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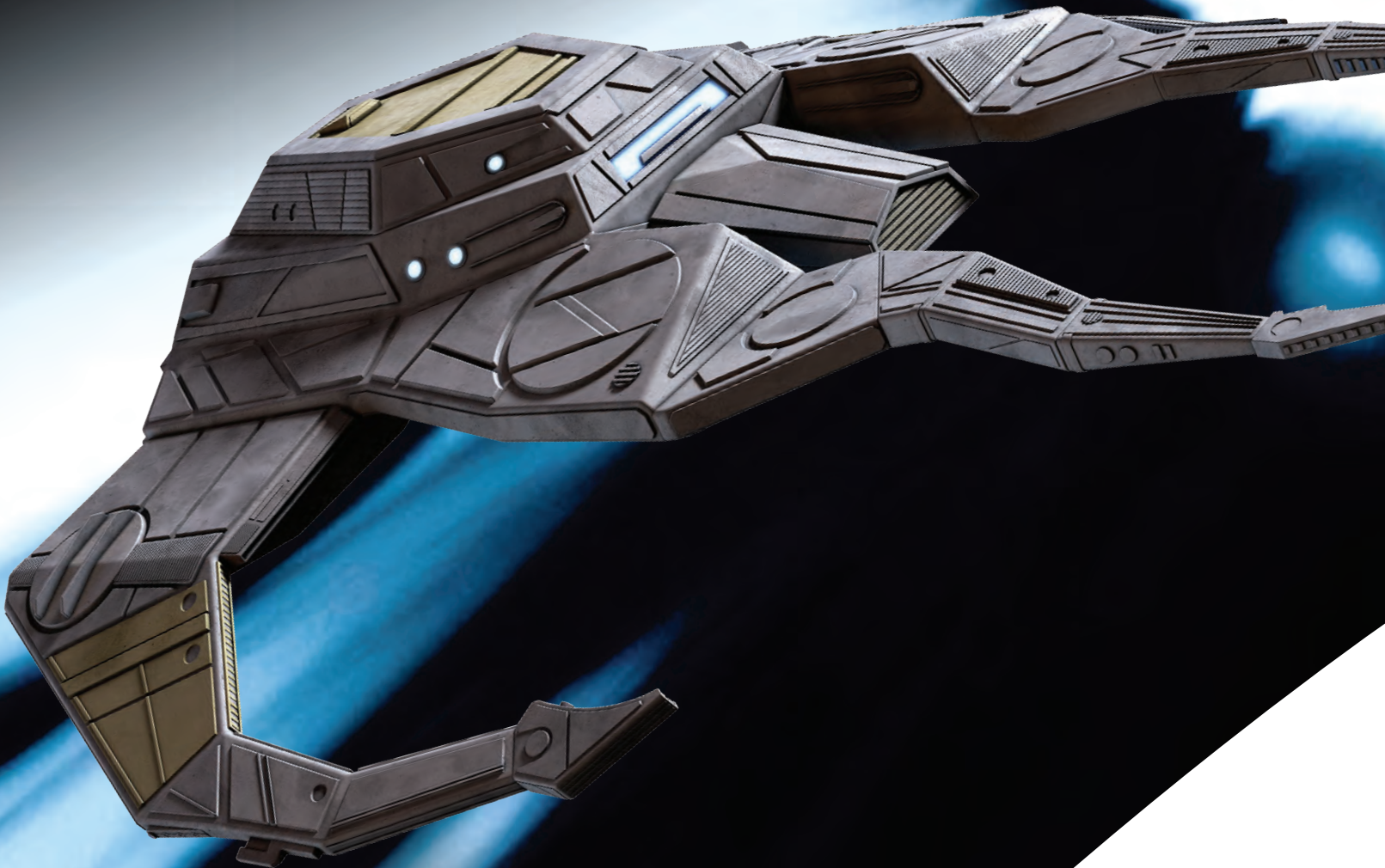
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STAR TREK™

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BARAN'S RAIDER

TYPE: RAIDER

LAUNCHED: 24th C

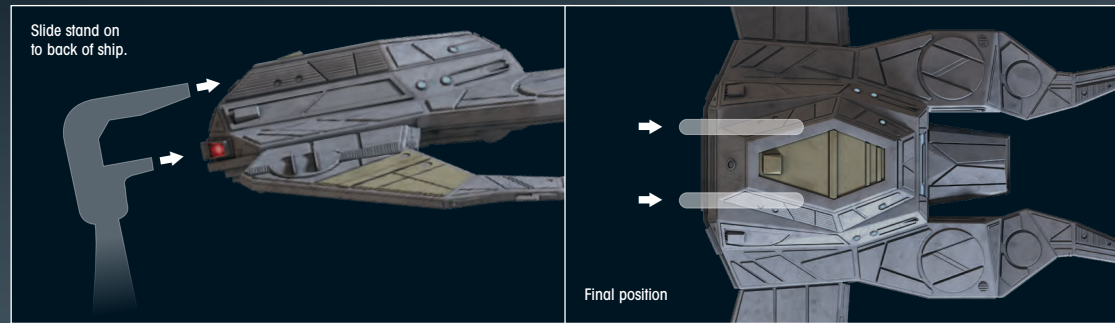
LENGTH: 220 METERS

MAX SPEED: WARP 8.7

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Stand assembly:



BARAN'S RAIDER SPECIFICATION




OPERATED BY:	MERCENARIES
TYPE:	RAIDER
IN OPERATION:	24th CENTURY
LENGTH:	220 METERS (APPROX.)
CREW:	12
MAX SPEED:	WARP 8.7
WEAPONRY:	DISRUPTORS




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▼ Baran's raider resembled some type of deadly insect with powerful pincers at the front and claws at the side. It was perfectly adapted to carry out swift acts of theft. The fact that it was encased in a material that reflected scans meant it could escape without fear of being tracked.



