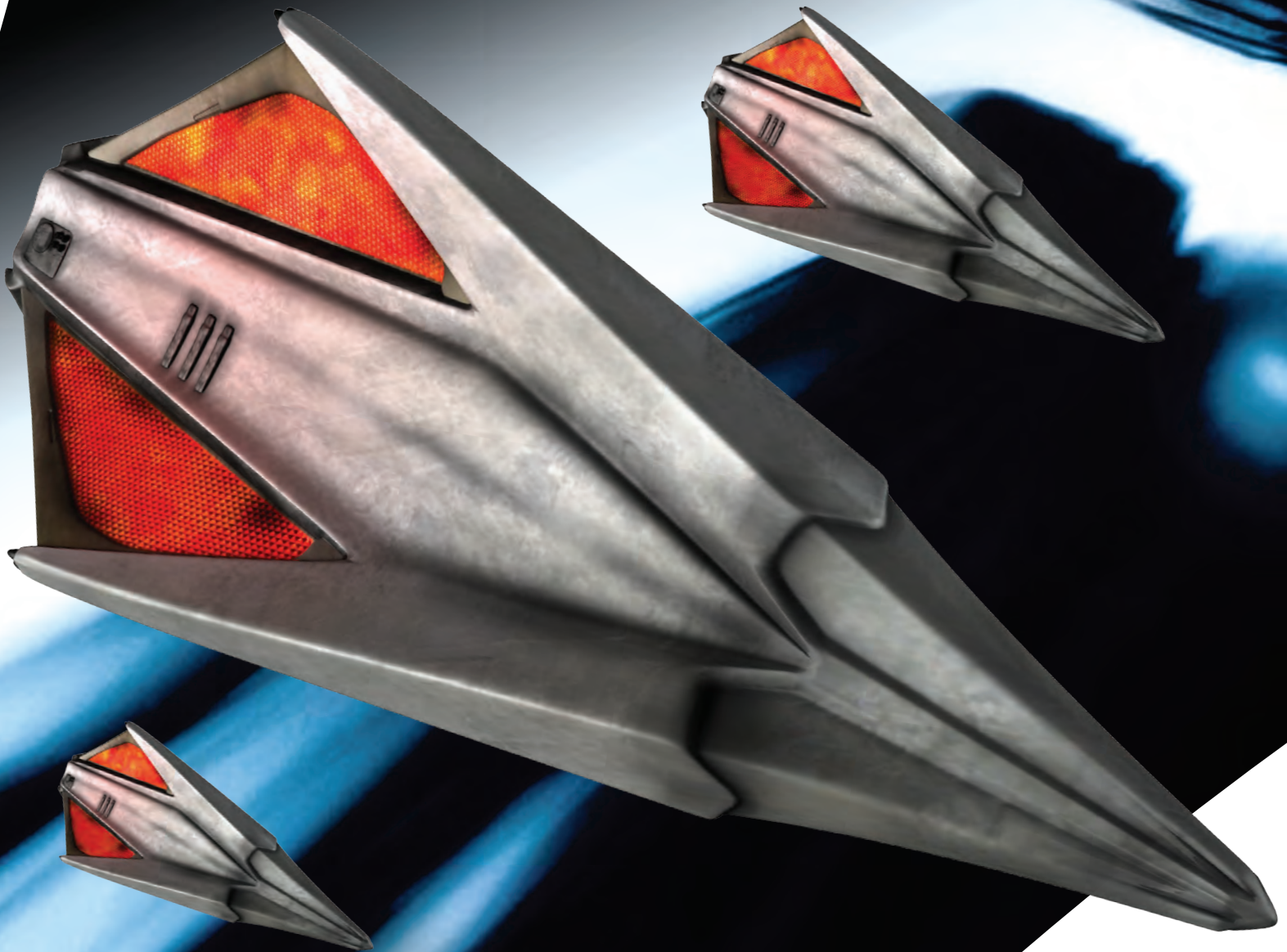


129

STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



THOLIAN
STARSHIP (2268)

CREW: ONE

LAUNCHED: 23rd C

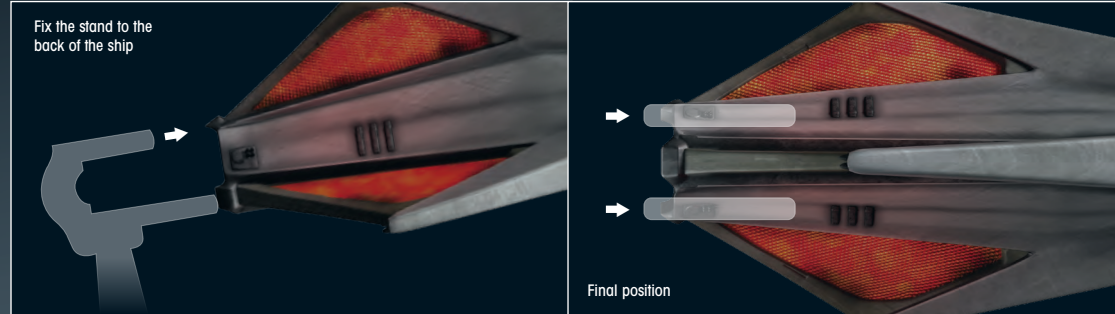
LENGTH: 15 METERS

WEAPON: THOLIAN WEB

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- P10: DESIGNING THE SHIP
- P14: *STAR TREK* AT THE SMITHSONIAN
- P18: ON SCREEN

Stand assembly:



THOLIAN STARSHIP SPECIFICATION



OPERATED BY:	THE THOLIAN ASSEMBLY
ACTIVE:	23rd CENTURY
LENGTH:	15 METERS
CREW:	ONE
CAPTAIN:	COMMANDER LOSKENE
WEAPONRY:	PARTICLE BEAM EMITTERS, THOLIAN WEB



