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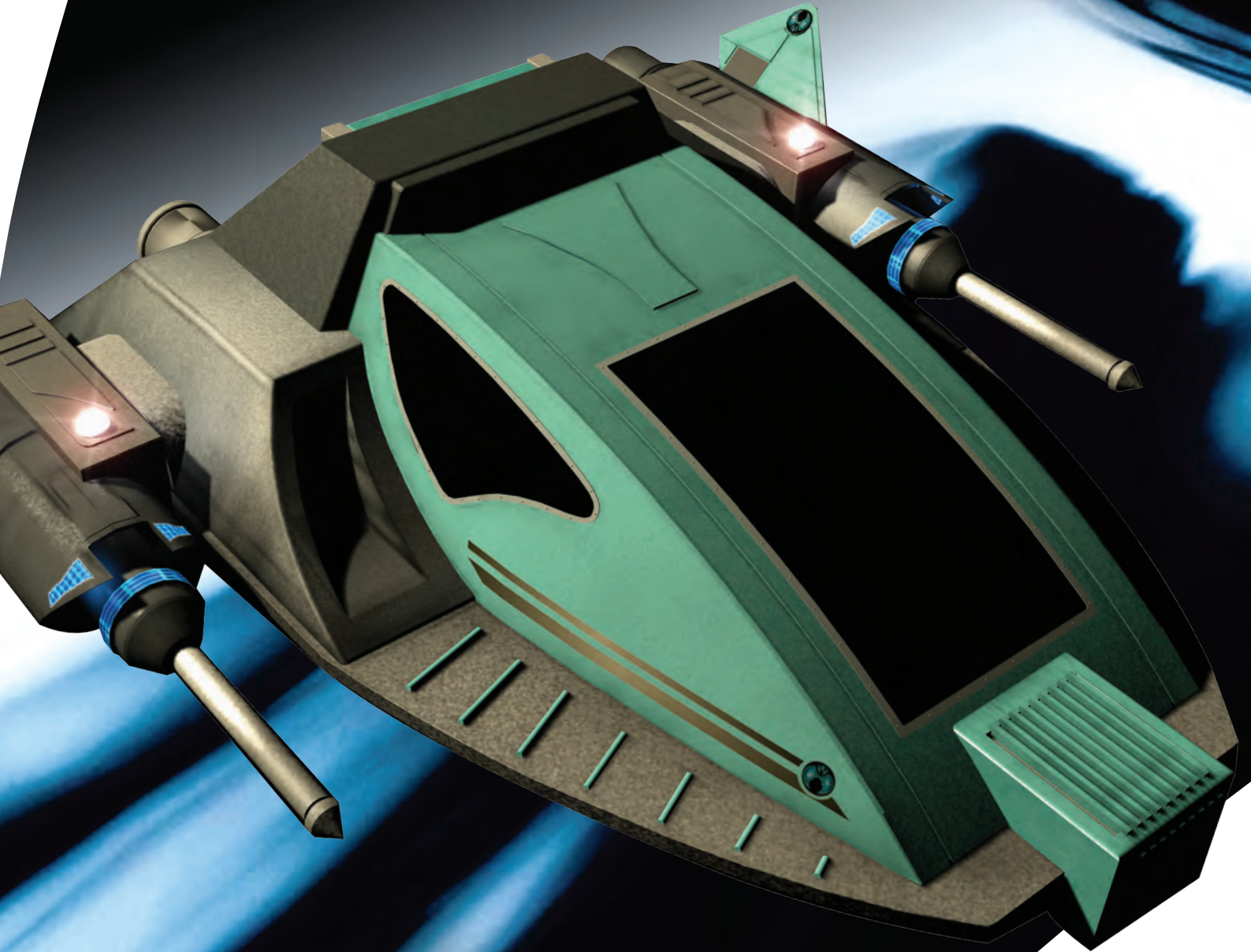
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## ALICE

TYPE: SHUTTLE

CREW: ONE

LENGTH: 5 METERS

LAUNCHED: 24th CENTURY

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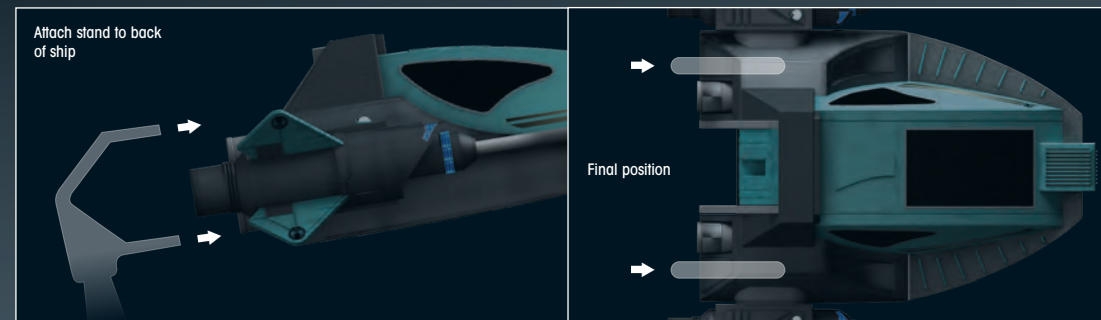
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## *ALICE* SPECIFICATION



TYPE:	SHUTTLE
IN OPERATION:	24th CENTURY
LOCATION:	DELTA QUADRANT
LENGTH:	5 METERS (APPROX.)
CREW:	ONE
PROPULSION:	WARP
WEAPONRY:	OPTRONIC ARRAY



# ALICE

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▼ *Alice* appeared to be a fairly unremarkable ship, but behind the conventional looks was some unusual technology, which included a neurogenic interface. This allowed the ship to control the pilot, and even appear before him in a seductive humanoid form.



