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CLASS: INTREPID

MODIFIED: 2378

LENGTH: 343 METERS

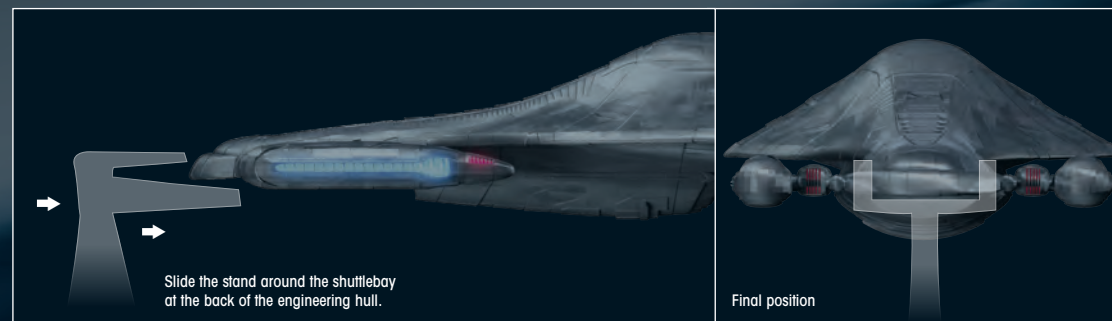
DEFENSE: ABLATIVE GENERATOR

ARMORED U.S.S. VOYAGER
NCC-74656

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Development Director:
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ARMORED U.S.S. VOYAGER SPECIFICATION



REGISTRY:	NCC-74656
CLASS:	INTREPID
LENGTH:	343 METERS
DECKS:	15
TOP SPEED:	WARP 9.975
MODIFIED:	2378
NEW DEFENSE:	ABLATIVE GENERATOR
WEAPONRY:	TRANSPHASIC TORPEDOES
CAPTAIN:	KATHRYN JANEWAY



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▼ The *U.S.S. Voyager's* defensive capabilities were greatly enhanced by an ablative generator, a device which caused a thick layer of armor plates to unfold around the hull. In effect, it was similar to the ship wearing a suit of armor, although it did not slow *Voyager* down or make it any less maneuverable.



ARMORED U.S.S. VOYAGER

Thanks to Admiral Janeway, the *U.S.S. Voyager* acquired a defensive technology that shielded it in a layer of armor.

In 2378, the *U.S.S. Voyager* NCC-74656 acquired some new tactical equipment from Admiral Janeway, who had traveled back in time from 2404 to help the crew battle the Borg. One of these new technologies was an ablative generator, a device that could be tied into *Voyager's* defensive shield systems. Once activated, it covered the entire ship in a series of solid plates, in effect encasing it in a highly-resistant layer of armor.

Without this armor technology, *Voyager's* shields could withstand just a few direct hits from Borg weaponry before they failed. With the ablative generator activated, *Voyager* was able to resist several Borg vessels attacking it simultaneously. For example, when a Borg Cube fired at *Voyager*, its armor integrity fell by just three per cent; even when three Borg Cubes launched a combined attack, *Voyager's* armor hull integrity remained at 90 per cent. Normally, a Borg offensive of that magnitude would have been more than enough to completely annihilate the Starfleet ship.

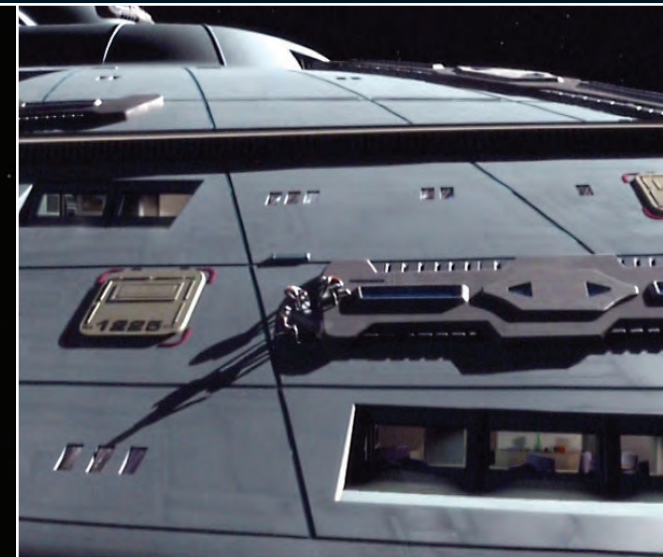
FUTURE TECHNOLOGY

Initially, the ablative generator was developed by *Voyager's* crew sometime between 2378 and when they arrived back at Earth in 2404. While they successfully managed to return home, it came at tremendous cost. During these 16 years, 22 more crew members, including Seven of Nine, lost their lives, while Tuvok succumbed to a degenerative neurological disease that left him a shell of his former self. Admiral Janeway felt compelled to try to undo this state of affairs and resolved to embark on an illegal mission to change history.

In 2404, using a *SC-4* shuttlecraft equipped with an ablative generator, Admiral Janeway stole a chrono deflector from a Klingon scientist named Korath. This device could be used to travel to



◀ Admiral Janeway utilized a *SC-4* shuttlecraft in her attempt to alter history and bring *Voyager* home 16 years earlier than it would have done without her intervention. The shuttle was equipped with an ablative generator, transphasic torpedoes and stealth technology, all of which she hoped could be configured to work on *Voyager* in 2378.



