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**KES'
SHUTTLE**

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LOCATION: DELTA QUADRANT

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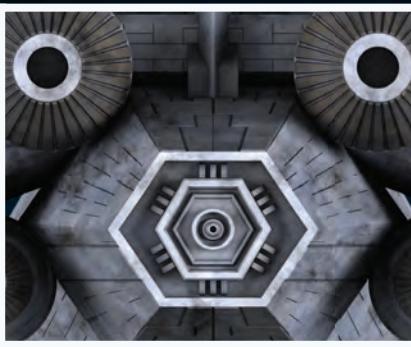
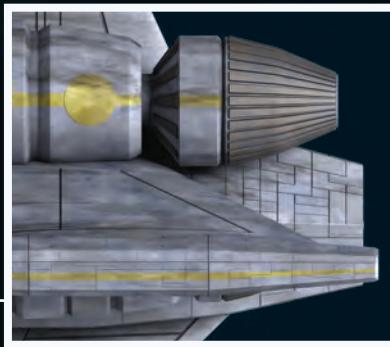
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KES' SHUTTLE

SPECIFICATION



TYPE:	SHUTTLE
AFFILIATION:	UNKNOWN
ACTIVE:	24th CENTURY
LOCATION:	DELTA QUADRANT
CREW:	1
ENGINES:	4





KES' SHUTTLE

An aged Kes returned to *Voyager* aboard a shuttlecraft, but she was not the Ocampan the crew remembered...



▲ This small shuttlecraft of unknown origin was acquired by Kes sometime after she left *U.S.S. Voyager* in 2374. It was small, able to carry just one passenger, but for Kes the ship was a means to a very specific end...



Three years after leaving the *U.S.S. Voyager* during its journey through the Delta Quadrant, the Ocampan, Kes returned to the Starfleet vessel. Having left the ship to explore her rapidly developing powers, the Kes that returned to *Voyager* aboard a small shuttlecraft was older, angry and resentful towards her former crewmates. Approaching the starship aboard her shuttlecraft, the Ocampan literally collided with *Voyager*.

COLLISION COURSE

In an alternative 2376, *Voyager* received a distress call from a small vessel on a direct intercept course with the ship. Sensors indicated the single occupant of the smaller ship was an Ocampan.

On receiving a hail, Captain Janeway was shocked to see an older, desperate Kes appear on the main viewscreen. Asking permission to come aboard, Kes immediately accelerated her ship onto a direct collision course with *Voyager*.

When Kes left *Voyager* in 2374, she had headed out into space in a Starfleet shuttle. The chain of events that saw Kes commandeer this new shuttle was unclear, and the exact origins of the craft remained unknown.

SHUTTLE SPECS

Kes' shuttle was small and compact, seemingly configured for a single occupant. The forward section comprised a snub-nosed cockpit, widening out to an angled transparent canopy where the lone pilot was positioned. The cockpit itself was small, with instrument panels ranged to the left and

◀ On an unspecified stardate in 2376, a small shuttlecraft was picked up on sensors, approaching *U.S.S. Voyager* on a direct intercept course. The shuttle was an unremarkable craft, and further sensor readings indicated that the single occupant aboard the vessel was an Ocampan...



▲ The four-engined shuttle was picked up on *Voyager*'s sensors. As soon as Captain Janeway gave Kes permission to dock, with *Voyager*'s shields down, Kes rammed the shuttle into the ship's hull, beaming aboard seconds before impact.

right of the pilot's seated position. It is likely the pilot embarked and disembarked from the cockpit.

It was unclear if the ship possessed any offensive capability, but was equipped with a transporter. The aft hull comprised an equally compact but powerful and aerodynamic drive section. Two large engine ports were placed high on the upper hull to the port and starboard of a dorsal wing spoiler. A red running light was placed on this spoiler. Two smaller engine ports were ranged directly below the dorsal drive units, again to either side of a wing spoiler located on the ventral hull. When in flight, all four engine ports displayed a green-hued power signature.

Stabilizing the shuttle during flight were wing sections ranged to port and starboard sides of the ship. These were located directly between the upper and lower engine ports, angling down and running the length of the drive section.

BOARDING VOYAGER

Kes' interception of *Voyager* was a premeditated plan that took Janeway and her crew by surprise. Directly after cutting communications, the Ocampan increased the shuttle's velocity, intending to ram *Voyager*. Despite activating a tractor beam and engaging evasive maneuvers, *Voyager* was unable to avoid the collision. Kes' shuttle breached the hull on Deck 9; however, she activated a transporter and beamed aboard to Deck 11 just seconds before the shuttle impact.

