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**DALA'S
'DELTA FLYER'**

TYPE: CARGO SHUTTLE

IN USE: 2376

LENGTH: 30 METERS

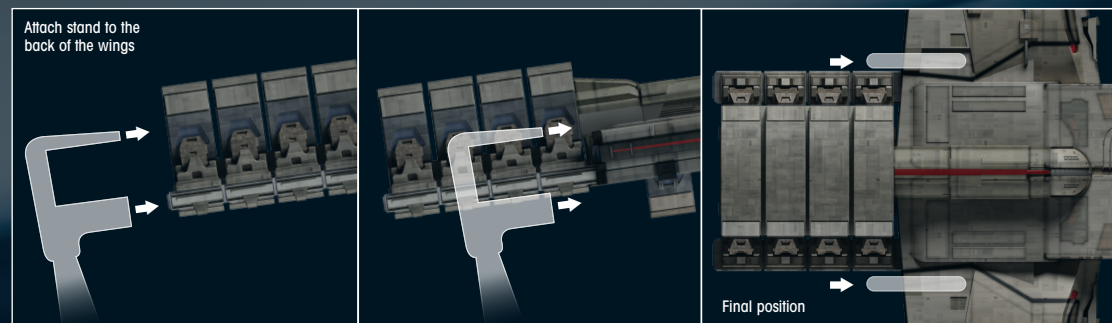
CREW: THREE

DALA'S 'DELTA FLYER'

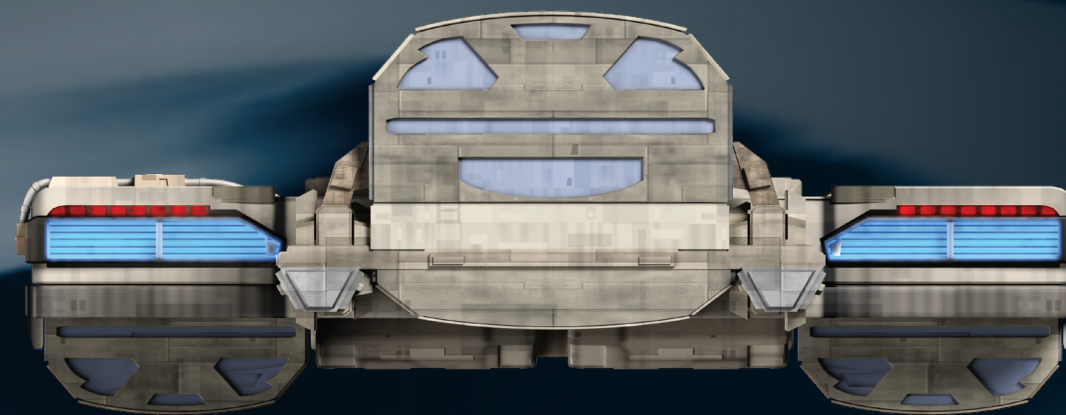
Contents

- 04: DALA'S 'DELTA FLYER'
- 10: DESIGNING THE SHIP
- 12: STAR TREK: VOYAGER SEASON SIX VISUAL EFFECTS
- 18: ON SCREEN

Stand assembly:



DALA'S 'DELTA FLYER' SPECIFICATION



TYPE:	CARGO SHUTTLE
IN USE:	2376
LENGTH:	30 METERS (APPROX.)
CREW:	THREE
TOP SPEED:	WARP 9
WEAPONRY:	PHASER EMITTERS



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► The ship used by Dala, Mobar and Zar was old, worn and clunky-looking, but they were nevertheless able to pass it off as the highly-sophisticated *Delta Flyer*. They used this rather decrepit vessel to help them fleece unsuspecting aliens of valuable goods.



DALA'S 'DELTA FLYER'

It looked nothing like the real *Delta Flyer*, but Dala and her cohorts were able to pass their ship off as *Voyager's* shuttle.

Dala's '*Delta Flyer*' was a small, somewhat dilapidated starship that operated in and around the Wyanti system in the Delta Quadrant during the mid-2370s.

Dala's ship, unlike the real *Delta Flyer*, was far from sleek and sophisticated, but was instead rather slab-sided and ungainly. It looked like it was in poor shape from years of hard use, and its exterior was covered in pockmarks.

The main body of the ship was basically a rectangular block, while a cargo hold was awkwardly attached to its rear, as if it were an afterthought. On either side of the main body were two more rectangular blocks that housed the impulse and warp engines. These propulsion units emitted a red glow, and were capable of powering the ship to a surprisingly high warp speed despite their apparent decrepit condition.

WORN AND TORN

Overall, the ship appeared so beaten-up that it looked as if one small plasma storm would shake it to pieces. While it may have appeared old and frayed, it was surprisingly robust. It was equipped with at least rudimentary defensive shields and energy beam weapons, while it also possessed site-to-site transporters.

The interior of Dala's ship was as shabby as its exterior. It looked as if most of the systems and circuitry had not been updated in years and everything was covered in a thin film of grime. The bridge was as well worn as the rest of the ship and there were haphazard stacks of merchandise piled



◀ The one part of Dala's ship that bore a passing resemblance to a Starfleet vessel was the bridge. The layout and decor had a slight similarity to the real thing, but everything was frayed and a bit dingy. The crew were all from the same species, who normally had no hair, but in disguise they impersonated members of *Voyager's* crew.



► The con artists made contact with a ship commanded by Varn. He had many enemies, and Dala claimed she could supply him with as many weapons as he needed if he paid a fee to join their Federation.

▼ Mobar was posing as a monk when he first ran into Tom Paris and Neelix and heard about *Voyager*. After being invited back to the *Delta Flyer*, he used a scanning device to secretly download its entire database.