# ALICE

*Alice* was the name Tom Paris gave to a small alien craft, which turned out to be sentient and almost killed him.

One of *Alice*'s main features was a multiphasic shield configuration that could withstand the intense heat of a star and scramble transporter beams. She also featured an optronic weapons array that was capable of firing powerful pulses.

## PILOT LINK

*Alice*'s most unusual component, however, was a neurogenic interface that allowed her to react directly to the pilot's thoughts. It could be activated automatically by sitting in the single occupant chair of the cockpit and putting on a headset, from which an arm-like metal extension half-encircled the pilot's forehead.

*Alice* would then scan the pilot's brain patterns, which tapped him into all of the ship's functions, including ops, tactical and sensors. This gave the vessel the potential to be quicker and more maneuverable than any Federation ship, as the pilot only had to think what he wanted to do and the ship instantaneously reacted.

However, rather than the pilot being in complete control of the ship, the ship exerted control on the pilot. The neural interface allowed *Alice* to know the pilot's deepest thoughts and desires. This remarkable ship could then 'appear' to the pilot in a form that he found most pleasing. In the case of Paris, the ship presented herself as an attractive woman with a seductive voice.

This was not a real person, but a manifestation of the neural interface existing only in his mind. *Alice* created these hallucinations by realigning Paris' neural pathways and making them receptive

In early 2376, a small, unassuming spacecraft was acquired by Ensign Tom Paris from a space station called Abaddon's Repository of Lost Treasures. The cost in trade was Paris's jukebox and three of the *U.S.S. Voyager* NCC-74656's used power cells. Paris named the ship '*Alice*' after an attractive woman called Alice Battisti, whom he had known at Starfleet Academy.

In appearance, *Alice* was a fairly basic vessel, and the hull featured a number of scrapes and scratches. The design was not dissimilar to one of *Voyager*'s type-2 shuttles, although a fair amount of intricate detailing was evident all over the hull, indicating that a degree of craftsmanship went into the building of the vessel.



## DATA FEED

Tom Paris named the craft after Alice Battisti, a cadet he had met at Starfleet Academy. He found her intelligent and beautiful, but she was uninterested in him, and he referred to her as "the lost cause."

◀ In 2376, *Voyager* came across a junkyard in the Delta Quadrant, which was owned by an exotic-looking alien named Abaddon. He lived aboard a space station, which was surrounded by 62 derelict ships, and various other parts. Among his inventory was a small battered ship that Tom Paris was desperate to acquire.



◀ Paris was quick to see beyond the worn state of *Alice*, and he described her as a “diamond in the rough.” His crew mates were not so enthused and were unable to see her allure.

▶ Once *Alice* had a firm hold on Paris’s mind through the neurogenic interface, she forced him into leaving *Voyager*. Paris launched *Alice* from the shuttlebay and headed straight for the particle fountain.



▶ It appeared that *Alice* deduced that B'Elanna Torres was important to Paris and took attention away from her. It was almost as if Alice was jealous of Torres, and to force him to focus solely on her, she tried to kill Torres by locking her in the cockpit and expelling all the air.



▶ By tapping into the neurogenic interface with a communications signal, the Starfleet crew were able to insert a manifestation of Torres into Paris’ mind. While she distracted Paris, Tuvok was able to disable *Alice*’s shields and beam Paris back to *Voyager*. Without a pilot, *Alice* broke apart in the swirling eddies of the particle fountain.



▲ On the shuttle, the manifestation of *Alice* urged Paris to complete the final stage of their link. Different colored wires plugged into the nozzles on his flight suit, and his mind became one with *Alice*. Paris was then able to break free from *Voyager*’s tractor beam by firing an optronic pulse, before going to warp and disappearing from sensors.

▲ Abaddon had been running his junkyard business for more than 20 years, in which time he had acquired a wide range of mostly useless stock. It turned out that Abaddon knew *Alice* was sentient, but she found his piloting skills inadequate and urged him to find a new helmsman for her.

to neurogenic signals. Thus, *Alice* could project images and voices over vast distances and not just when the pilot was in the cockpit.

Once *Alice* had a hold on Paris, he became obsessed with her. He devoted all his spare time to restoring the ship, working on her well into the night. *Alice* gained even greater control of Paris by persuading him to wear a special flight suit, which featured various nozzles into which she injected tubules. This made him the living, breathing heart of the vessel, as his synaptic functions became even more closely linked with those of the ship.

*Alice* wanted to return to an area of the Delta Quadrant containing a particle fountain that she called home, but she could not fly herself. Thus, by appealing to the pilot’s desires, *Alice* could manipulate them into delivering what she wanted.

However, *Alice* was not compatible with just anyone. When Abaddon flew her she complained that his reflexes were too slow and she demanded that he find her a new pilot.

