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LOKIRRIM
WARSHIP

TYPE: WARSHIP

IN OPERATION: 24th C

PROPULSION: WARP

LENGTH: 180 METERS

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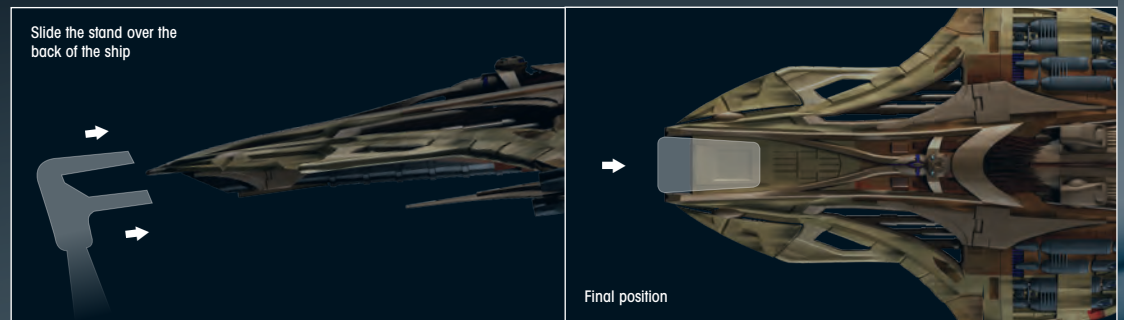
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LOKIRRIM WARSHIP

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LOKIRRIM WARSHIP

SPECIFICATION



OPERATED BY: THE LOKIRRIM

TYPE: WARSHIP

IN OPERATION: 24th CENTURY

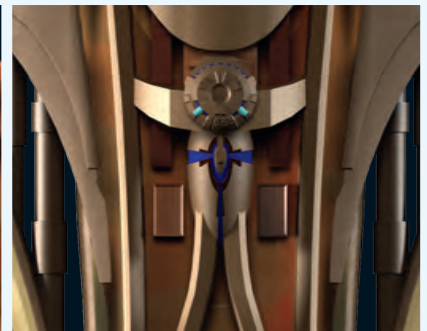
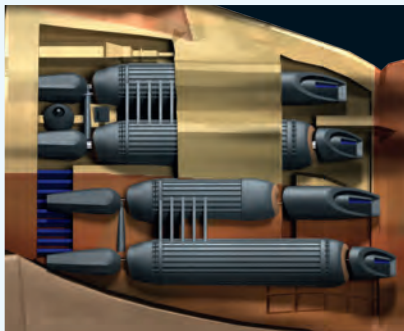
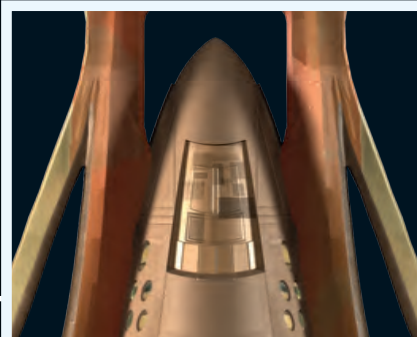
LOCATION: DELTA QUADRANT

LENGTH: 180 METERS (APPROX.)

PROPULSION: WARP

WEAPONRY: PHASER CANNONS,

PHOTONIC DISRUPTOR





LOKIRRIM

WARSHIP

Lokirrim warships were used to confront any passing vessels suspected of harboring photonic life forms.

The Lokirrim warship was a warp capable vessel used to guard their territories in the Delta Quadrant in 2377. The Lokirrim appeared to use just two types of vessel – warships and patrol ships. Both were roughly 180 meters in length, and of similar design and capabilities.

The warship was wider than the patrol ship thanks to extensions on the wing-like protuberances. Weaponry in the form of firing tubes was attached to the top of the wings on both vessels, but the warship had a total of eight more of these tubes on the dorsal side of the wings, plus it had an extra four on the ventral side. Both ships had two rectangular pods that emitted a purple energy signature towards the rear of the

◀ The Lokirrim warship had extremely aggressive styling, with numerous blade-like edges and two sharp spikes jutting out the front, either side of the main fuselage. The ship featured a total of 12 phaser barrels on top of the wings, plus another four on the underside. Despite the large amount of weaponry, the warship was tactically not a match for the *U.S.S. Voyager*.

dorsal central section, but the warship had two more of these pods near the front of the wings. These pods perhaps had something to do with energy production, indicating that the warship was more powerful.

SHIP FACILITIES

Aside from the weaponry, both Lokirrim vessels were equipped with shields, a tractor beam and personnel transporters. They did not have replicators, however, and the crews had to rely on standard nutritional rations. The patrol ships had sophisticated sensor systems, the ability to block subspace transmissions, a medical bay, detention facilities and a large docking bay. It was probable that the warships had similar facilities.

On the Lokirrim homeworld, holographic persons – or ‘photonic’ as they referred to them – were sentient, with interests, feelings and aspirations of their own. This situation had apparently been the case for generations. They were created to act as servants for the Lokirrim and lived in family homes, doting on their flesh-and-blood masters. Then one day, the photonics rose up against their creators. Initially taking the form of protests, this dissent rapidly evolved, first into a terrorist movement and then into a full-scale military operation, with the mobilization of armed forces.

This led to a complete ban of holographic technology, which became ruthlessly enforced throughout Lokirrim space. Thus, the Lokirrim used their patrol and warships to scan any vessels passing through their space for photonic activity.