► Equipped with the enhanced armor shielding provided by Admiral Janeway, the crew of *Voyager* felt able to explore the nebula in grid 986, which was protected by at least 47 Borg Cubes.

◀ Modifications had to be made in order to integrate the ablative generator into *Voyager's* shield system, including making alterations to the shield emitters on the outer hull of the ship.



◀ Eventually, *Voyager's* armor integrity was depleted to six per cent, and the crew had to allow their ship to be captured inside a Borg Sphere in order to remain intact. However, as the Sphere was about to emerge from a Borg transwarp conduit into the Alpha Quadrant, *Voyager* fired a transphasic torpedo, which blew the Sphere apart.

▲ When the *U.S.S. Voyager* activated the ablative generator, shield emitters located at various points around the hull generated a blue glow. A covering of hull plating then emerged, enveloping the ship from bow to stern. The process took just a few seconds, and greatly enhanced *Voyager's* defensive capabilities.

any time and location that the user specified by generating a powerful tachyon pulse to form a temporal rift in space. Thus, Admiral Janeway was able to create a temporal gateway and fly her ship through it to the Delta Quadrant in 2378.

Once there, Admiral Janeway provided *Voyager* with not only the ablative generator technology, but also another technology from her time – enormously powerful transphasic torpedoes.

TAKING ON THE BORG

Equipped with these new tactical upgrades, *Voyager* could return to a nearby nebula in grid 986, which was crawling with Borg vessels, but also appeared to contain hundreds of wormholes. With all that Borg activity, it had been considered much too risky to explore the nebula in the hope of finding a wormhole that led back to the Alpha Quadrant. The crew therefore decided to continue

on their journey rather than face the Borg. Now, however, Admiral Janeway informed them that the nebula was hiding not wormholes, but a Borg transwarp hub. This massive structure contained thousands of Borg transwarp corridors with end points in all four quadrants of the galaxy.

Admiral Janeway hoped that the advanced technologies she had brought with her would allow *Voyager* to resist the Borg vessels long enough for them to find a conduit that would take them back to the Alpha Quadrant. Her younger self, Captain Janeway, was not so easily satisfied, however, and wanted to do more than just get home. She saw this as a golden opportunity to destroy the Borg transwarp hub and deal them a crippling blow.

A plan was hatched whereby Admiral Janeway was deliberately infected with a neurolytic pathogen, and then allowed herself to be captured and assimilated by the Borg Queen.

During the assimilation, this highly-destructive pathogen was passed on to the Borg Queen and began to tear her apart.

FUTURE TECHNOLOGY

As the pathogen took effect, the Borg Queen lost the ability to regulate the shielding that protected the transwarp hub. With it now vulnerable, *Voyager* fired several transphasic torpedoes into one of the hub's conduits, causing a chain reaction that brought down the entire network.

Before the Queen died, she managed to send Sphere 634 off in pursuit of *Voyager* as it hurtled through one of the conduits towards the Alpha Quadrant. By this point *Voyager's* ablative armor was down to six per cent, and it would have been destroyed, but the *Voyager* crew allowed their ship to be captured inside the Sphere. Just as the Sphere was about to emerge from the conduit,

less than a light year from Earth, *Voyager* fired a transphasic torpedo, destroying the Sphere from within, and leaving it free to fly out of the debris.

Thanks to the ablative generator and transphasic torpedoes, *Voyager* had successfully returned to Earth, and destroyed the Borg Queen and the Borg transwarp hub in the process.



DATA FEED

Korath, a Klingon scientist, invented a chrono deflector, a device that allowed for time travel to any location in the galaxy. Admiral Janeway secured a seat on the Klingon High Council for Korath in return for the device, but when he reneged on the deal, Janeway was forced to steal it.

