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ORIGIN: SIGMA DRACONIS VI

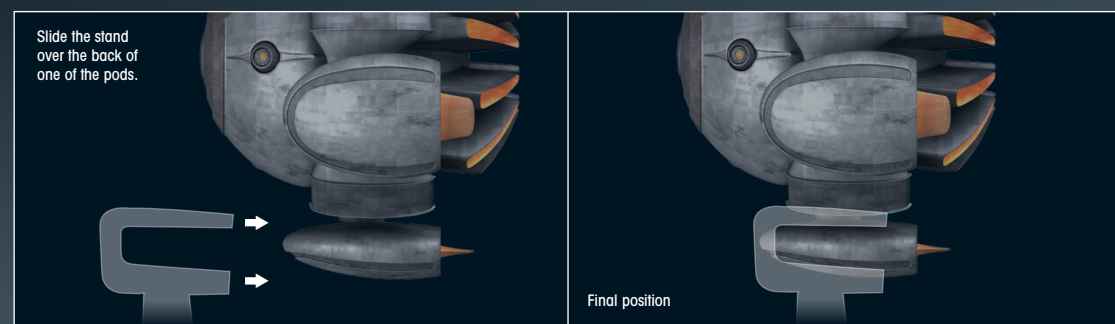


# EYMORG STARSHIP

# Contents

- P04: EYMORG STARSHIP
- P10: DESIGNING THE SHIP
- P14: TOS PRODUCER GENE L. COON
- P18: ON SCREEN

## Stand assembly:




## EYMORG STARSHIP SPECIFICATION



OPERATED BY:	THE EYMORGS
TYPE:	SCOUT SHIP
IN OPERATION:	23rd CENTURY
PLANET ORIGIN:	SIGMA DRACONIS VI
CREW:	ONE
PROPULSION:	ION
PILOT:	KARA



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► The Eymorg starship had an unusual configuration, and was much different to most vessels used by Federation worlds. The front of the Eymorg starship was a spherical dome, and it was surrounded by five pods with each one containing an ion drive. Incredibly, the technology used to create the ship was first devised by the Eymorgs' ancestors 10,000 years earlier.



# EYMORG STARSHIP

The Eymorg ship used highly advanced ion propulsion, which made it much faster than any Starfleet vessel.

The Eymorg starship was a small spherical craft that was capable of very high speeds thanks to its ion drive. It was much faster and more maneuverable than even Starfleet's best vessels.

When it was encountered by the crew of the *U.S.S. Enterprise* NCC-1701 in 2368, it was operated by just one crew member, and was considered to be much more advanced than anything Starfleet produced. Chief Engineer Montgomery Scott was deeply impressed by its technology, and described it as "a beauty... that could teach us a thing or two."

The Eymorg starship was actually built by their ancient ancestors on Sigma Draconis VI thousands of years earlier, making its technological achievements even more impressive. The interior had a conventional nitrogen-oxygen atmosphere, and it was equipped with direct site-to-site technology similar to Starfleet's transporter.

The Eymorg starship that the *Enterprise* encountered in 2368 was piloted by Kara, the high priestess and leader of her people. She had been sent on a mission by a complex computer from her homeworld known as 'The Controller,' which incorporated a living brain. After 10,000 years it began to fail, so it instructed Kara to acquire a suitable replacement – Spock's brain.

#### CONTROLLING SOCIETY

'The Controller' device had been constructed around the same time as the Eymorg starship, and before an ecological disaster had devastated Sigma Draconis VI. An ice age had enveloped the planet 10,000 years earlier, but the inhabitants had taken measures to insure their survival. They created an underground refuge that was operated by a central 'brain' that was able to run maintenance-free for around 10,000 years.

#### DATA FEED

The Eymorgs and the Morgs lived on Sigma Draconis VI. Their society was an example of retrograde civilization in which at its peak it was more advanced than 23rd-century Federation capabilities, but after an ice age it slipped back to a primitive level.



◀ Kara was the leader of the Eymorgs and she piloted the starship that intercepted the *Enterprise* in 2268. Once she had beamed on board the Starfleet ship she used a device worn on her wrist to render the crew unconscious. Her mission was to surgically remove Spock's brain and take it back to her home on Sigma Draconis VI.