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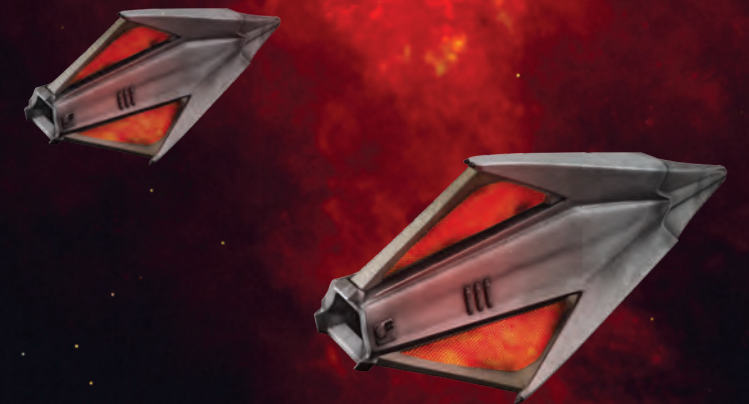
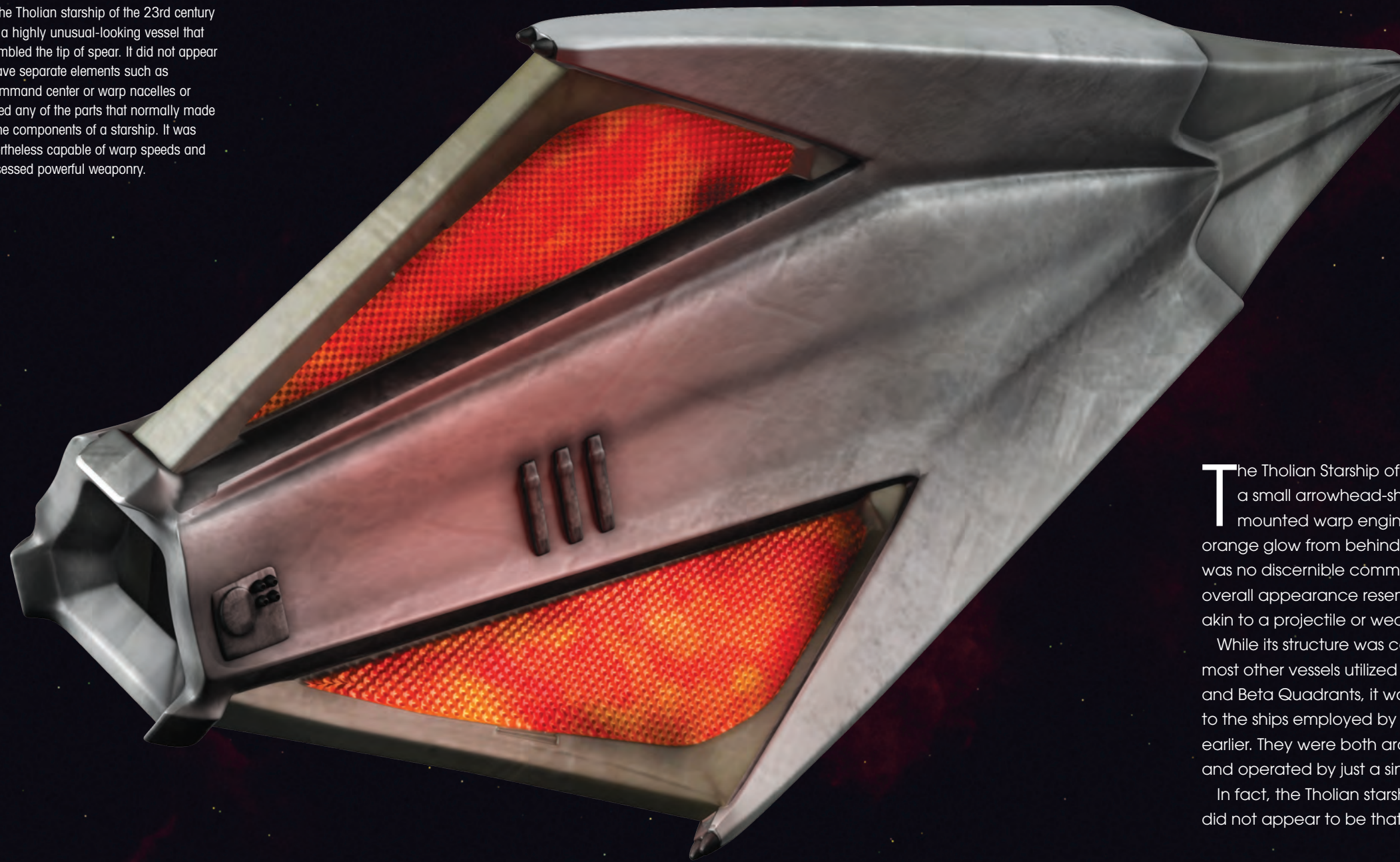
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▼ The Tholian starship of the 23rd century was a highly unusual-looking vessel that resembled the tip of a spear. It did not appear to have separate elements such as a command center or warp nacelles or indeed any of the parts that normally made up the components of a starship. It was nevertheless capable of warp speeds and possessed powerful weaponry.



The Tholian Starship of the 23rd century was a small arrowhead-shaped vessel, and its rear-mounted warp engines emitted a distinctive orange glow from behind a latticed grille. There was no discernible command center, and its overall appearance resembled something more akin to a projectile or weapon than a starship.

While its structure was considerably different to most other vessels utilized by species in the Alpha and Beta Quadrants, it was not that dissimilar to the ships employed by the Tholians a century earlier. They were both around 15 meters in length, and operated by just a single crewmember.

In fact, the Tholian starship of the 23rd century did not appear to be that much more advanced

than its equivalent of a century earlier. Certainly, Starfleet ships had advanced considerably in that time and became larger, faster and tactically much more powerful. When *Enterprise* NX-01 first encountered a Tholian starship in 2152, it was at a considerable disadvantage, yet in 2268 the *U.S.S. Enterprise* NCC-1701 was much more evenly matched with the Tholian starship it encountered.

STAGNANT TECHNOLOGY

This could partly be explained by the fact that the Tholians were extremely xenophobic and did not like to mix with other species. This led them to have little interest in exploration, or in trading goods and technology with civilizations capable of space

23RD CENTURY THOLIAN STARSHIP

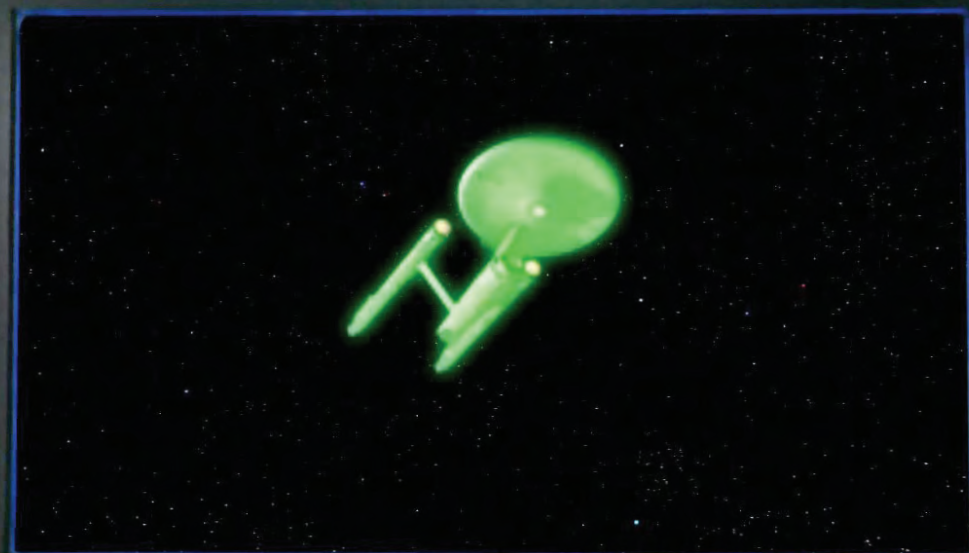
When working in pairs, Tholian starships could create an energy web to trap vessels that invaded their space.



DATA FEED

Scans taken of a Tholian ship in 2152 by *Enterprise* NX-01 revealed that its interior environmental conditions were set at more than 200°C.

◀ The Tholian starship seen in 2268 was operated by Commander Loskene. He, like all Tholians, was non-humanoid and his face appeared to ripple and change color. This was probably because Tholians required incredibly hot environments to be comfortable, and the shimmering effect was down to the heat aboard his ship.



◀ The *Enterprise* found the ghostly outline of the missing *Defiant* in an unexplored area of space. Shortly after, a Tholian starship arrived claiming this region belonged to them.

