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UNITED EARTH  
**SARAJEVO**

TYPE: TRANSPORT

LAUNCHED: 22nd C

LENGTH: 200 METERS

MAX SPEED: WARP 3

UNITED EARTH  
**SARAJEVO**

# Contents

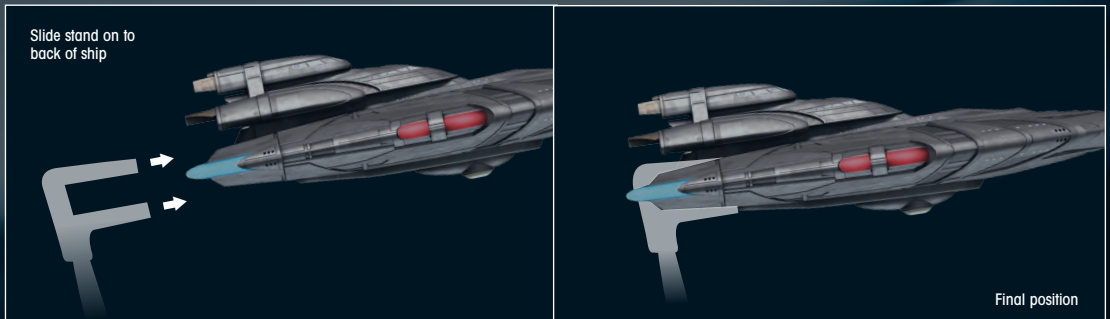
04: **SARAJEVO**

08: **DESIGNING THE SHIP**

10: **STAR TREK: ENTERPRISE SEASON FOUR**

18: **ON SCREEN**

### Stand assembly:



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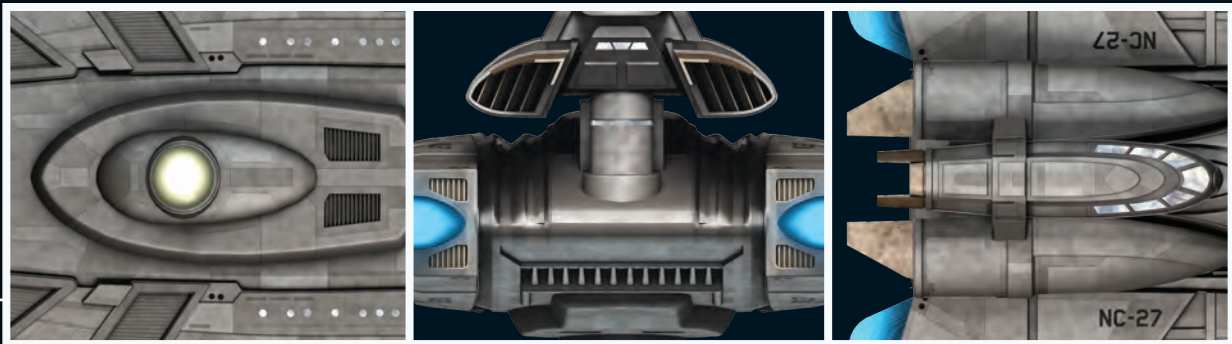


# SARAJEVO

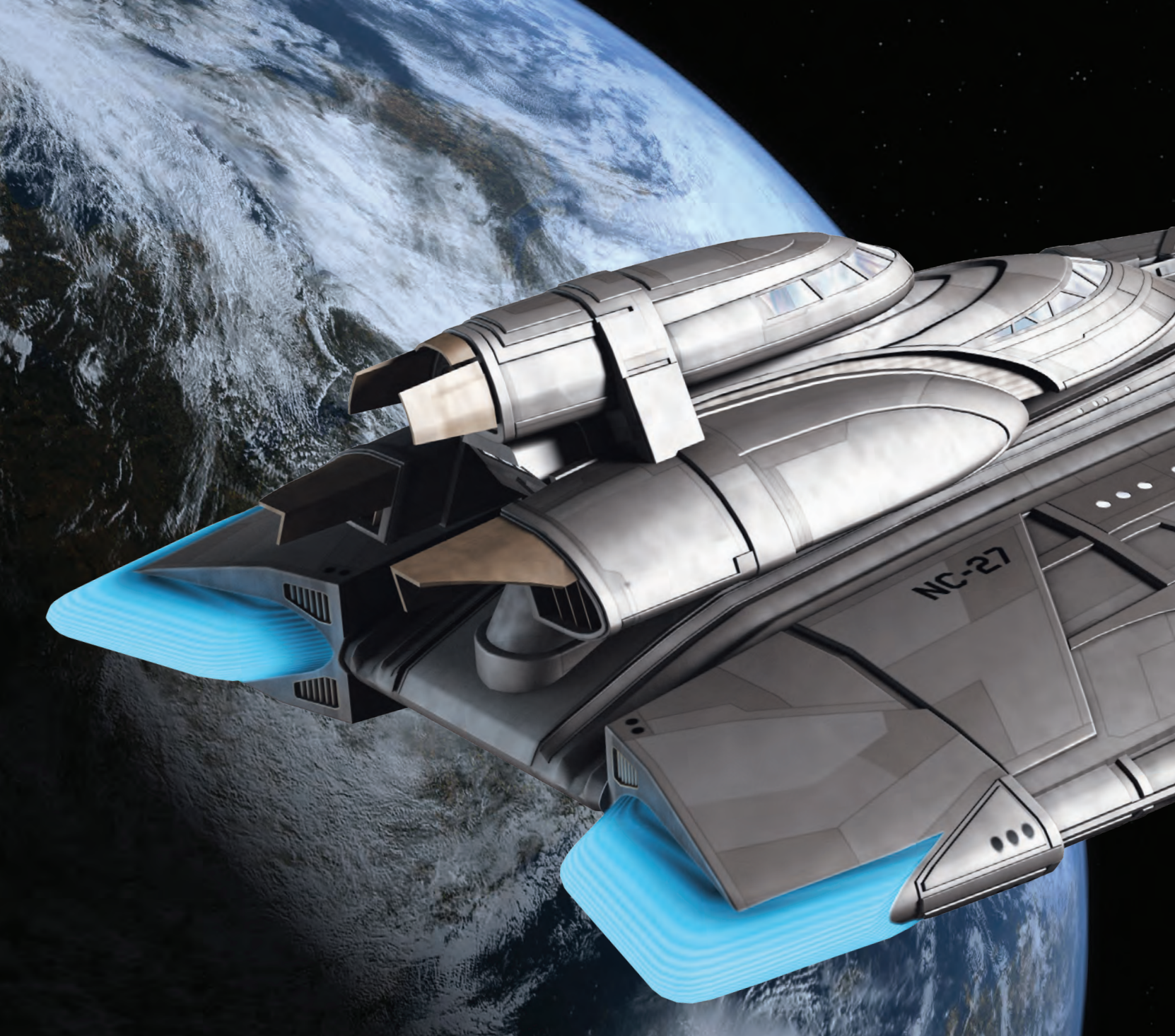
## SPECIFICATION



TYPE:	CIVILIAN TRANSPORT
AFFILIATION:	UNITED EARTH
LAUNCHED:	22nd CENTURY
LENGTH:	200 METERS (APPROX.)
CREW:	20
TOP SPEED:	WARP 3
WEAPONRY:	PHASE CANNONS







UNITED EARTH

# SARAJEVO

The *Sarajevo* was a 22nd-century Earth starship used to transport passengers to colonies and other vessels.







