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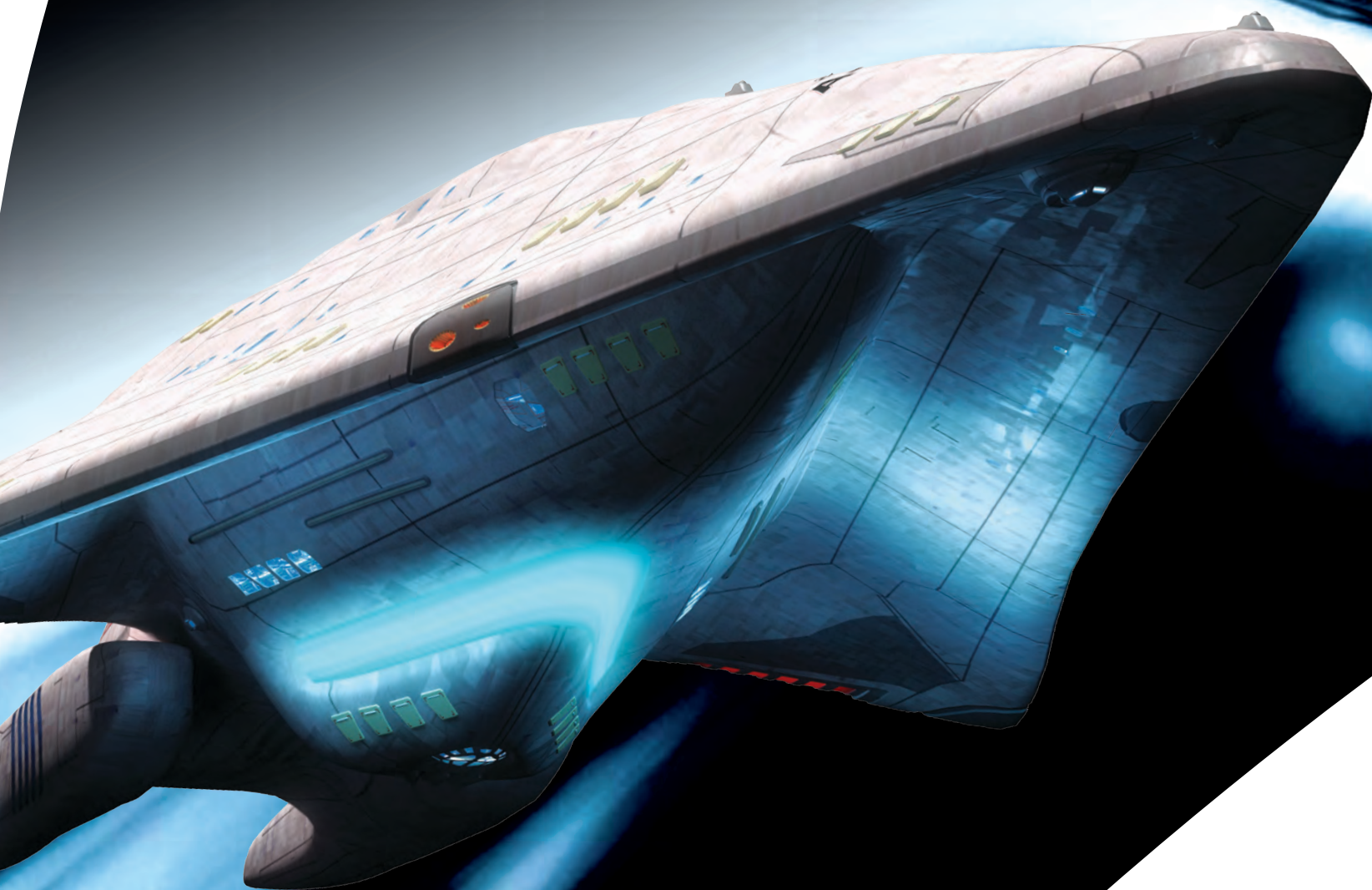
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STAR TREK™

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U.S.S. DAUNTLESS™
NX-01-A

DAUNTLESS CLASS

LAUNCHED: 24th C

LENGTH: 205 METRES

QUANTUM SLIPSTREAM

Contents

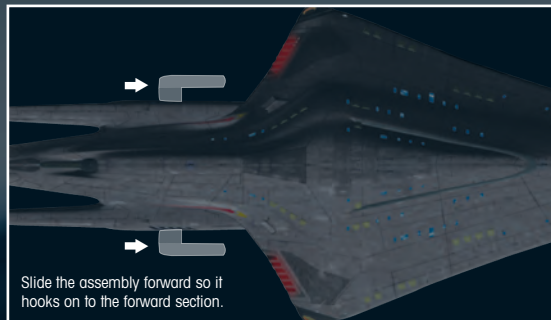
04: PROFILE: *U.S.S. DAUNTLESS* NX-01-A

10: DESIGNING THE SHIP

14: CREATING SEVEN OF NINE

18: ON SCREEN

Stand assembly:



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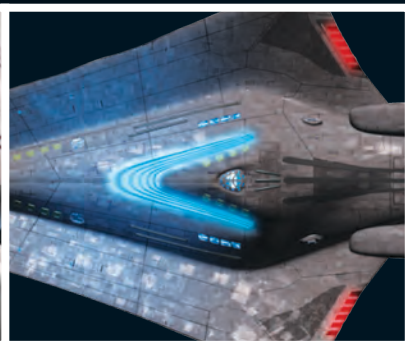
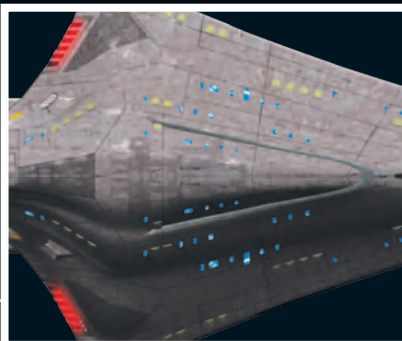
U.S.S. DAUNTLESS
NX-01-A

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

SPECIFICATION



REGISTRY:	NX-01-A
CLASS:	DAUNTLESS
CONSTRUCTED:	DELTA QUADRANT
CREATED BY:	SPECIES 116
DESTROYED:	2374
LENGTH:	204.82 METRES
DECKS:	7
CREW:	1
TOP SPEED:	WARP 9.999+
PROPULSION:	IMPULSE AND WARP ENGINES
	QUANTUM SLIPSTREAM DRIVE
CAPTAINS:	N/A



▶ 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...



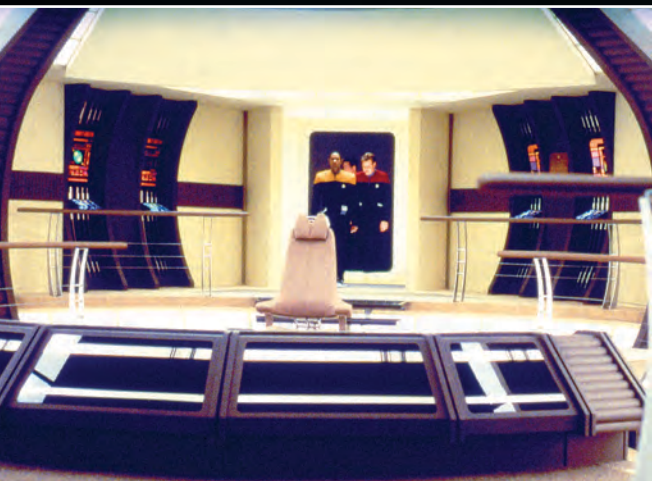
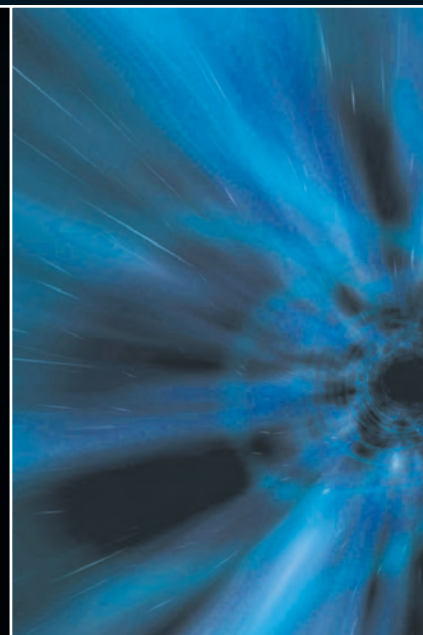
In mid-2374, the crew of the *U.S.S. Voyager* decoded a secret message that led them to the *U.S.S. Dauntless* NX-01-A. The ship appeared to be the most advanced starship ever developed by Starfleet, and to have been sent to the Delta Quadrant to provide *Voyager*'s crew with a speedy means to return 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 particle synthesis technology made it almost impossible to distinguish the *Dauntless* from a real Starfleet vessel.

the *Dauntless's* true nature. It had a Starfleet warp signature, and standard Starfleet instrumentation. Even the design of the RCS thrusters and the escape pod hatches appeared to have come straight out of the Utopia Planitia shipyards.

The *Dauntless's* engine room also resembled that of a Starfleet vessel but with one crucial difference – the central matter/anti-matter chamber had been replaced with the quantum slipstream drive, with a small clear globe crackling with energy as its focal point. The quantum slipstream drive was real and vastly superior to the warp engines used on Starfleet vessels. It could propel the *Dauntless* 15 light years within a matter of seconds – a distance normally requiring at least two days of high warp travel.

