U.S.S. DAUNTLESS™
NX-01-A

DAUNTLESS CLASS
LAUNCHED: 24th C
LENGTH: 205 METRES
QUANTUM SLIPSTREAM
EAGLEMOSS C O L L E C T I O N S

U.S.S. DAUNTLESS NX-01-A

Stand assembly:

Slide the assembly forward so it hooks on to the forward section.

Final position

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# U.S.S. DAUNTLESS NX-01-A

## Specification

<table>
<thead>
<tr>
<th>Registry:</th>
<th>NX-01-A</th>
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<tr>
<td>Class:</td>
<td>DAUNTLESS</td>
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<tr>
<td>Constructed:</td>
<td>DELTA QUADRANT</td>
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<td>Created By:</td>
<td>SPECIES 116</td>
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<tr>
<td>Destroyed:</td>
<td>2374</td>
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| Propulsion:   | IMPULSE AND WARP ENGINES
                | QUANTUM SLIPSTREAM DRIVE |
| Captains:     | N/A              |

![Image of U.S.S. Dauntless NX-01-A](image-url)
The U.S.S. Dauntless NX-01-A used a quantum slipstream drive that enabled it to cross 10,000 light years in as little as a month.

U.S.S. DAUNTLESS
NX-01-A

The Dauntless appeared to be a highly advanced Starfleet vessel, but the reality was far more sinister...
In mid-2374, the crew of the U.S.S. Voyager decoded a secret message that led them to the U.S.S. Dauntless NX-01-A. The ship appeared to be the most advanced starship ever developed by Starfleet, and to have been sent to the Delta Quadrant to provide Voyager’s crew with a speedy means to return home. But, as they were to discover, the Dauntless was part of an elaborate trap set by an alien known as Arturis, in order to exact revenge on Captain Janeway for her part in helping the Borg defeat Species 8472. The Borg’s victory had contributed to Arturis’ people being almost completely wiped out. He was consumed by his desire for vengeance and faked the message in the hope of luring Janeway’s crew onto the Dauntless, which instead of taking them to Earth, would deliver them to the Borg.

At roughly half the size of Voyager, the Dauntless had a sleek and bullet-like appearance. According to the faked message, it was an experimental vessel that used a quantum slipstream drive to travel far faster than any other Starfleet vessel. It had no shuttlecraft, holodecks or even replicators, but it was large enough to accommodate the entire crew and could make the journey back to Earth in as little as three months. Even a detailed examination didn’t reveal

Arturis was one of the few members of Species 116 who had not been assimilated by the Borg. His race was extremely advanced, and had extraordinary linguistic skills. They had avoided assimilation for centuries and hoped Species 8472 would end the Borg threat.
The Dauntless’s true origins were never revealed, but it appeared to be an advanced ship that had been created by Species 116 and altered by Arturis using particle synthesis technology.

When the particle synthesis was switched off the ship’s walls changed colour and the displays on the consoles changed.

The Dauntless’s hull geometry differed greatly from that of real Starfleet ships, but this design enabled the ship to withstand the stresses caused by travelling in a quantum slipstream. When the slipstream drive was engaged the engines of the Dauntless made a distinctive rumbling sound while the nose glowed and then distorted just before the ship disappeared into a subspace conduit.

ADVANCED TECHNOLOGY

The composition of the Dauntless’ hull geometry differed greatly from that of real Starfleet ships, but this design enabled the ship to withstand the stresses caused by travelling in a quantum slipstream. When the slipstream drive was engaged the engines of the Dauntless made a distinctive rumbling sound while the nose glowed and then distorted just before the ship disappeared into a subspace conduit.

Arturis disguised the true nature of his vessel by using a particle synthesis system. Similar to Starfleet’s replicator and holographic systems but far more sophisticated, the synthesis system was essentially a subspace tunnel. Once in the tunnel, ships were able to travel up to 20 times faster than the maximum warp speed of a Galaxy-class starship.
When Voyager entered Borg space they discovered that the Borg were at war with an advanced extra-dimensional race, known as Species 8472. Janeway came to the conclusion that Species 8472 posed an even greater threat than the Borg, and gave the Collective a weapon that helped them fight them off. In return the Borg allowed Voyager to pass through most of their space. Arturis’s race, Species 116, were assimilated shortly afterwards.