▲ The rear of the Eymorg starship was almost entirely made up of its ion propulsion system. There appeared to be one large central engine surrounded by five smaller engine pods. It was incredibly fast and agile, and completed the journey back to Sigma Draconis VI in about an hour, whereas it took the *Enterprise* around 15 hours to reach the same destination.

During this time a subterranean home was created to house the females. The males, meanwhile, continued to live on the surface, an increasingly harsh environment that rarely reached more than a few degrees above freezing.

With the central brain running everything and providing for all their needs, over the centuries all trace of their civilization was erased. The females, known as the Eymorgs, lost the knowledge they once held. Their mental faculties had atrophied, making them almost childlike. They were no longer cognizant of the technology to which they owed their comfortable existence. Meanwhile, the males, who were called the Morgs, had reverted to a stone-age existence. Their technology, social organization, culture and intellectual capacity had all diminished.

► The Morgs were the male inhabitants of Sigma Draconis VI. They lived on the icy surface and had reverted to a caveman-like existence. They feared the Eymorgs, who were able to inflict pain on them by using their control bracelets.

▼ The landing party from the *Enterprise* found an elevator room on the inside of a cave. It descended hundreds of meters beneath the surface to a complex where the Eymorgs lived.



► The knowledge the 'Teacher' passed to Dr. McCoy allowed him to breeze through the procedure of reuniting Spock's brain with his body, and he claimed it was so simple "a child could do it." However, before the operation was over, the knowledge faded, and Dr. McCoy was forced to rely on Spock to help him finish the surgery.



▲ After wearing the 'Teacher,' Dr. McCoy temporarily gained the knowledge which allowed him to restore Spock's brain with his body. Kara had earlier worn the same device to gain the knowledge of how to operate the Eymorg starship and remove Spock's brain in the first place.

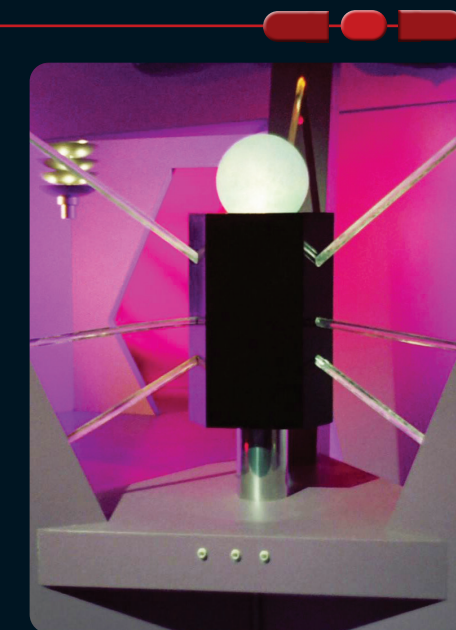
Fortunately, the *Enterprise* was able to follow the Eymorg starship's ion trail back to the Sigma Draconis system. Eventually, they found Spock's brain being used to operate 'The Controller.'

Dr. McCoy was able to use the 'Teacher' to start reuniting Spock's brain with his body, but before he was finished the surgical knowledge faded. He had to reconnect Spock's speech center and Spock himself was able to talk. Dr. McCoy through the rest of the procedure.

'The Controller' now had no brain to continue running the Eymorgs' society. Kara was worried what would become of them, but Captain Kirk was confident that with the help of the Federation their civilization would continue successfully on the surface of the planet as the Eymorgs and Morgs learned to build a society together.

## DATA FEED

'The Controller' was the name the Eymorgs gave to an advanced computer that maintained their underground home. It used a living brain as a processing device, which controlled the ventilation, heat, light and other life support functions of the complex. After 10,000 years, the brain realized it was dying and instructed Kara to find a replacement. Without a brain, 'The Controller' could no longer function, leading to the failure of the Eymorgs' underground environment.