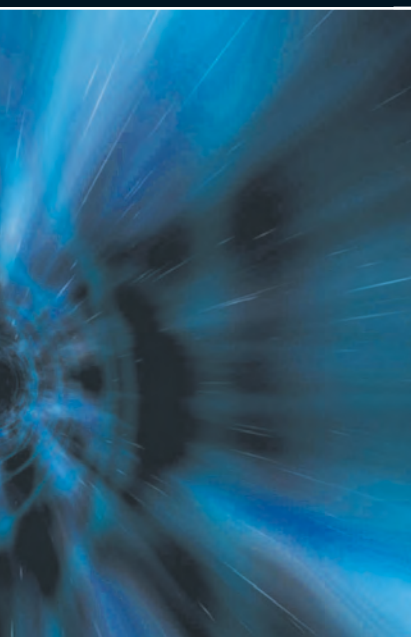
These incredible speeds were achieved by routing the energy from the drive through the main deflector to create a quantum slipstream,

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.

ADVANCED TECHNOLOGY

The composition of 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.

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



▶ 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.

◀ 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.



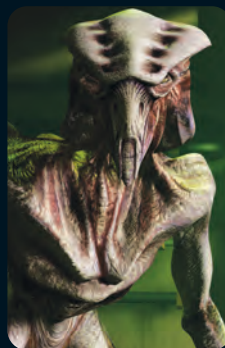
able to create objects and environments that were indistinguishable from the real thing.

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.

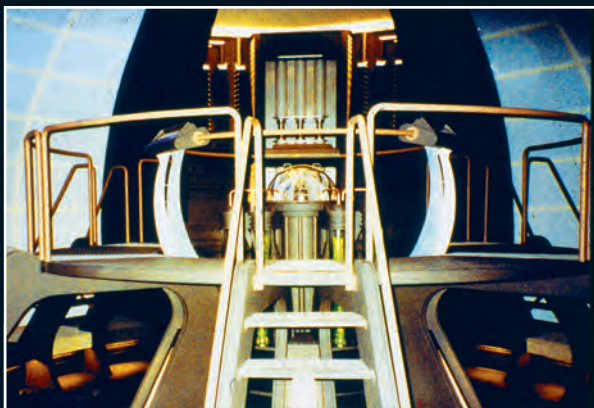
After Arturis was exposed he kidnapped Janeway and Seven, intending to hand them over to the Borg to be assimilated. However, *Voyager* was able to mount a rescue, leaving Arturis instead of his captives to be assimilated. *Voyager* was then able to use the slipstreams he had opened to travel 300 light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

▶ Arturis'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.



DATA FEED

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.



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.

RCS thruster

Impulse engine

Warp nacelle

Main bridge

Warp field grille

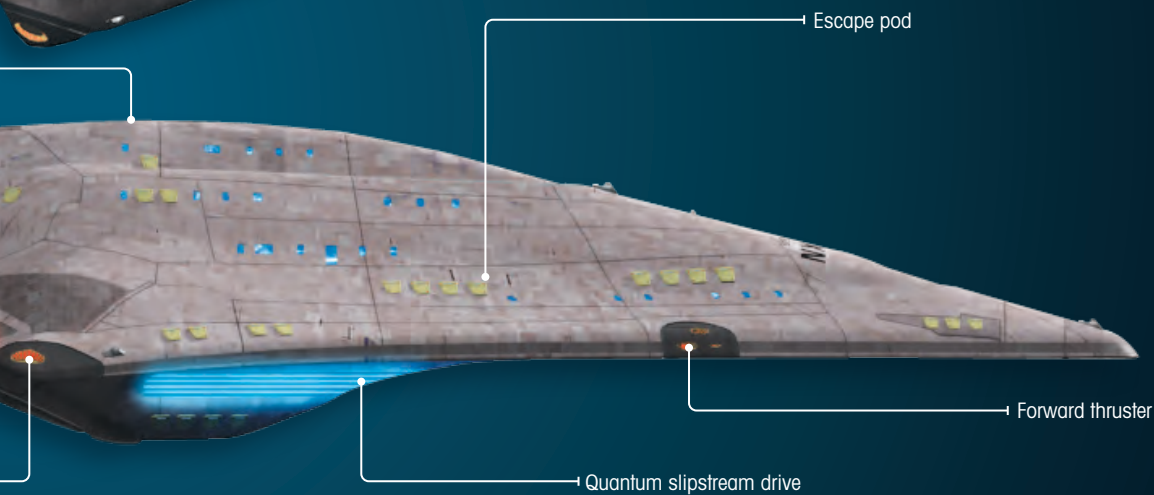
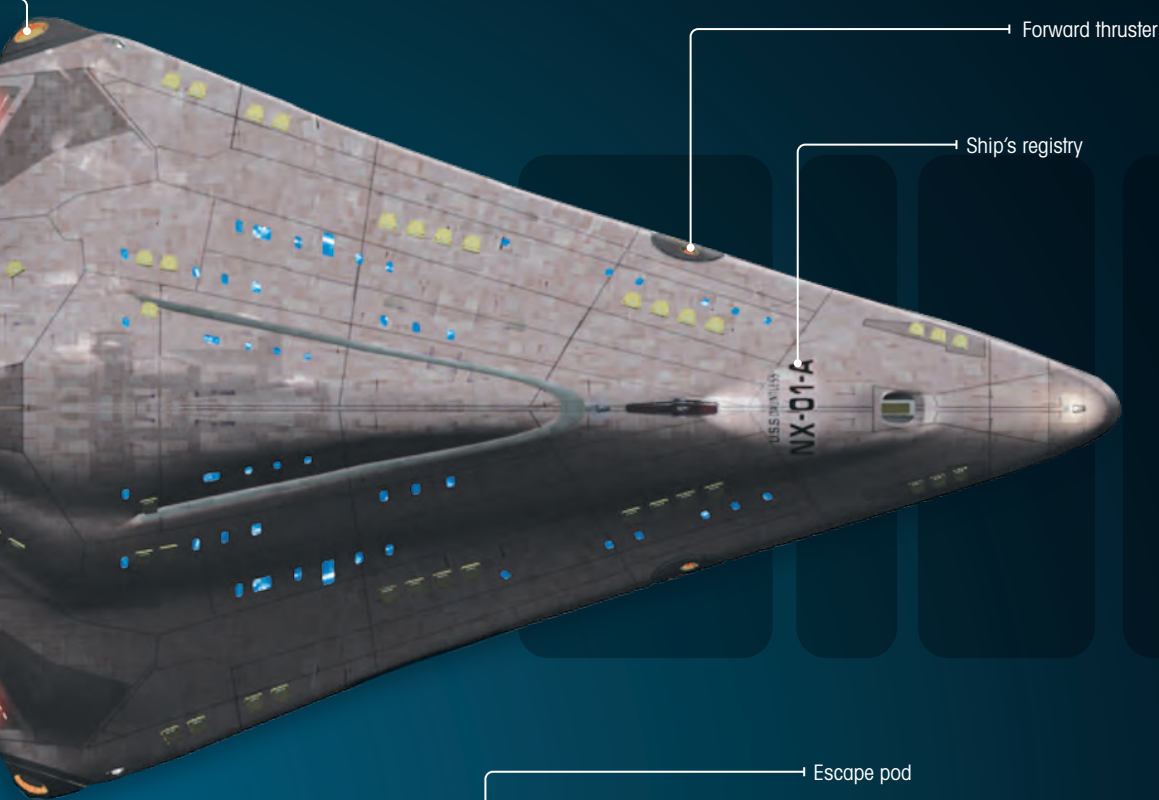
RCS thruster

