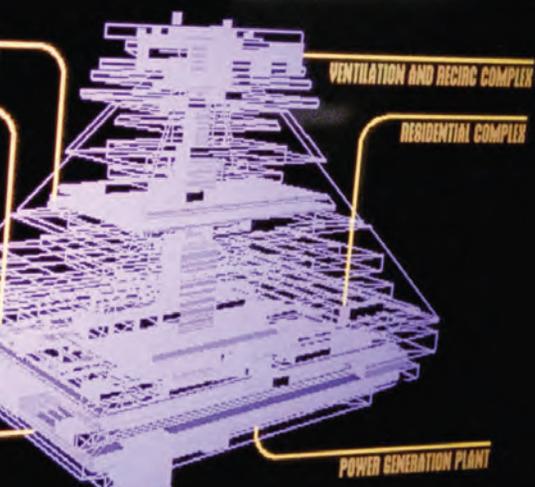
With no choice, Captain Picard ordered an away team to beam down and discover the fate of the missing *Arcos* crewmen. They found that the surface settlements on Turkana IV were all but destroyed and the inhabitants lived in structures several kilometres beneath the main city. There were now just two rival factions – the Coalition and the Alliance – fighting each other to win control.

The away team met members from the Coalition, who told them that the escape pod from the *Arcos* had been moved underground. They also revealed that the Alliance had taken the *Arcos* crewmen as hostage, but they would help rescue them. The *Enterprise* crew took up the offer, especially after it was revealed that the deceased Tasha Yar's sister, Ishara, was part of the Coalition

HOSTAGE DEMANDS

After their meeting with the Coalition, the *Enterprise* received a communication from a bruised and battered Tan Tsu. He confirmed that he was being held prisoner by the Alliance, and they demanded reparations for Federation intrusion into their colony within the next 20 hours or he and his pilot would be killed.

CARTOGRAPHIC DATABASE



◀ A schematic screen on the *Enterprise* showed an underground settlement used by a faction called the Alliance. The missing crewmen from the *Arcos* had been taken hostage and hidden somewhere in the lair.

▶ An ion trail from the escape pod of the *Arcos* led to the surface of Turkana IV. The Earth colony had suffered many years of conflict, which had reduced the cities to uninhabitable rubble.



◀ Geordi La Forge made a modification to a sensing device on the *Arcos*' escape pod, which picked up the bio-electric signatures of the missing crewmen and their location.

▶ The bound crewmen from the *Arcos*, who had suffered cuts and bruises, were eventually found in a small room about two kilometers below the surface.



With the help of Ishara, the *Enterprise* crew managed to locate the missing *Arcos* crewmen deep underground next to the Alliance's headquarters. Tan Tsu and his pilot were freed and beamed back to the safety of the *Enterprise*, but Ishara went missing.

Ishara had used the *Enterprise* crew to get her close to the Alliance's headquarters where she planned to sabotage their defensive systems. Riker and Worf caught and stunned her before returning her to the *Enterprise*. Captain Picard was extremely disappointed that he and his crew had been fooled. He did, however, allow her to return to her people. He was sadly resigned to the fact that she would probably waste her life in a small turf war that no one would care about apart from those living out a life of hatred on Turkana IV.



DATA FEED

Ishara Yar was the younger sister of Tasha Yar, who had been chief of security on the *Enterprise* before she was killed in 2364. Both of them were born on Turkana IV, but Ishara was left alone when Tasha escaped the planet five years after their parents died. Ishara became a member of a faction on Turkana IV called the Coalition. She pretended to help the *Enterprise* crew retrieve the *Arcos* crewmen, but she used them in an effort to try to destroy the headquarters of her bitter enemies known as the Alliance.

LIFE SAVING ESCAPE POD

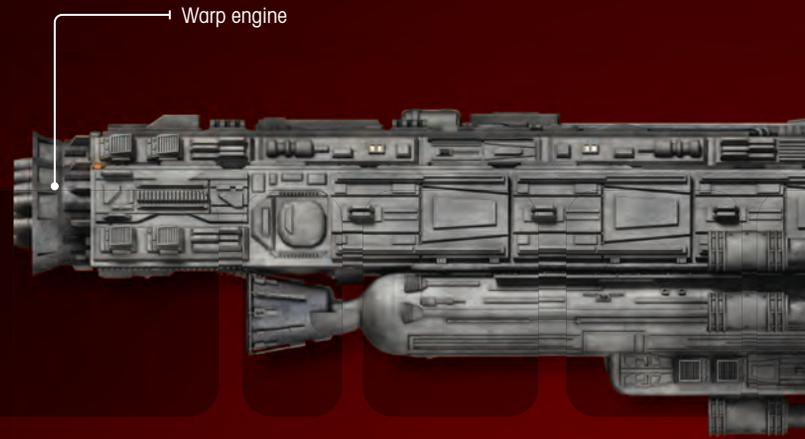
Lt. Geordi La Forge used the escape pod from the *Arcos* to locate its missing crewmen in the labyrinth-like tunnels of the Alliance settlement. The pod contained a sensing device called a myographic scanner. It monitored the bio-electrical signatures of its occupants even after they were separated from the pod. By installing a booster on the myographic scanner, it relayed the signatures and precise location of the missing crewmen.