DATA FEED

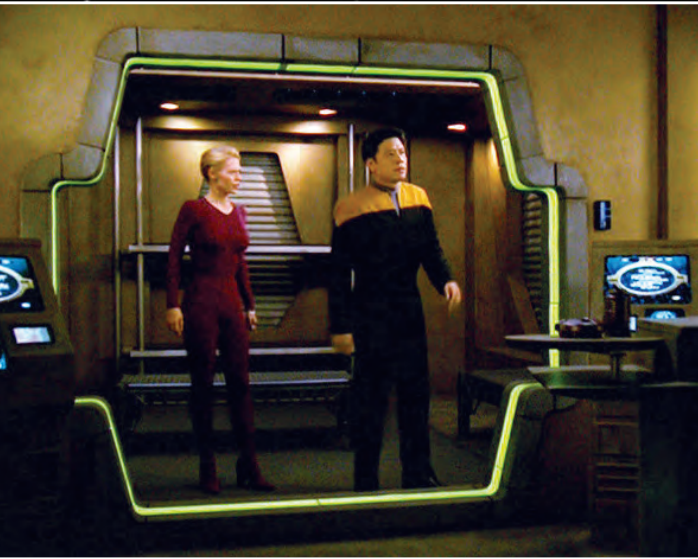
Lt. Jaryn, who served aboard the Lokirrim patrol ship, became the tactical officer, medic and engineer after nearly a third of her crew mates had been killed by the photonics.

◀ The captain of the Lokirrim warship fired a photonic disruptor at *Voyager's* holodeck, but the weapon was disabled by *Voyager's* phasers. The captain then demanded to board *Voyager* to search for photonics. Captain Janeway pointed out that her ship had superior firepower, and that he was in no position to demand anything.



◀ A Lokirrim patrol ship, which was very similar to their warship, held the *Delta Flyer* in a tractor beam while firing a photonic disruptor from the nose of the ship. It was designed to “kill” any photonics on board.

▶ With no warning, a warship fired its photonic disruptor at one of *Voyager*'s holodecks. Before it could do any real damage, *Voyager* used its phasers to disable the weapon.



▶ Jaryn, one of the Lokirrim crew, took the Doctor/Seven to the ship's sickbay where one of her crew mates was suffering from synaptic failure. He had been attacked by a viral weapon developed by their photonic enemies.



▲ In order to protect the Doctor's program, it was downloaded into Seven of Nine's cybernetic matrix. Seven and Harry Kim were thrown into the brig aboard the patrol ship, with the Doctor still safe, but hidden. The only drawback was that the Doctor was now in control of Seven's body.

Any vessel that possessed holographic technology was required to discontinue its use, and if they refused, they were liable to be forcibly boarded or destroyed.

The Lokirrim developed a highly effective disruption field weapon against the “photonics insurgents,” as they described the rebels. It took the form of a beam that decompiled holographic programs from a great distance, not only deleting them, but preventing any possibility of that program being recreated.

In 2377, the *Delta Flyer* became an inadvertent victim of this embargo when it entered Lokirrim space while on a research mission. A Lokirrim patrol ship seized it in a tractor beam after detecting photonic activity on board, and attempted to decompile the Emergency Medical Hologram's

program. With only moments to act, the Doctor was downloaded into Seven of Nine's cybernetic matrix, effectively taking over her body. When the *Delta Flyer* was boarded, only Seven of Nine and Ensign Harry Kim were found, and they were taken and thrown into the brig aboard the patrol ship, while the *Delta Flyer* was secured in a docking bay.

SHIP FACILITIES

Later, when the *U.S.S. Voyager* NCC-74656 was searching for the *Delta Flyer*, it stumbled upon a Lokirrim warship. The warship's sensors detected *Voyager*'s holodeck, and it fired its photonic disruptor at it. *Voyager* was easily able to overpower the warship, but Captain Janeway agreed to turn off the holodeck and allow the Lokirrim to escort them through their space.



▶ *Voyager* came to the rescue of the missing crew, using a tractor beam to hold the patrol ship in place while the ships exchanged fire. During the clash, Captain Ranek tried to reinitialize his ship's shields, but it caused a console to explode, severely injuring him.



▲ The Doctor, still occupying Seven's body, tried to build trust with Captain Ranek, so he/she could access the patrol ship's command codes. Unfortunately, the Doctor did not realize he had been too successful, and that Ranek had developed a romantic attraction to Seven.

Meanwhile the Doctor, who was still in control of Seven of Nine's body, had managed to build a rapport with Ranek, the patrol ship's captain, and surreptitiously acquire the command codes for his ship. He was then able to send a communication to *Voyager* to tell them what had happened and that they needed rescuing.

In order to lose their escort, *Voyager* fired at the warship's power matrix, disabling it. *Voyager* then headed at maximum warp to the patrol ship, where the crew used the command codes to disable its ventral shield grid.

The Lokirrim crew tried to resist, but in the skirmish Ranek was badly hurt by an exploding console. Rather than escape, the Doctor chose to stay behind and treat Ranek, proving that not all 'photonics' wanted to kill them.

DATA FEED

Ranek was the captain of the Lokirrim patrol ship. He brought Seven of Nine, who was still controlled by the Doctor, back to the *Delta Flyer* to explain the replicator, which Ranek feared could produce bioweapons. To prove it was harmless, the Doctor (as Seven) replicated numerous food and alcoholic delicacies. Never having experienced them before, the Doctor overindulged, causing Seven to complain bitterly when she was back in control of her own body.