#### MALIGN INFLUENCE

Paris was a far more suitable helmsman as far as *Alice* was concerned. She convinced him to steal some of *Voyager*’s tactical data modules from storage to fix her weapons array. However, when B'Elanna Torres noticed that some items had gone missing, *Alice* tried to kill her by sealing her in the cockpit and cutting off the oxygen.

This made Paris realize that he was being controlled by *Alice*, but when he tried to resist her and attempted to go to sickbay, she was able to send a small shock directly to his brain, causing

severe pain. She then made him return to her, and completed the final part of their integration. Once in the cockpit chair, restraints held Paris down as more tubules were injected directly into his body, as they merged further into one being.

After this, they left *Voyager* and headed to the particle fountain. When *Alice* was fired upon by *Voyager*, Paris felt pain because he had become so entwined with her systems.

*Alice* was ultimately defeated when the crew found a way to tap into her neurogenic interface. They were able to “insert” Torres into the program, allowing her to wage a tug-of-war for Paris’ attention, while Tuvok disabled the multiphasic shielding and beamed Paris out. Deprived of her pilot, *Alice* broke up, and was destroyed when she collided with one of the particle fountain eddies.

#### DATA FEED

The small craft that Paris bought from Abaddon’s junkyard could manifest itself as a person to anyone who tried on its neurogenic interface headset. When Abaddon put on the headset, the craft appeared as a female member of his species. Similarly, after Paris used the interface, the ship appeared in his mind as an attractive human woman. The more Paris used the interface, the more he fell under her spell.



**INTIMATE COCKPIT**

The cockpit of *Alice* was fairly similar to that of a Starfleet Type-9 shuttle, and was accessed through a hatch located at the rear. Inside, there was just a single seat for the pilot and not much storage. As Abaddon described her, she was “designed for speed, not haulage.”

Touch-sensitive consoles were positioned in front and to each side of the pilot. These controlled everything from environmental to guidance systems, as well as the optronic weapons and multiphasic shields.

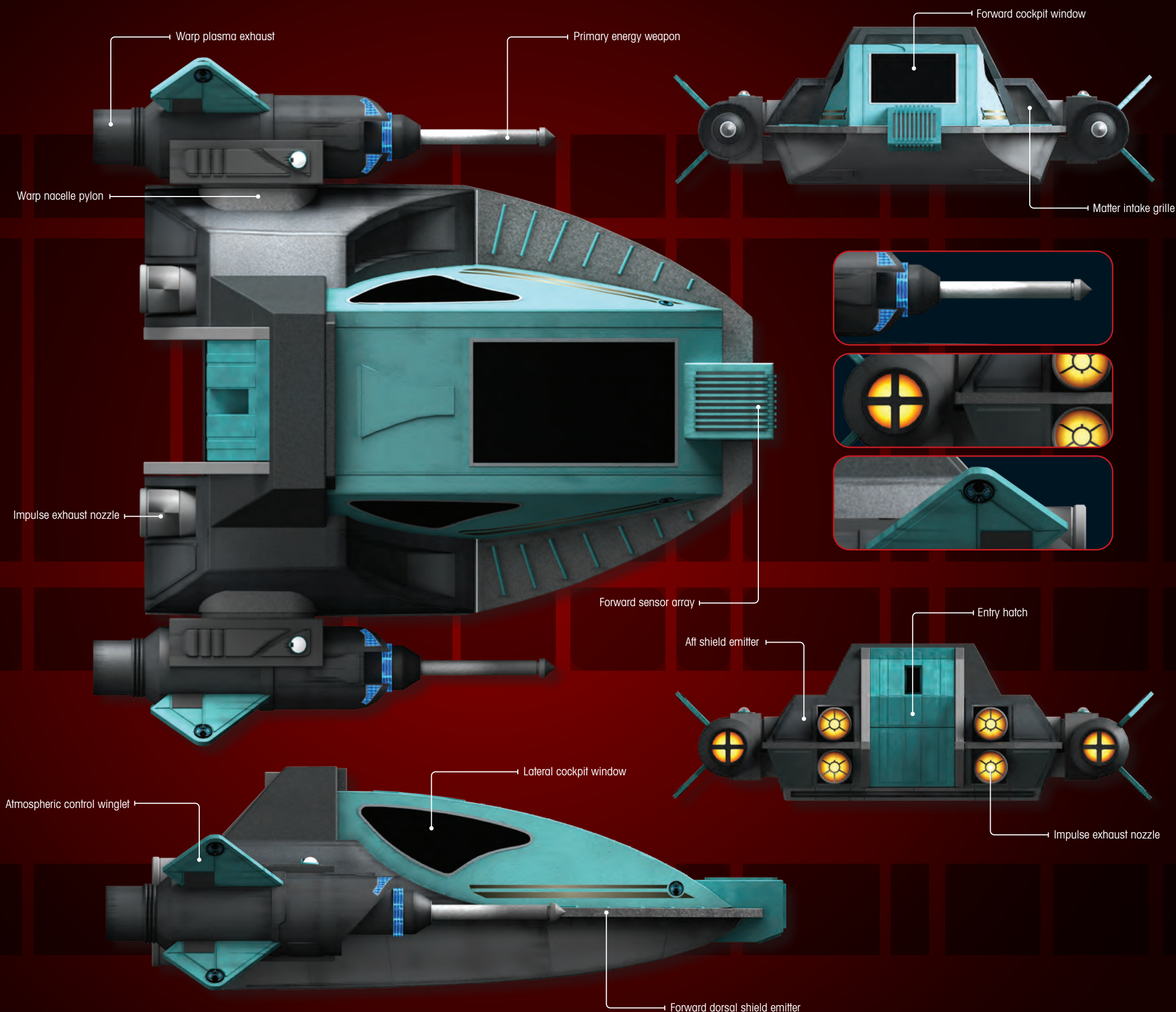
What made *Alice* truly unique was her onboard computer. The neurogenic interface through which *Alice* linked with the pilot was positioned on top of the chair backrest. This allowed her to respond to vocal commands, but also made startlingly intimate pilot-ship communication a possibility.