Luckily, Ishara knew exactly where the escape pod was being kept and she led an away team directly to it. She even risked her life in the raid and suffered fairly serious injuries, which made the *Enterprise* crew even more certain of their trust in her. The myographic scanner revealed that the *Arcos* crewmen were being held deep underground in a room next to the Alliance's headquarters.

The *Enterprise's* phasers were then modified and used to cut a shaft through solid bedrock to approximately 1.6 kilometres beneath the surface. This allowed an away team to be beamed directly to a storage tunnel near the hostages. Once there, Commander Riker stunned a guard and broke down a door to the room where Tan Tsu and his pilot were held. The injured hostages were freed and beamed back to the safety of the *Enterprise*. The mission would have been a complete success if Ishara had not double crossed them, but her plan to disable the Alliance defensive systems was foiled.

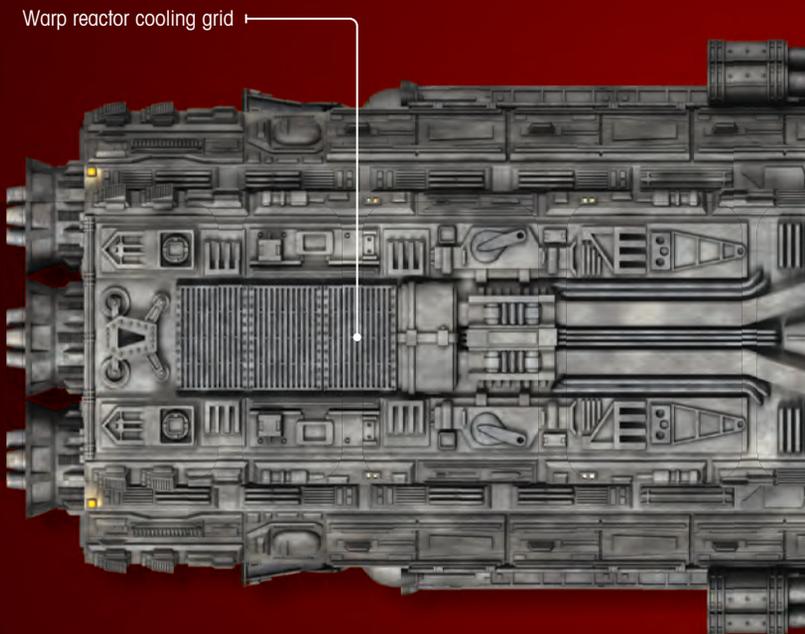


▲ The myographic scanner from the escape pod used by the *Arcos* crewmen led Riker and Worf to where the hostages were being held. They used their phasers to cut through the door and free them.

