DALA’S ‘DELTA FLYER’

TYPE: CARGO SHUTTLE

IN USE: 2376

LENGTH: 30 METERS

CREW: THREE
Stand assembly:

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   - Note: Stand is not included with the model.

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**DALA’S ‘DELTA FLYER’ SPECIFICATION**

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**DALA’S ‘DELTA FLYER’**
Dala’s ‘Delta Flyer’ was a small, somewhat dilapidated starship that operated in and around the Wyanti system in the Delta Quadrant during the mid-2370s. Dala’s ship, unlike the real Delta Flyer, was far from sleek and sophisticated, but was instead rather slab-sided and ungainly. It looked like it was in poor shape from years of hard use, and its exterior was covered in pockmarks. The main body of the ship was basically a rectangular block, while a cargo hold was awkwardly attached to its rear, as if it were an afterthought. On either side of the main body were two more rectangular blocks that housed the impulse and warp engines. These propulsion units emitted a red glow, and were capable of powering the ship to a surprisingly high warp speed despite their apparent decrepit condition.

WORN AND TORN
Overall, the ship appeared so beaten-up that it looked as if one small plasma storm would shake it to pieces. While it may have appeared old and frayed, it was surprisingly robust. It was equipped with at least rudimentary defensive shields and energy beam weapons, while it also possessed site-to-site transporters.

The interior of Dala’s ship was as shabby as its exterior. It looked as if most of the systems and circuitry had not been updated in years and everything was covered in a thin film of grime. The bridge was as well worn as the rest of the ship and there were haphazard stacks of merchandise piled

 DALA’S ‘DELTA FLYER’

It looked nothing like the real Delta Flyer, but Dala and her cohorts were able to pass their ship off as Voyager’s shuttle.
**OVERVIEW**

Despite belonging to a different species, Dala was able to impersonate Captain Janeway convincingly. With the aid of a wig and clothes that approximated the Starfleet uniform, she certainly looked much more like Janeway than her ship looked like the Delta Flyer. She had obviously studied the database that was downloaded from the Delta Flyer, as she knew personal facts about the captain and had even copied some of her mannerisms.

The ship that became known as Dala’s ‘Delta Flyer’ was actually operated by three con artists of an unknown species. The crew consisted of three individuals, one female known as Dala, and two males called Mobar and Zar.

In 2376, Neelix and Tom Paris had taken the real Delta Flyer to Selina Prime where they encountered what appeared to be two monks. In fact, they were Dala and Mobar, who were posing as religious clergics in order to run a scam. They were taken back to the Delta Flyer, and while creating a diversion, Mobar used a scanning device to download the Flyer’s entire database.

**RUNNING SCAMS**

Dala and her cohorts were then able to use this information to convincingly portray themselves as members of the Voyager crew. They claimed that their ship was the Delta Flyer, and used it to steal 10 kilotons of bolomite from the Telus Prime mining colony. They followed this up by scamming a reptilian individual named Varn. They promised that if he paid for membership of the Federation, they would help him fight his enemies.

Varn was somewhat sceptical of their claims because their ship was so run down, but Dala, posing as Captain Janeway, claimed it was only because it had been through so much fighting off the Borg, the Hirogen and Species 8472.

Later, after Varn realised that he had been ripped off, he used his own ship to hold the fake Delta Flyer in a tractor beam and demanded reparations. Dala’s ship was unable to break free, but at this point Voyager turned up looking for the con artists, who were giving them a bad name.

Dala was captured, but the Doctor, who could impersonate her form, travelled with Mobar and Zar to the location where they had hidden the stolen goods. Voyager was able to track the whereabouts of the Doctor, and the crew apprehended the three con artists.

**DATA FEED**

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IDENTITY THEFT
Dala’s fake ‘Delta Flyer’ may not have been the most elegant or sophisticated of ships, but it was adequate for its crew of con artists. It had a large cargo hold at the rear, which was ideal for storing their ill-gotten gains. Its warp engines also ensured that it could make a quick getaway if they needed to escape from an irate customer that they had ripped off.

The ship was operated by three con artists, who were all from the same species. They had been operating their scams for at least six years when they got the idea to impersonate members of the Voyager crew after Mobar surreptitiously downloaded the database of the Delta Flyer. They added red stripes and Starfleet emblems to the sides of their ship and claimed it was the Delta Flyer, even though these small cosmetic alterations hardly changed its original appearance. They did, however, manage to show detailed schematics of Voyager on the display consoles situated on their bridge.