▲ The neurogenic interface that was built in to the headset allowed *Alice* to link with Paris’ synaptic functions. Their relationship became so close that Paris almost became part of the ship.

**DATA FEED**

Abaddon claimed that he bought *Alice* from a Haakonian trader, who believed that the ship was haunted. The *Voyager* crew’s only encounter with a Haakonian came five years earlier in 2371, when they met Ma’Vor Jetrel, the scientist who developed the metreon cascade weapon, which killed hundreds of thousands of Talaxians.



**DANGEROUS HOME**

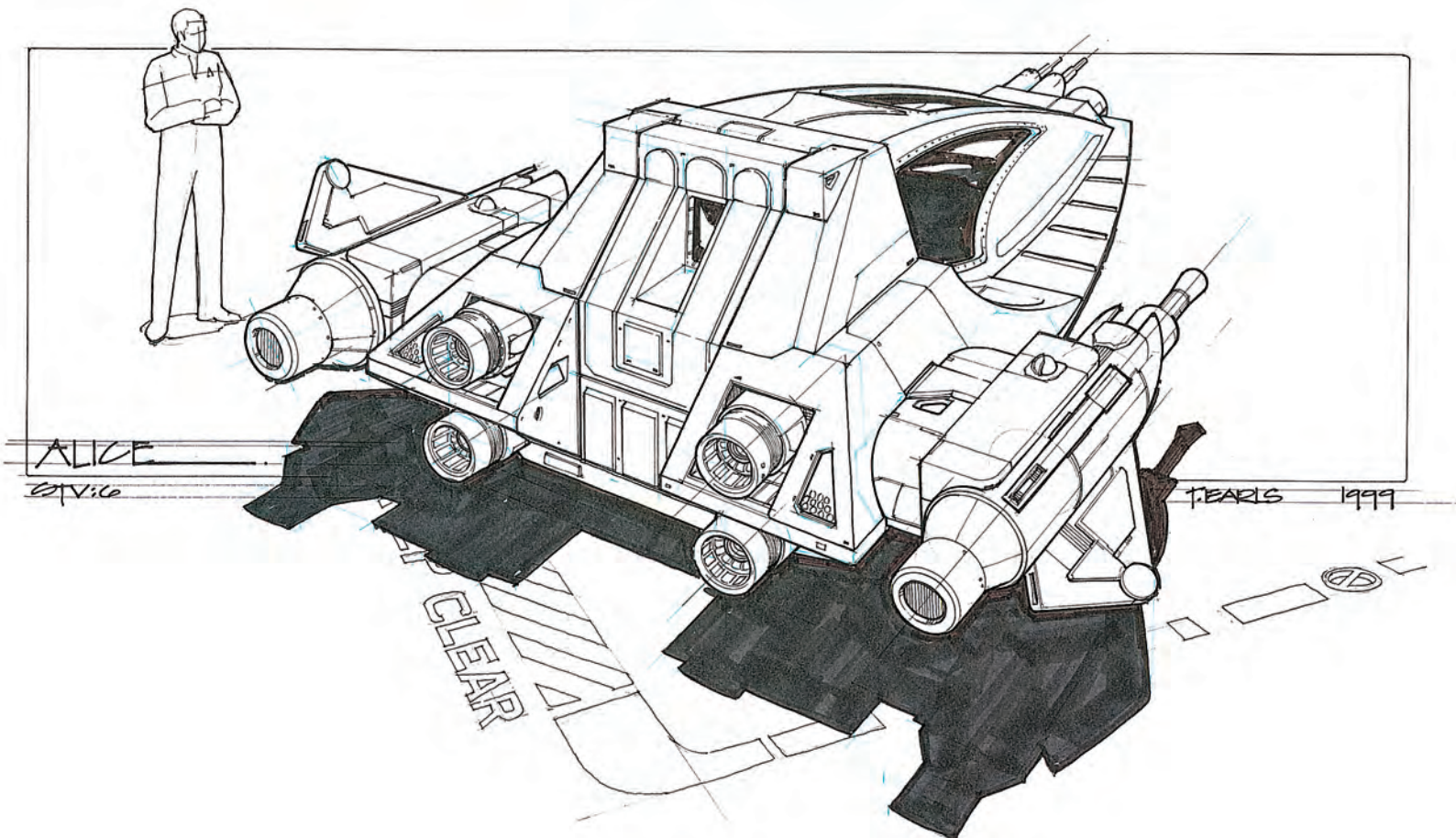
The particle fountain that *Alice* called ‘home’ was a dangerous spatial anomaly. There was a similar anomaly in the Alpha Quadrant, and the Federation had lost over a dozen starships while attempting to study it.