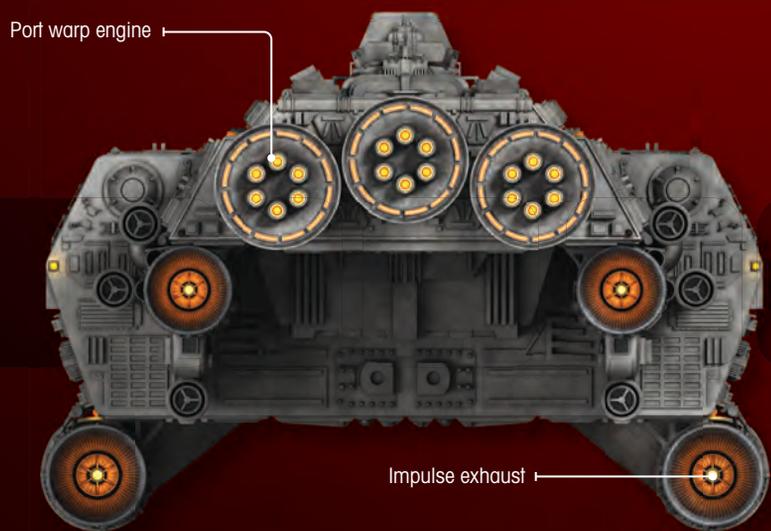


Warp engine

Impulse exhaust

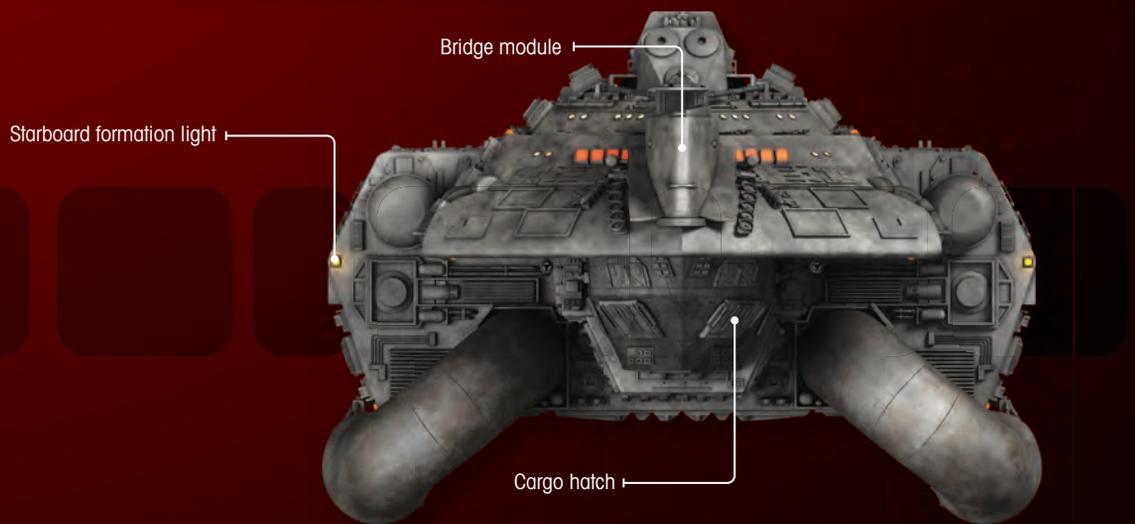
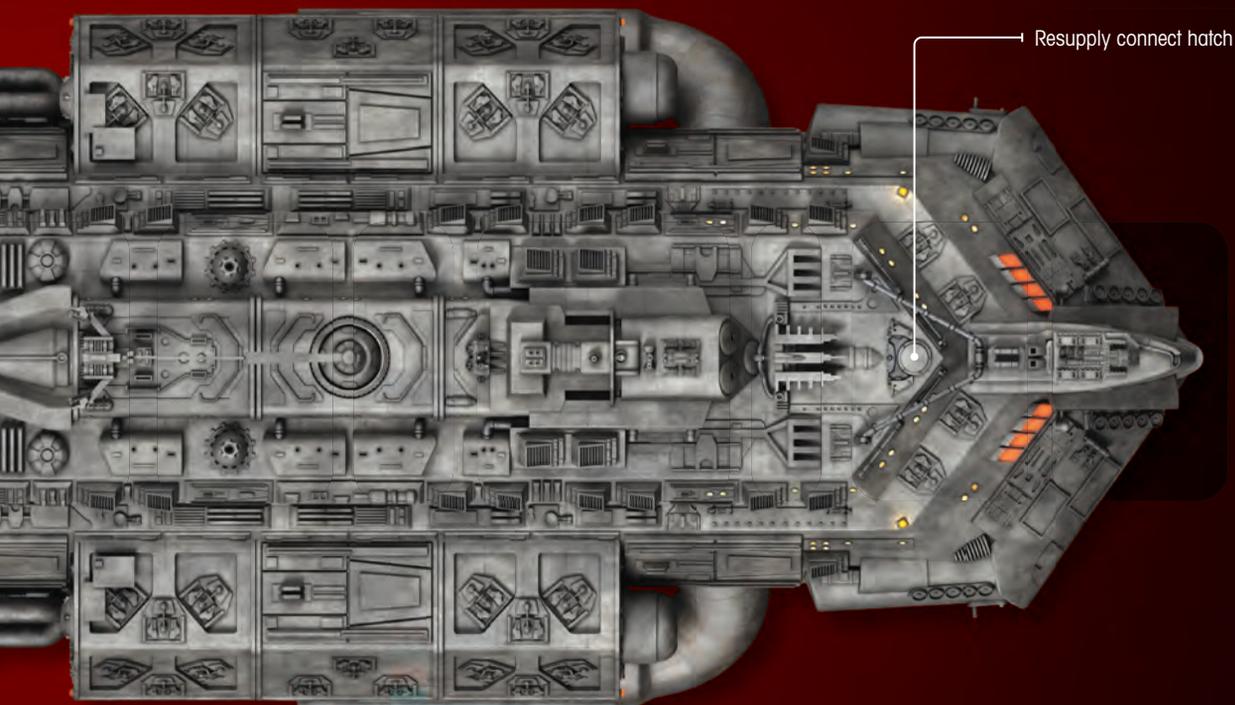
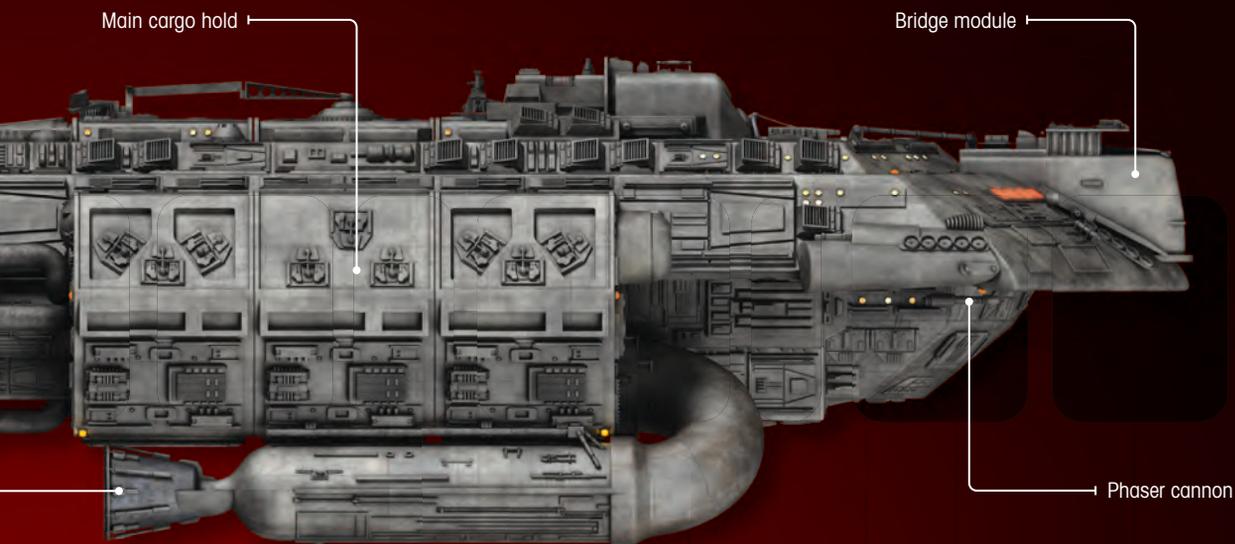


