

52

# STAR TREK™

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U.S.S. CENTAUR

**NCC-42043**

CENTAUR CLASS

LAUNCHED: 24th C

LENGTH: 210 METERS

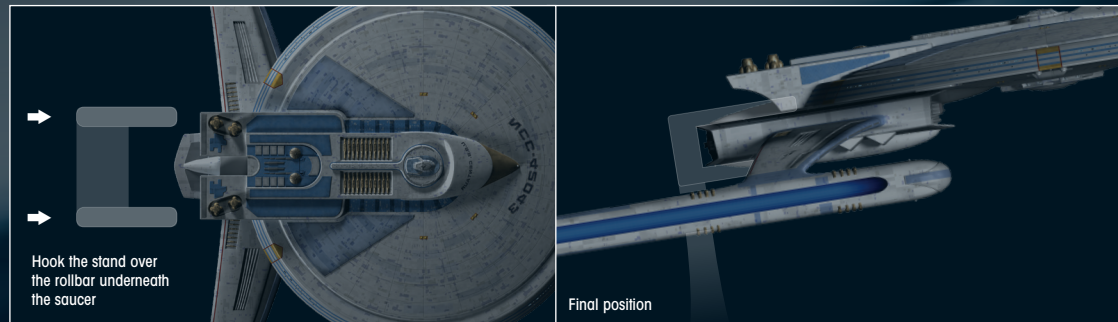
MAX SPEED: WARP 9.6

# U.S.S. CENTAUR NCC-42043

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## Stand assembly:



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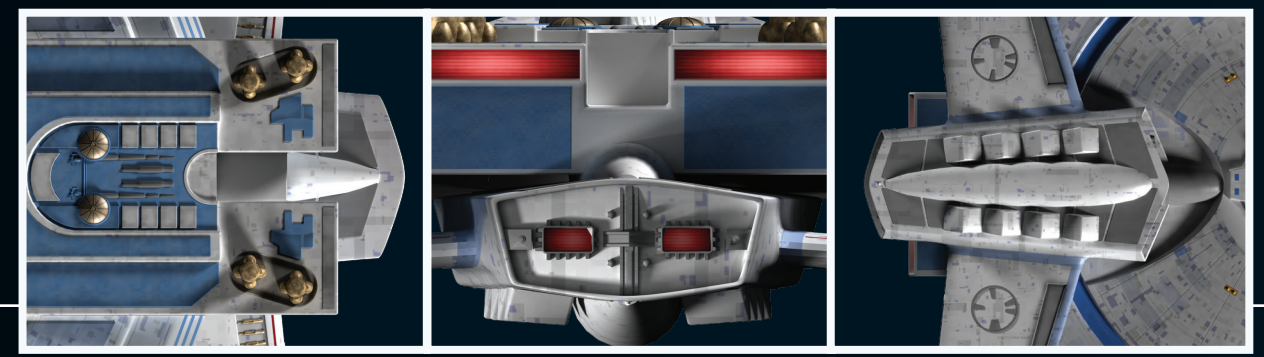
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# U.S.S. CENTAUR SPECIFICATION