TACTICAL ADVANTAGE

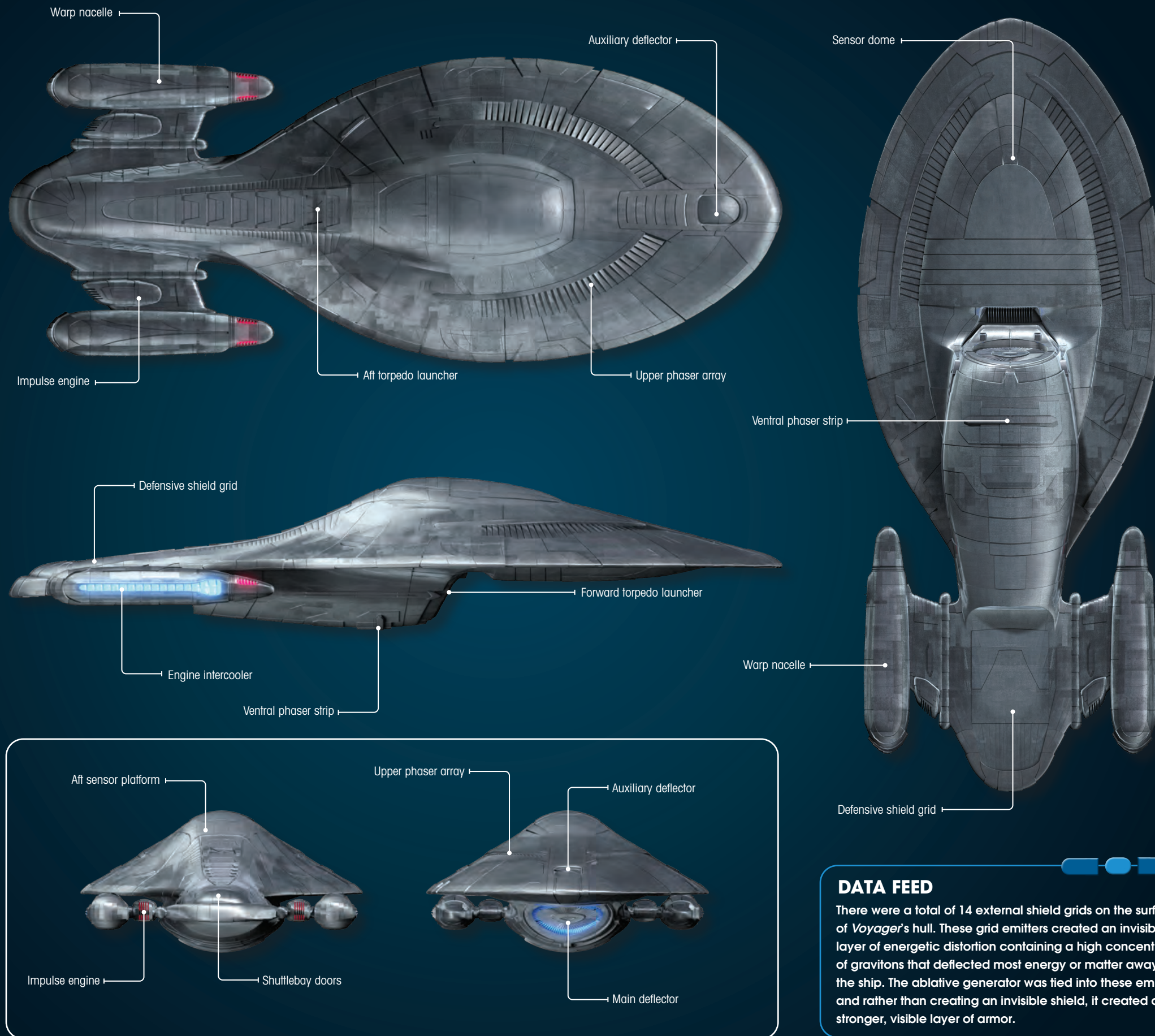
Admiral Janeway brought several advanced technologies with her from 2404 when she time-traveled back to the *U.S.S. Voyager* in 2378. One of these systems was stealth technology, which she hoped would allow *Voyager* to enter the transwarp hub undetected, but unfortunately it was incompatible with *Voyager's* hardware and could not be fitted. There were no such problems with the ablative generator or transphasic torpedoes, however, and these were quickly integrated aboard *Voyager*. Together, these tactical upgrades proved decisive in allowing *Voyager* to defeat the Borg and complete its long journey home.



▲ Encased within the armor produced by the ablative generator, *Voyager* was able to withstand multiple direct hits from Borg vessels, whereas without it the ship would soon have been destroyed.



▲ The transphasic torpedoes were much more powerful than standard photon torpedoes and produced an explosive yield of unprecedented destructive power that could rip apart a Borg Cube.



DATA FEED
 There were a total of 14 external shield grids on the surface of *Voyager's* hull. These grid emitters created an invisible layer of energetic distortion containing a high concentration of gravitons that deflected most energy or matter away from the ship. The ablative generator was tied into these emitters, and rather than creating an invisible shield, it created a stronger, visible layer of armor.