▲ Dala's fake '*Delta Flyer*' was slightly larger than the real thing, and probably would have struggled to fit inside *Voyager*'s shuttlebay. Dala and her accomplices had ripped off so many aliens that the crew of *Voyager* eventually heard about their scams and went looking for them.

into the corners. Despite this, the bridge was the one area that looked most like a Starfleet ship.

It was roughly circular in shape and about the same size as the bridge found on a *Defiant*-class ship. There was a viewscreen at the front and a command chair in the middle of the room. Two side-by-side consoles were situated between the viewscreen and the captain's chair, which dealt with piloting and navigating the ship, as well as operations. There were further workstations around the periphery of the room, while there were various display screens in the bulkhead walls that had graphics with a distinct Starfleet style to them, although they were not quite the same.

The ship that became known as Dala's '*Delta Flyer*' was actually operated by three con artists of an unknown species. The crew consisted of three individuals, one female known as Dala, and two males called Mobar and Zar.

In 2376, Neelix and Tom Paris had taken the real *Delta Flyer* to Selnia Prime where they encountered what appeared to be two monks. In fact, they were Dala and Mobar, who were posing as religious clerics in order to run a scam. They were taken back to the *Delta Flyer*, and while creating a diversion, Mobar used a scanning device to download the *Flyer*'s entire database.

RUNNING SCAMS

Dala and her cohorts were then able to use this information to convincingly portray themselves as members of the *Voyager* crew. They claimed that their ship was the *Delta Flyer*, and used it to steal 10 kilotons of bolomite from the Telsius Prime mining colony. They followed this up by scamming a reptilian individual named Varn. They promised that if he paid for membership of the Federation, they would help him fight his enemies.

Varn was somewhat sceptical of their claims because their ship was so run down, but Dala, posing as Captain Janeway, claimed it was only because it had been through so much fighting off the Borg, the Hirogen and Species 8472.

Later, after Varn realized that he had been ripped off, he used his own ship to hold the fake *Delta Flyer* in a tractor beam and demanded reparations. Dala's ship was unable to break free, but at this point *Voyager* turned up looking for the con artists, who were giving them a bad name.

Dala was captured, but the fake *Delta Flyer* managed to flee. Janeway and Neelix tried to persuade Dala to give up the location of the property that she had stolen, but she escaped before rejoining her partners in crime. Fortunately, Janeway had planned for such an event, and Paris had secreted himself aboard the ship. He drugged Dala, while the Doctor was able to use

his mobile emitter to impersonate her form. This allowed him to travel with Mobar and Zar to the location where they had hidden the stolen goods.

Voyager was able to track the whereabouts of the Doctor, and the crew apprehended the three con artists. They were then able to return the stolen items to their rightful owners and clear their name with all the species that had been swindled.

▲ The photon torpedoes that Dala supplied Varn with were just empty casings. Once he realized he had been ripped off, his vessel held her ship in a tractor beam. At this point, *Voyager* arrived also demanding answers.



DATA FEED

Despite belonging to a different species, Dala was able to impersonate Captain Janeway convincingly. With the aid of a wig and clothes that approximated the Starfleet uniform, she certainly looked much more like Janeway than her ship looked like the *Delta Flyer*. She had obviously studied the database that was downloaded from the *Delta Flyer*, as she knew personal facts about the captain and had even copied some of her mannerisms.

IDENTITY THEFT

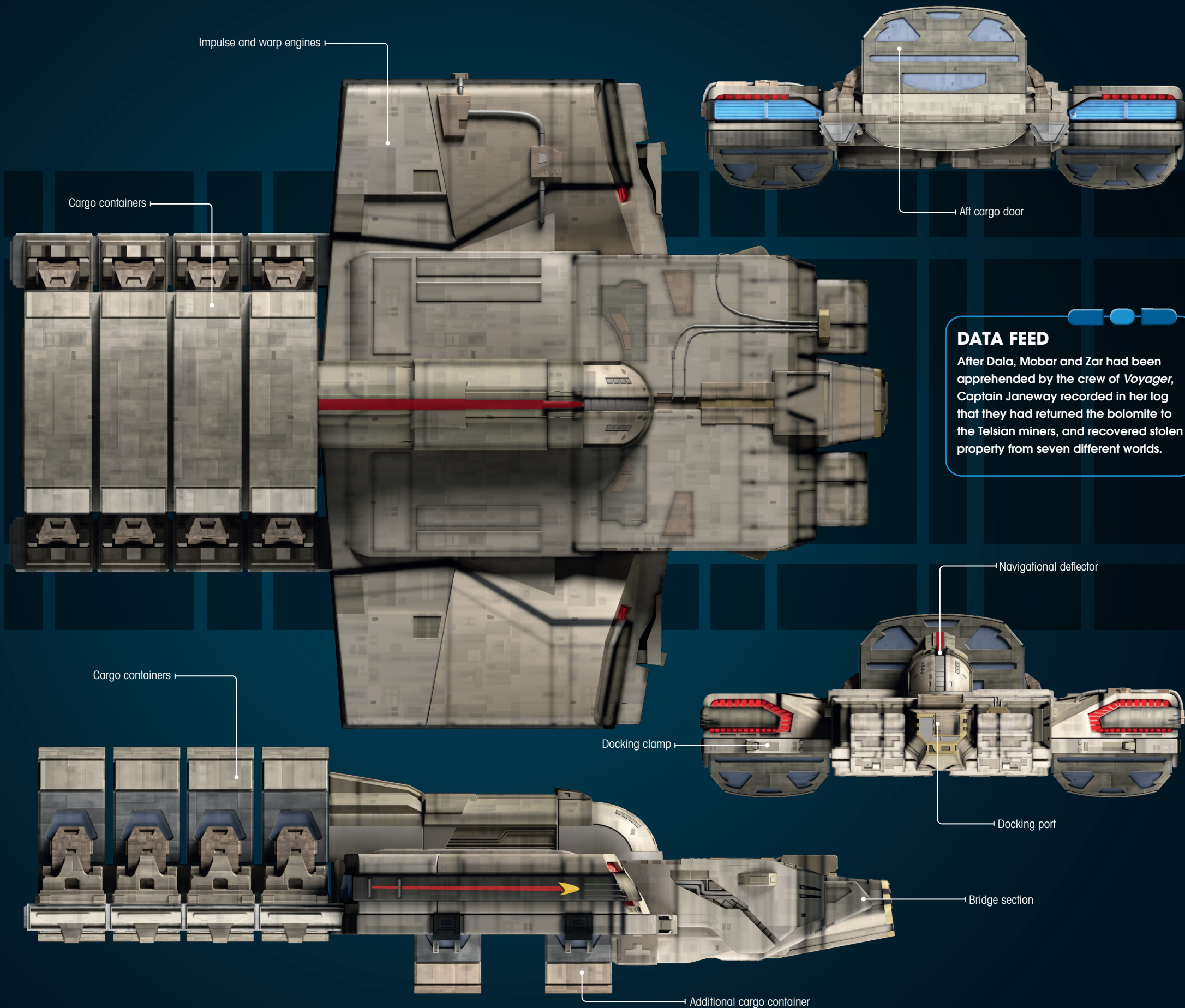
Dala's fake *Delta Flyer* may not have been the most elegant or sophisticated of ships, but it was adequate for its crew of con artists. It had a large cargo hold at the rear, which was ideal for storing their ill-gotten gains. Its warp engines also ensured that it could make a quick getaway if they needed to escape from an irate customer that they had ripped off.