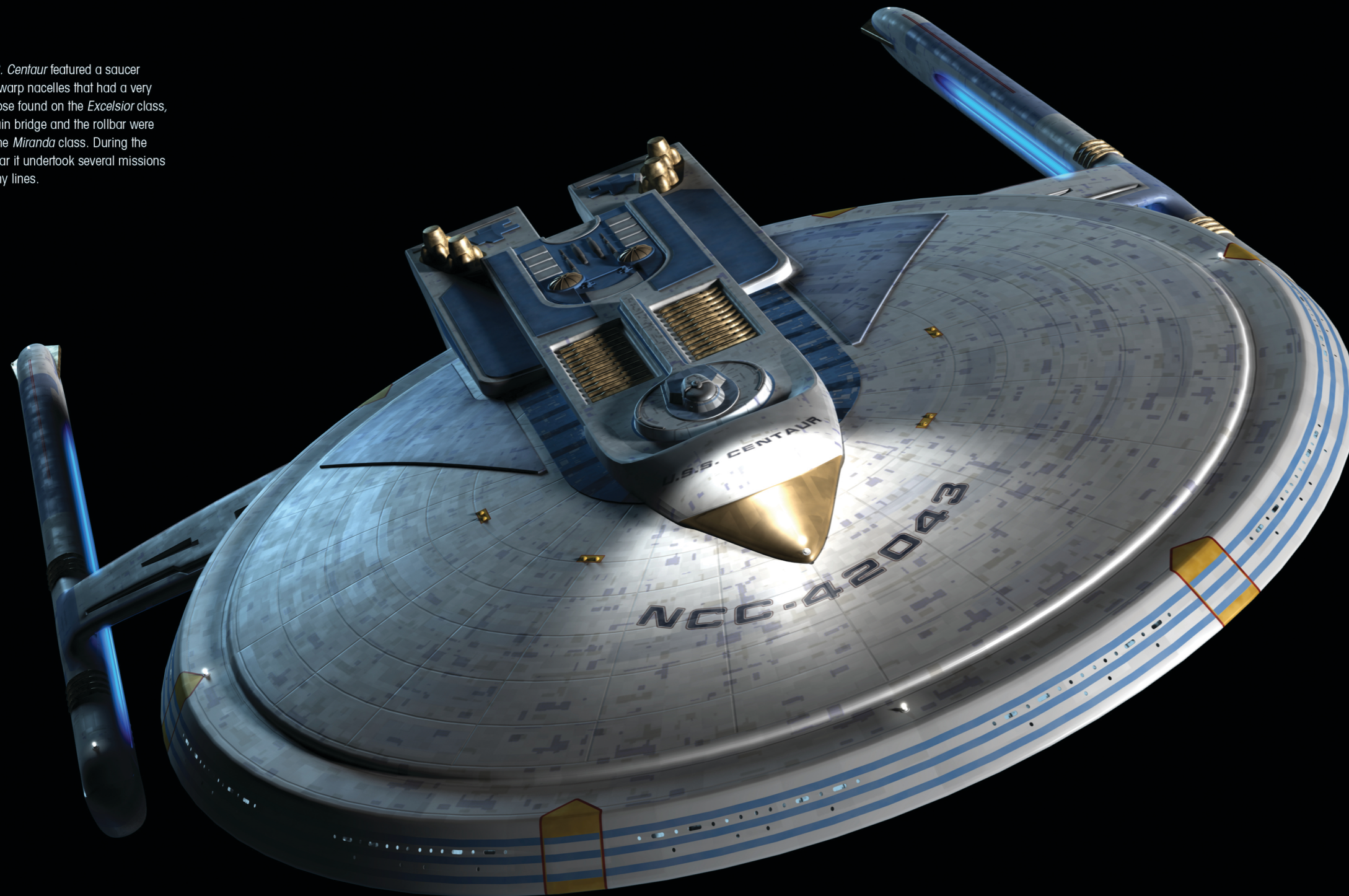


|             |   |
|-------------|---|
| REGISTRY:   | NCC-42043   |
| IN SERVICE: | 24th CENTURY  |
| LENGTH:     | 210 METERS  |
| TOP SPEED:  | WARP 9.6  |
| WEAPONRY:   | NINE TYPE-9 PHASER EMITTERS,<br>TWO TORPEDO LAUNCHERS |
| CAPTAIN:    | CHARLIE REYNOLDS                                      |



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► The *U.S.S. Centaur* featured a saucer section and warp nacelles that had a very similar to those found on the *Excelsior* class, while the main bridge and the rollbar were taken from the *Miranda* class. During the Dominion War it undertook several missions behind enemy lines.



# U.S.S. CENTAUR NCC-42043

The *U.S.S. Centaur* was closely related to the *Excelsior* and *Miranda* classes, and saw action in the Dominion War.

The *U.S.S. Centaur* NCC-42043 was a Starfleet vessel that saw action in the Dominion War under the command of Captain Charlie Reynolds. During 2374 it was assigned to border patrol duties, and later the same year it took part in 'Operation Return' when the Federation retook control of *Deep Space 9* from Dominion and Cardassian forces.

The *Centaur* was constructed after Starfleet suffered huge losses in the opening months of the war with the Dominion, leaving its fleets severely depleted. For example, the Seventh Fleet was dispatched to the Tyra system to prevent Dominion forces advancing further into Federation space, but the counteroffensive was nothing short of a disaster. Out of 112 ships in the Seventh Fleet, only 14 survived the engagement and made it back to their lines.

#### COMPOSITE DESIGN

Devastating losses such as this meant that Starfleet had to accelerate its ship building programs to compensate. With resources stretched thin, this inevitably meant that compromises had to be made and ships had to be constructed from partial builds, salvaged components and serviceable warp engines. The *Centaur* was almost certainly a result of this expedited assembly process, resulting in its hybrid appearance.

The *Centaur's* design was closely related to both the *Excelsior* and *Miranda*-classes. The saucer section and its long, thin warp nacelles were highly reminiscent of those found on the *Excelsior* class, although much smaller. The main bridge module in the center of the saucer was identical to that used on the *Miranda* class. The nacelle pylons on the *Centaur* were very similar to the inverted shape of the spars that connected the weapons pod

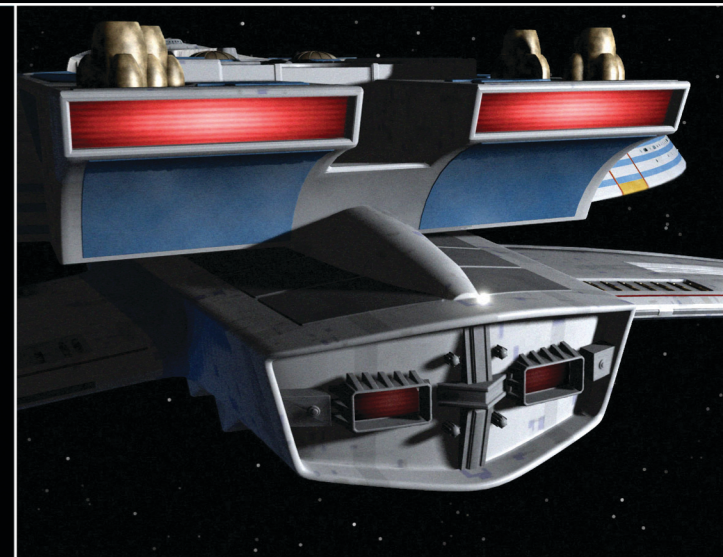


◀ Unusually for a Starfleet vessel, the *Centaur's* main shuttlebay was not located at the rear of the vessel, but at the front of the saucer, in-between the bridge module and the registry number. The shape of the copper-colored shuttlebay doors was identical to those found at the rear of the *Excelsior* class.



