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PAKLED VESSEL

IN USE: 24th CENTURY

LENGTH: 290 METERS

PROPULSION: SUBLIGHT

MONDOR

PAKLED MONDOR

Contents

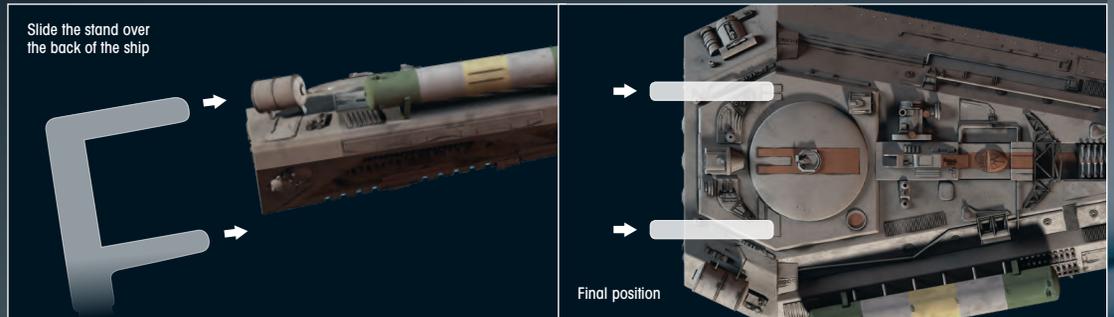
P04: **MONDOR**

P10: **REUSES OF THE PAKLED MONDOR**

P12: **PRODUCTION DESIGN SEASON TWO**

P18: **ON SCREEN**

Stand assembly:




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MONDOR

SPECIFICATION



OPERATED BY: THE PAKLEDS

TYPE: TRANSPORT SHIP

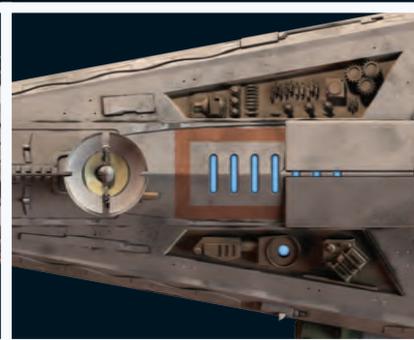
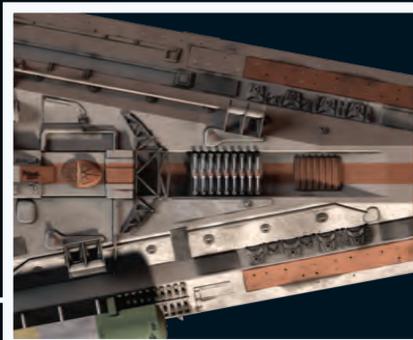
IN OPERATION: 24th CENTURY

LENGTH: 290 METERS (APPROX.)

PROPULSION: SUBLIGHT

WEAPONRY: PHASERS

CAPTAIN: GREBNEDLOG



▼ The *Mondor* had an antiquated design and was something of an anachronism when compared to the *Enterprise-D*. It did not have warp capability and had very limited armaments, while its hull surface was littered with an eclectic range of battered and worn systems.



MONDOR

The *Mondor* was a basic sublight vessel operated by the Pakleds, who used deception to steal starship technology.



The *Mondor* was a basic sublight vessel used by the Pakleds in the 2360s. It had a clunky, ungainly appearance, which was mainly due to the fact that it was comprised of a number of stolen technologies from several species. It was roughly triangular in shape and measured about 290 meters in length. The hull surface was littered with a variety of components that had been added to the ship, the most conspicuous being long barrel-shaped attachments on the outer starboard side. Even without the jumble of parts

added to the ship, the *Mondor* was outdated and looked like it originated from the previous the century.

While the *Mondor* appeared very old, it did possess some surprisingly advanced features. It had robust shields, a replicator and the ability to make many of its primary systems appear inoperative, although its primitive weapons could barely destroy an asteroid.

PLEA FOR HELP

In 2365, the *U.S.S. Enterprise* NCC-1701-D received a distress call from the *Mondor*. When they arrived, the Starfleet crew found an obsolete starship that had lost its guidance system and had less than 24 hours of reserve power. This was the *Mondor* and it was commanded by a Pakled named Grebnedlog, who appeared mentally challenged.

It was bewildering to the Starfleet crew that the Pakleds had mastered the rudiments of space travel with their limited intelligence. It soon became clear, however, that while the Pakleds sounded innocent and harmless, they were in fact nefarious and cunning. They lulled other



DATA FEED

In 2366, a Pakled trade ship found and rescued Data's older android 'brother' Lore after the *Enterprise-D* crew had beamed him into open space where he drifted for nearly two years.

◀ When the *Mondor* first appeared on the *Enterprise-D*'s viewscreen, it looked harmless and scans revealed its guidance system was broken. Starfleet knew little about the Pakleds, but they were thought to be friendly if not intelligent. The *Enterprise* crew had no qualms with accepting their word and helping them.



▲ The *Mondor* was a small unimpressive ship. It was merely a sublight vessel and armed with weapons that could barely destroy a passing asteroid. The Pakleds had, however, managed to scavenge more sophisticated systems, which included Romulan shields and the ability to fool other ship's sensors.

species into thinking that they posed no threat and even made them feel sorry for them. In fact, the Pakleds would take advantage of their unwary victims, stealing starship technology from them. For example, the *Mondor's* crew acquired shield technology from the Romulans, and about half its systems were appropriated from other species such as the Klingons and the Jaradans.

The Starfleet crew were far from the first to be fooled by the Pakleds, when they agreed to beam Geordi La Forge over to the *Mondor* to repair its guidance system. Just as he had completed the repairs, the lights on the *Mondor* went out, leading him to believe that the ship had lost main power.

La Forge spent hours on the *Mondor* trying to fix the problem, but just as Commander Riker's patience wore thin and he offered to tow the

Mondor to the nearest starbase, the power came back on. It appeared that the Pakleds had carefully programmed the malfunctions to lure someone on to their ship who could upgrade their systems.

PAKLED PLAN

As La Forge was preparing to beam back to the *Enterprise*, Grebnedlog displayed surprising dexterity and snatched the officer's phaser before stunning him. This had been the Pakleds' plan from the beginning. They wanted to kidnap an individual, who had the technological know-how to make further improvements to their ship.

The Pakleds raised their shields and ran an interference pattern that prevented the *Enterprise* from beaming La Forge back, and their sensors



◀ The *Mondor* was dwarfed in size by the *Enterprise* and it could easily be overpowered by the Starfleet ship. It appeared to offer no threat and was in dire need of repairs. The *Enterprise-D* crew were lulled into a sense of security and let their guard down.