▲ The main hull of the *Sarajevo* shared a similar shape to that found on earlier Earth ships such as the Warp Delta. The main difference was that the warp nacelles on the *Sarajevo* were enclosed within the main arrowhead-shaped body, while two passenger capsules were fitted on top.



The *Sarajevo* was a United Earth transport vessel that operated in the mid-22nd century. It did not belong to Starfleet, but appeared to be available to various Earth organizations or individuals for a specific journey in much the same way as any hireable vehicle.

The main body of the *Sarajevo* was shaped like an arrowhead, while two similar shaped modules were stacked on top of the hull and featured a series of windows. These structures contained the cabins and communal living areas for the passengers, making it resemble a cruise liner ship. These habitat modules also featured impulse engines at the rear of each one. This suggested that each module could separate from the main hull and land on the surface of a planet.

#### ENCLOSED NACELLES

Unlike Starfleet vessels, the *Sarajevo* featured warp nacelles integrated into the main hull, rather than fitted on outrigger pylons away from the main body. The nacelles together with the warp engine could power the *Sarajevo* to a top velocity of warp 3. This limited speed meant it was used to transport passengers to colonies or planets within about 30 light years from Earth as it was not fast enough to undertake deep space journeys.

In 2154, a *Sarajevo*-type vessel was part of a fleet that welcomed *Enterprise* NX-01 back to Earth following the destruction of the Xindi superweapon. Later that same year, the *Sarajevo* rendezvoused with *Enterprise* to pick up Emory Erickson, the inventor of the transporter, to take him back to Earth.

◀ A *Sarajevo*-type vessel was one of dozens of Earth ships that welcomed *Enterprise* NX-01 back to Earth after defeating the threat from the Xindi. It appeared that *Sarajevo*-type vessels normally carried civilians from Earth to early human colonies in nearby star systems, or they took passengers to a rendezvous with other starships.

### FACING THE CONSEQUENCES

Emory Erikson was a celebrated scientist, who invented the transporter. He was also good friends with fellow inventor Henry Archer, Captain Jonathan Archer's father.

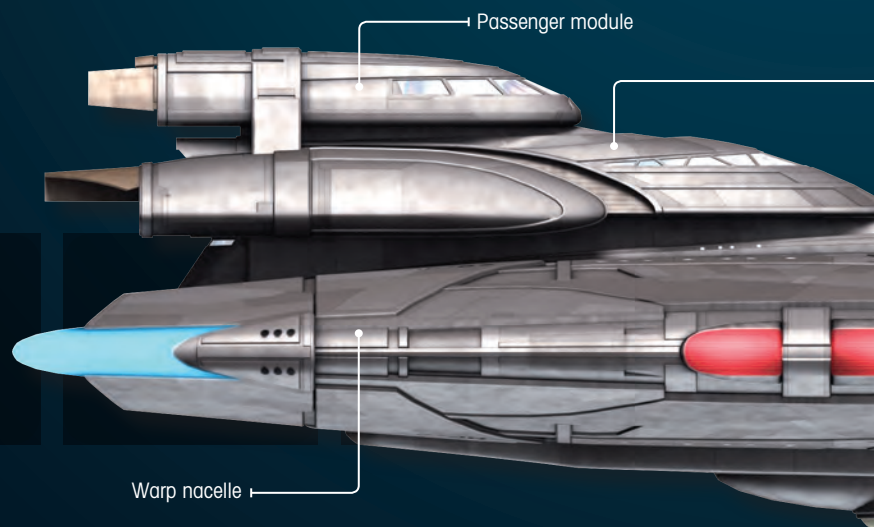
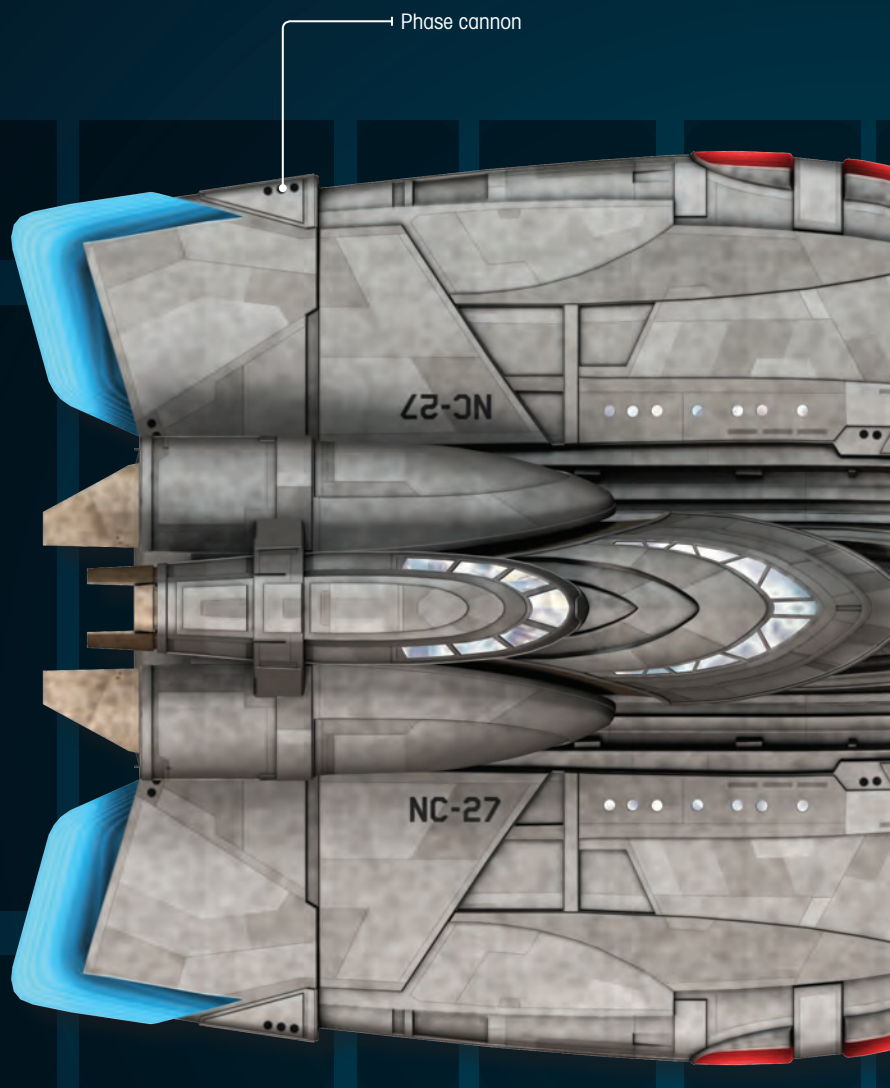
In 2154, Emory requested to use *Enterprise* to test his new invention – a sub-quantum transporter. This breakthrough technology had the potential to beam a person from planet-to-planet. If successful, this new teleportation device had exciting ramifications, as theoretically there would be no limit to the distance it could transport a person.

