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STAR TREK™

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U.S.S. ENTERPRISE
NCC-1701-A

CONSTITUTION CLASS

LAUNCHED: 2286

LENGTH: 305 METERS

NUMBER OF DECKS: 21

U.S.S. ENTERPRISE NCC-1701-A

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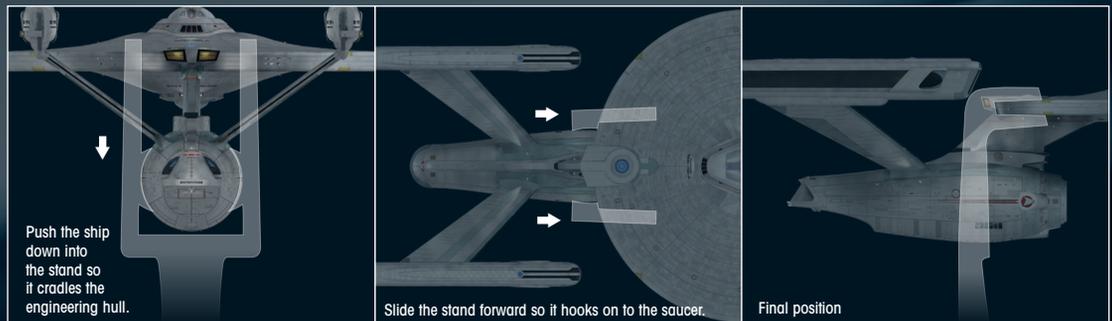
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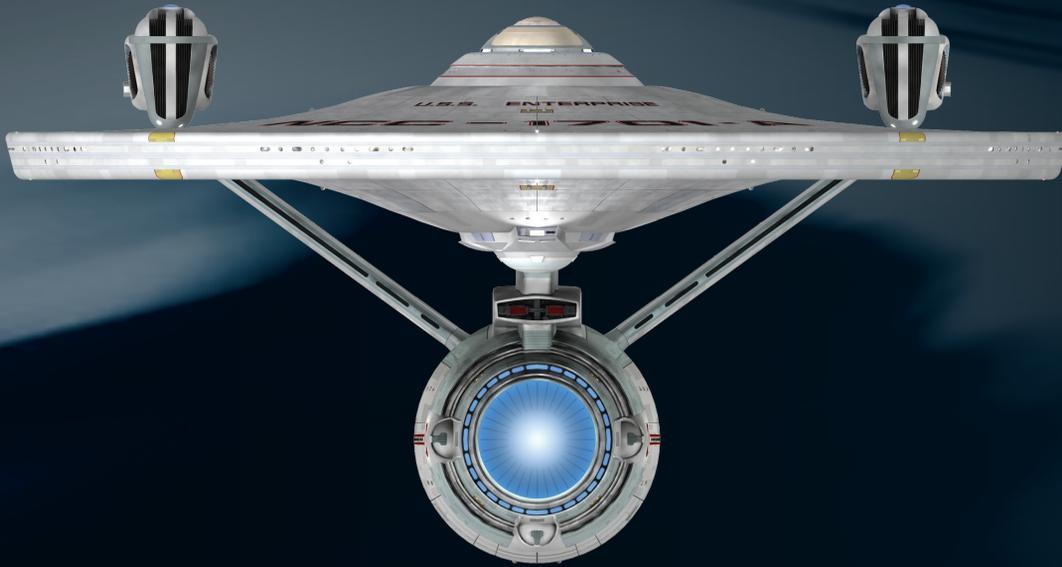
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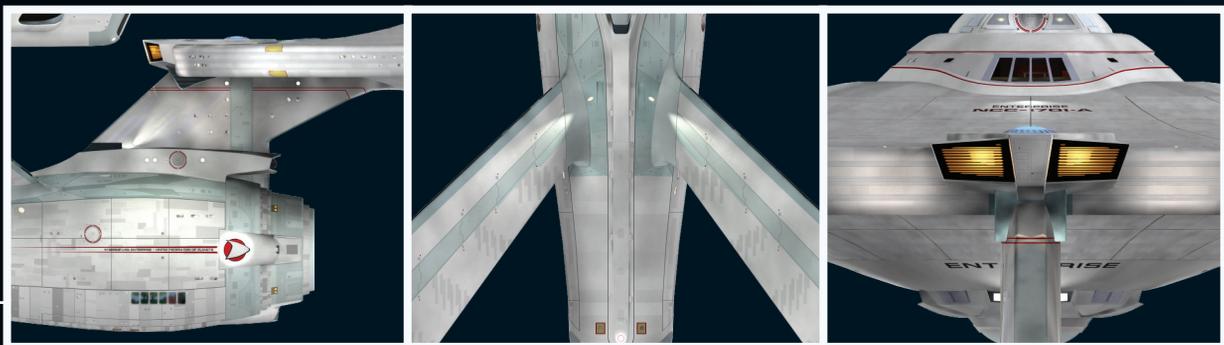
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U.S.S. ENTERPRISE NCC-1701-A

