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**DENOBULAN
MEDICAL SHIP**

TYPE: SHUTTLE

LAUNCHED: 22nd C

CREW: 1

OPERATED BY: DENOBULANS

DENOBUAN MEDICAL SHIP

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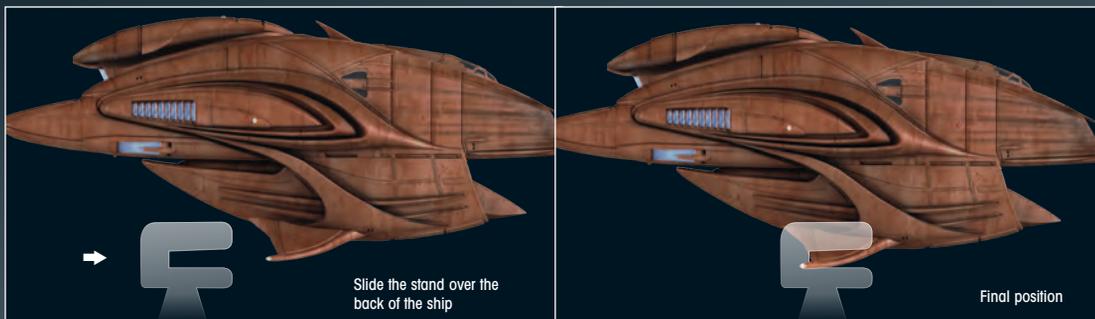
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DENOBULAN MEDICAL SHIP

SPECIFICATION



OPERATED BY: THE DENOBULANS

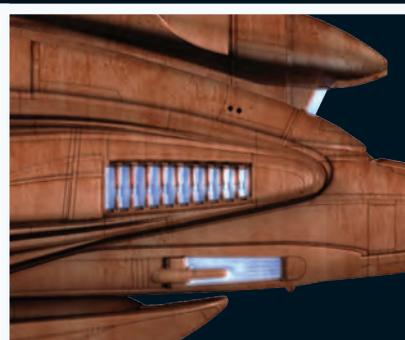
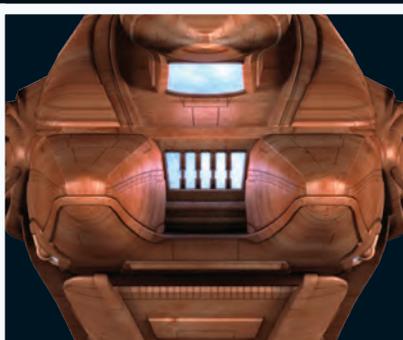
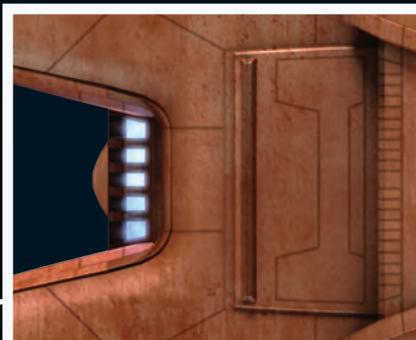
TYPE: MEDICAL SHUTTLE

IN OPERATION: 22ND CENTURY

LOCATION: ALPHA QUADRANT

CREW: 1

PROPULSION: WARP





▼ Although small, these medical shuttles formed part of the Denobulan fleet and were invaluable in transporting supplies and equipment between facilities.

DENOBULAN MEDICAL SHIP

Denobulan medical ships were active in the 22nd century, serving a variety of functions.

Coinciding with their affiliation with the Interspecies Medical Exchange, the Denobulans operated a fleet of small medical shuttles during the 22nd century. These ships could be operated by a single pilot and accommodated space for the transport of medical supplies and, in certain situations, patients requiring urgent medical attention.

Denobulan medical ships were configured as tall narrow vessels on a vertical axis, adopting an almost aquatic appearance accentuated by the fin-based spoilers located at various points across the hull. A cursory visual appraisal of the outer hull revealed no obvious banks of weaponry, the routine missions of such ships being predominantly peaceful in nature.

ANGULAR AESTHETIC

The medical shuttle was constructed from bronze-hued, sectioned hull plating. The shuttle's flight deck was located high on the sloping dorsal surface of the upper hull, a sectioned viewing canopy marking out its position. Located to the rear of the flight deck were small dual spoiler fins. The dorsal hull sloped forward at a steep angle to a flat-nosed forward section with extended nose pod and a single running light. The forward section of the dorsal hull extended forward above the lower, ventral hull section, further emphasizing the angular design aesthetic.

A second angular sensor pod extended from the front portion of the ventral hull, the lower structure of the ship sweeping back and up to meet the



DATA FEED

Denobula was part of the Interspecies Medical Exchange, initiated by the Vulcans, a program that brought Dr. Phlox to the crew of *Enterprise NX-01*.

◀ The *Barzai* was a Denobulan medical ship operating in the Alpha Quadrant during 2154. The shuttle had a single Denobulan crewmember, who responded to a distress signal in the vicinity of Cold Station 12, little realizing she was flying into a trap...



▲ In addition to supplying facilities such as Cold Station 12, Denobulan medical shuttles routinely responded to medical emergencies as part of operational procedure.

upper hull to the aft of the ship. Two larger spoiler fins that functioned as landing struts were ranged on the ventral section, sweeping to both port and starboard, again with running lights.