LOKIRRIM BRIDGE

In keeping with the majority of advanced starship designs, Lokirrim vessels had a primary control area in which the command officers carried out their duties. The main bridge was located on the upper levels of the central hull, toward the bow of the ship. This compact room incorporated controls and monitoring systems for the ship's primary functions, including weapons, communications, defense and navigation.

The bridge incorporated two large wall-mounted consoles on the port and starboard bulkheads, directly behind the captain's raised central position. The tactical officer was positioned on a lower level directly in front of the captain's chair, and worked at a waist-height freestanding console in front of the main viewscreen. Unlike many starship command centers, the Lokirrim bridge was not permanently manned, and it could be left in a standby mode.

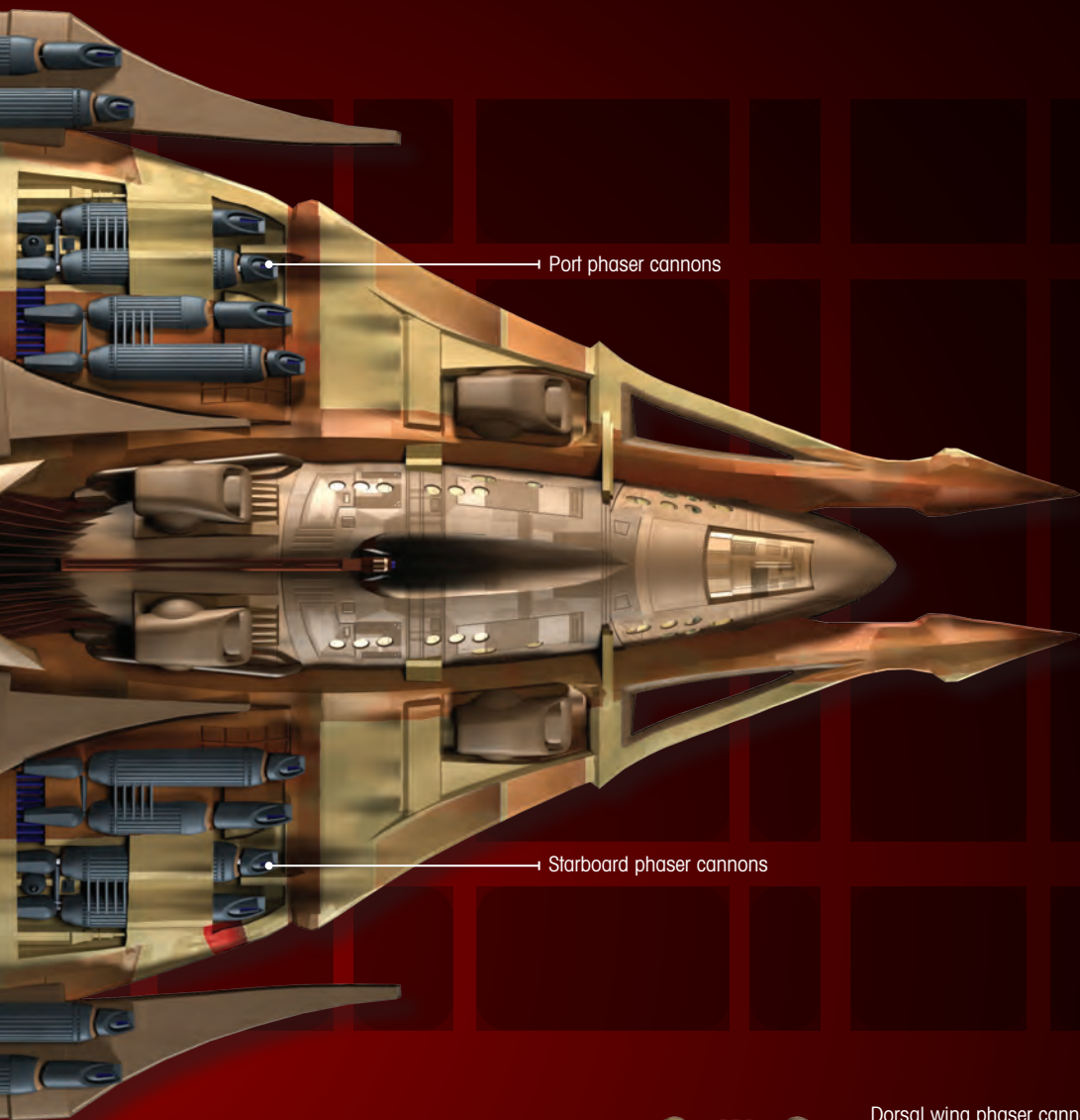


▲ The bridge aboard the Lokirrim patrol ship was smaller than those on most Starfleet vessels. The tactical station, attended by Jaryn, was positioned at the front, with the captain's chair situated behind.

DATA FEED

While taking refuge in Seven of Nine's body, the Doctor became friends with Lt. Jaryn, who had taken on the role of medical officer aboard her ship. He helped her to find a treatment for the viral weapon that the photonics had developed to fight their former humanoid masters. The viral weapon attacked the cerebral cortex, and within days the victim suffered complete synaptic failure.





Port phaser cannons

Starboard phaser cannons



Dorsal wing phaser cannon

Impulse engine



Main bridge

Photonic disruptor

FAMILIAR SCRIPT

The Lokirrim written language displayed on the work consoles aboard their ships shared many similarities with the Iconian script, as was seen in *THE NEXT GENERATION* episode *Contagion*.