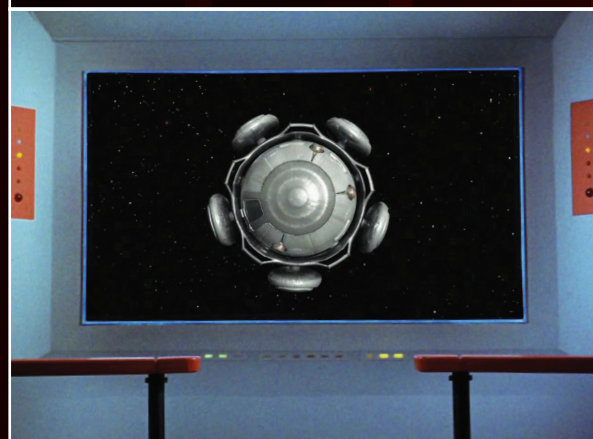




**ION PROPULSION**

Almost all Federation starships relied on warp engines powered by matter-anti-matter reactors to travel at faster-than-light speeds. Warp drive, however, was not the only way of traveling faster than the speed of light.

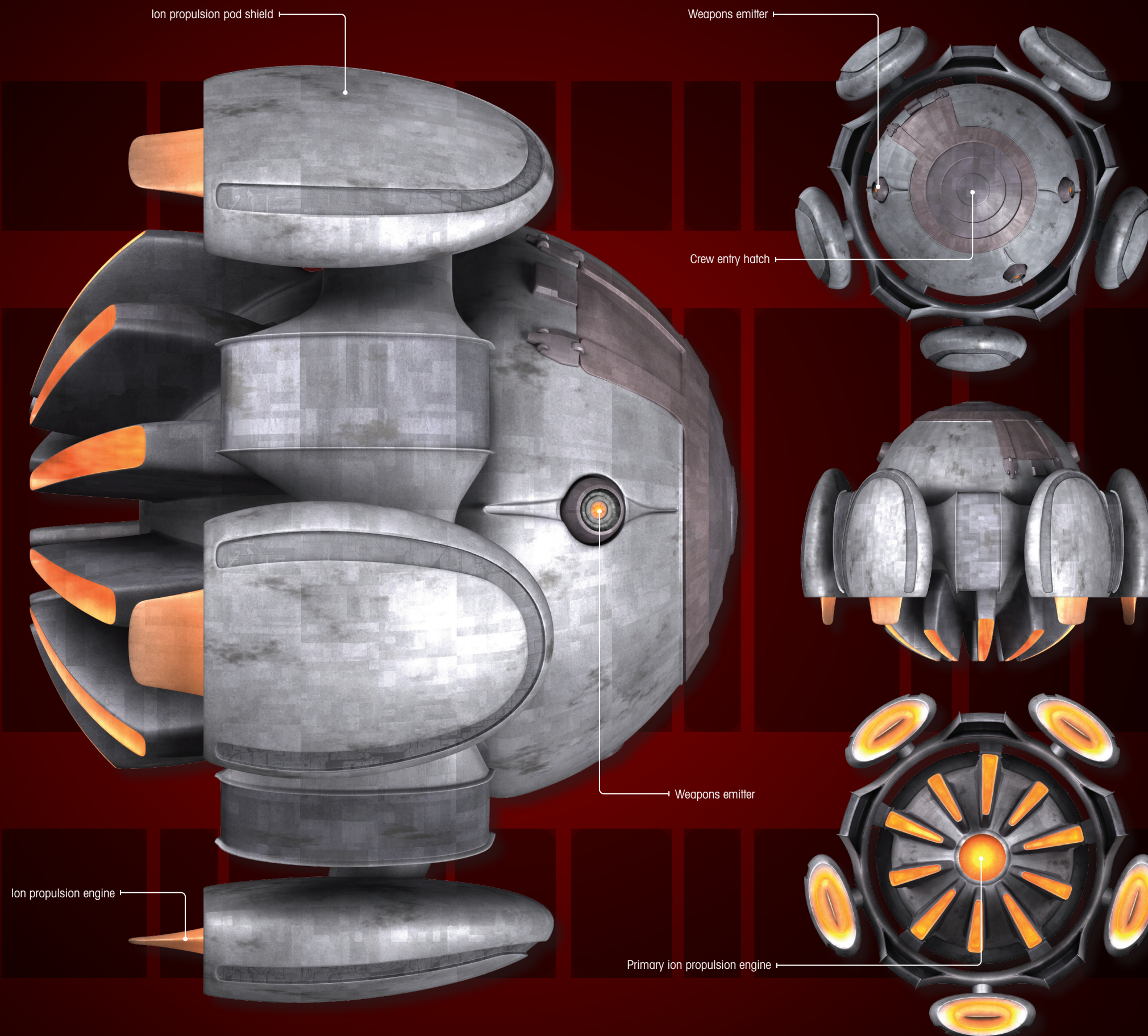
Another of the advanced propulsion technologies that could be used to achieve faster-than-light speed was the ion drive. This worked by generating a continuing thrust that constantly accelerated the ship to ever greater velocities. The Eymorgs, who had access to extremely sophisticated technology favored this type of engine. This propulsion system was created by the Eymorgs' ancestors around 10,000 years earlier, indicating that they must have been a highly-advanced ancient civilization. Even thousands of years later in 2368, their ion propulsion drive was more than 10 times faster than the warp engines fitted to Starfleet vessels.



