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ORION  
**INTERCEPTOR**

ORION SYNDICATE

TYPE: INTERCEPTOR

LAUNCHED: 22nd C

WEAPON: PARTICLE CANNON

# ORION INTERCEPTOR

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# ORION INTERCEPTOR

## SPECIFICATION



OPERATED BY: ORION SYNDICATE

TYPE: INTERCEPTOR

IN OPERATION: 22nd CENTURY

LOCATION: BORDERLAND, ALPHA QUADRANT

WEAPONRY: PARTICLE CANNON

PROPULSION: WARP ENGINES





► Sleek and fast, these bird-like interceptors were utilized by the Orion Syndicate. They carried out attacks on ships in the Borderland to abduct potential slaves for sale to the highest bidder.

# ORION INTERCEPTOR

The Orion Syndicate operated fast interceptors in the lawless region known as the Borderland.



### DATA FEED

The interceptors used transporters to beam crew away from other ships. An energy surge was detectable a second before transporter activation.

The Borderland was a volatile area of space in the Alpha Quadrant located between the territories of the Klingon Empire and the Orion Syndicate. The region was notorious for attracting the most dangerous elements from both powers, with the Orion Syndicate deploying a fleet of fast and powerful interceptors to abduct slaves from unwary ships.

The Orion interceptors were well suited to their primary mission, able to strike at speed while at warp, forcing ships to drop out of warp where they were more vulnerable to attack. Their mode of operation made these vessels something to be feared in the Borderland.

### HAWK-LIKE CONFIGURATION

The interceptors were constructed in a sleek, hawk-like configuration with green-hued hull plating. Although available data is inconclusive,



this avian aesthetic points to a crossover in ship design with both the Klingon Empire and the Romulan Star Empire.

The forward section of an Orion interceptor was constructed in a manner to resemble the beak of a bird, tapering to a sharp, aerodynamic point. This forward section swept back into the primary hull, opening out by degrees as it moved towards the aft section and a rear-slung configuration of wide, curved wings to either side of quad engine ports. The hull plating was adorned with patterned decoration, the tips of the beak and wings marked out in red. This decoration further emphasized the bird-like design, evoking an image of blood-soaked talons and beak.

### FAST AND POWERFUL

The configuration of an Orion interceptor made them particularly fast and maneuverable at impulse speeds. This allowed them to quickly outclass other ships passing through the Borderland, making frequent, rapid attacks.

Weaponry batteries comprised front-mounted particle cannons, able to accurately target specific areas of rival ships to knock out key systems such as warp nacelles.

◀ While traversing the Borderland in search of the Augments' bird-of-prey, a pair of Orion interceptors forced the *Enterprise* to drop out of warp. The *Enterprise* found itself under heavy fire from particle cannons, leaving it vulnerable to the interceptors' transporters.



▲ The bird-like configuration and patterning of the Orion Interceptor was not unlike that of a Klingon bird-of-prey, suggesting a possible crossover of design technology.

With a target ship neutralized, the interceptors activated transporter systems to abduct multiple crew members at once. With their raid successfully completed, interceptors would proceed to processing stations within the Orion Syndicate, where their recently acquired cargo would be auctioned off as slaves.

#### ENTERPRISE ENCOUNTERS

In 2154, a Klingon bird-of-prey patrolling the Borderland investigated a transport shuttle emitting human bio-signs. The humans attacked and killed the Klingon crew, taking the ship for themselves. These humans were Augments, raised by infamous geneticist Dr Arik Soong as his 'children' after he stole their embryos. Captain Jonathan Archer of the *Enterprise* reluctantly enlisted the help of the

imprisoned Soong in tracking down his children before they could cause any further incidents.

Soong directed Archer to search the Borderland for the rogue bird-of-prey. Shortly after entering the region, the *Enterprise* was attacked by two Orion interceptors while travelling at warp speed. The *Enterprise* was forced to drop out of warp, where it was instantly engaged by the interceptors.

Outgunning the *Enterprise*, the interceptors deployed its transporters to snatch nine of the Earth vessel's crew, including Commander T'Pol.

#### RESCUE AND ATTACK

Soong believed the abductees would be taken to a nearby processing station on Verex III for auctioning as slaves. Archer and Soong successfully launched a covert rescue mission,

► After rescuing abducted crew members from a processing station on Verex III, the *Enterprise* was pursued by two further interceptors intent on regaining Orion property.

▼ The interceptors' particle cannons were powerful enough to overcome the *Enterprise*, despite attempts by Captain Archer to engage the attacking Orion vessels.



▼ Close to being overcome by the interceptors, the arrival of the rogue bird-of-prey turned the tide of battle. One interceptor was destroyed, while the second veered off and disengaged.



during which Soong attempted to escape. All *Enterprise* crew and a recaptured Soong were successfully returned to the ship. Archer deduced that Soong's direction to search the Borderland was a ruse in the hope the Orions would provide a means for his escape.

The *Enterprise* continued its search of the Borderland for the Augments, where it was once again attacked by two Orion interceptors who claimed the ship had stolen Orion property. The *Enterprise* engaged the ships, but once again they were too powerful. Before the *Enterprise* was overwhelmed, the interceptors were fought off by the rogue bird-of-prey.

Led by Malik, the group of Augments overcame the *Enterprise* crew, freeing Soong. Reunited with his children, Soong embarked on a new mission...

## DATA FEED

A brilliant 22nd-century geneticist, Dr. Arik Soong held controversial views and felt it was a mistake for humanity to abandon genetic modification after the Eugenics War. Formerly Senior Medical Director at Cold Station 12, Soong stole Augment embryos, raising them as his children. His criminal activities were brought to book and Soong was imprisoned in a San Francisco prison facility, while his children were left to fend for themselves...



**VEREX III**

Soong believed the abducted *Enterprise* officers would be taken to a processing station on Verex III, a planet he had previously visited to gain supplies while on the run. The *Enterprise* arrived in orbit of the Orion world, where other ships orbited, including further interceptors.

