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SPECIAL ISSUE

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U.S.S. DEFIANT

NX-74205

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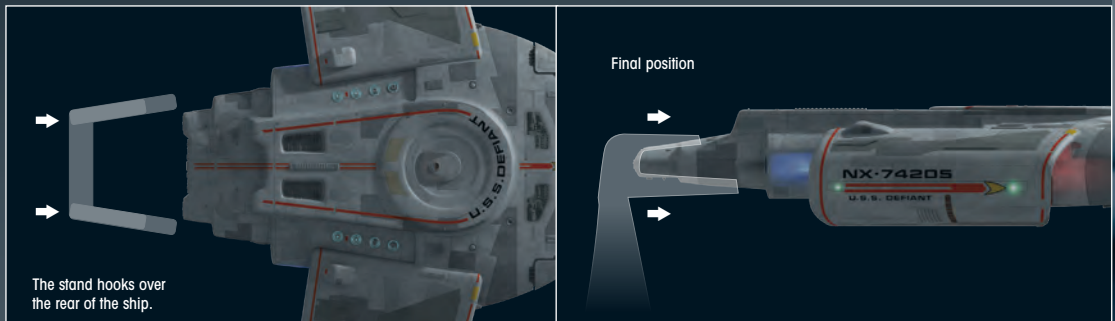
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# U.S.S. DEFIANT

## SPECIFICATION



FIRST APPEARS: THE SEARCH, PART 1

CLASS: DEFIANT

LAST SEEN: THE CHANGING FACE OF EVIL

DESIGNED BY: JIM MARTIN

CAPTAINS: BENJAMIN SISCO





# A NEW FRONTIER

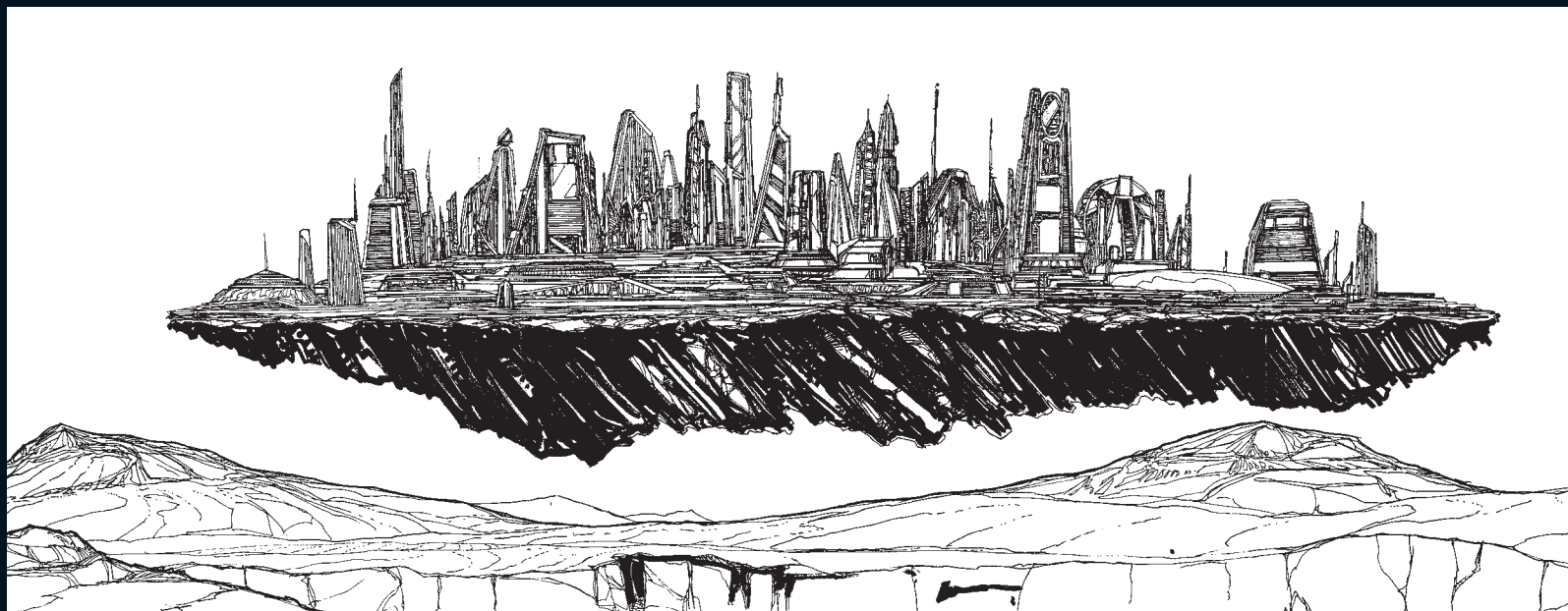
For the first time there would be two *STAR TREK* TV series on air at once – and *TNG*'s new sibling would be a radically different kind of show.

▲ Berman and Piller were convinced that the new *STAR TREK* show couldn't simply be set on another ship like the *Enterprise-D*. Instead, they decided to set it on a space station in one of the most important locations in the Galaxy.

By its fifth year, *STAR TREK: THE NEXT GENERATION* was the most highly rated weekly dramatic series in syndication. Even more importantly, it had proved that *STAR TREK* could not only be revived but could prosper without Kirk, Spock and McCoy. So it was hardly surprising that even before the series had come to an end, the studio announced their intention to launch a spin-off series that they hoped would have the potential to be just as successful as *TNG*, which was destined for the big screen.

By now, *STAR TREK* creator, Gene Roddenberry had passed away and the job of creating a new series fell to executive producers, Rick Berman and Michael Piller. Berman had started out as the studio's liaison on *TNG*, before gradually taking over all the practical responsibilities of running the show. Piller had joined the show as head writer at the beginning of the third season and was widely credited with turning the show into an enormous success.

Right from the start, the studio stipulated that the



proposed series needed to have an identity separate and distinct from *TNG* (which would continue to air concurrently). As a result, Berman and Piller wanted to avoid another starship-based premise. That left just a handful of possible settings – Earth, a space station or an alien planet.

### COMPLEX SETTING

Both Berman and Piller were keen to explore the Bajoran backstory, which had been set up in the *TNG* episode 'Ensign Ro'. During that episode it had been established that the planet Bajor had been occupied by Cardassian forces, who had oppressed its inhabitants and laid waste to their homeland. Berman and Piller wanted to move the story along to a point where the Cardassian forces had withdrawn from Bajor, which was now moving towards becoming a member of the Federation.

At first Berman and Piller toyed with the idea of

setting the series within a Bajoran refugee encampment on the surface of the planet and focusing on the efforts of the inhabitants to deal with the after-effects of the occupation. However, after investigating the costs involved regularly shooting on location, as opposed to the sort of standing set used by both *TOS* and *TNG*, they accepted that the idea was unfeasible.