RANK REUSE

The rank insignia worn on the Lokirrim uniform was a reuse of the 29th-century Starfleet pins, but painted gold. They were originally worn by the crew of the *U.S.S. Relativity*.

PHOTONIC DANGER

The Lokirrim were not the only culture in the Delta Quadrant to use photonics for menial tasks. The Serosians used isomorphic projections to carry out hazardous work. One of them called Dejaren became unstable after his personality subroutines malfunctioned, and he killed the entire crew on board his ship.



REUSES OF THE LOKIRRIM

WARSHIP

CG ships were sometimes 'redressed' to depict other alien starships, and the Lokirrim warship featured in a number of different guises.

To keep costs down, especially for 'alien ships of the week,' CG starships would sometimes be reused. A nip here and a tuck there would allow a ship to make another appearance as a vessel from a different alien race.

The Lokirrim warship was just such an example of this process. It actually started out as a ship that *STAR TREK* illustrator John Eaves had previously developed as a submarine for the TV show *seaQuest DSV*. The CG effects for this show were created by Amblin Imaging, and this company's inventory was eventually taken over by Digital Muse, who provided the CG effects for *STAR TREK*.

One of the first episodes of *VOYAGER* that Digital Muse worked on was the season three episode *The Chute*. To get them started quickly, visual

effects supervisor Dan Curry suggested that they revamp the *seaQuest DSV* submarine. It therefore made its first *STAR TREK* appearance as an Akritirian patrol ship.

After this, it was reimagined several more times, and its appearances are outlined on the opposite page. It featured in *VOYAGER* as a Ba'neth starship in *Riddles*, and then in *Drive* as one of the vessels that took part in the Antarian Trans-stellar Rally, before it was used as the Lokirrim ships. It made a brief appearance in *Natural Law* as a vessel that was docked at the Ledosian port, before it was resurrected as a Krios battlecruiser for *ENTERPRISE* in the episode *Precious Cargo*. It made its last appearance as a pirate ship in the *ENTERPRISE* episode *Horizon*.

▲ The Lokirrim warship was modified a number of times by the CG artists at Digital Muse and reused as several different alien vessels on *VOYAGER* and *ENTERPRISE*. In fact, the Lokirrim warship and patrol ship was the fourth time that this design had been seen on *STAR TREK*.