▶ La Forge was rescued when the *Enterprise* activated a "crimson force field." The bridge of the *Mondor* was bathed in red light that made the Pakleds think they had lost their weapons.



▲ Geordi La Forge was beamed over to the *Mondor* to make repairs on their guidance system. The Pakleds faked the ship's malfunctions in order to kidnap him.

were unable to scan the interior of the *Mondor*. With no way to transport La Forge or risk harming him by launching an attack on the *Mondor*, it appeared that the supposedly simple minded Pakleds had outwitted the Starfleet crew.

Ultimately, the situation was defused by a ruse of their own. When the Starfleet crew were contacted again by the Pakleds, they managed to give them the impression that La Forge was an expert in phaser and photon weaponry. The Pakleds' poor language skills prevented them from understanding that Commander Riker had given La Forge a coded message. Between them, they convinced the Pakleds that the *Enterprise* had overcome them with a "crimson forcefield." In reality, this was just harmless plasma, vented through the Bussard collectors, but the Pakleds

DATA FEED

Grebnedlog was the commander of the *Mondor*. Like the rest of the Pakleds, he was slothful and dim-witted. The Pakled's speech was incredibly slow and their language skills were so poor that other species felt sorry for and infuriated with them in equal measure, as they failed to grasp even the most simple of concepts. Grebnedlog and his engineer Reginod merely continued to repeat that "They look for things. Things that they want. Things that make them go," and "They need help." In fact, they were surprisingly cunning.



CRIMSON FORCE FIELD

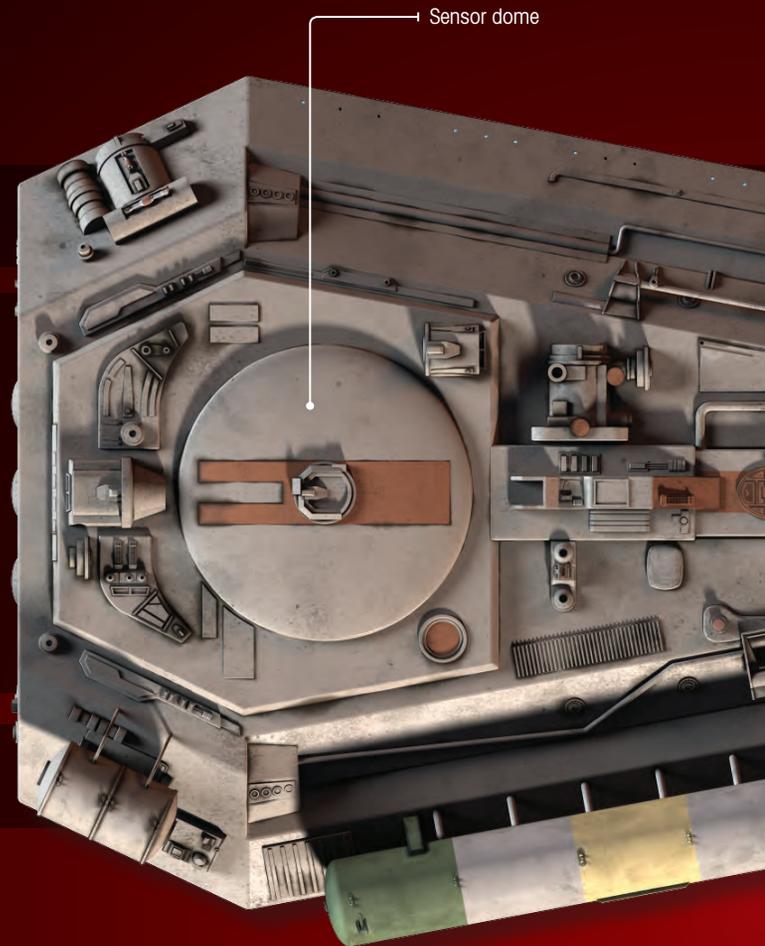
The Pakleds tried the same trick on the crew of the *Enterprise*, as they had on other starships, to steal their technology. When they kidnapped Geordi La Forge, their plan almost worked, but the Starfleet crew turned the tables on them. They managed to give the impression that La Forge was an expert in phaser and photon weaponry. The Pakleds took the bait and wanted him to upgrade their weapons to make them "strong." He was taken to the *Mondor's* weapons control bay where he told them that he had given them photon torpedoes.

In fact, La Forge had made alterations that when Grebnedlog pulled the weapons lever it bathed the *Mondor's* bridge in a bright red light just as the *Enterprise-D* launched a "crimson force field." To the Pakleds it looked like this defensive weapon had disarmed their ship. In reality, it was just harmless hydrogen colored red that was vented through the *Enterprise's* Bussard collectors.

The Pakleds believed that they were now helpless and agreed to drop their shields and let La Forge leave. The Starfleet crew told them that they must learn restraint and develop their own technology. They decided to leave the Pakleds in peace, now knowing that they were not so innocent and were far more devious than they appeared.



▲ The *Enterprise-D* vented crimson-colored hydrogen through its Bussard collectors that enveloped the *Mondor*, which made the Pakleds believe that their ship had been disarmed.