WARP POWER

The warp drive section on a Denobulan medical ship was located to the aft of the vessel, which tapered into a double-pronged rear tail section. What appeared to be an engine pod was installed on the upper rear section of the dorsal hull. Directly below this, further engine ports were visible between the prongs of the rear section. Impulse engine signatures glowed in bright strips to both port and starboard of the main hull surfaces. The ship's position was marked by further running lights located on the main hull.

“PREPARE TO BE BOARDED”

In 2154, the Denobulan medical ship *Barzai* was captured as part of a plot by Dr. Arik Soong and his genetically augmented ‘children’ to gain access to Cold Station 12. The *Barzai*’s pilot responded to a medical distress communication, but after dropping out of warp became caught in the tractor beam of the Augments’ captured Klingon bird-of-prey.

Fugitive criminal Soong planned to use the Denobulan ship’s security code to dock at Cold Station 12, a Denobulan/human medical facility. As C-12’s former chief of staff, Soong planned to retrieve the 1,800 genetically augmented embryos he had been forced to leave there.

Communicating with Cold Station 12, the medical ship successfully gained access to the



▲ Dropping out of warp, the *Barzai* was set upon by the rogue bird-of-prey. Caught in its tractor beam, the Denobulan pilot had no choice but to surrender.

▶ Escaping from Cold Station 12 with the embryos, the *Barzai* avoided *Enterprise* torpedoes and docked in the bird-of-prey's rear shuttle bay.



▲ Soong and his Augment children used the commandeered Denobulan ship to approach Cold Station 12. With the bird-of-prey left to patrol the surrounding asteroid field, Cold Station 12 allowed the *Barzai* to dock after the correct security code was transmitted.

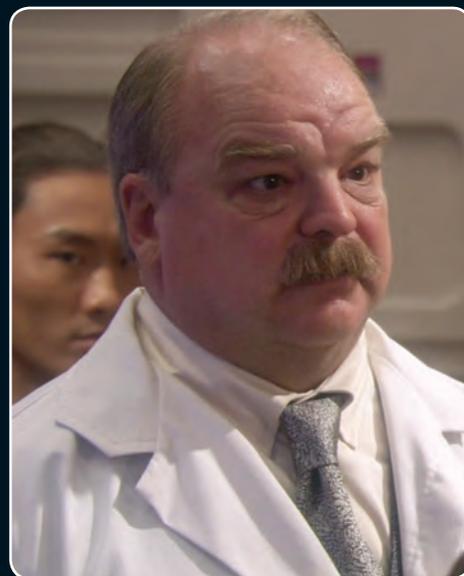
asteroid base via the main docking bay doors. The Augments took control of the base. The *Enterprise* NX-01 arrived shortly after, leading to a tense hostage situation when Captain Archer's landing party beamed in to Cold Station 12.

Despite efforts to stop Soong and his Augments – now led by the ruthless Malik – Archer and his crew were left aboard C-12 as the rebels escaped with the embryos. Archer had less than five minutes to prevent lethal pathogens from flooding the station.

Boarding the waiting Denobulan ship, Soong's group left Cold Station 12, navigating through the surrounding asteroid field. *Enterprise* attempted to engage and prevent their escape, firing on the ship with torpedoes. The medical ship evaded *Enterprise*, boarding the waiting bird-of-prey via the rear shuttle bay doors.

DATA FEED

Cold Station 12 was operated as a joint venture between Earth and Denobula as part of the Interspecies Medical Exchange. The facility was used for the storage and research of lethal pathogens and viruses. In 2154, Dr. Phlox's close friend Dr. Jeremy Lucas was the medical director of Cold Station 12. He resisted attempts by Arik Soong and Malik to gain access to genetically augmented embryos stored there.