Using Soong's old authorization code to gain access to the station, Archer and Soong beamed to the planet and attempted to locate the abducted crew members. The nine officers, including T'Pol, were separated and incarcerated ahead of being auctioned off as slaves to the highest bidder.

The market was a chaotic place, overseen by a ruthless Orion slave trader. Captain Archer successfully bid for crew member Jeffrey Pierce, allowing them to beam back to *Enterprise* and analyse the neurolytic restraint that prevented escape.

As T'Pol was auctioned for a very high price in the market, Archer and Soong returned to the planet with the means to retrieve the crew members. In the ensuing chaos, Soong evaded Archer and made a bid to escape. The *Enterprise* captain saw his crew safely transported back to the ship before foiling Soong's escape attempt.



▲ The *Enterprise* arrives in orbit above Verex III, where two Orion interceptors are also visible. They are possibly the same two ships that attacked the Earth starship in the Borderland.



Port wing



Particle cannon emitter



Flight deck



Particle cannon emitter

Dorsal engine port



Lateral engine ports

Starboard wing

### ORION PROPERTY

Abductees taken by Orion interceptors as slaves were considered Orion property. The Syndicate would fiercely protect this claim, pursuing any slaves that escaped a processing station such as Verex III.

### NEUROLYTIC IMPLANT

Slaves were prevented from escaping the Syndicate by neurolytic restraints. The restraints inflicted seizures on the slave if they travelled a certain distance from their processing station.

### HIGH PRICE

If a slave did not achieve a price to cover processing at auction, they would be sold as food. Commander T'Pol was auctioned to a Tellarite for a high price, but was able to escape when her restraint was deactivated. She inflicted payback on the cruel Orion slaver before returning to *Enterprise*.



DESIGNING THE

# ORION INTERCEPTOR

The Orion interceptor was designed by John Eaves, and evolved in different directions, including a version intended to be crewed by the Gorn...

▲ John Eaves' initial concept for the ship that would become the Orion interceptor was a design that had been proposed several times during the course of *ENTERPRISE*.

John Eaves is one of the *STAR TREK* franchise's most prolific and long-serving members of design staff, contributing to both TV series and movies dating back to *STAR TREK V: THE FINAL FRONTIER* in 1989. After working for four seasons as production illustrator on *DEEP SPACE NINE*, Eaves contributed designs to *STAR TREK NEMESIS*, before joining the staff of *ENTERPRISE* in 2001 for the entire run of the series. For the 2004 episode 'Borderland', Eaves was tasked with designing new ships belonging to the Orion Syndicate, bringing the

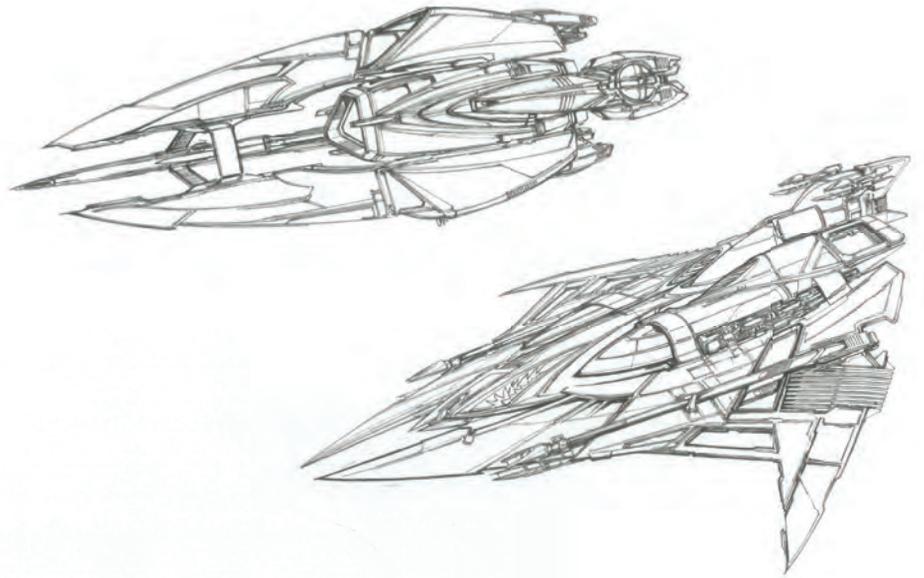
Orions back to *STAR TREK* for the first time in 30 years. However, early drafts of the script by Ken Lazebnik featured a different alien race from THE ORIGINAL SERIES.

During development of 'Borderland', the reptilian Gorn, as featured in 'Arena' and an episode of the 1970s *STAR TREK* animated series, 'The Time Trap', were intended as the script's central antagonists. With this in mind, Eaves first turned to a ship design he had put forward for consideration several times in the past. "This was actually a ship that came

and went at least seven times during the course of *ENTERPRISE*," he says, looking back to early pre-production meetings for 'Borderland'. "It would never make it, but they always wanted to see it again. We had a very quick meeting when we got the 'beat sheet' (for 'Borderland'), so I just threw that together real quick. I went into the meeting with it, and they said, 'Oh... we like that one, but not for this particular production!' The earlier iteration of that first design goes way, way back to the first season of *ENTERPRISE*. And it would come up again."