So it was a case of Berman and Piller going back to the drawing board and continuing their brainstorming. Eventually they finally hit upon the idea of basing the entire series on a space station. This wasn't just any space station but one located in Bajoran space and which, like Bajor itself, had previously been occupied by Cardassian forces and completely stripped of technology and defence capabilities.

The ramshackle nature of the station was driven by Berman and Piller's desire to move away from

▲ In the earliest versions of the story, the station was on the surface of Bajor rather than in an area of space near the wormhole. The idea was abandoned at least in part because it would have involved too much location filming.



◀ The new show would draw on elements that had been set up on *TNG*. In 'Ensign Ro' the Bajorans had been established as a spiritual but combative people. The Cardassians, who had oppressed the Bajorans, were a new race of villains with very little baggage.

► Berman and Piller were aware that setting the show on a station could make it feel less like *STAR TREK*, which had always focused on exploration. To combat this, they placed the station near a stable wormhole that provided a corridor to a completely unexplored region of space.



the hotel-like comfort of the *Enterprise-D* and embrace something far darker and grittier. It was important to them that *STAR TREK* remained positive and optimistic, but at the same time they thought the setting would provide drama for the Starfleet personnel, who would be forced to deal

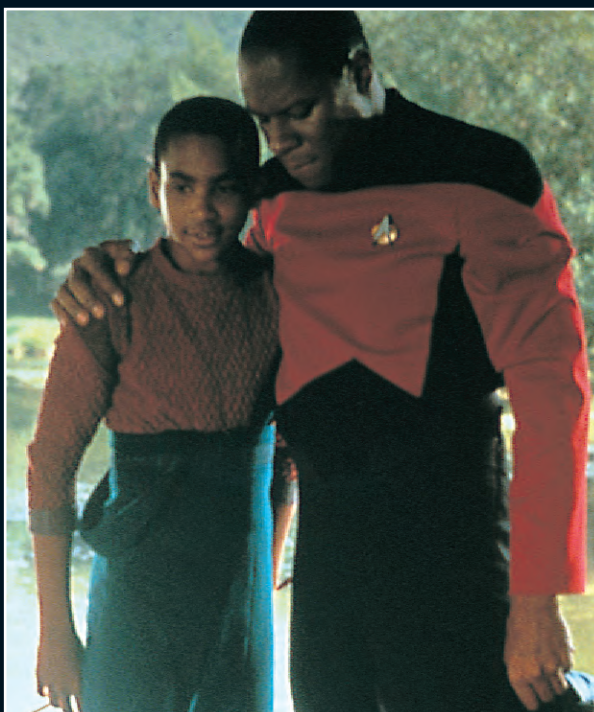
with the day-to-day headaches of trying to make the station live up to their requirements.

Similarly, the Starfleet officers would be brought into conflict with the Bajoran people who had applied for Federation membership, but were not united. Many of the Bajorans would question Starfleet's role.

### STRANGE NEW WORLDS

Berman and Piller were aware that a series where all the action was set on a space station would be limiting. To counteract that they decided to place the station near the mouth of a stable wormhole which extended thousands of light years into the Gamma Quadrant. This would give the Starfleet crew access to a totally unexplored area of space which the Federation had no knowledge of. The wormhole wouldn't only provide the crew with the chance to explore a new frontier, but its proximity turned the station into a temporary stopping off point for a wide variety of aliens, which Berman and Piller knew would generate endless story ideas.

When it came to the station itself, Berman and Piller wanted Deep Space Nine to be as bizarre and alien a place as possible. In the beginning the



► At studio executive Brandon Tartikoff's suggestion, the new show drew inspiration from a Western called *The Rifleman*, which featured a rancher and his son who were dealing with the frontier together.



◀ *TNG* would also provide inspiration for some of the characters. The barman would be a Ferengi – a race who Piller felt were closer to contemporary humans than most Starfleet officers. The makeup for Dax, was borrowed from Famke Janssen's character in 'The Perfect Mate.'

idea was that the station was incredibly old and no one was even sure who had built it. Eventually, this idea was abandoned and instead it became a Cardassian-built station that had been used to oppress the Bajorans.

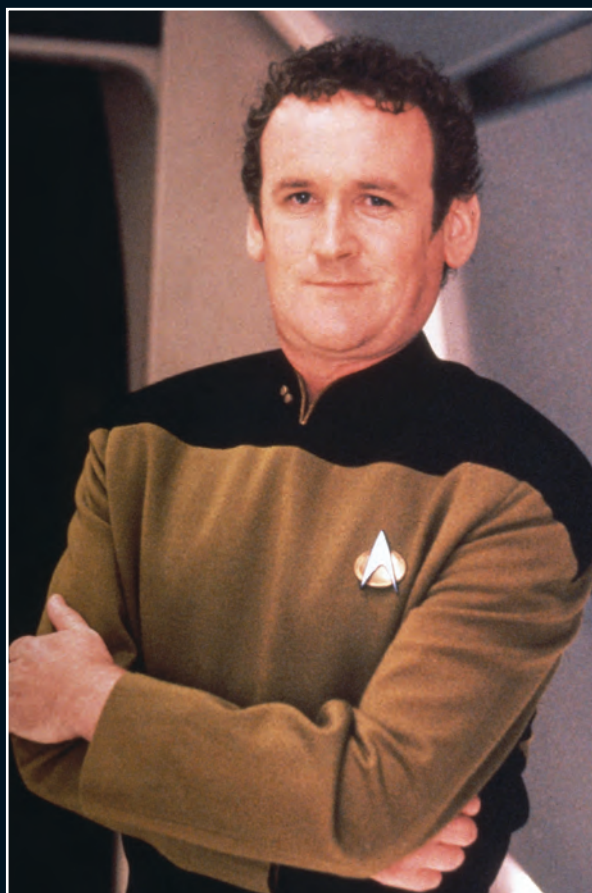
#### SOURCE OF CONFLICT

With a setting and premise in place, Berman and Piller turned their attention to their characters. While creating *TNG*, Roddenberry had decided that in the 24th century there would be no possibility of interpersonal conflicts between Starfleet officers. Wanting to stay true to Roddenberry's vision but also recognizing that an absence of conflict made it difficult for writers to create dramatic situations, Berman and Piller decided that the answer was to include non-Starfleet characters as part of the station's personnel. Although Starfleet officers could adhere to Roddenberry's non-conflict rule, their non-Starfleet colleagues would be free to question, argue, maintain grudges and even conspire against each other.