SEPARATE SYSTEMS

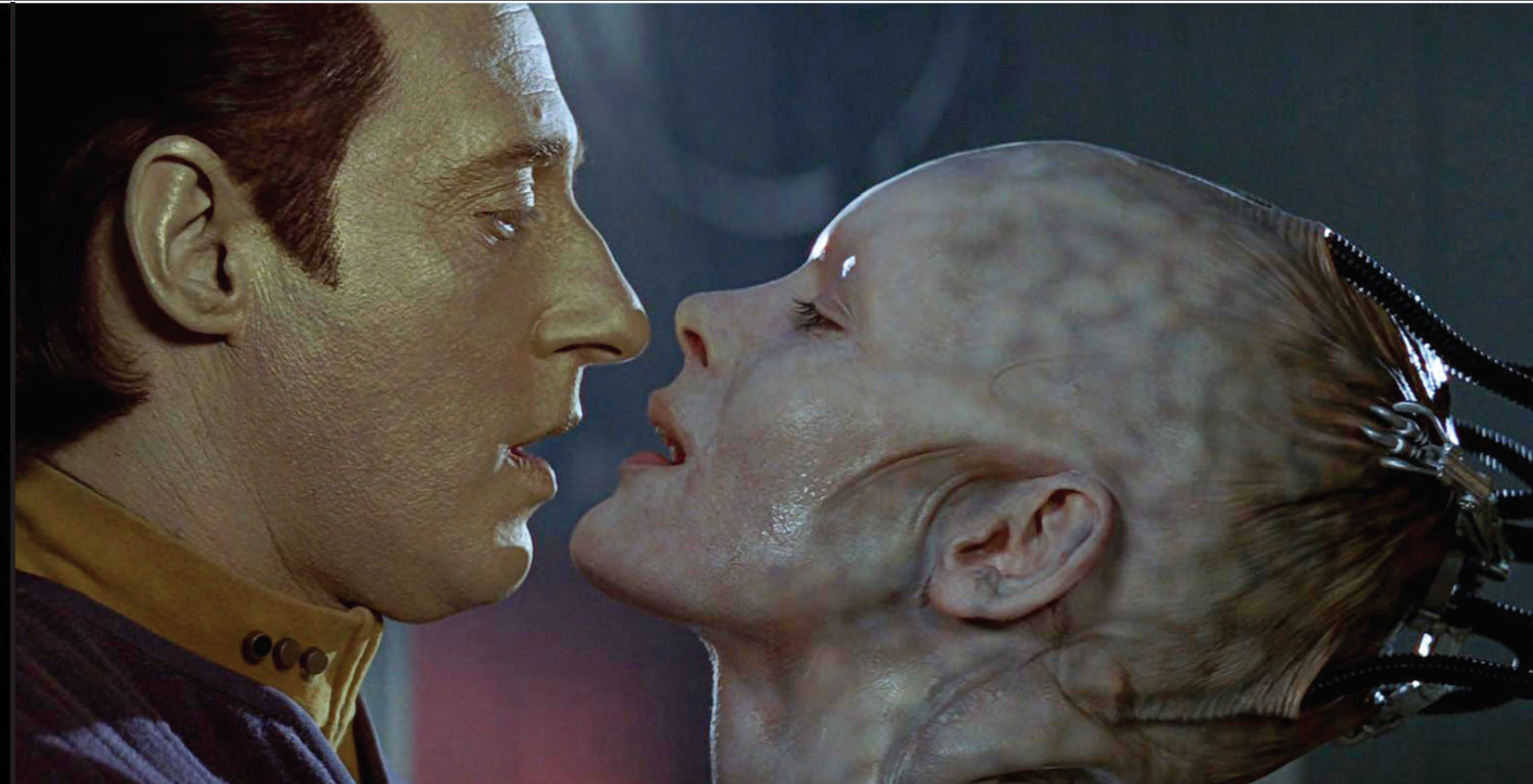
The ablative armor generator technology was different and much stronger than the ablative armor that was already being used on Starfleet ships such as the *U.S.S. Defiant NX-74205*.

SHORTENED JOURNEY

The original estimate of the time needed for *Voyager* to return from the Delta Quadrant to Earth was 75 years. Thanks to spatial anomalies, time travel and new technologies, the journey took just seven years.

SHIELD UPGRADES

Prior to 2378, *Voyager's* shield system underwent two previous major upgrades during its time in the Delta Quadrant. First, it was fitted with multiphasic shielding, and then later with multi-spectrum shielding.



FACE-TO-FACE WITH THE BORG QUEENS

Alice Krige and Susanna Thompson, the two actresses who have played the Borg Queen, talk about their experiences in the role.

Two actresses have played the Borg Queen. Both Alice Krige and Susanna Thompson gave such unforgettable performances as the sinister, yet seductive Borg Queen that the character has become one of the greatest sci-fi villains of all time. With this in mind, it may seem hard to believe that the first draft of the script for *STAR TREK: FIRST CONTACT* did not feature the Borg Queen at all.

"We actually had a story for the movie without the Borg Queen," said writer Brannon Braga. "Then, we got a note from Jonathan Dolgen, head of



◀ Alice Krige was born and raised in South Africa, and said she knew little about the world of *STAR TREK* growing up. She really threw herself into the role of the Borg Queen, however, and soon formulated her own interpretation of the character, likening her to pure energy.

▲ Audiences were certainly provided with an arresting introduction to the Borg Queen as her head and torso were lowered into her waiting body. Despite her appearance, she was also strangely attractive, and she tried to use her seductive techniques to win Data over to her side.

features for Paramount Pictures, that we needed to put a face on these villains. He was right; we couldn't have sustained a movie with just the faceless hordes. So we invented the Queen. I think that was a really good thing to do. It gave the Borg a voice. It gave them a character."

DIFFICULT AUDITIONS

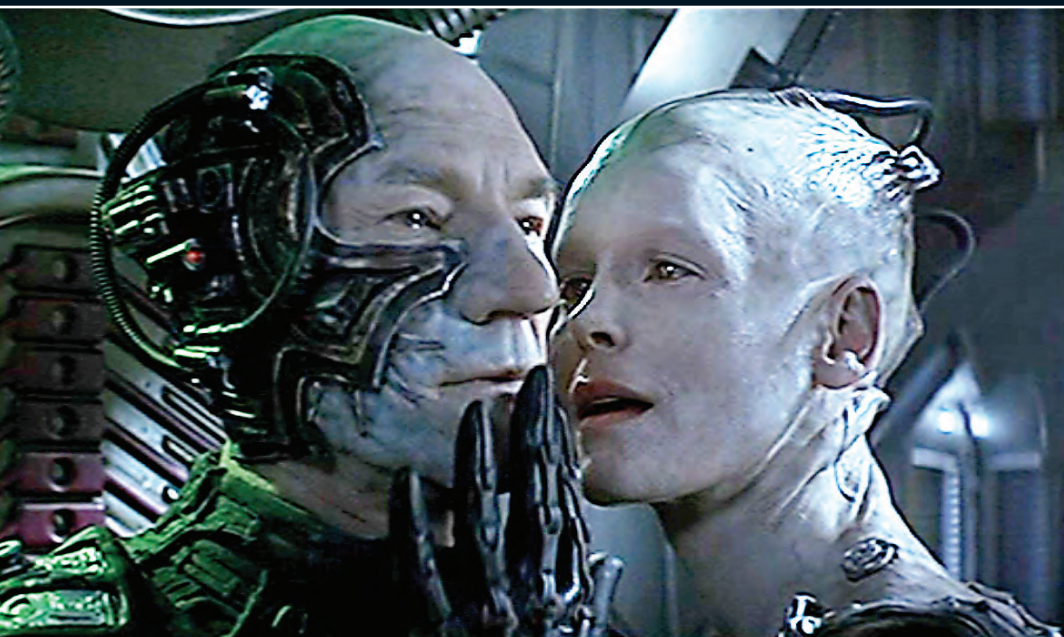
Both Alice Krige and Susanna Thompson were auditioned for the Borg Queen, with Krige eventually landing the part in *FIRST CONTACT*. Thompson, rather self-effacingly, remembered that it was not one of her better readings. "What do you create when you're reading this all powerful being that's disembodied?" said Thompson. "I think I must have just embarrassed the heck out