Kes embarked on a rampage, ripping apart sections of *Voyager* as she gave off extreme levels of neurogenic energy. Janeway and the crew attempted to halt her progress, but Kes' abilities had become too powerful, allowing her to neutralise all obstacles placed in her path.

Arriving in engineering, Kes overcame both Seven of Nine and B'Elanna Torres, killing the

► Answering hails, the crew were shocked to see Kes appear on the main viewscreen. She was desperate and asked Captain Janeway for permission to come aboard. What had happened to their friend?

▼ Ramming *Voyager* and beaming aboard, Kes left a path of destruction in her wake as she advanced through the ship. She was intent on reaching her destination at all costs: main engineering.



chief engineer with an energy blast. Kes absorbed the power of *Voyager*'s warp core and seemingly vanished into thin air.

CHANGING HISTORY

Kes enhanced her powers with energy absorbed directly from the warp core, travelling back in time to *Voyager* in 2371, just 56 days into its enforced time in the Delta Quadrant. At this time, a younger Kes was finding her place on *Voyager*, and this earlier version was part of the future Kes' plan.

Kes had been encouraged to leave *Voyager* and explore her developing powers by Janeway, but she was not prepared for a life out in the Galaxy. She plotted to sacrifice *Voyager* to the Vidiians and leave the ship with her younger self. Feeling her people would fear her for what she had become, this was her only way of returning home to Ocampa with her younger self.

Kes' plan was foiled due to Tuvok experiencing premonitions of the future caused by elevated tachyon particles. Janeway confronted older Kes before she could leave the ship, the Ocampa's relentless destructive fury forcing the captain to kill her. With younger Kes recovered, Janeway formulated a plan with her and Tuvok to ensure history did not repeat itself...

▲ Kes unleashed immense power to reach engineering, but to complete her plan, she required more. The desperate Ocampa absorbed energy directly from the warp core.



DATA FEED

Tuvok was instrumental in stopping Kes' destructive plan to alter the future. As Kes approached *Voyager*, Captain Janeway marked her loyal officer's birthday with a cake – to his bemusement. In 2376, Tuvok was approaching his 100th birthday – the “big three digits”. In 2371, it was Tuvok's sensitivity to a build-up of tachyon particles, perhaps influenced by Vulcan mental abilities, and his future premonitions, that alerted Janeway to the danger posed by Kes.

SAVING THE FUTURE

Six years after the future Kes attempted to alter the past, *Voyager* was still on its journey home to the Alpha Quadrant. When sensors picked up the approach of a small shuttlecraft with a lone Ocampan crewmember, Janeway and Tuvok knew the time had finally come. The captain ordered the immediate evacuation of Deck 11, including main engineering.

Forewarned of Kes' imminent collision with the ship and transport aboard, Janeway ordered the warp core shutdown and proceeded to engineering with Tuvok to confront Kes. Without the power of the warp core to boost her powers, Kes was unable to travel to the past. This allowed Janeway the chance to play a holo-message recorded by Kes' younger self in 2371.