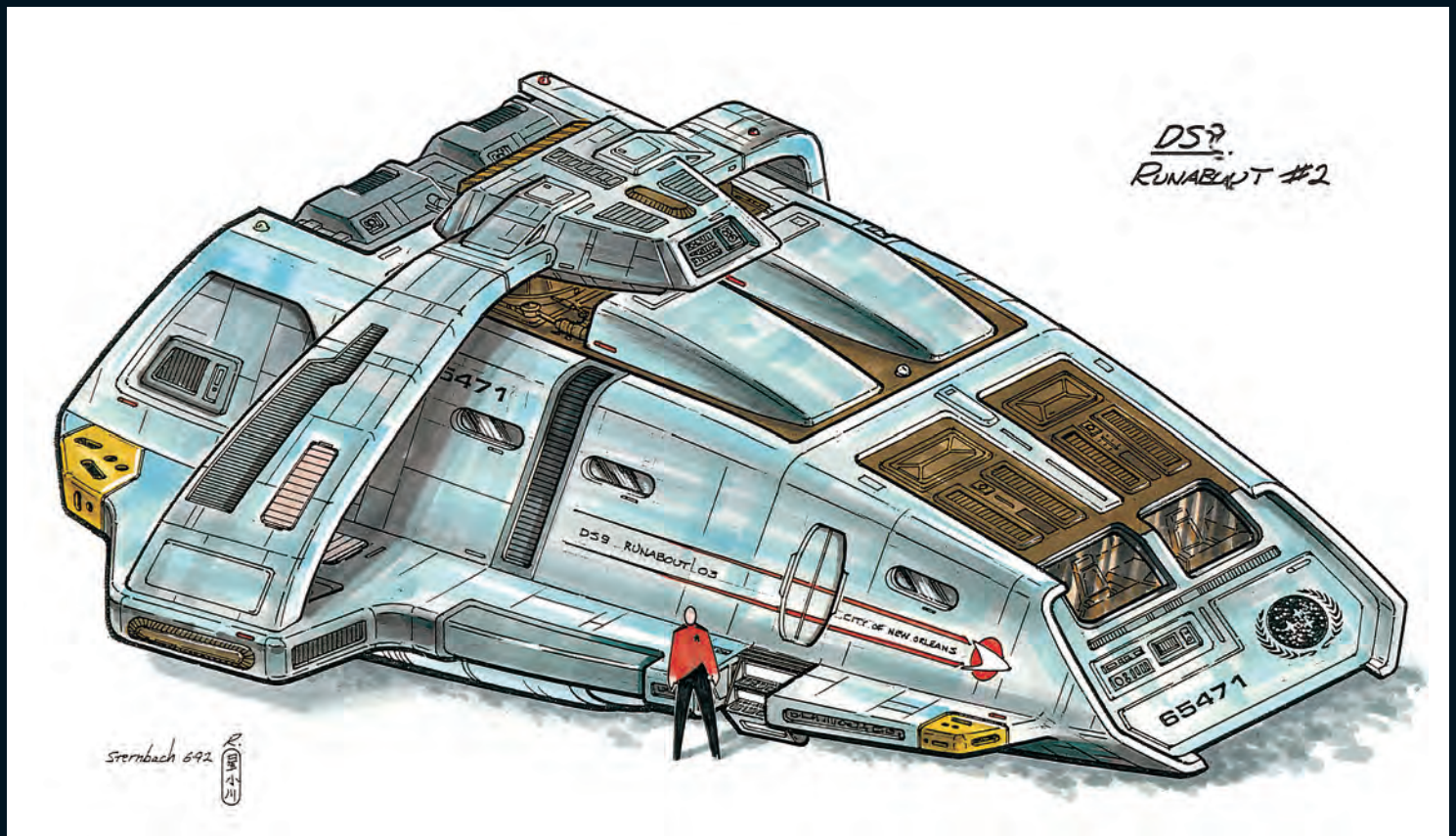
They also wanted to take popular recurring characters from *TNG* over to their new station. This would not only create connective tissue between the two series, but would allow the producers to make more use of actors and characters, whom they loved. They wanted to put the Bajoran Ensign Ro at the center of their new story. As a Bajoran Starfleet officer she would have to constantly balance her loyalty to her people and to the

Federation. Piller even wrote an entire first draft of the story that featured Ro. But when it came to it, the actress who played her, Michelle Forbes, was unwilling to commit to a full-time series.

Berman and Piller also wanted to bring Chief O'Brien and his wife Keiko over to the new station. As a non-commissioned officer, O'Brien seemed



◀ Miles O'Brien, played by Colm Meaney, was one of the writers' favorite characters on *TNG* and Berman and Piller were keen to make him a series regular on their new show.



► The DS9 crew would make regular trips through the wormhole, but instead of taking a large exploration ship, they would use small transports known as runabouts.

like a much more human and contemporary character than most of Roddenberry's idealized Starfleet officers. They were able to persuade Colm Meaney, who played O'Brien, to make the move, though had to promise him that they would give him the opportunity to work on other projects.

Rosalind Chao's Keiko was always seen as a recurring character, and bringing her to the new show would give them the opportunity to explore married life in Starfleet. The two executive producers also thought that some of *TNG*'s guest stars could feature on the new series, in particular Majel Barrett Roddenberry's Lwaxana Troi.



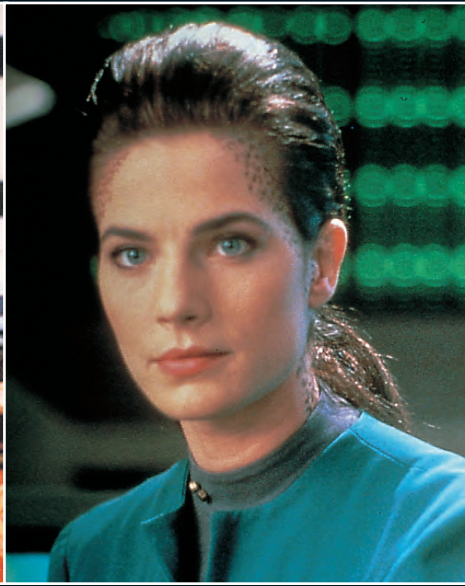
► One of the ideas the executive producers dropped was to have a character who had to use a wheelchair because she was from a low-gravity planet.

#### FATHER AND SON

The show would, of course, be built around its commanding officer. Studio executive Brandon Tartikoff had asked Berman and Piller to consider making the new show a take on the *The Rifleman* – a 1950s prime time Western which had focused on the adventures of a single rancher trying to tame the wild frontier while raising a young son. In Berman and Piller's version the wild frontier of the west would be replaced with the wild frontier of space. They both agreed it could be used in tandem with the backstory they were working up for their main character.