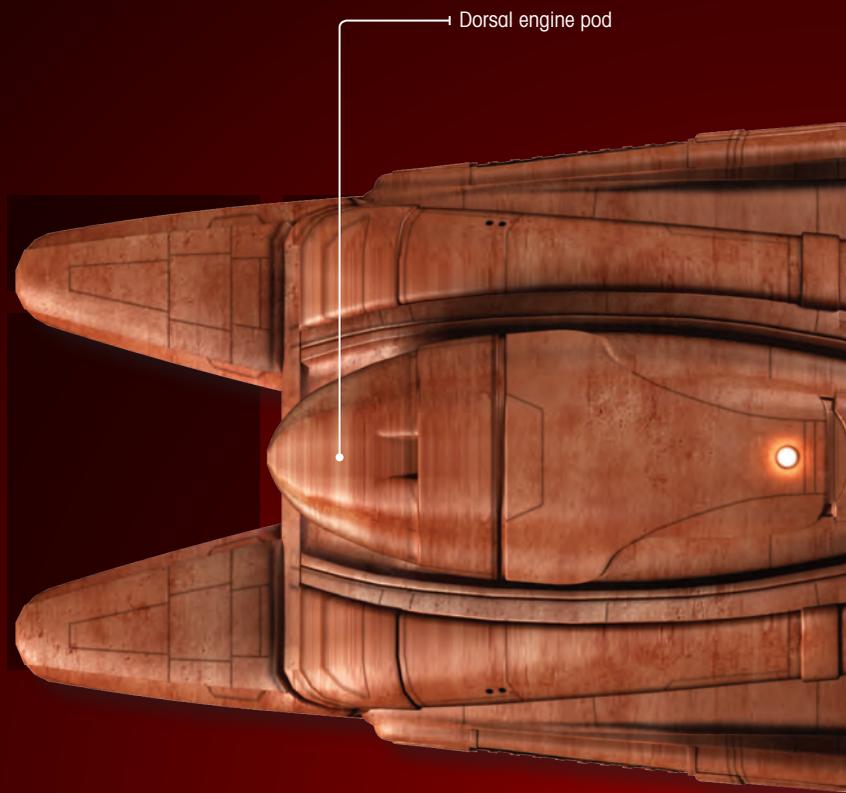
PURSUIT

After making a daring last-second escape from Cold Station 12, Archer and the *Enterprise* crew pursued Soong and the *Enterprise* crew pursued Soong and the Augments into Klingon space. With engine coils modified to resemble a Klingon ship and avoid detection, *Enterprise* intercepted the rogue bird-of-prey. Unwilling to engage the more-powerful Earth starship, Soong ordered that the captured Denobulan medical pilot be placed aboard the *Barzai*.

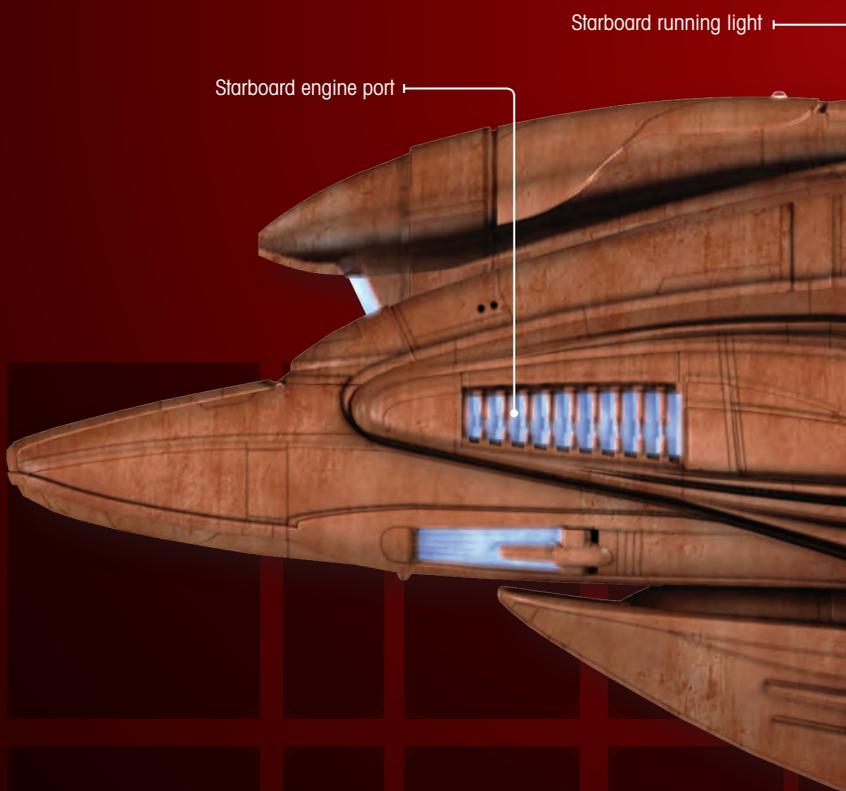
The *Enterprise* pursued the bird-of-prey to a nearby gas giant. Archer could only watch as Soong put his plan into action, ejecting the Denobulan ship from the bird-of-prey's shuttle bay. The *Barzai* plunged into the gas giant's atmosphere, forcing *Enterprise* to break off its pursuit of Soong and the Augments to launch a rescue mission. As the bird-of-prey made good its escape, Archer vowed to Soong that this wasn't over...



▲ Archer watched as Soong ejected the Denobulan medical ship from the bird-of-prey into the atmosphere of a gas giant, forcing *Enterprise* to mount a rescue mission before pursuing the rogue vessel.