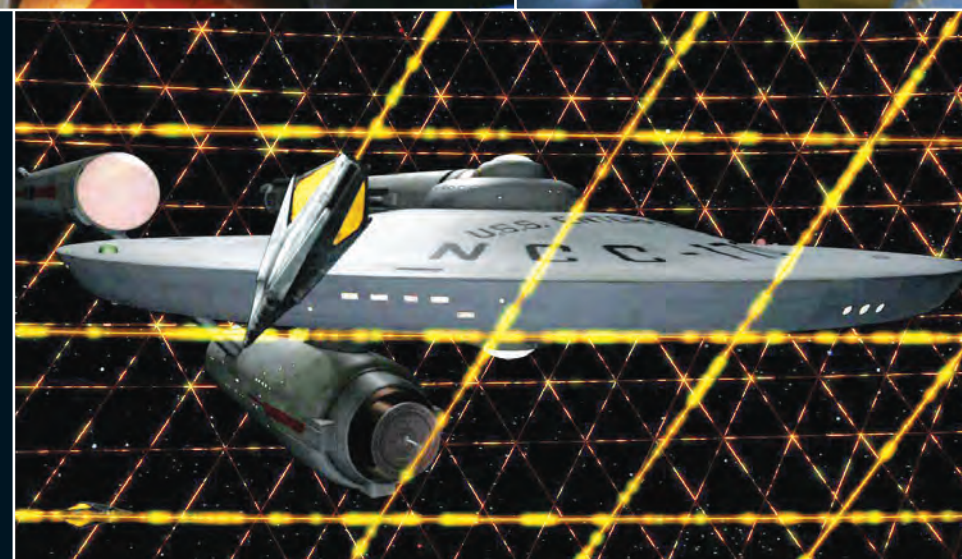
▶ With the *Enterprise* disabled and not going anywhere, Loskene's ship was joined by another Tholian vessel and they began to form an energy web around it, trapping the Starfleet ship inside.



▶ Loskene became impatient when the *Enterprise* refused to leave an area of space claimed by the Tholians. He launched an attack that disabled the *Enterprise's* engines, but in return his ship was blasted by the Starfleet ship's phasers.



▶ The Tholian ships were just minutes away from completing the energy web when the *Enterprise* crew managed to rescue their captain. As soon as engineering restored power to the *Enterprise's* engines, it interacted with the interphasic space and threw the ship clear, some distance from the Tholian web.



▲ As the crew of the *Defiant* had been driven mad by the effects of interphasic space, so too was the crew of the *Enterprise*. Chekov was the first to succumb and he was confined to sickbay, but soon there were many other reports of violence among the crew. Eventually, Dr. McCoy managed to synthesize a remedy based around a derivative of theragen.

▲ After beaming aboard the *Defiant*, Captain Kirk and his officers discovered that the entire crew were dead. It appeared that they had killed each other, but at first Dr. McCoy could not work out what caused this collective murderous rage. It was only later that it was determined that the interphasic space had an effect on the human brain, resulting in homicidal behavior.

travel. As a result, their starship technology rather stagnated, especially compared with other races that were prepared to share their inventions for the greater good of everybody.

The Tholians did not get on well with other species, and they were renowned for their aggressive territorial behavior. They unilaterally annexed areas of space that they considered their own, and used their starships to chase off any vessels that inadvertently strayed into them.

The Tholians had no compunction about taking violent steps to remove offending craft, and their starships were equipped with various means to accomplish this task. They were armed with energy-beam weapons, similar to phasers, and another more unconventional weapon dubbed the 'Tholian web.'

This impressive technology had the ability to trap a disabled vessel in a web of energy filaments and drag it back to a Tholian base. It worked when two Tholian ships operated in tandem, 'spinning' a web – or energy filaments – between their aft sections. They would then weave these lines together, eventually forming an elaborate web around the ship, trapping it inside. This process took a few hours to complete, but once it was finished the ship had no chance of escape.

THOLIAN ENCOUNTER

In 2268, a Tholian starship captained by Commander Loskene fired on the *Enterprise* while it was on a mission to rescue the *U.S.S. Defiant* NCC-1764, which had fallen into a spatial interphase. During the incident, Captain Kirk also became

trapped in the spatial interphase aboard the *Defiant*, but Loskene was reluctant to believe that the *Enterprise* was trying to rescue him.

Loskene fired his ship's energy weapon at the *Enterprise*, which fused its power supply converters and left it adrift. The *Enterprise* fired back, but only temporarily disabled Loskene's ship.

Not long after, Loskene's ship was joined by another Tholian starship, and it was then that they began to spin their energy web around the *Enterprise*. They had almost completed the task a few hours later, but just before they finished, the *Enterprise* managed to recover Kirk. By this point, engineering had managed to restore the *Enterprise's* power to 67 percent, and when they brought it online it threw the ship clear of the web and away from the Tholian ships.

DATA FEED

After boarding the *U.S.S. Defiant* NCC-1764, Captain Kirk became trapped in an interphasic region of space. Our universe co-exists with a multitude of others in the same physical area, but they are oblivious to one another. However, in an area of interphasic space, two universes overlap and they briefly become aware of each other. The *Defiant* eventually slipped wholly into the other universe, but Kirk phased back into our universe and was rescued.