The quantum slipstream is a form of tunnel through subspace. Even though Voyager could enter it, she could only stay in the slipstream for an hour before it collapsed. Travelling through it places enormous stresses on a ship.

The quantum slipstream drive was far in advance of anything that Starfleet has developed. The configuration of the warp core was unlike anything that Voyager’s crew had seen before. It channelled energy through the deflector to open subspace corridors in much the same way as a Borg transwarp coil.

Arturis’s plan was to take Voyager’s crew to his planet where they would be assimilated, but when the Dauntless arrived, he was the only person aboard.

After Arturis was exposed he kidnapped Janeway and Seven, intending to hand them over to the Borg to be assimilated. However, Voyager was able to mount a rescue, leaving Arturis instead of his captives to be assimilated. Voyager was then able to use the slipstreams he had opened to travel 300 light years closer to home.

Arturis hoped to trick Voyager’s entire crew into boarding the Dauntless but he was frustrated by Janeway’s caution and her insistence on checking the ship over first.

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Streamlined and stripped down in appearance, the bridge featured all the control stations typically found on a Starfleet vessel. Instead of a main viewscreen, the Dauntless had a master control display located on a mounted wall console. The particle synthesis system was activated by a lever housed behind a secret panel in the bridge’s combined ops and helm station. Pulling the lever down caused the entire bridge to disappear, the lights to dim and the wall panels to change from white to red.

The particle synthesis system was so effective that a tricorder evaluation at a molecular level failed to expose the Dauntless as a fake. It wasn’t until Ensign Harry Kim detected a number of energy anomalies and launched an investigation that alien technology was discovered.

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QUANTUM SLIPSTREAM
The quantum slipstream is one of a number of advanced propulsion technologies that the crew of the U.S.S. Voyager encountered during their time in the Delta Quadrant. It works by generating an energy pulse that both opens and maintains a corridor in subspace, generating massive changes in the space-time continuum by altering its quantum state. Voyager was able to follow the Dauntless into the slipstream but without a slipstream drive was unable to maintain the corridor’s integrity, and as a result the corridor collapsed after approximately one hour. Travelling in the slipstream also places enormous strain on a ship and Voyager was ill equipped to survive once she had entered it. The crew did experiment with their own version of the quantum slipstream drive, but it was extremely dangerous and the ship barely survived the experience.
A starship’s deflector is ideally equipped to work with a quantum slipstream drive. Its main purpose is to emit a beam that sweeps matter out of the ship’s path. It is relatively simple to alter the beam to emit a narrowly focused warp field that opens a subspace corridor.

It is not clear how Species 116’s particle synthesis technology works. It is far more sophisticated than holographic or replicator technology and is so convincing that it cannot be detected even at the molecular level.

The Borg assign designations to species in the order that they encounter them. The Dauntless’s creators, Species 116, must have been one of the earliest races they met; humans, for example, are Species 5618.
The design process for a STAR TREK ship almost always started with the script. The writers rarely provided much information – there were just a handful of lines that told the art department the impression the producers wanted the new ship to create. The script for the VOYAGER episode ‘Hope and Fear’ described the Dauntless as “a starship glowing with power and hanging in space. It is sleek and bullet shaped, as though built for speed, and is roughly half the size of Voyager.” The rest was left to senior illustrator Rick Sternbach. Of course, as he recalls, after he knew the plot of the episode, he had a little more to go on.

“The Dauntless was another of those tempting bits of get-home technology that turned out to be too good to be true for the Voyager crew,” Rick explained. “In the script it was revealed that rather than being a Starfleet ship, it was an alien ship disguised by a crafty being called Arturis in order to exact revenge on the crew for their decision to throw in their lot with the Borg.”