▶ The twin impulse engines on the *Centaur* emitted a deep red glow and were positioned on top of a wedge-shaped structure at the rear of the saucer section.

◀ The *Centaur* had a bridge shaped like the one found on a *Miranda*-class ship. It was positioned behind a raised segment that helped to protect it from enemy fire.



◀ The warp nacelles appeared to be extremely long and thin on the *Centaur* because of its truncated secondary hull. In fact, the nacelles and saucer were in proportion to one another as they were almost identical to those found on the *Excelsior* class. The nacelles and warp engine combined to give the *Centaur* an impressive top speed of warp 9.6.

▲ The weapons pod that was located on a roll bar above the saucer on the *Miranda* class was turned upside down for use on the *Centaur*. This pod featured fore and aft torpedo launchers and greatly increased the *Centaur's* firepower.

above the saucer on the *Miranda* class. Finally, the weapons pod itself from the *Miranda* class appeared to have been turned upside down and used as the small secondary hull at the rear and below the saucer on the *Centaur*. This module provided two forward and two rear-facing torpedo launchers, and supplemented its type-9 phaser emitters that provided full 360 degree covering fire around the hull of the ship.

#### HIDDEN DEFLECTOR

One surprising feature for a Starfleet ship was that the *Centaur* featured a forward-facing shuttlebay. It was located in front of the bridge module on top of the saucer section. While its location may have been unusual, the shape and design of the copper-colored shuttlebay doors were identical to those found at the rear of the engineering hull on *Excelsior*-class ships.

Despite its overall close similarities with the *Excelsior* and *Miranda* classes, the *Centaur* did possess some unique features. These included some copper-colored arrays behind the bridge module and similarly-colored turrets above the impulse engines, all of which were designed for long range sensing. There were also various raised features on the underside of the saucer, including a sensor dome located in the center.

The *Centaur* may have been constructed in haste and featured a mish-mash of styles, but it was just as capable as established classes. It had a top speed of warp 9.6, and was equipped with sensitive long-range scanning equipment as well as a formidable array of weaponry.

All these attributes made the *Centaur* ideally suited to border patrol and incursion, providing early warning and a first line of defense against invading Dominion and Jem'Hadar forces.

In 2374, the *Centaur* was on the edge of Federation-controlled space when it encountered what was believed to be a lone Jem'Hadar attack ship returning to Dominion lines.

#### SPACE BATTLE

Captain Reynolds decided to engage the smaller vessel, and opened fire. However, he did not know that the Jem'Hadar vessel was actually under the control of Starfleet officers, led by his old friend Captain Benjamin Sisko, and was on a secret mission to destroy a ketracel-white production facility deep in Cardassian space.

Sisko's mission was so secret that other Starfleet vessels had not been told about it. A brief dogfight ensued, as Sisko tried not to cause serious damage to the *Centaur* by avoiding hitting its engines and targeting only its weapons. The battle ended only when three more Jem'Hadar attack

ships appeared and Reynolds was forced to retreat at speed back into Federation space.

Later in the Dominion War, the *Centaur* operated out of Starbase 375 along with the Second and Fifth Fleets, where they fought in several crucial theaters of combat before helping to retake *Deep Space 9* from Dominion forces.