AKRITIRIAN PATROL SHIP



BA'NETH STARSHIP



TRANS-STELLAR RALLY VESSEL



STARSHIP AT LEDOSIAN PORT

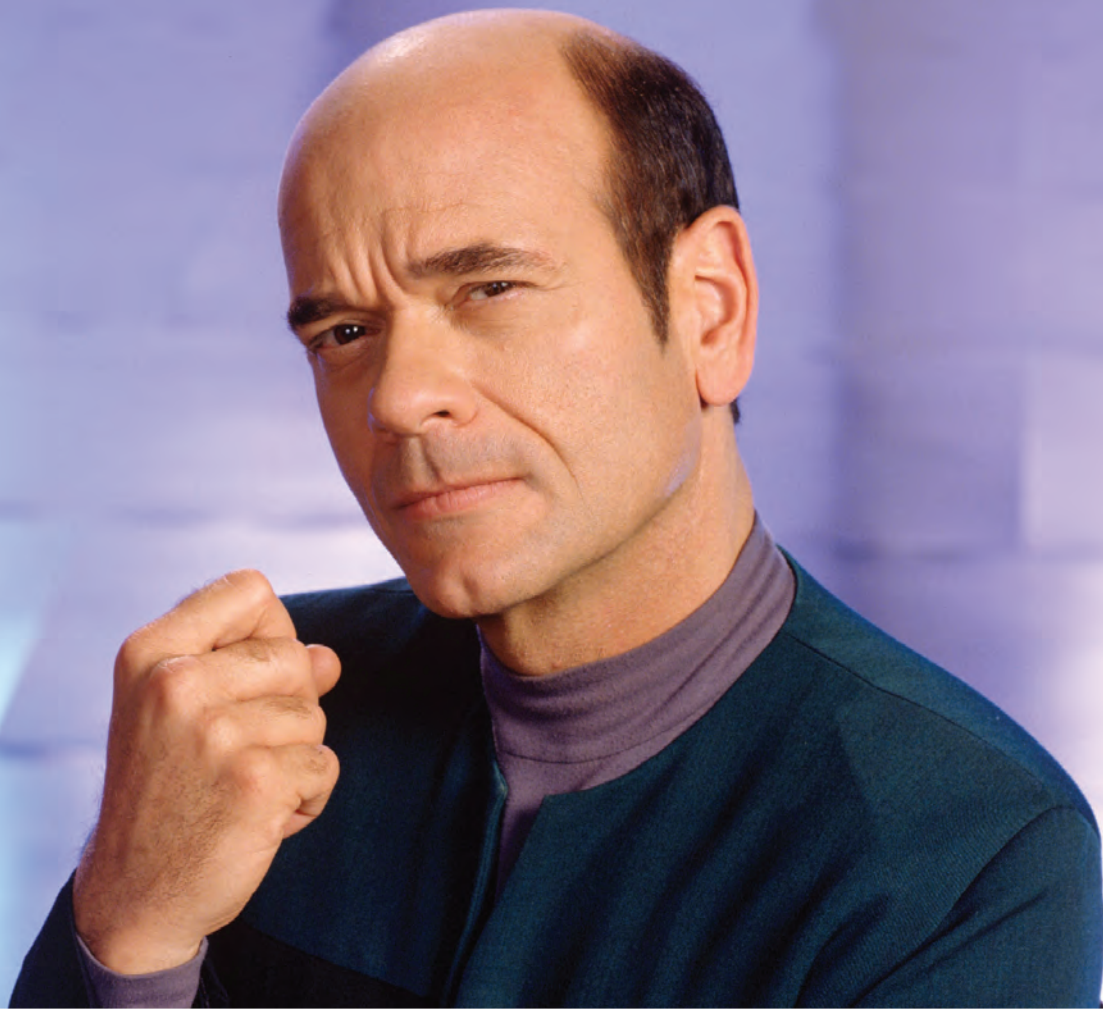


KRIOS BATTLECRUISER



PIRATE STARSHIP





AN INTERVIEW WITH

ROBERT PICARDO

Robert Picardo never imagined that the Doctor would become so popular, but he soon realized the character had terrific potential.

▲ Initially, Robert Picardo struggled to see the potential in the Doctor's character, but he was soon glad that he had taken on the part. One of the great joys for Picardo was that the Doctor was not heroic, like most Starfleet officers. In fact, the Doctor could be arrogant, self-centered and annoying, but Picardo said that this made him fun to play.

WHEN casting for *STAR TREK: VOYAGER* began, Robert Picardo initially read for the role of Neelix and was disappointed not to get it, but luckily he was persuaded to read for the Doctor instead. "I thought the Doctor was kind of a bore," said Picardo. "The part was small and undefined and didn't seem terribly interesting. I thought Neelix was the better character role, and looked like more fun.

"I came very close to getting Neelix," continued Picardo, "even though I was aware that it was a makeup role and none of us knew exactly how much makeup was involved. I kind of took the role of the Doctor on the rebound. They asked me to

reconsider it when I didn't get Neelix, and obviously I'm very happy that I did. And seeing the size of the rubber head Neelix was going to be wearing soothed my disappointment."

SLOW START

The Doctor didn't have a great deal to do in the pilot episode, being confined to sickbay as the Emergency Medical Hologram after the death of the ship's human doctor, but Picardo was impressed with the show. "I didn't think so much about the premise of the series," said Picardo. "But I suppose I understood that in order to distinguish it from the other *STAR TREK* shows they wanted to do

something different, and they wanted to not have the same old aliens. So I liked the pilot script very much, but I didn't quite understand what my character was meant to be."

INTERESTING CHARACTER

However, the show's creators had always intended that the Doctor would grow beyond his program, and it wasn't long before Picardo realized the potential. "I was understandably delighted when I turned out to have gotten such an interesting role," said Picardo. "I think the Doctor showed the soft underbelly of someone who just wanted to be accepted for what he could do and what made him special, and when the crew was treating him more like a machine than an individual, that was also the source of a lot of his apparent superiority."

Picardo's portrayal of the Doctor continued to influence the way the role was written. He said, "I think that - without trying to take any credit away from our wonderful writing staff - my character was an example of how the writers responded to what I brought to the role. In other words, they saw what I had to offer and how I handled whatever it was that they gave me to do, and then they could pick and choose what they liked. I think an ad lib line that I did during my audition helped create the character's cynical attitude. After my final scripted line, which was, I believe, 'Someone has failed to terminate my program,' I took a long, deadpan look around the room and said, 'I'm a doctor, not a nightlight,' and then they started writing lines like 'I'm a doctor, not a voyeur,' and 'I'm a doctor, not a counterinsurgent.' And even in *FIRST CONTACT* 'I'm a doctor, not a doorstep.'"

The show's creators intended the Doctor to fulfill the traditional *STAR TREK* function of reflecting on and observing human beings and striving to be like them. Picardo said, "I think they may have responded to something I suggested, but they also had the great history of *STAR TREK* 'outsider' roles that the Doctor certainly fitted into, especially the seasons before Seven of Nine came aboard. Then she got a lot of those stories because she was trying to regain her humanity, but the first three years I had a good many what I call 'entitlement' stories: 'Why can't I have what you have, just because I'm not real?'"

► *Caretaker* brought the crew to the Ocampa planet, but the Doctor, confined to sickbay because he was reliant on the ship's holomitters, did not see much action. It soon became apparent that he had a brusque bedside manner, and was more concerned with being deactivated after everyone had left sickbay than being sympathetic to his patients.

► Confirmation that the Doctor was popular with fans came when Picardo was given a cameo role as the Emergency Medical Program in *STAR TREK: FIRST CONTACT*. However, the EMH was not happy to be used as a "doorstop," as he delayed the Borg when they broke into sickbay looking to assimilate Dr. Crusher, Lily Sloane, Nurse Ogawa and other medical personnel.



But most notably throughout the series, the Doctor's efforts to be recognized as a worthy member of the crew were leavened with a good deal of comedy, and Picardo's interpretation of the role received a great deal of credit for that.

