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MALON
EXPORT VESSEL

TYPE: FREIGHTER

LAUNCHED: 24th C

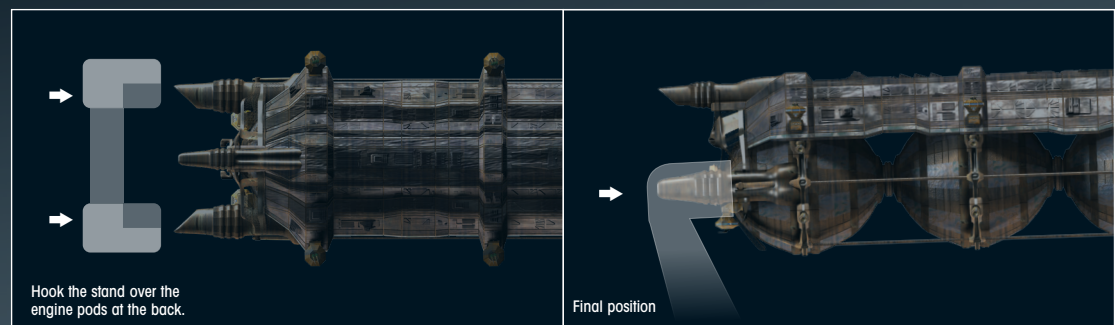
LENGTH: 515 METERS

CREW COMPLEMENT: 9

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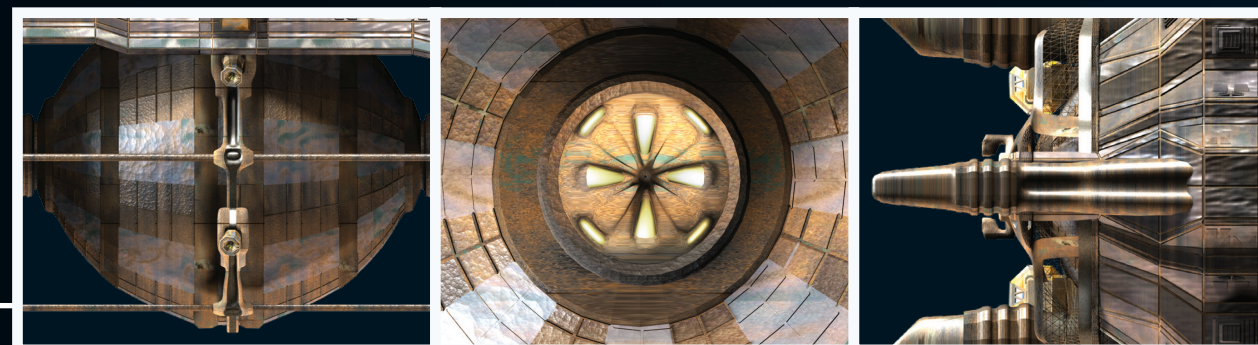
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MALON EXPORT VESSEL SPECIFICATION



TYPE:	FREIGHTER
LAUNCHED:	24th CENTURY
ORIGIN:	DELTA QUADRANT
LENGTH:	515 METERS (APPROX.)
CREW:	NINE
WEAPONRY:	SPATIAL CHARGES
CAPTAINS:	EMCK, VRELK, FESEK



► The Malon were a Delta Quadrant species who operated commercial cargo tankers known as export vessels. These huge freighters were made up of a series of round storage tanks that were filled with noxious antimatter waste.



tanks. It was described by its captain (or controller, as the Malon referred to the commanding person on board) as an export vessel, 11th gradient. This particular freighter could carry 90 million isotons of toxic waste, and was operated by a crew of nine. The largest export vessel encountered by *Voyager* was approximately 730 meters in length and had 42 decks. The ship consisted of numerous clusters of spherical holding tanks and could transport four trillion isotons of waste.

CARGO CONTAINMENT

The main bulk of these vessels was made up of the cargo tanks, where the waste was stored, and they were surrounded by emergency containment fields should they rupture. Failing this, the tanks could also be ejected. Should all the safety backups malfunction, an automated distress call could be initiated from the ship while the crew evacuated in escape pods.

Malon export vessels were equipped with both impulse engines and warp drive, but they had not yet developed a way to purify the reactants that were a by-product of the fuel for their engines. As they traveled through space, the freighters spewed explosive bursts of contaminated antimatter, including gas, debris, and flotsam, through several exhaust nozzles located at intervals along the side of their hulls.

The export vessels were dangerous, not just because of the toxic pollutants they carried but

The Malon export vessel was a 24th-century freighter that operated in the Delta Quadrant. It was a large, bulky cargo vessel designed to transport toxic waste from the Malon home planet and dump it in isolated areas of space.

The Malon operated export vessels of different sizes, but they were all a rusty brown color with the same general appearance. The smallest Malon tanker encountered by the *U.S.S. Voyager* NCC-74656 was approximately 515 meters in length and comprised several spherical storage

MALON EXPORT VESSEL

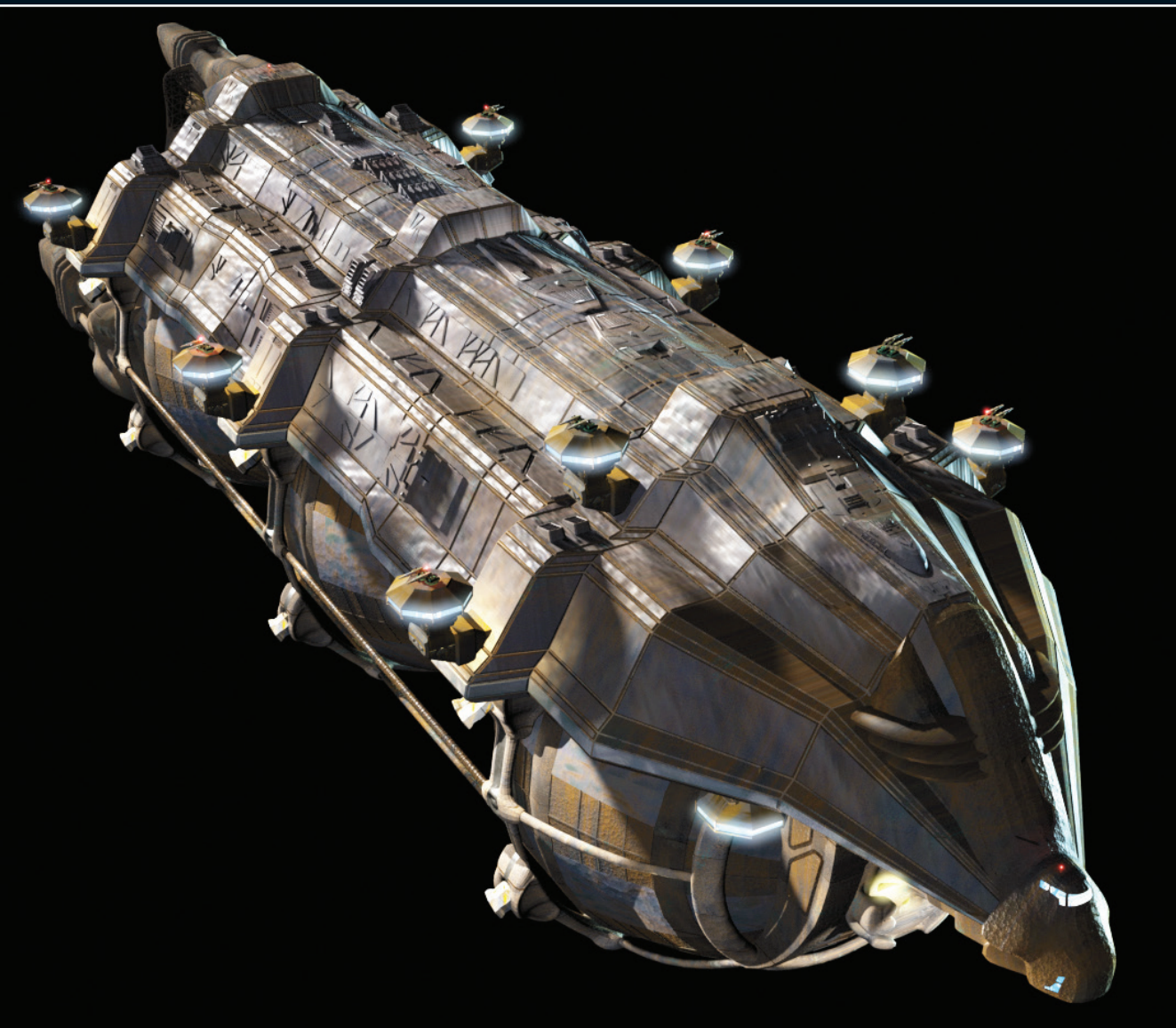
Malon export vessels were huge cargo tankers designed to transport and dump toxic waste.