PORTAL BETWEEN UNIVERSES

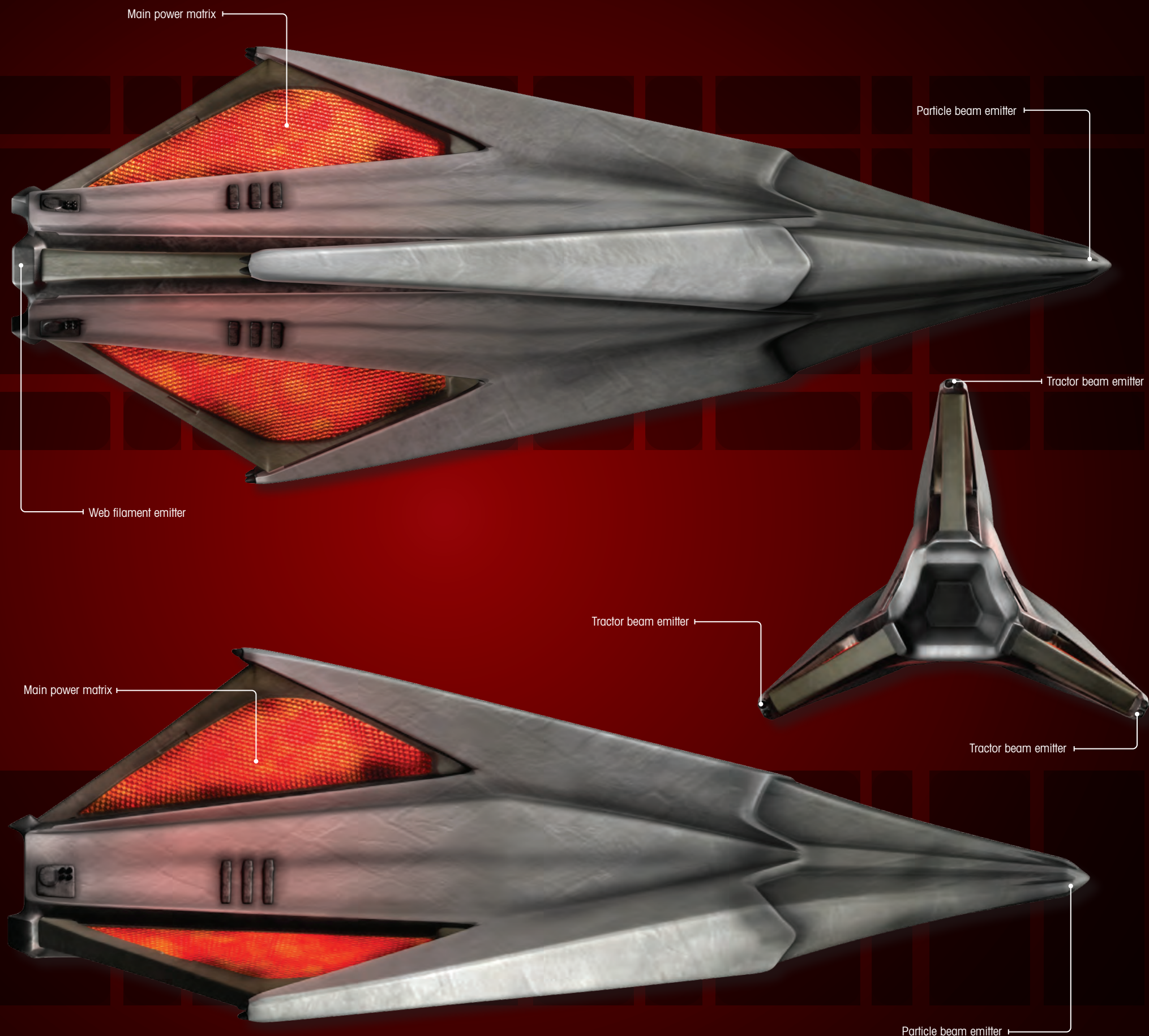
The interphasic region of space that the *U.S.S. Defiant* NCC-1764 fell into, and which almost claimed the life of Captain Kirk, was created by the Tholians of the Mirror Universe in 2155. They detonated a tri-cobalt warhead inside the gravity well of a dead star. This created the interphasic rift – a tear in space between the Mirror Universe and the Prime Universe.

The Mirror Tholians then transmitted a distress call through the rift, and the *Defiant* responded before becoming trapped. Eventually, the *Defiant* phased completely into the Mirror Universe, but not before the entire crew had killed each other after having been driven insane by the properties of interphasic space. The *Defiant* was a century more advanced than the ships in the Mirror Universe, and the Tholians towed it back to one of their bases to harvest its technology.

The crew of the 22nd-century *I.S.S. Enterprise* learned of this advanced ship being held at a Tholian base, and set out to steal it. An assault team led by the Mirror Jonathan Archer managed to take the *Defiant*, but in the process the *I.S.S. Enterprise* was destroyed inside a Tholian web.



▲ The *U.S.S. Defiant* took on a ghostly appearance when it became trapped in an interphasic rift. It was phasing into the Mirror Universe after answering a distress call sent from the Mirror Tholians.

**REMAINING WARY**

Relations between the Federation and the Tholians continued to be fraught well into the 24th century. Starfleet Academy included battle simulations with Tholian starships as late as 2355 for their cadets.

PRIZED SILK

The sparsity of contact with the Tholians meant that trade with them was scarce. This led to some Tholian products being in very short supply such as Tholian silk, which was highly prized and extremely valuable.

ELUSIVE SPECIES

No Tholians were ever seen on screen in the 24th century, but they were mentioned several times on *DEEP SPACE NINE*. It was also known that a Tholian observer was killed at the Antwerp Conference in 2372 when the Federation and the Romulans met to discuss the growing threat posed by the Dominion.



DESIGNING THE

THOLIAN SHIP

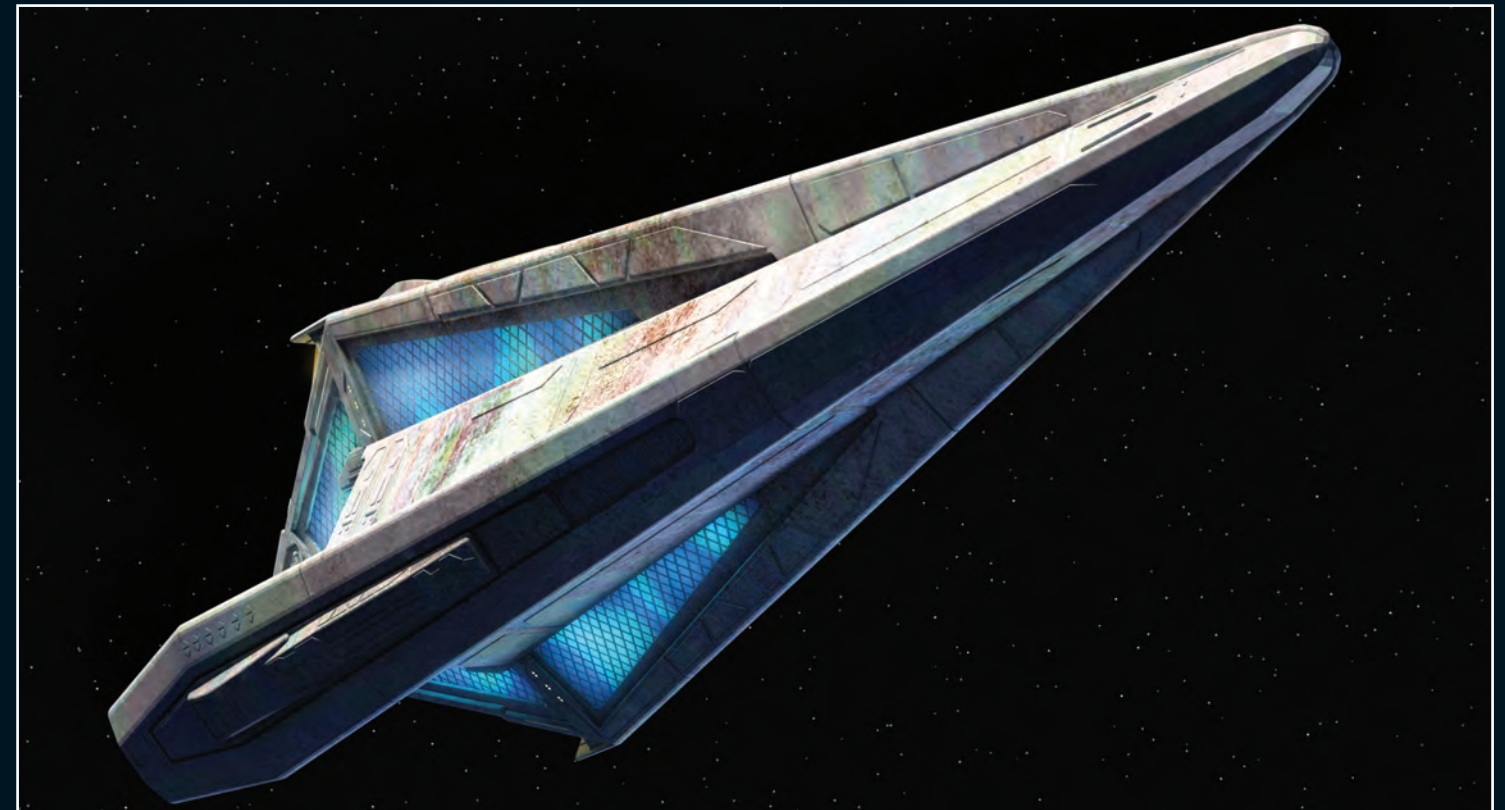
The Tholian starship for the remastered edition of 'The Tholian Web' was based on the CG Tholian model that appeared in *ENTERPRISE*.