The ship was operated by three con artists, who were all from the same species. They had been operating their scams for at least six years when they got the idea to impersonate members of the *Voyager* crew after Mobar surreptitiously downloaded the database of the *Delta Flyer*. They added red stripes and Starfleet emblems to the sides of their ship and claimed it was the *Delta Flyer*, even though these small cosmetic alterations hardly changed its original appearance. They did, however, manage to show detailed schematics of *Voyager* on the display consoles situated on their bridge.

The con artists also used the *Delta Flyer*'s database to learn about the crew members and impersonate them. Dala took on the role of Captain Janeway, Mobar posed as Tuvok and Zar portrayed Chakotay. Mobar, in particular, seemed to revel in impersonating Tuvok and even remained in character when he was alone with his partners in crime. Despite the rank of the Starfleet roles they took on, Dala was not in command of the ship and they considered themselves equals.



▲ While there was not much they could do to make their old ship look like the *Delta Flyer*, the con artists were much more successful in convincingly impersonating Janeway, Tuvok and Chakotay.



DATA FEED

After Dala, Mobar and Zar had been apprehended by the crew of *Voyager*, Captain Janeway recorded in her log that they had returned the bolomite to the Telsian miners, and recovered stolen property from seven different worlds.

REPLICATOR FAILURE

The heating coil that Neelix acquired from Dala caused systems failures on nine decks of *Voyager*, including problems with the replicators after it was integrated in a stove in the mess hall.