The only problem with the sub-quantum transporter was that Emory knew it did not work and that it was a fundamentally flawed technology that would never work. He merely used the test as a cover in an attempt to rescue his son Quinn. He had been lost 15 years earlier when testing the sub-quantum transporter. Emory believed that Quinn's transporter signal was trapped in an area of space known as the Barrens and he could still be alive. Unfortunately, Emory was not entirely correct. He did manage to retrieve Quinn's signal, but it had degraded so much that he died just seconds after materializing.

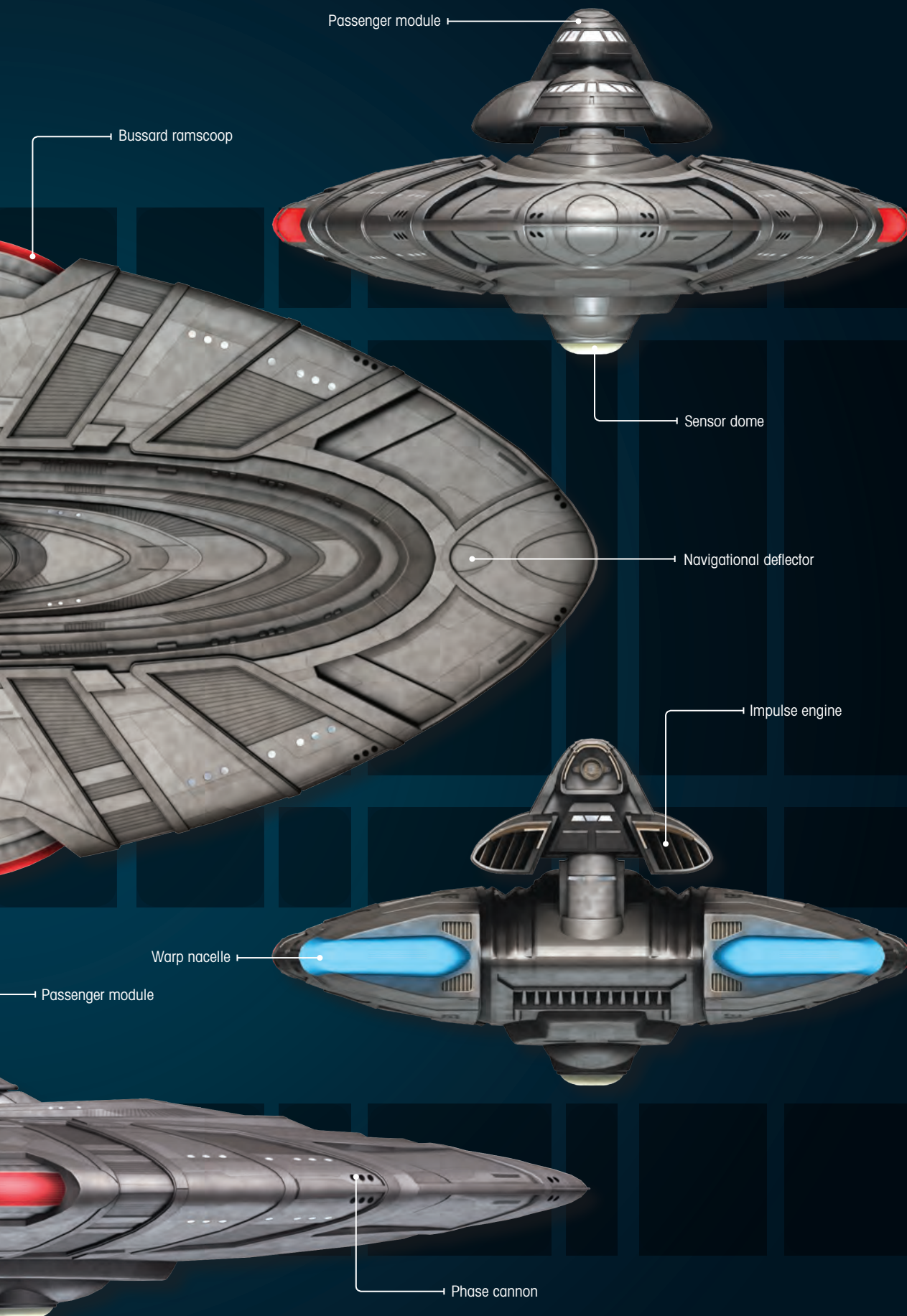
Emory found some comfort that his son was "no longer somewhere in between life and death," but he would have to face the consequences of his actions. He was collected by the *Sarajevo* transport and taken back to Earth to face charges from Starfleet.



▲ The *Sarajevo* rendezvoused with *Enterprise* in order to pick up Emory Erikson and take him back to Earth to face charges of perpetrating a fraud and endangering Captain Archer's crew.