The Tholian starship of the 23rd century was originally designed by Matt Jefferies, the art director and production designer on *THE ORIGINAL SERIES*. He deliberately kept the

concept simple, so the model would be easy and inexpensive to build.

Two Tholian studio models were built, and they were mainly made out of balsawood, with reflective inserts

added near the tails. Much of the filming of the models, particularly the sequence where they created the Tholian web that trapped the *U.S.S. Enterprise* was carried out at Frank Van



▲ The picture above is of the 22nd-century Tholian starship designed by illustrator John Eaves for *ENTERPRISE*. The makers of the remastered edition of *THE ORIGINAL SERIES* used this as the starting point for the design of the CG Tholian starship from the 23rd century, as it made sense from the point of view of continuity and saved them money.

der Veer's Optical Company. Mike Minor was given the job of creating this effect. He had previously provided many of the wall paintings that were seen on the interior sets of the *Enterprise*, and he had created a few of the more exotic aliens such as the Melkotian from 'Spectre of the Gun.'

Minor worked for three or four months on the sequence involving the Tholian web, including storyboarding the 17 cuts of effects that were needed, shooting the raw footage and executing all the animation plates.

He based the design of the web on the geometry of a geodesic dome, which gave zig-zag connections. The whole process was complex and time-consuming, but in the end Minor got the shots he needed. After the footage was completed, he was told that the optical bill came in at \$90,000, which was over half the cost of the entire production of the episode. It was expensive, but worth it as the image of

the *Enterprise* being encased in a web was really inventive and visually stunning, especially by the standards of special effects in 1968 for TV.

When it came time to create the remastered edition of 'The Tholian Web' in 2006, producer Mike Okuda suggested that they create a CG Tholian starship based not on the physical Tholian model designed by Jefferies, but on the 22nd-century Tholian ship that had been created by John Eaves for *STAR TREK: ENTERPRISE*.

CASH INJECTION

By this point in the process of remastering *THE ORIGINAL SERIES*, the budget had been exhausted and CBS-Digital, who were carrying out the project, was already operating at a deficit. Fortunately, more money was injected by Toshiba, who was in battle with Sony over which of their new digital formats would win out – Toshiba's HD-DVD or Sony's Blu-ray.

The extra money from Toshiba plugged the gap in the funding, but CBS-Digital still had to spend it wisely. Thus, Okuda's shortcut idea of using the 22nd-century Tholian model from *ENTERPRISE* as a starting point made sound financial sense. Visual effects supervisor Niel Wray modified John Eaves's design slightly, so it appeared that the ships had marginally advanced in the intervening years.

This solution also had the added benefit of shaving time and money off the demanding schedule and tight budget, while also tying the ships in with some in-universe continuity in a clever way. Maybe not everyone had seen, or would remember, the *ENTERPRISE* episode that featured the 22nd-century Tholian starships, but the makers of the remastered episode at least knew that their updated design for the 23rd-century Tholian ship made sense – and they did it without spending a fortune.



STAR TREK AT THE

SMITHSONIAN

The largest display of props, models and costumes from *THE ORIGINAL SERIES* was assembled in 1992 for an extraordinary exhibition at the Smithsonian Institute to pay tribute to its enduring cultural appeal.

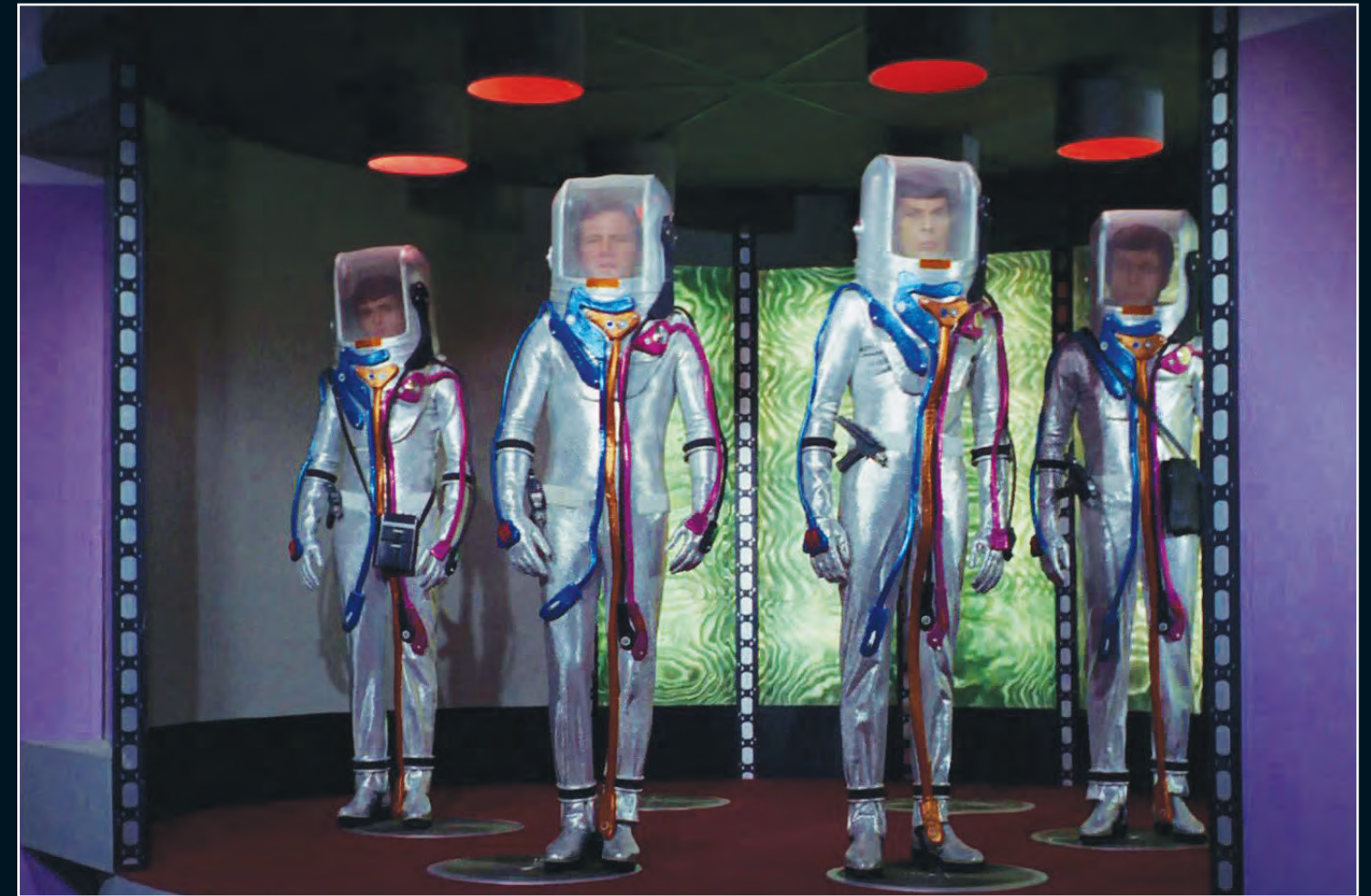
▲ The Smithsonian exhibit featured one of the most impressive collections of *STAR TREK* items that were used in the filming of the series. The display proved exceptionally popular with the public.