The con artists also used the Delta Flyer’s database to learn about the crew members and impersonate them. Dala took on the role of Captain Janeway, Mobar posed as Tuvok and Zar portrayed Chakotay. Mobar, in particular, seemed to revel in impersonating Tuvok and even remained in character when he was alone with his partners in crime. Despite the rank of the Starfleet roles they took on, Dala was not in command of the ship and they considered themselves equals.

While there was not much they could do to make their old ship look like the Delta Flyer, the con artists were much more successful in convincingly impersonating Janeway, Tuvok and Chakotay.

DATA FEED
After Dala, Mobar and Zar had been apprehended by the crew of Voyager, Captain Janeway recorded in her log that they had returned the bolomite to the Telsian miners, and recovered stolen property from seven different worlds.

Dala, Mobar and Zar were far from the only con artists seen on STAR TREK. Harry Mudd was a notorious con artist in the 23rd century, while Martus Mazur was an El-Aurian trickster who used his natural powers to scam a number of people on Deep Space 9 in 2370.
Tim Earls, who normally created the sets on *STAR TREK: VOYAGER,* was delighted when he got the chance to design the look for Dala’s ship.

Tim Earls joined *STAR TREK: VOYAGER* as a set designer at the beginning of the sixth season. His main job was to create alien worlds on the sound stages and some large props, but occasionally when senior illustrator Rick Sternbach was too busy, he was asked to design starships too. “I started out volunteering to do some extra designs for exteriors and composite shots,” said Earls. “Of course, Rick Sternbach was the senior production illustrator. That was really a role I’d been looking for in this business rather than set design. I started out in set design because I could do it, but it was not my goal. I wanted to be an illustrator, and eventually an art director and production designer. Fortunately, Rick was very supportive of me assisting him in coming up with new designs and sketches for the show.”

On “Live Fast and Prosper,” Earls was asked to come up with a design for the fake Delta Flyer used by Dala, Mobar and Zar. Normally, the first hard information the designers got about what was needed was from a beat sheet, which described the basic story and what might be seen. In this case, the beat sheet said little about the ship except that it was designed to carry cargo, so initially Earls had a pretty free rein to design it as he saw fit. “I do recall that with the first pass, it was my intent to come up with something that was distinctly different from anything Starfleet by making it angular,” said Earls. “It remained streamlined as I assumed it was supposed to pass as the Delta Flyer. I also included windows in the bridge section before the decision was taken to redress the set of the *U.S.S. Defiant*’s bridge and use it as the set on the fake Delta Flyer to keep costs down.”

As was often the case, it wasn’t until the producers had seen some sketches of the proposed design that they provided a more detailed description of what they wanted. “This first version was rejected by production with suggestions that it look more utilitarian, well-used and cobbled together with additional hardware,” said Earls. “This edict governed the second version I drew. As the ship was originally designed to carry cargo, I incorporated the ability for it to carry or tow modular shipping containers. From the sketch, you can see that the warp and impulse engines were structurally unified. There were provisions to carry up to two modular containers on pallets under each engine. The rear center section also allowed for towing additional pallets, with a pair of containers secured to the top and bottom of each pallet.”

**SHIP DETAILS**
By this point, the decision had been taken to reuse the existing *Defiant* set as the interior of Dala’s ship and this impacted the design of its exterior. “It meant I had to eliminated the windows on the subsequent design,” said Earls. “Other familiar starship elements, like the Bussard collectors were incorporated into the ‘wings’ on either side, and the main deflector was buried into the tube-like structure on top of the hull. The fin that jutted out below the hull at the front was the forward sensor and communications array. Additional conduits, cables and components were added all over the hull to give it that cobbled together appearance. An additional feature I added to the sketch was a docking clamp built into the forward section of each engine below the Bussard collector. One of them could be seen stuck in the open position in order to give the impression that the ship was in need of repairs.”

Earls’ final design was exactly what the producers wanted and they approved it. Dala’s ship was dilapidated, weatherworn and looked nothing like the real Delta Flyer. “It looked more like a kind of truck you’d use to pull a trailer,” said Earls. “When it boiled down to it, the design really just resembled the cab of a truck, while the rear section was just huge cargo pallets to carry large amounts of contraband.”