Window

Escape pod

Quantum slipstream drive

Impulse engine



DATA FEED

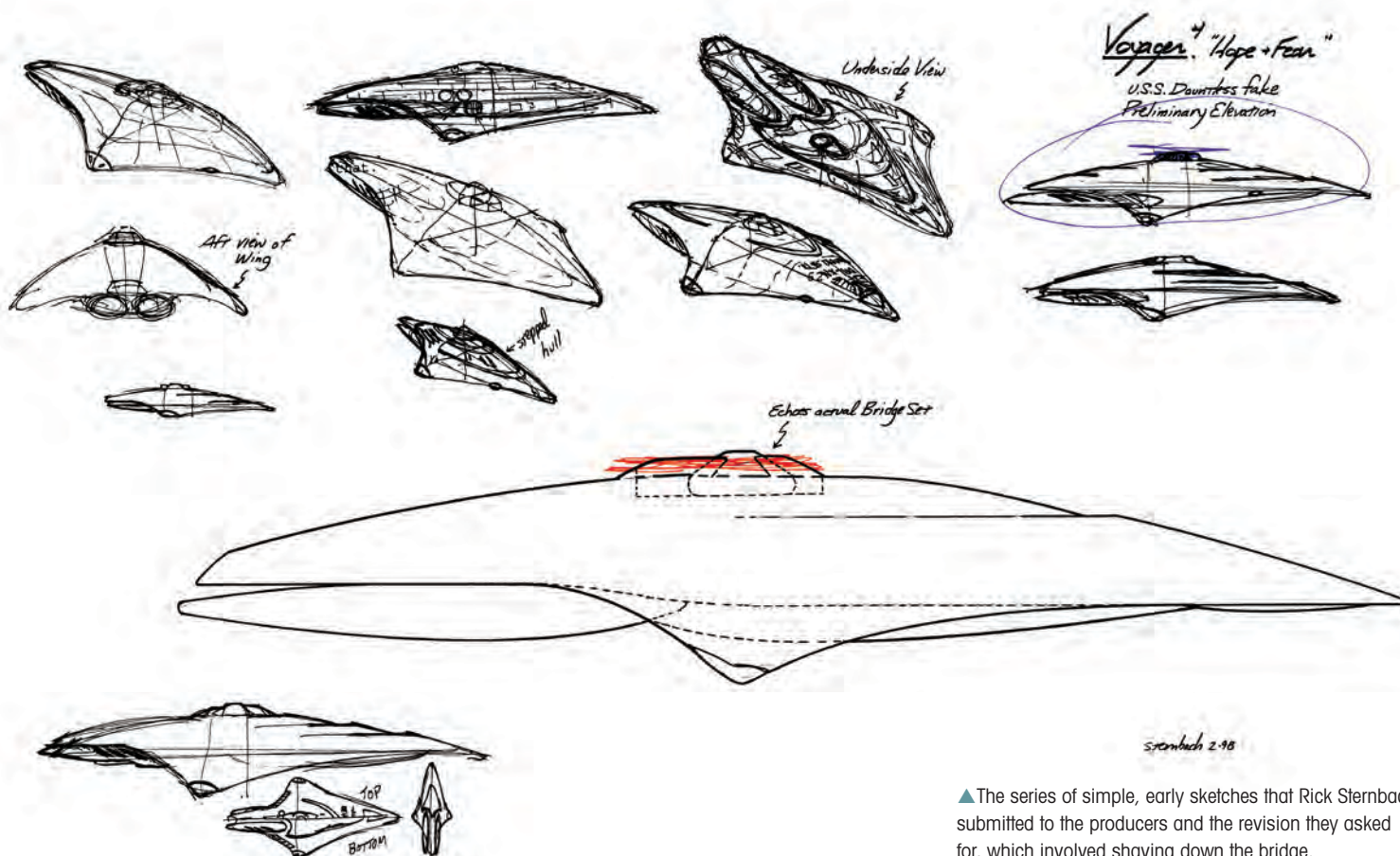
The Borg assign designations to species in the order that they encounter them. The Dauntless's creators, Species 116, must have been one of the earliest races they met; humans, for example, are Species 5618.