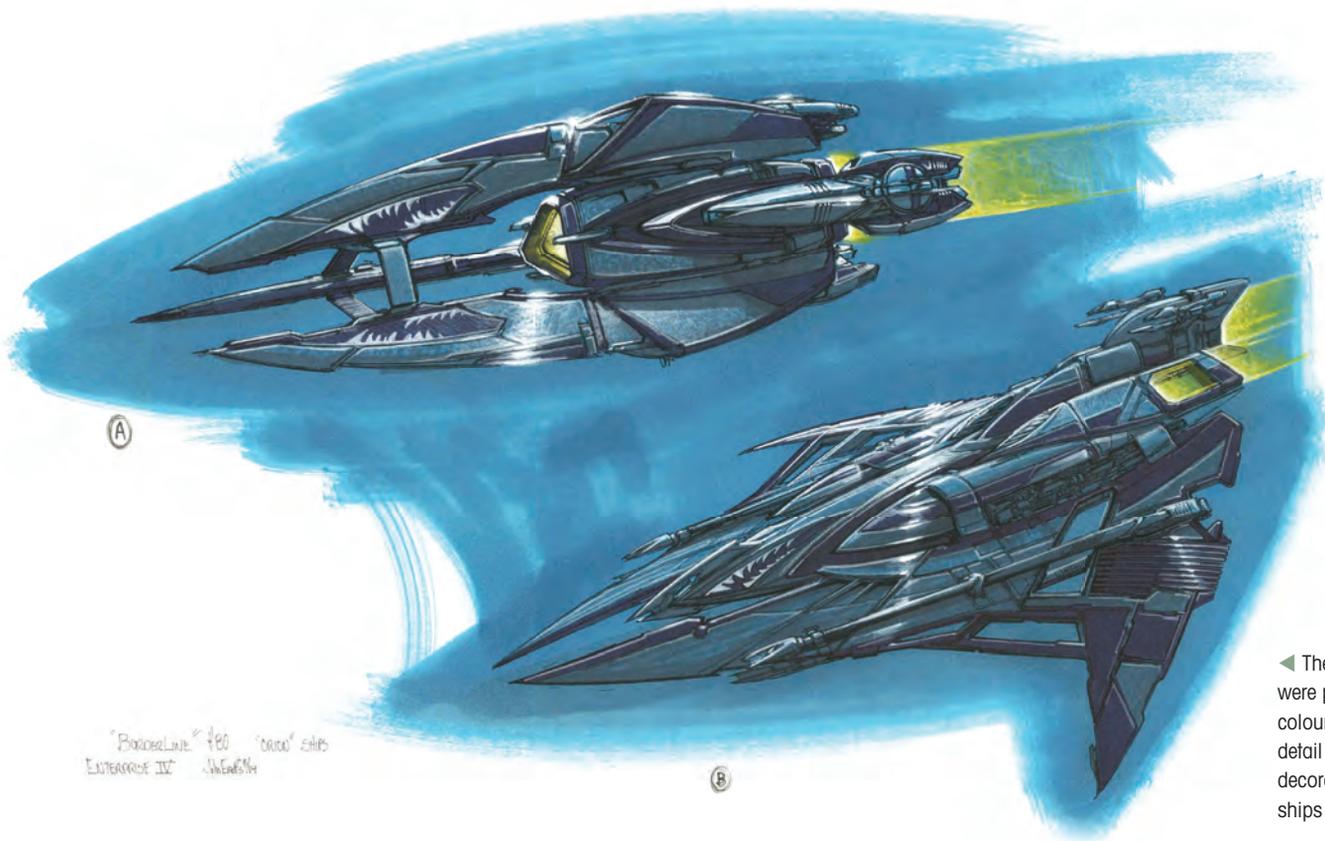
### GORN DESIGNS

With that first design given a positive response, but again rejected by *ENTERPRISE*'s production team, Eaves quickly provided two alternative designs, once more with Gorn as the intended crew. These concepts were smaller in scale than the first interceptor design, envisioned as faster, lighter fighter craft. "There wasn't an awful lot of information on it," Eaves explains, "and so my thinking with the Gorn was that it was a small crew and a small ship, and that's where it came from. We were experimenting - well I was - with that



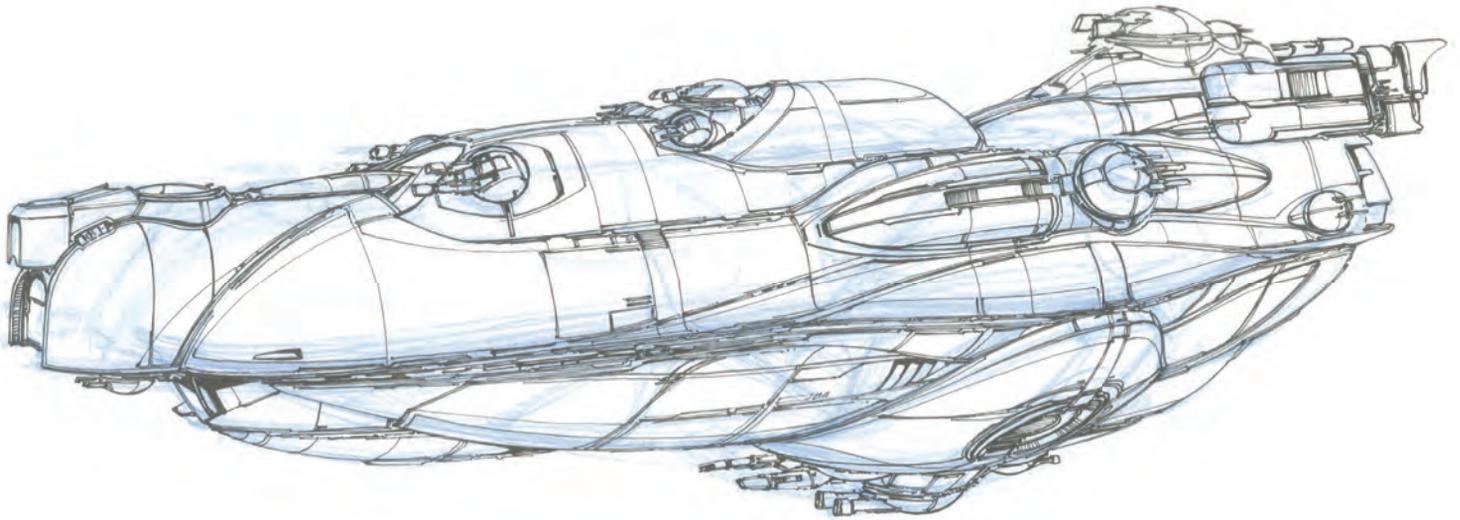
multiple triangulated design." This experimentation in design also gave rise to the earlier vessels of another *ENTERPRISE* antagonist. "That's where the Xindi started from too, that multiple triangulated design. The first of those designs, you've got that three-point structure and the engines wrapped all around it, and the bridge was a little diamond in the centre." The second of this pair of designs saw

▲ Eaves' second design concepts for the then Gorn ships were envisioned as smaller, fighter-sized vessels.