In a major departure from both *TOS* and *TNG*, they decided that instead of holding the rank of captain like Kirk and Picard, their main character would be a commander who was raising a 12-year-old son. This change meant that they





◀ The ship's doctor would be a much more inexperienced character than we were used to seeing and would have similarities with Wesley and Chekov. In contrast, the science officer would be hundreds of years old, making her incredibly wise.

could realistically cast a younger actor as the series lead, someone who was in his mid-thirties and still climbing the career ladder. Again in an effort to build in some conflict, Berman and Piller decided to tie him to both the Borg and Captain Picard by placing him on a starship along with his wife and child during the famous encounter with the Borg (led by Picard's Borg alter ego, Locutus). During the skirmish the commander's wife would be killed, leaving him with deep feelings of bitterness towards Picard as well as guilt and anguish over the death of his wife.

#### CONTRASTING APPROACHES

Rather than an experienced chief medical officer along the lines of McCoy and Crusher, Berman and Piller's doctor, Julian Amoros, was straight out

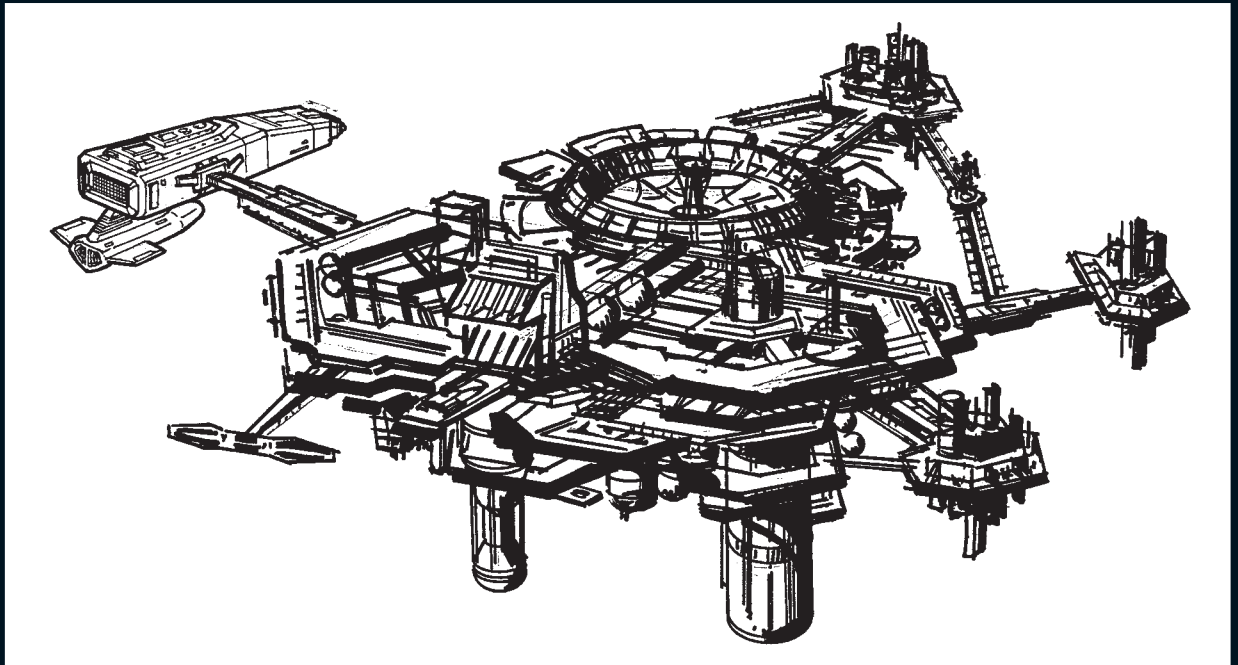
of medical school, lacking in experience and with a naïve idea of what his new assignment would entail – the complete opposite of McCoy.

As another nod to *TOS*, Berman and Piller thought about an alien computer expert. One of their early ideas was to include a woman who was forced to use a wheelchair to move around the station because she came from a low gravity planet. She would be able to operate normally and even fly in her own low gravity quarters. Eventually, it was decided that it would be too difficult to deal with the practicalities of filming this kind of character and the idea of making her a series regular was abandoned. However, the character wasn't completely abandoned and a slightly different version of the character, named Melora, appeared in the first season as a love

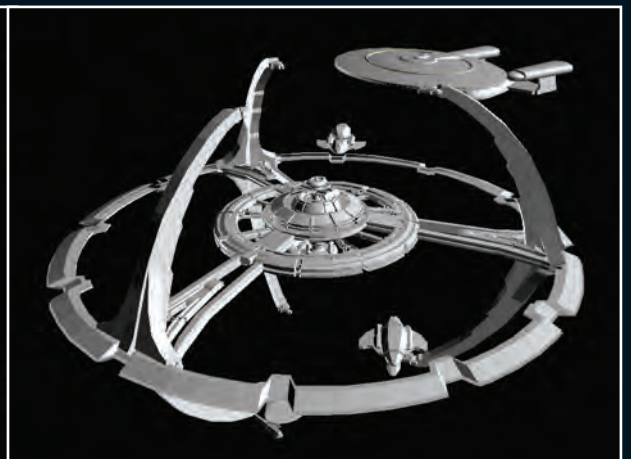


◀ Odo (left) was a mysterious life form, who could change shape. His love of order would bring him into conflict with Quark (right) who ran the station's bar, and was conceived as a version of the saloon owner in a Western.

► At one point the station was designed to look like an oil rig, with lots of different platforms. A study model was actually built for this but the design was rejected.



► The final design of the station started out as a series of hoops, inspired by drawings of an atom. Eventually, the hoops were broken to become docking arms and the center of the station was divided in three, like the Mercedes symbol.



interest for Dr. Bashir.

Although Berman and Piller had given up on the idea of a character from a low gravity planet, they persisted with a concept that had been used on *TNG*, which they thought had the potential to be explored further. The episode 'The Host' had introduced the idea of the joined species the Trill, in which an alien symbiote, which resembled a slug, bonded with a human host. The combined Trill blended the memories and personalities of both the host and the symbiote. The producers decided that their Trill, Jadzia Dax, would previously have been Sisko's best friend and mentor, Curzon, but since Dax had now bonded with a young woman, she and Sisko would have a very unusual relationship. At this stage, Dax was conceived a wise old figure, who would offer sage advice and a calm presence.

Piller also wanted to take *TNG*'s Ferengi and do something different with them. He saw Deep Space 9 as being like a Western frontier town with Sisko as the Sheriff, so it seemed natural to him that there would be a character running the saloon, who would be at loggerheads with him. It seemed natural that that character would be a Ferengi. Piller also felt that the Ferengi's materialism would give the writers opportunities to comment on twentieth century humans.

Because Sisko's son Jake would need friends, Piller and Berman decided to give Quark a nephew, Nog. At the time there was no thought given to Nog's father, but when work on the series began it would soon be established that Quark had a 'foolish' brother Rom.