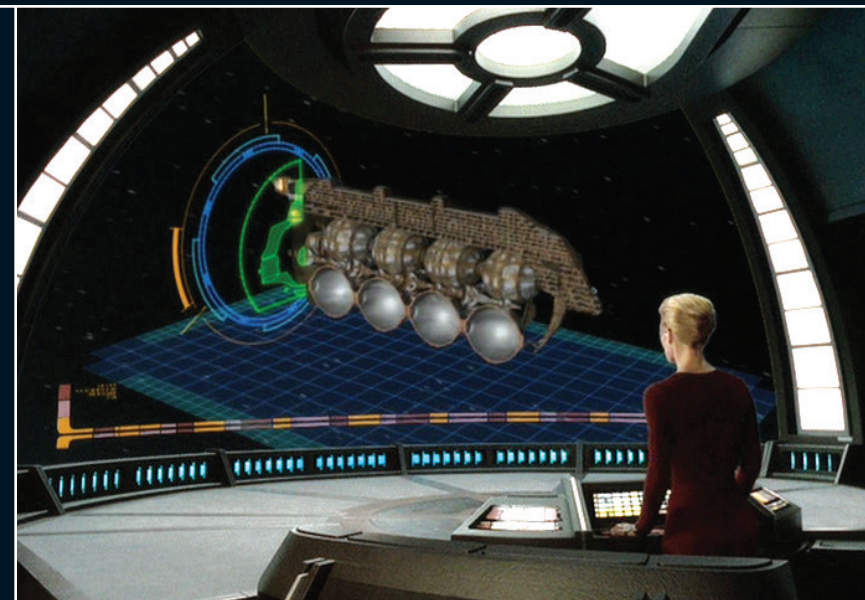
DATA FEED

Malon Prime, the Malon homeworld, was said to be a beautiful place, but its society produced huge amounts of pollution that would have choked the planet if it had not been removed by export vessels.

◀ The crews of Malon export vessels had to wear bulky isolation suits to protect themselves from the radiation on board their ships. Despite the protection, the crews risked their lives working on these tankers, as their society had not yet found a way to safely recycle the antimatter waste produced on their home planet.



▶ Seven of Nine closely monitored a Malon export vessel from astrometrics after its tanks ruptured and its four trillion isotons of antimatter threatened to ignite. This would have destroyed everything within a three light year radius.



▶ Export vessels were equipped with a sickbay to treat radiation exposure, but the facilities, like the rest of the ship, appeared dark, dingy and unclean.

▼ As Malon export vessels traveled through space, they spewed noxious green gas from release nozzles, preventing dangerous levels from building up inside.



◀ Malon vessels were operated from a control room. Like the rest of the interior, it was dark and appeared to be covered in grime and pollutants. The command area did not appear to take into account the comfort of the crew and was not even outfitted with chairs.



▲ The smaller Malon freighter was described by its controller, or captain, as being an "export vessel, eleventh gradient." It had a cargo capacity of 90 million isotons and was well armed and defended.

also because they were equipped with powerful weapons. The freighters incorporated a number of weapons towers that fired spatial charges in rapid succession. These were capable of inflicting serious damage on starships even as advanced and well-shielded as *Voyager*.

The freighters were also well protected with strong shields. One of the smaller Malon export vessels incurred only minimal damage when *Voyager* launched a full spread of photon torpedoes against it. One of the reasons the freighters had such strong shields was that they had to be able to contain their toxic cargo.

One Malon freighter also displayed the ability to use a tractor beam when it found and tried to steal one of *Voyager's* multispatial probes. It was believed that the Malon wanted to acquire this

probe as its multispatial technology had the potential to help them find new places where they could dispose of their radioactive waste.

HAZARDOUS CONDITIONS

The interior of a Malon export vessel appeared as a complicated maze of corridors filled with exposed gratings and bulkheads. The working conditions, including the control room from where the ship was run, were poor and hazardous. The crew had to wear bulky isolation suits to protect them against all the toxic compounds, but most succumbed to freighter blight that manifested as ugly-looking sores on their skin. There appeared to be no concessions to comfort, and most of the interior was dark, grimy, and crammed with conduits and bulky monitoring equipment.

The most dangerous place to work was near the storage tanks because they emitted high levels of theta radiation. Workers here were known as core laborers, and only three out of 10 were expected to survive a standard mission. They were, however, well paid, and could earn more on a two-month mission than most Malon did in a lifetime.

The larger Malon export vessels incorporated a decontamination bay that could purge or clean up to 50 workers at a time. There was also an infirmary where those suffering from the effects of toxic poisoning could be treated, but B'Elanna Torres thought it looked more like morgue.

To the Malon, loss of life, whether it be one of their own workers or an entire race, appeared to be acceptable as long as they got rid of their toxic waste and the crews made a profit in the process.

DATA FEED

According to Malon legend there were monsters called the Vihaar aboard their ships. It was eventually discovered that these myths were not so far from the truth. Core workers who developed a resistance to the theta radiation could survive, but not before their flesh became severely disfigured with blisters and mutations. The resulting pain would also effectively drive them mad, and these 'monsters' would attack the rest of the crew.