▲ With its ion drive, the Eymorg starship approached the *Enterprise* at high speed. One moment it was thousands of kilometers away, but a few seconds later its image filled the *Enterprise's* viewscreen.

**DATA FEED**

Another piece of technology that the Eymorgs possessed was a device worn on the wrist that featured a number of buttons. Kara was able to use it to render the entire crew of the *Enterprise* unconscious. Later, the same device was used to induce crippling pain on members of the landing party. The Eymorgs had also fitted a belt-like appliance to some of the Morgs, and this increased the level of pain dispensed by the bracelet device.

**RARE POWER SOURCE**

Apart from the Eymorgs, the only other species known to use ion propulsion on their ships was the Akritirians, whose homeworld was in the Delta Quadrant. Their ion engines were fueled by paralithium.

**REAL WORLD STAR**

Sigma Draconis is a real star in the northwest part of the constellation Draco. It is an orange-red 4.7-magnitude dwarf star located just under 19 light years from our own Sun.

**SIGMA SYSTEM**

The Sigma Draconis system featured one star and nine planets. Three of the planets were capable of supporting life. In 2268, Sigma Draconis III had a civilization that was equivalent of Earth's in 1485, while Sigma Draconis IV's population was more advanced, roughly equivalent to that of Earth's in 2030.





## DESIGNING THE EYMORG

# STARSHIP

Visual effects supervisor Niel Wray leapt at the chance of creating a new look for the Eymorg starship for the remastered *ORIGINAL SERIES*.

Digitally remastering *THE ORIGINAL SERIES* was a labor of love that took a team at CBS Digital numbering around 30 people, many dedicated to the project full time, 21 months to complete. The average episode had between 20 to 30 new visual effects, which took about three weeks to create, while others had over 100 new

shots and took months to finish. By the end, they estimated that had produced around 2,200 new effects shots, many of which included updated, or entirely new, starships.

One of these vessels was the Eymorg starship from 'Spock's Brain.' Normally, Michael Okuda, who was one of the producers on the remastered

▲ The finished design of the remastered Eymorg starship better reflected the idea that it was extremely advanced and fast. It also fulfilled the brief that it was unlike any vessel that Starfleet had seen before.

project, designed the ships that were needed, but on this occasion he passed the task along to visual effects supervisor Niel Wray. Rather than simply update the look of the rocket-shaped vessel that had been built for the episode when it first aired in 1969, Wray went for a different approach that reflected its much more advanced design.

### UPDATING THE MODEL

The remastered version ditched the antiquated rocketship look for a much more sophisticated visual style, which took on more futuristic thinking about ion-powered propulsion. The entire rear of the craft was given over to its ion engines, with a large central power unit surrounded by five smaller pods encased in protective capsules. The semispherical-shaped front of the vessel, meanwhile, resembled half a metallic ball and did not feature anything as conventional as windows or a recognizable command center. Its appearance also better reflected its use as a single-person craft, while retaining a sense of mystery and awe about who could fly such a revolutionary design.

There was constant pressure to finish the digitally remastered episodes to meet the rigorous schedule, and Wray did a fantastic job with the Eymorg starship, especially considering the budget limitations and time constraints. Producer David Rossi summed up the challenge Wray faced. "A famous engineer once said 'I can't change the laws of physics.' Alas, the same holds true for producers and time. First and foremost, many of the designs were driven by schedule and how much time we could afford to spend on development. I'm sure that sounds rather bleak, but even with those constraints, Niel Wray, who designed many of the remastered looks of some of some of these ships, was still able to have fun, and to add to the story with his designs. We were always surprised by his inventiveness under pretty harsh time conditions.