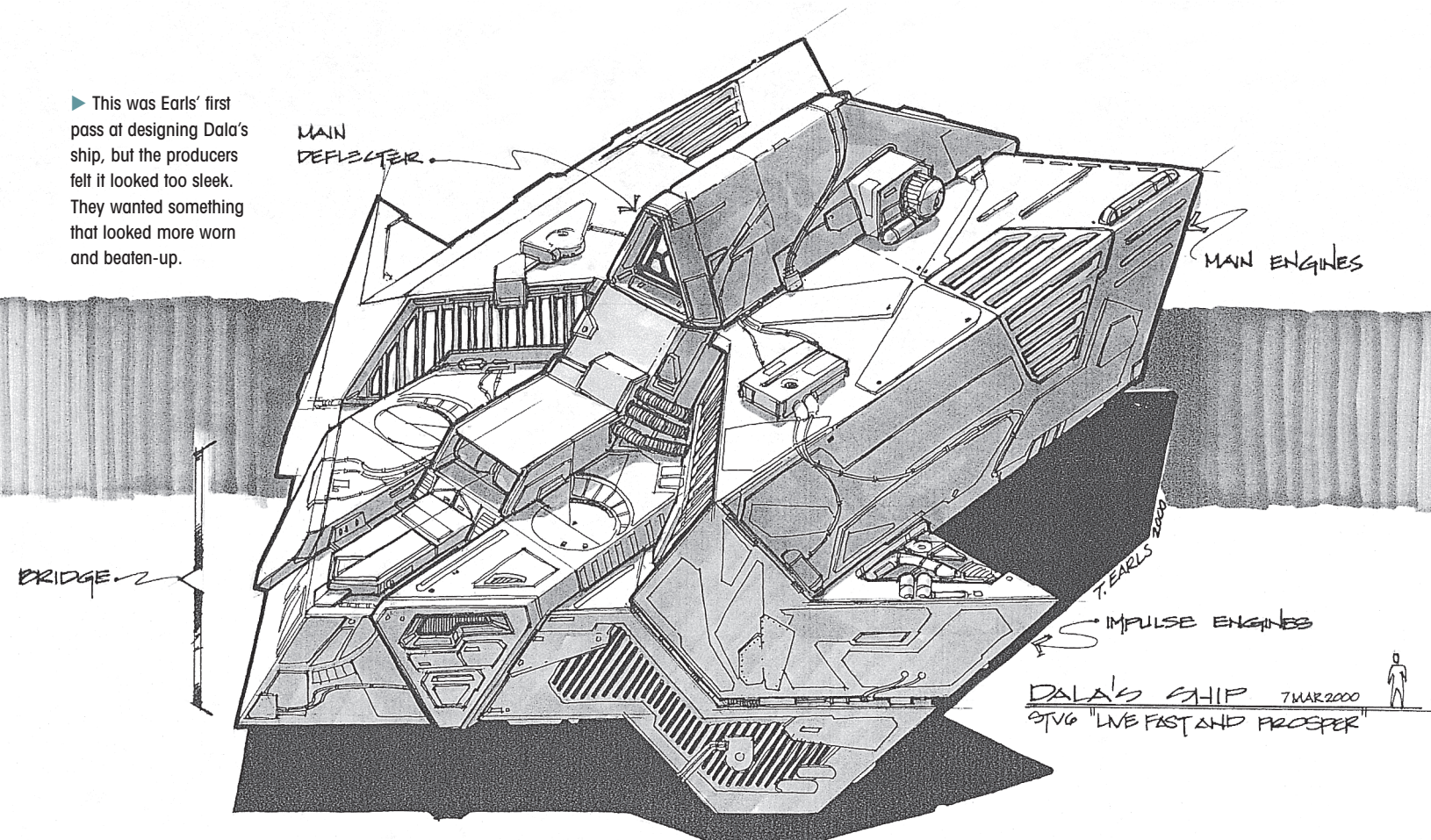
PLAYING BOTH SIDES

Dala and her accomplices sold Federation membership to Varn with the promise they would help him fight his enemies. The only problem was that they had already done the same to the Polonians, one of Varn's worst enemies.

PROMINENT HUSTLERS

Dala, Mobar and Zar were far from the only con artists seen on *STAR TREK*. Harry Mudd was a notorious con artist in the 23rd century, while Martus Mazur was an El-Aurian trickster who used his natural powers to scam a number of people on *Deep Space 9* in 2370.

► This was Earls' first pass at designing Dala's ship, but the producers felt it looked too sleek. They wanted something that looked more worn and beaten-up.



something that was distinctly different from anything Starfleet by making it angular," said Earls. "It remained streamlined as I assumed it was supposed to pass as the *Delta Flyer*. I also included windows in the bridge section before the decision was taken to redress the set of the *U.S.S. Defiant's* bridge and use it as the set on the fake *Delta Flyer* to keep costs down."

As was often the case, it wasn't until the producers had seen some sketches of the proposed design that they provided a more detailed description of what they wanted. "This first version was rejected by production with suggestions that it look more utilitarian, well-used and cobbled together with additional hardware," said Earls. "This edict governed the second version I drew. As the ship was originally designed to carry cargo, I incorporated the ability for it to carry or tow modular shipping

containers. From the sketch, you can see that the warp and impulse engines were structurally unified. There were provisions to carry up to two modular containers on pallets under each engine. The rear center section also allowed for towing additional pallets, with a pair of containers secured to the top and bottom of each pallet."

SHIP DETAILS

By this point, the decision had been taken to reuse the existing *Defiant* set as the interior of Dala's ship and this impacted the design of its exterior. "It meant I had to eliminate the windows on the subsequent design," said Earls. "Other familiar starship elements, like the Bussard collectors were incorporated into the 'wings' on either side, and the main deflector was buried into the tube-like structure on top of the hull. The fin that jutted out below the

hull at the front was the forward sensor and communications array. Additional conduits, cables and components were added all over the hull to give it that cobbled together appearance. An additional feature I added to the sketch was a docking clamp built into the forward section of each engine below the Bussard collector. One of them could be seen stuck in the open position in order to give the impression that the ship was in need of repairs."

Earls' final design was exactly what the producers wanted and they approved it. Dala's ship was dilapidated, weatherworn and looked nothing like the real *Delta Flyer*. "It looked more like a kind of truck you'd use to pull a trailer," said Earls. "When it boiled down to it, the design really just resembled the cab of a truck, while the rear section was just huge cargo pallets to carry large amounts of contraband."

DESIGNING DALA'S

'DELTA FLYER'

Tim Earls, who normally created the sets on *STAR TREK: VOYAGER*, was delighted when he got the chance to design the look for Dala's ship.

Tim Earls joined *STAR TREK: VOYAGER* as a set designer at the beginning of the sixth season. His main job was to create alien worlds on the sound stages and some large props, but occasionally when senior illustrator Rick Sternbach was too busy, he was asked to design starships too.

"I started out volunteering to do some extra designs for exteriors and composite shots," said Earls. "Of course, Rick Sternbach was the senior