### SCAREMONGERING

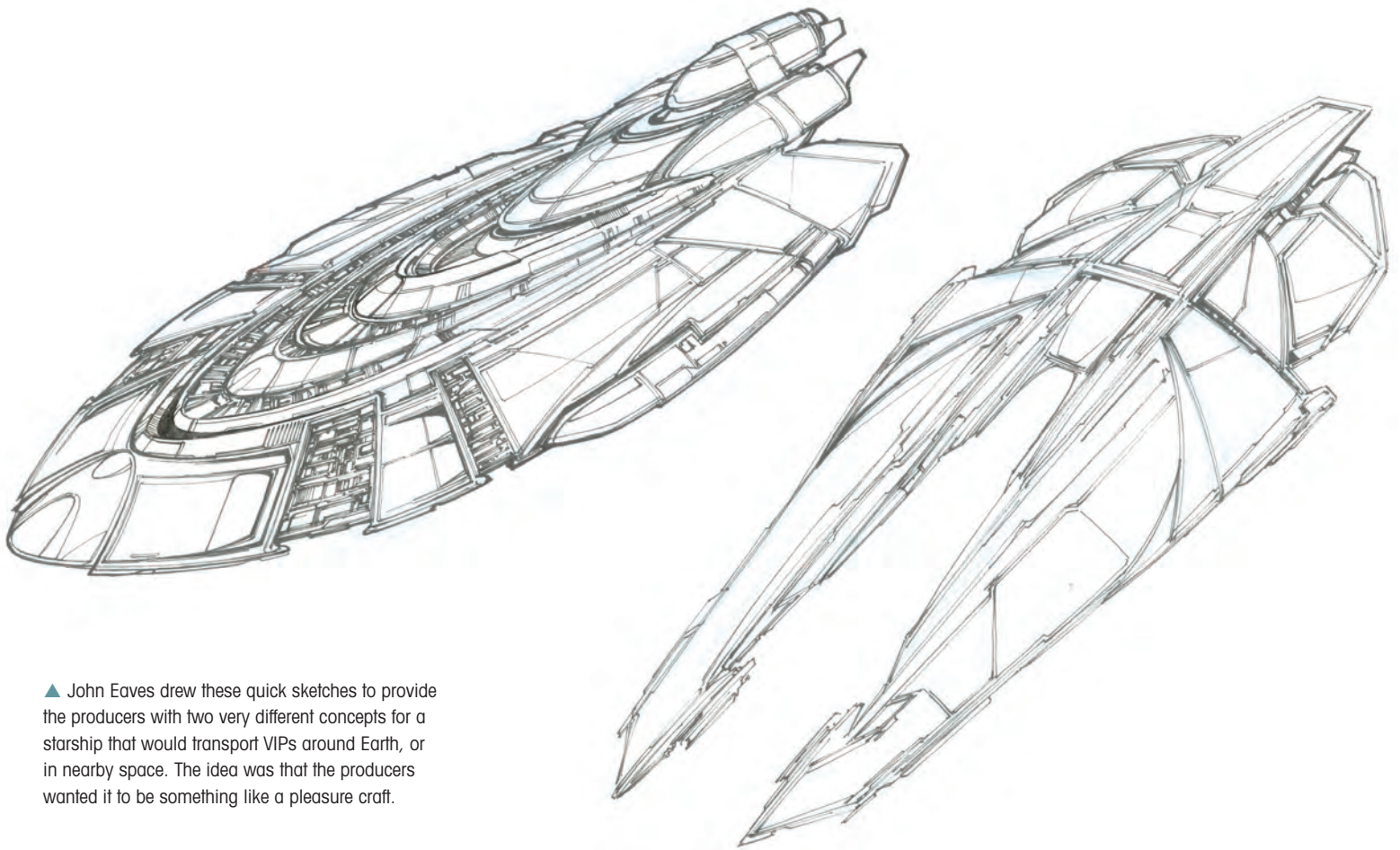
When the transporter were first approved for bio-matter, many people did not trust it and said it was unsafe. They also claimed it caused brain cancer, psychosis, and even sleep disorders.

### REVIVING NAME

The name 'Sarajevo' was used for a Starfleet ship in the 24th century. This was the *U.S.S. Sarajevo* NCC-38529 that fought in battles during the Dominion War. According to the *STAR TREK Encyclopedia*, it was an *Istanbul-class* vessel.

### TERRIFYING PROCESS

As well as being the inventor of the transporter, Emory Erikson was also the first person to be transported. The process at that time took 1 1/2 minutes, and Emory described it as feeling "yourself being taken apart and put back together."



▲ John Eaves drew these quick sketches to provide the producers with two very different concepts for a starship that would transport VIPs around Earth, or in nearby space. The idea was that the producers wanted it to be something like a pleasure craft.

## DESIGNING THE

# SARAJEVO

Illustrator John Eaves explains that the unlikely combination of horseshoes and luxury yachts provided the inspiration for the *Sarajevo*.

John Eaves was asked to design a Starfleet starship that was the equivalent of a ceremonial or pleasure craft. The idea behind it was that it would be used to ferry ambassadors or VIPs around space near Earth. Originally, it was planned to be used in the episode 'Home,' where it would be seen in the blue sky of Earth as some of the senior crew were flying

back to San Francisco for shore leave.

At first, Eaves came up with a saucer-shaped design that was similar to familiar Starfleet ships. It had separate warp nacelles on struts at the rear, but the saucer had a gap between an inner bridge module and an outer ring of the primary hull. Eaves also put in an oblong-shaped structure behind the bridge module, which was filled with

windows. It was Eaves' idea that this would be a giant viewing deck where the passengers could enjoy the sights.

The producers were uncertain of this concept and they asked him to come up with something else that was not as reminiscent of the *Enterprise NX-01*. Eaves took two different approaches as he quickly sketched out more ideas. One had a forked-nose design and



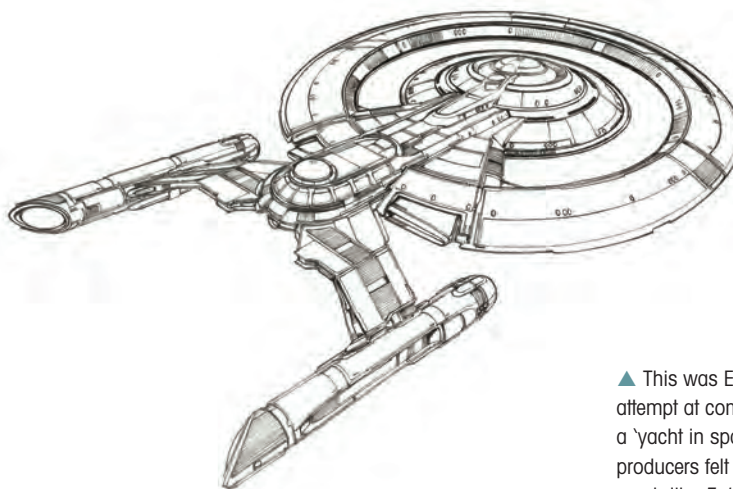
a split or catamaran-style hull and the other was horseshoe-shaped.

In fact, a horseshoe was one of Eaves' favorite shapes to inspire his imagination. His daughters were very keen in competing in rodeos and they often brought him a horseshoe for luck, which he kept in his office. Horseshoes had previously influenced his creativity when designing the Son'a starships for *STAR TREK: INSURRECTION*, and they did again for this ship.

The producers picked the horseshoe-shaped concept, even though Eaves had drawn it quickly and had omitted any windows. He had added circuitry in sections cut into the outer hull, but he was asked to remove these. When asked to draw up a more detailed version, he was told that the ship should not look aggressive and that he should use a color palette of white and blues. They were also happy to keep the integrated warp nacelles within the main hull even though this was an

unusual configuration for ships prior to the 24th century.