Since the plot depended on Janeway and her crew believing the ship could have been sent by Starfleet, Sternbach knew he had to create a design that looked as if it could have come straight out of the Starfleet shipyards. And, since it had cutting edge faster-than-light engines, he felt that it should feel more advanced than...
anything we had seen before. “It had,” he explains, “to look as if it was built after ships like Voyager, Equinox and Prometheus, with no hints that an alien was behind it.”

That dictated the styling and a lot of the surface. “Most of the shapes and details had to be consistent with known (Starfleet) designs right down to hull plating, thrusters and identifying markings like the name and registry number.” But Sternbach still had to work on the basic shape, and the request for it to look fast presented a challenge. “Making it look built for speed was a bit of an issue. How do you make a ship look fast? I’m not even sure that Fed ships do look fast. They look cool but not fast exactly. In any sort of science fiction spacecraft design, like automobile or aircraft styling, there are certain shapes that say sleek and fast. Most of those shapes are simplified and pointy. Most Starfleet ships do not adhere to visually obvious aerodynamics shape rules, but once in a while we evolve the designs a bit to appear sleeker and faster. So the design for the Dauntless got smoother and pointier.”

Sternbach came up with a design where the primary saucer section was reminiscent of an arrowhead, a little like the U.S.S. Prometheus. To make the outline as smooth and sleek as possible, he blended the two hulls together and tucked the twin warp nacelles under the engineering hull. As is standard on Starfleet ships, he put the bridge on top.
of the ship. That just left the one new addition: a slipstream drive emitter, which Sternbach placed on the underside of the ship, where it looked like a large navigational deflector. “It would have been easy to try and do something new with the slipstream emitter, but at the end of the day it was nothing more than a device to get from point A to point B very fast.”

Four days later, Sternbach handed over a variety of rough sketches of the exterior of the ship to supervising producer Peter Lauritson. One was duly chosen and returned to Sternbach with requests for alterations.

**REFINING THE DESIGN**

“The main change was the prominence of the bridge on the exterior,” recalls Sternbach. “The producers wanted it shaved off at the top, so I smoothed it over. At the same time I roughed out a cross sectional view for the scenic artist to create some backlit graphic designs and then proceeded with the top view, bottom view, side, fore and aft views of the ship. I stepped the bridge in a couple of places, added thrusters and impulse vents and some little chevron shapes on the nacelles.”

These more detailed drawings were sent to VFX supervisor Ron B. Moore and his boss Dan Curry. By this point, all of VOYAGER’s ships were being built in CG and on this episode Moore was working with Computer Graphic Imaging Director Adam ’Mojo’ Lebowitz at Foundation Imaging.

“The sketches only showed us one angle of the ship,” recalls Moore. “So I told Mojo to generate a 3-D computer...
model with some sort of skin on it. I didn’t care what kind of skin but I wanted to see what the ship looked like rotating around.”

VIRTUAL SCULPTING

“Building a computer-generated model is the same as building a physical model kit,” Mojo explains. “If you start with a block of wood, you start shaving off pieces until you’ve got a shape you’re happy with. I used a cube and basically modified the shape, shaving pieces off or stretching it out until I had the shape Ron was happy with. Of course using the computer is better than assembling a physical kit, because I can use the ‘undo’ button!”

On screen the form slowly began to resemble Sternbach’s drawings. According to Mojo, “the ship went from looking like a manta ray to looking like a garden trowel.” Once that basic shape had been agreed on, it fell to Brandon MacDougall to build a detailed model in LightWave. “Then it was painted and detailed, just like a physical model,” Mojo continues. “Details were added, it was airbrushed, windows were put in, lights added as well as big engines, which glowed.”

That just left the colour of the hull. This time the team took the opportunity to give a slight hint that the ship might not be all it seemed. Instead of the standard Starfleet blues and greys, the ship would have a warmer tone.

“We narrowed the choices down to five,” Moore recalls. “Copper dark, copper gloss, copper light, grey gloss and grey. The grey gloss was the most traditional but I felt that the ship should be a bit more radical. After all, it was supposed to be a very, very modern Starfleet vessel, which was actually alien technology. I favoured copper light, but the final colour chosen was a grey with a copper hue.”