In 1992, the Smithsonian Institute in Washington D.C. featured a very special exhibition, which focused on props, models, and costumes from *STAR TREK: THE ORIGINAL SERIES*.

It ran from February 1992 through to January 1993, and was the first official *STAR TREK* exhibit shown anywhere. Although Gene Roddenberry was occasionally known to bring production

artifacts from the television series with him to his personal appearances, this was the largest collection of original screen-used props and costumes assembled from *STAR TREK* in history.

The sheer creativity, originality and craftsmanship of the items from *THE ORIGINAL SERIES* have each become icons of popular culture, and any item that was created for the show is now considered



a work of art. Given this, it was no surprise that the *STAR TREK* exhibit at the Smithsonian Institute became the most successfully attended event in the history of the museum. Several rare pieces were reunited for the first time since they had been used during filming in the 1960s. The items displayed were acquired from various sources, including the Smithsonian Institute's own permanent collection, and Paramount Pictures.

EXPERT GUIDES

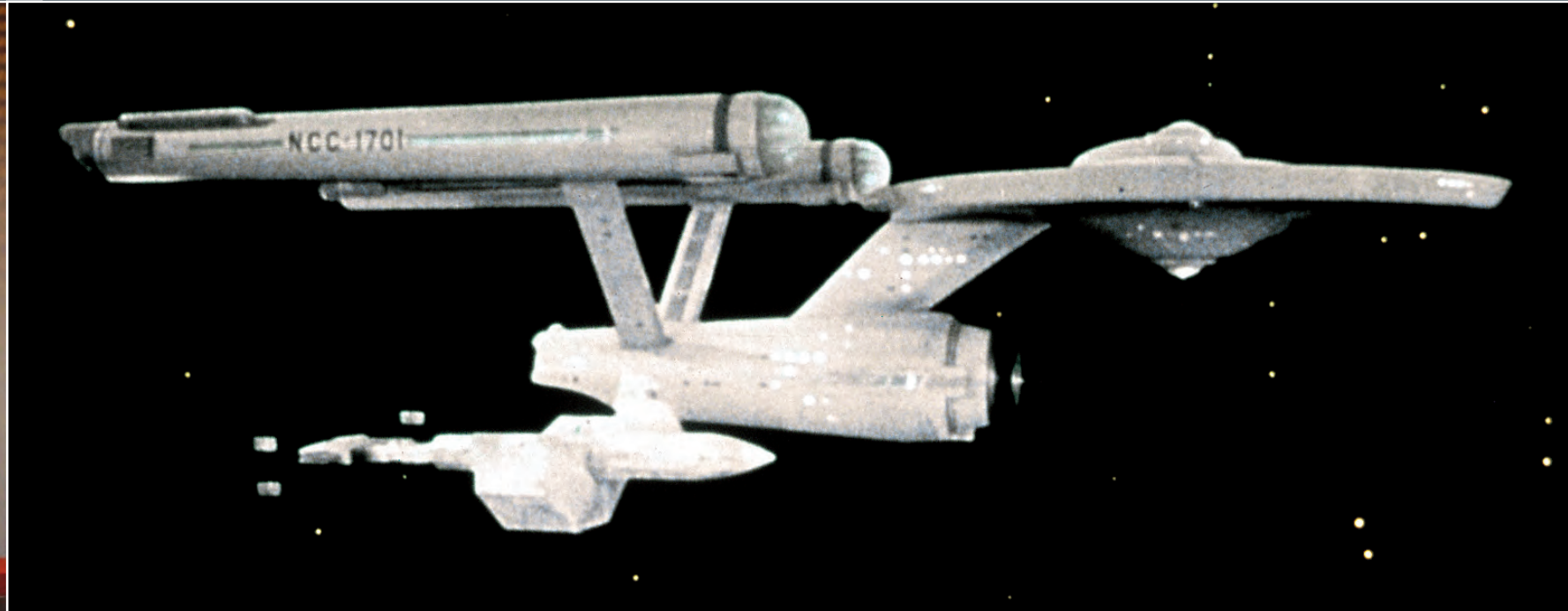
For the occasion, the Smithsonian Institute produced an audio-guided tour that identified each piece featured. In the tour, William Shatner and Leonard Nimoy provided detailed information about costumes and props they once used daily. Among the things you could hear William Shatner discuss were the intricacies of the *STAR TREK* wardrobe, such as the lack of accurate rank braids on his captain's tunic in the exhibit because they were removed for dry cleaning and weren't reattached before the series was cancelled.

All of the costumes on display were created by William Ware Theiss, who was the costume designer for both the pilots and the series' entire three-year run.

One of the costumes on display was a silver spacesuit from the episode 'The Tholian Web,' and it had a particularly interesting story behind it. When the director, Ralph Senensky, turned up to start shooting the episode, none of the leading cast were anywhere to be found. They were all off being fitted for their spacesuits. Somehow the production department had failed to make sure that the spacesuits were ready for the beginning of filming. This was a problem because the studio was already concerned about the cost of filming beyond what they had scheduled. Everyone was warned that it should not overrun, and the delay with the spacesuits had already cost half a day.

Senensky felt confident that he could make up for the time that was lost, but then the spacesuits caused another problem. Gene Roddenberry had stipulated that he did not want to see zippers,

▲ One of the silver lamé spacesuits from 'The Tholian Web' was on display at the Smithsonian exhibit. These costumes were not ready when filming of the episode was due to start. The fact that the suits featured no zippers also meant that the actors had to be sewn into them, which further delayed the filming schedule when they had to take a bathroom break.



▲ A red environmental suit from 'The Naked Time' was on display at the exhibit. These suits were pretty basic, and were actually made from shower curtains.

▲ Another of Bill Theiss's legendary costumes that was on display had been worn by Kathie Browne, who played Deela in the episode 'Wink of an Eye.'

▲ The original 11-foot model of the *Enterprise* was restored and provided the centerpiece of the exhibit, along with the *Botany Bay*.

▼ The spectacular dress that actress Leslie Parrish wore as Lt. Carolyn Palamas in 'Who Mourns For Adonais?' became famous in its own right. Parrish wore it again in 'Mannix' another Desilu/Paramount TV show.

buttons, snaps or hooks on any costume used on *STAR TREK*, and so to make the spacesuits fit, the actors had to be sewn into the skin-tight costumes.

This was all very well, but each time one of the actors needed a bathroom break, he had to be unsewn from the costume and then sewn back in. Of course, these delays only added to the time it was taking to film the episode.

Senesky soldiered on, making good time while not compromising on the quality of his work. After the end of the third day of filming Senesky was

about half a day behind schedule, which was almost entirely down to the fact that the spacesuits weren't ready at the beginning and the bathroom delays. Nevertheless, he was called in to see executive producer Fred Freiberger and fired on orders from the studio executives. Apparently, Freiberger hated being asked to do the firing, and Roddenberry was said to be apologetic, angry and sympathetic over how Senesky was treated.