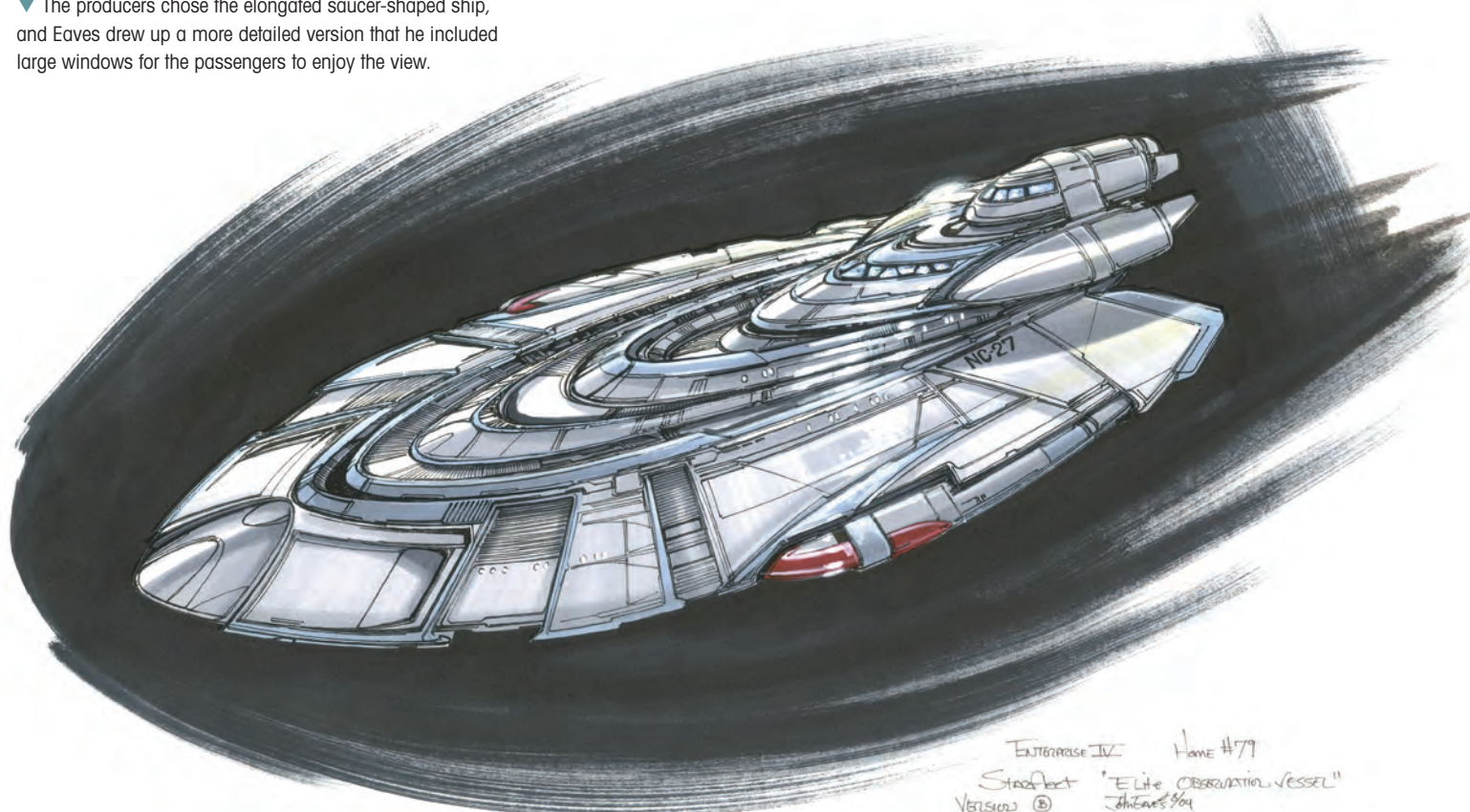
Around the same time, Eaves had been designing luxury yachts on another project and this experience influenced his finessing of his final design for the *Sarajevo*. He added observational windows to the upper decks, which made it look like a luxury liner, and although he removed the circuitry he retained the alcoves in the hull.



▲ This was Eaves' first attempt at coming up with a 'yacht in space,' but the producers felt it looked too much like *Enterprise NX-01*.

In the end, this ship was not used in the episode 'Home,' but it was seen briefly in 'Storm Front, Part II' as part of a fleet that welcomed *Enterprise* back to Earth. It was then used more prominently in 'Daedalus,' when it picked up Dr. Emory Erikson and his daughter to take them back to Earth. In this episode, the 'NC-27' markings on its hull were removed, which implied that it was not a Starfleet ship.

▼ The producers chose the elongated saucer-shaped ship, and Eaves drew up a more detailed version that he included large windows for the passengers to enjoy the view.







## STAR TREK: ENTERPRISE

# SEASON FOUR

*STAR TREK* lore provided some ideas for terrific episodes in *ENTERPRISE*'s fourth season, but the show's reinvigoration wasn't enough to save it.

The *STAR TREK: ENTERPRISE* episode 'Daedalus' featured the inventor of one of the most renowned pieces of starship technology – the transporter. Remarkably, for about 40 years, *STAR TREK* had never revealed who had devised the iconic transporter and the story behind its creation. This blank page in *STAR TREK* history needed writing, and it was the genesis of the episode as it introduced the brilliant, but flawed inventor Dr. Emory Erikson.

For *STAR TREK* fans, it was fascinating to learn about the 'Father of the Transporter' for the first



◀ Manny Coto had been an avid fan of *STAR TREK* since he was a child. He was well versed in *STAR TREK* canon and knew how important it was to aficionados. When he became *ENTERPRISE*'s showrunner, he looked back at *STAR TREK* mythology to find stories that hadn't been fully told, to delve into them deeper in *ENTERPRISE* episodes.



time. The episode also revealed that Emory Erikson had suffered severe back injuries that left him in a wheelchair, and was heart-broken after losing his son, Quinn, when testing his new sub-quantum teleportation device.

### OBVIOUS SIMILARITIES

These tragedies had pushed this genius man to the edge in much the same way as had happened to Dr. Richard Daystrom in THE ORIGINAL SERIES episode 'The Ultimate Computer.' Daystrom had invented the duotronic computer systems that were used on Starfleet ships in the 23rd century, but feeling a lack of recognition from his peers he strove on to create an even better computer system that used artificial intelligence.

Unfortunately, Daystrom used his own memory engrams to program the new M-5 multitronic unit, but the pressure he faced in creating another ground-breaking computer system led to a nervous breakdown. Subsequently, this made the M-5 computer system unstable and when it was tested aboard the *U.S.S. Enterprise* NCC-1701, it attacked and destroyed several other Starfleet ships.

There were clear parallels between the two inventors and it was evident that THE ORIGINAL SERIES inspired the *ENTERPRISE* episode. In fact, this was just one example of many in which events from THE ORIGINAL SERIES provided the basis for episodes of the fourth season of *ENTERPRISE*.

Fans were delighted as empty pages in *STAR TREK* history were filled with thrilling episodes. Landmark events included the origins of genetically-engineered Augment humans and Dr. Arik Soong, one of the scientists behind their resurrection; how Surak and his teachings of logic and peace recorded in the Kir'Shara revolutionized Vulcan society; how the founding species of the upcoming Federation banded together to fight a common enemy in the Romulans; and an explanation was finally given for the physical differences of the Klingons in THE ORIGINAL SERIES and how they appeared from *STAR TREK: THE MOTION PICTURE* onwards. We also learned more about the infamous Orion Syndicate and their bewitching, green-skinned slave girls, who were actually not enslaved, but could control others with their exotic pheromones.