Quark's pairing with Sisko was soon replaced with a friendly rivalry with the station's security

chief, Odo. This character was initially designed to be a traditional Western Sheriff very much in the mold of Clint Eastwood. Piller saw Quark and Odo as a natural pairing – the lawman and the outlaw – who would naturally spar with one another.

It was also decided to make Odo a member of a new mysterious alien race, who would comment on humanity in much the same way that Spock or Data had. He was conceived of as a contrast to Data, who was naive and wanted to be human. Instead Odo would be a curmudgeonly creature who resented having had to pass himself off as a humanoid. In his natural form he would be a liquid, allowing the producers to use similar visual effects to those that had so impressed audiences in 1991's *Terminator 2*.

With the rest of their cast in place, the producers were left with the question of how to replace Michelle Forbes' Ensign Ro. The solution they came up with was to create Kira Nerys, a character who had been part of the Bajoran resistance. She wouldn't have Ro's divided loyalties, but she would be freer to confront Sisko with the complex realities of life on Bajor.

### ALIEN HOME

While Piller was working on the script for the pilot, two veteran *STAR TREK* writers, Peter Alan Fields and Ira Steven Behr started working on scripts for the episodes that would follow, and production designer, Herman Zimmerman took on the challenge of designing the space station. As Berman's brief only stipulated that the station

should be as alien as possible, it was left to Zimmerman to make the three empty sound stages fit the executive producers' vision and to produce a set that would last for the proposed six-year run of the series. Zimmerman got to work on the exterior of the station.

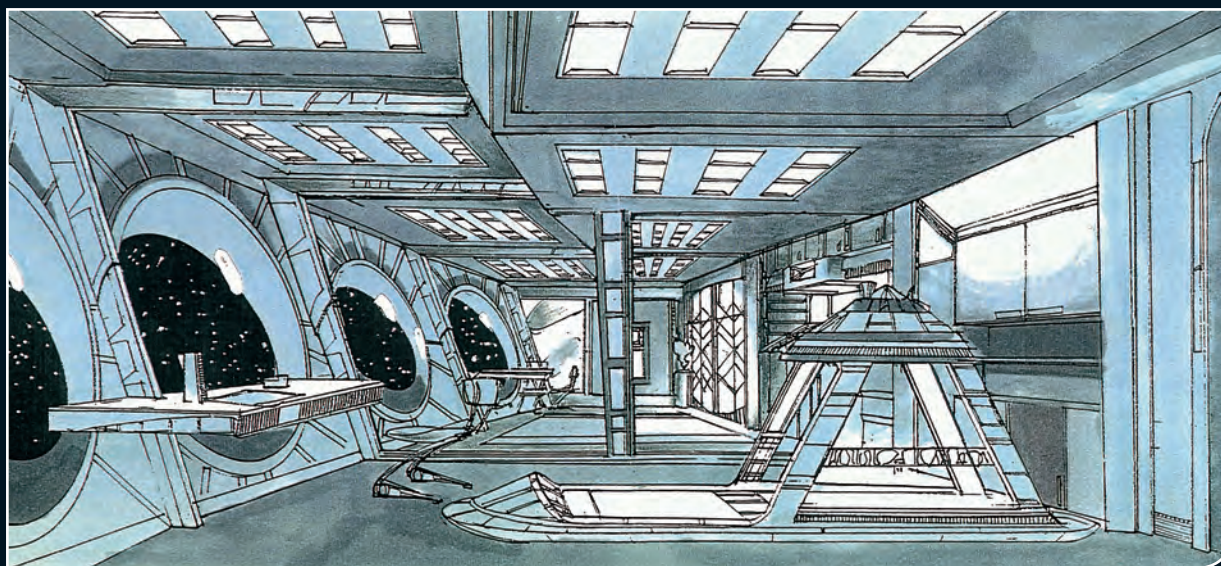
One of the first things Zimmerman decided was that the station would reflect Cardassian design. Having come up with the idea that Cardassians liked to do things in threes and preferred trapezoids to squares and ovals to circles, Zimmerman was able to come up with designs that had unity.

At the same time Zimmerman was careful not to allow his designs to look too alien, all too aware that there was a danger it would leave the audience confused and be too difficult to actually build.

Eventually, Zimmerman and the producers settled on basing the exterior of the station on a shape that resembled a series of neutrons flying around an atom. The big breakthrough came when they decided to break the arms, creating an instantly recognizable shape.

The bridge would be replaced by a command station, known as Ops, which would have the transporter built into it. Most of the rest of the action would take place on the Promenade, which included Quark's bar and Dr. Bashir's infirmary. This latter set was one of the largest ever built for a TV show.

*DEEP SPACE NINE* was ready to establish itself as *STAR TREK*'s new frontier...



◀ Zimmerman established a Cardassian design ethic that favored ovals and triangles, giving it a distinct identity.



CASTING

# DEEP SPACE 9

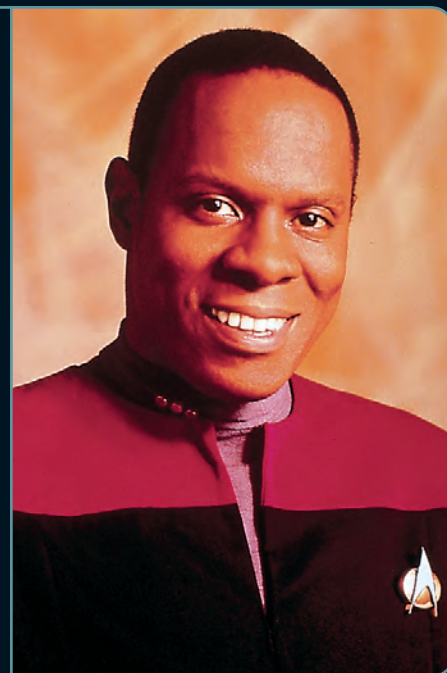
## COMMANDER BENJAMIN SISKO

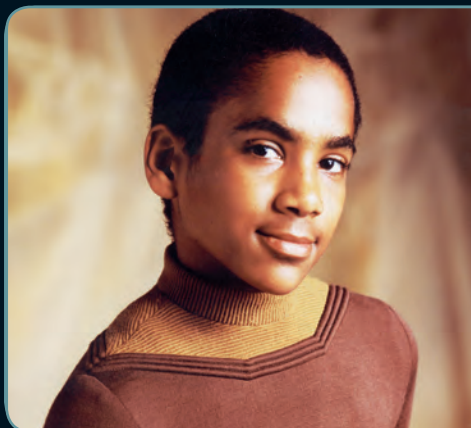
Piller and Berman described the character of Ben Sisko as a cross between Picard and Kirk. Unlike both men, he was seriously damaged, having lost his wife Jennifer during Starfleet's battle with the Borg at Wolf 359. Piller, in particular, was a strong advocate of casting a black man, though the studio always insisted on keeping the casting open to other races. The casting for Sisko included a session in London that featured Peter Capaldi, who would later star in *Doctor Who*, Anthony Head, best known for his role as Giles on *Buffy the Vampire Slayer*, and Siddiq el Faddil, who

Berman had been particularly keen on until he realized that he was simply too young to play Sisko.