DATA FEED

Baran's raider was used to pillage dozens of historical sites in one sector of space, including Barradas III. This was an archaic outpost of the Debrune, a race that was an ancient off-shoot of the Romulans.

The aggressively styled raider was armed with several disruptors, and its main disruptor array was powerful enough to destroy a small Federation outpost protected by a type-IV deflector shield within 15 minutes. The ship was protected by defensive shields, and encased in an energy-absorbing material. This rendered it virtually undetectable to long-range sensors, meaning it could escape after a raid without being pursued.

While the origin of the raider was unknown, several of its systems and facilities shared much in common with Federation ships. It was powered by a warp core, and many of its components, such as an intermix chamber, an antimatter containment unit, an antimatter flow regulator, constrictor coil, and plasma couplings, were familiar to anyone who had knowledge of Starfleet engineering.

ADVANCED BRIDGE

The command center, too, was similar to a Starfleet bridge in that it was roughly circular in shape, with a raised platform and a console in the middle encircled by a rail. A viewscreen was at the front and the bulkhead walls were lined with a variety of work stations. The bridge was sleek and well thought out with no wasted space. It was obvious that these mercenaries were successful to have acquired such an advanced ship.

One of the facilities on the bridge that allowed them to achieve their success was a transporter pad that could be activated by their weapons. They could simply fire at an object, or indeed a person, and it would beam them back to their ship. This allowed them to raid targeted sites

Baran's raider was a 24th-century starship of unknown provenance that was operated by mercenaries under the leadership of Arctus Baran. It was approximately 220 meters in length, had a crew complement of 12, and its warp engines could power it to a top speed of warp 8.7.



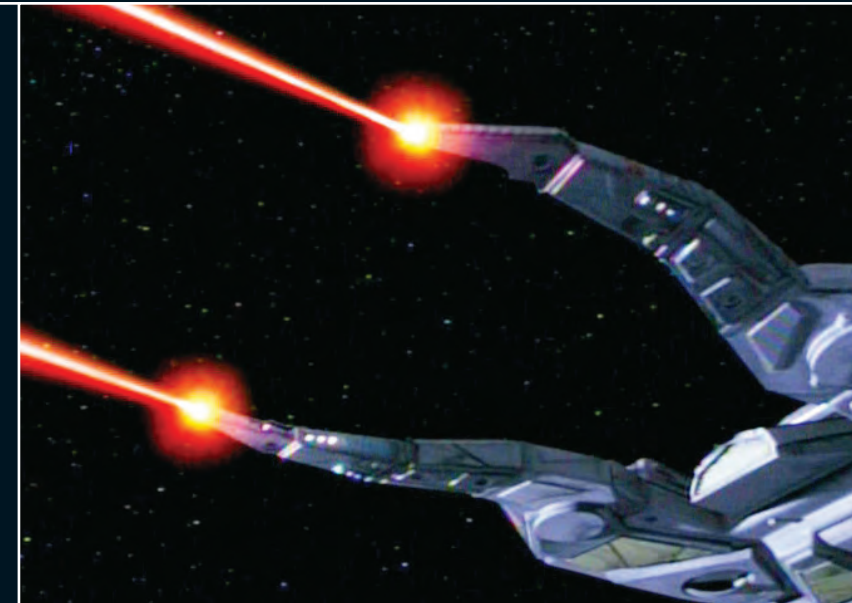
◀ Arctus Baran was a ruthless, muscular alien, who seized control of the raider from its previous commander. Baran wore a device on his belt, which controlled the neural servos implanted in the necks of his crew. When he pushed a button on the device, it inflicted pain directly into their nervous system, and could even cause death.

BARAN'S RAIDER

Mercenary Arctus Baran commanded an advanced raiding ship that was used to steal valuable artifacts.



◀ The bridge of the raider was efficiently laid out, with a raised section in the middle where the helm console was located, while various other work stations lined the walls. It was clear from the general state of the technology on board that their illicit ventures had been profitable.



▶ The raider had various crew quarters, but the room reserved for Baran was much larger and by far the most opulent. It was decorated with various sumptuous furnishings and trinkets, which had no doubt been stolen during numerous successful raids.



▲ Baran's raider was armed with several disruptor arrays, and the main forward-facing weapons were located in the ends of the pincer-like structures. While they could not do much damage to a *Galaxy*-class ship with its shields raised, the disruptors were powerful enough to destroy a lightly shielded Federation outpost.

▲ Baran's raider was fast, maneuverable and armed with disruptors. Over a period of a few months between 2369 and 2370, it raided dozens of archeological sites, most of which were too poorly defended to offer any resistance to the swift attacks.

quickly, and steal whatever they wanted before beaming out and swiftly departing.

Baran's raider also included a fairly large cargo bay where Baran and his crew could store their ill-gotten gains. It resembled a cross between an archaeological museum and a science lab, and its walls were jammed with scientific consoles. There was also a scanner pad, which allowed them to analyze objects and old artifacts to determine their composition and value.

The crew had their own quarters, but they were mostly small and cramped with the barest of furnishings. In contrast, Arctus Baran's quarters were luxurious and decadent, with countless pieces of gaudy furniture and works of art.

Baran enjoyed a better standard of living than his crew because he commanded his ship with

an iron fist. Each crewmember had a neural servo implanted in their neck. The device was connected directly to their nervous system. If they did not follow Baran's orders, he could activate the neural servo with a device he wore as a belt, causing them tremendous pain to the point that they were left gasping on their knees.