◀ The second designs were put forward to the colour stage, adding detail including some hull decoration to make the ships distinctive.

"Borderland" #100 "Gorn" ships  
Enterprise III



▲ Eaves adopted a more segmented, heavily armed design concept after the Gorn were replaced by the Orions for 'Borderland'.

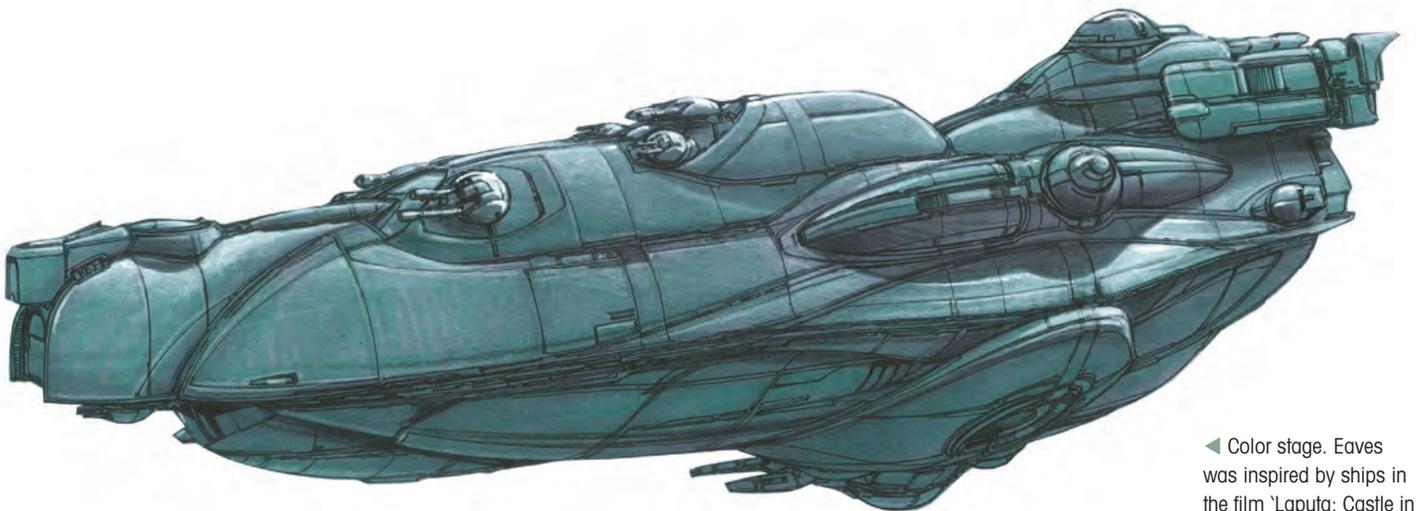
a first move towards taking inspiration from nature. "We did more of a shark fighter. I liked these a lot," adds Eaves.

"We then had to do a color sketch," Eaves continues. "We started playing with the painting on the outside. They wanted to have a marking, not nose art, but some kind of exterior marking." At this stage, Eaves looked into military history, taking the external markings of the World War II Curtis P-40 Warhawk fighter plane as inspiration for the Gorn ship's exterior adornment. "Teeth are always a good thing to start off with. And

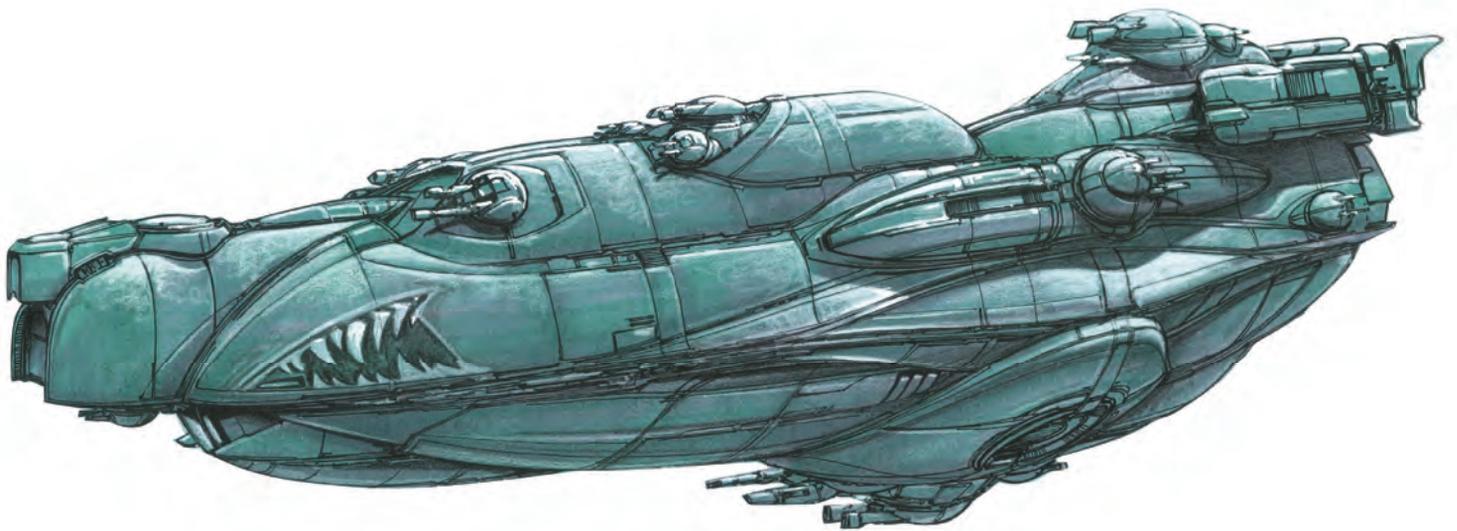
these were still Gorn ideas. At some point in development it changed to Orion, so the whole Gorn fighter thing went away."