In the US the studio also considered Bruce Greenwood, who would later play Captain Pike in the 2009 *STAR TREK* movie, Ernie Hudson of *Ghostbusters* fame and Tony Todd, who had played Worf's brother Kurn.

The role eventually went to Avery Brooks, who at the time was best known for playing Hawk in *Spenser For Hire*. Berman said that Brooks's audition was amazing and that afterwards the producers knew they had found their Sisko.

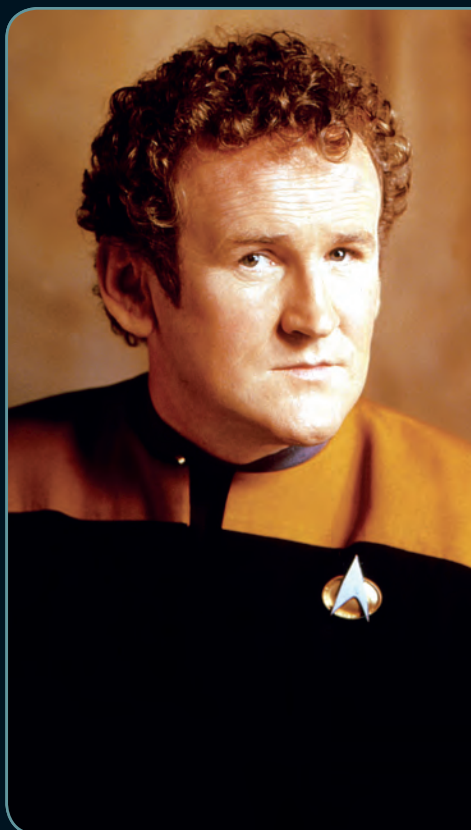




## JAKE SISKO

The role of Sisko's teenage son, Jake, went to Cirroc Lofton, who remembers that he went through five auditions before the producers had whittled the choice down to three teenage actors. The extended auditioning process involved working on the character with the young actors, who studied the series bible. Lofton had very

little acting experience at the time, having only appeared in a handful of educational videos and commercials. He was convinced that he was more awkward than the other actors and too tall for the role so had blown his chances. However, he got the news that he had won the role on his thirteenth birthday.



## MILES AND KEIKO O'BRIEN

*STAR TREK*'s producers had been fans of Colm Meaney for some time before they started work on *DEEP SPACE NINE*. The critically-acclaimed Irish actor had a tiny role in *TNG*'s pilot, which had later been expanded to become the recurring role of Miles O'Brien. Berman and Piller wanted to expand the character and saw *DEEP SPACE NINE* as the perfect opportunity, so Berman asked Meaney if he would become a series regular. At first Meaney was reluctant since by this point he had a successful movie career. Berman finally persuaded him by offering to release him for any film work he secured. O'Brien was joined by his wife Keiko, played by Rosalind Chao, another critically-acclaimed actor, with a recurring role on *TNG*.



## DR. BASHIR (AMOROS)

The character of Bashir was originally known as Julian Amoros. From the beginning, he was conceived of as a young, inexperienced and over-confident Starfleet officer who would grow as the series progressed.

Actors to be considered included Ben Browder, who would later be cast in *Farscape* and *Stargate SG-1*, and Tim Russ, who had been shortlisted for the role of Geordi La Forge and

would soon be cast as Tuvok.

Berman and Piller saw Siddiq El Fadil in a British mini-series *The Big Battalions*, and Berman in particular was hugely impressed. After briefly considering him for the role of Sisko, he championed him for the role of the station's doctor. When showrunner Ira Steven Behr saw the British Bashir and the Irish O'Brien, he decided they would make a natural pairing.



## KIRA NERYS

Part of the original plan for *DEEP SPACE NINE* was to build the series around the Bajoran Starfleet officer Ro Laren, who had been a recurring character on *TNG*. When Michelle Forbes decided against committing to a long-running series, the producers reimagined the character as Kira Nerys.

Actresses who were considered for the role included Elizabeth Dennehy, who had played Commander Shelby in 'The Best of Both Worlds' and Jennifer Hetrick who would later be cast as *VOYAGER*'s Kes. One of the last actresses to read for the part was Nana Visitor. At first she thought that *DEEP SPACE NINE* was a TV movie and didn't realize it was a *STAR TREK* series. When she was offered the role she turned it down, only relenting after Rick Berman called her and convinced her that the series would be every bit as good as the pilot.



## JADZIA DAX

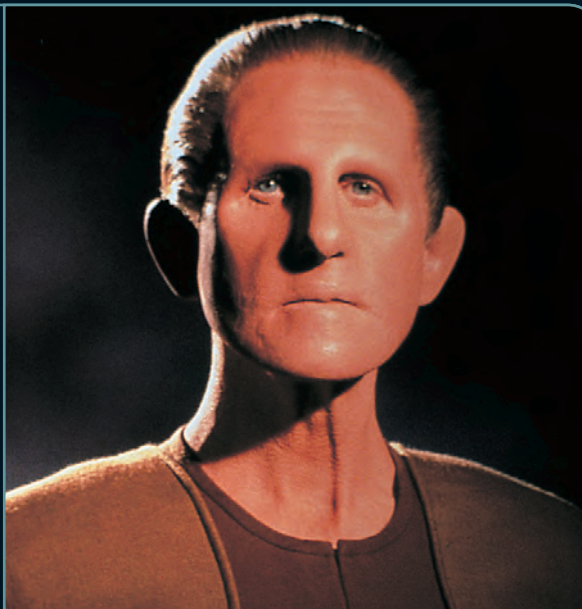
Dax was one of the hardest roles to cast. The producers were looking for a beautiful young woman who could convince the audience that she had been alive for centuries. The producers began by offering the role to Famke Janssen, who had played Kamala in 'The Perfect Mate.' After she passed, they read dozens of actresses for the role, including Jane Leeves before she was cast in 'Frasier,' and Susanna Thompson, who would later play the Borg Queen on *VOYAGER*. They also enquired about the availability of Alice Krige, who would later be cast as the Borg Queen in *STAR TREK: FIRST CONTACT*.

They settled on Terry Farrell, a former model, who had played Cat in the second pilot for the US version of the cult TV show 'Red Dwarf.' Farrell who described herself a *STAR TREK* fan was overjoyed.