HUMOROUS INTERPRETATION

"The writers apparently liked the exaggerated disdain I showed, and the rolling of the eyes and the sighing and the huffing and puffing that I often did when I wasn't happy," said Picardo. "But I think that the fact that he was a technological being with a major attitude was really the source of a lot of the humor. Technology isn't supposed to complain. You don't think of a device as saying 'Gee, I'm really sick of making your toast every morning. You cram things in me and I gotta pop 'em up, this is really a drag...'. So I do think that a lot of the humor was just the cleverness of the writers saying, 'We've done one artificial intelligence with Data, who was childlike and agreeable and enthusiastic. Let's take it in the absolute other direction.' I certainly can't take credit for that. That was their genius and insight."

But Picardo conceded that the Doctor often displayed a childlike, innocent demeanor. "Oh, I think the Doctor often displayed a childlike enthusiasm," said Picardo. "In *Someone To Watch*

Over Me, when he decided to teach Seven how to behave on a date, he was very excited. He was excited when Kes wanted to learn about medicine. He loved sharing his actual or imagined expertise in whatever the field was. Look at *Body and Soul*, when he discovered what it was like to have organic experiences when he was in control of Seven's body. That was a fun show. And if you have to be done by someone, you might as well be done by Jeri Ryan!"

IMPRESSIVE IMPRESSION

The show was a challenge for Ryan, and Picardo did his best to help. "I had to do a similar gag in the movie 'Innerspace' where I had to play the lead of the movie for about 10 minutes," said Picardo. "I had to do Martin Short's impression of my character, the cowboy, so I studied dailies of Martin and asked him to read my lines and listened to him read them. I applied the same logic to this and offered to Robbie McNeill (who directed the show) for me to play her major scenes as me on video, and then Robbie gave the video to Jeri to watch. Certain pieces of business – for example, when she took two or three bites of the cheesecake and then ordered another piece for the other guy and gave him the half-eaten one and took the whole one – were gags that



▲ The Doctor fell in love with Seven of Nine while teaching her how to behave in social situations in one of Picardo's favorite episodes, *Someone To Watch Over Me*.



▲ Picardo helped Jeri Ryan – when she had to play the Doctor inhabiting Seven of Nine's body in *Body and Soul* – by recording the lines she had to say in character.

I suggested in the videotape. She could pick and choose what she wanted to do from the tape, and then I sat with her for a few minutes and went over the most basic mannerisms that I had in my performance. When I got excited I spoke very quickly. And then of course when I was upset I could be absolutely leaden, or when I was in a state of consternation or whatever, and so we went through the basic colors for certain kinds of scenes. She just wowed me with how she did it, and I thought she really went out on a limb because she looked obviously much less attractive making my facial expressions than the ones she normally makes.”

FAVORITE SHOWS

That was a fun show for everyone, but Picardo had a whole range of other favorites. “I’ve got about 10,” said Picardo. “I would say *Heroes and Demons*, I would say *Projections*, I would say *Lifesigns*, and I would say *The Swarm*, the doctor’s sort of Alzheimer’s disease episode. One of the more challenging ones was my Jekyll and Hyde episode, *Darkling*, and then of the ones in the last years I would say *Someone To Watch Over Me*, *Latent Image*, and *Tinker Tenor Doctor Spy*. Oh, and I have to include *Life Line*, the story that I pitched with my writing partner.”

Picardo proposed that story idea with John Bruno, who directed *Tinker Tenor Doctor Spy* and also *Fury*. *Life Line* featured Reginald Barclay, always a welcome guest, but that wasn’t in the original proposal. “Adding Barclay to the story was (writer and co-executive producer) Joe Menosky’s idea,” said Picardo. “My basic premise was to do a father-and-son drama between the Doctor and his programmer. I wanted to use the same issues of parent-child conflict from the child’s perspective, such as ‘Why don’t you love me as I am, why don’t you accept me as I am, why don’t you applaud the things I can do rather than the things I can’t do?’ And from the parent’s perspective it was ‘You’re a disappointment to me; you’re not what I hoped you’d be.’ And those issues would be dealt with between a piece of technology and his creator. I’ve always been a big fan of the play *I Never Sang For My Father*, and I wanted to call the episode *I Never Sang For My Programmer*.”

Tinker Tenor Doctor Spy was also a favorite with audiences, and Picardo got to do a lot of singing in *Virtuoso* too, but he wasn’t as impressed with that show. “I didn’t like the premise that I was willing to dump all of my friends for my ego, no matter how you dressed it up in terms of artistry and creativity,” said Picardo. “I had a problem with that show.”

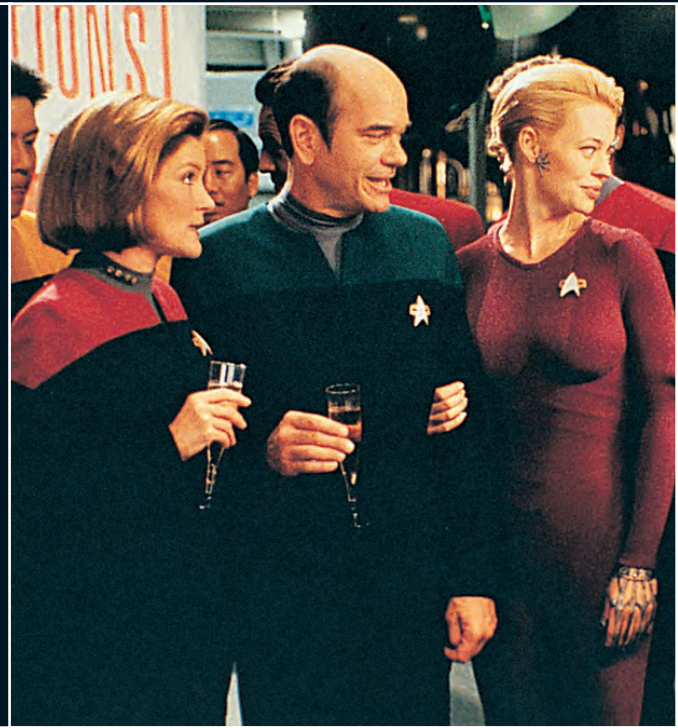


▲ In *Body and Soul*, the idea of having the Doctor/Seven eat the larger piece of cheesecake, while giving away the slice that was already half eaten, was Picardo’s.