CRIME SPREE

Beginning in late 2369, Arctus Baran and his crew were hired to find pieces of the Stone of Gol, a weapon from ancient Vulcan history that was actually a psionic resonator. For months, Baran used his ship to raid various archeological sites throughout several systems, stealing artifacts almost with impunity in the hope that they would find the missing pieces.

By the time they had found what they were looking for, Captain Picard had infiltrated Baran's crew, while posing as a knowledgeable rogue named Galen. He switched the transponder codes in the neural servos, so that when Baran activated the device to kill Picard, it actually turned on the servo in Baran's own neck, killing him.

Picard also discovered that an extreme Vulcan isolationist movement had hired Baran to find the Stone of Gol. They believed that their culture had been "polluted" by alien races and wanted to use the weapon to take back control of Vulcan. They managed to place one of their operatives, T'Paal, aboard Baran's ship posing as a Romulan named Tallera. Fortunately, Picard was able to stop her just as she had reassembled the Stone of Gol. T'Paal was arrested and the weapon was destroyed.

DATA FEED

One member of Arctus Baran's crew was Tallera, who claimed to be a Romulan. In reality, she was actually a Vulcan named T'Paal, and part of an isolationist movement who wanted to purge her planet of all alien species. This extremist organization hired Baran to find the missing pieces of the Stone of Gol. Once complete, T'Paal planned to use the Stone of Gol to overthrow the Vulcan government, and kill anybody else who tried to thwart the movement's plans.



STONE OF GOL

Arctus Baran used his ship to raid various archeological sites in the hope of finding the missing pieces of the Stone of Gol. This ancient Vulcan relic was in fact a psionic resonator, which amplified telepathic energy. When used by a trained telepath, it could kill a person merely by the user thinking about it. This made it an incredibly powerful weapon.

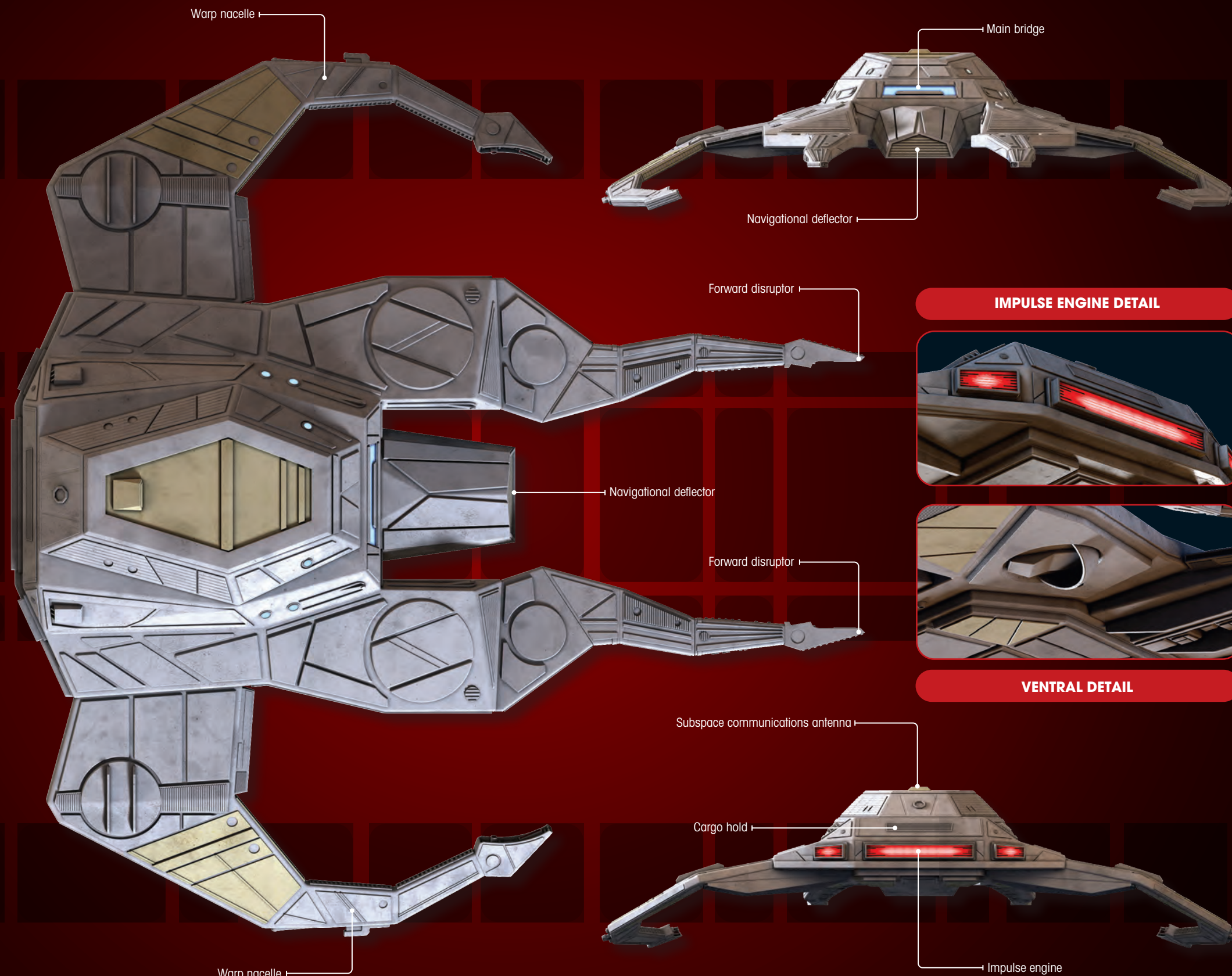
Baran did not let the rest of his crew know what they were looking for, other than they were searching for ancient artifacts. He did, however, promise them that they would be highly paid if they found them. Baran and his crew pillaged dozens of archeological sites before the missing pieces were found. By this time they had gained quite a reputation in the sector for their exploits.