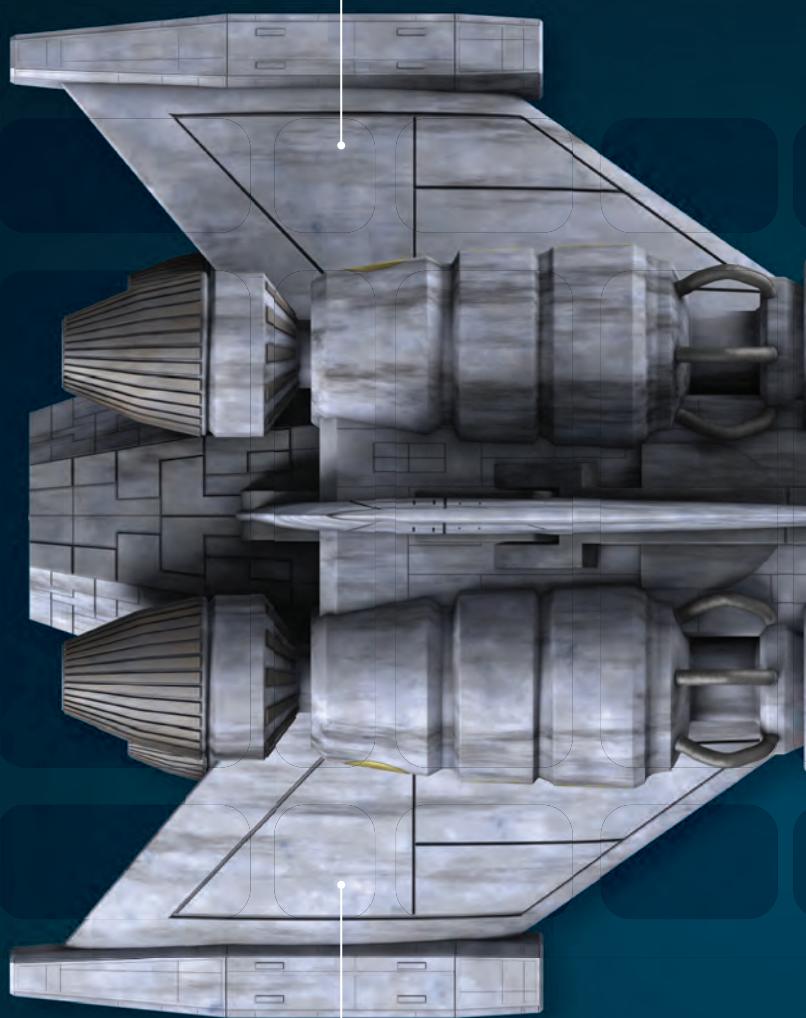
In the message, Kes pleaded with her future self to abandon her plan, reminding her that no one forced her to leave *Voyager* when she did. It was her own decision and taking revenge on people she cared about was not the way to return home.

Kes remembered leaving the message and realized that this was not the way. Janeway encouraged Kes to return home. After an emotional goodbye with Neelix, Kes beamed aboard her intact shuttle, setting out on a new path towards Ocampia.

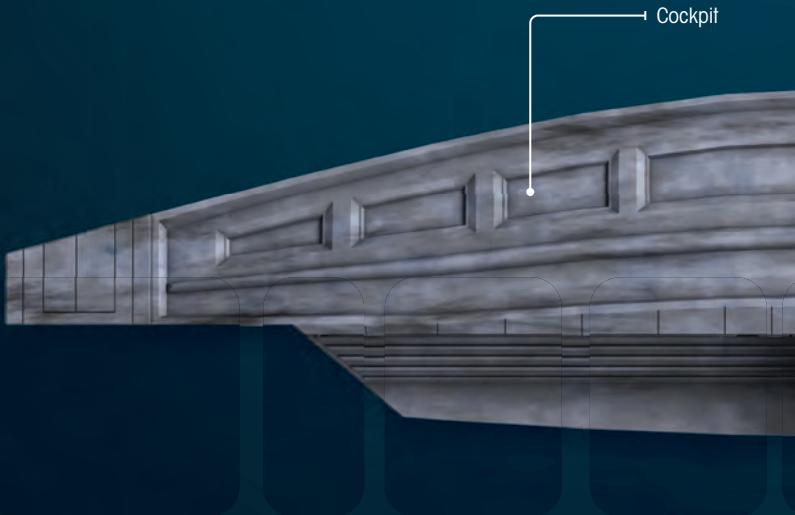


▲ With Kes' plan halted by a message from the past, the Ocampan realized that she could return home after all. Reconciled with her friends, she boarded her shuttle and left *Voyager* once again.