The final Dauntless is something of an oddity — the Starfleet ship that isn’t a Starfleet ship at all. But to Sternbach’s mind, the way it was designed means it provides a genuine glimpse of the future of Starfleet design.
Voyager’s fourth season, which ended with *Hope and Fear*, was a massive turning point in the series’ history. That was the year that saw the introduction of Seven of Nine – one of the most successful, popular and intriguing characters in *Star Trek*’s long history.

According to Seven’s co-creator, Brannon Braga, the writers had always planned for *Voyager* to encounter the Borg at some point during their journey back to Earth. “We talked about it, but relatively soon after *Voyager* had started, *First Contact* was in development so we decided it would be better to wait. Once *First Contact* was over I said ‘All right, let’s do it. Here come the Borg and I want them to be a regular presence on the show.’”

Although Seven of Nine wouldn’t appear until “Scorpion, Part II”, the decision to introduce a new Borg member of the crew was actually made during the third season. As the end of the season approached, the Borg had started to appear, but they were still an ominous threat, rather than a constant presence, and the writers were uncertain about how to make full use of them. Late one night, Braga was at home when he saw the trailer for the third season episode, “Unity”, which dealt with a group of drones who had been cut off from the Collective and regained their former identities. It occurred to him that it would be interesting if a former Borg drone became a
member of the crew. Excited by the idea, he called his frequent writing partner Joe Menosky, and the two talked the idea through. By the end of their conversation Braga was convinced he was on to something. Although it was late, he called Rick Berman, who embraced the concept, adding the suggestion that it should be a woman. “We kind of brainstormed,” recalls Braga. “And then the following day we brought Jeri Taylor into the discussion and from there created Seven of Nine.”

*STAR TREK* had explored what happened to people who left the Collective before, and not just in ‘Unity’. In the *STAR TREK: THE NEXT GENERATION* story, ‘I, Borg’, a single drone had been rescued from the Collective. One of the things that had always appealed to Berman about that episode was that it provided a different, “off-centre” way of dealing with the Borg, who had originally been conceived as a monolithic and unstoppable force.

**STRANGE SENSUALITY**

By now, the producers also had the experience of working on *FIRST CONTACT* and knew that in a strange way the Borg could be sexy. Berman was keen that the newcomer should have, as Braga says, “some kind of creepy Borg sensuality.” But they were also determined to avoid modeling their new character on the Borg Queen from *FIRST CONTACT*; “the Borg Queen was never once mentioned,” recalls Braga.

The producers knew they were going to introduce Seven by the time they started writing the Season 3 cliffhanger, ‘Scorpion’. They also knew that casting such an important role would be far from easy and could take the entire summer, so Seven’s debut was delayed until the
Braga co-wrote the episodes that introduced Seven with Menosky, who told the magazine *Cinefantastique* that the second episode she featured in, ‘The Gift’, provided an important key to her personality. As they were writing, they struggled to come up with a take on how to present her journey as she left the Collective. They felt that treating her as a cult victim who had to be deprogrammed, or an addict who had to be weaned off drugs, were both too negative.

“We came up with the idea of the wild child,” Menosky explained. “The wolf child – the little girl who was raised by wolves and is finally reclaimed by humanity. She was always human, but for a formative period of her life she was also a wolf. Wolves can be very frightening, very vicious creatures. There is also something dignified or awesome about the wolf pack. There’s something awe-inspiring about the greatness of the Collective. That gave us something a little ambiguous and it didn’t make her a victim so much. It also gave Seven an edge of arrogance and haughtiness.”

That decision added some very valuable elements to the character. Braga had always intended Seven to be the alien outsider who would comment on, and learn about, humanity, something that he identifies as a core element of *STAR TREK*. “Captain Janeway never had a Spock or a Data and that’s what Seven became.” But Seven’s Borg arrogance and troubled past also made her very different to those characters. She was confrontational, and because of her difficult past, emotionally immature. Braga has no doubts that she introduced valuable...
conflict, which made all the other characters more interesting. “The whole point of bringing in this character was to add an unstable element to the everyday regular on-goings of the crew,” says Braga. “That was the concept driving it, and it turned out to work beautifully. She had a unique dynamic with each of the other characters, in particular Captain Janeway.”