#### DATA FEED

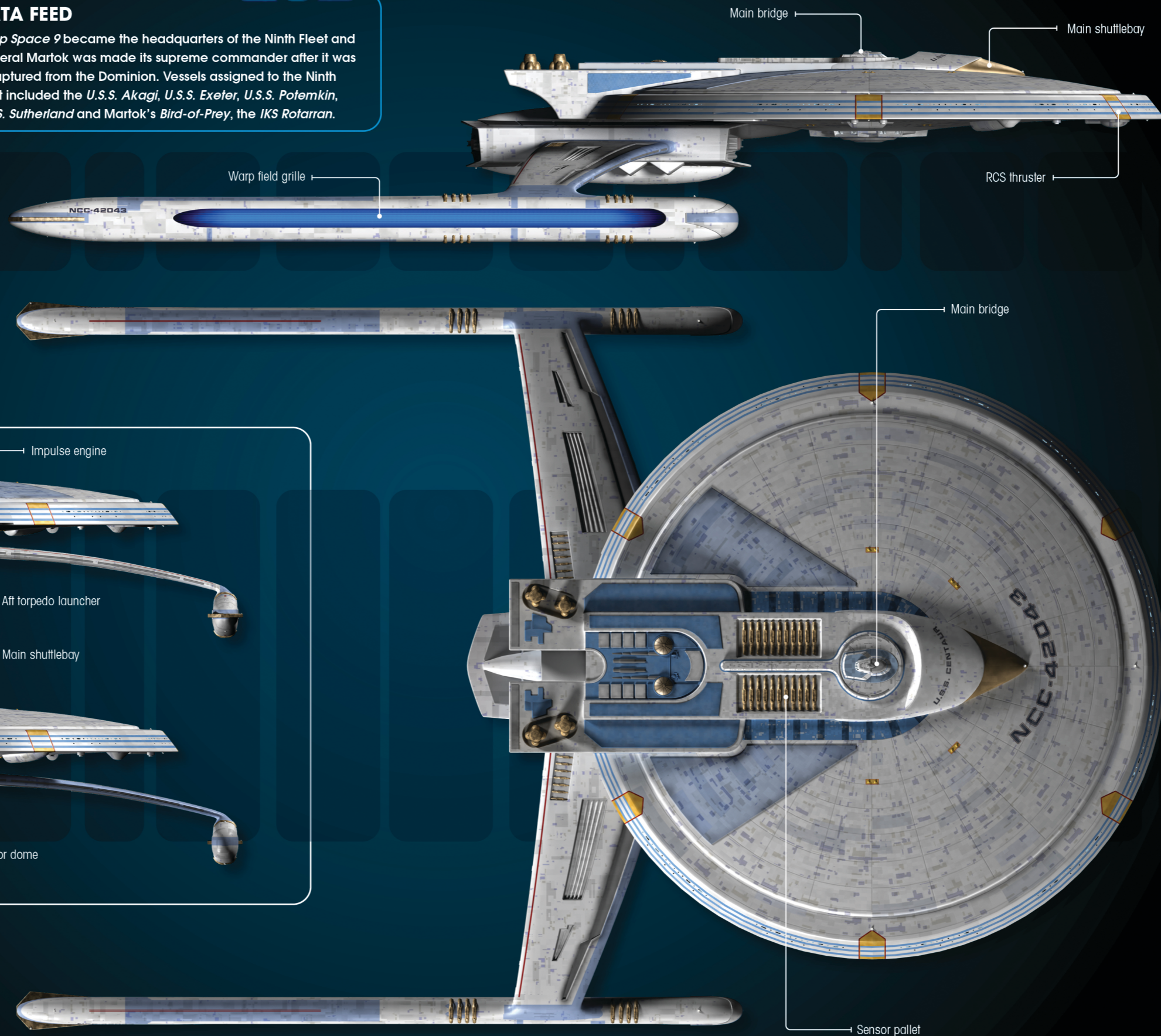
When Elim Garak was taken prisoner by Jem'Hadar troops in 2374, he claimed that he was Kamar, a member of the Cardassian Intelligence Bureau. He told them he had been working for the Founders when he was captured by the *U.S.S. Centaur*, a story that was complete lies.

**OPERATION RETURN**

One of the most important battles of the Dominion War was 'Operation Return.' This was a massive military undertaking in which Starfleet and its Klingon allies attempted to retake *Deep Space 9* from the Dominion. Captain Sisko assembled a huge task force that combined elements of the Second, Fifth and Ninth Fleets. Among the Starfleet ships known to have fought in this battle included the *U.S.S. Centaur*, *U.S.S. Cortez*, *U.S.S. Galaxy*, *U.S.S. Hood*, *U.S.S. Magellan*, *U.S.S. Majestic*, *U.S.S. Sarek*, *U.S.S. Sitak*, and *U.S.S. Venture*. The Allied fleet was confronted by 1,254 enemy vessels and outnumbered by about two-to-one, but still managed to win back control of *Deep Space 9*.

**DATA FEED**

*Deep Space 9* became the headquarters of the Ninth Fleet and General Martok was made its supreme commander after it was recaptured from the Dominion. Vessels assigned to the Ninth Fleet included the *U.S.S. Akagi*, *U.S.S. Exeter*, *U.S.S. Potemkin*, *U.S.S. Sutherland* and Martok's *Bird-of-Prey*, the *IKS Rotarran*.

**BOLD CAPTAIN**

Charlie Reynolds, the captain of the *U.S.S. Centaur*, was described by Captain Sisko as someone who "never did know when to quit" and someone who liked to "swing for the fences."

**MYTHIC NAME**

The *U.S.S. Centaur* was probably named for the Greek mythological creature that had the head, arms and torso of a human and the body and legs of a horse. It was said to be the embodiment of untamed nature.

**NAME CHANGE**

The *U.S.S. Centaur* model was originally labeled the *U.S.S. Buckner* after the visual effects supervisor who built it. The name was never readable on screen, allowing it to be changed to *Centaur* in dialogue on screen.

► Adam Buckner designed the *U.S.S. Centaur* using existing parts of other ships, which he thought would fit together well. He never expected it to be filmed so it has no room for lights and you can see the registry is a piece of paper.



DESIGNING THE



# U.S.S. CENTAUR

The *U.S.S. Centaur* was designed by the VFX team rather than the art department and was literally made out of spare parts.

The *U.S.S. Centaur* has one of the most modest origins of any *STAR TREK* ship: it was built from plastic model kits as a present for a small boy in Spain but it ended up on screen, where it went toe to toe with a stolen Jem' Hadar fighter in a brief appearance that made it into a firm fan-favorite.