Port wing



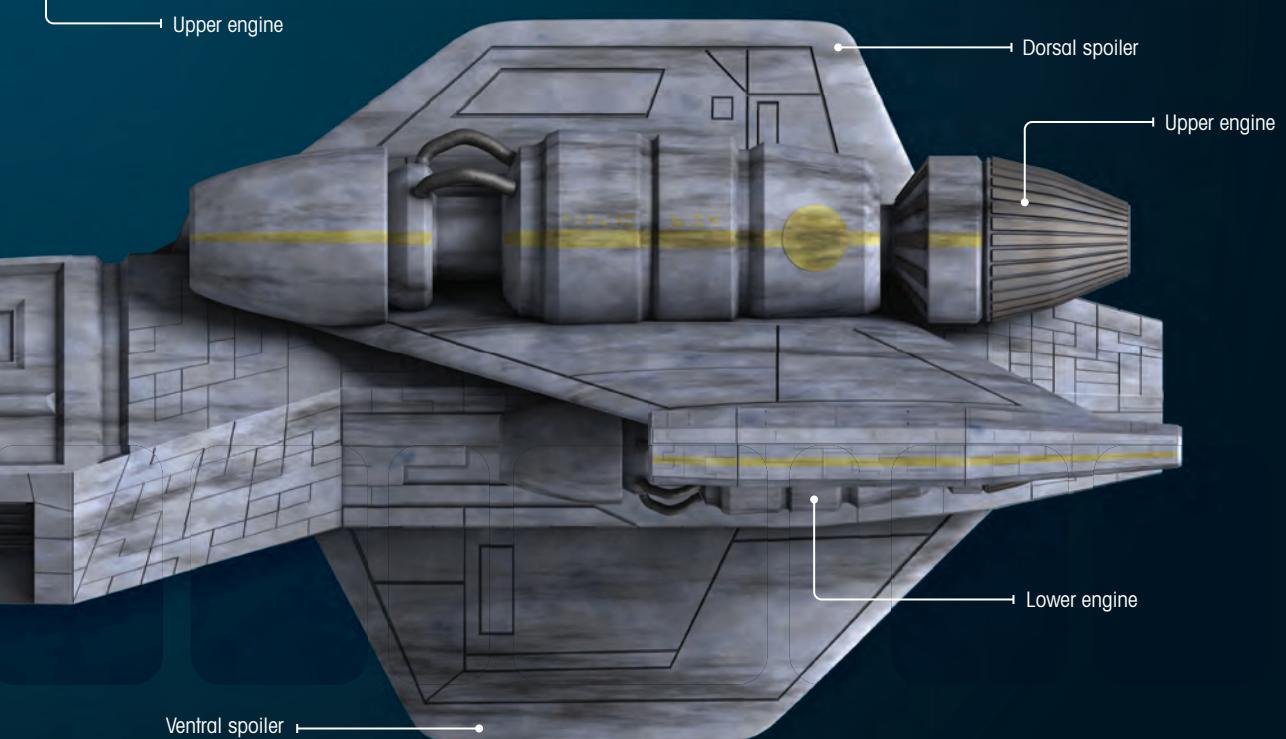
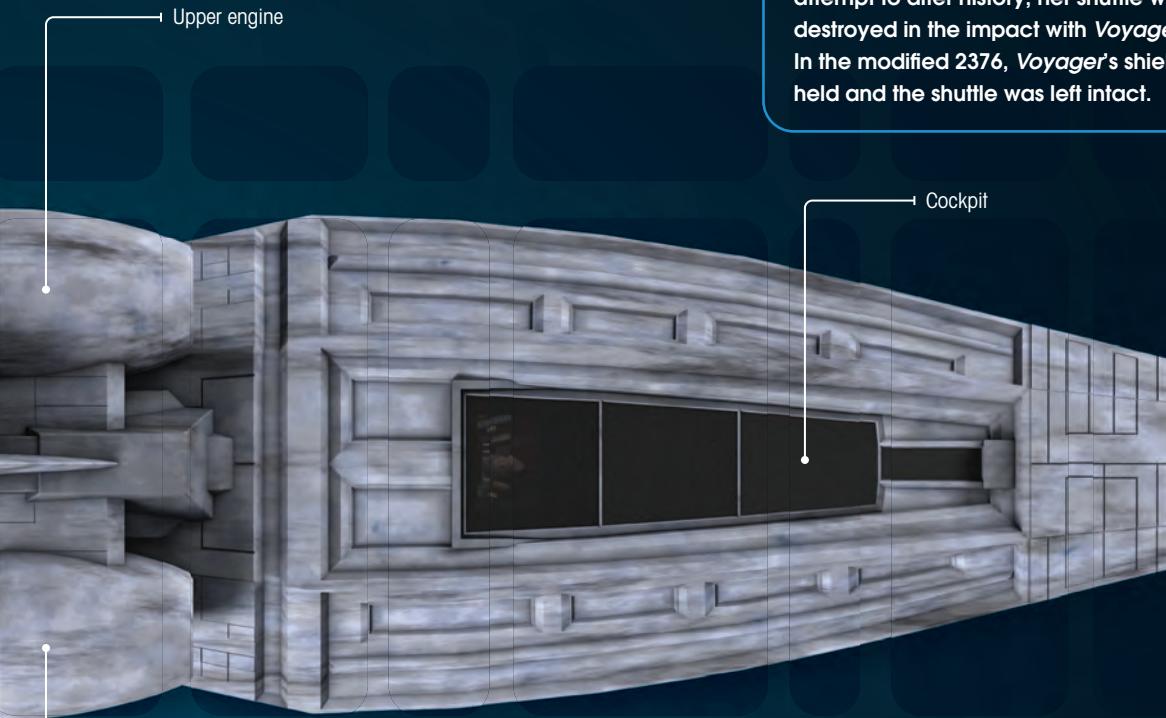
Starboard wing



Cockpit

DATA FEED

During Kes' first, almost-successful attempt to alter history, her shuttle was destroyed in the impact with *Voyager*. In the modified 2376, *Voyager*'s shields held and the shuttle was left intact.