**VALUABLE CRYSTAL**

Most of the items that *Voyager* acquired from Abaddon were worthless, but one – a berlium crystal – was valuable, with some species willing to trade an entire fleet of ships for it.

**BRAIN DAMAGE**

Once an individual put on the headset in *Alice*’s cockpit and had a neurological scan, the ship was able to cause them harm even when they were not in physical contact with her. *Alice* caused Abaddon to suffer a cerebral hemorrhage when he tried to tell the *Voyager* crew where to find her.



# DESIGNING ALICE

As a full-size version of *Alice* had to be created on the production stage, the task of designing the ship fell to set designer Tim Earls.

▲ Set designer Tim Earls drew up this concept for what he thought *Alice* should like. As Tom Paris would be seen working on *Alice*'s exterior in the episode, a practical version of the ship had to be created on set. To help keep costs down, Earls based his design for *Alice* on a Starfleet shuttle that had already been built for *STAR TREK V: THE FINAL FRONTIER*.

Today, Tim Earls is one of Hollywood's leading set designers. He has worked on blockbusters such as *Iron Man 3*, *STAR TREK Beyond* and *Avengers: Infinity War* to name but a few. Back in 1999, Earls joined *STAR TREK: VOYAGER* as a set designer at the beginning of the Sixth Season. It was his job to create alien worlds and starship interiors on the sound stages at Paramount. He also sometimes designed some of the starships, one of which was *Alice*.

Normally, the designing of a ship would have fallen to senior illustrator Rick Sternbach, but because a full-size version of the craft had to be constructed on set, the task fell to Earls. He was more than happy to take on the challenge.

"Before I worked on *VOYAGER*, I was the visual effects art director for *Babylon 5*," said Earls. "Richard James, the production designer on *VOYAGER*, knew I wanted to design ships, as did Rick (Sternbach), who encouraged me to take on some ship designs. And (for *Alice*) I was going to be creating the set drawing anyway."

## MODIFIED MODEL

In a similar way that sets were modified and reused, *Alice* ended up being a revised version of an old craft that was pulled out of storage.

"I designed *Alice* inside and out," said Earls. "To mitigate the cost of building the interior and exterior, it was decided we'd try to incorporate an

existing shuttle. In fact, we cannibalized an old Starfleet shuttle, which I believe was first created for *STAR TREK V: THE FINAL FRONTIER*. Other than that I was given free reign to come up with something interesting and different. We ended up chopping off the back and the top of the existing shuttle, and then rebuilt everything around the cockpit. I drew up plans because we had to build the entire practical ship on stage."

Having to base the design on an existing practical shuttle obviously played a part in how the exterior of *Alice* would look, and meant its appearance could not be too wild or complex. With this in mind, Earls turned to the world of cars for inspiration. "Personally, I thought *Alice* looked a bit awkward," said Earls. "But, I was drawn to how some guys tried to modify their Hondas or whatever with spoilers, bonnet scoops and body kits. They often look ridiculous, but to their owners they're works of art. For example, the pods on either side of the main body of *Alice* were like the side-skirts on cars. Then, there are those fake shark antenna fins and chrome non-functional hood vents on cars. They are really just adornments. The box structure on the nose of *Alice* was intended to be a type of deflector, though."

## IDEAS ON PAPER

Once Earls had come up with a few ideas for *Alice*, he put them on paper and showed his boss, production designer Richard James. "I drew up a few rough sketches for Richard to approve," said Earls. "I then drew a more refined sketch for Richard to take to the production meeting. The CG artists also used the sketch as well as the set drawings and photos of the actual build to create the finished exterior. Richard chose the color schemes and textures. Other than that, the set and the ship turned out exactly as I originally sketched them, and I remember being a bit proud of the functioning hatch at the rear of the craft on set."

The CG exterior of *Alice* formed the basis for two further ships that were seen on *STAR TREK: ENTERPRISE*. First, it was used to depict the Arkonian shuttle in the episode 'Dawn.' Here, illustrator John Eaves drew up a sketch of the shuttle, making a few changes of how it had appeared as *Alice*. The box structure at the front was removed and replaced with a new deflector that emitted

a green glow, and the side pods with the metal spikes morphed into two large tubes. Two new spikes were added to the front of the vessel, and the engines now gave off a blue glow rather than a yellow one.

## SKALAAR'S SHIP

The ship was modified again, this time more substantially, for its appearance as a Skalaar's Tellarite shuttle in the episode 'Bounty.' Here, parts of the nose section and the canopy remained essentially the same, but just about all other sections were changed. This included making it longer, putting in extra side hatches and adding extra tubes that looked like weapons arrays on either side of the cockpit.



▲ A full-size prop of *Alice* was built and placed on the set of *Voyager*'s hangar bay. Several scenes were shot with it as Tom Paris worked on its interior and exterior.



▲ After its appearance as an Arkonian shuttle, the CG ship went through more extensive changes, and it featured as a Tellarite shuttle in the episode 'Bounty.'