The *Centaur* was built and designed by Adam Buckner, who was one of *DEEP SPACE NINE*'s VFX supervisors. As he explains, the beginning of a season was always a reasonably quiet time for the VFX team. When they started work on the sixth season, his boss Gary Hutzel

suggested that he make good use of the spare time by building some models. "Gary was interested in getting some additional ships we could use. He also wanted to teach me about what was fast becoming the dying art of motion control models. And I was happy enough to spend time sitting in the modelling shop. I was never a modelmaker to the level of the professionals who could build something from scratch, but when I was younger I would buy kits from the hobby shops and get glue everywhere. I had also done a few stop motion films using these

models when I was at university. Now I had all the gear and Gary was willing to teach me."

Buckner started off by making two ships that were based on Franz Joseph designs from *The Starfleet Technical Manual*, which was published in the 70s. "Those models would later become known as the Jupp and the Bradford," Buckner remembers. "The Jupp was sort of like the Franz Joseph destroyer but I thought it was a bit anaemic as a ship. So then I moved onto what then became known as the Bradford. That probably could have been shot if it

▲► These shots of the model were specially made by Adam Buckner for this article. He still has the model of the *Centaur*, which he photographed at home before using Photoshop to add the lights.



hadn't ended up sitting on Peter Lauritson's desk for so long. That was a tug. These were big models. They had LED running lights that blinked and nacelles that lit up and all the proper gear for a motion control model."

Ironically, neither of these ships would make it to the screen, but they weren't the only ones that Buckner made, although the third one, which became the *Centaur*, was the one he least expected to make it through.

During the break between seasons he had been travelling in Spain, where he had met a small boy called Guillermo

who was interested in *STAR TREK*. "I told him quite off the spur of the moment 'I'll build you a ship when I get back.'" Buckner recalls. "So now I'm in the workshop and I don't have anything I can really do on the two models I'm building, so I decide to quickly whip out a kitbash of a small ship that I can mail to him.

## FRANKENSTEIN SHIPS

"I wanted it to be a small, sleek, fast ship that used existing stuff we had at hand. Because I didn't have time to do anything else, I went to the hobby shop

and bought some model kits that I could use for this one."

Building a ship completely from existing ships made perfect sense to the VFX team. When they had been working on the other models, Hutzel and Buckner had talked about how during a war Starfleet would have done whatever was necessary to put ships on the front line. "Gary had this idea," Buckner says, "that people were literally rebuilding some of these things. That if they had two bits of a spaceship that worked, maybe if you welded them together they could go into battle."



So Buckner had already been looking at the existing ships and thinking about how elements from them could be combined to make something new. As he recalls, he could see a way of taking parts of the *Excelsior* and the *Reliant* to make his ship for Guillermo.

"I was surprised at how quickly it came together. I had an *Excelsior* dish but I used a *Reliant* bridge. The idea was that the ship was much smaller than the *Excelsior*. The top and the bottom of the nacelles are the side bits off the *Excelsior* engines, which were very tall and had all sorts of other gubbins along them. They had these two little pieces, which fit together to make nice compact nacelles. Then the rollbar from the

*Reliant* just fit nicely underneath."

Before Buckner could get his ship in the mail, Hutzel took an interest in it. "Gary was beginning to shoot the season opener 'A Time To Stand'. They needed a deep intruder Federation ship and he wasn't happy with any of the stock models, but he liked this little ship I'd built and he asked if he could use it."

#### TIME FOR AN UPGRADE

Of course Buckner was happy to hand the model over, but there were a few things that had to be done first. Unlike his other ships, Buckner hadn't expect it to be used for filming, and as a result it was both small and sealed up.

"Because it was too small and it was

finished, we couldn't add any lighting to it, at least not in the conventional way. So all of the lighting was done using UV. We put UV paint onto the nacelles and used a different color of UV tape to make windows, primarily on the dish. When Gary shot it he was able to separate those colors out to make different passes – one for the windows and one for the engines."

Fortunately, the script only called for the ship to be seen briefly, and, because it was behind enemy lines, Hutzel and Buckner figured it would do everything it could to avoid being seen.

"One of things Gary and I discussed was that the ship was supposed to be a deep intruder. It was always going to be



moving fast so we could get away with a small-scale model where the detail was quite harsh without it looking that bad, especially when it was moving."

#### READY FOR ACTION

Even though they knew it would never be seen in detail, Buckner and Hutzel made changes to bring the model closer to the kind of ship that the script called for. "Gary and I – primarily Gary – gave it a doctoring. I added additional greebles to it, because I felt that there was some potential ambiguity in scale. The original was a lot smoother. Now we knew it was supposed to go behind enemy lines, be fast, pick up signals and report back so I figured it had been tricked out; it had ECM stuff on it, sensing material. I also wanted to obscure the dish a bit so I added some additional detail to try to hide it a little bit and to give it the sense that it was a deep intruder. Some of the extra doctoring, particularly on the underside, was probably a little bit overdone and

not quite as delicate as it could have been."