## ODO

Several *STAR TREK* veterans were in consideration for the role of Odo, who was originally conceived of as a gruff, Clint Eastwood type. Eric Menyuk had been in the running to play Data before being cast as the Traveller. James Cromwell had appeared in three episodes of *TNG* and would later play Zefram Cochrane in *FIRST CONTACT*. Jerry Hardin had played Mark Twain in the *TNG* two-parter 'Time's Arrow.' Another candidate, John Fleck, would later be cast as the Suliban Silik. The role went to Broadway actor Rene Auberjonois, who was best known for his role as Clayton Endicott on *Benson*.



## QUARK

The role of Quark came down to two actors who had both played Ferengi before: Armin Shimerman and Max Grodénchik. The role went to Shimerman, who was determined to bring something new to the character and the race, feeling that he had no desire to replicate his own performance as the very first Ferengi we encountered. He made an effort to play Quark absolutely straight, whereas Grodénchik took a more comedic approach. Shimerman remembers visiting his friend Jonathan Frakes on the Paramount lot to ask him if he should take the role. As they were talking Patrick Stewart walked in and said, "Oh Armin, you have to!"



## NOG AND ROM

The character of Rom was created as Quark's nephew and as a friend for Jake. The role went to Aron Eisenberg, who was 23 years old at the time. A kidney operation had reduced the levels of growth hormone he produced, restricting his height. Although Grodénchik lost out on the role of Quark, he was cast as his brother, Rom, though in the pilot the character was simply described as 'pit boss.' Neither character was ever a series regular, and at the end of each episode the actors had no idea whether they would ever be needed again.





# FILMING DS9

The pilot for the new *STAR TREK* show involved new and ambitious sets, location filming and award winning visual effects.

▲ *ENTERPRISE* was the first *STAR TREK* series to be made without any physical models of its ships. The speed and ease of working in CG would mean there would be more effects shots and more ships than ever before.

Principal photography for the two-hour pilot renamed 'Emissary' was scheduled to begin on August 18, 1992 on stage 4 of the Paramount lot and to continue for 28 days. David Carson, whose previous assignments had included directing four episodes of *TNG*, including the fan favorite 'Yesterday's Enterprise,' took the helm alongside director of photography Marvin Rush, also a veteran of *TNG* having worked on the series for three seasons.

Pre-production, rehearsals and camera tests had taken place at the beginning of the month, but

certain elements were still not in place for the first of day of filming. For one thing the character of Jadzia Dax had yet to be cast. In fact it wasn't until filming was well underway that producers finally decided on Terry Farrell, whose first appearance on set occurred on September 1, just weeks after she had been cast, which left her no time at all to rehearse her lines with the other actors.

This wasn't the only cast issue that had to ironed out. The producers made the decision to replace the original actor cast in the role of Cardassian





◀ Several of the sequences set inside the wormhole involved location shooting in Huntingdon's Gardens (left) and Oak Grove Park (right). Pillar said the sequences were inspired by Pike's visions in *STAR TREK's* first pilot, 'The Cage.'

commander Gul Dukat, feeling that he simply lacked the strong screen presence they imagined the character possessing and Marc Alaimo, who had previously appeared as a Cardassian in *TNG's* 'The Wounded', was brought in.

For both Carson and Rush the challenge was to shoot on sets that were radically different from those used for *TNG*. For one thing they were much larger and more in the manner of sets built for the movies than for a TV series. Camera moves on the large and, to a certain extent, complicated set proved difficult, but at the same time there was more opportunity for the kind of crane shots that *TNG* found difficult to achieve.

The script called for a certain amount of location shooting, and the production travelled to Huntingdon's Gardens in San Marino to film the sequence in the wormhole from Jadzia Dax's perspective. Pasadena's Oak Grove Park was used for the sequence where Sisko uses baseball to explain linear time, Sisko's Orb-induced flashbacks of his wife Jennifer were filmed at the Leo Carillo beach in LA, while Sisko and Jennifer's picnic and the holodeck fishing scene with his son

were filmed at the Gold Oaks Ranch in Newhall.

One of the biggest sequences in the pilot was the famous Battle of Wolf 359 where Starfleet took on the Borg and where Commander Sisko's wife was killed – a sequence that was much bigger and more involved than anything which had been attempted on *TNG*. VFX supervisor, Robert Legato was allowed to have a free hand in working out all the details, with only the guide that the battle should be fierce and ugly. He went all-out creating a sequence at the midpoint of the battle featuring ships on fire in a debris littered space. He even made sure the ships bore the same names as the ships that had been mentioned in the 'Best of Both Worlds' but had been described as lost in the battle. However much of Legato's work failed to make the final cut when the producers decided to start the sequence at the point where battle against the Borg was about to commence rather than the chaotic mid-point that Legato had visualized. But his efforts weren't completely in vain as the final sequence contributed to the pilot winning the 1993 Emmy for Outstanding Special Visual Effects.



◀ The VFX for the pilot won an Emmy. One of the biggest sequences involved showing the Battle of Wolf 359, which had happened offscreen in the original *TNG* two-parter, 'The Best of Both Worlds.'



# ENTER THE DEFIANT

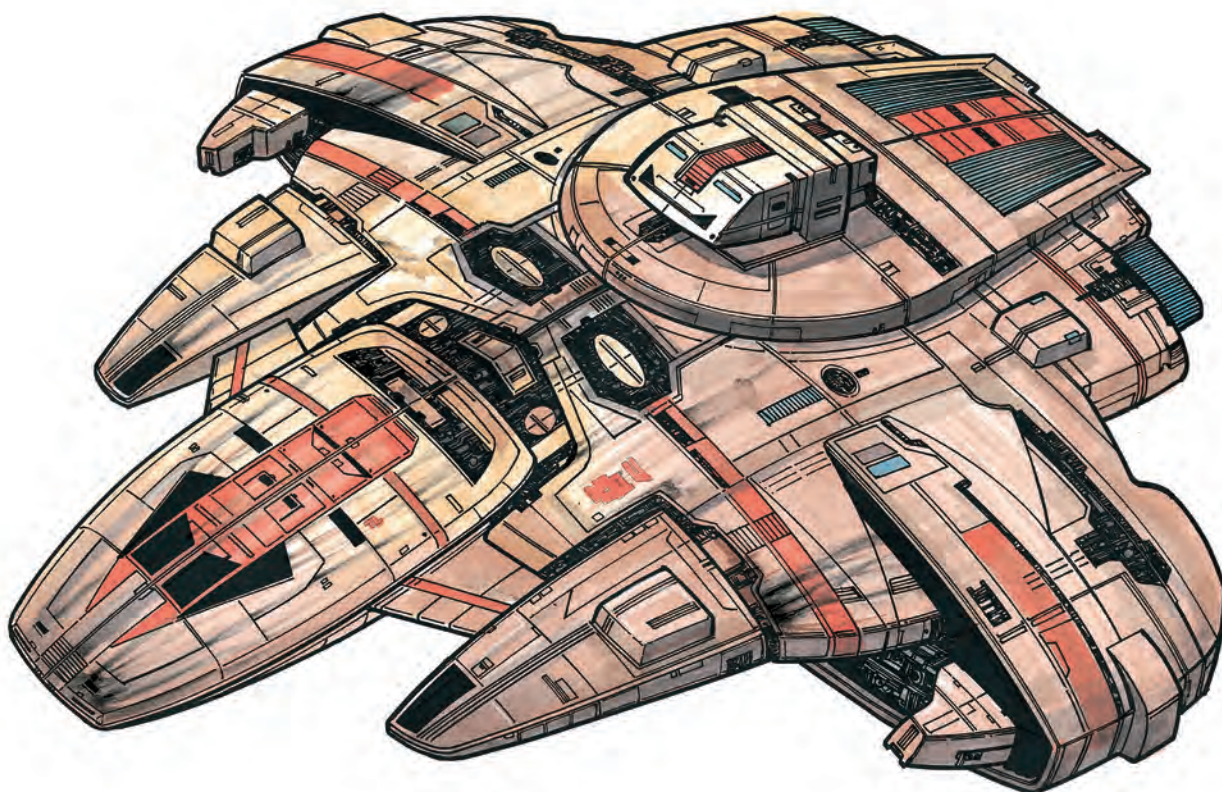
By *DEEP SPACE NINE*'s third season it was time for some changes: one of the most obvious was introducing a ship that could fight the Dominion.