◀ The alien spirits from 'Equinox, Parts I and II' were CG creatures that were created by Santa Barbara Studios, who also produced the palm pet rhyll creatures for *STAR TREK: INSURRECTION*.

◀ Digital Muse used a program called 'Hypervoxels' to create this shot showing plasma streaming from the U.S.S. *Equinox*'s nacelle. The smoke was actually made up of thousands of tiny particles.

## STAR TREK: VOYAGER SEASON SIX

# VISUAL EFFECTS

The VFX teams of *STAR TREK: VOYAGER* explain what went into making the enormous amount of effects for the first 10 episodes of Season Six.

**S** *TREK: VOYAGER*'s sixth season episode 'Alice' featured some great special effects. From the sentient and demonic starship *Alice* to the stellar phenomenon of the particle fountain to the sprawling space station junkyard of Abaddon's depository, it was an episode that contained numerous impressive effects shots, many of which would not have been possible just

a few years earlier when *VOYAGER* began. And yet, 'Alice' was an episode that carried a relatively light workload for the special effects department. Many of the other shows in the first 10 episodes of the season posed the special effect teams with far greater challenges.

By this point, *VOYAGER* had more optical effects than almost any other television show of the time,

▲ Abaddon's junkyard from 'Alice' was made up of dozens of pieces of floating debris as well as a space station. It was difficult to put all the separate elements together in one effects shot and for it to still make visual sense.

and all the effects were as close to movie quality as possible. To keep pace with the demands, *VOYAGER* had assembled a very talented team. It was headed by supervising producer Peter Lauritson and producer Dan Curry. They both had responsibility for all the shows, but the individual episodes were supervised by Ronald B. Moore and Mitch Suskin. They worked on alternate episodes; Moore kicked off the year with 'Equinox, Part II,' and Suskin started with 'Survival Instinct.'

### EFFECT HOUSES

In order to get the work done, the effects supervisors used several different companies. They worked with were Digital Muse and Foundation Imaging – both of whom provided computer-generated effects – and Digital Magic, who provided editing and compositing facilities. Moore did most of his work with Digital Muse, but 'Equinox, Part II' was a bit of an exception.

"Santa Barbara Studios did the creature, which was unusual," said Moore. "This was the only show that year where we worked with them. They had made a connection with our boss during the last couple of features, and Peter Lauritson felt they would be a good choice to do those creatures."

Meanwhile, regular *STAR TREK* effects house Digital Muse were left with all the show's ship effects. Most of this work was relatively routine, but, as effects supervisor David Lombardi explained, there were a few challenges.

"We had a slightly new warp effect," said Lombardi. "We were now seeing a ship come out of warp, which I don't think we had ever really done digitally. Also, one of our guys, Steve Rogers, spent a great deal of time using a program called 'Hypervoxels' to generate a plasma trail streaming off the engine of a damaged ship. It was extremely hard to edit on our production schedule because the render time was long."



▲ A large Markonian space station was built for 'Survival Instinct.' It featured an incredible amount of detail, and took a long time to create, but only featured in that one episode.

The next episode, 'Survival Instinct,' was handled by Mitch Suskin, who did most of his CG work with Foundation Imaging. Unlike 'Equinox, Part II' this show was relatively light on effects. It opened with a shot of a Borg sphere crashing in an alien landscape. This sequence was entirely created using matte painting, with artist Eric Chauvin basing the alien landscape on aerial photographs of the Louisiana Bayou.

The only other major effect in the episode called



► Digital Muse had a good track record when working with CG liquids. For the sea of blood on the way to Gre'thor, which featured in 'Barge of the Dead,' they had to reprogram water to turn it red and make it thicker.

for us to see the *U.S.S. Voyager NCC-74656* docked at an alien space station. Suskin explained that this was a straightforward effect that simply involved building a CG model of the station, but added that there were some mild complications.

#### MATCHING LIGHTS

"There were two challenges with that really," said Suskin. "When they filmed on the *Voyager* sets they established a yellow, interactive light coming through the windows of the ship, so we had to establish some yellow on the station so it would match. The other thing about it was that they didn't want to spend the time or money to see the space station outside the windows, so we had to be careful with the position of *Voyager* to ensure that it wouldn't be seen.

"The station was a very nice model; it was designed by Rick Sternbach. There were never any tremendous challenges in building and shooting that stuff, but building something of that size and being able to get close to it did present some challenges. I think altogether there were about half a dozen different shots. The remarkable thing

about *VOYAGER* in general was that we built the entire station in quite a bit of detail just for that one show, and it was never seen again."

#### SEA OF BLOOD

If 'Survival Instinct' was a straightforward show, the next episode took *STAR TREK*'s visual effects into a new realm. Traditionally, CG effects had difficulty producing shots involving liquids, and 'Barge of the Dead' literally called for a sea of blood. Moore was pretty confident, though; the previous year Digital Muse had produced 'Thirty Days,' a show that featured a planet made entirely of water.

"I thought with 'Thirty Days' they just did such a neat job," said Moore. "What I liked about CG was that it kept getting better and better. With this one it worked really, really well."

To change water into blood, the team at Muse told the computer to make the liquid thicker and turn it red. A special plug-in called 'RealFlow' ensured that the blood behaved the right way. It took several tests to get the blood just right, but Moore was very pleased with the result.