KILLED BY POLLUTION

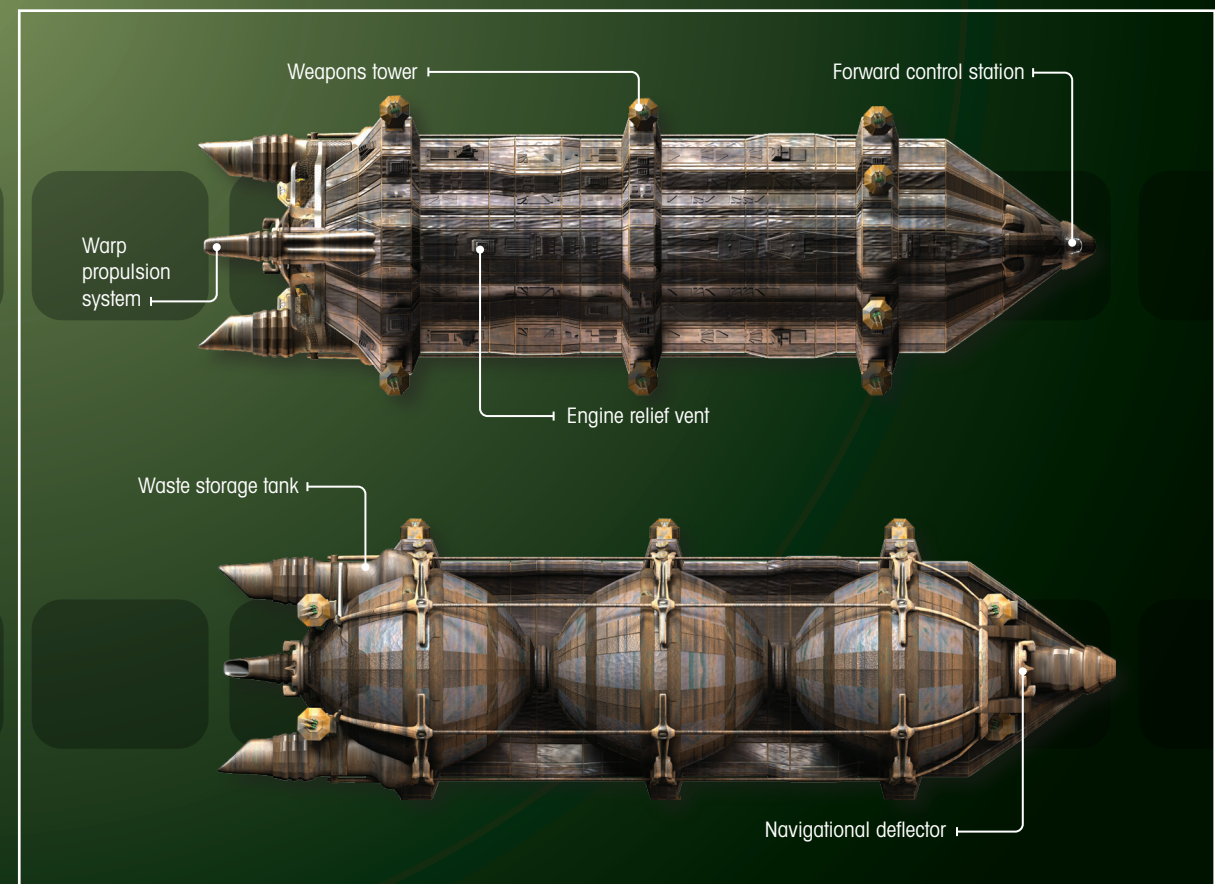
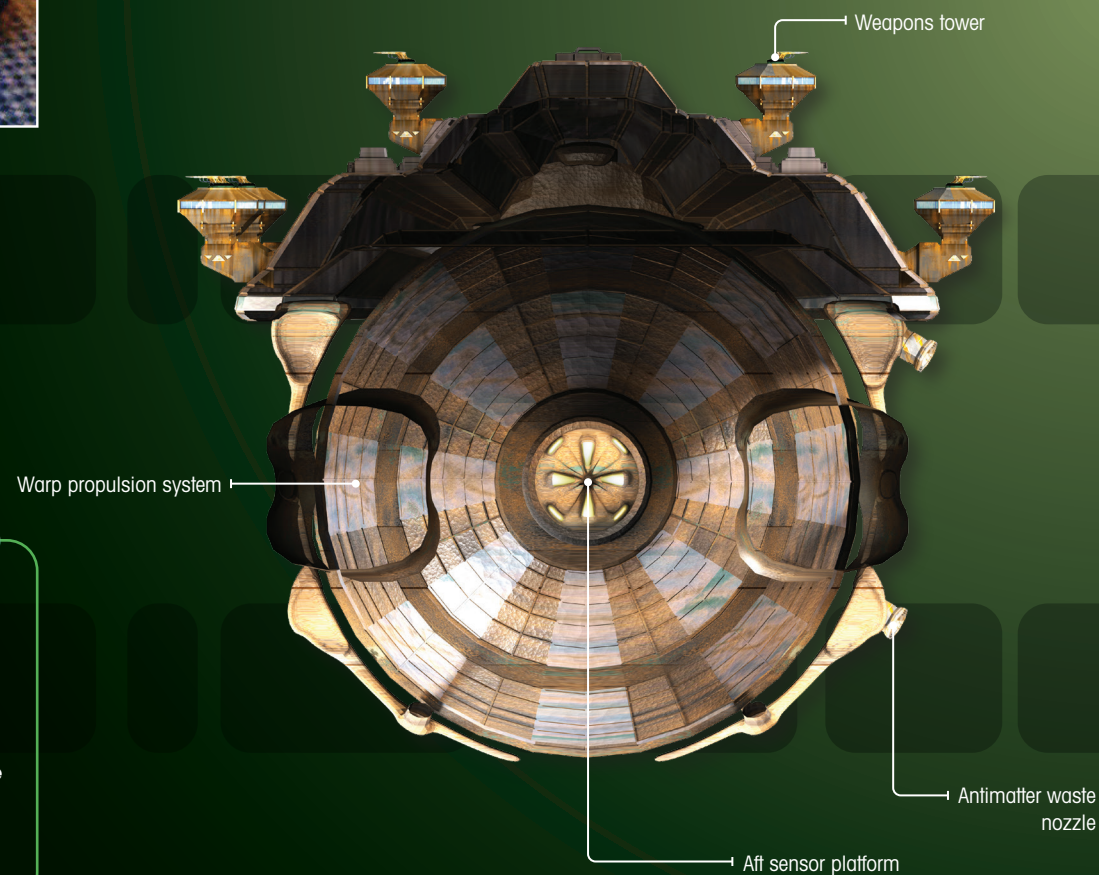
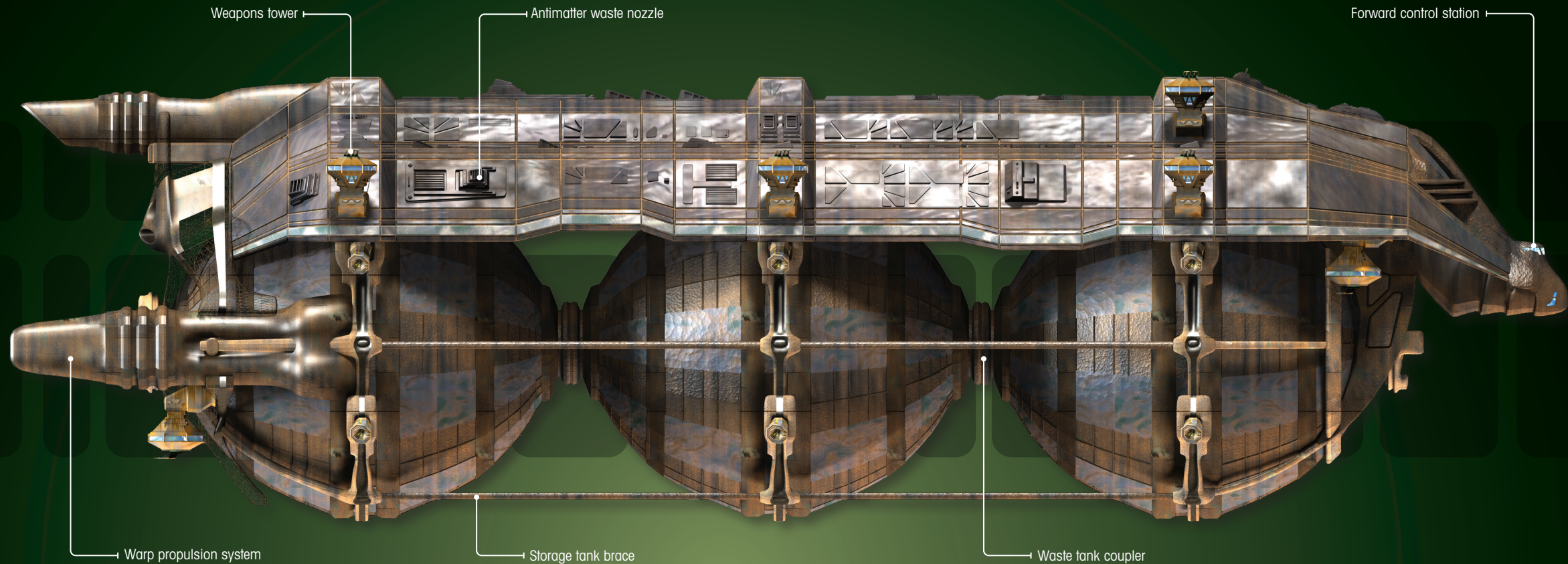
The Malon were not so unscrupulous as to dump their deadly waste in heavily populated areas of space, but neither were they principled enough to make sure their dumping grounds were entirely deserted of life. For example, Controller Emck found what he considered to be the perfect disposal site: a region of space that appeared to be devoid of any life or star systems for 2,500 light years. However, one species, the 'night beings,' were indigenous to this area and were being killed by the theta radiation dumped there by his export vessel.