of myself because I tried to create a kind of floaty thing with my body, and I have no idea if it came across at all, but I think director Jonathan (Frakes) probably wondered what the heck that was."

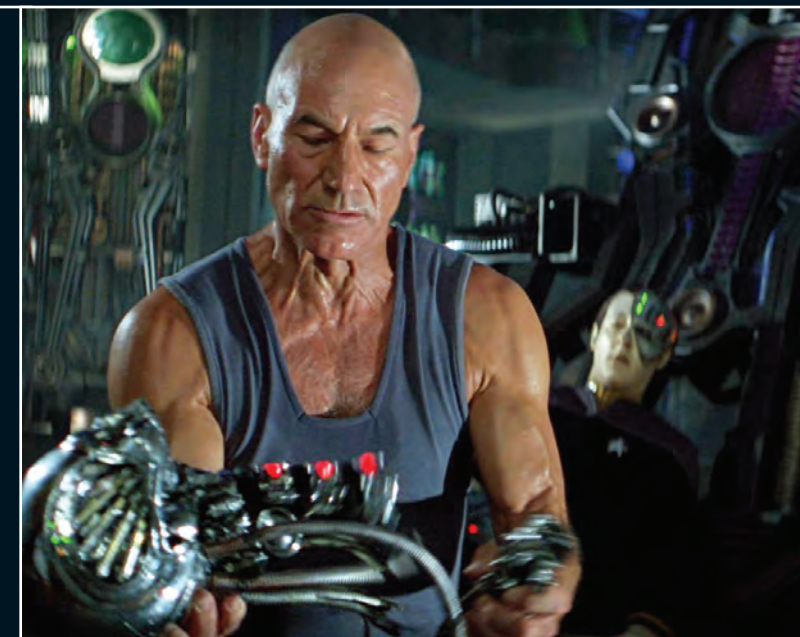
Krige was equally apprehensive at the prospect of getting a handle on the character, not least because at that point she knew very little about *STAR TREK*. She said, "I was a total *STAR TREK* virgin, you might say! I grew up in South Africa, where there was no television until the year after I left,

▲ Despite having very similar appearances, the Borg Queen played by Susanna Thompson and Alice Krige were envisaged as different iterations of the same character.



◀ The Borg Queen's overtures to turn Picard to her side fell on deaf ears. When it became clear that Picard was immune to her charms, she decided to make him watch as she ordered Data to destroy the *U.S.S. Enterprise* NCC-1701-E.

▶ Picard ultimately had his revenge when he snapped the Borg Queen's spinal column. Krige never thought for a moment that the character was dead, believing that she was much more than just a physical being.



▲ The Borg Queen tried to seduce Picard, but his experiences as Locutus made him hate the Borg, and he became determined to defeat them once and for all.

▶ Many scenes that featured the Borg Queen involved filming against a bluescreen, such as when she was dissolved by plasma coolant in main engineering. Krige was full of praise for the costume and makeup that she wore as the Borg Queen, saying it really helped her get in character.

and it was this huge gap in my cultural education. I knew about 'Beam me up, Scotty,' and that was about it.

Krige credits Brent Spiner with helping her get up to speed. "I had the pleasure of spending a period of time with Brent," said Krige. "I admire him so



much because he really was genuinely looking to push out the envelope of his character; I was filled with wonder that his relationship with Data should have lasted so vitally for so long. It seemed to me that the idea of the Borg Queen was very exciting to him, and meant we were discovering a whole new area of Data, and he gave me what I thought was a very significant insight into the character.

FASCINATION WITH DATA

"I had been moving along the path of exploration of the Queen's relationship with Picard, and Brent said, 'You know, the person she's really interested in is Data. The one who actually releases Picard from Borg capture is Data. She was fascinated



by Data. She'd met her match in Data.' I agreed that she was totally fascinated by him, and I rather think that was part of why she revealed herself for the first time. She could have chosen to reveal herself at any point along the line, but all you'd met before were her drones, her minions, her instruments; she probably could have done what she did in *FIRST CONTACT* without revealing herself, except I think she was entranced by Data."