When the missing pieces of the Stone of Gol were found, they were reassembled by T'Paal, who had been posing as Tallera in order to get her hands on it. She planned to use its power to overthrow the Vulcan government and rid her planet of all aliens and their influences.

Fortunately, Captain Picard worked out how to nullify the Stone of Gol, and T'Paal was arrested and taken into custody by the Vulcan authorities. The rest of the surviving members of the raider's crew were also apprehended, while the ship itself was impounded.



▲ T'Paal reassembled the Stone of Gol in the T'Karath Sanctuary on Vulcan and used it to kill her former crewmates Narik and Vekor. She also tried to use it on Picard, but he deduced how to negate its power.

**IMPULSE ENGINE DETAIL****VENTRAL DETAIL****MOUNTING CRIMES**

The crew of Baran's raider were wanted for crimes on a number of planets. They faced charges on Vulcan, the Klingon homeworld Qo'noS, Cardassia, Ferenginar, and at least seven other worlds.

CREW NAMES

In addition to Arctus Baran and Tallera (who was really T'Paal), the only other named members of the crew were Vekor and Narik. The latter acted as the ship's chief engineer.

APPROPRIATE ALIAS

Captain Picard knew that if he revealed his true identity to Arctus Baran and his crew, he would probably be killed. He therefore took on the role of a smuggler named Galen. This, of course, was the same last name as Richard Galen, the professor who taught him archeology when he was at Starfleet Academy.



► A studio model was built based on designs drawn by Ricardo Delgado for an alien ship concept. All three of the model's screen outings occurred before the switch to CG models. Here, we can see what it might have looked like if it had been translated into a CG model.

DESIGNING

BARAN'S RAIDER

The ship that was used for Baran's raider started out as a design created by Ricardo Delgado for use on *STAR TREK: DEEP SPACE NINE*.

Baran's raider was a reuse of an existing studio model that had been designed by Ricardo Delgado for the *STAR TREK: DEEP SPACE NINE* Season One episode 'Vortex.'

Delgado is a hugely talented design artist, who got his first big break working on *DEEP SPACE NINE*, where he helped create the look for the sets, ships and props. Among the many items he was asked to design was a "raptor" that ended up being used by the Miradorn twins, Ah-Kel and Ro-Kel.

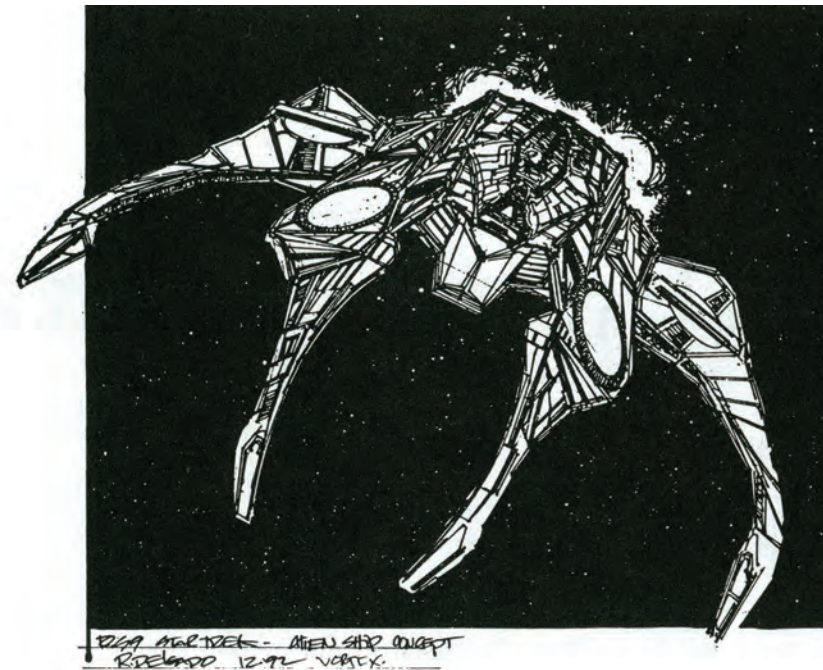
The Miradorn raptor was certainly an example of a more exotic alien design, with its sharply angled lines and its aggressively styled pincers, it was nothing like the style of a Starfleet ship.

SCREEN APPEARANCES

The Miradorn raptor was seen only briefly in 'Vortex,' but after going to the expense of building the studio model it was decided to reuse it as Baran's raider in *THE NEXT GENERATION* episodes 'Gambit, Part I & II' to keep costs down.

It was not changed in any way for this second appearance, which aired just six months after its first screen outing. It could be argued that as it was never established in 'Gambit' where Arctic Baran acquired his ship, it was in fact a Miradorn ship.