▲ One of the 'night beings' was treated aboard *Voyager* after being poisoned by the toxic waste dumped by the Malon into their region of space.

DATA FEED

Most of the toxic waste dumped by Malon export vessels was theta radiation, a by-product of utilizing antimatter to generate energy. Theta radiation was extremely toxic to humanoid life and short-term exposure resulted in hallucinations, fatigue and nausea, while exposure to high levels could liquefy body parts.



GARBAGE SHIPS

Neelix served aboard a Talaxian garbage ship for six years before he joined the crew of *Voyager*. During that time there was an incident where the ship was disabled by a theta radiation field, and the crew nearly died before rescue arrived. The Ferengi also operated garbage scows.

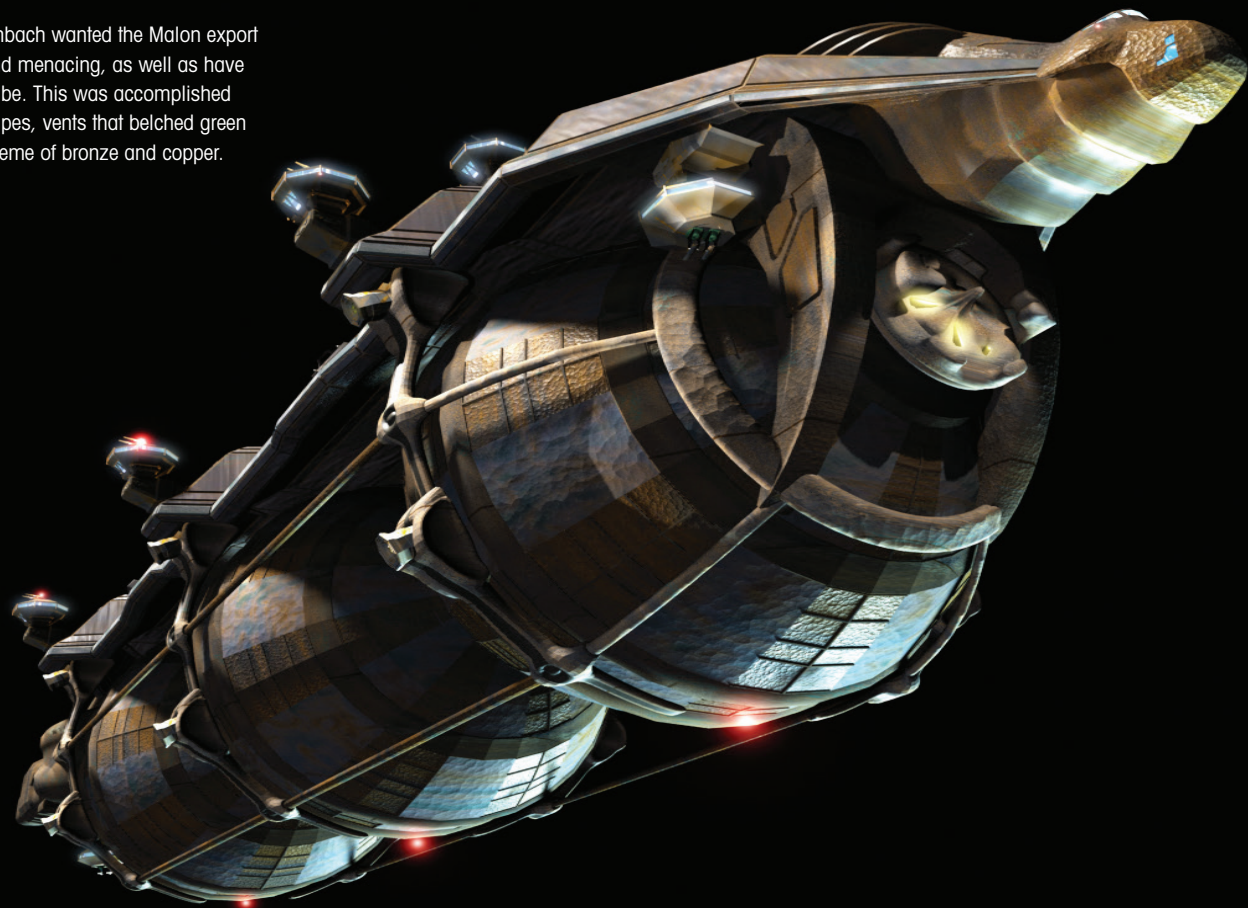
PART-TIME JOB

Many Malon only worked on export vessels for half the year. For example, Controller Fesek spent the other half of the year working as a sculptor.