#### ENTER THE ORIONS

With 'Borderland' now featuring the return of the Orion Syndicate, Eaves took a fresh approach for the next stage in the design process for the new ship. "This was very organic and kind of pickle-in-a-jar-ish," he describes this next design. "That was the idea behind it, that it was just these multiple layers of stuff. Nothing segmented, but all just



◀ Color stage. Eaves was inspired by ships in the film 'Laputa: Castle in the Sky' for this stage.



tied together and in a globular form with battle guns all over it.”

Eaves’ influences as a film fan informed his direction for this stage of the design, taking the 1986 Studio Ghibli animated movie ‘Laputa: Castle in the Sky’, as a starting point. “It’s one of Studio Ghibli’s very first films,” explains Eaves, “and they had these zeppelins, that I just thought were the coolest things, with all these battle guns and stuff all over them. And that was the inspiration for this because I had just picked up the Laserdisc of that movie. I thought it was the coolest thing, the way they made these flying battle ships with these guns all over this kind of curvy, round zeppelin shape.” The script for ‘Borderland’ contained little in the way of description of the Orion interceptors. “They said in the beat sheet that it was heavily armed, and that was about all the description there was. That can mean just about anything,” Eaves laughs. “On *ENTERPRISE*, we were going for that retro look. So this stage might be super retro, but it’s still fun to put turret guns all over the place.”

After producing the sketch concept of this more globular design, Eaves proceeded to add color as before. Here, the process covers two different versions, highlighting the continuing evolution of the design – a first, clean variety, followed by a second color sketch incorporating the exterior teeth image of earlier designs. “I was just carrying it

on, because they still liked that exterior artwork on the ship.”

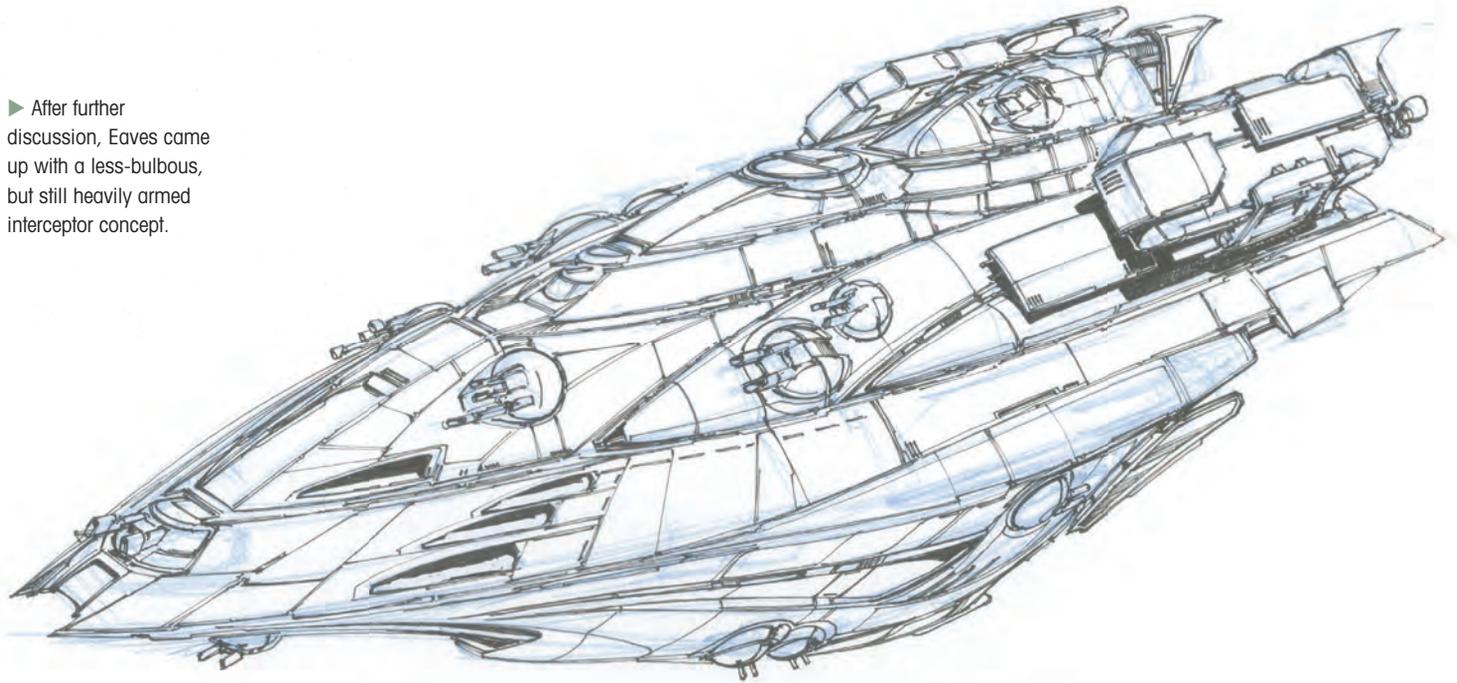
#### LESS BULBOUS

Exterior decoration would remain a constant through to the final design of the Orion interceptor, but the more bulbous, compact version was further refined, first as a black-and-white sketch. Eaves outlines the thought process behind this stage: “Let’s see something a little more compact. They liked the bulbous look, but less bulbs. This had a little bit more of an aggressive shape to it, it still has all the guns and the battle weary stuff going on, and then we went to another color version of it. These were all presented at around the same time, maybe a couple of days apart.”