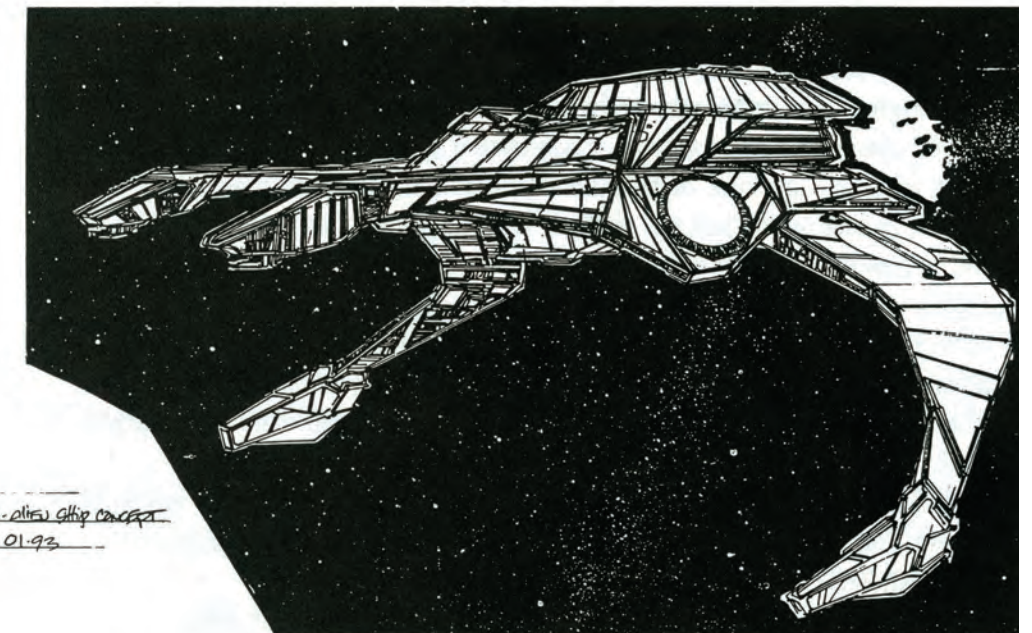
The studio model featured for the final time as a Taresian ship in the *VOYAGER* episode 'Favorite Son,' but it was barely visible and appeared so briefly that it was unlikely that anyone would recognize that it had been used before.



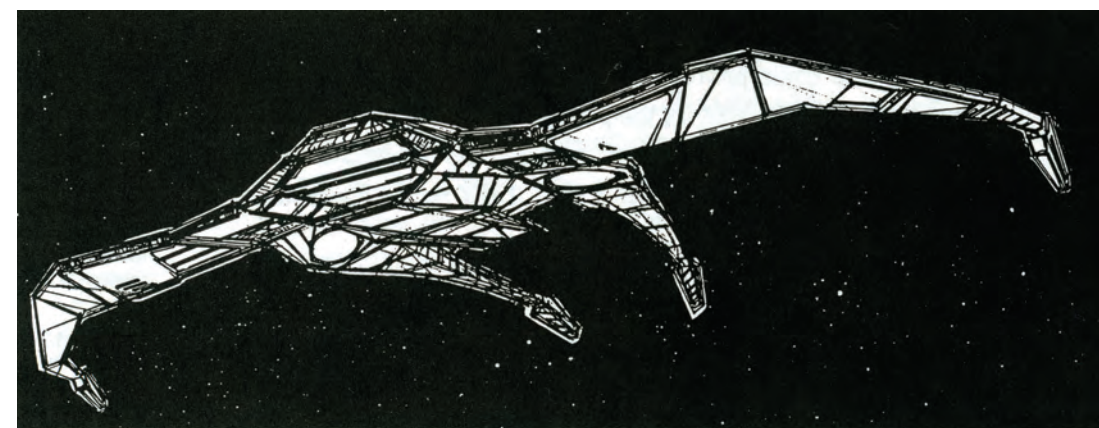
► Ricardo Delgado was instrumental in helping to establish the look of *DEEP SPACE NINE*, and as he did not know *STAR TREK* very well, he brought a fresh perspective to his ship designs.



▲ The top screen grab shows the model as a Miradorn raptor in 'Vortex,' while the bottom one shows it in 'Favorite Son.'



RAIDER
DS9 (DEEP SPACE NINE) - ALIEN SHIP CONCEPT
R. DELGADO 01-93



STAR TREK: DEEP SPACE NINE
RAIDER - REAR VIEW
R. DELGADO 01-92

▲ During the first season of *DEEP SPACE NINE*, Delgado was asked to come up with a look for an alien raptor. These illustrations were eventually chosen for the Miradorn twins' ship.

◀ Delgado's concept that became the Miradorn raptor was so good that it was used again for Baran's raider. The studio model fetched an impressive \$4,560 at auction in 2006.



STAR TREK PRODUCER:

PETER LAURITSON

Peter Lauritson worked on *STAR TREK* throughout the Rick Berman-era, including directing 'Gambit, Part I.' He made a huge contribution to the franchise, and here he explains the varied roles he undertook.

FROM consulting producer on *STAR TREK: THE NEXT GENERATION* through supervising producer on *STAR TREK: DEEP SPACE NINE*, *STAR TREK: VOYAGER*, and *STAR TREK: ENTERPRISE* to second unit director on two *STAR TREK* feature films, Peter Lauritson dealt with all aspects of production and also spent time in the director's chair.

Lauritson came on board in the early days of *THE NEXT GENERATION*, within weeks of executive producer Rick Berman's appointment. "I came to work at Paramount Television's post-production department in 1978,"

Lauritson explained, "and had worked my way up to head that department. It dealt with all the post production on all of the Paramount television shows. At that time they ran the gamut of all different types of shows from things like *Happy Days* and *Mork and Mindy* to *The Winds of War* and *Shogun*, so it was a broad experience of different types of television product. But in that job you had a little to do with a lot of projects, and not a lot to do with one specific project, and I wanted to get back to that. It was what I'd been doing in earlier days, and I kind of missed it.

▲ Peter Lauritson was one of a select few who officially worked on the *STAR TREK* series uninterrupted during the Berman-era. He mainly worked as a producer to whom the visual effects, sound and art departments usually answered to, but he also directed some episodes.

"I had been able to help out on *STAR TREK II* because that was originally going to be produced by the television department at Paramount, and then the feature department ended up taking it over when it really got on its feet.