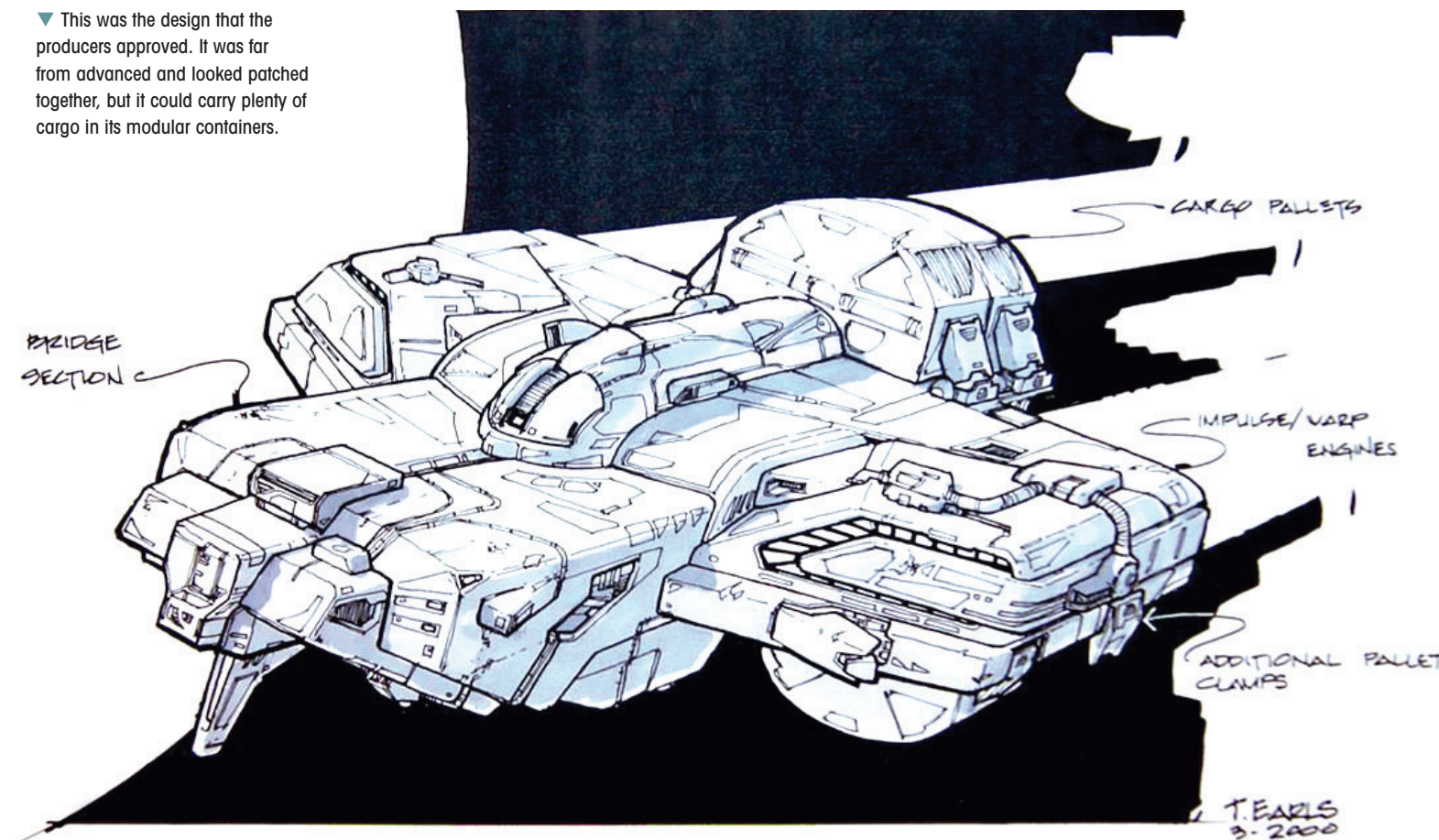
production illustrator. That was really a role I'd been looking for in this business rather than set design. I started out in set design because I could do it, but it was not my goal. I wanted to be an illustrator, and eventually an art director and production designer. Fortunately, Rick was very supportive of me assisting him in coming up with new designs and sketches for the show."

On 'Live Fast and Prosper,' Earls was asked to come up with a design for

the fake *Delta Flyer* used by Dala, Mobar and Zar. Normally, the first hard information the designers got about what was needed was from a beat sheet, which described the basic story and what might be seen. In this case, the beat sheet said little about the ship apart from the fact that it was designed to carry cargo, so initially Earls had a pretty free rein to design it as he saw fit.

"I do recall that with the first pass, it was my intent to come up with

▼ This was the design that the producers approved. It was far from advanced and looked patched together, but it could carry plenty of cargo in its modular containers.





STAR TREK: VOYAGER SEASON SIX

VISUAL EFFECTS

The VFX teams on *STAR TREK: VOYAGER* talk about the challenges they faced on some of the episodes in the latter half of Season Six.

By the sixth season, *STAR TREK: VOYAGER*'s visual effects department was a well oiled machine. It had to be because the number of optical effects needed for the show was simply staggering. To cope with the huge demands, effects supervisors, Ronald B. Moore and Mitch Suskin took charge of alternate episodes.

This sometimes led to an unequal workloads,

as one of them supervised an episode that was packed with effects, while the other would find themselves working on a show with relatively few. It was just the luck of the draw.

Certainly, 'Live Fast and Prosper' was an episode that did not place great demands on the effects department. Mitch Suskin supervised the effects on this installment, which featured a group of aliens

▲ One of the most impressive visual effects from Season Six was the creation of a fly in 'Lifeline.' Effects house Digital Muse were able to make it so realistic by using a model that already existed and then customizing it.

who were posing as some of the *U.S.S. Voyager*'s crew, but not quite getting it right. Suskin said, "The real task on that show was to take some of our stock effects, like the transporter and the phaser, and make them just a little bit different. The wardrobe was almost right, but not quite, and we tried to do that with the effects too. Beyond that there were the ships of the week, some of which were stock ships and some of which were actually built. It was not a huge show for us. I think the most challenging thing we did was the matte painting at the beginning establishing the mining setting."

CROWD CONTROL

One of Suskin's earlier Season Six shows, 'Tsunkatse,' also appeared to be just as straightforward – at least in principle. The fight sequences were completely real and didn't involve any visual effects. Penk's enormous ship was a little more detailed than usual because *Voyager* and the *Delta Flyer* were flying very close to it, but there was nothing difficult here. However, as Suskin explained, there was another demanding effect that was almost completely invisible. "There was a shot where we did a 360 degree pan around the arena and then came down to a challenger coming in. Well, the actual set of the arena didn't have seats all the way around and there weren't enough extras to fill it, so we had to shoot multiple passes of the audience that we could combine to make it look full.

"There were about two dozen extras. We wanted to shoot about six or eight passes, but we only had about an hour to do it so we only got three. If you looked closely at it you could see there was the same Starfleet person doing the same thing in every shot. I think on one plate we recolored their uniform to make it less obvious!"

Ron Moore's next show, 'Blink of an Eye,' posed some interesting conceptual problems. The story dealt with a planet where time moved incredibly fast, and it was obvious that this would influence the way it looked. "We did a lot of tests to come up with the planet," said Moore. "At one point, the idea was to try to make it move so fast that it looked slow, like the 'Six Million Dollar Man.' That was why we had that gas giant. All the clouds were streaked, and that told you that it was spinning real fast."