Herb Wallerstein, who had no *STAR TREK* experience, was called in as the replacement director, and he finished the episode on time, which Senesky might have done anyway if he had been given the chance.

DARING OUTFITS

The silver spacesuits certainly caused much drama off camera, but at least they looked better than the red environmental suits that were used in 'The Naked Time,' and which were also on display at the Smithsonian Institute in 1992. In fact, all the garments that were there were carefully displayed on mannequins. This wasn't always easy, as many of the famously revealing female wardrobe pieces had been literally pinned and/or taped to the actress for the duration of filming, as with Leslie Parrish's pink toga in 'Who Mourns For Adonais?' and Kathie Browne's Scalosian fashion from 'Wink

of an Eye.' The costumes displayed ranged from the standard *Enterprise* duty tunics to fantastic alien fashions, such as several of the pieces that were worn by France Nuyen in 'Elaan of Troyius.'

It is hard to believe that these costumes were built from a very modest wardrobe budget, proof of Bill Theiss's innovative genius. His body of work from years in the motion picture industry earned him multiple Academy Award nominations for best costume design. His creations for *STAR TREK* are his legacy, and his legend continues to grow.

STAR OF THE SHOW

The centerpiece of the exhibit was the original 11-foot shooting miniature of the *U.S.S. Enterprise* NCC-1701. This was the larger of the two *Enterprise* miniatures created for the series. For the exhibition, the model (which had been in the museum's permanent collection since the mid 1970s) underwent a much-needed restoration that involved electrical repairs and paint touch-ups. This restoration brought the miniature back to its former glory and presented it the way it looked when it was first built in 1965 for 'The Cage.' Only the top of the saucer section, and the legendary 'U.S.S. Enterprise NCC-1701' lettering, remained completely untouched. Although this part of the ship was discolored with age, it was decided to



◀ French actress France Nuyen wore several of Bill Theiss's creations in her role as Elaan, the Dohlman of Elas. In fact, she had more costume changes than just about any other guest character on *THE ORIGINAL SERIES*.

leave it in its original state, regardless of the minor ravages of time.

Several other spaceships that were seen during the series were suspended from the ceiling alongside the *Enterprise*. These included the *Galileo* shuttlecraft, Khan's ship the *Botany Bay* from 'Space Seed,' and a *D-7* class battlecruiser, which was used by the Klingons and the Romulans.





▲ The Smithsonian managed to assemble an extremely large collection of hand props. This case featured many of the items that were regularly used by the crew.

Among the other models featured in the exhibition was the ship that started out as the Tholian web-spinner. This was designed by Matt Jefferies and built at one of the optical effects houses. It was later modified and reused as the *Aurora*, the ship stolen and used by Dr. Thomas Sevrin and his followers.

Other items on display included the Tholian head or mask, which conceptual illustrator Mike Minor created. The mask was first shot against a curtain of black velvet, but director Herb Wallerstein was not happy with it. He then filmed it against a background of crumpled foil, which

gave it an eerie otherworldly look, which he was much happier with and made it into the final cut.

The models of the *Enterprise* and the Klingon *D-7* battlecruiser that were built by Magicam for *STAR TREK: THE MOTION PICTURE* were also on display, but these were the only pieces that were built after the original television series was cancelled.

ADAPTED AND REUSED

With the exception of a small handful of items, the collection of hand props at the Smithsonian Institute represented everything of this nature that was known to still exist. The oldest piece in the exhibit was one of the laser pistols designed and constructed by the legendary Wah Chang for the first pilot episode, 'The Cage.'

This particular laser was modified and used in two later episodes, 'The Man Trap' and 'What Are Little Girls Made Of?' In the latter episode, the flip-up sight was removed and several other details were added, including vintage typewriter keys to the side of the main body.

There was also one non-functioning 'type-2 phaser,' which was displayed along with a phaser belt. Two designs of belt were used in the series, and this was the earlier version. Both styles were retired when Velcro strips were incorporated onto the uniform trousers.

The 'type-2 phaser' on display was seen in the first five or six episodes, and featured a black and white color scheme. This early design of phaser lacks several of the details which *STAR TREK* fans are most familiar with, and the power-setting wheel, indicator gauge, and sight grille are noticeably different than those on thephasers that were used in most episodes.

Two examples of the 'type-1 phaser' were also on display – one black version and one blue/gray version. Both thesephasers lacked the functioning lights seen on the hero props used for close-up work. Finishing out this display case was a power pack handle, which was built and used in the episode 'The Omega Glory.'

Another display case contained several items that were used regularly, including Dr. McCoy's medical field kit with hypospray and the medical scanner. Other items included a non-functioning communicator and tricorder, several assorted colored computer chips, a turbo elevator handle, an intercom speaker, and a 23rd-century stylus (which Kirk used to sign the reports his yeoman handed him). Two non-Starfleet pieces were also in his display case; the ahn-woon from 'Amok Time,' and a piece of Vian technology that was featured in 'The Empath.'

ADAPTED AND REUSED

The alien weaponry on *STAR TREK* was designed by Matt Jefferies. Two examples of the imaginative pieces he created were the mortae from 'The Cloud Minders' and the kligat from 'Friday's Child,' which was designed to be used in a similar way to a ninja throwing star. The kligat in the exhibit still retained its flying rigging, an example of special effects supervisor Jim Rugg's handiwork.

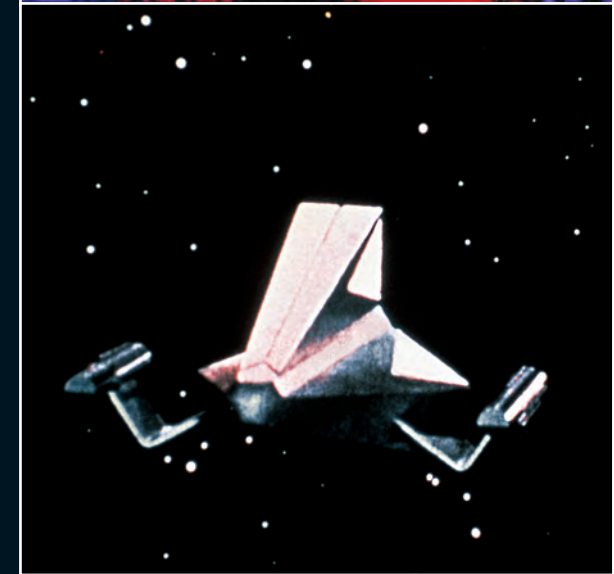
Two pieces were featured from the extremely popular episode 'Mirror, Mirror': the agonizer (which was reused in 'Day of the Dove' as a Klingon torture device) and an Empire standard-issue dagger and its scabbard.

Alien life forms were represented by a half-dozen tribbles and a single-celled parasite creature from 'Operation: Annihilate!'

Recycling pieces between props was an effective way to save time and money. One of the first alien sidearms that appeared in *STAR TREK* was built for the episode 'A Taste



◀ The Tholian face mask or helmet created by artistic contributor Mike Minor also made it into the exhibit, and showed what was possible with a little ingenuity.



◀ This studio model started out as the Tholian starship from 'The Tholian Web,' but it was later modified and reused as the vessel Dr. Sevrin used in 'The Way to Eden.'