The final detail was to give the ship a name and registry. The finished script would clearly identify the ship as the *Centaur* but when Hutzel and Buckner finished off the model they didn't know that. "In the show it's clearly the *Centaur*," Buckner explains, "but that's not what's written on the dish. Gary asked me 'What can we call it?' I said 'the Guillermo' but for some reason he decided that was inappropriate. Traditionally, at least internally, the ship class is named after the person who built it. So there's a Hutzel, a Buckner, which is what this turned out to be, and that's the name written on the dish."

The story wasn't quite over. Buckner still had a promise to keep. "I had to make another one to send to the little boy because this one was being shot. The one I sent to Guillermo was probably better built than the first one. The one we used for filming ended up in my loff. I hope Guillermo has still got his."

◀ Buckner's model of the Centaur on a stand ready to be filmed. The UV tape on the sides could be isolated in the editing booth and replaced with glowing lights. Different colors were used for different kinds of light.



## DEEP SPACE NINE



# GOES TO WAR

As Ira Steven Behr explains taking *DEEP SPACE NINE* to war was all about putting Gene Roddenberry's vision to the test.

It's difficult to trace the origins of any war; it's never simple and there's always more than one cause. According to Ira Steven Behr, the war on *DEEP SPACE NINE* was no different. When he took over the writing staff, he didn't immediately plan to take *STAR TREK* to war, but looking back, he says the Dominion War brought so many things to the table that it was irresistible.

The first, and to Behr's mind, the most important reason to go to war was his desire to put Roddenberry's idealistic vision of the future, and the characters who exemplified it, under pressure.

When Behr had been working on *TNG*, he had been frustrated by Roddenberry's insistence that there wouldn't be any conflict between the characters. One of the things that appealed to him about *DS9* was the fact that it was on the frontier. "It is," Behr says, "easy to be a saint in paradise, but we were on the frontier and people who live on the frontier are never the same as the people who live back in civilization. They don't have money back on Earth but we have money here. They don't have neuroses there, but we have plenty of neuroses here. They're not right by the

▲ *DEEP SPACE NINE* saw more all-out space battles than any other *STAR TREK* series as it entered into a war with the Dominion that lasted for the best part of three years.

Gamma Quadrant which doesn't play by Gene Roddenberry's or anybody's rules. It's a different place."

If *TNG* was Los Angeles with its swimming pools and manicured lawns, *DS9* was New York where everyone jostled up against one another and conflict was always simmering under the surface. And, once he understood that, Behr knew how to write the show. "Once I figured out that we could keep Gene Roddenberry's universe but separate *DS9* from that, I knew what we were doing. It's easy to be a decent human being when you're living in Beverly Hills and you have money but dip your toe into the world and then see how strong all your moralistic beliefs in mankind really are. We were putting the 24th century to the test, as much of a test as we could finagle, as much of a test as we were allowed to give it." And there could be no greater test than sending the characters to war.

### LIVING WITH THE CONSEQUENCES

Another reason *DEEP SPACE NINE* ended up going to war was that it was in one place. Whereas the original series and *TNG* would encounter a race one week and move on the next, the concept behind *DEEP SPACE NINE* meant that it had to deal with the consequences of the characters' actions. "Everything came out of that place," Behr says. "Everything we did had repercussions because we couldn't escape it. The other shows boldly went but we went and boldly came back. That's the difference."

When Piller and Berman had created the show they had wanted it to be different, but they didn't fully understand that facing the same enemies week after week would make war much more likely. There was something they hadn't thought about either: what exactly was on the other side of the wormhole? Behr was determined that *DEEP SPACE NINE* would have its own identity, so he wanted there to be something very definite waiting in the Gamma Quadrant rather than just more unexplored space. He also felt that the show needed its own villains. So, during the second season, the writing staff had a series of lunches and made plans. "It was 'OK, now we're going to sit down and work out who are the villains, who is the adversary, who is the antagonist on *DS9*.' We couldn't use the Borg which was fine. The Klingons,



the Romulans all been done. All good stuff. We could use them but what was our thing? Wolfe and Pete Fields and Jim Crocker and myself we had many, many lunches about this just trying to figure it."

During those lunches Behr insisted they develop not one adversary but three. His hope was that if one element of what became the Dominion didn't work out, they could run with the others. The Dominion was very consciously conceived of as the 'anti-Federation' – a massive group of planets that was brought together by a group of fascist leaders rather than a benign democracy. Robert Hewitt Wolfe was given the task of writing up the ideas that were developed over those lunches and as he recalls, they always planned for the Dominion threat to grow as the series progressed. "The whole idea was that this would

▲ The Dominion were created as a fascistic counterpart to the Federation and were designed to put pressure on their ideals. Ultimately, they ended up proving the strength of those ideals as even people who hated one another as much as the Bajorans and the Cardassians were brought together.