The single person driving these changes in the



stories that were told on *ENTERPRISE* was Manny Coto. He was brought in on the third season as a writer and co-executive producer, but he was handed the reins in the fourth season as he became the showrunner. His predecessor Brannon Braga had given his all to the show and worked for the franchise pretty much continually for nearly 14 years, but felt he had reached a point where he was burnt out and could not do any more. He

▲▼ For the first time, the episode 'Daedalus' revealed that the inventor of the transporter was Dr. Emory Erikson. His character and troubled background was inspired by Dr. Richard Daystrom, who was featured in THE ORIGINAL SERIES episode 'The Ultimate Computer.'







▲ Season Four began by resolving the cliffhanger from the previous season. Captain Archer and his crew had to deal with the threat of alien Nazis in 1944.

▼ 'Storm Front, Part II' tied up the Temporal Cold War arc, which featured an amazing scene where *Enterprise* engaged in a dogfight with World War II fighters over New York.

knew, however, that Coto was the perfect choice to take over. Braga had admired the science-fiction show 'Odyssey 5,' which Coto had run before joining *ENTERPRISE*, and he knew that Coto had remarkable, detailed knowledge about *STAR TREK* canon.

Coto was genuinely surprised to be offered the showrunner role, but he was also delighted. He had always been fascinated with the mythology from *THE ORIGINAL SERIES* and had already pitched several stories to Braga that they could do in the fourth season. Now that he was in charge, he could implement these ideas that he had been brewing for a while. He wanted to form a more substantive link to *THE ORIGINAL SERIES*.

It was far from a done deal that the network

would greenlight a fourth season, especially as *ENTERPRISE* was a very expensive show. Its renewal was definitely in the balance, but an impassioned plea from Garry Hart, a powerful executive at the network, managed to secure another season. Even so, the budget was reduced significantly and compromises had to be made.

Everyone working on *ENTERPRISE* was obviously delighted to be given another chance, and they were determined to give everything they had to make it the best season so far. Some believed they were given another opportunity because Season Three ended on a cliffhanger and they could not leave the story there.

#### SHREWD STRATEGY

It was perhaps a premeditated smart move from Braga and Rick Berman, who knew that the network would receive some vitriolic criticisms from viewers if they canceled the show on a cliffhanger. It was astounding that the network did not pick this up earlier when they first received a script of 'Zero Hour.' It was obvious that no-one from the network read it closely or to the end, and it was not until they watched the first cut of the episode that they realized it finished without being resolved.

Immediately, the network demanded that the end be changed and reshot, but by this time all the actors and crew had gone on hiatus and the sets were in mothballs. It could not be redone and at least it provided more ammunition to continue







◀ The in-universe reason why the Klingon's appearance changed from smooth foreheads to ridged foreheads was finally answered in a trilogy Klingon arc that began with 'Affliction.'

▶ Brent Spiner, who of course played one of *STAR TREK*'s most beloved characters in Data, returned to the franchise as Dr. Arik Soong. He created more genetically-enhanced humans like Khan.



with a fourth season. It was obviously good news for Coto, but then he learned that Berman had pitched the idea that the entire season would take place in World War II with aliens helping the Nazis. While Coto thought it was an interesting idea and loved alternate universe stories, he did not think he could sustain it over 22 episodes. He and the rest of the writers loved the chance to have a dogfight between *Enterprise* and World War II planes over New York, but they loved the idea more that they were given free reign to tie up the story in just two episodes. They could then get back to episodes that would act as touchstones to the old canon established in THE ORIGINAL SERIES.

### NEW WRITERS

Coto knew that a good number of writers had left at the end of Season Three, and he understood that he had to bring in new writers to replace them. At the top of his list was Judith and Garfield Reeves-Stevens, a wife-and-husband writing/producing team, who had a vast knowledge of *STAR TREK*, better than even him.

The Canadian duo had written a number of non-fiction behind-the-scenes books about *STAR TREK* including '*STAR TREK: THE NEXT GENERATION – The Continuing Mission*' and '*The Making of STAR TREK: DEEP SPACE NINE*.' More importantly, they had also written several *STAR TREK* novels, including many with William Shatner. Coto was keen to include a few novelists in his writing team, and had been



◀ Manny Coto was keen to explore Orion culture on *ENTERPRISE*. They were referred to often, but had not been seen in a live-action appearance since THE ORIGINAL SERIES episode 'Whom Gods Destroy.' Coto wanted to flesh out their background, and male Orions were seen for the first time in the *ENTERPRISE* episode 'Borderland.' Here, a typically muscle-bound Orion male picked up T'Pol and auctioned her off as a slave.

particularly impressed with their book 'Federation,' which showed a passion for the *STAR TREK* universe. The Reeves-Stevens would help him delve into the established *STAR TREK* canon and expand upon it.

Coto gave them a call and asked them to join the writing team. At that time, 'Home' was being filmed in which the episode wrapped-up the previous season and set up the beginning of the new one. After just two weeks, the Reeves-Stevens were thrown in the deep end and worked on 'The Forge,' the first episode of a Vulcan trilogy. The arc drew together various strands of Vulcan history, with the Vulcans embracing Surak's teachings about logic. In other words, they filled in the missing





▲ The surface of Vulcan had hardly been seen before *ENTERPRISE*. It would have been much too expensive to build elaborate Vulcan sets for just one episode, but this became viable when they featured in three consecutive episodes.

► T’Pau was a high-ranking official and one of the most important figures on Vulcan when she was first seen in THE ORIGINAL SERIES episode ‘Amok Time.’ How she became so revered was unknown, so the *ENTERPRISE* writers told the story of her younger days when she helped change Vulcan society.

chapters that had not previously been told. These episodes explained how the Vulcans transitioned from being antagonistic towards humans at the beginning of *ENTERPRISE* to being supportive allies.

#### VICIOUS TEDDY

In addition to telling the story of the Vulcan reformation, the Reeves-Stevens wanted to show the famous sehlat – Spock’s ‘teddy bear’ pet from his youth – for the first time on a live-action *STAR TREK* show. Although sehlat could be domesticated, the wild sehlat were very



aggressive and had six-inch fangs that could tear an adult apart. The Reeves-Stevens knew of course that a sehlat would have to be realised in CG, which would be very expensive. With that in mind, they were told to write a scene where it would be seen just three times for a couple of seconds each.

After writing the sehlat scene, the Reeves-Stevens were called to the special effects and art department to see what they had come up with, but they had got too excited and gone overboard. The scene had been broken down with storyboards that showed 27 shots of the sehlat, which resulted in the Reeves-Stevens receiving an angry call telling them to scale it back to just three shots, not 27!