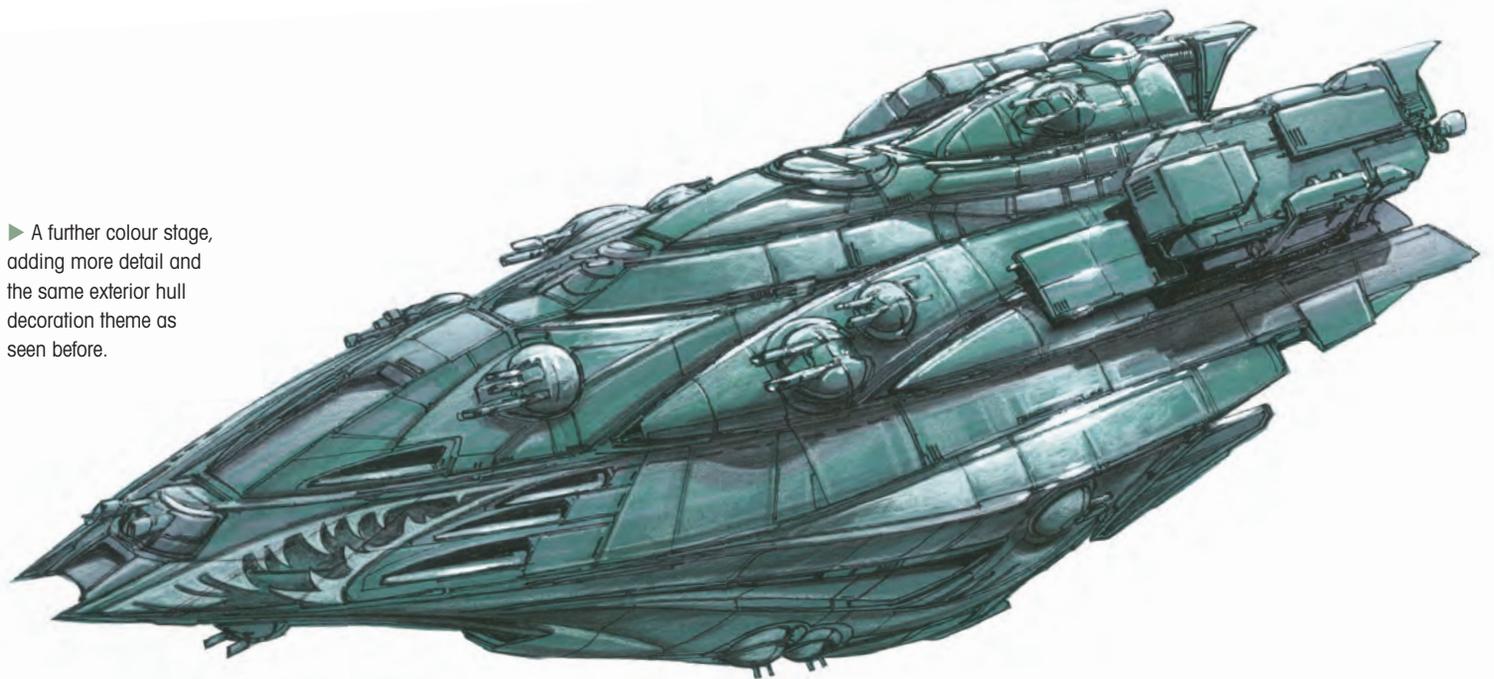
In adding more exterior decoration to the ship’s hull on both these later designs, Eaves happened upon a way to add unusual detail by accident. “I was just learning Photoshop back then,” he says. “I had just picked up a David Bowie album, where Bowie has tattoos on the cover. I thought it would be cool to tattoo a ship, and that’s where that weird marking comes from. So we created this Bowie-esque/Deborah Harry tattoo thing on the outside. I hit something in Photoshop that outlined the text, and I couldn’t figure out how I did it! But luckily I did it on both of them, and it did this weird outline. It preselected the color and it sampled off

▲ A third version of this stage added teeth decoration, brought forward from earlier design concepts.

► After further discussion, Eaves came up with a less-bulbous, but still heavily armed interceptor concept.



► A further colour stage, adding more detail and the same exterior hull decoration theme as seen before.



what I had there. I thought, holy smokes! I hope I can figure out what I did! I didn't for years! But that's how that started and how that whole tattoo look was primeval and kind of cool."

#### NEW DIRECTION

The design concept for the Orion interceptors was quite far advanced when a sudden change of

direction was taken, influenced by a production meeting for the episode. "I think it was the writer (Ken Lazebnik), who at the meeting said, 'I found a picture of something that I think could be even better than these two ideas.' So he brought out a picture of this bizarre battle axe..."

This moment was pivotal in quickly moving to the final design, with Eaves working up two fresh



*Harrad-Sar's heavy cruiser "Orion" (version two) Star Trek: Enterprise #93 (Bound)  
John Eaves 1-05*



*Harrad-Sar's heavy cruiser "Orion" (version one) Star Trek: Enterprise # 93 (Bound)  
John Eaves 1-05*

▲ John Eaves further refined these two advanced designs, adding more dynamic detail in Photoshop to make the Orion ships even more fearsome. As the above design sketches show, they would later be put forward by Eaves as potential designs for Harrad-Sar's Orion cruiser in the later *ENTERPRISE* season four episode, 'Bound'.

concepts that were larger and even more aggressive than earlier designs. The increased scale was crucial. "There was another issue, when you're having a space battle in a *STAR TREK* show, the bad guy usually is at least the same size as the *Enterprise*, or bigger, unless it's a scout ship or something else. You'll never see anything that's smaller in scale at that time. It always had to be equal in scale, and it didn't matter what the firepower was, there just had to be a visual comparison.