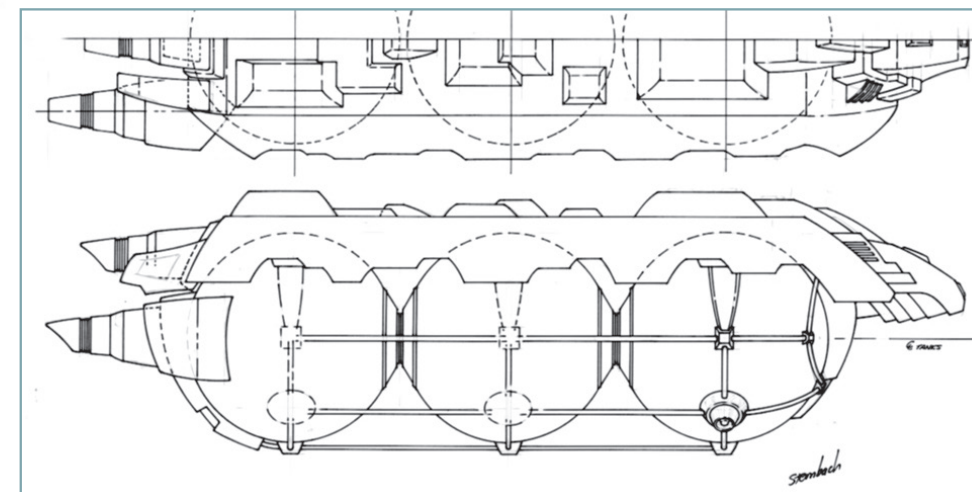
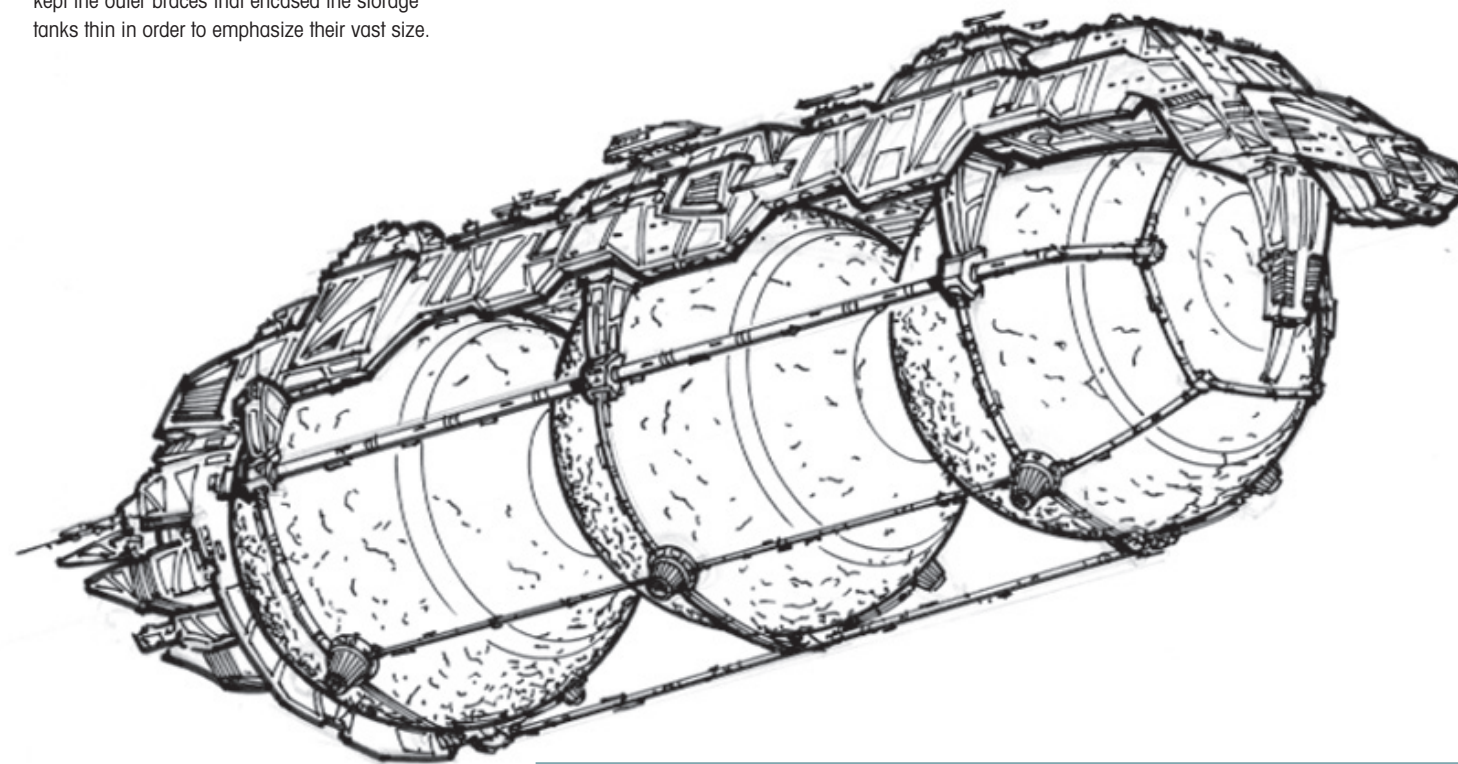
ECOLOGICAL DISASTER

When the waste tanks aboard Fesek's export vessel began to rupture, he gave the order to abandon ship rather than try to stop the disaster from unfolding. If the ship had broken apart, it would have contaminated the space within a radius of 600 million kilometers and destroyed everything within three light years.

▼ Illustrator Rick Sternbach wanted the Malon export vessel to look huge and menacing, as well as have a dirty and rundown vibe. This was accomplished by giving it exposed pipes, vents that belched green gases and a color scheme of bronze and copper.



▼ It was a key plot point in the Malon episodes that their vessels were carrying huge quantities of toxic waste. Sternbach therefore kept the outer braces that encased the storage tanks thin in order to emphasize their vast size.



DESIGNING THE MALON EXPORT VESSEL

Starting with huge spherical storage tanks, Rick Sternbach came up with a suitably industrial-looking design for a Malon freighter.

When word came through to senior illustrator Rick Sternbach that a Malon toxic waste tanker was required for the episode 'Night,' he was not aware that it would make more than one appearance. For Sternbach, it was another 'ship of the week' that had to be designed with some alacrity to keep to the punishing schedule. For recurring ships, Sternbach would have weeks, or even months in the case of

the *U.S.S. Voyager* NCC-74656, to carefully think through the design, but in the case of 'ships of the week,' time was very much of the essence.

From the preliminary script for 'Night,' Sternbach knew the Malon ship had to be a freighter of some kind, and he knew it was full of toxic waste.

"I wanted it to look massive," said Sternbach, "and the large spherical tanks seemed to accomplish that. I knew from the script that the tanker

was dangerous and could leak, so I put some big obvious vents on it that spew out some kind of discharge. There was also a strong back to it, a structural spine, parts of which I thought could be inhabitable."

DETACHABLE PARTS

From the illustrations, it looked as if the spherical waste tanks might be separate elements that could attach or detach from the central supporting

spine, but this was not something that Sternbach had thought about at the time. "If people want to make the case that the lateral supports opened up so the tanks could be picked up by the spine, then terrific," said Sternbach. "The truth is that we never had the time on the production to flesh everything out perfectly. I'd put notes on the illustrations while I was doing them if anything about the design occurred to me, but most of the time the visual effects guys were on to me to hurry up so they could start their work on the ship."

When the Malon returned later in *VOYAGER*'s fifth season, in the episode 'Juggernaut,' it gave Sternbach the opportunity to elaborate on ideas for their ship a little more. This time the Malon ship was to be a larger 'supertanker.'

"The first tanker had three tanks," said Sternbach, "and the supertanker had nine tanks in three groups of three, with a very similar looking structural spine holding it all together. The intent with the mega-freighter was that the tanks were the same size as the ones in the original tanker. Stylistically, the two

ships were similar to show that the same race of aliens had built them, but I definitely added a few more retro elements to it."