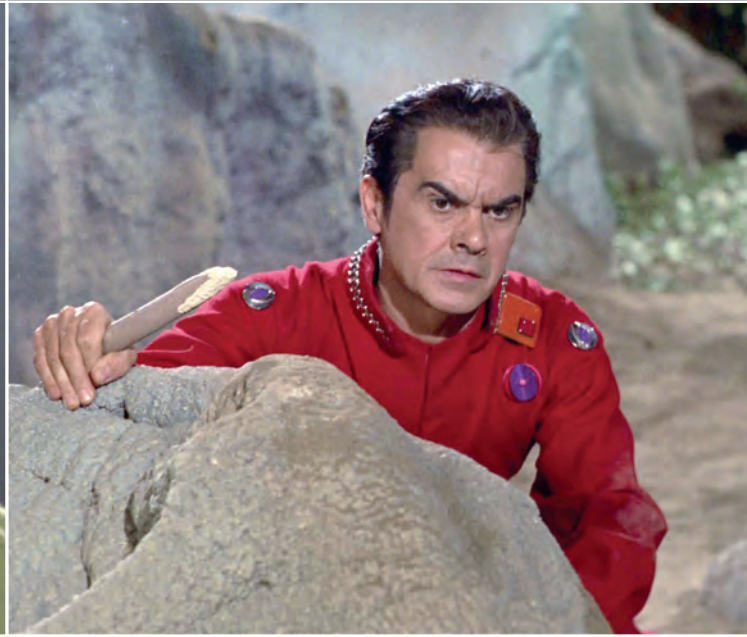
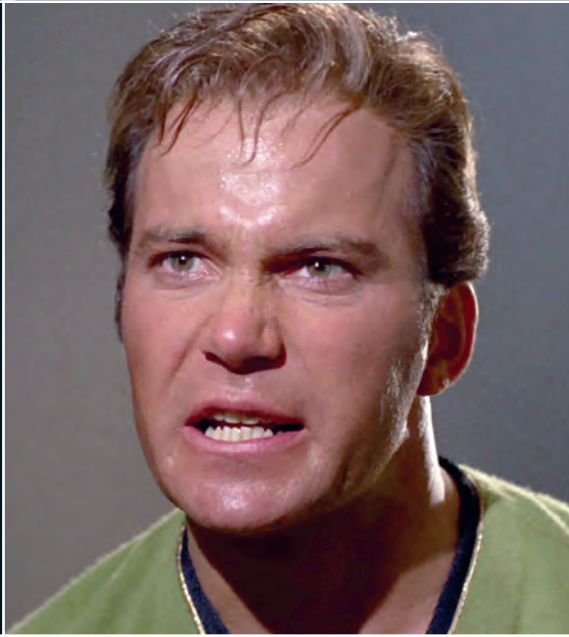
#### SPREADING THE COST

The Vulcan trilogy episodes were well received and Coto was extremely pleased. Contributing to the trilogy’s success were the impressive Vulcan sets. As the budget for the season had been cut, it would have been impossible to cover the cost of building such a huge set to be used in just one episode. However, creating such a fantastic set could be justified if it was used in several episodes and this led to the writers spreading the story over three episodes. This proved to be a blessing as it allowed the Reeves-Stevens to spend more time on Vulcan, and tell a terrific, movie-length story. Production value was maximized, and the writers felt that three-episode arcs were better in terms of



◀ 'Kir'Shara,' the last episode in the Vulcan trilogy, depicted how Archer activated an ancient Vulcan artefact, which projected Surak's true teachings. This overthrew the old High Command and brought in the Vulcan Reformation.

▶ William Shatner was almost brought back to *STAR TREK* by appearing in *ENTERPRISE*. He was to have played the evil Kirk from the Mirror Universe, but sadly the plans didn't work out.



storytelling and wanted to do more.

It was for this reason that the Augment story was also told over three episodes. It gave the writers the opportunity to explore the background of the genetically-enhanced humans and tie it in with the Eugenics Wars that had been mentioned in *THE ORIGINAL SERIES*. Coto also wanted to include the character of Colonel Green as the leader of the Augments. Green was a despotic leader and mass-murderer from Earth's past, who had been seen in *THE ORIGINAL SERIES* episode 'The Savage Curtain', and Coto wanted to delve deeper into his character. However, this idea was scrapped, when it became known that Brent Spiner was keen to take on a role in *ENTERPRISE*. Instead of Colonel Green, the writers created a part for him in the shape of Dr. Arik Soong. This tied-in with *THE NEXT GENERATION*, with Arik Soong being an ancestor of Dr. Noonian Soong, a part also played by Spiner.

#### KIRK RETURN?

As well as Brent Spiner, another guest-star appearance was in the pipeline that promised to do well for the fortunes of *ENTERPRISE*. Coto received a phone call from Rick Berman explaining that William Shatner was interested in appearing in a couple of episodes. Coto was beside himself with excitement at this prospect and was eager to do anything he could to make this happen.

Coto and the Reeves-Stevens got together to devise an idea for a story that could include

Shatner in a credible way. After much pondering, the Reeves-Stevens based a concept on *THE ORIGINAL SERIES* episode 'Mirror, Mirror.' In it, they posited that the Tantalus Field would not eliminate enemies from existence, but would dispatch individuals to a prison hundreds of years in the past, in an alien facility deep under ground in the Prime Universe. They figured that the Mirror Spock used the Tantalus Field to send the Mirror Kirk (who they would call Tiberius) to this prison in the past.

Captain Archer's *Enterprise* would then stumble upon this prison where Tiberius and others from the Mirror Universe were being held. Tiberius would then break out of the prison, steal the *Enterprise* and use its transporter to return to the Mirror Universe. The intention was that his two-part story would reveal that the Mirror Universe had not been created yet, and that it was Tiberius himself who would be responsible for splitting the universe, creating the Mirror version from which he came.

The intention was, of course, that Shatner would play Tiberius, which it was hoped he would enjoy, and it would not harm *STAR TREK* continuity. Coto thought that they had come up with a fantastic concept that would instantly make a classic two-parter and attract viewers in their droves.

Unfortunately, and much to Coto's disappointment, the show's budget proved insufficient to cover Shatner's fee. Although unable to carry out the original concept with Shatner, the fourth season still included a two-part story

▲ Coto was fascinated by Colonel Green, who appeared in *THE ORIGINAL SERIES* episode 'The Savage Curtain.' It was revealed that Green was a tyrannical leader on Earth, who killed millions, but nothing was divulged about how this happened. Coto wanted to explain this history in an *ENTERPRISE* episode, and planned to bring him back in the arc that dealt with the Augments. This was set aside when Brent Spiner returned and Arik Soong took the place of Green. In the end, a recording of Colonel Green rationalizing his genocidal actions appeared in the *ENTERPRISE* episode 'Demons.'



▲ The Tantalus field control device was first seen in THE ORIGINAL SERIES episode 'Mirror, Mirror.' The *ENTERPRISE* writers reasoned that the Tantalus field did not send individuals into oblivion, but into the past in the Prime Universe.

set in the Mirror Universe. Mike Sussman wrote the episodes and recalled that it was the most fun he had ever had developing a story for *STAR TREK*. For these episodes, the opening titles were revised with militaristic music and different imagery. A pre-titles sequence showed the Mirror Zefram Cochrane and his followers shooting the Vulcans at the point of First Contact.