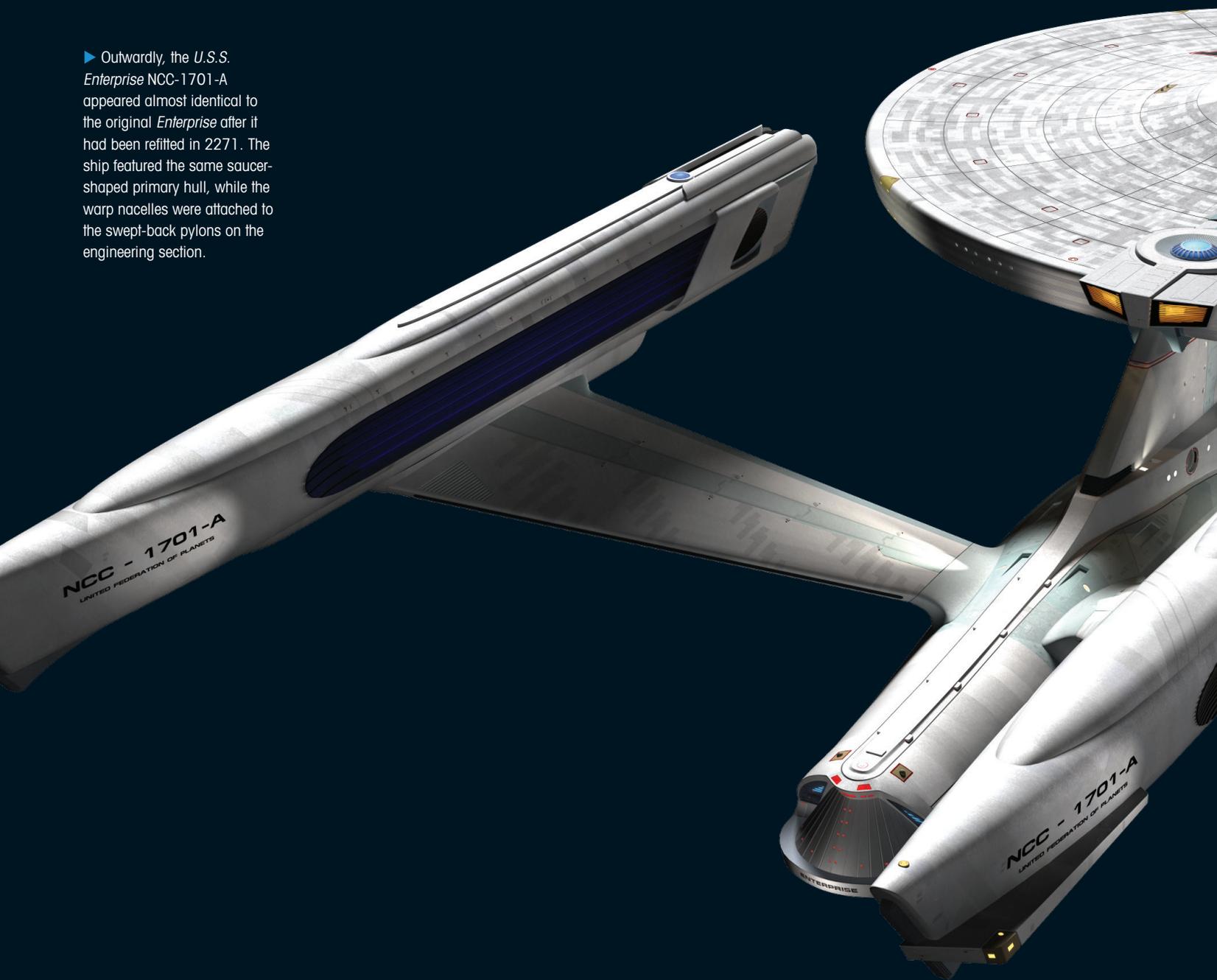
SPECIFICATION



REGISTRY:	NCC-1701-A
CLASS:	CONSTITUTION
LAUNCHED:	2286
RETIRED:	2293
LENGTH:	305 METERS
DECKS:	21
CREW:	430
TOP SPEED:	WARP 8 (ESTIMATED)
WEAPONRY:	NINE DUAL PHASER BANKS, TWO TORPEDO LAUNCHERS
CAPTAIN:	JAMES T. KIRK



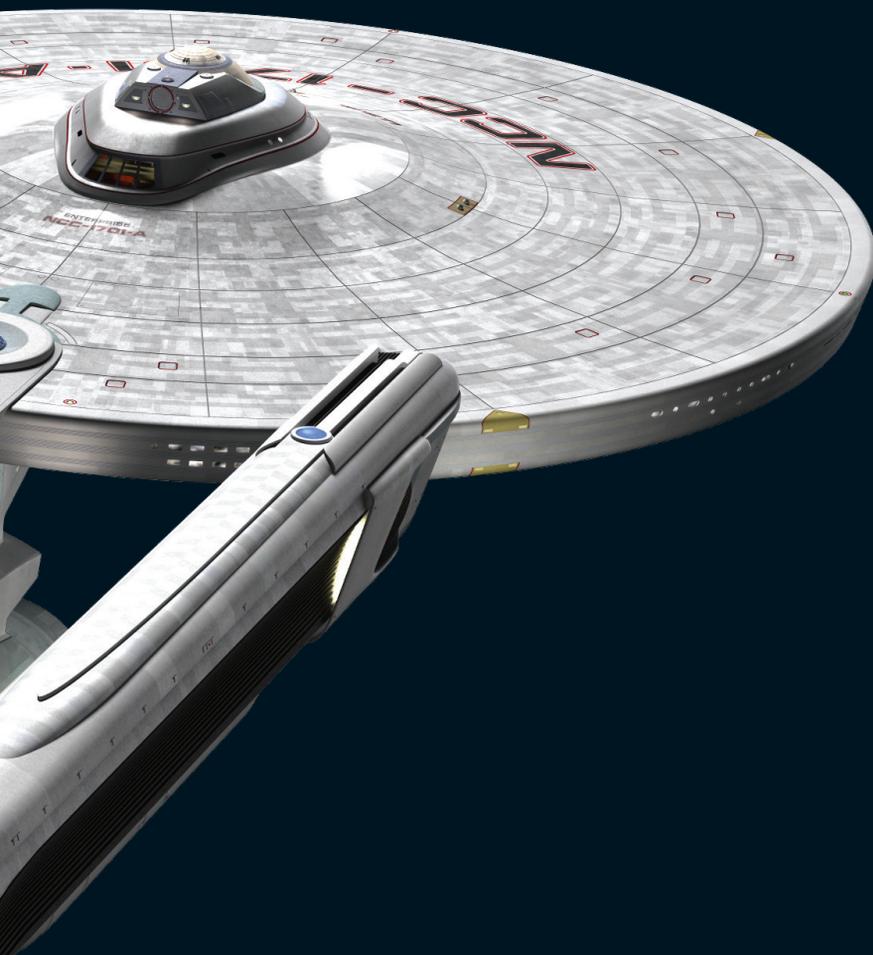
▶ Outwardly, the *U.S.S. Enterprise* NCC-1701-A appeared almost identical to the original *Enterprise* after it had been refitted in 2271. The ship featured the same saucer-shaped primary hull, while the warp nacelles were attached to the swept-back pylons on the engineering section.



U.S.S. ENTERPRISE

NCC-1701-A

The *Enterprise-A* was only in service for seven years, but it helped usher in a new era of peace with the Klingons.



The *U.S.S. Enterprise* NCC-1701-A was a *Constitution*-class ship, like its predecessor, and was launched in 2286. Externally, it was almost identical to the former *Enterprise*, but it was slightly larger and measured 305 meters in length. Internally, the ship was completely new, with all the major systems significantly upgraded.

The *Enterprise-A* had 21 decks, with the bridge located at the top, on deck 1. At least three different configurations of bridge were used during its service. Crew quarters were located on decks 3 through 6. They were arranged so that junior staff had to share quarters, with as many as eight crew members assigned to a room, although senior staff still had quarters of their own. The sickbay and a transporter room were on deck 7, while main engineering and the shuttlebay were on deck 19. The tractor beam emitter and antimatter storage pods were on the lowest level, on deck 21.