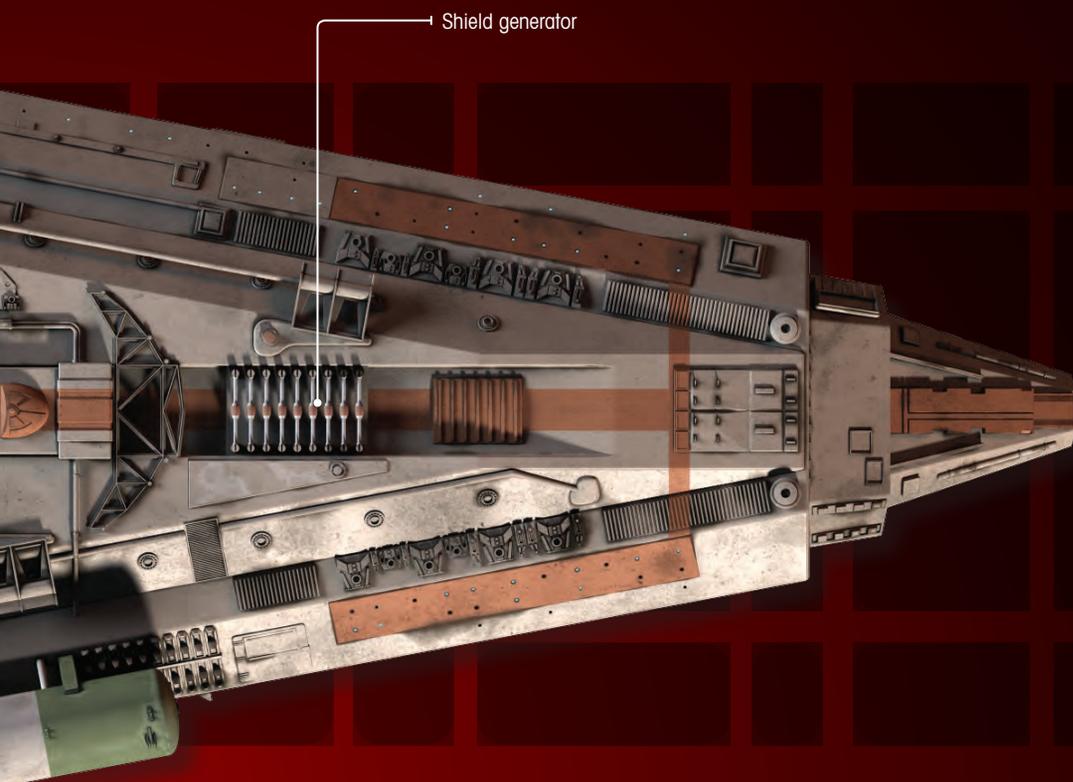
Sensor dome



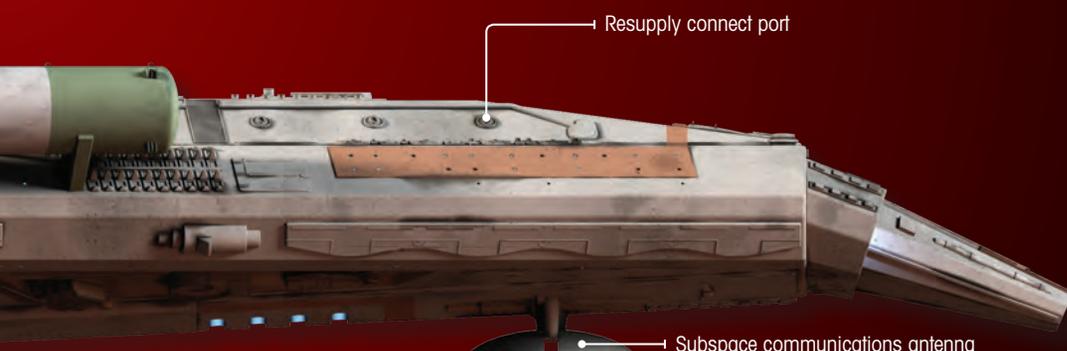
Deuterium fuel storage



Impulse engine exhaust



Shield generator



Resupply connect port



Subspace communications antenna



Main bridge

Main deflector

PAKLEDS CHEATED

In 2370, the Klingon Duras sisters stole magnesite ore from Kalla III, a planet within Pakled territory. The Pakleds did not know about these valuable deposits, and Quark labeled them as fools for being ripped off.

CAPTAIN'S ABSENCE

Captain Picard was not on board the *Enterprise* when it encountered the *Mondor*. He was in a shuttle with Wesley Crusher traveling to Starbase 515 to have his artificial heart replaced.

ELUSIVE INSECTS

The *Mondor* appeared to possess some unspecified Jaradan technology. The Jarada were a reclusive, insect-like species that have never been seen on screen in *STAR TREK*. The only other episode where they were mentioned was "The Big Goodbye" where a diplomatic mission took place on their homeworld.

▼ The studio model of the *Mondor*.



REUSES OF THE PAKLED

MONDOR

In the days before CG ships it was extremely expensive to build new starships, so repurposing studio models was the smart move to make.

Visual effects supervisor Dan Curry was given the job of designing the *Mondor* for the *STAR TREK: THE NEXT GENERATION* episode 'Samaritan Snare.'

It soon became apparent, however, that the budget would not cover the cost of building a new studio model. A cheaper solution had to be found, so it was determined to modify an existing studio model that had already been built by Greg Jein. At this point, 30 years after the episode was made, no one can remember what the studio

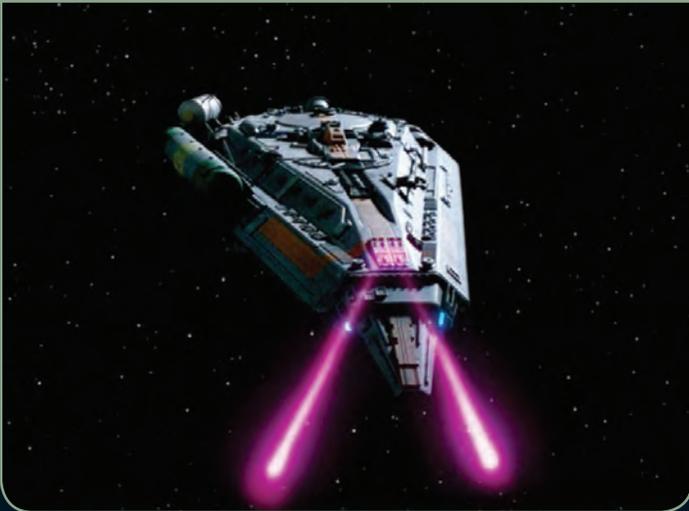
model was originally built for, but Curry did ask for some changes. Curry had noted that the script described the vessel as "something of a throwback when contrasted to the *Enterprise*," and that the Pakleds were characterized as "slothful, droopy-eyed humanoids." With these descriptions in mind, he drew up a list of a few alterations for the model in order to make it look more cumbersome and suited for the Pakleds.

As was often the way, the most was made out of *STAR TREK*'s resources, and

the studio model would go on to be reused several more times, as can be seen on the adjacent page.

It first reappeared in 'Vengeance Factor' as an Acamarian starship. Next, it became a Cardassian supply ship in 'The Wounded,' and was then seen as a Trill transport in 'The Host.' It turned into a Satarran ship in 'Conundrum,' and then became a Kostolain ship in 'The Cost of Living.' Its final appearance was in *DEEP SPACE NINE* as a Rigelian freighter in the episode 'Vortex.'