"In this case, while the original ship was indeed a classic sci-fi rocket design of the 1950s and 1960s, Niel did take some inspiration from that model, honoring it by making the redesign similarly symmetrical," continued Rossi. "In addition, we wanted it to be a completely different, alien take on a vessel, not only to play off Scotty's reaction,



▲ The Eymorg starship as it appeared in 1968 was more of a conventional rocket-shaped design. The special effects back then were severely limited by the budget, but they managed to meet the requirements of the script, which asked for a "long, slender, needle-like" vessel.



but also to signify that we had never encountered an ion drive ship before. The multiple engine pods – short and stubby versus the longer, cylindrical shapes we're used to on most matter/anti-matter designs – were a visual cue for the audience that this ship was not only incredibly fast, but also unlike anything used by the Federation or its neighbors. It's exactly the kind of ship you'd want when hunting for brains!"

For his part, Wray, who is a long-time fan of *THE ORIGINAL SERIES*, jumped at the chance to create something new. He was very aware that changing anything about the classic series would meet with some concern from fans, but he hoped people would like his new design, especially as for him this was a dream project.

▲ It was difficult to film the original 1968 model closing in on the *Enterprise* with the filming technology they had back then. In some shots it was almost lost against the starry background, while in others it looked more like the starship that appeared in the 1950s series *Tom Corbett – Space Cadet*, or the ship from *Captain Proton*.





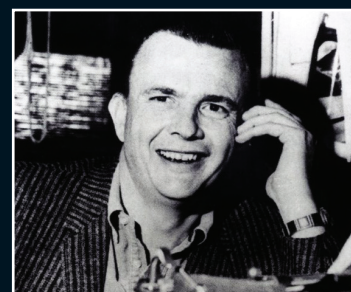
TOS PRODUCER

# GENE L. COON

Producer and writer Gene Coon worked on *STAR TREK* for just under two years, but in that short time he contributed so many vital aspects to the show, helping it turn it into the lasting cultural phenomenon it became.

▲ One of Coon's most enduring contributions to *STAR TREK* was creating the iconic Klingons in 'Errand of Mercy.' This in itself would be enough to achieve legendary status, but Coon also did so much more for the series.

**T**HE ORIGINAL SERIES episode 'Spock's Brain' was written by Lee Cronin, which was the pseudonym of Gene L. Coon. He was a writer-producer on *THE ORIGINAL SERIES* from the first season episode 'Miri' to the second season episode 'A Private Little War.' He is one of the most important people in the history of *STAR TREK*, and his contributions really can't be understated.



◀ Gene Coon may not be as well known as Gene Roddenberry, but he played a major role in developing *STAR TREK*. He invented many of its familiar elements such as Starfleet Command and the Prime Directive.

Coon also wrote four scripts for the third season, including the infamous 'Spock's Brain.' The fact that he used a pen name for this script has led to persistent rumors that he was unhappy with it. Rumor also has it that he intended the episode to be a comedy, but there is simply no truth to these suggestions. The fact was that Coon had signed an exclusive contract with Universal Television after leaving *STAR TREK*, which meant he could not use his real name on any of the further scripts he contributed to the show. He was therefore credited as Lee Cronin for all four of the stories he wrote for the third season, and he was even referred to by his pen name in all the behind-the-scenes documents for the final season.

## KEY CREATOR

Given the way 'Spock's Brain' turned out, Coon was probably glad that the episode didn't credit his real name, and it certainly shouldn't be the main way his *STAR TREK* contributions are remembered. In fact, after Gene Roddenberry, Coon should be celebrated as one of the people who was most instrumental in making it the iconic show it became. Fellow *STAR TREK* producer Robert Justman dedicated a chapter of his book *STAR TREK Memories* to him entitled 'The Unsung



Hero,' and those in the know refer to him as 'TREK's other Gene.'