JOINING THE FRANCHISE

"Then I saw that they were planning to do a new *STAR TREK* series," continued Lauritson. "I had been following all of the latest technologies, and I knew that we were right on the verge of being able to do justice to a series like that in terms of visual effects. Prior to that, all of the visual effects had to be done on an optical printer, and you really couldn't utilize the video world to any great degree in completing it. That was the problem they had on *THE ORIGINAL SERIES*. They had every optical department in town working just to keep up with 15 shots a show or something. I knew that this one was going to need to go much further than that, and it seemed like a good time, so I offered my services to Gene (Roddenberry) and (producers) Eddie Milkis and Bob Justman, and they took me on. So I started with *THE NEXT GENERATION*, and I remained with the franchise for about 18 years."

Like many of his colleagues, Lauritson did not expect to be around for so long. "If it had lasted two years I would have been a happy fellow," said Lauritson. "But it was great. We were able to keep progressing in all of the production areas."

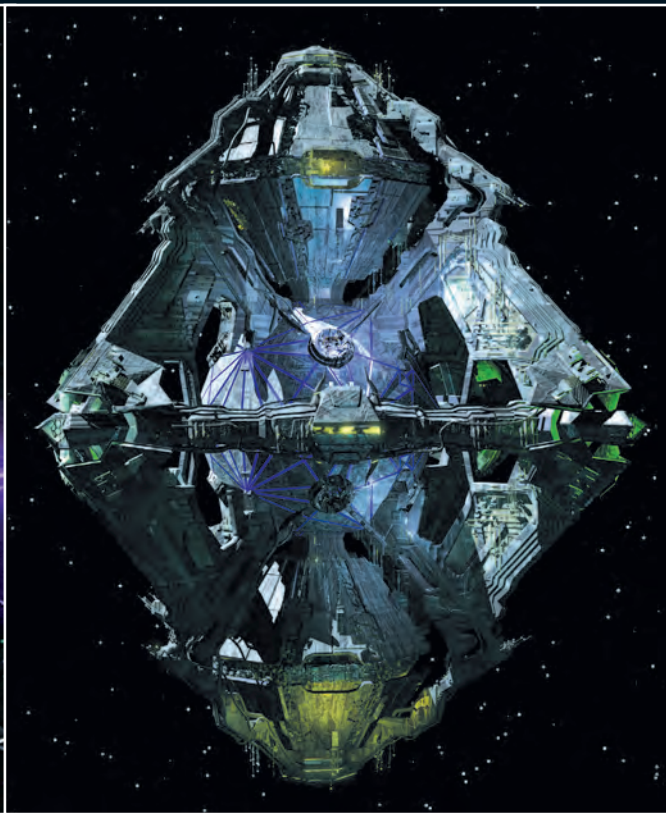
Progress did not necessarily make life easier, however. "If you look at *THE NEXT GENERATION*, although I think they're great shows, the pace of them is much slower than the later *STAR TREK* series," explained Lauritson. "The cutting became a little more brisk, and what that meant was that you had to shoot more material."

IMPOSSIBLE REQUESTS

Were there frustrations in not being able to keep up with the demands of the various shows? "Well, I think it got a little frustrating at times during *TNG*," said Lauritson, "because the writers wanted to do bigger things, and with the time constraints and the dollar constraints and the tools that we had at that time, sometimes we just had to say we couldn't do it. The world of CGI opened a lot of doors that way, and the writing staff became freer

► Back in 1993 when *DEEP SPACE NINE* debuted on TV, it was incredibly costly to depict Odo's morphing ability, and it remained expensive throughout the run of the show. To create a morphing sequence required at least three pieces of real film. These live shots were then digitized and sent to an effects house that would create the CG in-between stages of the morph. On average, each morph was a two week process and cost around \$16,000.





▲ Huge advances in special effects technology in the mid-1990s made complicated battle scenes possible on TV for the first time. Lauritson was particularly happy that they were able to show fleets of ships engaging each other, which added to the scale of the drama in the Dominion War.

▲ The post-production schedule was often hectic for Lauritson, as shows like 'Dark Frontier' required enormous amounts of effects work, including the creation of new ships like the Borg Queen vessel.

to at least entertain ideas. There were still certain limits in terms of how much money we could spend and so forth, but if you had a nice lengthy post-production period you could do a lot."

EXPENSIVE EFFECT

An example of a dollar constraint was on *DEEP SPACE NINE*, where Odo's spectacular morph from his natural gelatinous state into the character's humanoid form costs \$16,000 each time. "That little trick was always a tough one," said Lauritson. "It was very complex and remained pretty expensive because of what it took to do it. So we kind of got ourselves into a bit of trouble there, because of the cost – but it was also very effective too."

The weekly schedule at the point when two shows were on air simultaneously meant that time was always at a premium for Lauritson and his staff. "Putting the shows on every week meant the post-production schedule got shorter and shorter, and we were still trying to do the same amount of stuff," said Lauritson. "There were occasions where we had an accelerated post schedule, such as on *VOYAGER* with the two-hour Borg episode ('Dark

Frontier'), which turned out terrific, but we really had to hustle to make that happen because the network wanted to move it up into a certain week."

MAKING PROGRESS

"Then there was the two-hour finale of *DEEP SPACE NINE*," continued Lauritson. "It was a very big episode, and we really wanted the time to do everything perfect, but to keep the momentum of the season and to get that two hours to follow right in line rather than having two weeks of repeats before it was broadcast, we had to pull up the time-span. So that one was a little frightening!"

Despite the panics, the quality never seemed to suffer, and Lauritson looked back with pride on some notable effects. He said, "On *DEEP SPACE NINE*, I think the wormhole effects were cutting edge when we did them. *DS9* was also where we really showed the Starfleet armada for the first time, with big fleet-type shots and big ship battles. I think that remained the only place where you saw that scale of encounters between the different factions, between the Dominion and the Cardassians and the Federation and its allies.