DESIGNING DALA’S ‘DELTA FLYER’

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By the sixth season, STAR TREK: VOYAGER’s visual effects department was a well-oiled machine. It had to be because the number of optical effects needed for the show was simply staggering. To cope with the huge demands, effects supervisors, Ronald B. Moore and Mitch Suskin took charge of alternate episodes. This sometimes led to an unequal workloads, as one of them supervised an episode that was packed with effects, while the other would find themselves working on a show with relatively few. It was just the luck of the draw.

Certainly, ‘Live Fast and Prosper’ was an episode that did not place great demands on the effects department. Mitch Suskin supervised the effects on this installment, which featured a group of aliens who were posing as some of the U.S.S. Voyager’s crew, but not quite getting it right. Suskin said, “The real task on that show was to take some of our stock effects, like the transporter and the phaser, and make them just a little bit different. The wardrobe was almost right, but not quite, and we tried to do that with the effects too. Beyond that there were the ships of the week, some of which were stock ships and some of which were actually built. It was not a huge show for us. I think the most challenging thing we did was the matte painting at the beginning establishing the mining setting.”

CROWD CONTROL
One of Suskin’s earlier Season Six shows, ‘Tsunkatse,’ also appeared to be just as straightforward – at least in principle. The fight sequences were completely real and didn’t involve any visual effects. Penk’s enormous ship was a little more detailed than usual because Voyager and the Delta Flyer were flying very close to it, but there was nothing difficult here. However, as Suskin explained, there was another demanding effect that was almost completely invisible. “There was a shot where we did a 360 degree pan around the arena and then came down to a challenger coming in. Well, the actual set of the arena didn’t have seats all the way around and there weren’t enough extras to fill it, so we had to shoot multiple passes of the audience that we could combine to make it look full. There were about two dozen extras. We wanted to shoot about six or eight passes, but we only had about an hour to do it so we only got three. If you looked closely at it you could see there was the same Starfleet person doing the same thing in every shot. I think on one plate we recolored their uniform to make it less obvious!”

Ron Moore’s next show, ‘Blink of an Eye,’ posed some interesting conceptual problems. The story dealt with a planet where time moved incredibly fast, and it was obvious that this would influence the way it looked. “We did a lot of tests to come up with the planet,” said Moore. “At one point, the idea was to try to make it move so fast that it looked slow, like the ‘Six Million Dollar Man.’ That was why we had that gas giant. All the clouds were streaked, and that told you that it was spinning real fast.”

One of the most impressive visual effects from Season Six was the creation of a fly in ‘Lifeline.’ Effects house Digital Muse were able to make it so realistic by using a model that already existed and then customizing it.

The VFX teams on STAR TREK: VOYAGER talk about the challenges they faced on some of the episodes in the latter half of Season Six.
rescued Voyager. The sequence where they were particularly pleased with Moore said he was Russian space program. In fact, Moore said, the VFX team started to get a little carried away. “We started thinking, what were they getting all these actors in for? We were doing these really cool shots. We were thinking we could do the launch, then we could do like Apollo 13, but that was not what the story’s about!”

**TINY DOCTOR**

“Virtuoso” was relatively free of effects. There were a few ships and space stations, the team had to invent a new ‘zimmer’ effect for the alien hologram, and Robert Picardo (the Doctor) had to act with a tiny, holographic version of himself. For this last shot, Picardo used a G.I. Joe toy as a stand-in, which the VFX team later removed and replaced with footage of the Doctor shot against a bluescreen.

The most interesting effect was the alien theater, almost all of which was created by Suskin’s team using matte paintings, and the same compositing techniques that had been used for the arena in ‘Tsunkatse.’ The area around the stage was also a matte painting and the construction team built only a small area for Robert Picardo to stand in.

“We didn’t want to put bluescreen on the set because we couldn’t light it properly,” said Suskin. “So we just designed the shot so that the Doctor’s head would never poke up into the area where we were going to put the matte painting that featured the crowd who had come to see him perform. Mr. Picardo went out to put on the clown outfit for his performance in the opera, and when he came back he had this tall pointed hat! It was easy to fix in the bay, but it was funny.”