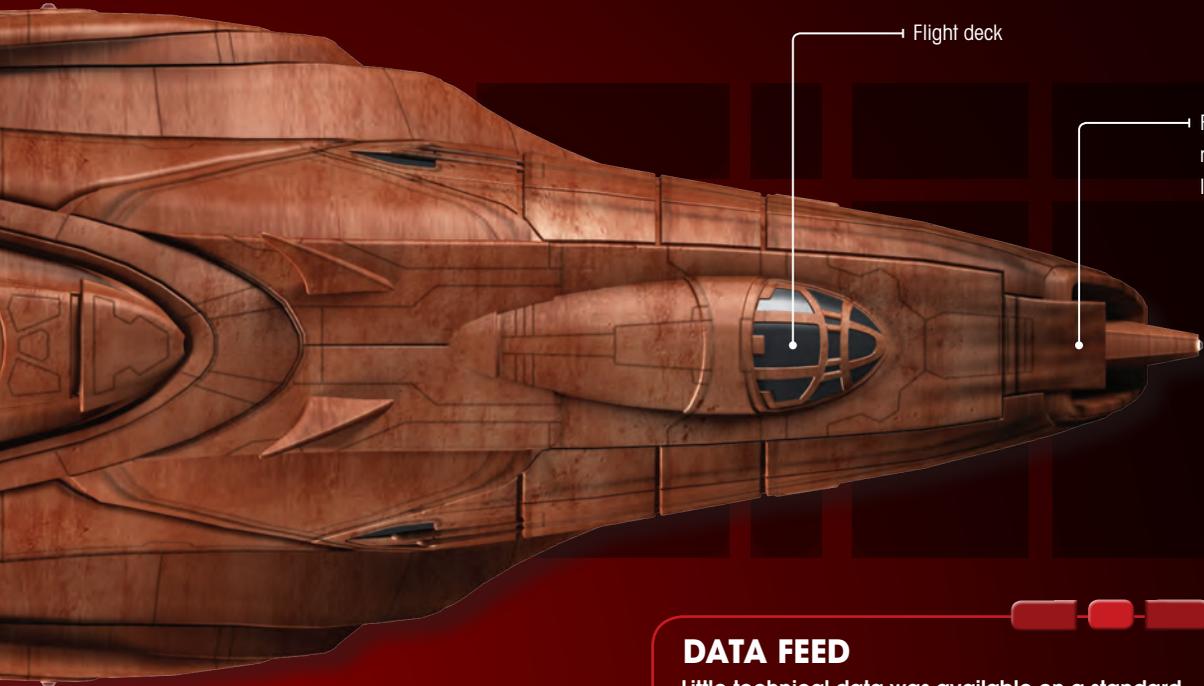
Dorsal engine pod



Starboard running light

Starboard engine port

Ventral wing spoiler



Flight deck

Forward
running
light

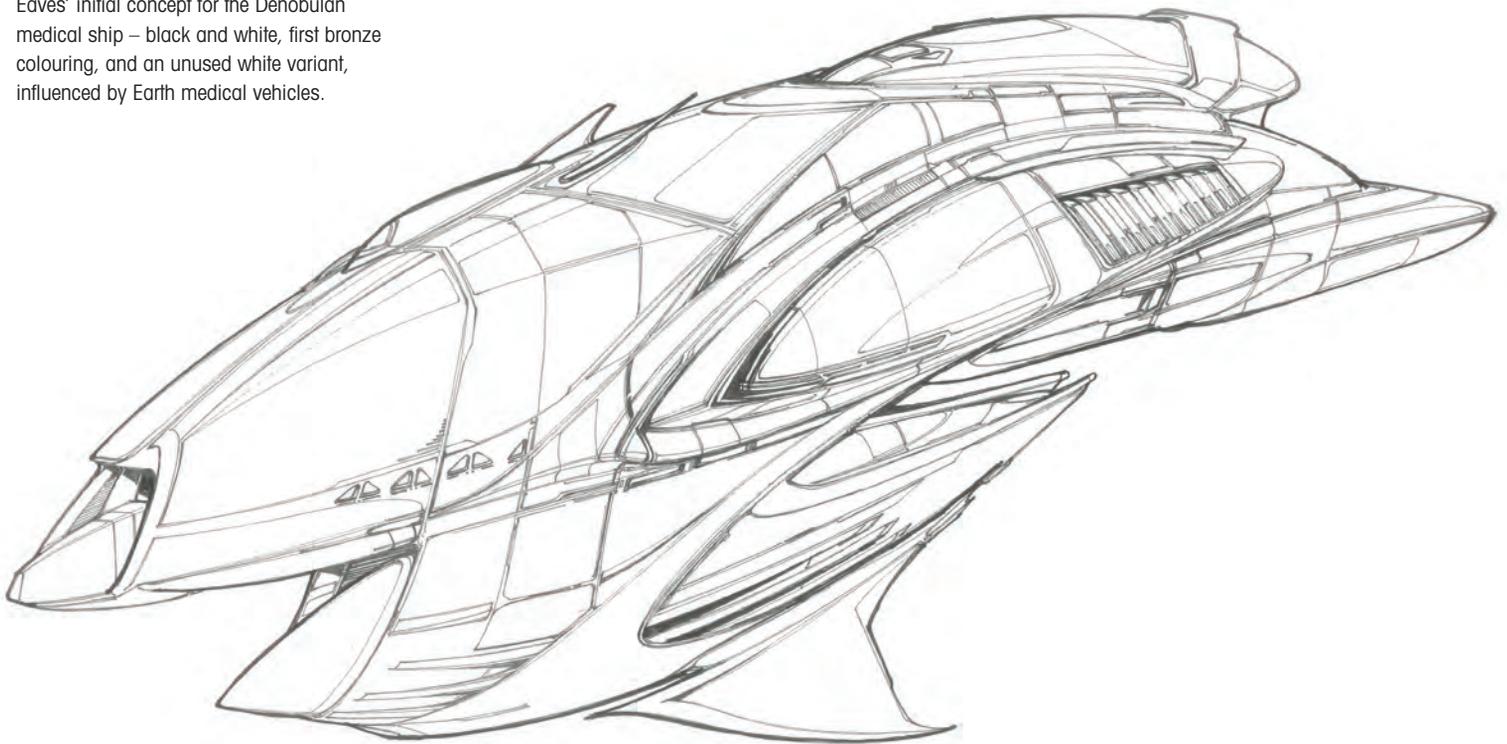
DATA FEED

Little technical data was available on a standard Denobulan ship's offensive and defensive capabilities. However, they were able to withstand the conditions between the thermal layers in the atmosphere of a gas giant for around five hours, as happened to the *Barzai* in 2154.