SHUTTLE REDRESS

The CGI model of Kes' shuttle in 'Fury' first appeared in 'Concerning Flight' and was modified for several appearances in *VOYAGER*.

From the mid-1990s, computer-generated imagery became increasingly widespread in the visual effects industry. For *STAR TREK: VOYAGER* and *STAR TREK: DEEP SPACE NINE*, CGI starship models quickly became the norm.

The shuttle piloted by Kes in 'Fury' was a CGI model that had appeared in the series on two occasions prior to 'Fury', and would appear again on two further occasions. In the past, physical

models were modified for appearances in multiple episodes, but the development of digital technology made 'kitbashing' a CGI-model a more time-effective process on a television budget. The CGI-model was created by the team at Foundation Imaging for season four of *VOYAGER*. Here we present each of the model's appearances in the series and how it was modified for each appearance.

'CONCERNING FLIGHT', VOYAGER SEASON FOUR

The original CGI model that became Kes' shuttle first appeared in 'Concerning Flight'. Multiple fighter craft operated by the pirate Tau attacked and stole technology directly from *Voyager* via transporter. In this original form, the ship had a much wider wing span than in the future, both wings swept down at a steep angle. At the top of the wings were two angular engine pods, with the sections of the gray hull plating colored green at intervals.

**'COUNTERPOINT', VOYAGER SEASON FIVE**

The ship model made its second appearance during the season five episode 'Counterpoint'. *Voyager* goes in search of the scientist Torat, who attempted to evade pursuit aboard his small shuttle, which was seen briefly in flyby. Modifications made on this occasion were a shortening of the wing section, which would be taken forward for all future appearances. The engines were replaced with twin tubular pods and colored a dark green in contrast to the gray hull plating.

**'FURY', VOYAGER SEASON SIX**

Further modifications were made for the CGI model's third appearance on Kes' return in 'Fury' and the ship's sudden collision with *Voyager*. In addition to the two upper engine pods, two smaller pods of similar design were installed below the wing section. A glowing green power signature was added to the rear of each engine when in flight. A yellow patterning was also added to the engines and a red running light was now visible on the upper stabilizer.

**'DRIVE', VOYAGER SEASON SEVEN**

Early in *VOYAGER* season seven, the ship was seen once more as part of the line-up of racing craft taken on by Tom Paris in an interstellar race aboard the *Delta Flyer II*. It's visible in the line-up at the start of the race, and shortly after as Paris accelerated and overtook it. Here, the design was largely the same as its previous appearance in 'Fury', the only difference being the engine power signature displayed as red - and only the two upper engines were illuminated in this way.

**'REPENTANCE', VOYAGER SEASON SEVEN**

For its final appearance in *VOYAGER*, the digital model received further modifications when it was seen as a Benkarlan shuttle. The shuttle attacked *Voyager*, attempting to recover Benkarans aboard the ship. Here, it was a much larger ship, with the cockpit section modified accordingly with windows rather than a single viewing port. The engine pods were swapped, the smaller ones moved to the upper section, and all four engine ports were given an orange power signature.





WRITING THE RETURN

Bryan Fuller's time on *VOYAGER* began with Kes' departure, and for season six, he was tasked with bringing the angry Ocampan back...

▲ Kes receives a message from the past to restore the future in 'Fury', a teleplay co-written by Bryan Fuller and Michael Taylor.

“**W**hat’s interesting about ‘Fury’ is that my staffing on *VOYAGER* started with Kes’ farewell in ‘The Gift’,” says Bryan Fuller, who co-wrote the teleplay for ‘Fury’ with fellow *STAR TREK: VOYAGER* staffer Michael Taylor. “I was originally brought in to come up with different pitches on how to send Kes off. It’s a weird symmetry to then come back

and do Kes’ return after I’d worked on so many ways to write her out!” Although he ultimately didn’t write the final teleplay for ‘The Gift’, Fuller was invested in the character of Kes.

“It felt like she didn’t get quite the send-off that she deserved,” says Fuller of the decision to bring back Kes in ‘Fury’. “It was an interesting dilemma. We talked about lots of different ways for her to



◀ Bryan Fuller joined the *VOYAGER* writing staff in 1997, and for season six's 'Fury' was tasked with bringing back the character of Kes.