ACAMARIAN STARSHIP



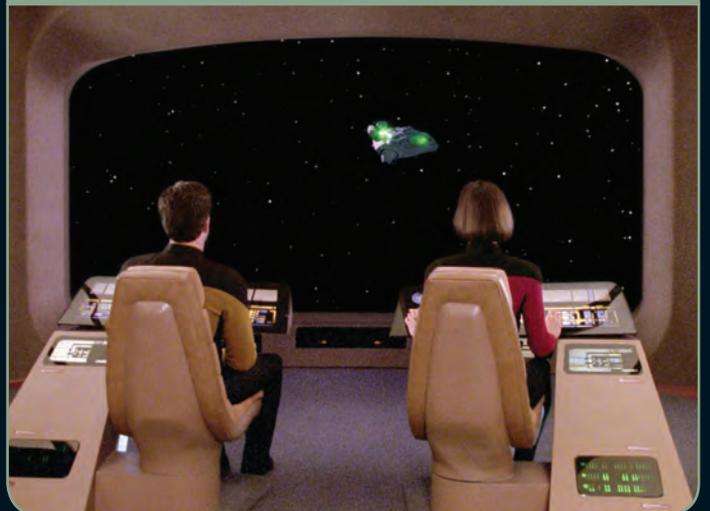
CARDASSIAN SUPPLY SHIP



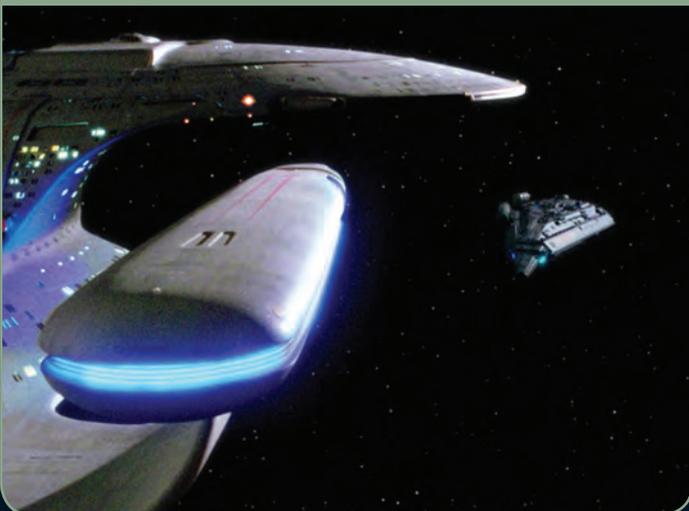
TRILL TRANSPORT



SATARRAN STARSHIP

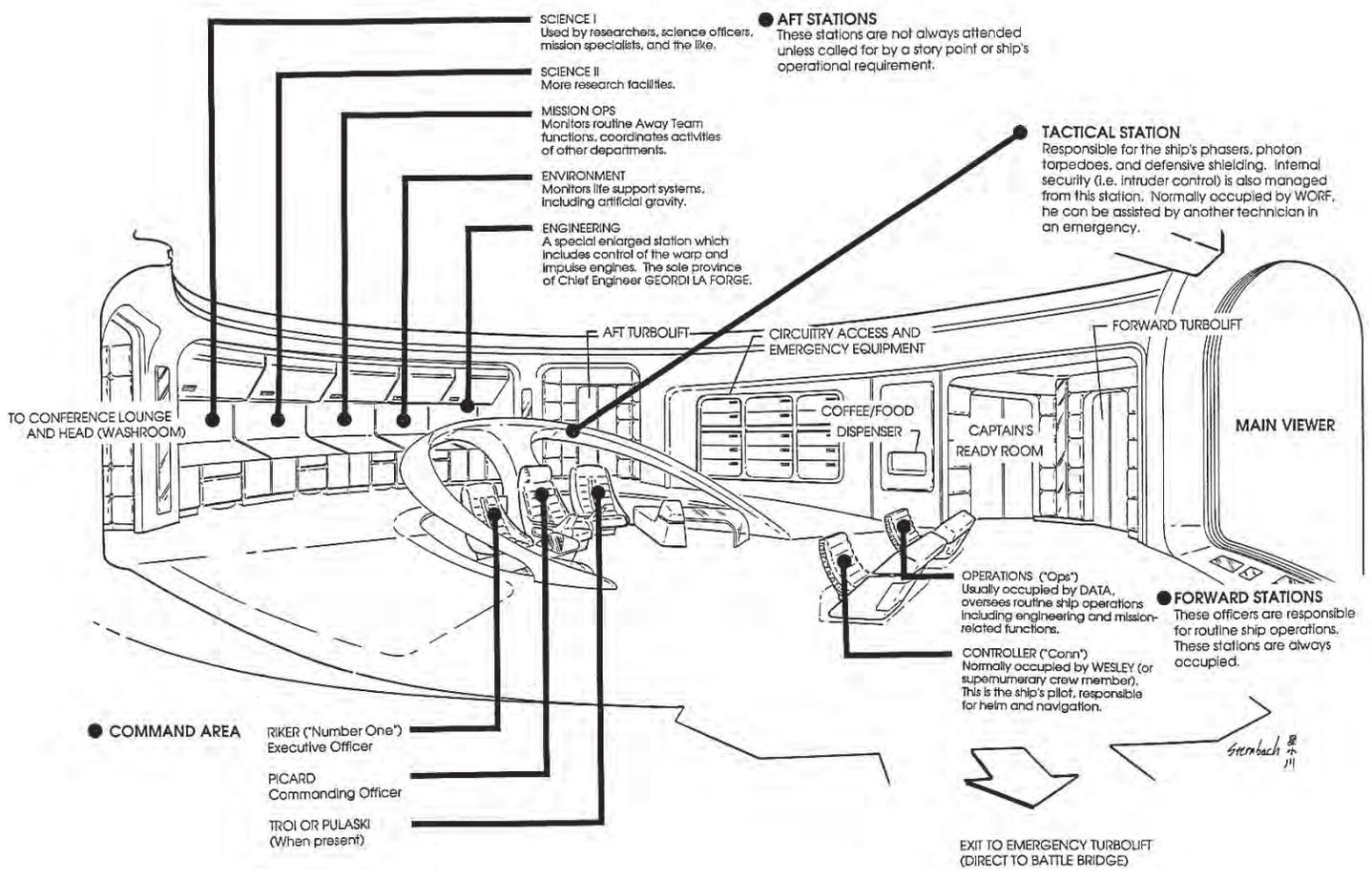


KOSTOLAIN STARSHIP



RIGELIAN FREIGHTER





PRODUCTION DESIGN

SEASON TWO

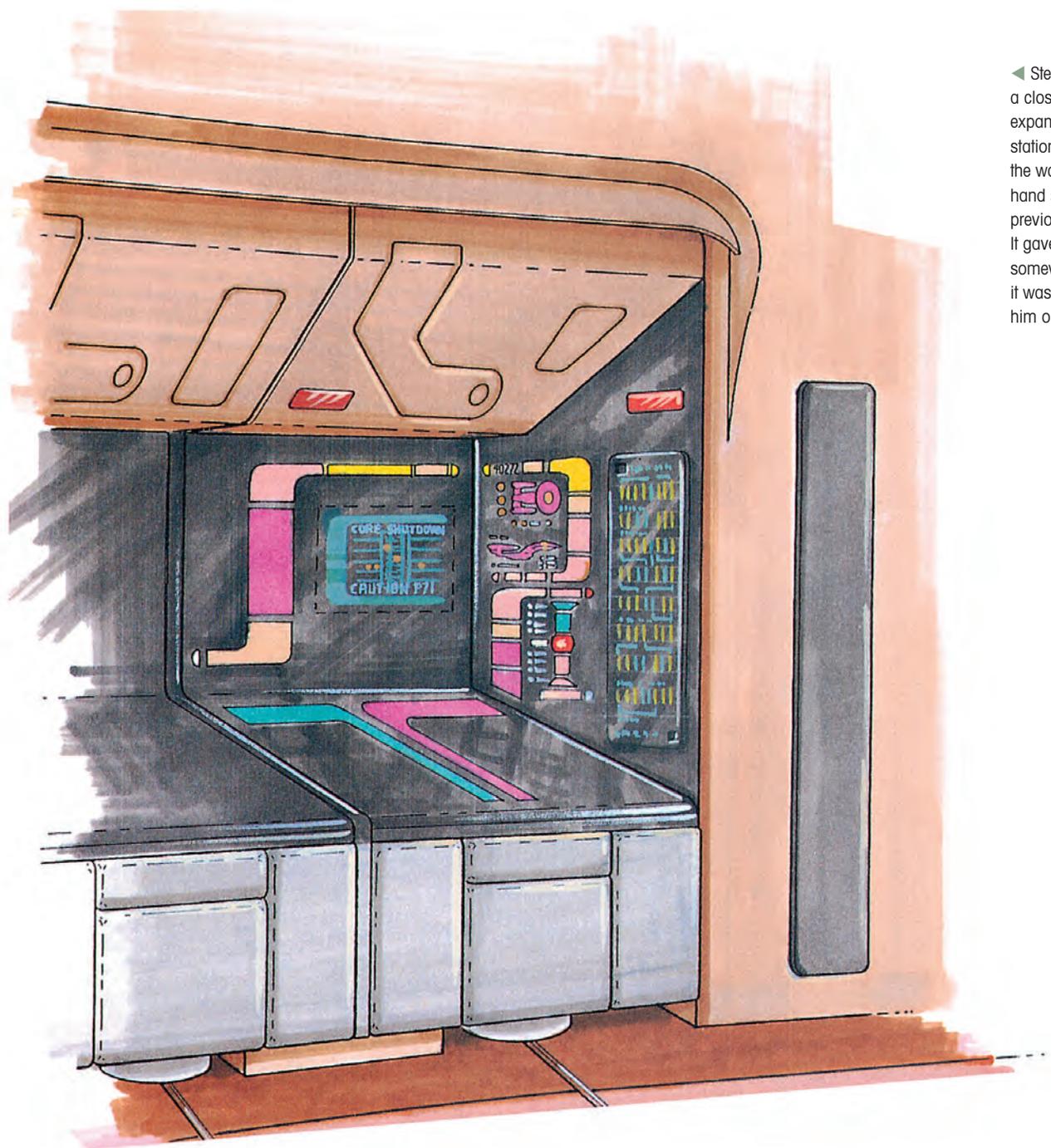
Production designer Richard James talks about the challenges he faced as head of the art department in the second season of *TNG*.

DURING *STAR TREK: THE NEXT GENERATION*'s first year, the art department had to design everything from scratch, and enormous effort went into designing the *U.S.S. Enterprise* NCC-1701-D itself; in the second year, despite a few modifications to the standing sets, the majority of the work was devoted to the individual episodes. Behind the scenes, there were major changes in the staff, with production designer Herman Zimmerman taking a leave of absence to work on *STAR TREK V*, and illustrator Andrew Probert moving on to work at Disney.

Zimmerman's replacement was an old colleague of his from NBC: Richard James. As James explained, he was well qualified to work on a *STAR TREK* series. "I had done (the original) 'Battlestar Galactica' at Universal Studios, so I had a science fiction background. Also, I had done a lot of stage work in musicals, and because they involved all kinds of different design elements they provided a good grounding for *STAR TREK*."