**HUGE INTERIOR**

“Collective” was Digital Muse’s first Borg show, and although the script didn’t call for many effects, they went out of their way to impress. One of the shots showed Harry Kim coming round in the Delta Flyer and realizing that he was inside a Borg cube. At Moore asked them to do was show the cube out of the Flyer’s window, but (visual effects artist) Bruce Brant decided to do a little more, and produced a shot that showed the outside of the Flyer and then pulled back to reveal that it was in a vast hangar. He even added a tiny Harry Kim.

“There’s no live action person in the Delta Flyer in that shot,” said Brant. “We actually used a simple CG model for Harry Kim. Basically, since he was so small in frame, I found a picture of Garrett Wang and used that to map his likeness onto a simple, almost video game res, character. I broke out our digital camera, and had one of the artists pantomime a ‘standing up in awe’ pose, and we used that as reference to animate the action of the character in shot. After about the 20th frame, the camera pulled out too far to see it, and you started seeing the interior hangar with other ships.”

**INCREDIBLE TRANSFORMATION**

“Spirit Folk” took Moore back to the Fair Haven holoprogram. It was another light show, but it did need more effects than its predecessor, including one of Moore’s personal favorites, “Spirit Folk” had one of the best shots of the year,” enthused Moore. “Foundation Imaging did the show, and Sherri [Hitch], who worked with us, put together the cow morph, which came out so beautifully. My coordinator Liz Castro was out on the set when they shot it, and had the foresight to get the cow in just the right spot. It was set up so well that we were able to save production money and not go back and shoot the bluescreen. “I believe that Sherri did a little bit of CG for the cow in just the right spot. It was set up so well that we were able to save production money and not go back and shoot the bluescreen.

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were all a little worried about whether we could pull it off, but it really worked. That was down to the people that did it.

After this relatively light period, things started to heat up as the season drew to a close. The 20th show, 'Good Shepherd,' was one of the biggest of the season. It opened with a pull in across the top of Voyager, to find Janeway standing at the window of her ready room. A few minutes later, we pulled out from a window in the bottom of the ship until we could see all of Voyager. Susskin explained that, although the team already had a model of Voyager, this shot involved doing extra work. “Those were two sections of Voyager that we had not seen quite that close before,” said Susskin. “Foundation had to add a little bit of detail to make them hold up under that kind of scrutiny. We took a lot of care in shooting the elements from the proper angles, and making them work together.”

ROCKS AND RINGS
Susskin went on to say that many of the other effects in the show involved some real conceptual challenges. “There was a lot of art direction questions that haunted us in getting the look of the rocks in the ring around the planet the way the producers really envisioned them,” said Susskin. “Also, the concept of seeing this negative space moving through the rock field was very difficult to portray, and I was not sure it was 100 percent successful in the end. I had at one time lobbyed to make the debris field out of finer rocks, so that it would be easier to see a negative space moving through them, but an asteroid field was really what the producers wanted to see.”

Meanwhile, Moore also found himself confronted with a big show. ‘Fury’ dealt with Kes’s return to Voyager in a misguided search for vengeance. The last time we’d seen her, she’d evolved onto a new level, and in this show she used her new powers in several sequences. Most significantly, the script said that when Kes walked down one of the corridors the bulkheads would explode behind her. Digital Muse’s David Lombardi explained that, in order to do this, they decided that they would have to create a digital version of the corridor set.

EXTREME DAMAGE
“Ron knew we had to do something digitally, because you couldn’t have the hallway exploding that close to an actor or a stunt person, and you couldn’t blow up the real hallway because it was a solid set,” said Lombardi. “So, he knew he had to have some amount of CG enhancement, but when he realized the shot called for the entire hallway to be just ripping apart around her, he knew it had to be an entirely digital environment.”

Moore’s next episode, ‘Lifeline,’ involved a huge amount of blue screen work, so that Robert Picardo could play the Doctor and his creator, Lewis Zimmerman, at the same time. “If you look at that one, we had almost 12 minutes of visual effects in that show,” said Moore. “It was probably the most complex show that we did all season.”

CONVINCING FLY
‘Lifeline’ also featured another of the season’s invisible effects – Zimmerman’s holographic fly. Bruce Banit said, “We bought a 3-D model of the fly and one of our artists surfaced and modeled it, then animated it onto a background plate. It was one of those shots that no one noticed, because it just looked so absolutely real.”