◀ In season four's 'The Gift', Fuller pitched ideas to write Kes out, but would ultimately not write that episode.



"I think she was capable of really complex storytelling," says Bryan Fuller of Jennifer Lien's performance as Kes.



◀ Fuller was always keen to include strong storylines for Tim Russ as Tuvok: "He's an unsung hero of *VOYAGER*."

return. I was disappointed that we didn't explore Kes' rage a little more because it feels a little simplistic. She's back, she's mad at something *Voyager* did that was a good thing, that she misinterpreted."

WRITERS' ROOM

Fuller has happy memories of the *VOYAGER* writers' room during his time there. "There were so many ideas flying, and so many people deeply invested. Everybody in that room was driving the buggy and putting their own wheels and own engines into the storylines.

"That time being in the writers' room was fantastic," Fuller recalls. "I was able to talk about *STAR TREK* and have people listen, and react to everyone's ideas. That's one of the great comforts of being in a writers' room, you realise you're not alone. You're buttressed by people who care as much as you and want to get the best out of each other."

The teleplay for 'Fury' was written with Michael Taylor from a storyline by Rick Berman and Brannon Braga. "Michael was a lot of fun to write with. He was a philosopher at heart and wanted to explore all the elements that *STAR TREK* offers uniquely to storytellers. I have distinct memories of writing in the room, one of us driving, one of us pacing and having a really good time and thinking how fortunate I was that this was my job. In a writing partner you want somebody who is going to be thinking about a story differently than what you do."

TUVOK

As much as 'Fury' was centred around Kes, the episode featured a strong storyline for Tuvok. "Tim Russ was phenomenal and had such a strong hand on what it was to be Vulcan. We were always looking for ways to integrate Tuvok because his perspective was fascinating. Tim Russ is an unsung hero of *VOYAGER*."

"What sticks in my mind is that we could have done better by the character," says Fuller honestly, looking back to the writing of 'Fury'. "There were many things that I wish I was able to pull off on *VOYAGER* but hadn't. Jennifer Lien is wonderful in the story, I think she was capable of really complex storytelling."



▲ David Lombardi joined the team at Digital Domain in 1996. After working on sci-fi show 'Sliders', he moved on to creating a wide range of CGI visual effects for *VOYAGER* and *DEEP SPACE NINE*.

DIGITAL GENERATION

As part of Digital Muse, David Lombardi provided CGI visual effects for *STAR TREK*, including an unusual and convincing corridor for 'Fury'.

By the mid-1990s, computer-generated imagery was becoming the dominant form in the television visual effects industry. *STAR TREK* began to predominantly use CGI to achieve a high quota of effects, and by 1996, effects houses Foundation Imaging and Digital Muse were providing the lion's share of CGI work for both *DEEP SPACE NINE* and *VOYAGER*. David Lombardi formed part of the team at Digital Muse.

"I was young when I worked on the show, I was in my 20s," says Lombardi today. "I was in college when *THE NEXT GENERATION* came to an end. I was a product design student, and a group of us went down to the common room to watch the finale. Even as *NEXT GENERATION* came out, I'd been watching *THE ORIGINAL SERIES*. I was definitely a science-fiction fan."

"I wasn't expecting to get into the film and television industry. It was the least likely thing," he continues. "I was expecting to go into product design. I was looking at this new-fangled industry called interactive CD ROMS. I thought it was the most amazing thing that you could make entire worlds and environments in a computer. Something that nobody could physically experience, but you could show it to them in a way that was surprisingly real at the time."

After graduation in 1996, Lombardi showed his portfolio around, and was advised to approach John Parenteau, based in California. "John had just formed a company with John Gross called Digital Muse," explains Lombardi. "They were doing work for 'SeaQuest DSV' and had just started on *STAR TREK*."

EARLY WORK

Joining Digital Muse, it was some time before he received his first *STAR TREK* assignment. "I worked on 'Sliders' for the first year, which was probably the right thing. 'Sliders' was a good way for me to cut my teeth; it was a little bit more of a low-budget sci-fi show, and they had a much faster turnaround. It was a good way to become a really solid generalist in terms of learning the tools."



Lombardi graduated on to *STAR TREK*, with *DEEP SPACE NINE* among his earliest jobs. "The first ship I ever made was an *Excelsior* class," he recalls. "I was proud of that. There's a shot in 'Favor the Bold' where the fleet is assembling and the *Excelsior* is like a big dominant ship with a couple of fighters flying over it."