"On *VOYAGER* I think we did just an incredible array of different things," continued Lauritson. "We did a few iterations of the Badlands. We did quite a bit of creature work that we weren't able to do very well until the CGI world came to fruition, and we created a larger Borg environment than we were able to show before. We created a lot of different realms, and went into more supernatural and eerie places with the stories, and into different spatial realms, with wormhole-type things and warp tunnels. We crashed *Voyager* in the snow in 'Timeless' and had it buried under the ice. *Voyager* journeyed to a lot of places."

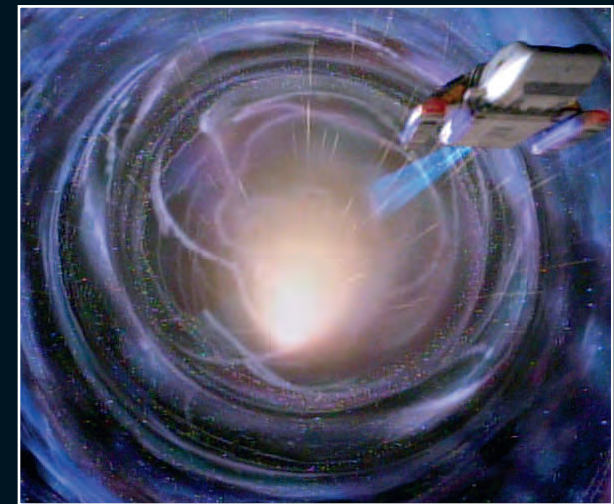
NEW POSSIBILITIES

CGI also helped to create a superb alien: *VOYAGER*'s Species 8472. Did its non-humanoid appearance stem from the fact that the technology was available to do it? "I think that we were looking for another foe, kind of an unbeatable foe, even more threatening than the Borg," said Lauritson. "The ability to finally do creature-type stuff satisfactorily just played into the whole thought process. We also utilized them to do some spectacular stunt-type things, like when the hunters took over the ship on *VOYAGER* (the Hirogen in 'The Killing Game') and were playing war games on the holodecks. One of the characters fell four or five stories down to the street, and that was a CGI character. We had some CGI Borg characters too that were blown backward and things like that."

Supervising the post production provided most of Lauritson's job satisfaction. "I always enjoyed it," he said. "Everything had to funnel through post production. It was very satisfying to be able to bring together the final product, and it touched on a lot of my interests: I love editing, I love visual effects, I love music, I love sound effects. It was a great place for me. But I would have loved to sit in the director's chair more often."

Lauritson was no stranger to that chair. "I directed two *NEXT GENERATION* episodes," he said. "One was 'The Inner Light' and the other was

► On *VOYAGER*, CG effects were used to create the extraordinary creature known as Species 8472. Thanks to new technology and the efforts of people like Lauritson, it became possible to convincingly create episodes featuring elements that the writers wanted to include, but had just not been possible even a few years earlier.



◀ Lauritson was very proud of the stunning wormhole effects they achieved on *DEEP SPACE NINE*, which were on the cutting edge of technology when they were created.





▲ Lauritson, who is seen here on the set of 'The Inner Light' with Patrick Stewart and Jennifer Nash, who played Meribor, directed the episode and did such a great job that he won a Hugo Award.



▲ Lauritson took on the directorial duties again on 'Gambit, Part I,' where he wanted Richard Lynch to play Arctus Baran, as he felt the actor would be a worthy adversary to Patrick Stewart's Picard.



▲ The workload for Lauritson was intense on 'Gambit, Part I' because all the burn damage from the phaser firefight had to be digitally painted on, as did the rock that blew up in front of La Forge's face.

the first half of 'Gambit.' 'The Inner Light' was a fantastic experience. It was one of those things where everything came together very nicely. It was a great script – everyone was very enthused about it – and it was my first outing, so I was revved to do everything I possibly could to help it, and it just turned out great. You get lucky sometimes."

DIRECTORIAL SUCCESS

So impressive were Lauritson's efforts in the director's chair for 'The Inner Light' that he won a Hugo Award for it. He also did not hold back when directing 'Gambit, Part I,' as the episode featured the most extended phaser fight ever seen up to that point with over 70 separate shots.

His experience with special effects also came in handy as all the explosions that happened during the phaser fight on Barradas III had to be added in post production. This was because they filmed the scenes during the fire season in Griffith Park's Cedar Grove, and live explosives were banned. The episode required a huge amount of work and Lauritson recalled, "I was really whipped after this one. Directing is a tough job, and I really respect the guys who do a lot of it."

The experience did not put him off directing, however, as Lauritson also took the helm on 'Lineage,' a final season episode of *VOYAGER*, and he took on second-unit directing duty on the feature films *FIRST CONTACT* and *INSURRECTION*.

Generally, the second unit handles elements that don't involve the major actors, such as stunt scenes. "Or it involved visual effects situations," said Lauritson. "I spent four days with F. Murray Abraham (Ru'afo in *INSURRECTION*) doing a huge visual effects setup for a morph that eventually, since we did a revised ending, never showed up in the film. It was a nice effect, but it didn't have the bang that everybody wanted."

THRILLING MOMENTS

"Sometimes second-unit directing involved very technical kinds of situations, but it could be fun too; stunt stuff was exciting," continued Lauritson. "Then there were odd things, like on *INSURRECTION* when we went out to a dam where, once or twice a year, they released the water downstream. We were right up next to this huge spout, and just standing there was quite a thrill." This was the



scene where Data emptied the lake and the cloaked holship was revealed. Lauritson said, "They told us when they were going to do it, and it fit into our schedule, so we ran out there with a crew and shot it."