Although Coon only worked on *STAR TREK* for about two years, he had a massive influence and developed some of the cornerstones on which its universe was built. He is credited with introducing the Klingons ('Errand of Mercy'), Khan Noonien Singh ('Space Seed'), Zefram Cochrane ('Metamorphosis') and the Prime Directive ('The Return of the Archons'). He invented the terms Starfleet Command ('Court Martial') and the

▲ The first episode Coon worked on after joining *STAR TREK* was 'Miri.' The story concerned a planet exactly like Earth, where the entire population was made up of feral children. Due to a bioengineering experiment, they were over 300 years old.



◀ Much of the humor and camaraderie among the crew, particularly between Kirk, Spock and McCoy was introduced by Coon. The good-natured banter added greatly to the popularity of the show, and would continue right through to the films and the subsequent TV series.





others, he had written for *Bonanza*, *Zoro*, *Dragnet* and *Rawhide*. He was renowned for his ability to work quickly and complete scripts in a matter of days.

For his part, Coon was incredibly excited to have the opportunity to work on *STAR TREK*. He recognized what made it special and was full of praise for its creator, saying, "(Roddenberry) didn't create a show. He created a universe, and it works, and it works well. This was a massive, titanic job of creation. One of the most impressive feats of its kind that I've ever seen. You can submit our ship or our technology or anything you want to NASA and they will say, 'Well, it's pretty far out, but I don't see why it shouldn't work.' Nobody can tell us that it's impossible or that it won't work."

#### SUPER PRODUCER

To these foundations, Coon also added humor and humanity, and to those that were there, he was the glue that held things together. Apart from handling everyday production business and writing his own scripts, he also rewrote and polished many others through what many people regard as *THE ORIGINAL SERIES'* best batch of episodes.

Much of what Coon brought to the series was about expanding the show's message of enlightenment and tolerance, but through stories that were fun and exciting. There was 'Metamorphosis,' the Zefram Cochrane episode, in which a human and an alien cloud fall in love, and 'Arena,' the classic Gorn episode. Here, Kirk has to fight the large humanoid lizard to the



▲ 'Arena' was written by Coon over a solitary weekend, an amazingly short amount of time. It, of course, featured the Gorn, and the fight scene between him and Captain Kirk has extended far into popular culture, and is still widely known today.

United Federation of Planets ('Arena'). He also added humor, developing the good-natured ribbing between Kirk, McCoy and Spock, and turned McCoy into a lead character, as previously he had been written as a supporting role. In other words, if Coon had never worked on *STAR TREK*, it wouldn't have been the same show, and might never have become as popular as did.

William Shatner was certainly under no illusion as to how much of its success was owed to Coon. In a public speech he said, "In my opinion, Gene Coon had more to do with the infusion of life into *STAR TREK* than any other single person. Gene Roddenberry's instincts for creating the original package are unparalleled... but after 13 shows other people took over. Gene Coon spent a year and set the tenor of the show and there were several other producers who were writer/producers who defined its character."

#### FOURTH CHOICE

It seems strange now to imagine it any other way, but Coon was Roddenberry's fourth choice to become producer on *STAR TREK*. Coon joined in August 1966 after associate producer John D.F. Black left the show. By this point, Coon, who had fought in World War II and the Korean War, had worked on a number of popular shows. Amongst

► Khan Noonien Singh, the genetically enhanced superman, is another iconic character that Coon created when he wrote 'Space Seed.' To think, without Coon, that later we would never have had one of the very best *STAR TREK* movies in *THE WRATH OF KHAN*, and the Augments in *ENTERPRISE*.



death, only to realize that the Metrons are testing him and that the Gorn was merely protecting a planet his species considered their own from an invading force.

#### BIZARRE INSPIRATION

There was also the episode 'Devil in the Dark,' which came about after a Hungarian stunt man named Janos Prohaska showed Coon an unusual costume he had created. It was a rubbery creation that looked like a pile of rocks, or as producer Bob Justman described it, "a large



◀ In 'The Devil in the Dark,' another episode written by Coon, the *Enterprise* crew learn that a creature has been attacking miners only in an effort to defend its young. It was a story about tolerance to those who were different to yourself, and a principle that *STAR TREK* would continue to espouse.

pancake-shaped glob of gook." Prohaska asked Coon and the other producers to come outside, where he proceeded to lay a rubber chicken on the road and then disappeared round the corner to put the costume on. The rocky creature suddenly appeared, passed over the chicken, which disappeared, and the monster skittered down the road leaving chicken bones in its wake. Coon burst out laughing, and promptly declared that he had to use the creation.