DEFLECTOR PULSE

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.

PARTICLE SYNTHESIS

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 series of simple, early sketches that Rick Sternbach submitted to the producers and the revision they asked for, which involved shaving down the bridge.

DESIGNING THE



DAUNTLESS

The mysterious *Dauntless* had to look like the most advanced Starfleet vessel you could imagine, even though it was created by aliens.

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

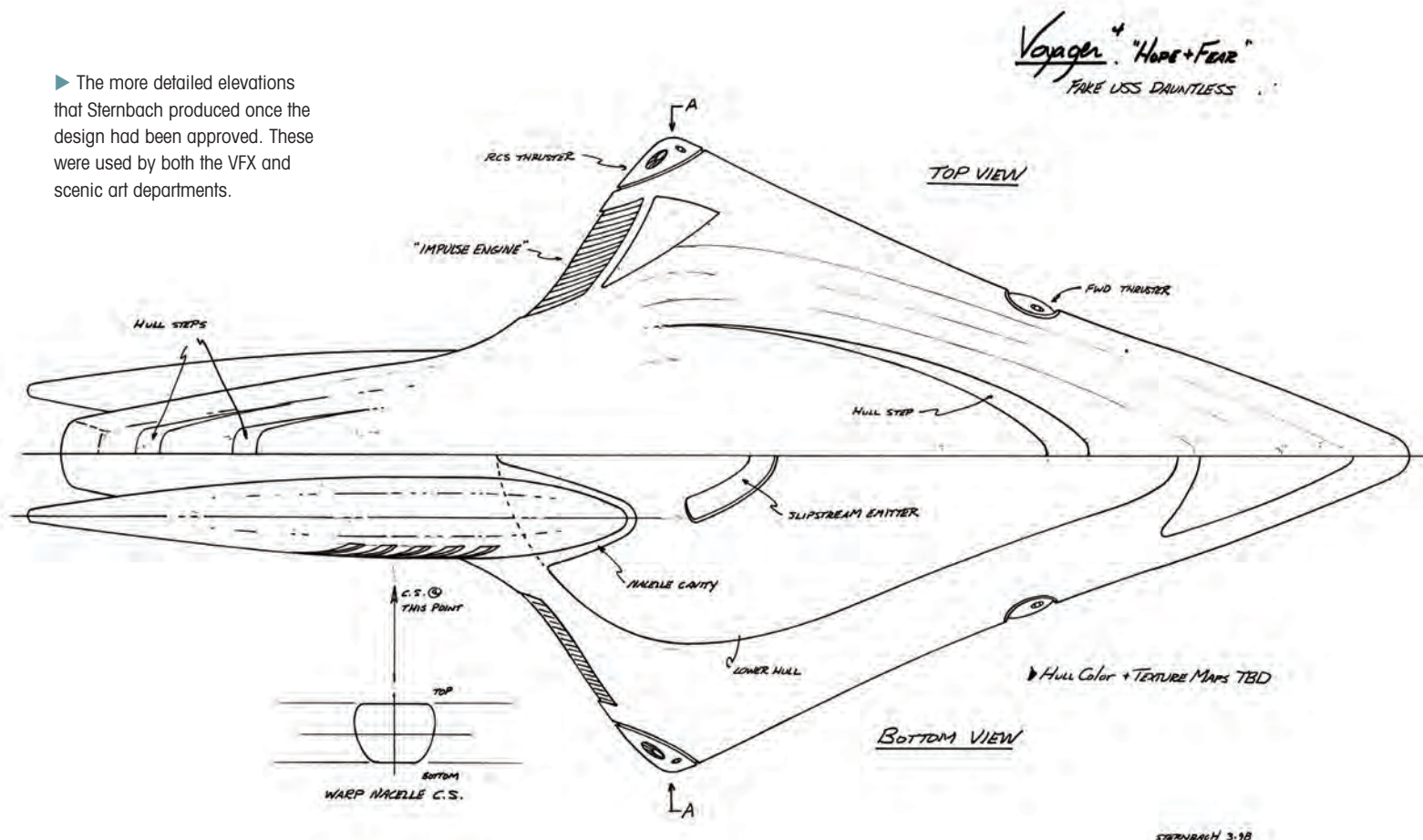
speed, and is roughly half the size of *Voyager*.” The rest was left to senior illustrator Rick Sternbach. Of course, as he recalls, after he knew the plot of the episode, he had a little more to go on.