DROPPING HER GUARD

It made a lot of sense that Data's android perfection appealed to the Queen, but it was his desire for human experience that prompted her to literally give him human skin and use seductive techniques to bend him to her will. "The essence of that was there in the script," said Krige. "We didn't really talk about seduction. The attraction was there, I guess: fleetingly for himself, but certainly for her. I don't think for a moment she anticipated how it was going to work out, but it was in her nature to pursue power without scruple, without conscience, without morality, so she used sexuality as a means because she knew it was an area of vulnerability for him. But I think she lost control of the situation momentarily. She didn't watch her back with Data; she thought she had him."

Krige built up a picture of the Queen by talking not only to Spiner but to everybody she came into contact with during the long hours of makeup and costuming, and by a great deal of thought on her

own account. "I was asking everyone who they thought the Borg were," said Krige. "I got a series of different answers. There was no standard 'This is who the Borg are.' And I, in my process of trying to discover who she was, had been re-reading 'A Brief History of Time,' (by Stephen Hawking) and came to a conclusion that she was pure energy, and in physics energy can't be created or destroyed; it just is. Like the Big Bang, she'd always been there. She manifested herself when she chose to. So you were not going to get rid of her. I don't know how you would get rid of her. You know, when the picture was over I didn't think they'd eliminated her."

SHOCKING APPEARANCE

Krige could not speak highly enough of the people who helped create the look of the Borg Queen, and how it helped her performance. "I must say, and I can't stress this enough, that what they gave me in terms of the look of her was an extraordinary gift," said Krige. "When I saw the character, complete as her, for the first time, I was profoundly shocked and disturbed by what I saw. I put in the lenses and looked up into the mirror, and it was as if for the first time the character was complete in terms of what she looked like, and everyone took a sharp intake of breath.

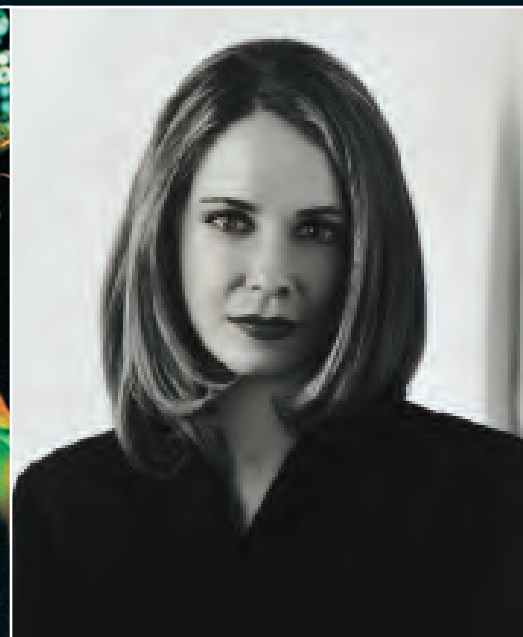
"By the time I was inside that costume each day, I really did feel as if it wasn't me; it was someone else. I wasn't particularly trying to do anything. I just

▲ Krige worked closely with Jonathan Frakes, Patrick Stewart and Brent Spiner during filming of *FIRST CONTACT*. She said it was a wonderful environment to work in as the cast and crew were obviously delighted to be back together again.



◀ Thompson said that having to wear the Borg Queen's costume and makeup on days that could last more than 20 hours was not easy, but the prosthetics really helped her give a convincing performance..

▶ The Borg Queen was a recurring threat on *VOYAGER*, as she became locked into sporadic confrontations with Captain Janeway, especially over the loyalty of Seven of Nine.



▲ 'Unimatrix Zero, Part I' featured another version of the Borg Queen being assembled. Live footage of Susanna Thompson's head in full Borg makeup was combined with a CG environment.

felt so different, so far removed from myself, that I just developed a life of its own. The look of her, and the feel of her inside that suit, of what they gave me, were incredibly helpful to me. It was crucial in whatever happened with the character."

The costume itself, however, caused problems at the beginning. "My suit initially was made of hard rubber," said Krige. "The first full day of work was extremely long – I think it was about 20 hours. We started in the early hours and I was drinking water, coffee, juice, water, coffee, juice," said Krige. "Eight or nine hours later they glued me into

my suit. Then there was more water, coffee, juice, because it was my first whole day and I just wasn't paying attention, and at about three o'clock I was desperate to pee. It took 45 minutes, and it was the most expensive pee in the history of *STAR TREK*, because the crew sat there and waited, and then we couldn't get me back in the suit."

When the movie came out, Krige was thrilled with what everyone had achieved. "I thought it was wonderful," said Krige. "I thought it was a beautifully crafted film. I was entirely caught up by it. I was blown away by the effects; what was interesting about them was that they were for totally crucial and organic reasons."

A NEW BORG QUEEN

The Borg's next major appearance was in the *STAR TREK: VOYAGER* two-hour special 'Dark Frontier.' It took us to the heart of Borg space, dealt with Seven of Nine's background, and introduced us to a new Borg Queen. Unfortunately, Krige was not available, so Susanna Thompson was asked back. Thompson recalled, "I used Alice Krige's performance as a springboard for what I brought into the audition, and they cast me."

Despite several previous appearances on *STAR TREK*, the Borg Queen role was Thompson's first encounter with large scale prosthetics. Just getting the makeup and costume on took five and a half hours and, as she said, it was an experience that she wouldn't forget in a hurry.