Warp reactor cooling grid



Port warp engine

Impulse exhaust



DECADES OF GANGS

Turkana IV's government collapsed in the 2330s. Civil war broke out between dozens of gangs, which led to violence, murder, and rape. The planet severed relations with the Federation in 2352.

NEED FOR SECURITY

Tasha Yar claimed in the episode 'Code of Honor' that she joined the security department in Starfleet because she lived in a lawless environment on Turkana IV until she was 15.

SIMILAR SHIPS

The *Arcos* was a Federation freighter that was similar in appearance to the one used by Captain Kasidy Yates – the *SS Xhosa*. Other cargo vessels also bore a strong resemblance to the *Arcos* and were used by the Talarians, the Ormarans, and Captain Thadiun Okona's species.



PRODUCTION DESIGN ON

LEGACY

▲ The catwalks and corridors from the inside of a Borg cube were created for the two-part episode 'The Best of Both Worlds.' These sets were redressed and repurposed for the tunnel systems seen in 'Legacy.'

Production designer Richard James kept and reused the Borg sets from 'The Best of Both Worlds, Part II' to create what looked like miles of dilapidated tunnels beneath a ruined city for 'Legacy.'

How do you create a huge maze-like series of tunnels for a subterranean lair beneath a city on a TV budget? That was what was required for the Alliance's underground complex in 'Legacy,' but fortunately production designer Richard James knew he had something in mind. With great foresight, he had not arranged for the Borg sets from the opening episode of the fourth season 'The Best of Both Worlds, Part II' to be dismantled. He believed that by keeping them

on the stage where they had been built would soon prove useful – and he was right. "Any elements that gave us great production values we would try to hold on to for upcoming episodes," said James. "We would use it in all kinds of different ways; sometimes it might be a ceiling; sometimes it might be a wall. Some things we'd turn over many times, and they'd play out over several seasons.