▲ The *U.S.S. Defiant* was named in honor of the ship that appeared in the original series episode 'The Tholian Web.' Its backstory established that it was an experimental ship that had been designed to fight the Borg.

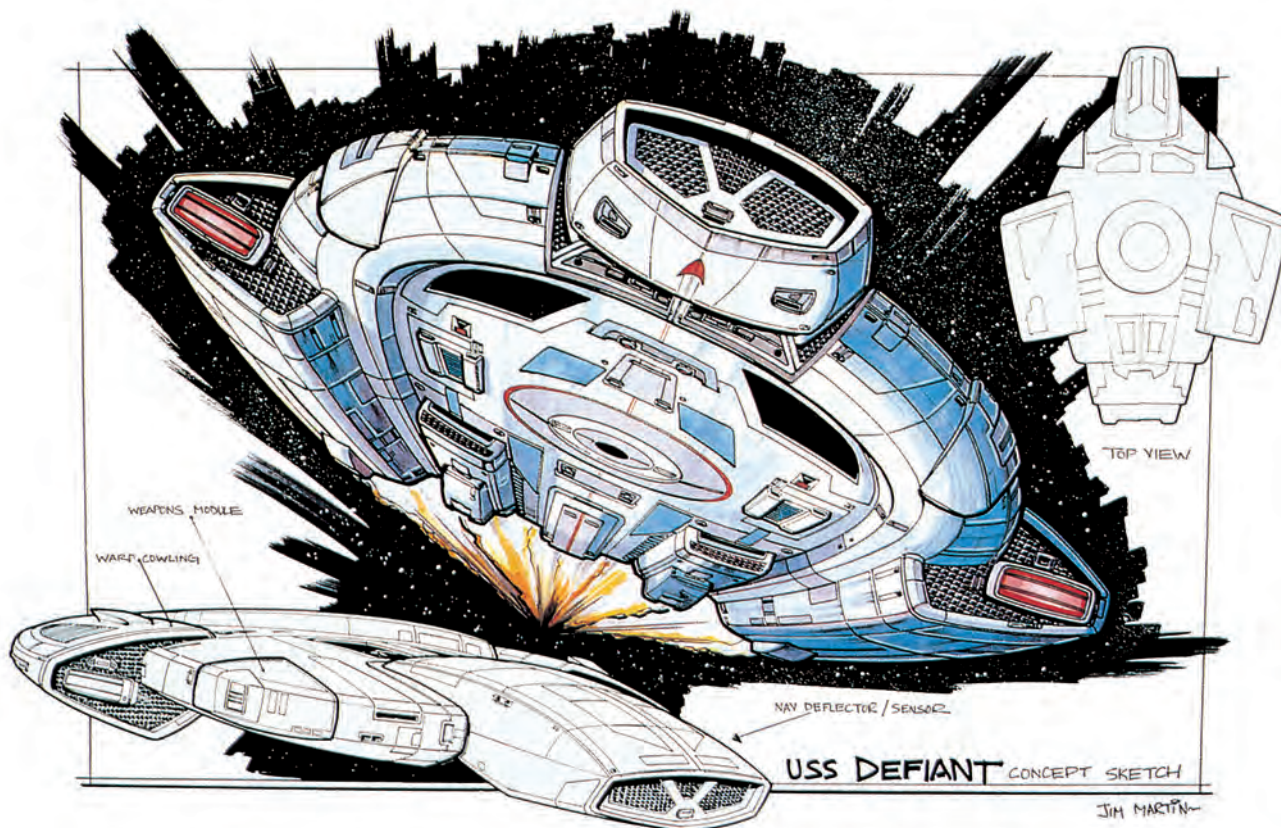
Toward the end of *DEEP SPACE NINE*'s second season, Michael Piller stepped away from running the writing staff on a day to day basis and handed the reins over to Ira Steven Behr. At this point *TNG* was about to go off the air, and *VOYAGER* was just being launched. Behr felt that it was time to make some changes so that *DS9* could take the next step. Top of his list was finding out what was on the other side of the wormhole, making Sisko a captain and giving Deep Space Nine's runabouts a serious upgrade. The third season would begin with Sisko bringing a new starship, the *U.S.S. Defiant*, back to the station.

Behr wanted this new ship to be something that we hadn't seen in *STAR TREK* before - a stripped back warship. At first the producers considered

taking the design of a runabout and making it more aggressive, but this idea was rapidly abandoned in favor of a true warship, which was originally known as the *U.S.S. Valiant*. The task of designing this new ship fell to Jim Martin. After producing several versions that were based on a runabout, he handed over a drawing that was originally intended as a different ship altogether - a small cargo ship. This met with a positive response, so Martin returned to the design which he streamlined, trying to make it look more "hot roddish" and "slicked back." Rick Berman, in particular, liked the idea that the Defiant wouldn't have warp nacelles so, instead Martin concentrated on blending all the familiar elements together.



◀ The initial design for the *Defiant* was based on a drawing that Jim Martin had originally intended to be a small freighter. Martin took the elements of the design and made them more like a hot rod.



◀ The final design for the *Defiant* was a radical departure from anything we had seen in *STAR TREK* before: the nacelles were blended into the body and the ship was tough and compact.

### READY FOR ACTION

Once the design was approved, Martin's drawings were sent to Tony Meininger's model shop where a physical model was

built. This was later replaced with a subtly different CG version which featured in the later seasons.

# STAR TREK™