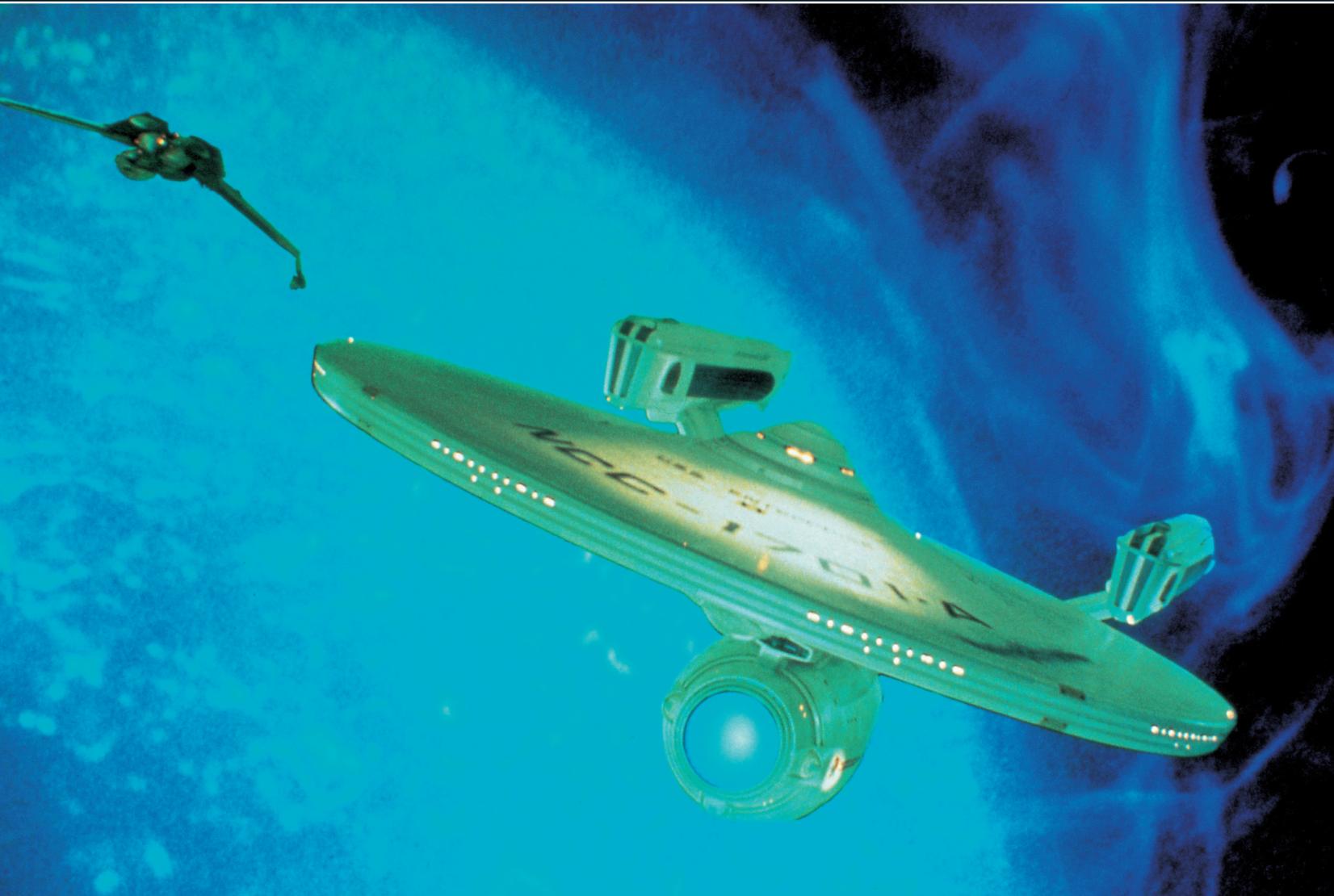
UPGRADED FIREPOWER

Weapon systems included at least nine dual phaser banks, while the torpedo bay was on deck 13. It was much more automated than on the previous *Enterprise*, and the forward photon torpedo launcher was located on the neck of the ship, near the top of the secondary hull.

The *Enterprise-A* was equipped with a galley where real food was prepared by the kitchen staff. There was also an officer's mess, which doubled as a formal dining room when entertaining distinguished guests, and was where the senior crew received the Klingon Chancellor Gorkon and

► The *Enterprise-A* featured a dedicated galley, which contained good old-fashioned pots and pans. The galley staff prepared food for the crew, which numbered around 430 personnel. It was not until the 24th century that galleys fell out of use on Starfleet ships, when replicators were advanced enough to provide all the crews' nutritional needs.





▲ Not long after it was commissioned and before it fully operational, the *Enterprise-A* was pressed into action after the Vulcan Sybok kidnapped several diplomats. The mission took them beyond the Great Barrier to the center of the Milky Way. They were pursued by a Klingon *Bird-of-Prey*, and they found a planetoid that Sybok claimed was Sha Ka Ree, or the home of 'God.'

his entourage shortly before the peace talks that were due to take place between the Federation and the Klingon Empire.

One of the new features aboard the *Enterprise-A* was a forward observation room. It gave a panoramic view in front of the ship, and was decorated with an old sailing ship's wheel that featured a plaque bearing the ship's motto, 'To boldly go where no man has gone before.' This room also contained emergency communication equipment.

A brig was located in the bowels of the engineering hull, and according to Captain Spock it was escape-proof, or at least he failed to find a way out when he was testing how secure it was.

The shuttlebay was at the stern of the engineering section, and was accessed from space by a pair of clamshell doors. Normally, a tractor beam guided a shuttle into the ship,

but a large net barricade was installed and could catch a shuttle if it came in too fast during a manual landing. The bay had room for multiple shuttlecraft, and it contained at least two, which were named the *Galileo* and the *Copernicus*.

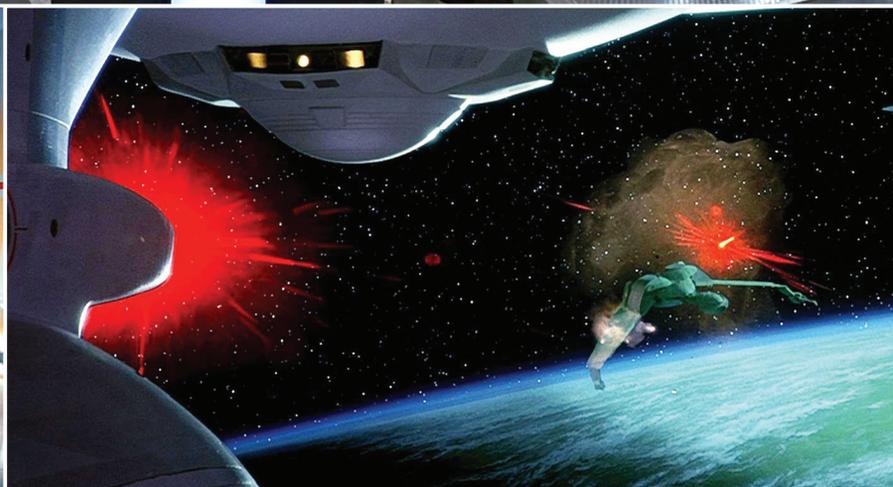
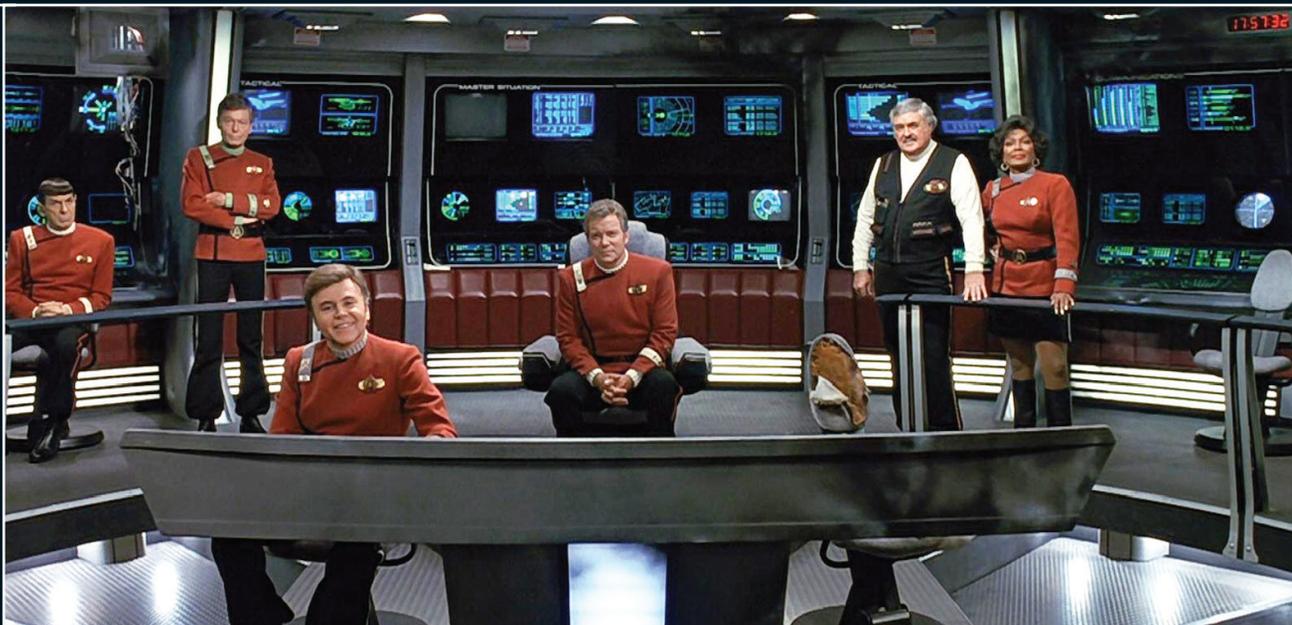
OPERATIONAL HISTORY