"In this case, the tunnels in 'Legacy' were a redress of the Borg set. We did add to it, and some



◀ With clever lighting and camera angles, the set of the tunnels looked like they were much longer than they actually were. By adding doors and other modifications, the tunnels were almost unrecognizable as corridors on a Borg cube.



◀ Many of the walls in the tunnels set were sprayed with a type of cement known as gunite. The textured finish gave them a well-worn look and added to the eerie atmosphere of the underground complex.

of those archways were stock pieces. But, after it was shot, all of it went into the dumpsters, because once you shoot gunite on a set you don't work with it any more. Gunite is basically like a sprayed cement that we put on the walls. Normally, it is used in the building of swimming pools and they spray the walls with the stuff. It was sprayed through a pressure hose so that we got that texture, and it couldn't be removed. That was why the sets were then thrown out."

A few crates and scattered storage cannisters were brought in to decorate the sets, which gave it an appropriate guerrilla-look. The now late director Robert Scheerer was certainly impressed with what James and his team created. "That set was great, really exciting," said Scheerer. "Richard James had done a wonderful job with it. There were many twists and turns, and we did a lot of hand-held (camera) work, sneaking around and blowing out doors. That was enjoyable."



DENISE CROSBY ON

TASHA YAR

Denise Crosby talks about her time on *THE NEXT GENERATION*, her thoughts on her character Tasha Yar, and why she left the series.

As most fans know, Denise Crosby was originally down to read for the role of Troi, while Marina Sirtis was being considered as security chief Macha Hernandez. Producers Rick Berman and Bob Justman liked it that way, but Gene Roddenberry decided to switch them around; Macha Hernandez became Natasha Yar, and was given a Ukrainian background instead of a Hispanic one to match Crosby's appearance.

Crosby was delighted to win the role, as she had fond memories of the original show. "I believe I probably had seen all of the original episodes, but

not when they were first run in the 1960s," said Crosby. "But I did discover them when I was about 18 and they went into syndication in Los Angeles. I think they were running every night at 5 pm. I was renting a little room on a farm up in Malibu, California, and the man who owned it was an old Italian immigrant in his 80s; he and we would watch it together every day. That was our thing, watching *STAR TREK*. It was always sad to me that he died before I got the series, because it would have been really fun to share that with him. I always thought he was winking and smiling down at me.

▲ Denise Crosby played Lt. Tasha Yar, the security chief aboard the *Enterprise-D*, in just the first season of *THE NEXT GENERATION*. Tasha blazed a trail in that she was one of the first strong women to appear in a science-fiction TV show. Crosby also liked the fact that Tasha was hiding a vulnerability underneath a protective shield of fierceness.



◀ Tasha was definitely a dynamic and brave character, who was always ready to leap into action and risk her life to save others. In 'The Arsenal of Freedom,' Tasha was quick to join Data and fight off an advanced drone that was threatening them. She was the epitome of a courageous all-action hero, who was never far from danger.

"I really loved the show. They were these wonderful little morality tales, and at that point it was starting to take on a kind of nostalgic, campy feel. It was really fun to watch, with all those gadgets which we became so accustomed to. I'm convinced that whoever came up with the first cellphone was a huge *STAR TREK* fan."

EARLY DAYS

When the show was first aired, Tasha Yar was widely seen as the strongest female character aboard ship, and early shows gave Crosby plenty to play. She said, "What I was always reaching for with her was to show her imperfections, and her vulnerabilities and her insecurities, because I think that she had them. She was good at covering them, and she was good at her job; she was the best, obviously – that was why she was there. But underneath that, which you find so often with people who have reached the height of their achievement, there really was a feeling of low self-esteem and low self-worth. That to me was the interesting stuff: the conflict in her character. I was striving, any chance I could get, to explore that, and you'd see it sometimes. I think it was why people responded to Tasha – because she wasn't just a perfect Starfleet graduate."

Crosby based her view of Tasha on the backstory provided by the writers. "You had to connect the dots," she said. "Tasha came from a failed Earth

colony, she survived, she graduated, she made it. End of story. Well, if you came from somewhere like hell and you didn't have parents and you had to fight to survive, what kind of person might you be? So I had to fill that stuff in based on my own understanding of life and my own personal experiences."