“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

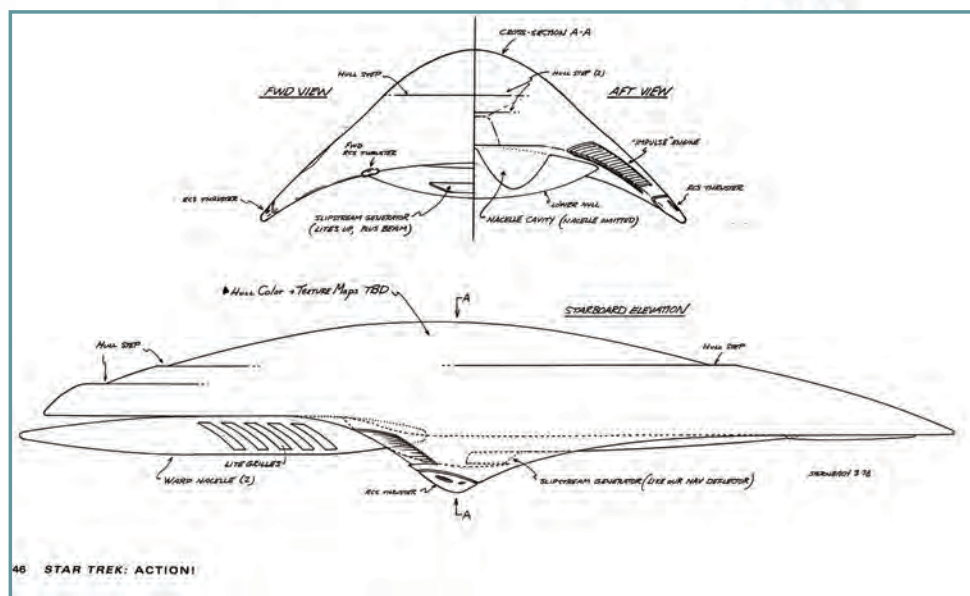
being called Arturis in order to exact revenge on the crew for their decision to throw in their lot with the Borg.”

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

► The more detailed elevations that Sternbach produced once the design had been approved. These were used by both the VFX and scenic art departments.



► As always, Sternbach's drawings identified the important components. Note the slipstream generator is at the front of the ship and could easily be mistaken for a navigational deflector.



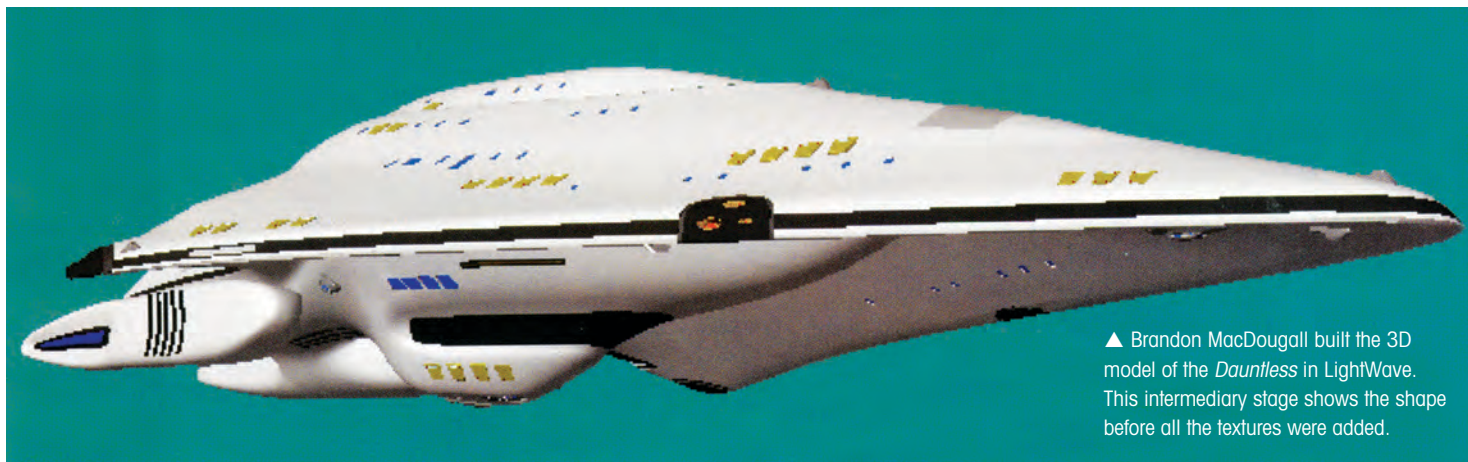
anything we had seen before. "It had," he explains, "to look as if it was built after ships like *Voyager*, *Equinox* and *Prometheus*, with no hints that an alien was behind it."