Digital Muse also made a contribution to the Gates of Gre'thor. In the past, this would have been a simple matte painting, but Moore turned to his boss Dan Curry to handle it, who had some very ambitious ideas.

"Dan was trying to get as much as possible out of his matte," said Moore. "We decided to work with CG, so there was a combination of Dan's painting, putting pictures together in Photoshop and modeling that in a CG environment, and then sitting with Muse to get the coals and the water to all work together. That was certainly the most complicated shot of the show."

#### HUGE CHALLENGE

Suskin's next episode, 'Tinker Tenor Doctor Spy,' was another light one. Most of the effects, such as the Borg organelles that appeared on the crew's faces, had been done before. Moore's next show, however, was one of the biggest of the season. 'Dragon's Teeth' saw *Voyager* trapped in a series of interspace conduits and land in the ruins of an ancient city, while there was also an all-out space battle between two fleets of ships. At the time, Digital Muse were snowed under with work on

other projects, so Moore went over to Foundation Imaging, where he worked with Mojo Lebowitz.

The interspace tunnels and the fleet that assembled to fight the Vaadwaur were handled relatively quickly, but the city presented Moore with a real challenge. "I made the decision very early that I wanted to do the city as a CG model," said Moore. "We would have been limited to how



▲ This highly complex shot of the Gates of Gre'thor from 'Barge of the Dead' combined matte painting, CG flames, water and coals with live action footage of B'Elanna Torres.



▲ The crumbling Vaadwaur city from 'Dragon's Teeth' was a fully CG environment, meaning it could be made much larger than if it had been a practical miniature. Foundation Imaging created it in such a way that it could be filmed from any angle, and *Voyager* could even be flown down the streets.



► Suskin said that it was difficult to create Abaddon's junkyard in three dimensions, especially with the scale of all the floating debris. They had to be careful that the actual space station stood out and did not get lost among all the other elements that made up the scene.



big a miniature we could have built and shot, so we decided to go CG. It was a lot of work; it was very, very ambitious."

**SUBTLE PROBLEMS**

Foundation Imaging worked on the next show, 'Alice.' They didn't have to create any radically new effects, but once again Suskin had to deal with a few interesting problems. The first concerned Abaddon's junkyard, which was difficult to make work on screen.

"When you had a junkyard in three dimensions, it was really hard to find a camera angle that communicated what you were looking at," said

Suskin. "You tended to want to reduce everything to two dimensions because it was easier to understand. One of the difficulties was the scale. We had this little space station that went with it, and we had to make sure that didn't get lost and appear to be some other piece of junk."

Other effects involved a slight modification to the way warp speed looked, to show that it was Paris's point of view, and an effect that many people may have missed.

"Alice was trying to control Tom and they went into a turbolift together," said Suskin. "She made the veins on his forehead start throbbing, and we had to track that effect in. In this case we had to be a little bit careful, because it had to look somewhat supernatural without being too wild."

**INVISIBLE ENEMIES**

Moore had good reason to hope that his next show would be considerably easier than the ones earlier in the season. In the end, it wasn't too bad, but it wasn't as simple as he might have thought.

"'Riddles' had invisible ships and invisible creatures," said Moore. "Of course they couldn't be completely invisible, as we had to see them. I had the idea of doing these things metallic, so we could run energy over them. That was how we did the creature; we had to have a detail on it that would allow the energy to run over it."

▼ The 'invisible' Ba'Neth from 'Riddles' were created by running an effect generated in an Inferno compositor machine over a metallic CG model.



Meanwhile, after several light shows, Suskin had drawn 'One Small Step,' which featured a massive anomaly and an old space ship, the Aries IV, from Earth's 21st century.

"'One Small Step' was one of our favorite shows of the season," said Suskin. "We liked it because we were able to have a counterpart to the STAR TREK universe, where everything was perfect, and we got something that was a little bit more like today's space travel and a little bit more NASA-like. So the modelmakers put a great deal of effort into building the Aries IV."

**CREATIVE INPUT**

The next show Moore drew was 'The Voyager Conspiracy,' which involved hardly any effects. Moore and his team enjoyed themselves, though, because they worked on an unusual model: Tash's subspace catapult, which could throw ships thousands of light years across space.

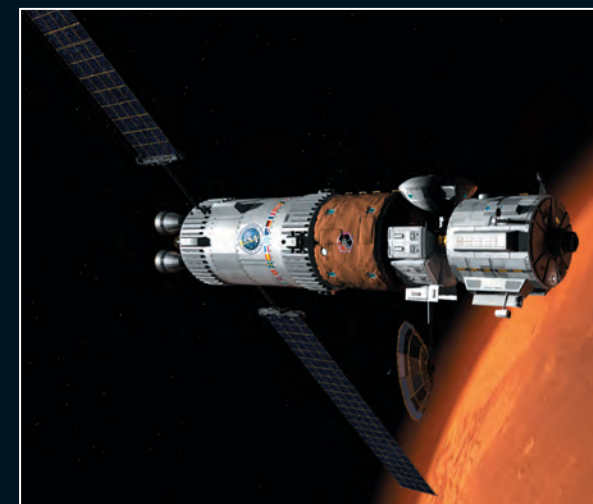
"We loved that because it had that catapult; I thought it was very, very cool," said Moore. "We had pictures from Rick Sternbach. A lot of times during a production meeting, Rick would be making little drawings on his script or on a pad, and I usually run over and tried to steal them from him. Sometimes he'd make me copies. I liked that best, because I'd take aspects from his doodles and start creating the ship."