The *Enterprise-A* first left Earth Spacedock in 2286 for its shakedown cruise with a skeleton crew. The warp drive worked perfectly, but half the doors on the ship were malfunctioning, numerous control interfaces did not work and the transporter was non-functional. This led Scotty to remark that it must have been put together by monkeys.

Before the repairs could be made, the *Enterprise-A* was thrust into action when Spock's half-brother, Sybok, kidnapped several diplomatic dignitaries on Nimbus III. In the process of rescuing them, the *Enterprise-A* journeyed to the center of

► The *Enterprise-A* had several different bridge modules during its lifetime. The final configuration featured darker tones, and saw the outer walls almost entirely covered with display monitors.

▼ Shuttles were normally guided into the bay at the rear of the *Enterprise-A* by tractor beams. If the tractor beam failed, a large emergency net could be erected to catch the shuttle if it came in too fast.



the Milky Way in pursuit of Sha Ka Ree, a location said to be the home of 'God,' and the origin of all creation. In fact it turned out to be the home of a malevolent alien entity that needed a ship to escape from its imprisonment on the planet. The crew only just managed to escape, although Sybok was killed when he sacrificed himself to allow the others to escape.

Following this, the *Enterprise-A* was engaged in a research project to study gaseous planetary anomalies. In 2293, the *Enterprise-A*'s final mission was to escort Chancellor Gorkon of the Klingon Empire to peace talks. After a series of events that briefly implicated Kirk and Dr. McCoy in Gorkon's murder, the *Enterprise-A* was instrumental in destroying a cloaked Klingon *Bird-of-Prey* commanded by the Klingon General Chang, who was intent on disrupting the peace process at Khitomer. The crew also exposed Starfleet officers

who were equally determined to avoid peace with the Klingons. The *Enterprise-A* was then ordered to return to Earth to be decommissioned, but Kirk, never a man to follow the letter of the law too precisely, disobeyed Starfleet orders one final time. He took his ship out for a last run, setting a final course for "second star to the right and straight on till morning."

▲ The *Enterprise-A* found a way to reveal General Chang's cloaked *Bird-of-Prey* by using a photon torpedo equipped with sensors to track the ionized gas from its impulse engines. Once it was visible, a volley of torpedoes destroyed it.



DATA FEED

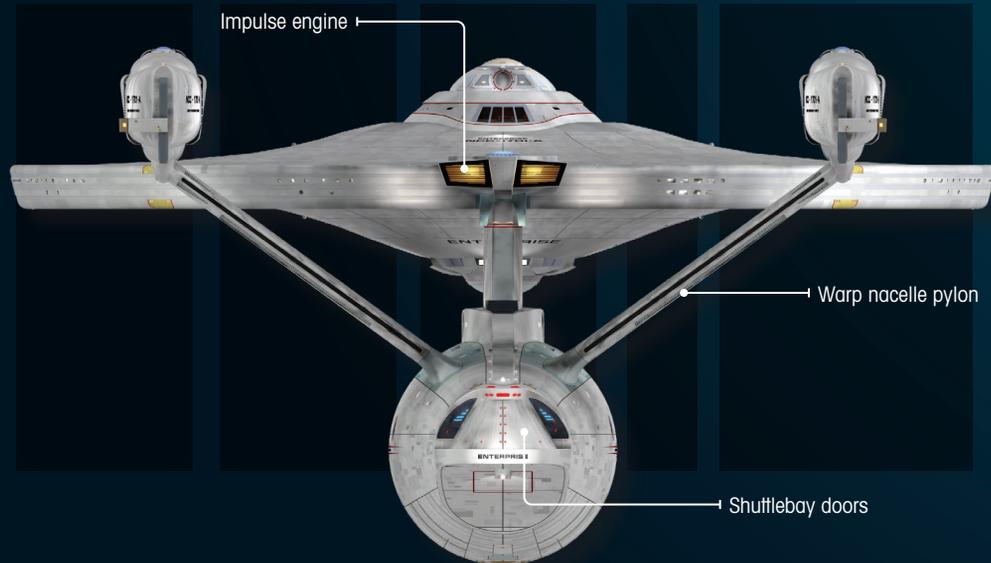
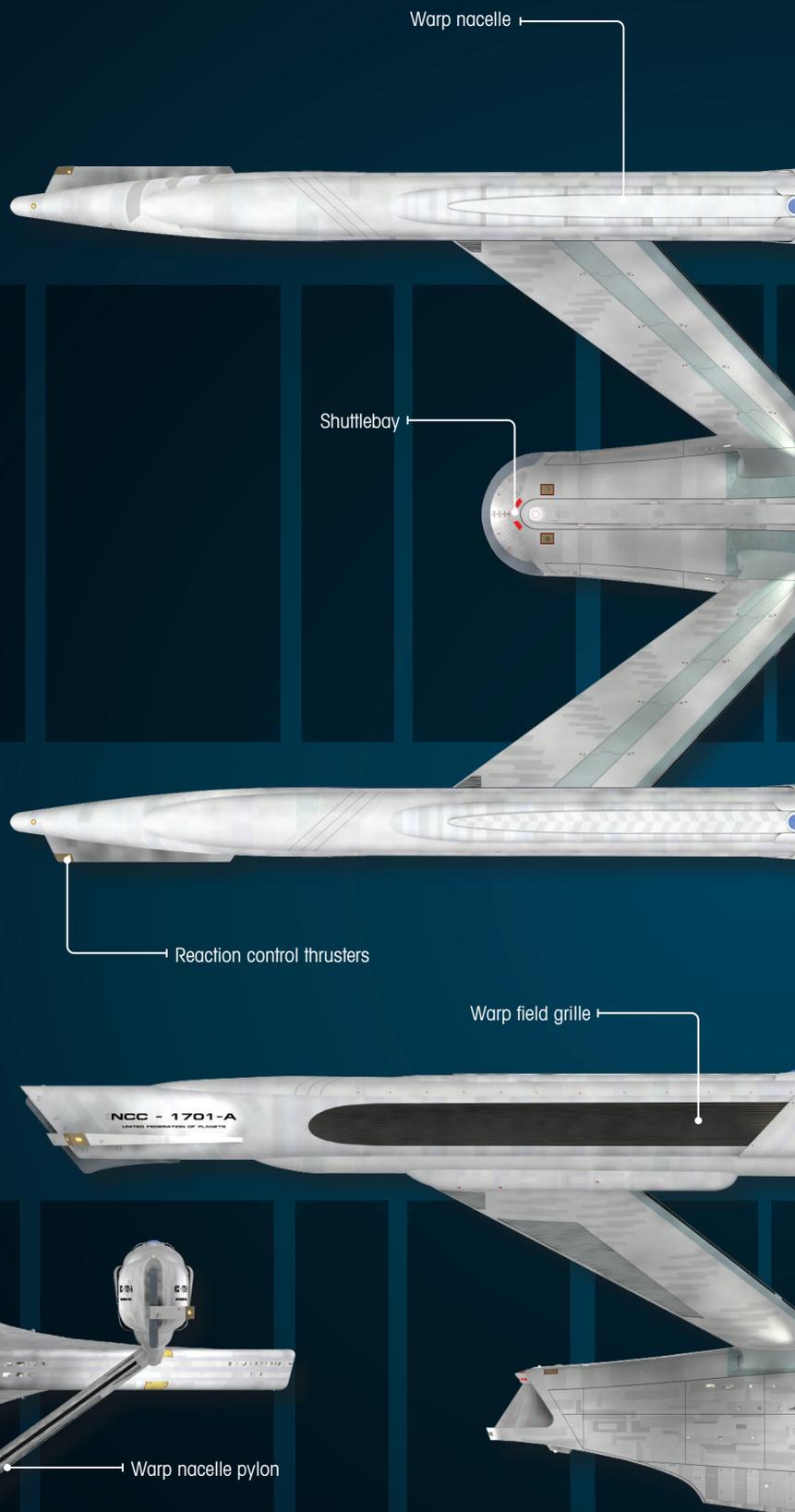
Lieutenant Valeris was the helm officer aboard the *Enterprise-A* during its final mission to bring the Klingon Chancellor to peace talks with the Federation. She had been mentored by Captain Spock during her training at Starfleet Academy, and she became the first Vulcan to graduate top of her class. Spock had high hopes for her, but unfortunately she was found to be a key participant in the conspiracy to sabotage the peace talks.