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



▲ Brandon MacDougall built the 3D model of the *Dauntless* in LightWave. This intermediary stage shows the shape before all the textures were added.

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.

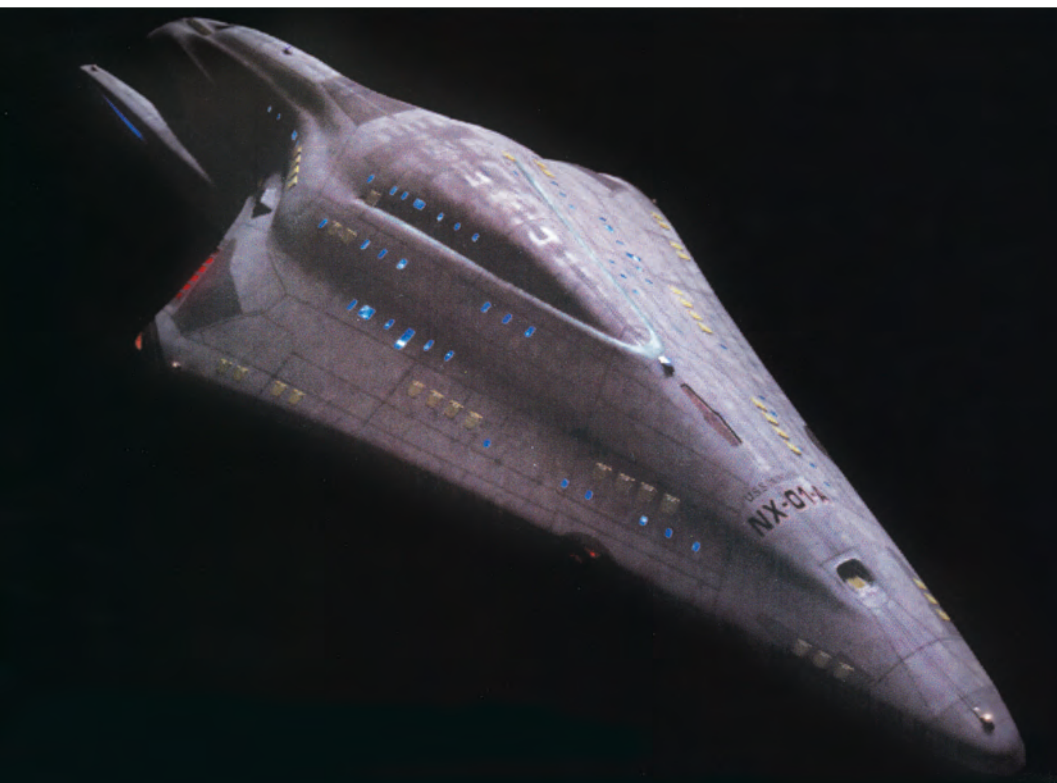
REFINING THE DESIGN

"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."

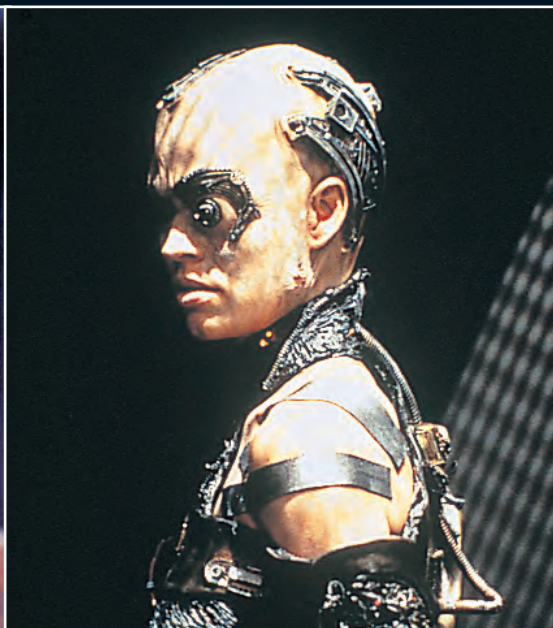
That just left the colour of the hull. This time the team took the opportunity to give a slight hint that the ship might not be all it seemed. Instead of the standard Starfleet blues and greys, the ship would have a warmer tone.