Just four days later, Coon had finished writing 'The Devil in the Dark,' which featured the silicon-

◀ Many of Coon's scripts were about trying to understand life forms that were radically different from humans. In 'Metamorphosis' there is an acceptance of love between a human and an alien cloud known as the 'Companion.' The episode also introduced Zefram Cochrane, the inventor of warp drive on Earth.





▲ While he did not write the episodes, Coon oversaw several more light-hearted installments such as 'I, Mudd.' He was always looking to push the show in new directions, but Roddenberry was not so keen on the humor and thought that they should be focusing on more serious issues.



▲ Writer David Gerrold was mentored by Coon and encouraged him in his writing of fan favorite 'The Trouble with Tribbles.' Coon did a rewrite of the final script, and it was the first out-and-out comedy of the series, but at the time Roddenberry felt it was pushing it too far.

based lifeform, the Horta, and it was played by Prohaska. The story revolved around the premise that miners had inadvertently killed the Horta's offspring, and it retaliated as any protective parent would do. Once this had been established, the Horta and the miners learned to live together on a mutually beneficial basis.

This was typical of the tolerance that both Coon and Roddenberry wanted to get across in the

script, and many of the stories held a mirror up to contemporary issues. The clashes with the Klingons, who originally represented the Soviets, served as commentary on Cold War politics. The subject of race came up in one of Coon's later scripts 'Let That Be Your Last Battlefield,' in which a species that was black on the left side of their body and white on the right were persecuted by members of the same species whose body colors were the opposite way around. In the end, the entire species was annihilated in a civil war, but the madness did not end as the final two remaining people of their kind, Lokai and Bele, continued to fight each other.

#### COMEDIC EPISODES

While Coon tackled difficult subjects that reflected mankind's follies, he also oversaw many light-hearted episodes, which ensured the show didn't take itself too seriously. There was 'I, Mudd,' 'A Piece of the Action' and of course the classic 'The Trouble with Tribbles' written by David Gerrold. Later, Gerrold feared that his script, at least in part, led to Coon leaving the show because Roddenberry felt the humor had gone too far and he wanted the show to concentrate on more important matters.

The fact was, though, that Coon's departure was more complicated. He was working all hours of the day to not only write his own scripts and deal with production issues, but he also had to do revisions, sometimes major, on scripts turned in by others. Not only was he dealing with this crushing workload, but many of the other writers were unhappy that he changed so much of their scripts.

The pressure got to Coon, especially as Roddenberry had taken a step back to create a new show concerning Robin Hood. When that wasn't picked up, Roddenberry returned to *STAR TREK*, and Coon decided to take a better paying job on a show called *It Takes a Thief*.

It was probably just as well because for the third season of *STAR TREK* the studio slashed the budget and moved the broadcast time to Friday at 10pm, a known graveyard slot. Coon still contributed scripts in the third season, as has been said, under the pen name Lee Cronin, but the show was dying a slow painful death. Director Marc Daniels, who had helmed more episodes than anyone, worked



on just one episode in the third season, 'Spock's Brain,' and producer Robert Justman left after nearing nervous exhaustion and complaining of a decline in standards. Roddenberry, meanwhile, had pretty much left the series at the beginning of the season after learning of the revised time slot.

#### INSPIRATION FOR DATA

Coon and Roddenberry would work together again when the two co-wrote a 1974 pilot called *The Questor Tapes*. It featured a human-looking robot named Questor looking for his creator, and this character was said to have later been the inspiration behind Data for *THE NEXT GENERATION*. Perhaps then, Coon can also be said to have contributed significantly to another of *STAR TREK*'s most popular and iconic characters, even if he was not around to see it.

Sadly, Coon died in 1973 at the age of just 49, shortly before the spectacular resurgence of *THE ORIGINAL SERIES* in syndication and never got to see how popular it became. He was a chain smoker, and Justman recalled how Coon visited his office not long before his death using an oxygen tank, all the time blaming his breathing difficulties on Los Angeles smog. Of course, this wasn't the cause and Coon was diagnosed with lung cancer about a week before his death.