The production teams also had fun recreating an original *Constitution*-class ship with the corridors and bridge sets for the *Defiant*, bringing back Matt Jefferies' classic design in high-definition and beautiful color. The Mirror Universe also allowed them to expand the old mythology without breaking canon by showing a Gorn and a full view of a Tholian, both realised through CGI.

The fourth season of *ENTERPRISE* successfully mined episodes of THE ORIGINAL SERIES for great



concepts, reinvigorated interest in the series and resulting in increased viewing figures. Unfortunately though, the figures did not go up enough and it became clear that *ENTERPRISE* would not be renewed for a fifth season.

#### AN ERA OVER

It appeared that the days of *STAR TREK* being the golden child of the UPN network were long gone. The problem was that at that time huge changes were happening in how consumers watched television and no-one really saw what it meant. *ENTERPRISE* was moved to a Friday evening slot for its fourth season, the worst time for a show, but it was still the top-rated program on UPN.

When the writers heard that the show had been canceled, they were working on 'Terra Prime.' It was the first episode in another trilogy, where *Enterprise* was heading back to Earth to deal with lingering prejudices against aliens. It was a fitting final arc for Coto's stewardship of *ENTERPRISE* as it led to the beginnings of the formation of the Federation. He and the Reeves-Stevens wrote the emotional speech that Captain Archer gave to all the different species. To Coto, it was a very hopeful ending and summed up the *STAR TREK* universe in which it beautifully encapsulated the message of putting differences aside to create the perfect conditions to seek new lives and civilizations.

Berman and Braga decided to write the final episode, and Coto understood that it was only

► The ice homeworld of the Andorians was seen for the first time on *ENTERPRISE* in the episode 'The Aenar.' It was also explained that Andoria was actually a moon of a nearby gas giant planet.





◀ The Mirror Universe episodes on *ENTERPRISE* required a gorgeous set of a *Constitution*-class ship's bridge to be built. Everyone, including the writers, were having a ball revisiting this iconic set and living out their childhood dreams.

▶ The final *ENTERPRISE* episodes that Coto oversaw returned to Earth and covered the events that led to the Coalition of Planets. They wrote the history that would lead up to the later foundation of the Federation.



◀ The final episode of *ENTERPRISE* saw some of the writers make a cameo appearance. In this image, Manny Coto can be seen as an admiral sitting behind Lt. Malcolm Reed, and behind him are Judith and Garfield Reeves-Stevens along with fellow writer/producer André Bormanis, who is wearing a suit.

right for them to bring *ENTERPRISE* to a close. 'These Are The Voyages...' proved to be controversial, as it was framed within the context of *THE NEXT GENERATION*, rather than a final story for the *ENTERPRISE* crew. Braga felt it was a cool concept, but he later admitted that he got it wrong and it was not a good send off for the *ENTERPRISE* cast.

#### UNTOLD ADVENTURES

Coto was very sad that *ENTERPRISE* had come to an end. He imagined what fun they could have had if the series had continued for three more seasons. He had planned to make the Andorian, Shran a main character by bringing him on to the

bridge of *Enterprise*. He also wanted to do further story arcs set in the Mirror Universe and another set during the Earth-Romulan wars.

In the end, Coto came to terms with the ending of both *ENTERPRISE* and *STAR TREK* itself for many years. It was gut-wrenching for Coto, but he was gratified by the fan reaction to his tenure. As he said, "I've worked on other shows and none of them have been as enjoyable and dream-like as working on *STAR TREK*. I felt blessed to have been able to work in this universe, which I'd always loved for so long since I was a kid. The best experience I've had working in Hollywood were those *STAR TREK* years."

# ON SCREEN



## TRIVIA

The transporter had been seen in *STAR TREK* since 1965 and its creation made its mark on mainstream culture. The inventor of the transporter was never revealed until 2005 when the episode 'Daedalus' introduced Dr. Emory Erickson the 'Father of the Transporter.' In the episode, Emory Erickson was seen using a wheelchair because of his deformed spine. Although not categorically stated, it was strongly inferred that his back injuries were sustained when he tested his sub-quantum teleportation device.



In the 22nd century, transporters had a range of 10,000 km and by the 24th century the range increased to about 40,000 km. Other races had transporters with a much greater range. In *THE ORIGINAL SERIES* episode 'Assignment: Earth,' the species from the homeworld of Gary Seven [pictured] used a transporter with a range of a thousand light years.



The *ENTERPRISE* episode 'Daedalus' took its name from Greek mythology. Daedalus and his son Icarus bonded feathers together with wax in order to fly, but Icarus flew too close the sun and the wax melted, plunging him to his death in the sea.

- FIRST APPEARANCE:** 'DAEDALUS' (ENT)
- TV APPEARANCE:** STAR TREK: ENTERPRISE
- DESIGNED BY:** John Eaves

### KEY APPEARANCE

#### **STAR TREK: ENTERPRISE** **'Daedalus'**

Dr. Emory Erickson, the inventor of the transporter, and his daughter Danica are both family friends of Captain Archer and have requested *Enterprise* NX-01 to take them to the Barrens where he can test his new invention.

Emory claims he has created a new form of sub-quantum teleportation device that could beam people between planets, in effect making warp starships obsolete.

It soon becomes clear that Emory has an ulterior motive. He lost his son, Quinn, 15 years earlier in an accident testing his prototype transporter in the Barrens.

He knows the sub-quantum device is flawed, but believes he could still rescue his son. He lies to Archer and Starfleet in his attempt to rematerialize his son, and an *Enterprise* crewman is killed as a result of his actions.

Archer learns the truth, but still helps Emory. Eventually, Quinn's transporter pattern is rematerialized, but it has degraded so much that he dies seconds after being brought back.

Despite his sadness, Emory takes some comfort that Quinn is no longer stuck between life and death. The *Sarajevo* transport ship picks him up to take him to Earth where he knows he has to face justice for his duplicitous actions.



COMING IN ISSUE 161

# VOID SHIP



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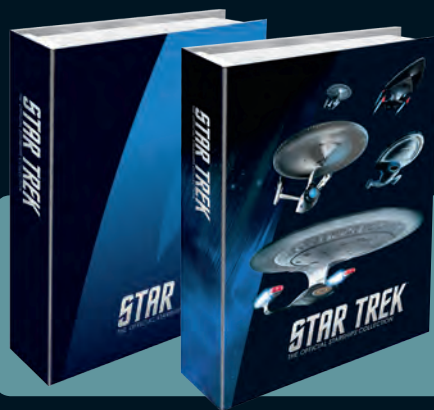
## Inside your magazine

- In-depth profile of the **Void Ship**, which was encountered by *U.S.S. Voyager* in the Delta Quadrant.
- How senior illustrator **Rick Sternbach** came up with a design for the **Void Ship**, which glowed with an eerie, ghostly green light
- A look behind the scenes of the fifth season of **STAR TREK: VOYAGER**

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