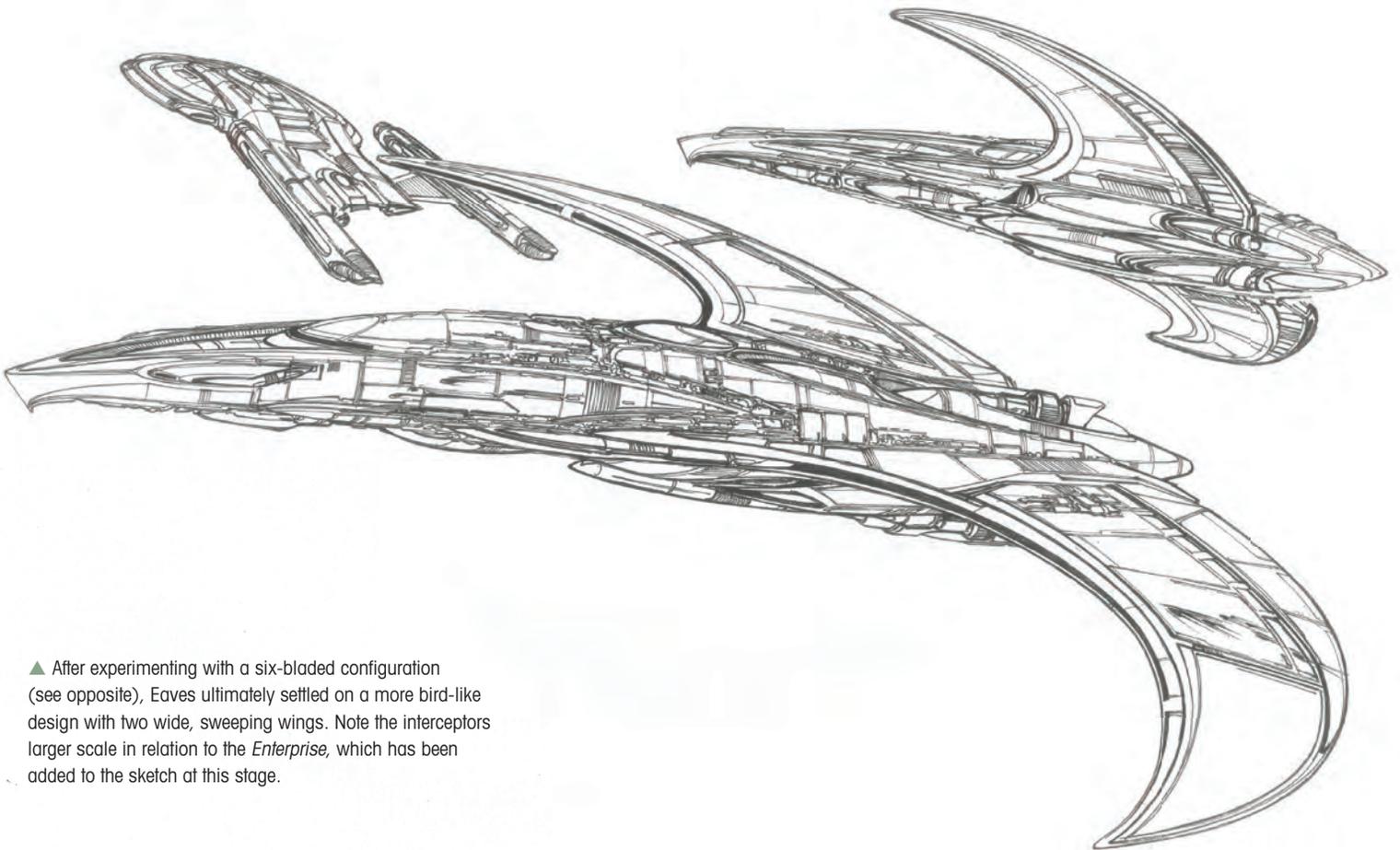
"The design with the six blades was first," outlines Eaves. "The battle axe had two blades, so I just extrapolated that and took it to six. I didn't care for that sketch, so I thought we'd just go back to the two blades. They really gravitated towards that two-blade version, so we went full color on it"

Getting very close to the final, locked design, the color stage of this advanced version incorporated elements of hull decoration as in earlier stages of the design process, once again

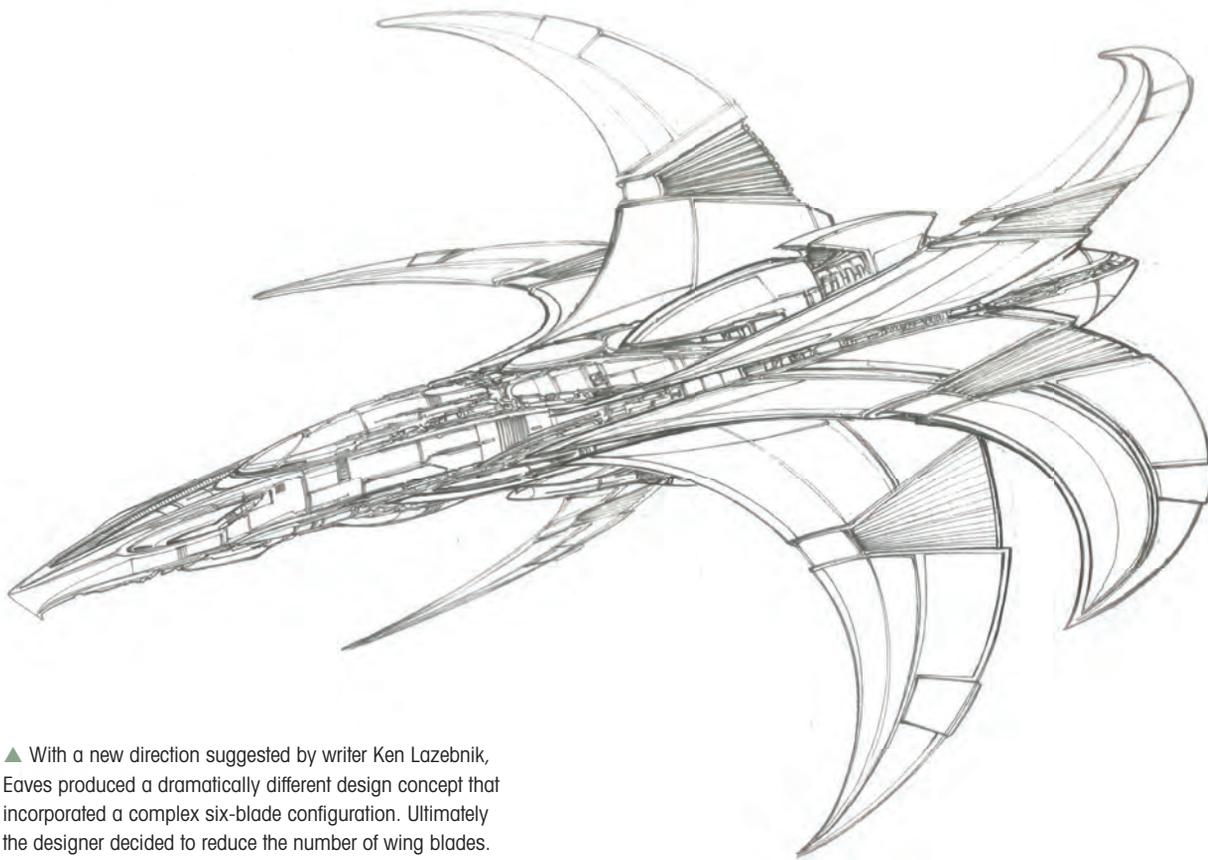
adopting the teeth motif across the wing section. "They said, 'why don't you take the teeth and put those on it, and the tips of the wings, dip them in blood'. We wanted it to be aggressive not only in nature but also in appearance, so it was just a giant flying bully threat!"