One of Zimmerman's last acts had been to design Ten Forward – a new set that provided the crew with a place to relax in their off-hours.

▲ A few subtle changes were made to the bridge of the *Enterprise-D* in the second year to reflect the changes in the character's roles. This explanatory drawing by senior illustrator Rick Sternbach pointed out a new expanded engineering station for Geordi La Forge, who was promoted to chief engineer.



◀ Sternbach illustrated a close-up view of the expanded engineering station. It extended into the wall on the right-hand side, which had previously been blank. It gave Geordi La Forge somewhere to sit when it was necessary to have him on the bridge.

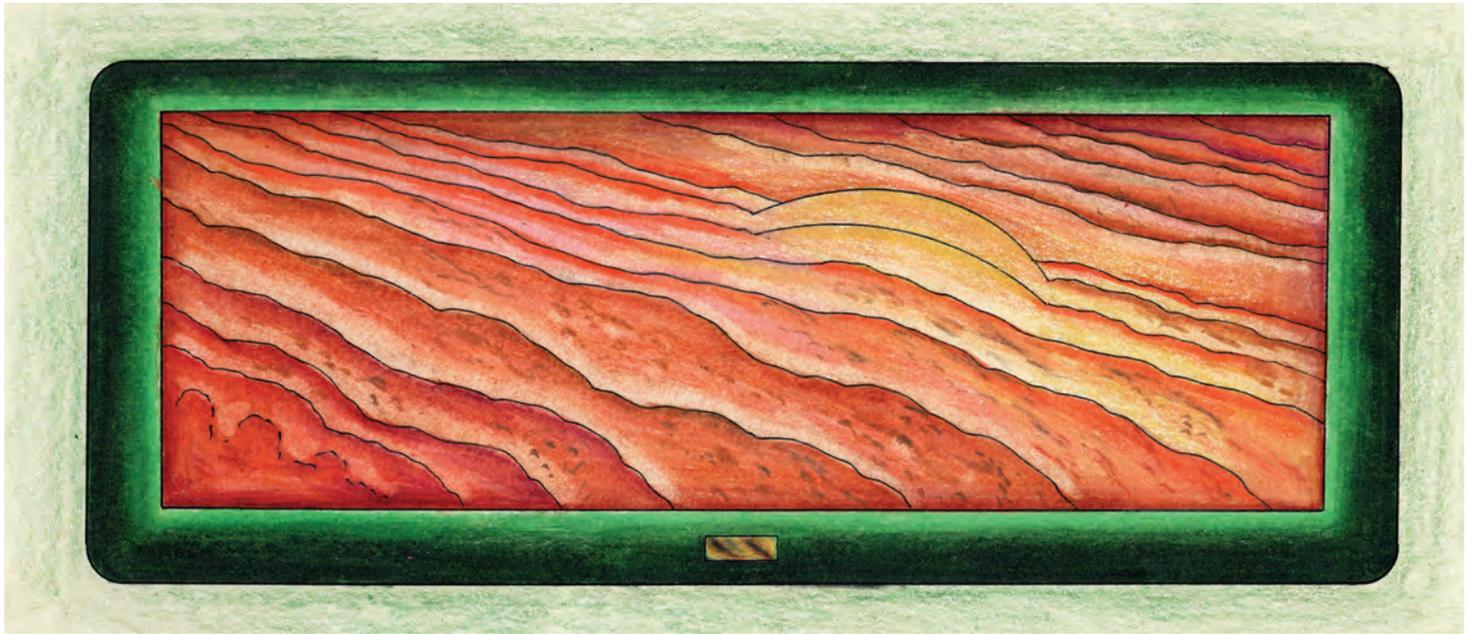
Illustrator Rick Sternbach was responsible for designing the artwork that hung behind Guinan in the bar. “I had a lot of fun suggesting various bits of art for Ten Forward,” Sternbach recalled. “After showing them a number of abstractions, it came down to an impressionist view of the Milky Way Galaxy. The whole thing was rimmed in light, and the different layers received very heavy-duty fiber optics, which were lit and cycled. It turned out to be a nice piece that complemented the room.”