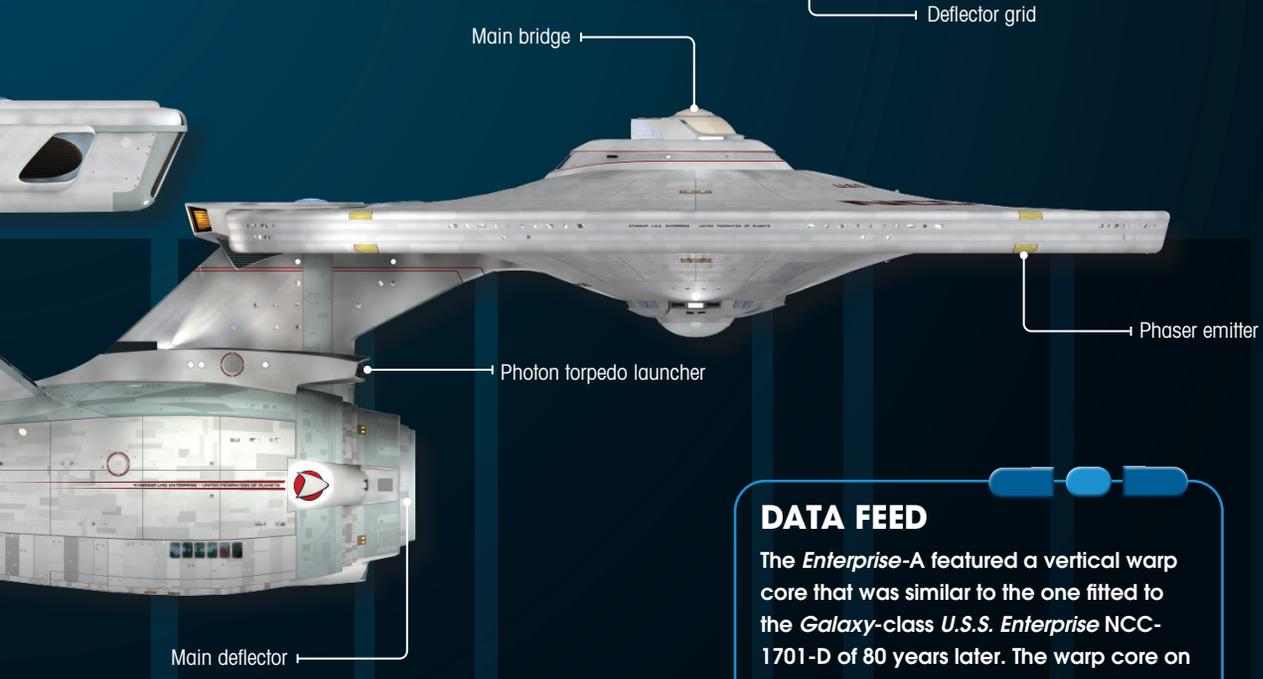
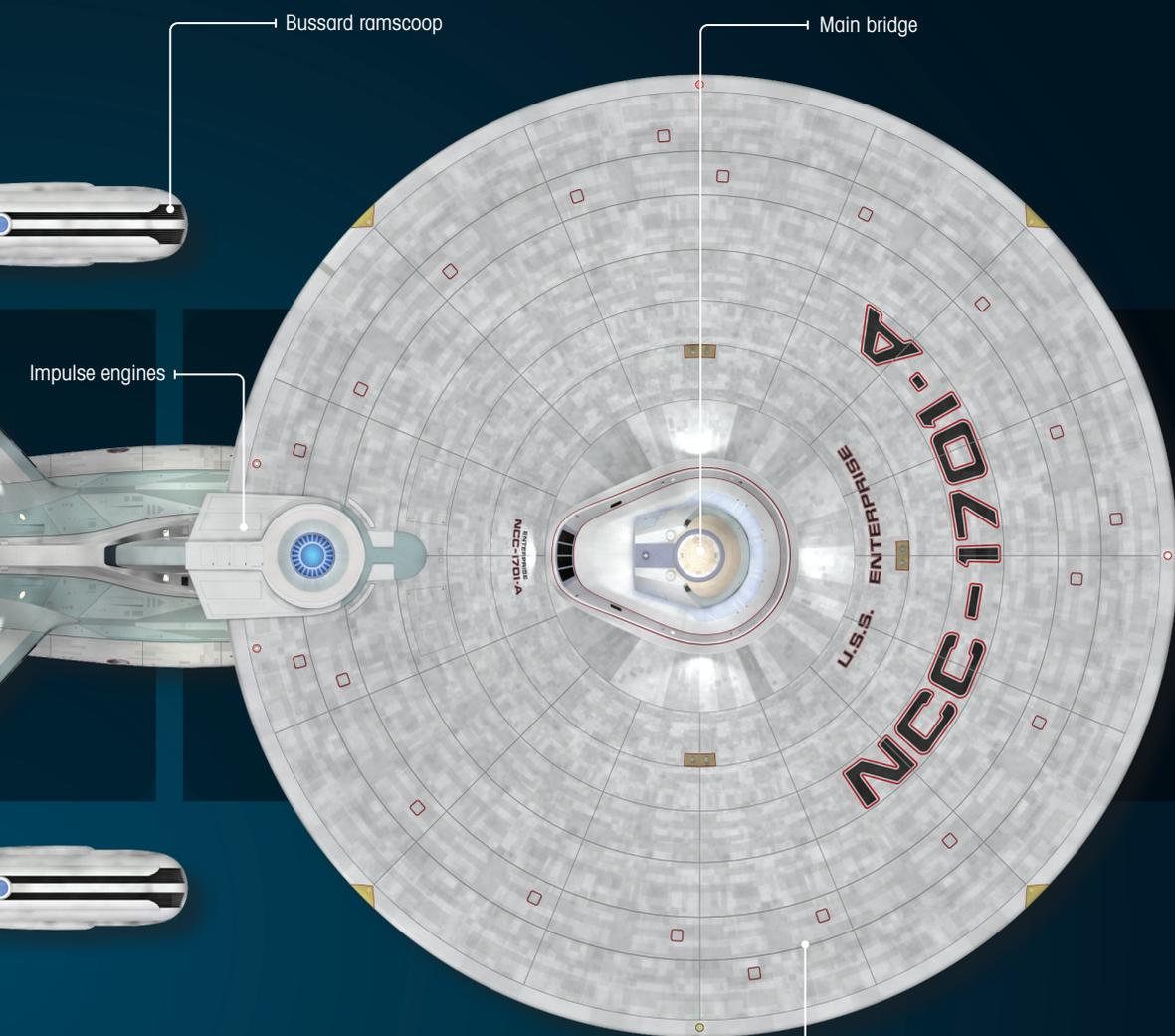
LEGENDARY NAME