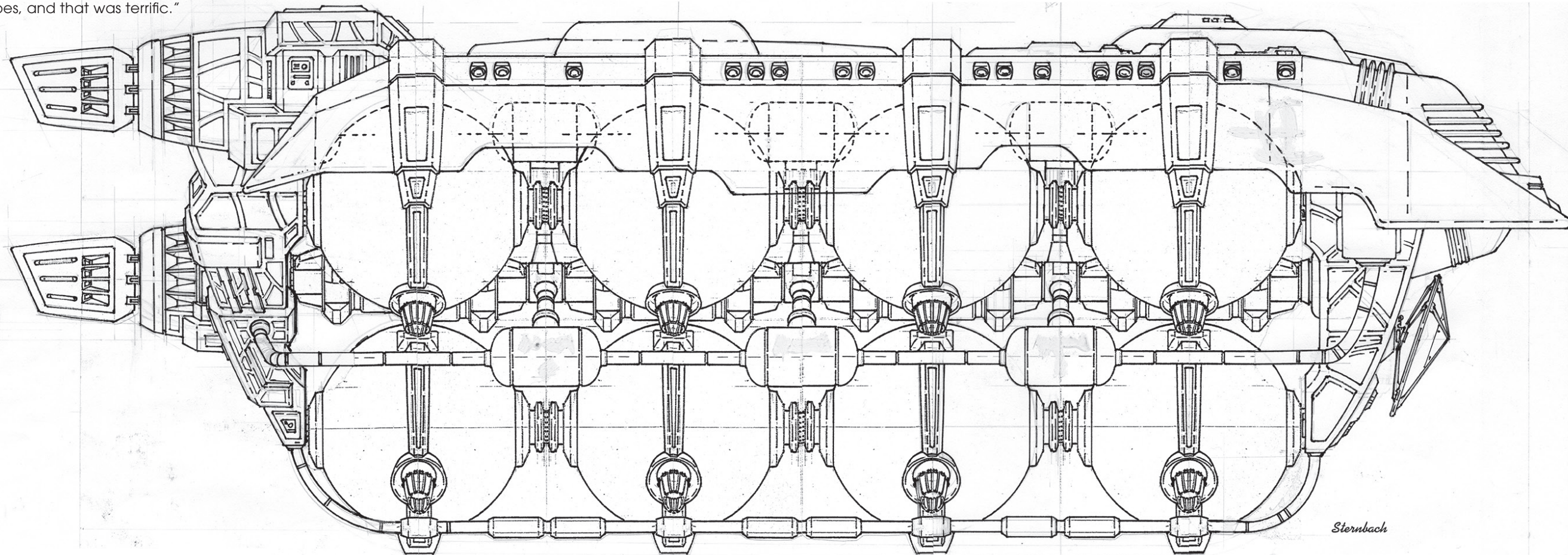
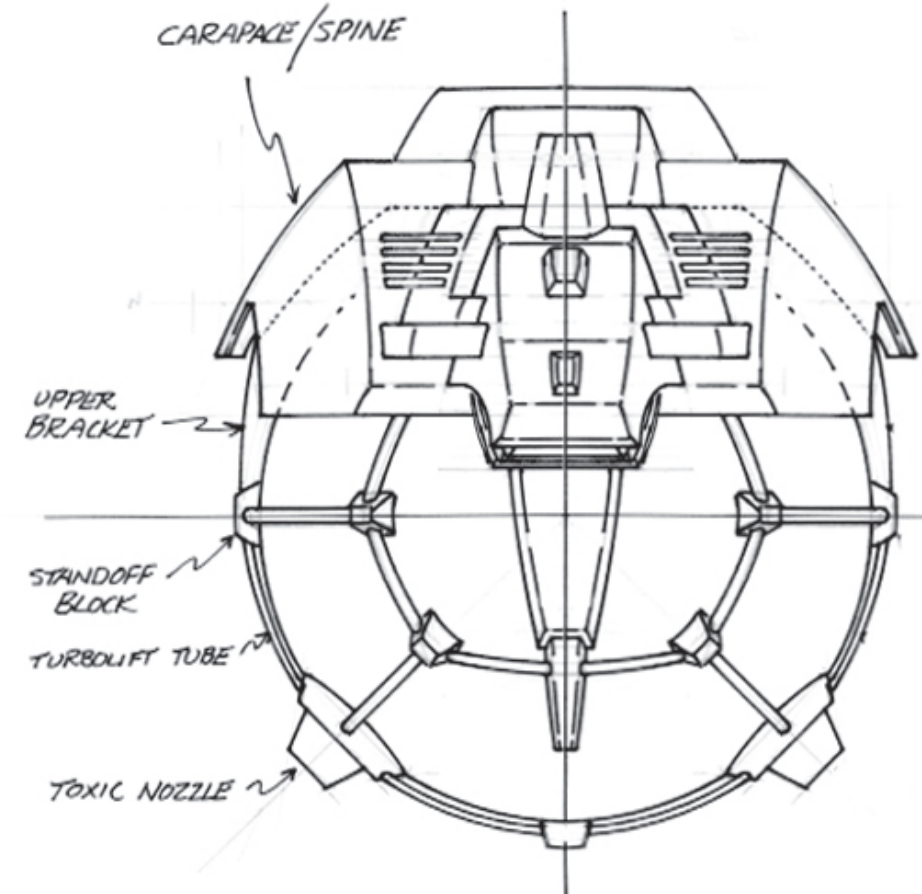
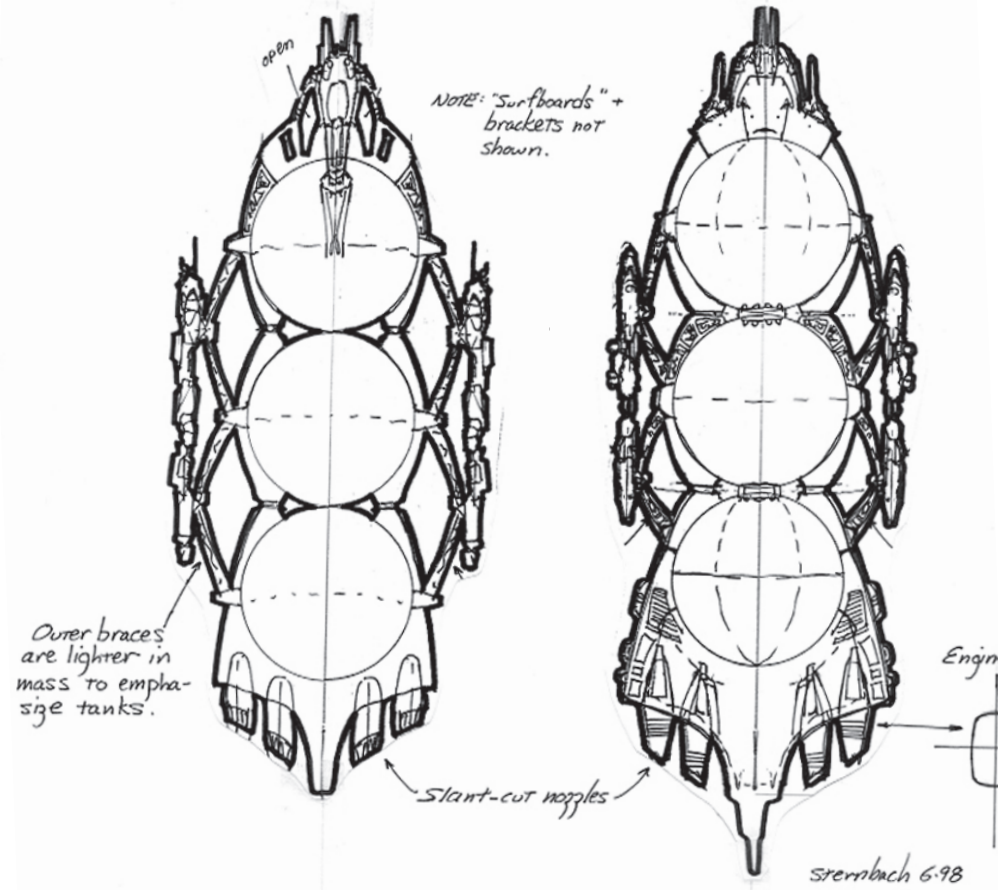
ART DECO STYLE

For inspiration, Sternbach turned to some of the streamlined train designs from the 1930s. It is perhaps more evident in his illustrations than on the final CG ship that the front was very train-like. It also had an art deco look, influenced like so much science fiction design has been from the first Superman comic books. "That

► Sternbach drew up various views of the Malon export vessel so that the modelers at the visual effects house Foundation Imaging had a clear idea of how it all went together when they were creating the CG model.

retro-styling was probably the most important thing for me," said Sternbach. "Yes, it had to look like a big ugly tanker, but I didn't develop a real style for the shapes until the later mega-tanker, which relied heavily on slightly streamlined and repeating parts with a good old retro feel."

Sternbach's design was then built as a CG model at effects house Foundation Imaging by Brandon MacDougall, while the noxious vapors of green gas were added by Kevin Quattro. "Some of the stylistic elements and texture that got applied to the basic shape were done by the CG guys," said Sternbach. "I think they added a bunch of stuff, including some defensive armament and some more pipes, and that was terrific."



◀ Sternbach added annotations to his illustrations, pointing out the main features of his design. This was to give the CG modelers a clearer understanding of the functional purpose behind some of the stylistic elements, such as the toxic nozzles.