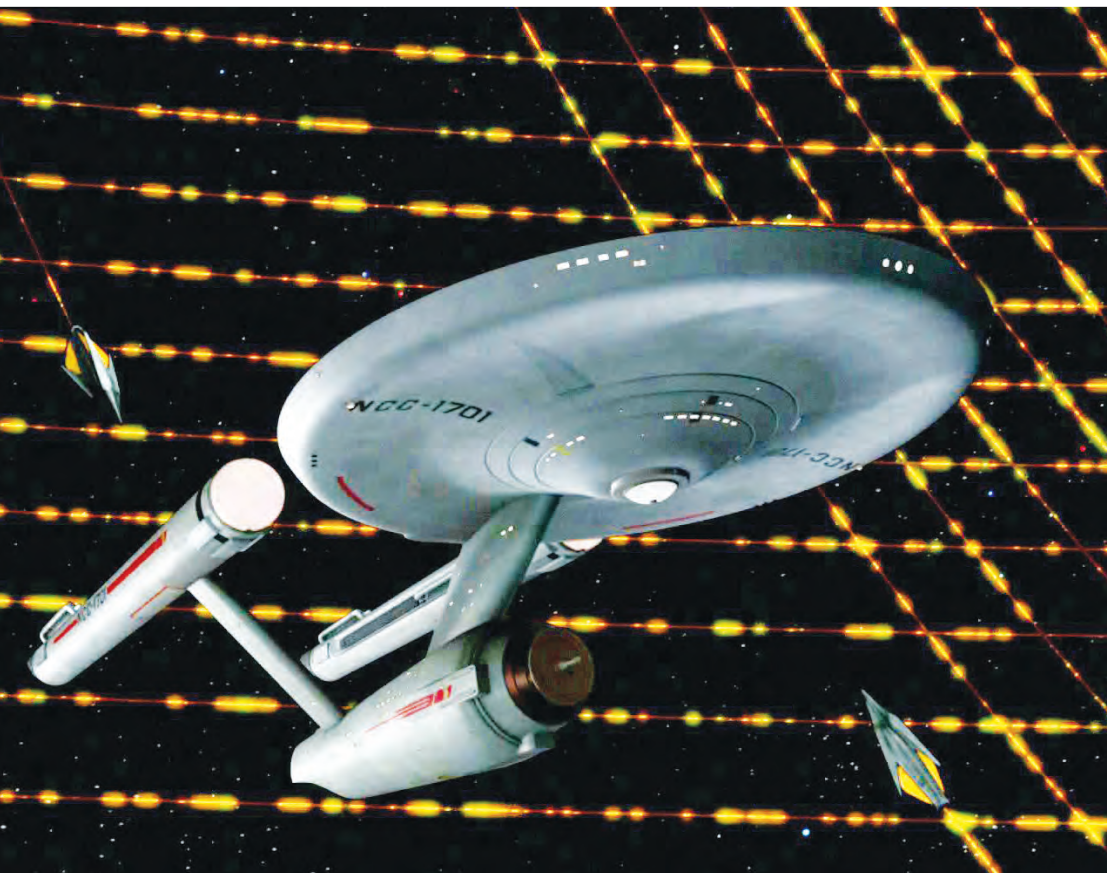
► The needleless hypospray that Dr. McCoy frequently used was among the medical equipment on display. In the script for the pilot episode of *THE ORIGINAL SERIES*, the hypospray was referred to as a 'hypogun,' which made it sound a lot more painful to administer.



of Armageddon.' The Eminiar VII sonic disruptor's main body was then reused by various different cultures. With some modifications, it became the Klingon disruptor. The front five-pronged fork emitters of the Eminiar VII weapons were removed, and a new emitter was designed. The now discarded, highly stylized items were then reused several times as other pieces of equipment, including one of Dr. McCoy's medical tools. Three of these emitters were permanently incorporated into the design of an engineering tool seen in several episodes, including 'Metamorphosis.'

The Smithsonian Exhibit was a resounding success, which recognized the cultural significance of *STAR TREK*. It received plenty of media coverage, and so many people turned up to view the exhibit that tickets had to be issued to control the influx. It was proof, as if proof was needed, of *STAR TREK*'s enduring popularity.

ON SCREEN



TRIVIA

'The Tholian Web' was written by two first-time screenwriters, Judy Burns and Chet Richards, who were only in their early 20s when they sold their script. Burns was a fan of the show and decided to write an episode because she had heard that they paid \$2,500 for a script and that was the exact amount she needed to go to Africa to work with anthropologist Louis Leakey. Burns went on to have a very successful career as a TV writer working on shows such as 'Mission: Impossible,' 'The Six Million Dollar Man,' 'T.J. Hooker' and 'MacGyver.'



Actress Barbara Babcock provided the voice of Loskene – the Tholian in the episode. She also lent her voice to other characters in the show such as Trelane's mother in 'The Squire of Gothos.' She appeared in front of the camera as Mea 3 in the episode 'A Taste of Armageddon' and as Philana [pictured below] in 'Plato's Stepchildren.'



There is some debate as to whether 'The Tholian Web' won an Emmy for its optical effects. Certainly, Marc Cushman's excellent book *These Are The Voyages* about THE ORIGINAL SERIES states that it did win, but the ceremony was private and not televised, which has led to the confusion.

- FIRST APPEARANCE: 'THE THOLIAN WEB' (TOS)
- TV APPEARANCE: STAR TREK: THE ORIGINAL SERIES
- DESIGNED BY: John Eaves and updated by Mike Okuda

KEY APPEARANCES

STAR TREK: THE ORIGINAL SERIES 'The Tholian Web'

The U.S.S. *Enterprise* NCC-1701 is searching for the U.S.S. *Defiant* NCC-1764, which has been missing for three weeks. Sensors reveal that the fabric of space they are in is in flux when they spot the ghostly image of the *Defiant*.

A boarding party beams over to the *Defiant* where they find that the entire crew is dead, having apparently killed each other in a murderous rage. They also discover that the entire ship is phasing in and out of existence.

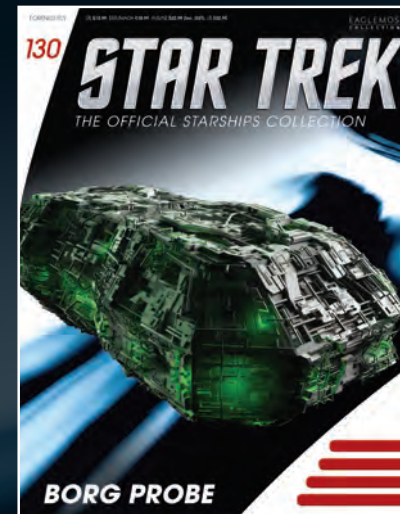
The boarding party beam back to the *Enterprise*, but a transporter problem means Captain Kirk is left behind. The

Defiant then disappears taking Kirk with it. Spock determines that it is stuck in an interphasic rift, which has formed a portal to another dimension.

Spock calculates that the *Defiant* will reappear, but as they wait a Tholian starship arrives and demands that they leave. When the *Defiant* fails to return, the Tholian starship attacks and disables the *Enterprise*. Another Tholian starship arrives and they start to weave an energy web around the *Enterprise*. Spock refuses to leave and must find a way to retrieve his captain before the Tholians complete their web and his crew succumb to the same violent malady that befell the *Defiant*.

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