▲ The episode 'Live Fast and Prosper' featured relatively few special effects, but it did require the creation of a detailed matte painting to establish the setting of the mining colony on Telsius Prime.

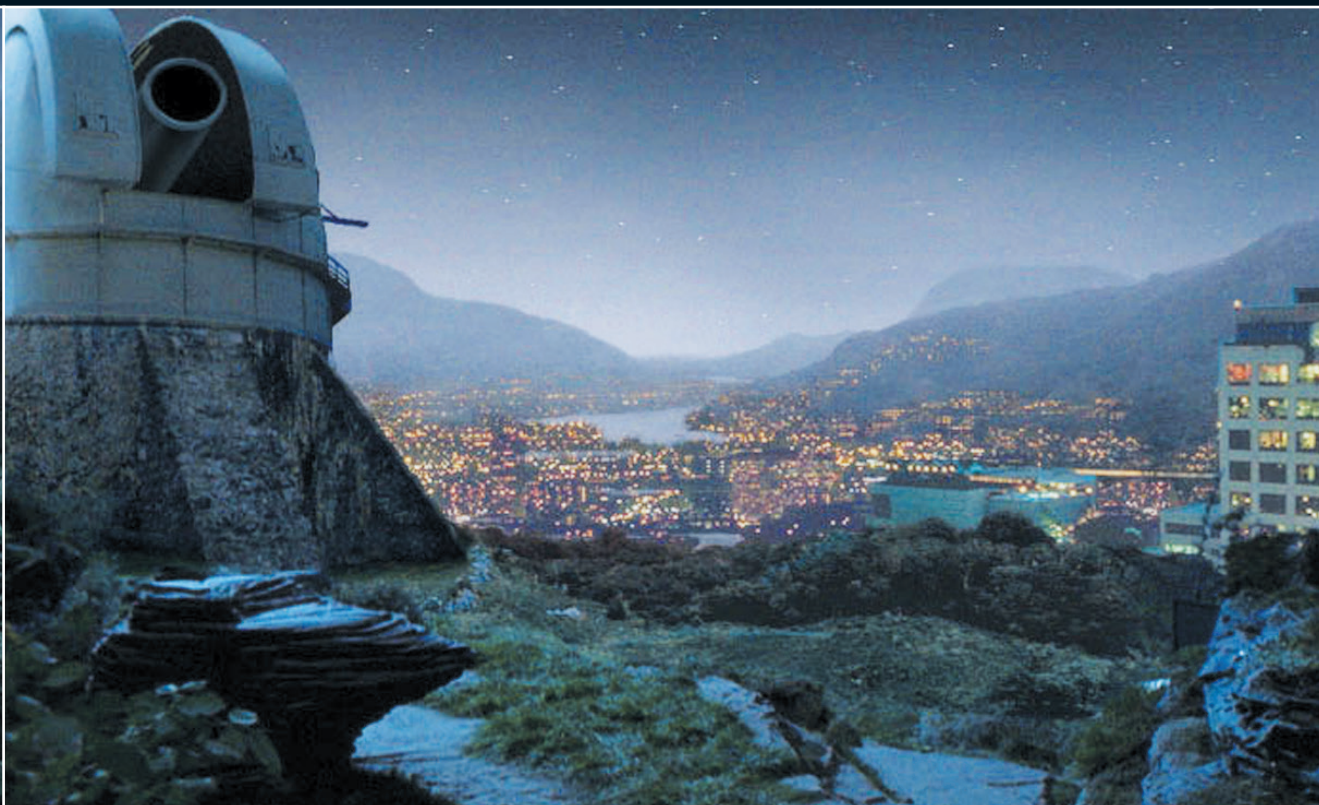


▲ In order to fill the seats around the Tsunkatse arena, about two dozen extras were filmed several times and then the footage was combined to make it look as if there were many more people there.

Dan Curry (visual effects producer) was called in to help create a series of matte paintings. These showed the planet's culture evolving, and they were all done from one angle so the viewer could tell that they were looking at the same place as it changed, rather than different locations.

RUSSIAN INSPIRATION

Eddie Robinson at visual effects house Digital Muse built the spaceships that left the planet to examine *Voyager*. Everyone loved Rick Sternbach's designs for the ships, which were based on the Russian



▲ Visual effects producer Dan Curry produced a series of matte paintings, including these two pictured above, to depict the culture progressing in 'Blink of an Eye.' All the paintings were shown from the same angle to make it clear to the audience that they were looking at the same location on the planet.

space program. In fact, Moore said, the VFX team started to get a little carried away. "We started thinking, what were they getting all these actors in for? We were doing these really cool shots. We were thinking we could do the launch, then we could do like Apollo 13, but that was not what the story's about!"

TINY DOCTOR

'Virtuoso' was relatively free of effects. There were a few ships and space stations, the team had to invent a new 'zimmer' effect for the alien hologram, and Robert Picardo (the Doctor) had to act with a tiny, holographic version of himself. For this last shot, Picardo used a G.I. Joe toy as a stand-in, which the VFX team later removed

and replaced with footage of the Doctor shot against a bluescreen. The most interesting effect was the alien theater, almost all of which was created by Suskin's team using matte paintings, and the same compositing techniques that had been used for the arena in 'Tsunkatse.' The area around the stage was also a matte painting and the construction team built only a small area for Robert Picardo to stand in. "We didn't want to put bluescreen on the set because we couldn't light it properly," said Suskin. "So we just designed the shot so that the Doctor's head would never poke up into the area where we were going to put the matte painting that featured the crowd who had come to see him perform. Mr. Picardo went out to put on the clown



► Senior illustrator Rick Sternbach based the ships from the 'Blink of an Eye' planet on space vehicles developed by the Russian space program. Moore said he was particularly pleased with the sequence where they rescued Voyager.