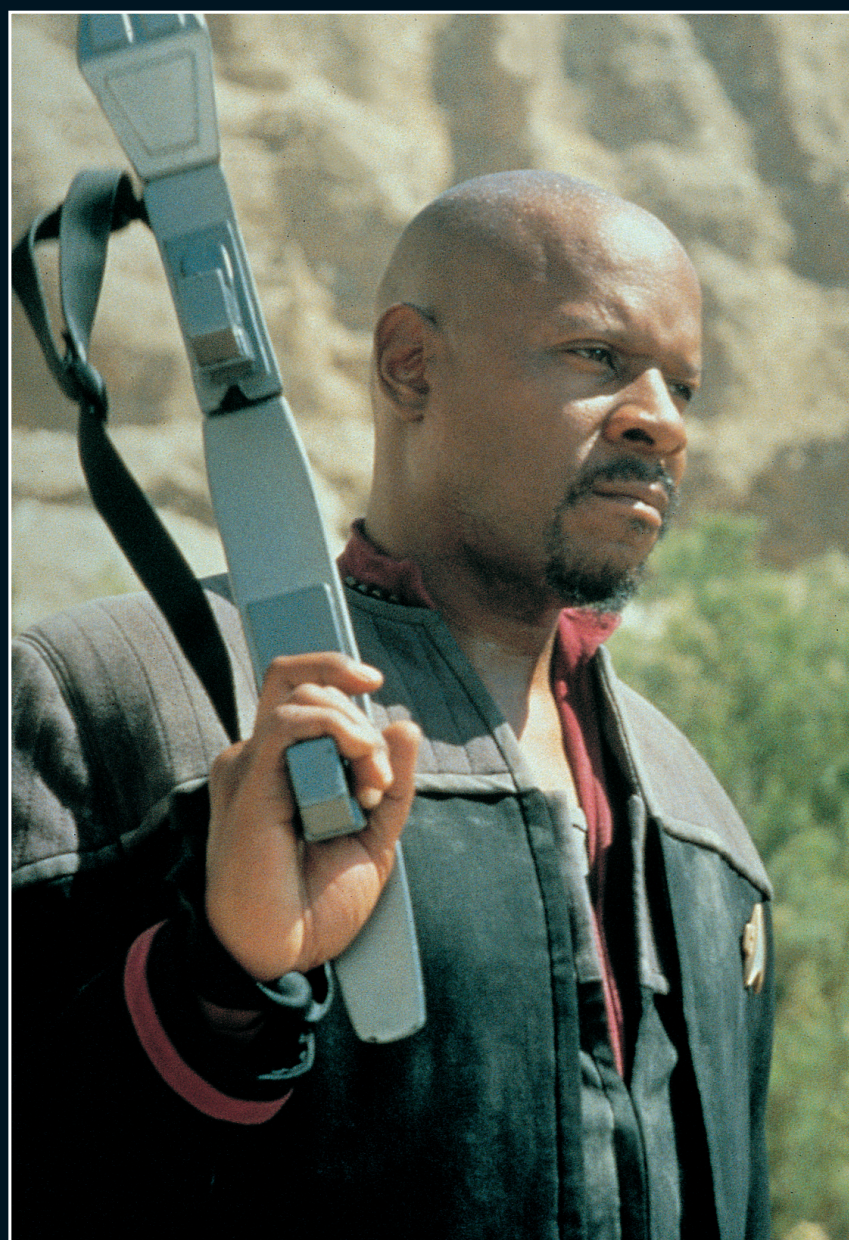


be an accelerating thing. We would build it slowly, and by the end of the series we knew we would probably be dealing with them on a weekly basis. We pretty much knew that eventually it would come to a cataclysmic, apocalyptic war.”

Behr goes on to say that the progress of that war was slowed down when Worf joined the cast. “Worf threw everything out of whack in terms of our plans. I’m thinking that if Worf hadn’t shown up and we didn’t suddenly have to do the Klingons and the Cardassians and all of that ... this is a very, very kind of a rough way of putting it, season five would have been season four.”

The decision to take the show to war wasn’t taken lightly. It certainly wasn’t part of the original concept that Berman and Piller had developed.

▼ Avery Brook’s performance established Sisko as a convincing military leader, who was well suited to the kind of stories that life during wartime suggested.



By now Piller had stepped away from the day to day running of the show, and while he offered Behr notes, he told him he had no intention of interfering with his grand plans and that Behr should feel free to follow his own course. Berman, however, was very much in charge of the whole franchise and had to approve everything that Behr did. He had some concerns about taking *STAR TREK* into such a dark place.

“It was a bargaining discussion with Rick,” Behr says. “I don’t think he *liked* the war. I will say this: the only time Rick really dug his heels in a bit was in the end when we went serialized. Serialized he had a much bigger problem with. Now when we look at how TV has become...”

#### THE CRUCIBLE OF WAR

Behr is very clear that the war would never have happened if it hadn’t had an interesting effect on the characters. “Eventually we were in a war and we did war episodes, but it never would have happened if we weren’t pleased with the Dominion itself and pleased with the way it helped to uncover new and interesting things for our characters. We never said this is a war show now. To be honest until the end we never considered it (the war) the show. Plot was always secondary to character. Character becomes plot, if you listen close enough as a writer. It was about ‘What do you want to write? What’s going to make us feel good about the job and what we’re contributing to the franchise?’ So the war was just one of those things. It was all about how will our people bounce off the wall of the Dominion? If they bounce off with a true bounce you go ‘Ok I like that bounce, let’s throw it up against that Dominion wall again and see what happens.’”

In particular Behr says in their efforts to define Sisko as someone who wasn’t Kirk or Picard, they had created a character who was more suited to war stories than any of his predecessors. “Sisko was a soldier. We were told he was a soldier by people’s perception of him before we had the war. So first he was a soldier, and then we came up with the war. It all links.”