Flight deck

▼ This spread: three stages of John Eaves' initial concept for the Denobulan medical ship – black and white, first bronze colouring, and an unused white variant, influenced by Earth medical vehicles.



DESIGNING THE

DENOBULAN MEDICAL SHIP

For John Eaves, designing the Denobulan medical ship was a simple assignment that just needed a dash of colour...

As a senior illustrator in the *STAR TREK: ENTERPRISE* art department, the task of designing the Denobulan medical ship featured in 'Cold Station 12' and 'The Augments' fell to John Eaves.

"They said it was part two of a three-part story arc with Dr. Soong," recalls Eaves. "We had only done one Denobulan ship before, kind of a cruiser. It was very fish like and bulbous, so I carried that through to the medical ship but made an extrapolated version

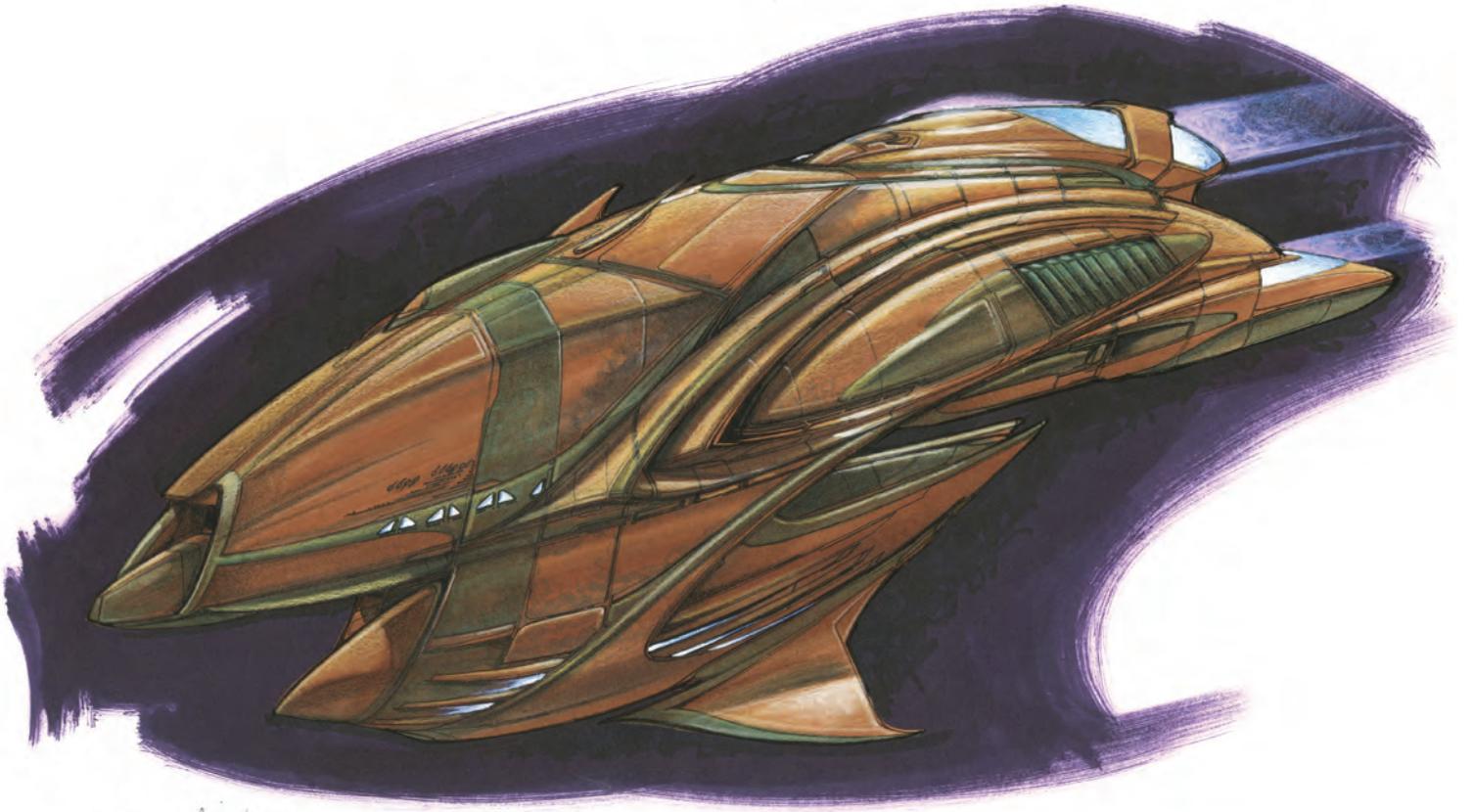
of that smaller ship. That first black-and-white sketch was actually the one they chose. I didn't have to do 50 or 60 sketches like usual. That never happened on the first drawing!