According to Crosby, another undercurrent to Tasha's character was her feelings for Captain



◀ Tasha's courage could never be doubted, but her impetuosity often got her into trouble. In the very first episode, 'Encounter at Farpoint,' Tasha rushed into a fight protecting her captain, but she got more than she expected. Q punished her violent ways and inability to control her temper by deep freezing her.



▲ In 'The Naked Now,' the crew behaved as if they were drunk due to a virus and Tasha 'seduced' Data, although later she told him it "never happened."

▲ Tasha became involved in another spot of bother in 'Code of Honor' when the leader of a planet wanted Tasha to become his first choice wife, which forced her to fight his other wife.

Picard. "One of the things I had developed in my own understanding was that Tasha really suffered from not having real parents, and I thought Picard represented a lot of things to her in that area, becoming a father figure at times. Also she respected him and looked up to him so greatly that I thought it sometimes prohibited her from functioning around him."

Tasha wasn't around long enough to develop relationships with most of the crew; ironically, it was with the android Data that she had her only romantic interlude, during 'The Naked Now,' when the crew were affected by a virus that radically changed their behavior. We discovered much

later that the supposedly emotionless Data was so affected by their encounter that he kept a holographic portrait of Tasha in his quarters.

Another strong episode for Tasha was 'Code of Honor,' where she was kidnapped by Lutan, the ruler of Ligon II, and pitted in combat against his wife. These aside though, Crosby frequently found herself on the bridge of the *Enterprise*, but with nothing much to do, and she decided she wanted to leave the show.

TASHA'S DEATH

Tasha was written out before the end of Season One. Her departure, in 'Skin of Evil,' was much

► More was revealed about Tasha's youth in 'Where No One Has Gone Before.' She came from the violent world of Turkana IV, where at a young age she lost her parents. This was what drove her fiery determination to stand up to injustices, but also masked her insecurities.



mourned by fans, but Crosby felt no such regrets. "I really felt straitjacketed in the part," she said. "There just wasn't enough going on for me as an actor to be satisfied, unfortunately. There were other kinds of ensemble shows, like 'ER' or 'Hill Street Blues,' where everybody had a little bit of something going on. But that wasn't the case with *STAR TREK*. Once in a while I'd have something to do, but I remember a number of episodes going by that I was just standing there, saying 'Aye, aye, captain.'

"I was very frustrated by that – I felt very much like a glorified extra most of the time, and I just couldn't see spending those kind of hours and long days, especially at the age that I was, in my 20s and really eager to break out. You were ready to risk stuff at that point; that was the time when you really wanted to explore yourself as an artist. I had much more to give."

TOO LONG A HAUL

Even if she'd been happier with the role, Crosby wasn't too sure she'd have stayed the whole seven-year course. "Seven years!" exclaimed Crosby. "That's a difficulty with television. It was a great steady job, and obviously you couldn't beat that, but you'd got to be really satisfied with story and character, because you were basically on a studio lot in a sound stage the whole time; you hardly ever went off to other locations. And you didn't even get to change your clothes!"

Hadn't Crosby ever felt she should have given the role more time to develop? "Well, who knows," she said. "You can always say 'What if' or 'Maybe.' It was so hard, but for me it was definitely the right thing to do. I think that, had I had something to do or felt that I would have something to do, I would perhaps have stayed. When I had scenes to play, I loved the work."

If she'd carried on, Crosby would have liked to continue to explore Tasha's vulnerable side. "I think what I was always interested in with Tasha was the fragility underneath the armor that she had," said Crosby. "I was always looking to make her flawed, so to speak, and very human – I knew she was human, but oftentimes the *STAR TREK* characters were very heroic and perfect; I was always looking for moments when she could be fragile and vulnerable but with this tough expertise. There



▲ Crosby greatly enjoyed filming 'Justice,' where the crew were surrounded by the welcoming Edo, who were eternally youthful, attractive, and partially-clothed.



▲ Crosby felt that Tasha regarded Picard as a father figure and never wanted to let him down. She became upset in 'Hide and Q,' but he reassured her to express her feelings.



▲ For Crosby, the part of playing Tasha became too repetitive as there were too many episodes of her being "stage dressing" and not enough to do with the part.



◀ In 'Skin of Evil,' Crosby's final episode as a regular crew member saw Tasha meet her death when an away team confronted the evil Armus on the planet Vagra II. In fact, another show, 'Symbiosis,' was shot later, but aired before her last show.