▲ The Doctor’s first true romance was with Danara Pel, a Vidiian, in *Lifesigns*. She had been cruelly disfigured by the phage, but the Doctor saw past her looks.



► The Doctor's imagination ran away with him in *Tinker Tenor Doctor Spy*, when he believed he was very popular with his female crew mates, and an alien race was led to believe he was in command.



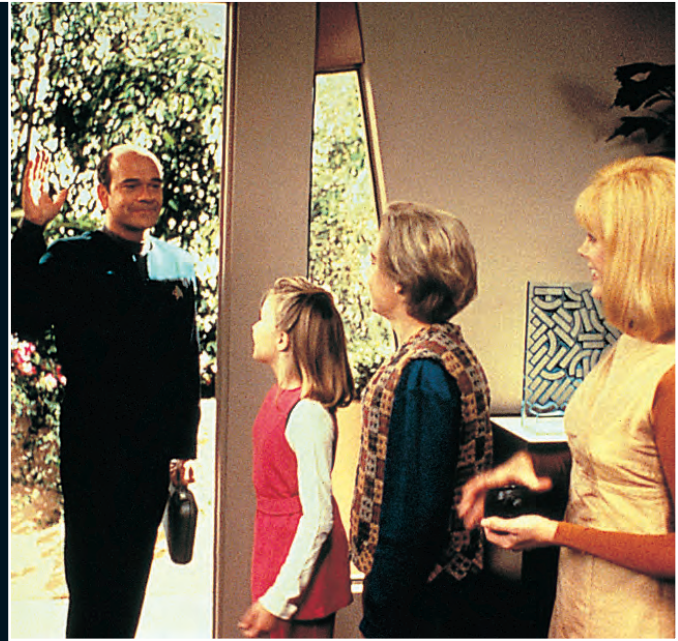
▲ Reginald Barclay returned in *Life Line* when the Doctor was needed to help treat his creator Dr. Lewis Zimmerman, who was dying from acute sub-cellular degradation.

One thing that had been lacking for the Doctor was romance. The only 'real' romance for the Doctor was in *Lifesigns*, when he fell in love with the Vidiian Danara Pel, disfigured by the dreaded phage from which her race suffered. "That was the only really successful romantic story," said Picardo. "A classic take on 'beauty is only skin deep,' that the Doctor loved her regardless of how she looked because he loved her essence. It was a story that really doesn't apply to Hollywood. It was very sweet and quite romantic.

DOCTOR IN LOVE

"I also loved the torch I'd been carrying for *Seven of Nine*, but we certainly didn't have anything else. In *Virtuoso* they tried to make kind of a 'fool for love' story where the Doctor was in love with this alien, but I don't know that it quite clicked. She was in a bit of a straitjacket because she was not supposed to be seductive to me in any way – I appealed to her sense of perfection and scientific accomplishment, and I was supposed to mistake that for a personal interest – but I had hoped that there would be a little more chemistry there.

"They're all coming back to me now," continued Picardo. "I thought *Real Life* was a very good story. Very sad, but what was fun about that show was the stylistic changes. The beginning was like an episode of an early classic sitcom, almost like *The*



▲ In *Real Life*, the Doctor created an ideal family, but learned the meaning of tragedy when his daughter died.

Brady Bunch, and then it became like a 90's sitcom where all the kids were dissing dad and mom and not listening, and then it turned into an *ER* episode and became very dramatic and very realistic. It could navigate all those tone changes because that was in fact the essence of what the story was about: here was a fantasy view of a family, and then we looked at some real family situations. So I thought that was a very cleverly written script by Jeri Taylor."

Another show that dealt with a serious issue was Season Two's *Tuvix*, in which the Doctor refused to breach his Hippocratic oath by causing the 'death' of Tuvix by separating him back into Tuvok and Neelix. "I think *Tuvix* was a classic sci-fi episode," said Picardo. "I haven't seen that one in years so I barely remember it, but that was a 'right to life' story that came out of left field. Also *Nothing Human* was a good medical ethics story, and so was *Critical Care*."

HEALTH ISSUES

Nothing Human saw the Doctor having to collaborate with a Cardassian war criminal to save B'Elanna Torres. In *Critical Care* the Doctor was abducted and had to work in an environment where good healthcare depended on wealth and status. Both raised serious issues, in the tradition of

STAR TREK, but for pure good fun Picardo pointed to a couple of already-mentioned favorites. "*Someone To Watch Over Me* was great fun because of the dancing and because of the romance of it," said Picardo. "And I particularly like Walter Mitty stories, so I loved *Tinker Tenor*. I've said on many occasions that one of my favorite scenes was the briefing room scene where three senior officers were all throwing themselves at me. I thought it was just a hoot and great fun to make, so I had a ball making that show."