FILLING IN THE BLANKS

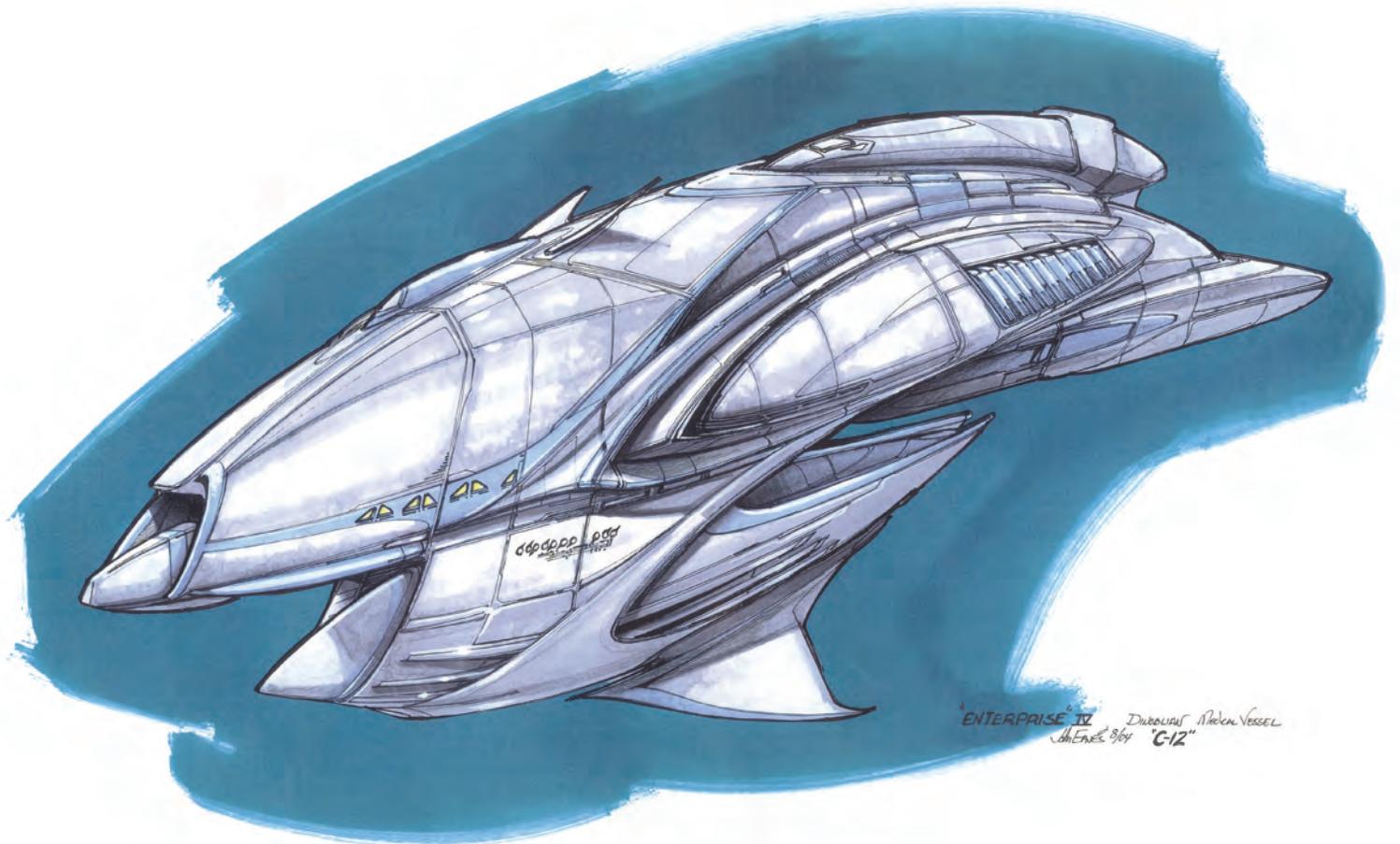
"They liked it right off the bat," continues Eaves. "This was the only view I did, this three-quarter view, although I did a little rear view for an FX shot." By 2004, leaps in CG visual FX had developed the concept art process. "What was nice

about *ENTERPRISE* was that I'd give them this three-quarter view, and the CG modelers would take it and fill in the blanks. When I was in the model shop, we'd get really detailed plans, and you had to follow them to the letter. You couldn't add any creativity. When I got into this field, I left a lot of stuff open so the next guy that gets it can add their artistic side to it."

Eaves found that process allowed for greater freedom in coming up with new ship designs. "We got to break that rule



Durouan Medical Vessel "Enterprise IV"
"C-12" JAMES 9/04
Scheme (A)



ENTERPRISE IV Durouan Medical Vessel
"C-12" JAMES 9/04



that everything had to have a nose and tail. It could be upright, it could go round, be crazy, it could be crab-shaped. Everything was accessible in the design process.”

While not seen in the final episodes, the concept designer gave thought to other ship operations beyond basic flight. “There’s all kind of ports you could come in and out of when it’s docked. You get those dorsal fins on the bottom. I never had to detail that but I imagine it would land on the upper end of those fins and a ramp would drop below.”

TRADITIONAL METHODS

“These sketches are all just in pen and ink,” Eaves explains his working process, “which I still do, except I color in Photoshop now. I still draw everything by hand and scan it.”

With the initial design accepted, Eaves proceeded to experiment with hull coloring and markings. “We were going with bronzes and browns and golds in the first two phases. There was a first color pass and the second one with a little bit of break added.”

MEDICAL COLOR

One experiment with color took its inspiration from the ship’s medical duties. “It’s a medical ship,” adds Eaves, “so we also went white and blue. That’s an Earth-bound color, the white for medical, so we strayed away from it with the alien version, but they wanted to see that version.”