◀ At her funeral service, a holographic Tasha bade a moving farewell to the crew, telling them that she had deeply appreciated the family feeling aboard the *Enterprise* that she had never felt before. Some viewers felt her death was rather anti-climatic, and if it had been left up to Crosby she would have preferred her demise to have taken place in a gory battle.



◀ Ironically, Crosby felt that she had to leave the show in order to get a more interesting story line and challenging part. In 'Yesterday's Enterprise,' an alternate timeline Tasha fell in love with Lt. Richard Castillo and helped the *Enterprise-C* save the Klingon outpost at Narendra III from a Romulan attack.

was always a great paradox.

"In the first audition scene I had for Tasha, which never made it into any of the scripts, she was really struggling with her role on the ship, even though she had earned it and deserved it. She never felt quite right in her skin, due to her emotional sense of herself, and she was sent to Counselor Troi for some therapy, and it was a wonderful scene – one of the only woman-to-woman scenes that first season. I never understood why it was never filmed."

FAVORITE SHOW

Ironically, of course, the meatiest roles for Crosby came after her character's death. "The best show I thought was 'Yesterday's Enterprise,'" she said. "I always say I had to die and get off the show to get the best episode. I always responded to a good story, and when they sent me the script I thought it was wonderful: not only for involving Tasha, but just very rich in its plot. And I was very excited to come back and see everyone and be part of the show. But it really caught me by surprise; I never thought Tasha would reappear again." Tasha died again, this time in battle, after returning with the crew of the *U.S.S. Enterprise NCC-1701-C* to fight the Romulans, thus helping to avert a decades-long war with the Klingons.

There were more surprises in 'Redemption, Part I' at the end of Season Four, when the Romulan commander was revealed to look a lot like Tasha. When the new season opened, we learned that she was Sela, the daughter of Tasha, who had been captured by the Romulans and had had a child by a Romulan official before eventually being executed while trying to escape. We had previously seen Sela as a mystery woman in 'The Mind's Eye' – Crosby provided the voice, but not the body – and she returned in 'Unification, Parts I and II,' attempting an invasion of Vulcan.

CROSBY'S IDEA

Crosby actually came up with the concept of Sela herself. She said, "My original idea was that Tasha and Castillo (helmsman aboard the *Enterprise-C*) had had an affair, and when I went back to fight that battle I was pregnant with his baby. When the Romulans captured the ship I was barely alive, but they realized that I was pregnant and wanted to save me so that they could raise a human baby for their own and be able to understand humans even



◀ Crosby came back again when she played *Sela* – a Romulan commander. After the alternate Tasha had been captured by the Romulans at Narendra III, she was coerced into becoming a consort to a Romulan general and gave birth to *Sela*. Despite being half-human, *Sela* had no sympathy to the Federation and was loyal to the Romulans. She tried to manipulate the Klingon Civil War and plotted an invasion of the Vulcan homeworld.

better and actually use it as a tool in the future.

"I proposed this to Rick Berman," continued Crosby. "And he said, 'Well, it's kind of interesting; let me think about it and we'll get back to you.' Months went by, and then surprisingly one day I got a call and they said they were going to go with the idea. But instead of Tasha having a baby with Lt. Castillo, she had one with this Romulan official. So they changed it a little bit, but it was my idea, based on 'Dances With Wolves'; a human child was raised with Romulans to hate its own people, but in fact it was human, so how would this person feel?"

"I enjoyed playing *Sela* but I don't think it was ever really fleshed out – there was much more to be had. I thought the whole thing for *Sela* would have been this journey of discovering her mother and her mother's people, and eventually embracing it and maybe becoming a bridge to peace with the Romulans, but she just dropped by the wayside."

EXPLORING THE PHENOMENON

Tasha herself briefly appeared in the *THE NEXT GENERATION* series finale 'All Good Things ...' where Captain Picard was shown an alternate version of the past, and that was it for Crosby,

although she has appeared at numerous conventions in the USA and around the world. She also explored the *STAR TREK* phenomenon when she co-produced and hosted two documentaries: 'Trekkies' and 'Trekkies 2.' These features took a look at a range of dedicated fans and were well received by the critics, but many thought the people in the film were portrayed in a negative light. Crosby, however, felt she and director Roger Nygard achieved a delicate balance, showing fascinating characters while stressing the positive effect of *STAR TREK* on many lives.



◀ Crosby made her last appearance in *STAR TREK* when she returned in *THE NEXT GENERATION*'s finale. She piloted Captain Picard for his first time to the *Enterprise-D* in a shuttlecraft, and returned to her old role on the bridge as security chief. Crosby enjoyed returning for the last time, but surprisingly found it difficult to reprise the role.