◀ When designing the larger 'super tanker' for the episode 'Juggernaut,' Sternbach was able to add more stylistic elements. It is clear from this illustration that the front of the structural spine above the storage tanks has a look inspired by the streamlined trains from the 1930s.



STAR TREK: VOYAGER

FIFTH SEASON

STAR TREK: VOYAGER's fifth season saw a continued emphasis on action and adventure as the crew's journey home grew ever more perilous.

▲ Season five was very action-oriented, leading to even more adventurous and cinematic episodes that were greatly enhanced by some of the very best special effects on television.



Brannon Braga became *STAR TREK: VOYAGER*'s showrunner at the beginning of season five after Jeri Taylor stepped down from the role. As Braga took the reins, the show developed a darker tone, with the crew experiencing their toughest year in the Delta Quadrant to that point. This was evidenced by the season's first episode 'Night,' in which the Malon were introduced as polluting industrialists, and another villainous species that the crew of *U.S.S. Voyager* had to contend with on their way home. Braga felt that the Malon worked well, and he

◀ Brannon Braga said he did not set out to make any major changes when he took control of the show, but the threats to the crew, both physical and psychological, were ramped up in the fifth season.



◀ The Malon became a recurring threat in season five. The dark and grimy conditions aboard their ships provided a stark contrast to the pristine lifestyle on board *Voyager*.

◀ The filthy environment created for the episode 'Juggernaut' made filming tough for the cast and crew, but it added a feature film-like atmosphere to the show.



was particularly happy with their appearance in 'Juggernaut.' "This time there was a rogue Malon freighter spinning out of control that threatened to blow up and contaminate an entire sector," said Braga. "An away team had to board the freighter and shut it down. It was absolutely the most dank, disgusting, toxic set we'd ever done. The crew had to wear galoshes. It was a really fun, cinematic piece."

MALON MAKEUP

The Malon also gave the makeup department run by Michael Westmore a chance to shine. "The Malon were interesting," said Westmore, "because they hired mainly people who carried a little weight, so that made for a slothful type of individual. What was so much fun with them was that they weren't a nice clean alien form; they had bumps and they had pimples and they were greasy. They were almost, you could say, the dregs of the universe. It was a very simple makeup and I think it was very effective; the entire thing consisted of basically a forehead and a nose."

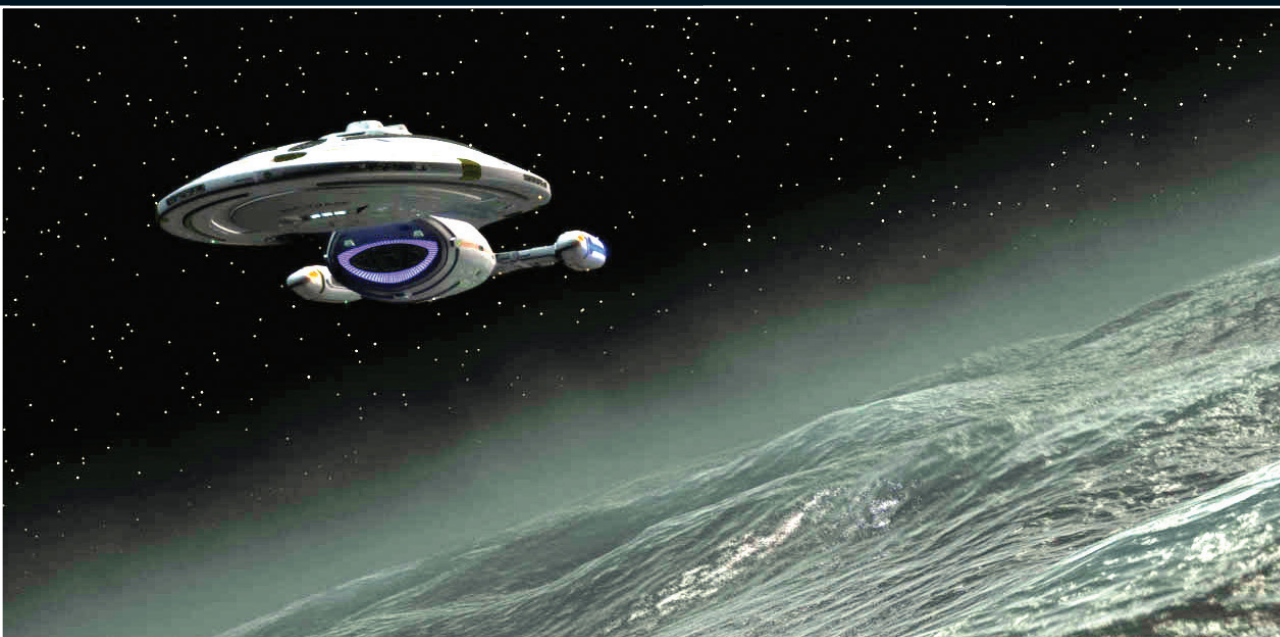
Of course, while Braga was the new showrunner, he was very much a veteran of the franchise. He

progressed from being an intern, through writer and producer on *STAR TREK: THE NEXT GENERATION*, to writer, co-executive producer and then executive producer on *STAR TREK: VOYAGER*. With this wealth of experience, Braga did not set out to make major changes when he took over, as he felt this had already been done. "You know, the big changes started to happen in the third season. Jeri (Taylor) and I, and Rick (Berman) sat down and said, 'We've got to make this show a little more fun, it's a bit of a downer, it's about a bunch of people who don't like each other, who don't want to be here, and we're seeing the same villains every week. Let's reinvent the show.'

"In the third season it was improving, and then in the fourth season we made some radical changes. We added the Seven of Nine character, we got rid of a character that did not work - Kes - and we just made a bigger, bolder show with a more cinematic scope; less intimate, less issue-oriented, and bigger, more adventurous, and that really kicked in the previous year."

During the fourth season, many of the storylines dealt with the newly arrived Seven of Nine and her relationships with her shipmates, especially the

▲ Even though the prosthetics were fairly straightforward, makeup supremo Michael Westmore was particularly happy with the look his department came up with for the Malon.



▲ *VOYAGER*'s fifth season kicked off with the ship in one of the strangest areas of space we'd ever encountered, an almost completely empty region of space, inhabited by bizarre aliens (left). Later in the season (right) the show revisited one of its new favorites - Species 8472 who were training for an invasion of Earth.

captain. "The previous year was basically Janeway and Seven of Nine; it just kind of took over," said Braga. But in season five, all of the cast had prominent story arcs. The first show, 'Night,' saw *Voyager* encountering a complete void in space, and its captain facing up to the consequences of her actions in destroying the Caretaker's array, marooning the vessel in the Delta Quadrant. Braga said, "Janeway's usually pretty sure of herself, and we thought it would be interesting. If you think about it, since the show's inception she'd always been on the run, she'd always been moving forward, no time to think about how they got here, no time to think about the consequences of her decision. And then suddenly, there's nothing to do but look back and face the demons of your decision."

PRIVATE DOUBTS

Even though her faith in her actions was shaken, Janeway didn't show her vulnerabilities to any of the crew. "I think she'd let her guard drop too much," said Braga. "She was always joining the party. I think she was a much more sociable captain than Picard was. I always thought of her that way."

B'Elanna Torres also confronted her inner conflicts in the Malon episode 'Juggernaut.' "When we went aboard the Malon freighter," said Braga, "that was a B'Elanna episode. She confronted her deep anger and rage, and it all happened in this

toxic environment, which was in some ways a visual metaphor for her emotional state. It was very strong, very intense, very violent."