The refit *Enterprise* had been destroyed earlier in 2285 around the Genesis planet when Admiral Kirk activated the auto-destruct sequence to prevent it falling into the hands of the Klingons. Later, when Kirk and his crew returned to Earth expecting to face court martial for disobeying orders, they found that the planet was under attack from the Whale Probe. They managed to save Earth, and in recognition of their extraordinary service, Starfleet assigned them to another ship, which was renamed the *U.S.S. Enterprise* NCC-1701-A in honor of its illustrious predecessor. Kirk was demoted from admiral to captain, and he assumed command of the ship for the rest of its service until it was retired in 2293.



▲ The use of a suffix in the ship's registry was only granted to the most distinguished ships. The NCC-1701 registry was kept for the next four *Enterprises*, even though they belonged to different classes.





DATA FEED

The *Enterprise-A* featured a vertical warp core that was similar to the one fitted to the *Galaxy-class U.S.S. Enterprise NCC-1701-D* of 80 years later. The warp core on the *Enterprise-A* was exposed, and crew members could look down its full length and access it from engineering on deck 15.

THREE CAPTAINS

Three members of the *Enterprise-A's* crew held the rank of captain by 2285. These were Captain Kirk (after his demotion from Admiral), Captain Spock and Captain Montgomery Scott.

PHASER WARNING

Internal security was beefed up on the *Enterprise-A* in comparison with its predecessor. The ship's internal sensors were calibrated to sound an alarm if an energy weapon was fired above the level of stun anywhere on the ship.

SPOCK'S PAINTING

Spock had a painting on the wall in his quarters aboard the *Enterprise-A*. It was a depiction of Adam and Eve being expelled from the Garden of Eden by the 20th-century artist Marc Chagall. Spock chose to hang it on the wall as a reminder that all things must end.



▲ The *U.S.S. Enterprise* NCC-1701-A made its debut in *STAR TREK: THE VOYAGE HOME*, but the filming model was the same as it had been in the first three movies, although it was repainted before the fourth film.

FILMING THE

NCC-1701-A

The *U.S.S. Enterprise* NCC-1701-A studio model needed several new coats of paint between movies, and a total rewiring before its final outing.

The studio model that was used to depict the *U.S.S. Enterprise* NCC-1701-A first seen in *STAR TREK IV: THE VOYAGE HOME* was the same model that had featured in the first three movies. It was designed by production illustrator Andrew Probert and art director Richard Taylor based

on a concept drawn up by Matt Jefferies, the man responsible for the creation of the *U.S.S. Enterprise* NCC-1701 that featured in *THE ORIGINAL SERIES*.

It was felt that there was no reason to redesign the iconic *Enterprise* after its demise in *STAR TREK III: THE SEARCH*

FOR SPOCK, partly because it had cost so much to build and partly because the budget for *THE VOYAGE HOME* was limited. By this point, however, the model was several years old and in need of a refurbishment if it was to stand up to scrutiny as a new ship on the big screen. Filming of the

► The wiring inside the model had always been a problem, but it was overhauled at ILM's model shop before its final film outing.



► Respraying the model between films ensured that the *Enterprise-A* continued to look its best when it was filmed against a bluescreen.



model in *THE SEARCH FOR SPOCK* had necessitated the addition of damage in the form of add-ons to the model for the scenes where it was attacked by Kruger's *Bird-of-Prey*. These had not been removed before it was put into storage. In the intervening years, the add-ons had stuck to the hull, and removing them caused significant damage. The model was therefore subject to a comprehensive re-paint at Industrial Light & Magic, before the updated decals showing that it was the 'A' version of the *Enterprise* were added.

The *Enterprise-A* model was only needed for a brief scene at the end of *THE VOYAGE HOME* so no more changes were made, but another refurbishment was required before it featured in *THE FINAL FRONTIER*. In between the movies, the model

was loaned to Universal Studios for shooting an effects sequence in a promotional video advertising a 'STAR TREK Adventure' attraction. Unfortunately, the people shooting this effects sequence had ruined the perfect paint job by spraying one side matte gray, and the decals had started to crumble. The model was once again resprayed, which took two painters and an assistant about six weeks, but once it was finished it was in perfect condition for filming in *THE FINAL FRONTIER*.

REWIRING HEADACHE

The model's final appearance was in *THE UNDISCOVERED COUNTRY*, where another new paint layer was added as hairline cracks had started to appear. This was a relatively simple job, but the inner wiring, which had always been problematic right from when it had first

been built, needed a major overhaul, as somehow all the power cables had been hacked off after it had last been filmed. The people at Industrial Light & Magic were forced to open up the model as there weren't any access ports. All the wiring that operated the neon running lights and cooling fans were repair and modernized. They also took the opportunity to make the model easier to mount for filming, and made the intensity of the various lights more even so they would not have to make multiple camera passes for each special effects shot.

After its final film appearance, the studio model was auctioned off at the '40 Years of *STAR TREK*: The Collection' in 2006. It was estimated that it would sell for between \$15,000 - \$25,000, but the winning bid was much more - \$248,800 (including buyer's premium).



NICHOLAS MEYER ON

STAR TREK IV & VI

Nicholas Meyer had a huge influence on several of the *STAR TREK* movies. Here he talks about writing and directing *STAR TREK IV* and *VI*.

▲ Nicholas Meyer was involved in the three best *STAR TREK* movies starring the original cast. He helped craft gripping adventure stories with real character depth, turning the franchise into a huge success at the box office.

When Nicholas Meyer finished work on *STAR TREK II: THE WRATH OF KHAN* he assumed he was done with Kirk and Spock, and would simply move on with the rest of his career. "That's what I always think," he smiled, "and then, as Michael Corleone says in *The Godfather Part III*, 'They pull you back in.'" Over the next 10 years, Meyer would be pulled back into

the *STAR TREK* universe as both a writer and a director. The films he worked on are among the best in the franchise, and there is no question that he had an enormous impact on *STAR TREK*.

He wasn't involved in the third movie, and, as he remembered it, he wasn't originally supposed to be involved in the fourth. "Producer Harve Bennett and Leonard Nimoy made up a story for *IV*," said



Meyer. "They hired two screenwriters to write it but the studio was not happy with the result, so they resolved to start over. By now time was very short."