The design process was lengthier than usual for a new *STAR TREK* ship, demonstrating the ongoing visual evolution of a technical, fast-moving weekly television drama. However, few designs are ever wasted, and the earlier, more globular design concepts for the Orion inceptor were ultimately looked to as the basis for Harrad-Sar's Orion pirate ship in *ENTERPRISE: 'Bound'*, later in season four.

"This one is a full gambit of different ideas that went all the way up to the end," Eaves sums up work on one of his favorite design assignments for *ENTERPRISE*. "It's a good example, too, of how the scripts change as you go. You draw from one element to the other based on just a couple of words changing."



▲ After experimenting with a six-bladed configuration (see opposite), Eaves ultimately settled on a more bird-like design with two wide, sweeping wings. Note the interceptors larger scale in relation to the *Enterprise*, which has been added to the sketch at this stage.



▲ With a new direction suggested by writer Ken Lazebnik, Eaves produced a dramatically different design concept that incorporated a complex six-blade configuration. Ultimately the designer decided to reduce the number of wing blades.



◀ Eaves' final colour design sketches of the locked design. On direction from *ENTERPRISE*'s producers, the teeth were added once more, with a blood motif on the wings and nose section.

# ON SCREEN



## TRIVIA

Scots actor Alec Newman played the rogue Augment Malik in 'Borderland' and two further episodes of *ENTERPRISE* – 'Cold Station 12' and 'The Augments'. Newman was no stranger to science-fiction, having appeared as Paul Atreides in the mini-series adaptation 'Frank Herbert's Dune' (2000) for the Sci-Fi Channel, and its sequel 'Children of Dune' (2003). Newman's wide-ranging career spans leading stage and screen roles on both sides of the Atlantic.



'Borderland' marked the final *STAR TREK* appearance to date of J.G. Hertzler, playing the Klingon Captain in the opening sequence. Hertzler first appeared as a Vulcan Captain in the first episode of *DEEP SPACE NINE*, before appearing in over 20 further episodes as General Martok. He also played a Hirogen Fighter in *VOYAGER*: 'Tsunkatse' and Kolos in *ENTERPRISE*: 'Judgment'.



The Orion Syndicate reappeared in *ENTERPRISE* season four in 'Bound'. However, 'Borderland' was their first appearance in over 30 years, having last featured in 'The Pirates of Orion', an episode of the *STAR TREK: THE ANIMATED SERIES*.

- FIRST APPEARANCE:** 'BORDERLAND' (ENT)
- TV APPEARANCE:** STAR TREK: ENTERPRISE
- DESIGNED BY:** John Eaves

### KEY APPEARANCES

#### **STAR TREK: ENTERPRISE** **'Borderland'**

After a Klingon bird-of-prey is attacked by a group of human Augments, Captain Jonathan Archer enlists the help of Dr. Arik Soong in tracking down the geneticist's 'children'.

Soong directs Captain Archer to search an area of space known as the Borderland, where he thinks his former charges will be. Shortly after entering the Borderland, the *Enterprise* is attacked by two powerful Orion interceptors. The battle is short and one-sided, the interceptors abducting nine *Enterprise* crew members before breaking off their attack.

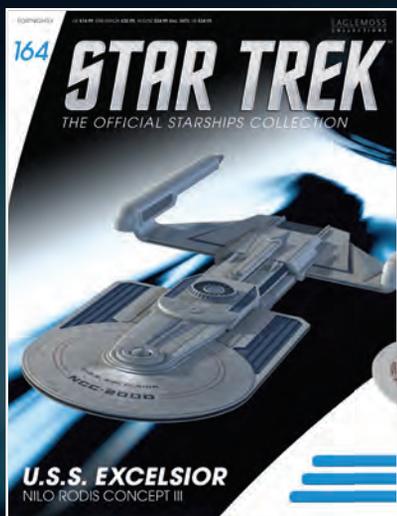
The *Enterprise* traces the missing crew members – including Commander T'Pol – to a processing station on Verex III, where they are being prepared to be auctioned off as slaves at a busy market. Archer and Soong beam down to investigate and devise a plan to recover the crew.

The captured crew safely returned to the *Enterprise*, the ship resumes the search for the rogue Augments in the Borderland. But the Orion slavers do not give up their property so easily. Two interceptors pursue and attack, demanding the return of their property. The *Enterprise* is quickly overwhelmed by the Orions, with little hope of fighting back against a more powerful foe...

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# U.S.S. EXCELSIOR

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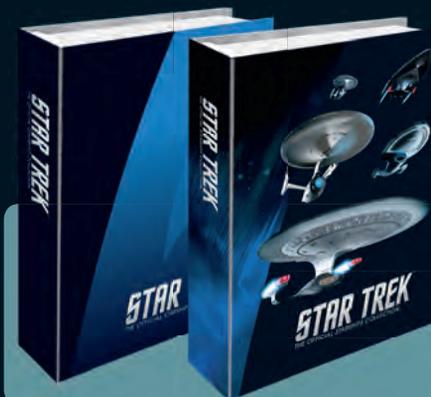
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- How designer *Nilo Rodis-Jamero* generated this third concept.
- A look at the visual effects work of Industrial Light & Magic's *David Carson*, who worked on *STAR TREK III* and *STAR TREK: THE NEXT GENERATION*.

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