While Suskin prepared for work on ‘Unimatrix Zero, Part I’ which will be dealt with in a separate episode, Moore was working on his last show of the season, ‘The Haunting of Deck Twelve.’ He said that, like ‘Fury,’ it forced him and Digital Muse to take the visual effects in a new direction. “It was really scary, because it had to do with smoke that was floating through the ship and trapping people,” said Moore. “That was very difficult. They had talked a lot about trying to shoot it with practical smoke, but you couldn’t color the stuff; every time you started putting color in, it started to become poisonous. For some reason they got real snickety about that. Seeing as they wouldn’t let us poison the actors, the only way to do right was to go 100 percent CG. It wasn’t easy, but it worked out well and as a bonus no actors were harmed in the process!”

Moore felt that the sequence in ‘Spirit Folk’ where Maggie O’Halloran morphed into a cow was one of the most difficult of the season as the two images had hardly anything in common. The effect was so successful that Moore believed it was one of the best effect shots of the year. He was full of praise for digital artist Shane Leen, who worked side by side with Zimmerman’s holographic fly.”

Thanks to positioning the cow in just the right spot when filming and Shane Leen’s mastery of the CG software, Maggie’s face blended seamlessly with that of the cows as Harry Kim went in for a kiss.
**TRIVIA**

Kaitlin Hopkins, who guest starred as Dala in the STAR TREK: VOYAGER episode ‘Live Fast and Prosper’, had earlier played the powerful and seductive Vorta named Kilani in the 100th episode of DEEP SPACE NINE entitled ‘The Ship’. Some of the exterior scenes for ‘The Ship’ were filmed at Soladad Canyon, a gravel pit north of Los Angeles. Hopkins remembered that the temperature was well over 100˚F, and one of the Jem’Hadar actors, whose head was covered in rubber, passed out due to the heat.

The heating coil that Neelix acquired from ‘Sister’ Dala, which subsequently caused a number of Voyager’s systems to malfunction, had previously been a cloaking device that Quark fitted to a Cardassian shuttle in the DEEP SPACE NINE episode ‘Profit and Loss.’ The prop was used again as a piece of Xindi technology that an alien named Tarquin studied in the ENTERPRISE episode ‘Exile.’

‘Live Fast and Prosper’ was written by producer and writer Robin Burger. She wrote two other VOYAGER episodes – ‘Memorial’ and ‘Fair Haven.’ She also wrote THE NEXT GENERATION episode ‘The Hunted.’

**ON SCREEN**

**FIRST APPEARANCE:** ‘Live Fast and Prosper’ (VOY)
**TV APPEARANCES:** STAR TREK: VOYAGER
**DESIGNED BY:** Tim Earl

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**KEY APPEARANCES**

**STAR TREK: VOYAGER**

‘Live Fast and Prosper’

Two humanoids, who look similar to Captain Janeway and Lt. Commander Tuvok, beam down to a mining colony and agree to trade some dilithium for some bolomite. The miners are impressed by their generosity, but once the visitors have the bolomite, their ship leaves without delivering the dilithium. It transpires that these humanoids – Dala, Mobar and Zar – are in fact con artists, who have been ripping off traders, while claiming to be from the U.S.S. Voyager NCC-74656. They have been traveling around the sector in a battered ship, insisting it is the Delta Flyer. They hit on this ruse when they ran into Tom Paris and Neelix, and were invited back to the Delta Flyer, where they downloaded its database. They were then able to use this information to pose as officers from Voyager.

When the real Captain Janeway and her crew are blamed for these thefts, they track down the imposters. They capture Dala, but the other two escape in their ship. Neelix tries to persuade Dala to return the stolen items, but she overpowers him and steals the Delta Flyer. However, this was all part of Janeway’s plan, as she runs her own double-cross in an effort to apprehend Dala and her fellow fraudsters.

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**COMING IN ISSUE 136**

**CARDASSIAN KELDON CLASS**

Inside your magazine

- In-depth profile of the Cardassian Keldon class, a warship that was an updated and enhanced version of the older Galor class
- A look at how Rick Sternbach came up with an improved warship design for the Cardassians
- Writer and producer Hans Beimler talks about how the writing staff on STAR TREK: DEEP SPACE NINE created its multi-part stories

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