The final part of the process was to place the ship into a sketch with a concept for the Cold Station 12 asteroid. “A very smooth assignment,” sums up Eaves. “It was an easy one as far as the ship design went, so that was nice, and then it was just a matter of color, which is always fun to do.”

◀ Eaves’ black-and-white concept drawing of the Denobulan ship *Barzai* approaching Cold Station 12, drawn in pen and ink.



◀ Eaves added colour to the final concept sketch with marker pens. "These sketches are all just in pen and ink," says Eaves, "which I still do, except I colour in Photoshop now. I still draw everything by hand and scan it."



AUGMENTED REALITY

In 2004, actor Alec Newman drove through the gates at Paramount to play the Augment Malik in three episodes of *STAR TREK: ENTERPRISE*.

S *TAR TREK*, 'Star Wars', James Bond and Superman, that's my childhood," smiles actor Alec Newman. "So to get the opportunity to be in any incarnation of *STAR TREK* was hugely exciting."

In 2004, Newman was cast as ruthless Augment Malik in a three-part arc of *STAR TREK: ENTERPRISE* – 'Borderland', 'Cold Station 12' and 'The Augments'. It was the latest in a run of major television roles for the young Scottish actor. After being encouraged to pursue acting by his parents and a supportive drama teacher at school, Newman trained at London's prestigious LAMDA drama school. After graduation, he was

soon landing guest roles in popular British dramas of the late 1990s.

"I was very focused," Newman recalls today. "I do believe you make your own luck. Coming out of drama school I had a fire in my belly, and I was lucky because the work came. Not least when the opportunity to do 'Dune' came along.

BREAKTHROUGH ROLE

"I almost didn't go to the audition," laughs Newman on his breakthrough casting as Paul Atreides in SyFy Channel's adaptation of Frank Herbert's 'Dune' in 2000. "I was in bed with the flu and my partner at the time said, 'you have to

▲ Two sides of Alec Newman: (Left) Actor Alec Newman today; (Right) Newman as ruthless Augment Malik.

go!'. I did go, and it went well, because I had no extraneous energy to do anything unnecessary. It was a big break, but at the time I wasn't aware of it. I was young and slightly cocky. I went out to LA to do press, drove out of the airport and the first thing I saw was a billboard with my face on it. For a 25-year-old at the beginning of your career, it was a huge lift. Without it, my work in America that followed, not just on *STAR TREK*, wouldn't have happened."

Relocating to Los Angeles in the wake of 'Dune's success, Newman returned for 'Children of Dune' in 2003, alongside other roles. "I'd settled into living there, and got into a certain rhythm with castings. I drank a lot of coffee and played way too much tennis!"

In 2004, Newman went up for the role of Malik, meeting director David Livingston and *STAR TREK* casting director Libby Goldstein. "I went in once. I prepared sides from the first episode, and I was cast from that taping session.

"Yes, it did give me a good grounding," believes Newman on both his love of science fiction and previous work. "'Dune' is a reference point, it's referred to as a space opera in a way that *STAR TREK* and 'Star Wars' was. That's very useful, even when I spoke to David and Libby. We talked about how Malik might have spoken and ended up with a hybrid of American and British, which felt right. You can't quite locate it, so it fits. There's a theatricality to it, which is perfect."

CHARACTER DEVELOPMENT

Newman relished the opportunity to develop a character across three episodes, in contrast to the single episode roles he was used to. "An episode is only 46 minutes, so three episodes felt like you were making a little movie. Albeit with three different directors. You got to put the character through a little more movement. I think the trick is to go for whatever's human, whatever you can relate to. If there's a shred of you not carrying it 100 per cent then somebody in the audience will say, 'I don't really believe that'."

During his time shooting *ENTERPRISE*, Newman had the opportunity to work closely with two actors he greatly admired – Brent Spiner (Soong) and Scott Bakula (Captain Archer). He especially enjoyed developing the complicated relationship

► Alec Newman makes a dramatic entrance as Malik in 'Borderland', alongside Fernando Chien as fellow Augment Saul.



► Newman relished the chance to work with his 'Quantum Leap' hero Scott Bakula. "What a lovely man," Newman says of the series' leading actor.



► Malik is reunited with his 'father', Dr Arik Soong, played by Brent Spiner. Newman particularly enjoyed developing the complex relationship between the two characters across a three-episode arc.





▲ Persis (Abby Brammell), Malik and Soong make their approach to 'Cold Station 12', where Malik faces off against Archer. Newman enjoyed the demands of shooting action scenes.

between Malik and his 'father', Arik Soong. "I'm not entirely sure how much of that reaction stuff from Brent was on the page. That's how good he is. He does that stuff without being asked. I don't recall watching him act. That's in the American tradition of acting, you immerse yourself into the role and it becomes seamless. You don't really see the benefit of what they're doing until you see playback. That's the kind of acting I love. I'm not too good at doing it! It's about never being caught out acting, which is why Brent's so good.