BACK IN TIME

Since the script had to be ready as quickly as possible, Nimoy and Bennett suggested that Bennett should write the beginning and the end (both of which basically took place in outer space) while Meyer tackled the scenes that took place on Earth in the 1980s. This was fine by Meyer, but he did have one significant reservation. The story called for Kirk and his crew to travel through time to modern-day San Francisco. This was territory that he had already covered in his 1979 movie, *Time After Time*, in which H.G. Wells was brought forward through time to San Francisco. "I said, 'OK, but do they have to go to San Francisco?'" Meyer remembered. "And they said 'No, it has to be San Francisco.'"

As a consequence there were some inevitable similarities between the two movies: Wells and Kirk both visited pawn shops in order to raise money; they both narrowly avoided being run down; and they both had a less than perfect understanding of 20th-century America. "I was even able to use a joke that we had to cut out of *Time After Time*," said Meyer. "Wells is standing at a streetlight and he knows he might cause an accident if he goes when it says 'Don't walk.' A Chinese youth with a ghetto blaster stands next to him, blasting heavy metal or something dreadful. Wells wants to move but he can't because it says 'Don't walk,' so he stands there and has to be assaulted by this. Then later he's having dinner at the girl's apartment, and she says, 'What kind of music do you like?' And he thinks about it and says, 'Anything but Oriental.' It was a very funny idea but no one got it, and the reason they didn't get it was because the setup

▲ TOP Meyer wrote all the scenes in *STAR TREK IV* that took place in the 1980s. Most of the scenes were played for humor, with the jokes being at the expense of modern-day America. It highlighted how violent and profane Kirk and his crew found society to be in the 20th century.

▲ ABOVE Meyer used all the supporting characters by splitting them into teams to complete a scavenger hunt. This led to many comedic scenes such as the Russian Chekov asking an American cop, 'Where are the nuclear wessels?'



▲ Meyer was able to recycle a joke that had been cut from his earlier movie 'Time After Time' that involved an obnoxious young man and a loud ghetto blaster.

was in reel two and the punchline was in reel six, and everybody had forgotten the kid, so I cut it. Whereas in *STAR TREK IV* Kirk Thatcher played the punk – he was the associate producer on the film – and Spock gives him the nerve pinch, and it worked great.”

PLAYING GAMES

There were also definite similarities between all the games that were being played with language.

“They talked a lot about how profane conversation was in the 20th century,” said Meyer. “Kirk assured Spock that this was typical of all the great literature of the period and went on to cite Jacqueline Susann and Harold Robbins. Spock nodded sagely and said, ‘Ah, the giants!’”

▼ Kirk had a hard time explaining Spock's apparent odd behavior to Gillian Taylor. He ended up blaming it on him taking too much “LDS” at Berkeley in the sixties.

As Meyer explained, writing jokes, particularly word play, was a reflex for him. As a result *STAR TREK IV* wasn't just nice; it was funny. However, it was important that those laughs were grounded in a degree of social commentary. Like Wells in 'Time After Time,' Kirk was horrified by the brutality of life in the 1980s. “Even though the laughs may have had a certain mordant quality,” said Meyer “when you talk about pollution or profanity or violence, it was just an effortless way of commenting on our own time.”

Meyer turned in his scenes in short order, and moved on to his next project. He didn't work on the next *STAR TREK* movie, but when the studio decided to make one more picture with the original cast, they called him back.



A FITTING END

“For me *STAR TREK VI* began with a luncheon at Claridge's where I was taken by Martin Davis and Frank Mancuso of Paramount,” said Meyer. “I was living in London at the time. They said they weren't happy with *STAR TREK V* being the last movie with the original cast and they wanted to try to go out on a more satisfying note, and was I interested, and I said, ‘Sure.’ That was the first conversation.

By now Harve Bennett had left the franchise and Nimoy had stepped up to become *STAR TREK VI*'s sole executive producer. He had decided against



directing the movie himself, which was a role that Meyer was going to fulfill, and he visited Meyer to discuss what kind of story they should tell.

"It was Leonard's idea," said Meyer. "This was 1990, and our world was changing with unbelievable speed. The Berlin Wall had just come down, and the Soviet Union was collapsing. Leonard pointed out that the Klingons had always been *STAR TREK*'s stand-in for the Russians. He said, 'Who will I be if I have no enemy? How do I define myself? What about a movie about that? The wall comes down in outer space.'

SIMPLE PARALLELS

"I said, 'Oh, I get it; we start off with an intergalactic Chernobyl, some massive explosion on a Klingon moon and the Klingon Empire can't function, and they have to evacuate.' Kirk was assigned to escort the Klingon president to a rendezvous through Federation space and screwing it up because he doesn't like Klingons and they killed his son. And then assassination, show trial, mystery, and the gulag sequence."

Paramount hired two writers, but they did not work out, so Meyer was asked to write the movie. "I wrote the script with the man who was then working for me as my assistant, Denny Martin Flinn," said Meyer. "He had a lot of good ideas."

Since this was to be their last movie, Kirk and his



▲ The basic story for *STAR TREK VI* was designed to answer Leonard Nimoy's question, 'What if the wall came down in space?' This was what happened after the Klingon Empire was crippled by the loss of its energy production facility on Praxis.

◀ Denny Martin Flinn was an assistant to Meyer in 1990. He co-wrote the script for *STAR TREK VI: THE UNDISCOVERED COUNTRY*, and Meyer credits him with coming up with many innovative ideas for the film.

crew were on the point of retirement, and as they contemplated 'old age' the universe was changing around them. "There comes a time in every man's life when you run the risk of outliving your time, and how do you meet and confront a new world?" said Meyer.

The two characters at the center of *STAR TREK VI* faced that dilemma in very different ways. Kirk was openly skeptical about the chances of peace with the Klingons and wondered about his place in this new world. In contrast, Spock was one of the



▲ Many Klingons were as disturbed as Kirk by the thought of peace with their cold war enemy. Meyer had Christopher Plummer in mind when he wrote the role of Chang.

▼ Producer Steven-Charles Jaffe shot stunning second-unit footage of Alaska, which stood in for the surface of Rura Penthe.

peace treaty's greatest supporters and, in his optimism, he overlooked the very real problems the future faced. Meyer added that the situation was complicated because where Valeris was concerned, Spock did not see matters entirely clearly. "Spock was so preoccupied with the success of his Vulcan protégée," said Meyer, "that he was literally blind when she tried to tell him what was going down. I find that scene between the two of them one of the more poignant scenes in the *STAR TREK* movies. I thought Kim Cattrall was just brilliant at portraying this tormented terror of the future and trying, within the straitjacket of her

Vulcan-ness, to express this to her mentor."

There was no doubt that Spock was deeply disturbed when he finally learned that Valeris was part of the conspiracy to wreck the peace talks. "It's the only story, I believe, where Spock lost his temper," said Meyer. "He whacked that pistol out of her hand; he was really in extremis to do that."

TAILOR MADE

Meyer only found Cattrall after an extensive series of auditions, but when it came to General Chang he knew who he wanted from the word go. "Nine times out of 10, when I am writing I don't have an actor in mind," said Meyer. "A couple of times in my life, and the Chang role was one, I'd written a part for a particular actor. I got the idea for Christopher Plummer because there was a Chandos recording of the William Walton music from the film *'Henry V'* with him doing various parts of the play, almost as a sort of spoken cantata. I just absolutely loved this recording, and I listened to it all the time when *STAR TREK VI* was coming together. It not only influenced my choice of him, but Chang's predilection for Shakespeare. It all came off that CD."