"In this case we had some very, very rough things from Sternbach and they were beautiful, just magnificent, for little drawings, and we started there. I thought everybody was happy with it at the end. They loved that model; it was so cool."

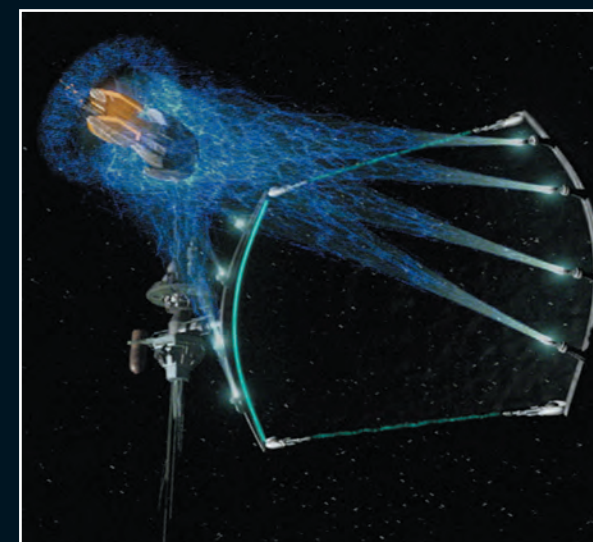
Suskin's next show, 'Pathfinder,' only involved two new effects: a CG model of the MIDAS array, which sent the message to *Voyager*, and a 24th-century building in downtown San Francisco.

"That building, I think, may be in Singapore or Hong Kong," said Suskin. "It was a stock shot someone found. Dan Curry did the embossed text on the building and created the Starfleet logo. Then Foundation did us an element of the shuttle flying by. The original shot, I think, was a night shot, and I think we put some stars in the sky."

After 10 episodes, the visual effects team had some of the season's biggest episodes under their collective belt, but the remaining 16 shows would present them with some extraordinary challenges.



▲ The Aries IV from 'One Small Step' was much closer to the space technology used in the real world, and Foundation Imaging worked with illustrator Rick Sternbach to make it as realistic as possible.



▲ Digital Muse generated most of the elements that were used to create Tash's subspace catapult in 'The Voyager Conspiracy,' while the finished version was put together in the edit bay.



◀ The Starfleet Communications Research Center building where Reginald Barclay worked on the Pathfinder Project was created by modifying a picture of the real Bank of China Tower in Hong Kong.

# ON SCREEN



## TRIVIA

John Fleck, who guest starred in 'Alice' as Abaddon, has made several other *STAR TREK* appearances. His first was as the Romulan Taibak in *THE NEXT GENERATION* episode 'The Mind's Eye.' He then made three appearances in *DEEP SPACE NINE*, first as a Cardassian in 'The Homecoming,' then he played Ornithar, a Karemma trader, in 'The Search, Part I' and finally he played Koval, another Romulan, in 'Inter Arma Enim Silent Leges.' His most prominent *STAR TREK* role came in *ENTERPRISE* when he played the recurring Suliban character Silik.



- FIRST APPEARANCE: 'ALICE' (VOY)
- TV APPEARANCE: STAR TREK: VOYAGER
- DESIGNED BY: Tim Earls

### KEY APPEARANCES

#### STAR TREK: VOYAGER 'Alice'

When the *U.S.S. Voyager* NCC-74656 comes across an interstellar junkyard, the crew make a number of trades with its eccentric owner Abaddon. Ensign Tom Paris acquires a dated, but beautiful ship, which has a neurogenic interface. This technology allows the ship to react directly to the pilot's thoughts, making it quicker and more manoeuvrable than any other of their auxiliary craft.

As Paris works on fixing up the ship, which he has named *Alice*, he tries out the neurogenic interface. It makes a scan of Paris's brain, and later appears

to him in his mind as a smart, attractive woman. Paris soon finds himself unable to resist her charms, and he steals a number of parts from *Voyager* in order to complete her repairs.

When B'Elanna Torres enters *Alice*'s cockpit in search of Paris, *Alice* seals her inside and expels all the oxygen. Paris saves Torres, but when she heads off to inform the captain, *Alice* forces Paris to return to her and they take off.

Paris then completes the final stage of his integration into *Alice*'s systems, as they head off to a particle fountain that she calls 'home.' This spatial anomaly is incredibly dangerous, and unless the *Voyager* crew can find a way to break their link, Paris will be killed.

In the teaser to 'Alice,' Tom Paris and Harry Kim tried to guess the age of Tuvok, which had remained a mystery to most of the crew. Paris guessed 162, while Kim thought he was 133. They were both wrong, as Tuvok's age in 2376 was either 111 or 112.



When B'Elanna Torres complained that Tom Paris was spending too much time with *Alice*, Harry Kim told her that Paris was going through what the Ferengi call the five stages of acquisition: infatuation, justification, appropriation, obsession and resale. As he was already at obsession, Kim believed he would soon lose interest in *Alice*.

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