BEAUTIFUL BORG
The way Seven looked would also be very important. Everyone involved from Berman to Ryan herself knew that Seven was going to look sexy, but they wanted to deliver this in an interesting and unexpected way. Costume designer Bob Blackman’s solution was to completely cover her body, “The way the gag works is that we never show her skin. We don’t ever show cleavage. You only see the outline, the silhouette, the shape, the proportions of her body.”

Actually delivering that shape wasn’t as simple as it might seem. Underneath her costume, Ryan had to wear a seamless framework that resembled a bathing suit. It was so close fitting that it took 25 minutes to put on. The catsuit then went over this and was stretched tight by it. The ribs of the framework can be seen through the silver fabric. The team rationalised that they were actually the remnants of Borg implants.

Blackman loved the silver suit, but it caused problems. The high neck pressed on Ryan’s carotid artery, making her almost black out after a long day’s filming, and the silver was so reflective that lighting it slowed down filming, so the team reluctantly retired it.

For Braga, one of the most important things about Seven is that she was as intelligent and complex as she was beautiful. As the series progressed the writers found that she was one of the easiest and most satisfying characters to write for. “We wanted to show new dimensions of the character. We didn’t just want to keep doing the same thing over and over with her. But we certainly didn’t want to move her too far towards humanity. She’s very unique, and we don’t want to lose that.”

Looking back Braga feels Seven’s introduction couldn’t have gone better. “That whole Seven of Nine thing, from her introduction to the final episode of the year, was flawless.”

The character of Seven was directly inspired by the VOYAGER episode ‘Unity’, which was written by Ken Biller. This was the first time anyone had suggested that drones might miss the experience of being part of the Collective.

Berman had always had a problem with the Borg’s lack of individuality and had been instrumental in creating the Borg Queen who gave them an “individual” voice that could be confronted. Seven provided a different way in to Borg culture – a former drone who could express what it meant to be a Borg.
Ray Wise, who played Arturis, had appeared in STAR TREK before, when he played the Mintakan, Liko, in the TNG episode ‘Who Watches the Watchers?’ Wise is one of the hardest working actors in Hollywood and is probably best known for his role as Laura Palmer’s father in Twin Peaks.

Although the Dauntless was a fake ship that was created by Arturis, Starfleet ended up using a design that looked just like it in the future glimpsed by Archer in the STAR TREK ENTERPRISE episode ‘Azati Prime’, in a blink and you’ll miss it appearance.

Although Arturis obviously went to a lot of effort to make the Dauntless look like a real Starfleet vessel, the registry should have provided the crew with two clues that something was wrong. The registry on the hull is NX-01-A but on the Master Systems Display it is given as NX-01A. Perhaps more importantly, the registry is remarkably close to that of one of the most famous ships in Earth’s history, the Enterprise NX-01.

**Vincent: On Screen**

For several months the crew of the U.S.S. Voyager have been attempting to decode a badly damaged and encrypted segment of a message that they received from Starfleet. Nothing they have tried has worked until Neelix brings the alien Arturis aboard. His species has an incredible facility with language and it only takes him a few minutes to reconstruct the message.

The message contains a set of coordinates that lead the crew to an extraordinary vessel with a Starfleet warp signature – the U.S.S. Dauntless. After Arturis has spent a little more time with the message they watch a Starfleet admiral tell them that the Dauntless is an experimental ship that uses a quantum slipstream drive to cover vast distances in hardly any time. If the crew board it, they could be home in as little as three months.

Although the Dauntless seems to be everything they have hoped for, Janeway is suspicious. Something about it is too good to be true...
COMING IN ISSUE 18

Bajoran Solar Sailor

Inside your magazine

- In-depth profile of the Bajoran Solar Sailor, an ancient design that travels faster than light
- Jim Martin’s original concept drawings
- How the CGI version of the Bajoran Solar Sailor was created

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