MAIN ROLES

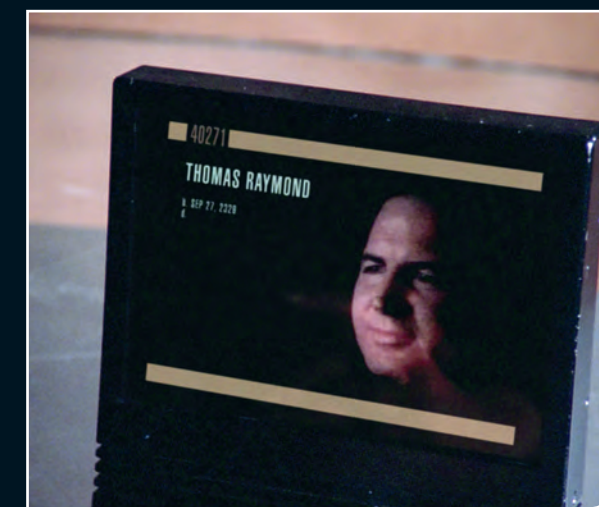
Lauritson acted as co-producer on all the *TNG* feature films. But, what did that entail? "Well, I guess there are different descriptions," he explained. "On a feature film a co-producer could be someone that dealt only with the script, but I liked to think of it as second-in-command in terms of the producing duties. I was able to have some input into the scripts, but my main job was the post production end of things. I think that title allowed me to give input on all levels, but when you had a production like that going, it really helped to know that somebody was watching the other end of things. Also it helped (the director) to know that they didn't have to worry about certain things involving the post production."

And what did his title on the TV shows, that of supervising producer, actually mean? "There were other supervising producers on the writing side, and there were supervising producers on the production side," said Lauritson "Those were the people who mainly dealt with the production issues. I had some input, but they were really the ones that were handling that side of things, and

I was handling all of the post production issues. *STAR TREK* was one of the most complex types of show to produce, and so it took a lot of good minds to keep the quality up."

VALUED CONTRIBUTION

The popularity of *STAR TREK* was no mystery to Lauritson. "I think that *TNG* was everything and more that fans could have hoped for," said Lauritson. "It dealt with issues, it had exciting visual action. I think it really built a strong base of fans." Lauritson also gives credit to the audience. "*STAR TREK* fans are incredibly loyal to the shows. I don't know of any other group of fans that are as involved and give as much feedback to the producing staff as *STAR TREK* fans."



◀ The *U.S.S. Voyager* was seen in many different environments and realms during the course of the show, but Lauritson was particularly happy with the effect that showed it crash landing on the snow and ice in the episode 'Timeless.'

◀ Lauritson worked behind the scenes on *STAR TREK* in many different capacities, and he even appeared in the *TNG* episode 'The Neutral Zone.' A still image of him was used on a computer display to depict Thomas Raymond, a descendent of Clare Raymond, who had been cryonically frozen in the 20th century and brought back to life in 2364.

ON SCREEN



TRIVIA

'Gambit, Part II' featured a guest appearance from NBA star James Worthy, who played for the Los Angeles Lakers. The 6 ft 9 in basketball player had always wanted to appear on *THE NEXT GENERATION*, and through a chance meeting on an airplane with Robert O'Reilly (Chancellor Gowron), it was arranged for him to take on a cameo role. He portrayed the Klingon Koral in 'Gambit, Part II,' where he was filmed from below to make him appear even taller than his already impressive height.



The member of Arctus Baran's crew, Tallera, who was really the Vulcan undercover operative T'Paal, was played by Robin Curtis. She, of course, was already well-known to *STAR TREK* audiences having starred as Saavik in the feature film *STAR TREK III: THE SEARCH FOR SPOCK*.



'Gambit' grew out of an unsolicited script sent in by Iowa college student, Christopher Hatton. Initially, executive producer Rick Berman was reluctant to use it as it featured space pirates and Gene Roddenberry had always said *STAR TREK* should not feature them, but in the end Berman felt it was too good of a story to pass up.

- FIRST APPEARANCE: 'GAMBIT, PART I' (TNG)
- TV APPEARANCE: STAR TREK: THE NEXT GENERATION
- DESIGNED BY: Ricardo Delgado

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION 'Gambit, Part I'

After Captain Picard goes missing on an archeological trip, the crew of the *U.S.S. Enterprise* NCC-1701-D track his last known whereabouts to a seedy bar on Dessica II. There, they find a Yridian witness, who says he saw Picard vaporized by a group of mercenaries.

Determined to bring the culprits to justice, Commander Riker follows a lead that the killers were on their way to Barradas III. There, an away team are attacked and Riker is kidnapped. He finds himself on Arctus Baran's ship, where he discovers Picard very much alive and seemingly part of the crew.

STAR TREK: THE NEXT GENERATION 'Gambit, Part II'

Picard is actually masquerading as Galen, an expert in antiquities, in order to find out why Baran and his crew are looting archeological sites. Riker also dupes Baran into thinking that he is a renegade Starfleet officer by helping them fight off the *Enterprise*, which catches up with them at Calder II.

Eventually, they discover that Baran is after the missing pieces of the Stone of Gol – a Vulcan relic with tremendous destructive power. But Baran is merely after money. It is Vulcan isolationists who intend to use the Stone of Gol to further their aims, unless Picard can stop them.

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- An interview with **Aron Eisenberg**, who played **Nog** on *STAR TREK: DEEP SPACE NINE*, in which he discusses how his character rebelled against his Ferengi's culture to become a Starfleet officer

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