The only other significant change to the standing

sets involved making a subtle alteration to the bridge. Because Geordi La Forge had been promoted to chief engineer, he was relocated to main engineering. The producers, however, still wanted him to be able to visit the bridge, so they needed to give him a station of his own.

BRIDGE CHANGE

As Rick Sternbach explained, scenic art supervisor Mike Okuda had already put an engineering station on the bridge at the back of the room next



▲ Sternbach came up with this abstract artwork of the Milky Way, which was used to decorate Ten Forward, and it was hung prominently behind the bar where Guinan was normally found.

▼ This sketch showed how Richard James wanted a London wharf set to be for the episode 'Elementary, Dear Data,' and it was constructed on a swing stage.

to the turbolift doors, but now that it was going to be in regular use, the producers wanted to make a few changes to it. "They wanted to make the area a little bit busier and to make something that Geordi could work with when he was on the bridge," said Sternbach. "There was an empty area on the port side that somebody wanted filled with additional controls and what looked like isolar chips. I didn't have anything to do with the actual graphics, but I did produce a color sketch to show the producers: 'Here is this complex new work station.'"

Richard James added that at this point he wasn't thinking about making any more changes

to the major sets. "When I first arrived I was only a temporary production designer covering for Herman while he was doing the feature, so I did not feel it was my place to initiate any kind of changes in permanent sets unless they felt that there were some problems. My goal was just to execute each episode as it came along and to do my spin on that."

HUGE UNDERTAKING

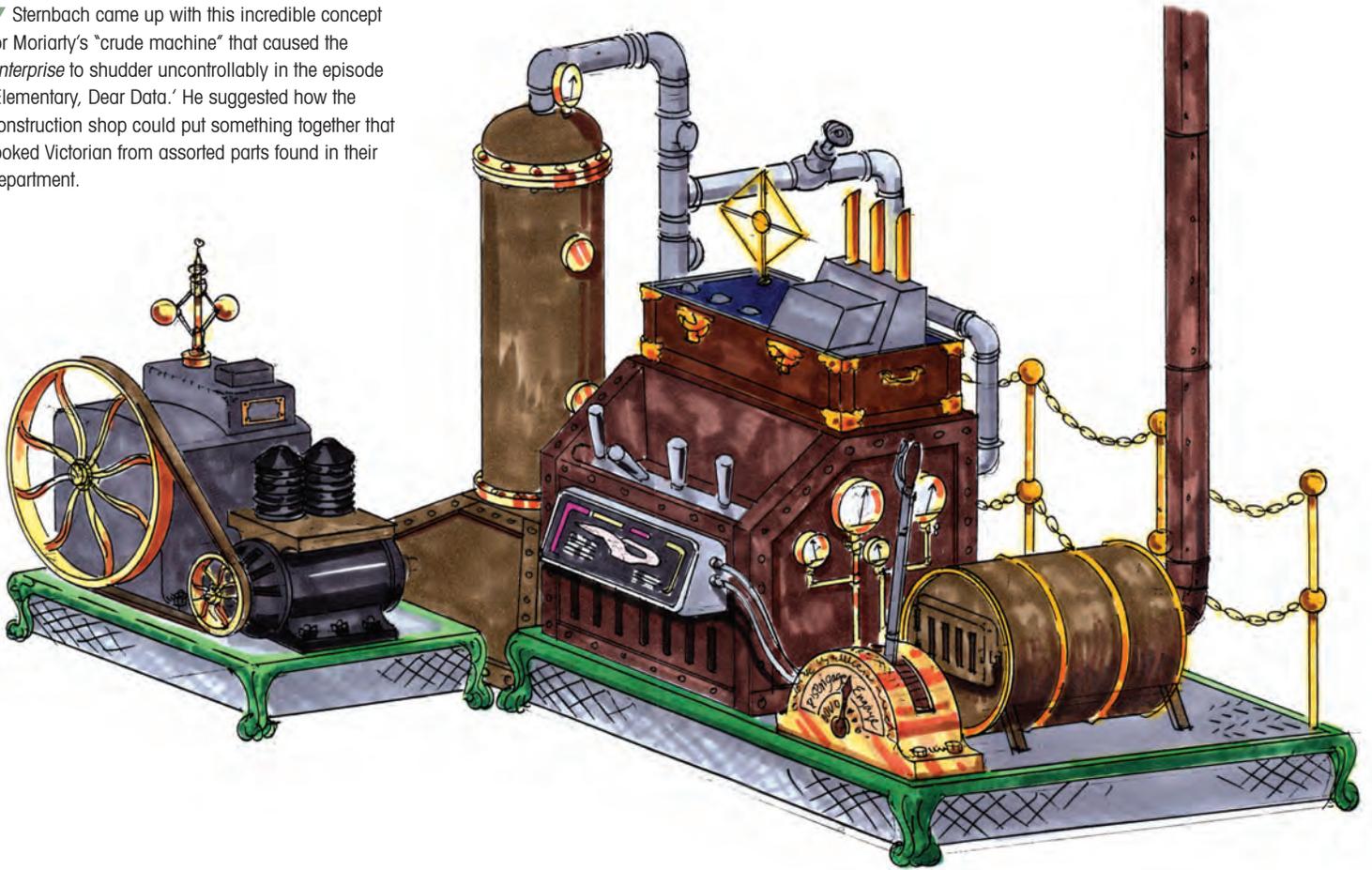
Three episodes in, James was presented with one of the biggest challenges imaginable in 'Elementary, Dear Data.' "They funneled the script down to me when it was in a very rough form because they knew it was a big show," James said. "I was new and they wanted to give me as much of a heads-up as possible, but nevertheless it was quite an undertaking.