"And Scott was a hero of mine," he says of *ENTERPRISE*'s leading man. "I remember watching episodes of 'Quantum Leap' with my mum on a Saturday afternoon, when I was 10. Driving through the gates at Paramount and going to work with the man who was in 'Quantum Leap'. Incredible. He had a lot of work to do. I didn't realize until I carried a show myself how stressful

it is to be in every scene, have lots of dialogue, to often be shooting across different episodes and different storylines. But you wouldn't have known. We did have some tension to play. I don't know if this was deliberate, but we kept a reasonable distance so that when we had to do those scenes, there was a gap we had to fill. But what a lovely man."

THE MULLET

"I'd get tugged on the wig," laughs Newman, recalling the dangers of working with a hairpiece while performing action scenes. "It was slightly itchy. Not my favorite, I've got to be honest. It was known as the mullet wig. And the costume was spray on. But I do enjoy shooting action. I did stage fighting at drama school, and with a part like that, it's so key to who Malik is. The fact that he is strong is more important than normal."

▼ Soong is shocked by Malik's ruthless ambition and his plan to wipe out a Klingon colony with pathogens to instigate a war between the Klingons and Earth that would wage for years.





◀ Malik admits the truth to his his 'father' that he killed the Augments' leader, Raakin. As a classically trained actor, Newman appreciated the Shakespearean themes in Malik's relationship with Dr Soong.

When it came to shooting Malik's climactic demise on the bridge of a Klingon bird-prey, Newman found himself mirroring another touchstone of the *STAR TREK* universe. "I was hugely excited because my favorite *STAR TREK* movie is *THE WRATH OF KHAN*." For those final moments, Malik's fate evokes the end of Ricardo Montalban's Khan Noonien Singh. "I was aware of that when we shot it. LeVar Burton directed that. Just awesome, what a dude, what a guy! I really enjoyed working with him. That scene on the bridge might have been my favorite to shoot. It's the final act, you know what you're doing, you know who you are. It's such an emblematic science-fiction, and particularly *STAR TREK*, type scene."

Since 2004 and his work on *ENTERPRISE*, Newman's career has continued to flourish, working on both sides of the Atlantic on stage and screen. He looks back on Malik and *STAR TREK* with great fondness. "I'm hugely proud, and it's reminding me talking about it now. I'm very proud of having gone over to the States and worked my way about and not just sat on my backside, because it's a very tough place. But life goes on. My wife and I have just had a baby, who's 9 months old, which is just as much work as a three-part *STAR TREK* arc, if not more!"



◀ Working with Brent Spiner gave Newman the opportunity to observe the "seamless" *STAR TREK* actor at work: "He had interest in the people he's working with and time for people, and that makes you want to bring your best work for him."



◀ Newman was aware of similarities between Malik's final scenes and Khan's demise in *THE WRATH OF KHAN*. "That scene might have been my favourite to shoot," Newman says of the sequence directed by LeVar Burton.

ON SCREEN



TRIVIA

Richard Rhiele (Dr. Jeremy Lucas) has had a distinguished career as a stage and screen actor, not least of all *STAR TREK*. 'Cold Station 12' was his third guest role in the franchise. He first appeared as Batai in *STAR TREK: THE NEXT GENERATION*: 'The Inner Light' in 1992. Eight years later he appeared as hologram Seamus in two sixth season *VOYAGER* episodes, 'Fair Haven' and 'Spirit Folk'. Rhiele's other TV work includes 'Quantum Leap', 'The West Wing' and 'Boston Legal'.



Brent Spiner's appearance as Dr. Arik Soong in the 'Augments' trilogy of episodes marks the first time the actor has appeared in *STAR TREK* without playing Data in the same episode. Although not stated in the episode, production staff comments have indicated that Arik Soong was intended to be the great grandfather of Dr. Noonian Soong.



With a high action content, both 'Borderland' and 'Cold Station 12' received a 2005 Emmy Award nomination for the work of stunt co-ordinator Vince Deadrick, Jr. Deadrick, Jr. frequently doubled for Scott Bakula during work on *ENTERPRISE*.

- FIRST APPEARANCE:** 'COLD STATION 12' (ENT)
- TV APPEARANCE:** STAR TREK: ENTERPRISE
- DESIGNED BY:** John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE

'Cold Station 12'

The Denobulan medical ship *Barzai* is at the centre of a plan by Dr. Arik Soong to recover 1,800 augmented embryos from Cold Station 12. While in warp space, the *Barzai*'s lone pilot responds to a distress signal, but it is a ruse by Soong to lure the ship into a trap.

Soong and a group of Augments, including Malik, board the *Barzai* and overcome the pilot. Setting course for Cold Station 12, the fugitives use the captured ship's security codes to gain entry to the medical station. They quickly overcome the station's personnel, holding them hostage.

STAR TREK: ENTERPRISE

'The Augments'

Soong and the Augments flee Cold Station 12 aboard the bird-of-prey, believing they have left Captain Archer for dead. Soong is later surprised when the *Enterprise* intercepts them in Klingon space, Archer having avoided death at Malik's hands.

Soong devises a plan to prevent further interference from the *Enterprise* crew. Placing the *Barzai*'s pilot aboard her ship, the bird-of-prey drops the medical shuttle into the atmosphere of a gas giant. Unable to leave an innocent to die, Archer breaks off the attack to rescue the pilot while the bird-of-prey leaves the area...

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- How senior concept illustrator **John Eaves** designed the scout ship based on his previous designs for Xindi insectoid starships
- A look behind the scenes of **STAR TREK: ENTERPRISE** season three

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