As *DEEP SPACE NINE* began to require increasingly large volumes of ships on screen, Lombardi feels CGI allowed a flexibility to populate the screen in dynamic fashion. "I had a shot in 'Sacrifice of Angels' of two *Miranda*-class. I was at my desk for a week-and-a-half, working out how we choreographed that with the *Defiant* flanked by two *Miranda* class. It was fun, and you look at it now and think it's kind of jaggy. We've got better with physics and dynamics. We've also got better at moving the camera, as opposed to those early CG camera moves where you put the camera anywhere! Yeah, but it doesn't mean you should!"

The flexibility of CGI allowed the reuse of digital ship builds as different vessels in multiple episodes. "That happened a lot where you 'kit-bashed' ships," elaborates Lombardi. "One of my early ships was a derelict ship from chaotic space in 'The Fight' that we nicknamed *The Flea*. It was a model I was really proud of because it was a very alien ship. That was seen later in *ENTERPRISE* as a Romulan drone. They added a few little bits and redid the outer texture, but for the most part the ship was still intact."

'FURY'

By season six of *VOYAGER*, Lombardi was a regular fixture of the *STAR TREK* team at Digital Muse. 'Fury', which saw the return of Kes, called upon him to conceive a very different kind of CGI sequence. "There were only three times on both *DS9* and *VOYAGER* that I was ever on set. All three were for these different visual effects. One was when The Doctor rezzes

▲ Building up the elements of the exploding corridor seen in 'Fury', work that David Lombardi remains proud of today.



◀ To test lighting in the digital corridor environment, Lombardi placed a textured ball into the corridor and rolled it along while pulling the camera back.

◀ The corridor as seen from a different angle with no added elements. These sequences would be placed digitally through greenscreen behind the physical actors.

◀ Kes uses her powers to attack two *Voyager* security guards. The guards were shot in studio and placed into the sequence. The explosion starts to take effect in the bottom right corner of the screen.

◀ The corridor is ripped apart digitally, with some of the debris being taken from starships in other episodes and scaled down for the corridor shot.

in and he's wearing a smoking jacket in 'Author, Author'. One was 'Barge of the Dead' when B'Elanna dies and enters Klingon purgatory, and then there was 'Fury' for all the greenscreen work and to capture assets from existing corridor sets."

Part of the pre-credits sequence for 'Fury' called for Kes, played by Jennifer Lien, to rip a *Voyager* corridor apart. "That was very unusual, because we didn't do set extensions normally on *VOYAGER*," says Lombardi. "We went on set and photographed the proper reference of the environments. It was a little different because we were doing composite work early on. We were hand animating explosions. If you watch the shot, there's a lot more you could do today with more dynamic systems. It's a bit clunky, but it's something I'm very proud of."

The intricate shot was built up in stages to create the exploding corridor that was to be placed behind Kes. "We had a few different variations," he continues. "There's a shot where Kes attacks some guards. The first thing we did was go and snap the corridor. That was our first step to see if we could photo model this or were we just going to build it and hope we could make it look as good as the real thing. Could we get the lighting to look real, can we get the environment to look real? It was a couple of weeks of tests just to get the lighting to look right.

ROLLING BALLS AND TREADMILLS

"I had a shot where I put a textured ball into the environment, and just rolled it forward with the camera backing up, making sure that not only did the environment look real but something moving through it, like debris, would look like it was lit correctly at different spots. All those particle effects were grabbed from different shows where we were breaking up debris from larger ships. Those are pieces of ship debris that have just been scaled down and are falling through that corridor."

With the CGI-corridor work well advanced, the physical action of Kes was shot before a green screen. "We did tests and were happy with that. Jennifer Lien was on the treadmill, but even then, we faked it. They could only run



◀ Some of David Lombardi's other *STAR TREK* work. Top Left: a ship nicknamed 'The Flea' first appeared in *VOYAGER*; Top Right: 'The Flea' reappeared as a Romulan ship in *ENTERPRISE*; Bottom Left: Lombardi created an *Excelsior*-class ship for *DEEP SPACE NINE*; Bottom Right: a dynamic shot of the *Defiant* and *Miranda*-class in battle.

the treadmill at four miles per hour, so she would only have walked 15 feet if we'd done that at normal speed. We had her take shorter steps and made it look like she was moving faster, bobbing up and down a little more. They shot her on set with a rig over the top to make the lighting look like it was rolling past her."