"At that time most of the turnaround stage (Stage 16) was dedicated to a standing exterior planet that they had developed in the first season. It really took up a great deal of space on this stage, which was supposed to be dedicated to new sets. You had to deal with the fact that it had its own rock formation; there was an open pit; and then the perimeter of the stage had these hills and so forth. You were hemmed in, and I had to do an exterior London street and develop Moriarty's lair!

"We put in all those street fronts, and I used the pit as a kind of wharf area. I just stuck a lot of boat masts in there and made it look like they were



▼ Sternbach came up with this incredible concept for Moriarty's "crude machine" that caused the *Enterprise* to shudder uncontrollably in the episode 'Elementary, Dear Data.' He suggested how the construction shop could put something together that looked Victorian from assorted parts found in their department.



wobbling in water. Then I developed a catwalk that went over the masts that led to the entrance of Moriarty's lair in a warehouse down in the wharf.

"The set was built in forced perspective so that made it look bigger than it really was. The only thing I had to be careful about was that they had a horse-drawn hansom cab, and because of the forced perspective I couldn't get it too close to the set because it would have been a giveaway. I was very proud of that set, to tell you the truth. It was quite a challenge, all things considered. Executive producer Rick Berman said to me, 'You would think that you're shooting a feature here!'"

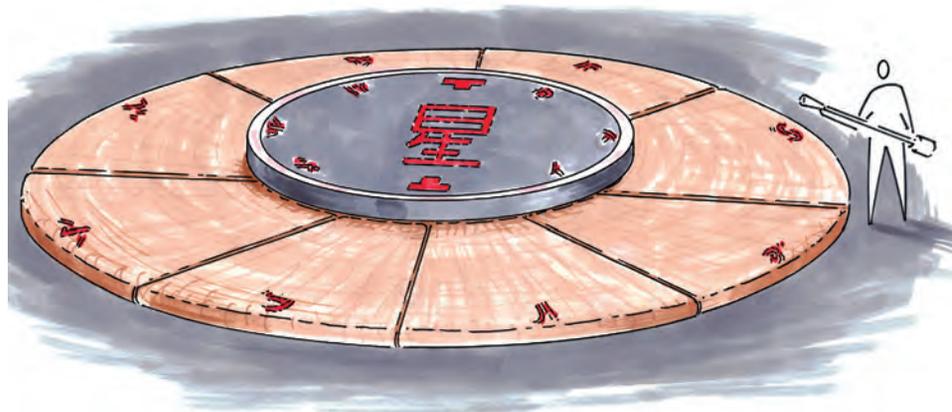
PROPS AND GRAPHICS

Looking back, Rick Sternbach said that the challenges he was presented with as the show's illustrators were rather different than they were in later years. "In the second season my work was being distributed among a number of different crafts – scenic art, props, and visual effects – but the balance was definitely different than it was later on. I don't recall too many ships in that

season; miniatures cost a lot of money. We did help out with some study models for the *Straleb* ship and some other very small miniatures.

"A lot of the graphic assist that I gave was in terms of strange alien languages, some control panel work, and some backlit diagrams. In some cases, graphics and technological objects were one and the same; the graphics were the technology. To give an example, for the anbo-jytsu match, a design had to be put together for the

▼ Sternbach helped to name the sport anbo-jytsu, which translates as 'blind fighting.' He also designed this concept for the anbo-jytsu mat, which was first seen in the episode 'The Icarus Factor.'





▲ In collaboration with makeup supervisor Mike Westmore, Sternbach helped design the look of the Pakleds, who should appear slow, simple and harmless.



▲ In 'The Royale,' an away team had to encounter a doorway spinning in a void, but this surreal image was easy to say, but difficult to visualize and make it work on set.

floor, or the control panels had to be put together for the Iconians. In 'Loud as a Whisper' other alien graphics had to be put together in connection with props and pieces of set dressing."

In some cases, the graphics were even ships that, had there been more time and money, might have been built as miniatures. "The Mariposa only existed as a graphic," said Sternbach. "I seem to recall seeing something in one of the scripts saying it was an old DY-500- or 100-class cruiser, or colony ship, which was Khan's ship in 'Space Seed.' Mike (Okuda) and I talked about using that basic shape, then I went and inked up something that looked reminiscent of that."

FINAL TASK

Another task that Sternbach lent a hand with was helping makeup supervisor Mike Westmore come up with a look for the Pakleds. Westmore knew that the Pakleds had to appear simple-minded and unthreatening, but they were actually quite crafty and nefarious. With this in mind, they envisaged a portly-looking alien with bushy eyebrows that went up the center of their forehead. They felt

that this look made them appear permanently surprised, innocent and a bit helpless, but it also hinted that there was something sinister behind their innocent look.

PERMANENT POSITION

A few months into the season, Zimmerman took a job working on the Ridley Scott film 'Black Rain,' and the producers decided to offer James the production designer's position on a full-time basis. It was a job that he held until the very last episode of *TNG*, after which he transferred to *STAR TREK: VOYAGER*, which he supervised throughout its run. James admitted that, some years later, he didn't remember that much about specific episodes. However, he did recall some of the more interesting sets he created. For example, he said that in 'A Matter of Honor' the Klingons got some unusual treatment. "The thing that I most remember about the Klingons was that we approached their sets, the bridge and so forth, in a very different manner than was typical of *STAR TREK* at the time - they were greasy! I showed grease and rust. In the beginning, we treated them

as if they were quite savage and uncouth. But that was pulled back as we got to know them.”

Other difficult challenges that James recalled include the doors of the Royale, which had to revolve in limbo before being built into the hotel lobby set for the scenes that followed, and, of course, the Borg. “Gene (Roddenberry) had specific ideas about the Borg and the way they shared a common mentality,” said James. “They were not individuals in the sense that everybody shared the same thoughts, and the ship was part of that process. They plugged into the ship and they were part organic and part mechanical.