"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.



◀ In order to give the audience the slightest clue that the *Dauntless* was actually an alien vessel in disguise, the VFX team experimented with different colour schemes, from the traditional Starfleet blue/grey (far left) to different shades of copper.



CREATING



▲ Over the course of two episodes Seven evolved from a completely assimilated drone into a beautiful young woman.



SEVEN OF NINE

In its fourth season *STAR TREK: VOYAGER* gained a character that was as important as Spock or Data – the former Borg drone Seven of Nine.

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



▲ From the beginning, Seven had a confrontational relationship with Janeway, and questioned the captain's unwavering belief in humanity.

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

► Seven's appearance generated an enormous amount of publicity for the show, and pictures of her in the silver suit appeared almost everywhere. As costume designer Bob Blackman points out, she actually reveals less flesh than almost any other character in the history of television.



► It may look simple, but Seven's silver regeneration suit was a feat of engineering. It had hardly any seams and relied on a hidden corset.



◄ The silver suit looked great but was extremely difficult to wear. The close fit and the high neck made it difficult for Jeri Ryan to breathe.



series returned in the autumn of 1997.

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



▲ 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.

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."

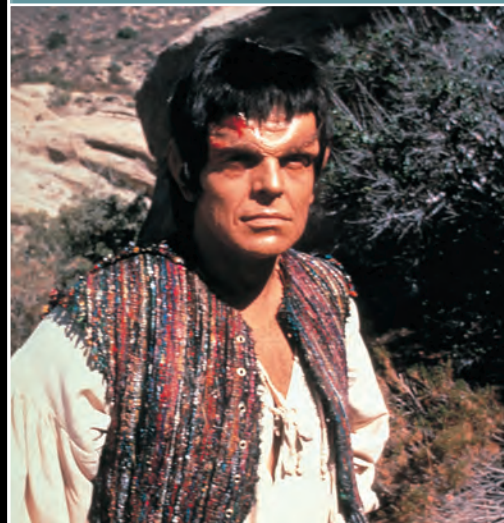
◀ Berman had always had a problem with the Borg's lack of individuality and had been instrumental in creating the Borg Queen who gave them an "individual" voice that could be confronted. Seven provided a different way in to Borg culture – a former drone who could express what it meant to be a Borg.

ON SCREEN



TRIVIA

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*.



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.

FEATURED TV SERIES: STAR TREK: VOYAGER

FIRST APPEARANCE: Hope and Fear

MOVIE APPEARANCES: None

FINAL APPEARANCE: Hope and Fear

DESIGNED BY: Rick Sternbach

KEY APPEARANCES

'Hope and Fear'

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**

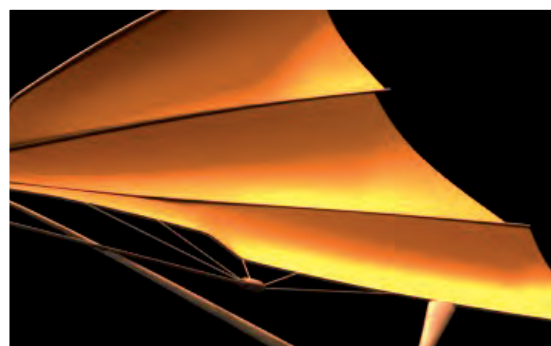
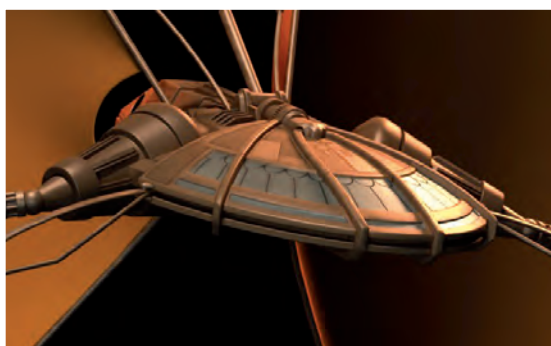
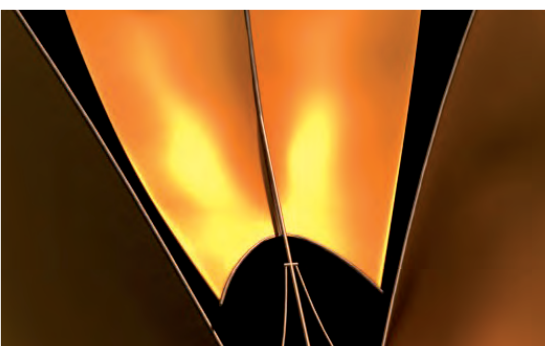


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- In-depth profile of the *Bajoran Solar Sailor* an ancient design that travels faster than light
- Jim Martin's original concept drawings
- How the CGI version of the *Bajoran Solar Sailor* was created



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