Lombardi explains this sequence is the work he remains most proud of on *STAR TREK*, especially because of the reaction from the series' Visual Effects Producer Dan Curry. "When we first showed it to Dan, we had the *Voyager* corridor up on screen, a long corridor that you never saw in the show, because everything was a set and you never had a 50-yard corridor. Dan looks it, and says, 'That's a nice hallway extension'. I had a big grin on my face and said, 'Extension nothing, that's a full CG shot.' He furrows his eyebrows, looks back at it really closely and looks back at me. Dan gave me a little nod which, honestly, is my biggest triumph on that entire show!"

Lombardi left *STAR TREK* shortly after working on the *ENTERPRISE* pilot 'Broken Bow' in 2001, but continued to work in the visual effects industry, contributing to movies such as 'Master and Commander: The Far Side of the World' (2003), 'Blade: Trinity' (2004) and 'Alice in Wonderland' (2010). He left the industry in 2010 to return to his original career path of product design. "Everything was crashing out around all these visual effects companies" he recalls. "It was a bad year. I had what I referred to as my reverse mid-life crisis, where I thought, 40 hours a week with healthcare benefits and retirement sounded really good! The last movie I worked on, my lightest week was 89 hours. I thought, this isn't right. I didn't want to get to the end of my life and just have a demo reel."

Today, Lombardi remembers work on *STAR TREK* with great fondness and pride. "It was an interesting way to jump into the film and television industry on a premiere show like *STAR TREK* with all that history and background."

ON SCREEN



FIRST APPEARANCE: 'FURY' (VOY)

TV APPEARANCES: STAR TREK: VOYAGER

DESIGNED BY: Foundation Imaging

KEY APPEARANCES

STAR TREK: VOYAGER

'Fury'

In 2376, a small spacecraft appears on sensors, approaching *Voyager* on an intercept course. The ship is hailed by Kes, who left *Voyager* three years previously to explore the Galaxy and her developing powers. Kes rams her ship into the Starfleet vessel and beams aboard, cutting a path of destruction to main engineering. Absorbing energy directly from the warp core, Kes travels back in time to *Voyager* in 2371.

Desperate to return to Ocampus but fearing her people will be terrified of what she has become, Kes has returned to 2371 to abduct her younger self.

the Kes as she was. She believes this is the version of herself that can return to Ocampus. Rendering her younger self unconscious and hiding her away, older Kes communicates with the Vidians, offering up *Voyager*'s crew in return for safe passage to Ocampus. Tuvok's sensitivity to tachyon particles alerts Janeway to the threat posed by Kes. This older version is killed by the captain during a Vidian attack before she can leave. Janeway, younger Kes and Tuvok devise a means to ensure Kes' future plan never happens.

In 2376, when Kes attacks, Janeway and Tuvok are ready. A holo-message from her younger self persuades Kes to abandon her plan, and she leaves.

TRIVIA

'Fury' marked the final appearance of actress Nancy Hower as recurring character Ensign Samantha Wildman. Hower first appeared as Wildman in the *VOYAGER* season two episode 'Elogium' and would make seven further appearances in the series. All Hower's scenes in 'Fury' were set aboard *Voyager* in 2371 after Kes travelled back in time, making the character's final chronological appearance in the series, season five's 'Once Upon a Time.'



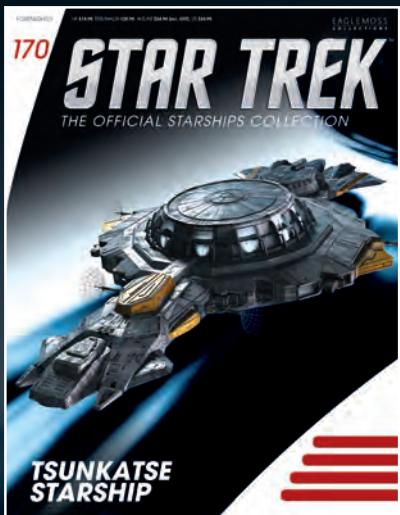
By 2376, Tuvok had been promoted to the rank of Lieutenant Commander. However, in 'Fury' scenes set in 2371, he was already seen to wear the rank pips of a Lieutenant Commander. This remained consistent with early season one episodes of *VOYAGER*, where the character routinely wore these pips, before reverting to the two gold pips denoting Lieutenant in 'Cathexis'.



Co-writer Bryan Fuller began his time on the *VOYAGER* writing staff by working up story ideas to write Kes out in season four. 'Fury' brought things full circle as he was involved in bringing the character back.

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