Besides the ongoing development of the characters, season five also included bigger, more cinematic shows, enhanced by some stunning visual effects. For many who worked as part of *STAR TREK: VOYAGER*'s VFX team, the sequence of *Voyager* crashing into the surface of an ice world in 'Timeless' was a highlight of not just this season, but any season. As story editor Bryan Fuller recalled, the first time the writing staff saw that sequence, they were just blown away. "They gave us so much more than we expected," said Fuller. "The whole belly-flop into the atmosphere, skimming the mountainside, crashing into the surface, the plume of snow; it was absolutely startling and amazing."

The Monean water planet in 'Thirty Days' was another major achievement for the VFX department. All the exteriors of the ocean were completely computer-generated more than a year before the film 'The Perfect Storm' was released. It was singled out for special praise by VFX producer Dan Curry and VFX supervisor Ronald B. Moore. As Moore said, "That show was so unique. We got an Emmy nomination on that, but we were beaten by ourselves, because 'Dark Frontier' ultimately won."

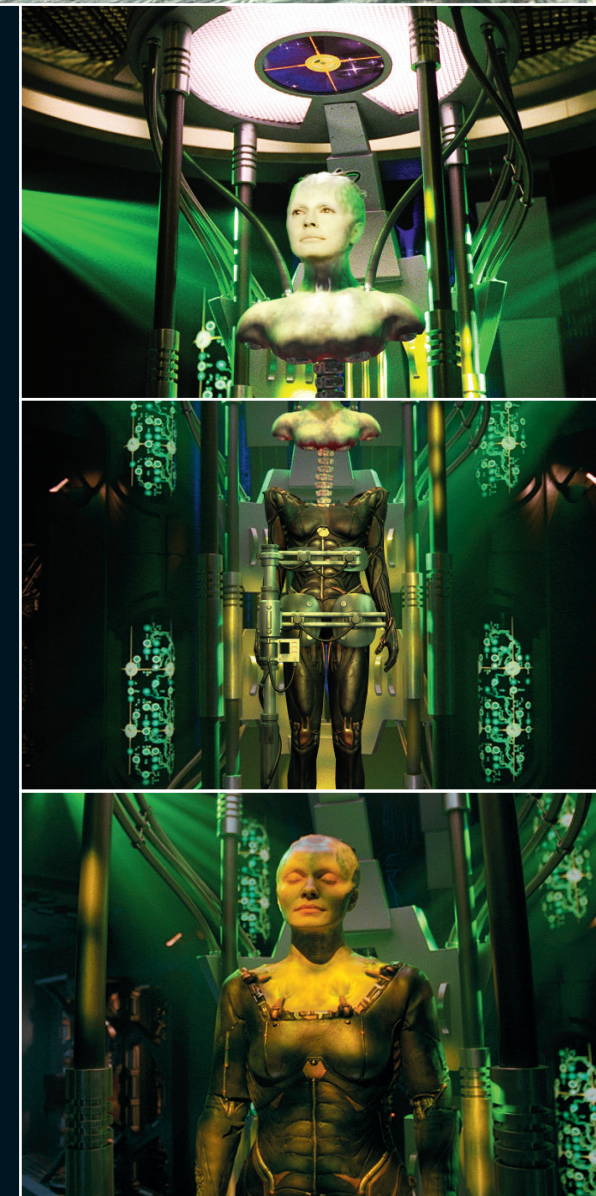
Indeed, the Borg Queen's entrance in 'Dark Frontier' was the standout visual effect that fans of

the show most clearly remember. It was sequences like this that helped establish the Borg as real icons of *STAR TREK*, and as Braga remembered, it was no easy task to come up with new aliens that stand the test of time.

VILLAINOUS ICONS

"You know, creating a great new alien villain that everyone loves was hard," said Braga. "You can count them on one hand. The Klingons and the Borg were arguably the two most popular, and then there was the Cardassians, and I don't know who else! I wouldn't count the Ferengi; they became something a little more humorous, I think, on *STAR TREK: DEEP SPACE NINE*. There aren't a lot of *STAR TREK* villains that hit; nor should there be. The phage aliens (the Vidi'ans) were cool, and the Hirogen were kind of cool, but I don't think they were aliens that people could really grab on to like they did with the Romulans or the Klingons. But I think we did some great work with the Borg, and they became really, really popular."

Overall, Braga looked back with satisfaction on most of season 5. "We were all very pleased with the season," said Braga. "The show had been very consistent and, you know, out of 26 episodes I'm pleased to say that I think 20 were just dynamite, high-concept shows. There were maybe six that were varying degrees of disappointing, but that's to be expected in any season. Fortunately 20 out of 26 ain't bad. We were very, very happy."



◀ The undulating oceans of the Monean homeworld seen in the episode 'Thirty Days' were incredibly realistic, but created entirely by visual effects.

◀ 'Dark Frontier, Parts I & II,' were first aired on a single night, giving it the feeling of a full-scale movie. The VFX were hugely ambitious, and the sequence featuring the assembly of the Borg Queen helped the show win an Emmy for 'Outstanding Special Visual Effects.'

ON SCREEN



TRIVIA

Ron Canada played the part of Controller Fesek in the *STAR TREK: VOYAGER* episode 'Juggernaut.' He had previously appeared as Martin Benbeck, a member of the genetically engineered Earth colony on Moab IV, in the *STAR TREK: THE NEXT GENERATION* episode 'The Masterpiece Society.' He also played Ch'Pok, a Klingon advocate who tried to prosecute Worf for destroying a Klingon transport vessel in the *STAR TREK: DEEP SPACE NINE* episode 'Rules of Engagement.'



The *STAR TREK: VOYAGER* episode 'Night' marked the first appearance of 'The Adventures of Captain Proton' holodeck program. Captain Proton made further appearances in the episodes 'Thirty Days,' 'Bride of Chaotical' and 'Shattered.'



Writer Joe Menosky explained that the original script for the episode 'Night' featured an unusual planet in the void where the 'night beings' lived. "It was to feature the alien equivalent of King Tut's tomb," said Menosky. "We had this huge, ancient temple and these creatures which were half-alive and half-dead that came flying out like locusts and attacked the ship."

- FIRST APPEARANCE: 'NIGHT' (VOY)
- TV APPEARANCES: STAR TREK: VOYAGER
- DESIGNED BY: Rick Sternbach

KEY APPEARANCES

STAR TREK: VOYAGER 'Night'

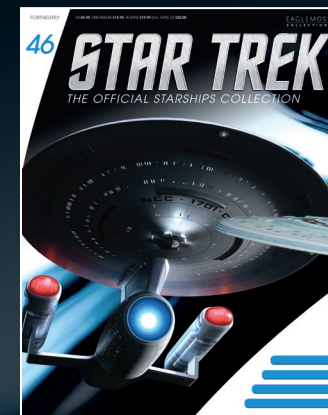
Crew morale hits an all-time low when *Voyager* faces the prospect of having to spend two years crossing a vast expanse of space seemingly devoid of stars and life. The tedium is lifted when *Voyager* is attacked and nearly destroyed before another ship arrives and drives off the assailants. Captain Janeway's gratitude is short lived, however, when she discovers that their savior is a Malon export vessel. It has been dumping huge amounts of toxic waste into this expanse, despite knowing that it is killing the indigenous people of the void.

STAR TREK: VOYAGER 'Juggernaut'

When a Malon export vessel full of toxic waste has a major malfunction, the crew are forced to evacuate and call for help. *Voyager* responds and the crew discover they have six hours to stop the freighter from exploding or it will destroy everything in a three light year radius. Two Malon survivors and an away team return to the Malon ship and have to clear the radiation deck-by-deck in order to get to the control room. However, when one Malon is killed and Chakotay is attacked, it becomes clear that something, or someone, does not want them to succeed.

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