There’s no better example of what the war did for storytelling on *DS9* than ‘In the Pale Moonlight,’ in which Sisko crosses some moral boundaries in order to drag the Romulans into the war. “That is an excellent episode,” Behr says. “That was a mature



◀ In the episode ‘In the Pale Moonlight’ we learn that Sisko was prepared to deceive the Romulans in order to get them to enter the war. When the plan goes further than Sisko expected and leads to Senator Vreenak’s death, Sisko decides that he can live with it because the ends justify the means.

episode that we did under the umbrella of the franchise but not in the cage of the franchise.”

#### NO EASY ANSWERS

Behr praises the episode for its unwillingness to accept simplistic ideas about morality, which he felt all too often characterized modern *STAR TREK*. “We weren’t re-inventing the wheel. It’s not like this ground-breaking thing but it’s a nice emotional real gutsy show. It seemed like real people under real difficult circumstances and making difficult decisions.”

The episode is one of *DEEP SPACE NINE*’s best reviewed installments, but it also caused some consternation, which to this day provokes a definite response from Behr. “The fact that, it seemed like, people were so amazed by that episode really depressed me at the time because it was telling me that we weren’t doing that enough. We still were more trapped than we thought we had been. You do a show that’s a little bit less simplistic and people get upset.”

Although the war became one of the most memorable parts of *DEEP SPACE NINE* – Behr says that it was probably the only show in the franchise that could actually sustain a war – he is at pains to point that *DEEP SPACE NINE* wasn’t all about the war, but rather the war became the background to the stories they were telling. In fact, he points

out that only about half the stories in the last two seasons were directly connected to the Dominion War. However, as the writers entered the final run of episodes it was clear that they would all have to deal with the war.

And when it came to ending the war, as always, it was about character. “Up until that moment, you can do a war episode and then you can go away from the war for three episodes but in the end it was a little different. In terms of how it was going to end I would like to think that we knew that Garak was going to go back to Cardassia. The only thing I knew for certain was that Odo was going to go back to his people. Damar, at some point, by the middle of the season, I knew that he was going to die a hero’s death. Sisko was going to be with the Prophets. Kira was going to get the station.”

Even 15 years or more after the fact, Behr is passionate about what *DEEP SPACE NINE* achieved and is very clear that although the war took the series to some dark places, it was still *STAR TREK*. “It’s still the most optimistic future we could possibly imagine. OK so there’s the Dominion War but it’s still humanity and we’ve conquered the stars and we still have curiosity and we still have knowledge. We haven’t descended into ignorance and hatred. It’s still the most optimistic freaking future you could imagine.”

# ON SCREEN



### TRIVIA

The opening scene of the *STAR TREK: DEEP SPACE NINE* episode 'A Time to Stand' featuring the retreating fleet of Allied ships was one of the last times physical studio models were used in a shot composed of multiple vessels. In order to include this many different ships, the production staff built several new ships using parts from various commercially available models. According to scenic art supervisor Michael Okuda, the VFX department had a little fun with the names of these ships. Some were named for VFX staff members, while others had "impolite" names, but none of them could be seen legibly on screen.



|                   |                            |
|-------------------|----------------------------|
| TV APPEARANCE:    | STAR TREK: DEEP SPACE NINE |
| FIRST APPEARANCE: | 'A TIME TO STAND' (DS9)    |
| DESIGNED BY:      | Adam Buckner               |

### KEY APPEARANCES

#### STAR TREK: DEEP SPACE NINE 'A Time to Stand'

With the Dominion on track to win the war, Captain Sisko is given command of a salvaged Jem'Hadar fighter in the hope it can slip behind enemy lines and destroy the main ketracel-white production facility in the Alpha Quadrant. En route, the fighter is intercepted by the *U.S.S. Centaur* NCC-42043, captained by Charlie Reynolds. He has not been informed of Sisko's secret mission and launches an attack. Luckily, three Jem'Hadar ships arrive and chase off the *Centaur*, leaving Sisko and his crew free to continue their dangerous undercover mission.

#### STAR TREK: DEEP SPACE NINE 'Behind the Lines'

A fleet of Allied ships, including the *U.S.S. Centaur*, rendezvous back at Starbase 375 after their latest foray into Dominion-controlled space. Admiral Ross asks Captain Sisko to come up with a plan to attack a Dominion sensor array near the Argolis Cluster, as it can pinpoint Allied ships from five sectors away, giving the enemy a huge tactical advantage. Meanwhile, on Deep Space 9 Major Kira and her resistance cell try to prevent the minefield around the wormhole from being disabled. Unfortunately, Odo appears to be of no help after he links with the Female Changeling.

Actor Barry Jenner made his first appearance as Admiral William Ross in 'A Time to Stand.' Executive producer Ira Steven Behr was full of praise for Jenner's performance, commenting, "I think Barry Jenner is one of the unsung heroes of the show."



After the Jem'Hadar fighter's warp engines are hit during the raid on the ketracel-white facility in 'A Time to Stand,' Dr. Bashir calculates that at impulse speed it will take them "17 years, two months and three days" to reach the nearest Federation starbase.

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