"It was so bizarre to have makeup spray painted on you," said Thompson. "It was a very bizarre feeling. I felt like I was in the shop!"

GETTING INTO CHARACTER

Despite the discomfort, Thompson found, like Krige had before her, that the makeup and costume made an enormous contribution to her performance, not least because they made it difficult to make 'extravagant' gestures.

"I found the costume, probably because it fit Alice better than it fit me, slightly constricting," said Thompson. "The makeup couldn't do anything but have an effect on your performance. You had to embrace it and be 'at one with it,' then it worked in your favor. The only time it started to really disassociate with the character was at the end of a really long day – you just wanted to get everything off. My days were very long. I had no idea. One day I think I did 22 hours. It was not an easy experience, physically."

The two Queens may have looked alike, but the script made it absolutely clear that this Queen was different to the one we saw in *FIRST CONTACT*. However, Thompson felt there had to be a degree of continuity. "We really got the first glimpse of the Borg Queen in *FIRST CONTACT*," said Thompson. "So, I took some information from that. They did not want me to duplicate Alice's character, but my own development of the background for this character was that there had to be elements that

were the same, because ultimately they came from the same brain; they were an extension of the same central brain. There might have been more knowledge at any given moment, but there was still the same background."

COMPLEX MOTIVES

Terry Windell, who directed 'Dark Frontier, Part II,' thought that the Borg Queen was much more than a simple villain. As Windell said, "If you looked at *FIRST CONTACT*, her relationship with Data was like the seductress, and the seductive aspect was very intriguing because, you knew there was this strange look with the Borg Queen where she was beautiful yet hideous at the same time. She was the bride of Frankenstein in some ways. She was manufactured from all these different things; she had all these things that to a human eye might have been distasteful, but when you really looked at her she was quite fascinating. Her face was very beautiful and she had an elegance about her."

Thompson agreed that despite the 'hideous' makeup, there was something deeply attractive and seductive about the Borg Queen.

"Both Borg Queens were in a position of seduction, a different type of seduction, but nonetheless seduction," said Thompson. "I think that my main role was to get it to a point where the seduction became believable. There was no doubt that she was attractive. I think power is incredibly seductive."

▲ Susanna Thompson took over the role of the Borg Queen in the episodes 'Dark Frontier' and 'Unimatrix Zero'. She had previously played the Romulan scientist Varel in *THE NEXT GENERATION* episode 'The Next Phase,' and Jaya in 'Frame of Mind.' She also appeared as Dr. Lenara Kahn in the *DEEP SPACE NINE* episode 'Rejoined.'

▶ Although Thompson was told by the producers that they did not want her to duplicate Krige's interpretation of the character, she felt that there had to be many similarities as they came from the "same brain."





◀ Krige was delighted to return as the Borg Queen in 'Endgame,' and very much enjoyed working alongside Kate Mulgrew and Jeri Ryan. She also could not believe how much the cast and crew accomplished in such a short space of time.

▶ Admiral Janeway ultimately outwitted the Borg Queen by sacrificing herself in order to save her crew. For Krige, the filming of 'Endgame' was an "intense" two days, but rewarding.



◀ Krige described the Borg Queen and Janeway as "two formidable opponents," who were locked in an epic struggle for power.

◀ The final scenes featuring the Borg Queen saw her fall apart as she succumbed to the pathogen. Krige felt the effects were amazing, particularly as the special effects team had very little time to film the sequence.

▲ Krige returned to the role of the Borg Queen in 'Endgame,' where once again the Queen tried to persuade Seven of Nine to turn her back on Janeway return to the Collective.

The Queen had to have this attractive quality because without it the audience wouldn't have believed that Seven could be persuaded to rejoin the Borg. Whereas the Queen used sex to seduce Data in *FIRST CONTACT*, Windell saw this Queen as more of an evil mother figure.

MANIPULATIVE MOTHER

"It was as if Susanna came back into her life much like a biological mother would come back into some child's life," said Windell. "After years of not being there, she tried to win her back, but in a very intelligent and manipulative way. Both these people were obviously incredibly intelligent and held a lot of information. They were going to know what the other person was thinking, so they really had to work to push the buttons."

Thompson saw this maternal relationship as the key to Seven's dilemma. "There really were two maternal figures," said Thompson. "Janeway and the Borg Queen were these two sides that were pulling at Seven and they represented her identity. She used to be here, she went away, and now she'd come back to the Borg, and there was a sense of deprogramming and re-brainwashing. That was what the Queen did to her, and that was where the seduction lay."

Thompson returned to play the Borg Queen in another two-parter, 'Unimatrix Zero,' which featured a Borg resistance movement in cyberspace. Thompson said, "I watched a little bit

of 'Dark Frontier' just to remind myself of speech patterns and things, but I didn't find it too difficult to get back into her. This time, though, it felt like there was a more emotional side to her; she was very aggressive. She was obsessed with finding out where this weak spot in the Borg society was."

COPING WITH THE DISCOMFORT

The main problem for Thompson, however, was the prospect of wearing the costume and makeup for long hours. Thompson said, "I think it was like childbirth, even though I have not had children; you forget about the pain! I knew from the previous time what worked and didn't work, and my manager and I discussed those things with the *STAR TREK* people and we all agreed it could be less painful. Certain issues were addressed, like how long a day we could shoot, and I allowed myself to accept it all a little bit more. The previous time, so much was coming at me at the very last minute – the costume, the makeup, the script – and the hours were unbelievable! This time they scheduled me on a Friday, gave me a weekend off, and scheduled me on a Monday.