Asked if it was hard to make the transition between fun and realism, Picardo said, "No. I loved the fact, and I think that this applied to my character probably more than any other, that in shows like *Message in a Bottle* I could be as broad as humor got on *STAR TREK*, and yet the audience would accept me not only in the next episode but even in the next scene, turning on a dime and being quite dramatic. I really appreciated the fact that they wrote equal numbers of comic and dramatic stories for the Doctor. He'd been used very successfully at both extremes as well as the in-betweens."

SMART MOVE

Picardo looked back on the seven years of playing the Doctor with pleasure. "I enjoyed them tremendously," he said. "I made some great friends. I enjoyed working in this genre and on this character much more than I ever expected. I thought the job was a smart career move for me as a man with two children, but I never, ever thought I would have the fun, the challenges and the variety presented to me. Part of it was just the sheer good luck of having gotten the character that struck the audience's fancy early on, and I think that gave the writers an impetus to write for me more. Also it made people bringing in outside stories want to create stories for the Doctor, because he was a fun character to write for."

He also thought *VOYAGER* left a strong legacy. "I think across the board we had a very, very strong cast of actors," said Picardo. "I hate to compare us with the other shows, but I felt that we had as good a cast of actors as any of the other series have had. Everyone was really a solid and talented individual, and carried the ball beautifully when handed it."



◀ *Tuvix* saw the creation of a combined Tuvok and Neelix character after a transporter accident. Because of his medical oath, the Doctor refused to end Tuvix's life even to restore his colleagues.

◀ The Doctor, kidnapped by aliens, was forced to work in a medical facility in *Critical Care*. He was uneasy over the fact that the standard of care depended on the wealth of the patient.

ON SCREEN



TRIVIA

Megan Gallagher was offered the part of Jaryn, the tactical officer on board the Lokirrim patrol ship, after she visited her husband Jeff Yagher on the set of *VOYAGER*. He had been playing the role of Iden, ironically enough a hologram, on the two-part episode *Flesh and Blood*. Gallagher was also in two episodes of *DEEP SPACE NINE*. She played Mareel in the episode *Invasive Procedures* and Faith Garland in *Little Green Men*.



Megan Gallagher's husband is not her only relative to have an association with *STAR TREK*. Her sister-in-law is actress Catherine Hicks, who starred as Dr. Gillian Taylor [pictured below], the whale biologist from *STAR TREK IV: THE VOYAGE HOME*.



The Lokirrim were mentioned in the episode *Flesh and Blood, Part I* as a race the Doctor had encountered, even though *Flesh and Blood* was filmed before *Body and Soul*. The continuity was not broken, however, as *Flesh and Blood* was aired on television several weeks after *Body and Soul*.

- FIRST APPEARANCE:** BODY AND SOUL (VOY)
- TV APPEARANCE:** STAR TREK: VOYAGER
- DESIGNED BY:** John Eaves & Digital Muse

KEY APPEARANCES

STAR TREK: VOYAGER

Body and Soul

While on an away mission in the *Delta Flyer*, Harry Kim and Seven of Nine are suffering through the Doctor's usual verbiage as he pontificates on the small pieces of a comet he is studying. Suddenly, they are attacked by a Lokirrim patrol ship, whose captain informs them they are suspected of carrying a "photonic insurgent" through their space.

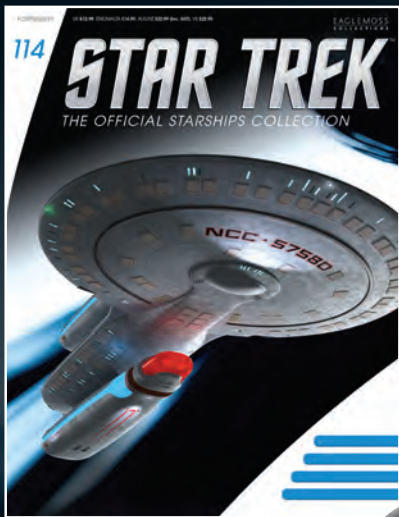
The Lokirrim then fire a photonic disruptor, which begins to decompile the Doctor's program. In order to save him, the Doctor is downloaded into Seven's cybernetic matrix.

This leads to the Doctor taking control of Seven's body. Intoxicated by the experience of real human sensations for the first time, the Doctor overindulges in food and alcohol as he tries to win the trust of the Lokirrim captain. Needless to say when he is transferred back to his holodeck, Seven is very far from amused.

Meanwhile, the holodeck on the *U.S.S. Voyager* attracts the attention of a Lokirrim warship, which opens fire on it. Luckily the warship is no match for *Voyager*, and after the Doctor, who is back in charge of Seven's body, manages to transmit their location, *Voyager* sets off to mount a rescue.

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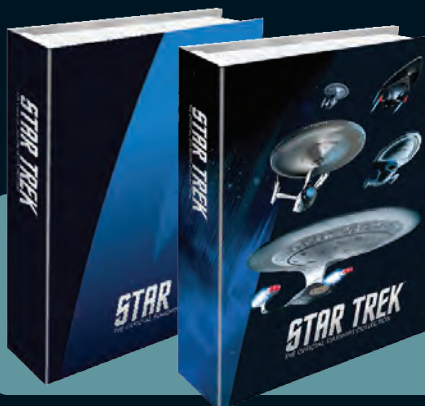
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- A look at how some of the incredible alien makeups were put together by *Michael Westmore* in Season Four of *STAR TREK: THE NEXT GENERATION*

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