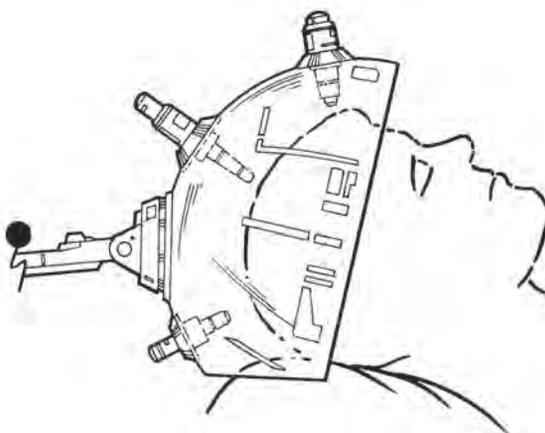
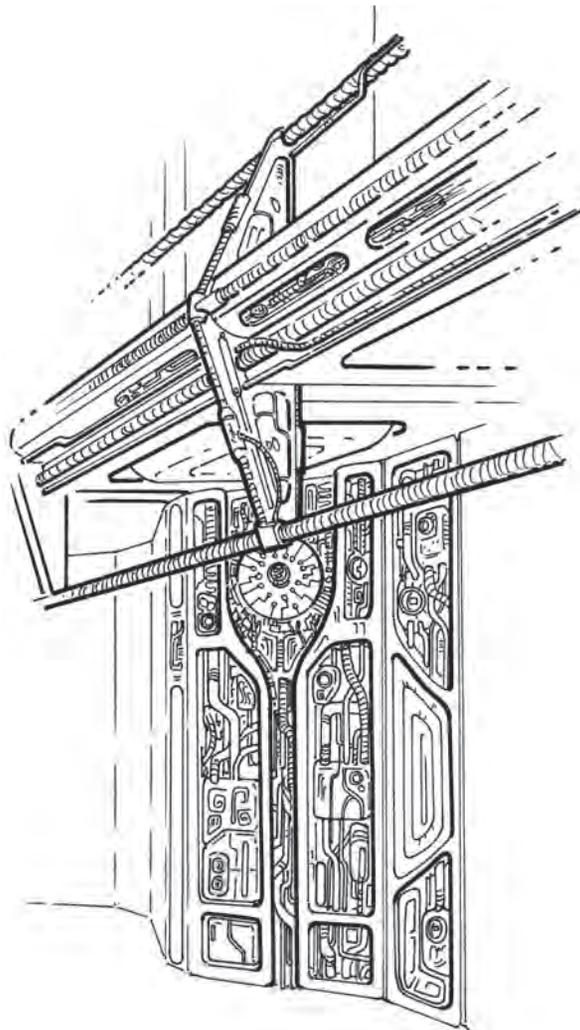
“Durinda Wood, who was the costume designer at that time, and I worked together to take some of the elements that were in the design of the set – flex hoses and so forth – and incorporate them into the costumes. She did a great job with that.”

For his part, Sternbach produced a quick sketch showing the Borg alcoves so the producers could see what James wanted to build. As Sternbach explained, for several sets the art department went even further. “In some cases the directors could tell right away what they were going to be working with from the blueprints that came from the set designers. Other times, we’d build a model out of foamcore and bass wood and plastic and so forth. We left a number of walls unglued so you could take them out and get your eye down to camera level. I think the models really helped the directors plan their shots.”

FINAL TASK

This kind of effort wasn’t needed when the art department came to the season finale. By this point, the budgets were exhausted and most of the episode was set in sickbay, where Riker experienced artificially-induced flashbacks to emotionally-charged moments from the last two years. Sternbach recalled that the art department did design one thing: the gizmo that was attached to Riker’s brain.

“One of the early versions of it sort of harkened back to the original series,” said Sternbach. “In one sketch I had a Plexiglas hemisphere with some electrodes and high-tech medical equipment so it looked very like the brain-enhancing device in ‘Spock’s Brain.’ Every so often I did like to give a tip of the hat to the original show. We ended up with



a simpler device that bracketed Riker’s head and the tubes that went into his brain.”

At the beginning of the year, James had thought he would only spend a few months on *TNG* before moving on, but when the season drew to an end, he knew that he would be returning and that there would be many more difficult challenges waiting for him.

◀ James felt that when the Borg plugged into their alcoves, they became at one with the ship and each other. As they were made from the same elements, he wanted the Borg to almost disappear when they went into their alcoves. Sternbach produced this sketch based on his ideas showing what an alcove would look like, and it included flex hoses that were also found on the Borg costumes.

◀ Sternbach’s original design for the brain stimulating device featured in ‘Shades of Gray’ was intended to echo the teaching device in ‘Spock’s Brain.’ When this was pointed out to executive producer Maurice Hurley, he asked for a new design that did not reference such a poorly-regarded episode.

ON SCREEN



TRIVIA

The commander of the *Mondor*, Grebnedlog, was played by Christopher Collins. Earlier in the second season of *THE NEXT GENERATION*, he had portrayed the Klingon Captain Kargan of the *IKS Pagh* in 'A Matter of Honor.' Collins also went on to appear in *DEEP SPACE NINE* as Durg in 'The Passenger' and the Albino's head guard in 'Blood Oath.' Sadly, Collins passed away due to a cerebral hemorrhage at the age of just 44 in 1994.



Lycia Naff made her second appearance as Ensign Sonya Gomez in 'Samaritan Snare.' Gomez was designed to be a recurring character, who provided comic relief and a romantic interest for Geordi La Forge, but the idea was dropped after this episode. Naff went on to make a memorable appearance as a three-breasted mutant in the Arnold Schwarzenegger movie 'Total Recall.'



The Pakleds made just one appearance in *THE NEXT GENERATION*, although they were seen in the background in several *DEEP SPACE NINE* episodes where they were mostly found in Quark's bar.

FIRST APPEARANCE:	'SAMARITAN SNARE' (TNG)
TV APPEARANCE:	STAR TREK: THE NEXT GENERATION
DESIGNED BY:	Dan Curry & Greg Jein

KEY APPEARANCE

STAR TREK: THE NEXT GENERATION

'Samaritan Snare'

Captain Picard is pestered by Dr. Pulaski into having his artificial heart replaced as the operation is overdue. Picard reluctantly agrees and joins Wesley Crusher, who is piloting a shuttle from the *Enterprise* to Starbase 515. There, Wesley is taking his final exams to join the Starfleet Academy, while Picard can also have the medical procedure.

While they are away, the *Enterprise* responds to a distress call from a Pakled vessel called the *Mondor*. Its guidance system has failed, but the Pakleds appear to be too simple-minded to fix it.

Geordi La Forge is beamed to the

Mondor where he discovers that the Pakleds are even more slow-witted than they thought.

The *Enterprise* crew find the Pakleds completely harmless, but frustrating in their inability to understand the most simple of concepts. However, it soon becomes apparent that the Pakleds are far more devious than they appeared.

The Pakleds abduct La Forge and raise the *Mondor's* shields to prevent him from being rescued. They then demand sophisticated technology or they will kill La Forge. Commander Riker suddenly finds his crew in a dire situation and to save La Forge, they must find a way to outsmart the supposedly imbecilic Pakleds.

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