Another of *STAR TREK*'s great actors was, of course, Meyer's producer on the film. And Meyer





◀ Spock struggled to contain his fury when he discovered that his protégée Valeris was one of the conspirators. He took the information about the plan to derail the peace process from her mind by force. Meyer believes that this was one of the best scenes in any *STAR TREK* movie as it showed Spock really losing his temper.

feels that Leonard Nimoy deserved a lot of credit for *STAR TREK*'s success. "Where *STAR TREK* is concerned, Leonard was really, really creative, and smart," said Meyer. "I think *STAR TREK* owes a lot to the fact that he was able to take it very seriously, and exploit it very creatively.

MAKING THE MOST OF IT

Meyer and his crew were also able to do some things that helped make the movie look as if it cost more than it did. "Everything was very, very cost-effectively done," said Meyer. "Steven-Charles Jaffe, who was one of the producers, went to Alaska to shoot the ice planet. We had storyboarded it and gone over it. Steve Jaffe is not only a wonderful producer, but he happens to be a famous photographer and he did a swell job. I think it made an enormous difference.

Looking back over *STAR TREK VI* as a whole, Meyer was happy that he achieved what he set out to do. And the movie ended with an explicit statement of the themes he and Nimoy had discussed before they started filming. After defeating the conspirators, Kirk and Spock pondered their place in the galaxy. "They finally commiserated," Meyer said. "Spock asked, 'Is it possible that we two have become so old that we



◀ This picture shows Meyer and Nimoy working on one set for the movie's final scenes. Meyer credited Nimoy with having the basic idea for *THE UNDISCOVERED COUNTRY*, and praised his abilities as a producer. He thought Nimoy had the ability to get the best out of him.

have outlived our usefulness? Would that constitute a joke?' Originally, I had Kirk turn around and say, 'Well, you know what the difference between cosmic and comic is? An 's'.' But it didn't come out right, so I had to cut it."

Faced with the prospect of taking the *Enterprise* back to Spacedock to be decommissioned, Kirk quoted a line from 'Peter Pan,' and told Chekov to set his course: 'Second star to the right, and straight on until morning.' Asked why he quoted 'Peter Pan,' Meyer smiled, "In my mind we all have a relationship to Peter Pan. Kirk was no exception. It was about the dilemma of growing up."

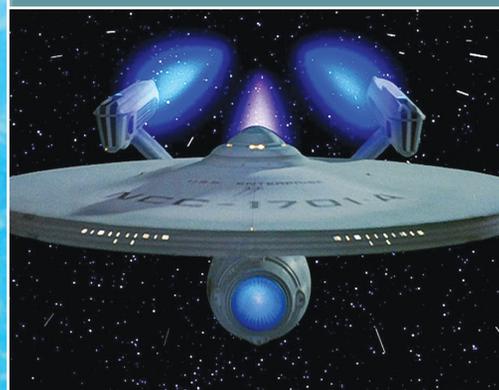
Then, after the actors' signatures had faded to black on the screen, the original *STAR TREK* had come to an end.

ON SCREEN



TRIVIA

A newly built *Constitution*-class ship was renamed the *U.S.S. Enterprise* NCC-1701-A in honor of its illustrious predecessor. It was never stated on screen, but Gene Roddenberry once suggested that the ship had originally been called the *U.S.S. Yorktown*. This was the name of the central starship in Roddenberry's first *STAR TREK* proposal to the TV studio NBC in 1964 before he changed it to *Enterprise*. The *STAR TREK: THE NEXT GENERATION* Technical Manual also states that the *Enterprise-A* had originally been called the *Yorktown*.



Actor David Warner appeared in two consecutive *STAR TREK* films as two different characters. He played the Federation diplomat St. John Talbot who was taken hostage on Nimbus III in *STAR TREK V* and he portrayed Klingon Chancellor Gorkon in *STAR TREK VI*. The name 'Gorkon' was taken from a blending of the last names of Mikhail Gorbachev and Abraham Lincoln.



Laurence Luckinbill, who played Sybok, is the real-life son-in-law of Desi Arnaz and Lucille Ball, whose Desilu Production Company sponsored the first two seasons of *THE ORIGINAL SERIES* in the 1960s.

FIRST APPEARANCE: STAR TREK IV: THE VOYAGE HOME

FINAL APPEARANCE: STAR TREK VI: THE UNDISCOVERED COUNTRY

DESIGNED BY: Andrew Probert and Richard Taylor

KEY APPEARANCES

STAR TREK V: THE FINAL FRONTIER

Vacationing Captain Kirk faces two challenges: climbing Yosemite's El Capitan and teaching campfire songs to Spock. Their break is cut short when three ambassadors are taken hostage on Nimbus III. Kirk is called upon to rescue them, despite the new *U.S.S. Enterprise* NCC-1701-A not being fully operational. The crew discover that it is a ruse perpetrated by Sybok, Spock's half-brother. He wants the starship so he can travel to the center of the Galaxy, where he believes he will find God. This crisis also attracts the attention of the Klingons, who want to make a name for themselves by destroying the *Enterprise*.

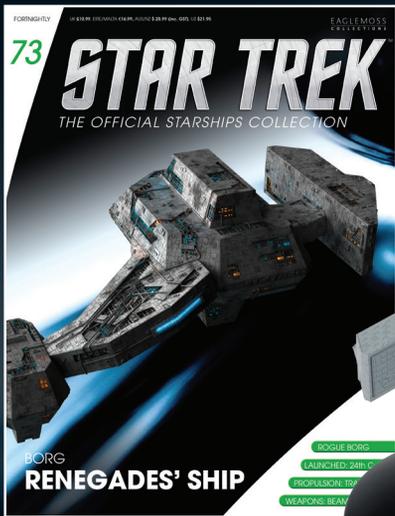
STAR TREK VI:

THE UNDISCOVERED COUNTRY

After an explosion on their moon, the Klingon Empire is brought to its knees. With no other options, Chancellor Gorkon opens peace talks with the Federation. Volunteering Admiral Kirk, Spock arranges for the *Enterprise-A* to escort the chancellor's flagship to Earth. En route, however, the flagship is attacked and Gorkon is killed. All evidence points to the *Enterprise-A*, and Kirk and McCoy are tried and convicted of assassination. The *Enterprise* crew must help them escape and thwart a conspiracy aimed at sabotaging the last best hope for peace.

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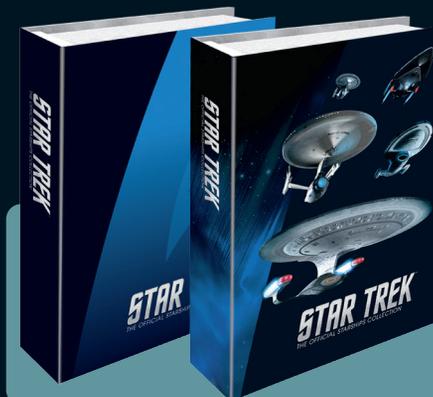
Inside your magazine

- In-depth profile of the **Borg Renegades' Ship**, a hugely powerful vessel used by a rogue faction of the Borg led by Data's brother Lore
- How the **Borg Renegades' Ship** was designed by visual effects supervisor **Dan Curry** and built by **Greg Jein**
- An interview with **Jonathan Del Arco**, who played Hugh, the Borg drone who regained a sense of individuality

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