"I could keep the contact lenses in for maybe 15, 20 minutes at a shot, and I realized there was no way that my eyes could handle consecutive days. Even so, by the last hour or two I was really ready to get out of everything."

Thompson had a difficult line to tread in the second hour of 'Unimatrix Zero' as the Queen

sensed she was losing control of her collective. "She never quite cracked up, but she was heading there," said Thompson. "I think it was very, very hard to make sure that you maintained that machine-like mechanism in filtering all the thoughts and being the brain for the whole collective, and yet still showing bits of humanity, coming through."

RETURNING TO THE ROLE

For the final appearance of the Borg Queen in the *VOYAGER* finale 'Endgame,' Thompson was unavailable as she was shooting the TV series 'Once and Again,' so Krige returned to the role. Krige decided not to be influenced by Thompson's portrayal of the role, as she explained, "I chose not to watch Susanna. It had absolutely nothing to do with Susanna. Whoever had played the role, I would have made the same decision. But I did ask to receive all the scripts. I read all of the *VOYAGER* episodes that the Borg Queen was in, but I didn't watch them. I didn't want something in my head, in my imagination. I didn't even watch *FIRST CONTACT* again. I just focused on the stories I'd been sent, that had been filmed, and on the new script for 'Endgame.'"

Krige went on to explain that although she was playing the same role, it was a different experience for her this time. "I was working with two women (Kate Mulgrew and Jeri Ryan). There's a very different energy to that. It was delightful, and just as interesting and challenging, but quite different."

It was while preparing for the filming of this episode that Krige wondered how she should approach her scenes with Mulgrew and Ryan. "I was thinking, 'Oh goodness. That kind of sexual tension that existed between Data and the Borg Queen, and indeed Picard and the Borg Queen, I am now doing it with two women!'" said Krige. "I called one of the producers and said, 'Now what?' And the producer, with good insight, said, 'Don't worry. Just think of the Borg Queen as omni-sexual.' Well, it just became very interesting. The thing about the Borg Queen, Data, and Picard is it's all about power. There really was no reason why she wouldn't use the same energy on Seven of Nine, to manipulate her. With Janeway, it was two fairly formidable opponents coming up against each other."

HIGH PRAISE

Krige said later that she found filming her part for this episode "intense," but she was delighted with the end result and full of praise for the crew. "I worked for two days on 'Endgame,'" said Krige. "The first one was 18 hours, the second one was 22. It was amazing what they'd come up with, totally beautiful. When I made *FIRST CONTACT* I felt it was a privilege to be part of the crew, who were all about as good as you can get in the universe of film. Now, here I was working on TV and they were just as amazing, and they had about a hundredth of the amount of time to do what they did."

ON SCREEN



TRIVIA

Several notable photographs appear in the *STAR TREK: VOYAGER* episode 'Endgame.' These include the photograph seen below that Admiral Janeway leaves for Tuvok in his hospital room before she embarks on her mission to bring *Voyager* home. This photograph was in fact a publicity image taken of the cast for Season Six. Other photographs in the episode include one in Admiral Janeway's apartment of Tom Paris and Harry Kim dressed in their Captain Proton outfits, while Captain Kim's ready room features a photograph of Tom and B'Elanna on their honeymoon that was first seen in the episode 'Workforce, Part II.'



In the alternative future depicted in 'Endgame,' the Doctor marries a human woman named Lana in 2404, and decides to name himself 'Joe' after her grandfather.



The Klingon scientist Korath seen in 'Endgame' was portrayed by Vaughn Armstrong. The actor is perhaps best known to *STAR TREK* fans for playing Admiral Maxwell Forrest in *STAR TREK: ENTERPRISE*, but he is one of the franchise's most prolific guest stars, portraying 12 different characters in 28 episodes over four separate series.

- FIRST APPEARANCE: STAR TREK: VOYAGER
- TV APPEARANCES: 'ENDGAME' (VOY)
- DESIGNED BY: Rick Sternbach

KEY APPEARANCES

STAR TREK: ENTERPRISE 'Endgame'

In 2404, celebrations are underway to mark the 10th anniversary of the *U.S.S. Voyager's* return to Earth from its odyssey in the Delta Quadrant. Most are in high spirits, but Admiral Janeway is haunted by the crew members who lost their lives before they made it home. She takes the bold decision to embark on an illegal mission to journey back in time to change history and help bring her crew home sooner.

Utilizing a SC-4 shuttlecraft equipped with technology that the *Voyager* crew developed during their latter years in the Delta Quadrant, including an

ablative generator and transphasic torpedoes, Janeway heads off to acquire a chrono deflector from the Klingon scientist Korath. She uses the device to travel through time and space to the Delta Quadrant in 2378, where she makes contact with *Voyager*.

Admiral Janeway explains to her younger self that she has brought technology with her that will help them fight the Borg, and allow them to use their transwarp hub to get home. Captain Janeway is not just satisfied with returning to Earth, however. She realizes that the technology from the future will also give them the chance to destroy the hub, and a plan is hatched to deal the Borg a crippling blow.

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