◀ The clown's hat that Robert Picardo wore in 'Virtuoso' was so tall that it protruded into an area that was supposed to be reserved for a matte painting of the crowd. Suskin's visual effects team saw the funny side despite the fact that it required some extra work for them in post production to fix.



◀ Bruce Branit at Digital Muse went the extra mile and could not resist generating a tiny Harry Kim in the cockpit window of the Delta Flyer for the episode 'Collective.' He said he wanted to create a special moment for the audience, and he devised some spectacular shots of the interior of a Borg cube.

outfit for his performance in the opera, and when he came back he had this tall pointed hat! It was easy to fix in the bay, but it was funny."

HUGE INTERIOR

'Collective' was Digital Muse's first Borg show, and although the script didn't call for many effects, they went out of their way to impress. One of the shots showed Harry Kim coming round in the Delta Flyer and realizing that he was inside a Borg cube. All Moore asked them to do was show the cube out of the Flyer's window, but (visual effects artist) Bruce Branit decided to do a little more, and produced a shot that showed the outside of the Flyer and then pulled back to reveal that it was in a vast hangar. He even added a tiny Harry Kim.

"There's no live action person in the Delta Flyer in that shot," said Branit. "We actually used a simple CG model for Harry Kim. Basically, since he was so small in frame, I found a picture of Garrett Wang and used that to map his likeness on to a simple, almost video game res, character. I broke out our digital camera, and had one of the artists pantomime a 'standing up in awe' pose, and we used that as reference to animate the action of the character in shot. After about the 20th frame, the camera pulled out too far to see it, and you started seeing the interior hangar with other ships."

INCREDIBLE TRANSFORMATION

'Spirit Folk' took Moore back to the Fair Haven hologram. It was another light show, but it did need more effects than its predecessor, including one of Moore's personal favorites. "'Spirit Folk' had one of the best shots of the year," enthused Moore. "Foundation Imaging did the show, and Sherri (Hitch), who worked with us, put together the cow morph, which came out so beautifully. My coordinator Liz Castro was out on the set when they shot it, and had the foresight to get the cow in just the right spot. It was set up so well that we were able to save production money and not go back and shoot the bluescreen.

"I believe that Sherri did a little bit of CG for the in-between stages. She's a master at that. That was an impossible change; there aren't too many similarities between a girl's face and a cow! We

► A computer-generated model of an entire corridor on *Voyager* had to be built for 'Fury.' The producers wanted to show it exploding and being ripped apart when Kes was confronted by two security guards. This would have been impossible, not to mention dangerous, to do with actors or stuntmen on the real corridor set.



were all a little worried about whether we could pull it off, but it really worked. That was down to the people that did it."

After this relatively light period, things started to heat up as the season drew to a close. The 20th show, 'Good Shepherd,' was one of the biggest of the season. It opened with a pull in across the top of *Voyager*, to find Janeway standing at the window of her ready room. A few minutes later, we pulled out from a window in the bottom of the ship until we could see all of *Voyager*.

Suskin explained that, although the team already had a model of *Voyager*, this shot involved doing extra work. "Those were two

sections of *Voyager* that we had not seen quite that close before," said Suskin. "Foundation had to add a little bit of detail to make them hold up under that kind of scrutiny. We took a lot of care in shooting the elements from the proper angles, and making them work together."

ROCKS AND RINGS

Suskin went on to say that many of the other effects in the show involved some real conceptual challenges. "There was a lot of art direction questions that haunted us in getting the look of the rocks in the ring around the planet the way the producers really envisioned them," said Suskin. "Also, the concept of seeing this negative space moving through the rock field was very difficult to portray, and I was not sure it was 100 percent successful in the end. I had at one time lobbied to make the debris field out of finer rocks, so that it would be easier to see a negative space moving through them, but an asteroid field was really what the producers wanted to see."

Meanwhile, Moore also found himself confronted with a big show. 'Fury' dealt with Kes's return to *Voyager* in a misguided search for vengeance. The last time we'd seen her, she'd evolved onto a new level, and in this show she used her new powers in several sequences. Most significantly, the script said that when Kes walked down one of

the corridors the bulkheads would explode behind her. Digital Muse's David Lombardi explained that, in order to do this, they decided that they would have to create a digital version of the corridor set.

EXTREME DAMAGE

"Ron knew we had to do something digitally, because you couldn't have the hallway exploding that close to an actor or a stunt person, and you couldn't blow up the real hallway because it was a solid set," said Lombardi. "So, he knew he had to have some amount of CG enhancement, but when he realized the shot called for the entire hallway to be just ripping apart around her, he knew it had to be an entirely digital environment."

Moore's next episode, 'Lifeline' involved a huge amount of bluescreen work, so that Robert Picardo could play the Doctor and his creator, Lewis Zimmerman, at the same time. "If you look at that one, we had almost 12 minutes of visual effects in that show," said Moore. "It was probably the most complex show that we did all season."

CONVINCING FLY

'Lifeline' also featured another of the season's invisible effects – Zimmerman's holographic fly. Bruce Banit said, "We bought a 3-D model of the fly and one of our artists surfaced and modeled it, then animated that onto a background plate. It was one of those shots that no one noticed, because it just looked so absolutely real."

While Suskin prepared for work on 'Unimatrix Zero, Part I,' which will be dealt with in a separate issue, Moore was working on his last show of the season, 'The Haunting of Deck Twelve.' He said that, like 'Fury,' it forced him and Digital Muse to take the visual effects in a new direction. "It was really scary, because it had to do with smoke that was floating through the ship and trapping people," said Moore. "That was very difficult. They had talked a lot about trying to shoot it with practical smoke, but you couldn't color the stuff; every time you started putting color in, it started to become poisonous. For some reason they got real snicketty about that! Seeing as they wouldn't let us poison the actors, the only way to do right was to go 100 percent CG. It wasn't easy, but it worked out well and as a bonus no actors were harmed in the process!"