◀ 'Spock's Brain' was the first episode Coon wrote after leaving his position as producer on *STAR TREK*. It is often voted as among the worst episodes, but it does have the 'it's so bad, it's good' quality to it. After all, it has Kirk and the gang battling some eye-catching women in shiny go-go boots to get Spock's brain back.

◀ Coon returned to more serious matters in his last script for *STAR TREK*, which was 'Let That Be Your Last Battlefield.' He summed up the madness of racism by having the final two members of the Cheron continue to fight each other even after the rest of their species has annihilated themselves over the difference in their skin color.



# ON SCREEN



## TRIVIA

A similar idea to the one used in 'Spock's Brain' was revisited in *STAR TREK III: THE SEARCH FOR SPOCK* when Spock's katra, or soul, had to be reunited with his resurrected body. Another twist on the idea featured in *THE ANIMATED SERIES* episode 'The Infinite Vulcan' written by Walter Koenig [Pavel Chekov]. In it, a mindless Spock receives a mind meld from a giant cloned version of Spock, which saves his life.



The green jumpsuit and black roll-neck sweater that Spock wore on Sigma Draconis VI in 'Spock's Brain' was the same costume he wore in the Season One episode 'This Side of Paradise' when his emotional barriers were broken down by planet spores.



The idea of a matriarchal society in which women ruled and men were little more than pets was one that Gene Roddenberry would return to. In the 1970s, he wrote *Planet Earth* in which women ruled Earth in the 22nd century and men were slaves called Dinks. They was also *THE NEXT GENERATION* episode 'Angel One' that featured a female dominated planet where the males were second-class citizens used for breeding.

- FIRST APPEARANCE: 'SPOCK'S BRAIN' (TOS)
- TV APPEARANCE: STAR TREK: THE ORIGINAL SERIES
- DESIGNED BY: Neil Wray

### KEY APPEARANCES

#### STAR TREK: THE ORIGINAL SERIES 'Spock's Brain'

The *U.S.S. Enterprise* NCC-1701 is at red alert as a small vessel approaches it at high speed. Scans reveal it is using ion propulsion, and Chief Engineer Scott is particularly impressed by its technology. Suddenly, a mysterious woman beams aboard the *Enterprise* and uses a device worn on her wrist to render the entire crew unconscious.

When the crew awake, they find that Spock has been moved to sickbay and his brain is missing. Spock's body is still alive and Dr. McCoy estimates that they only have about 24 hours before Spock's body dies.

The *Enterprise* follows the alien craft's ion trail to the Sigma Draconis system. None of the planets there appear capable of supporting an advanced species, but Captain Kirk takes a gamble on a planet that is undergoing an ice age, which is emitting some strange energy readings.

There, they find Spock's brain, which has been integrated with a computer system. It is being used to regulate a vast underground complex that supports a society of women. They are simple and child-like, claiming that they need the brain to survive, but Kirk and McCoy must find a way to return Spock's brain to his body before he dies.

COMING IN ISSUE 128

# SPACE SHUTTLE OV-165



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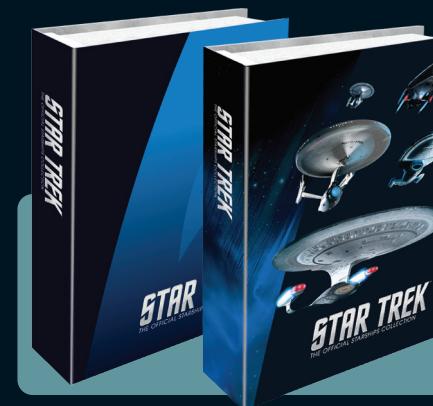
## Inside your magazine

- A profile of the **OV-165**, a 21st-century space shuttle with aerospike engines that could reach low Earth orbit
- How illustrator **John Eaves** came up with a believable design for an immediate successor to NASA's Space Shuttle for the opening credits of *STAR TREK: ENTERPRISE*
- A look at how the special effects were put together for 'Broken Bow,' the pilot episode of *STAR TREK: ENTERPRISE*

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