ON SCREEN

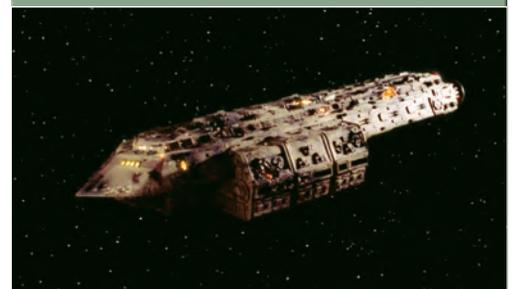


TRIVIA

Beth Toussaint played Ishara Yar in *THE NEXT GENERATION* fourth season episode 'Legacy.' She appeared in many popular TV shows in the 1990s, including portraying Anna Sheridan in the 'Babylon 5' episode 'Revelations' from the second season. In 1996, Toussaint married Jack Coleman, who played Noah Bennet, the father of the indestructible cheerleader Claire Bennet, in the science-fiction drama 'Heroes.'



The studio model that was used to represent the *Arcos* was originally built by Greg Jein for a science-fiction miniseries called 'V.' After that, it was seen as the *Batris* [pictured below], and was reused another 15 times in various *STAR TREK* series as different freighters from numerous species.



The reference to Camus II, where the *Enterprise* crew was due to carry out an archeological survey, was a nod to the fact that this was the 80th episode of *THE NEXT GENERATION*. At this point, it overtook the 79th and final episode of *THE ORIGINAL SERIES* where Camus II was last mentioned.

- FIRST APPEARANCE:** 'LEGACY' (TNG)
- TV APPEARANCE:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Greg Jein

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION 'Legacy'

The crew of the *U.S.S. Enterprise* NCC-1701-D are on their way to an archeological survey mission on Camus II when they receive a distress call from a freighter named the *Arcos*. It is suffering from a warp core breach as it tries to maintain an orbit around the Earth colony Turkana IV.

The *Enterprise* arrives just as the ancient *Arcos* implodes. Data discovers that an ion trail from an *Arcos* escape pod leads to Turkana IV. Captain Picard knows that the colony is the birthplace of his late security chief, Tasha Yar, and it has collapsed into anarchy. The last

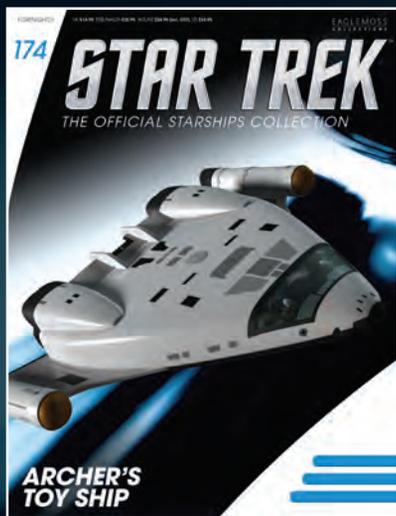
Starfleet ship to visit was warned by the warring factions that any visitors would be executed. Despite knowing the danger, Picard orders an away team to beam down to Turkana IV in an attempt to find and rescue the missing crewmen of the *Arcos*.

The away team learn that the *Arcos* crewmen have been abducted by one of the factions - the Alliance - while another faction - the Coalition - will help to retrieve them.

The leader of the Coalition offers the Starfleet crew a guide, Tasha Yar's younger sister, Ishara. She soon wins their trust, but as they launch a rescue mission, her true motives become clear.

COMING IN ISSUE 174

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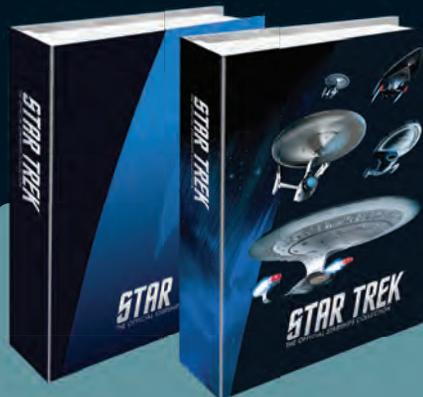
Inside your magazine

- A profile of the **remote-controlled model spaceship** seen in the *ENTERPRISE* episode 'Broken Bow,' where a young Jonathan Archer flew it with his father
- A look at some of the props designed by **John Eaves** and **Jim Martin** for the first episode of *ENTERPRISE*, including their sketches of Archer's model ship
- More behind the scenes features on the first season of *ENTERPRISE*

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