▲ Moore felt that the sequence in 'Spirit Folk' where Maggie O'Halloran morphed into a cow was one of the most difficult of the season as the two images had hardly anything in common.

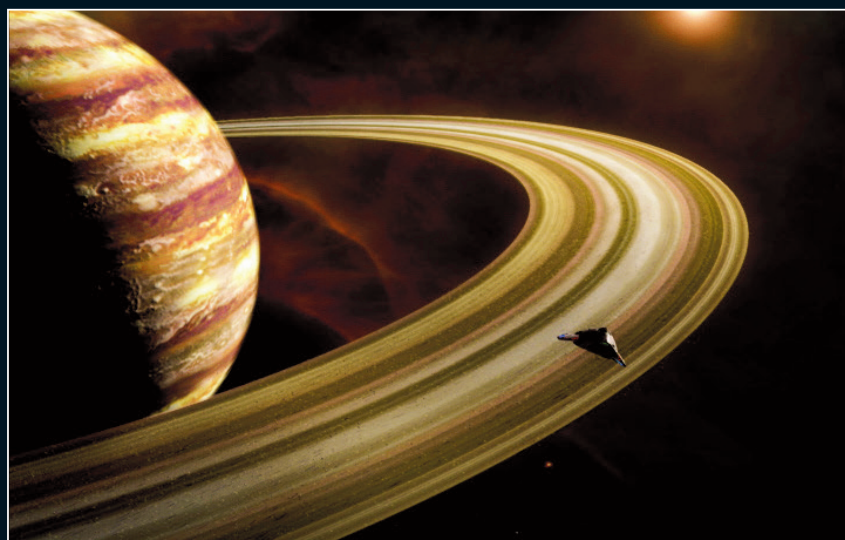


▲ The effect was so successful that Moore believed it was one of the best effect shots of the year. He was full of praise for digital artist Sherri Hitch, who added subtle CG tweaks for the in-between stages.



▲ Thanks to positioning the cow in just the right spot when filming and Sherri Hitch's mastery of the CG software, Maggie's face blended seamlessly with that of the cow's as Harry Kim went in for a kiss.

▼ One of the hardest jobs in 'Good Shepherd' was making the rocks in the ring around the planet look right as the *Delta Flyer* flew through them.



ON SCREEN



TRIVIA

Kaitlin Hopkins, who guest starred as Dala in the *STAR TREK: VOYAGER* episode 'Live Fast and Prosper,' had earlier played the powerful and seductive Vorta named Kilani in the 100th episode of *DEEP SPACE NINE* entitled 'The Ship.' Some of the exterior scenes for 'The Ship' were filmed at Soledad Canyon, a gravel pit north of Los Angeles. Hopkins remembered that the temperature was well over 100°F, and one of the Jem'Hadar actors, whose head was covered in rubber, passed out due to the heat.



FIRST APPEARANCE:	'LIVE FAST AND PROSPER' (VOY)
TV APPEARANCES:	STAR TREK: VOYAGER
DESIGNED BY:	Tim Earls

KEY APPEARANCES

STAR TREK: VOYAGER 'Live Fast and Prosper'

Two humanoids, who look similar to Captain Janeway and Lt. Commander Tuvok, beam down to a mining colony and agree to trade some dilithium for some bolomite. The miners are impressed by their generosity, but once the visitors have the bolomite, their ship leaves without delivering the dilithium.

It transpires that these humanoids – Dala, Mobar and Zar – are in fact con artists, who have been ripping off traders, while claiming to be from the U.S.S. *Voyager* NCC-74656. They have been traveling around the sector in a battered ship, insisting it is the *Delta*

Flyer. They hit on this ruse when they ran into Tom Paris and Neelix, and were invited back to the *Delta Flyer*, where they downloaded its database. They were then able to use this information to pose as officers from *Voyager*.

When the real Captain Janeway and her crew are blamed for these thefts, they track down the imposters. They capture Dala, but the other two escape in their ship. Neelix tries to persuade Dala to return the stolen items, but she overpowers him and steals the *Delta Flyer*. However, this was all part of Janeway's plan, as she runs her own double-cross in an effort to apprehend Dala and her fellow fraudsters.

The heating coil that Neelix acquired from 'Sister' Dala, which subsequently caused a number of *Voyager's* systems to malfunction, had previously been a cloaking device that Quark fitted to a Cardassian shuttle in the *DEEP SPACE NINE* episode 'Profit and Loss.' The prop was used again as a piece of Xindi technology that an alien named Tarquin studied in the *ENTERPRISE* episode 'Exile.'



'Live Fast and Prosper' was written by producer and writer Robin Burger. She wrote two other *VOYAGER* episodes – 'Memorial' and 'Fair Haven.' She also wrote *THE NEXT GENERATION* episode 'The Hunted.'

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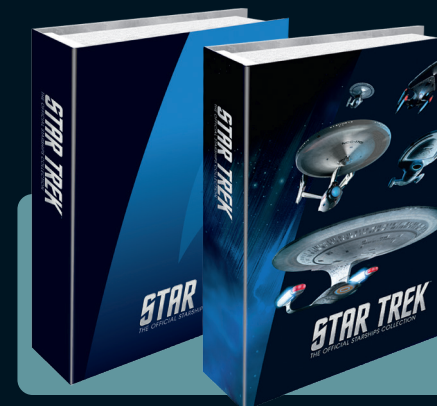
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- A look at how *Rick Sternbach* came up with an improved warship design for the Cardassians
- Writer and producer *Hans Beimler* talks about how the writing staff on *STAR TREK: DEEP SPACE NINE* created its multi-part stories

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