ARMORED
U.S.S. VOYAGER™
CLASS: INTREPID
MODIFIED: 2378
LENGTH: 343 METERS
DEFENSE: ABLATIVE GENERATOR
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**ARMORED U.S.S. VOYAGER**

**SPECIFICATION**

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<td>CAPTAIN:</td>
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**Stand assembly:**

1. Slide the stand around the shuttlebay at the back of the engineering hull.
2. Final position.
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
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.

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 too risky to explore the nebula in 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 conduits 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.

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.

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.

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.

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.

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.

DATA FEED

There were a total of 14 external shield grids on the surface of Voyager’s hull. These grids created 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. Together, these tactical upgrades proved decisive in allowing Voyager to defeat the Borg and complete its long journey home.

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.

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.
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 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.”

Alice 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, 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.”

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

Many scenes that featured the Borg Queen involved filming against a bluescreen, such as 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. It seemed to me that the character was dead, believing that she was totally fascinated by him, and I rather think she was entranced by Data.”

FIRST CONTACT

“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 put on my uniform and was a physical being.

The Borg Queen’s relationship to him 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 told his experience when she 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.

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 on 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 put on my uniform and was a physical being.

I was asking everyone 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.”
from the “same brain.”

similarities as they came character, she felt that they did not want was told by the producers  environment.

was combined with a CG head in full Borg makeup of Susanna Thompson’s assembled. Live footage of the Borg Queen being featured another version 

Krista. “Eight or nine hours later they glued me into water, coffee, juice, water, coffee, juice,” said We started in the early hours and I was drinking was extremely long – I think it was about 20 hours. hard rubber,” said Krige. “The first full day of work at the beginning. “My suit initially was made of whatever happened with the character.”

The costume itself, however, caused problems to a new Borg Queen. Unfortunately, Krige was 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 constraining,” 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 role was just the same. The idea 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 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 to it a point where the seduction became believable. There was no doubt that she was attractive, I think power is incredibly seductive.”

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.”

Thompson said that trying 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 loyalties of Seven of Nine.
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. They had my interest as a woman and Jeri Ryan. She also could not believe how much the cast and crew accomplished in such a short space of time.”

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 onto to explain that although she was playing the same role, it was a different experience for this time. “I was working with two women (Kate Mulgrew and Jeri Ryan). There’s a very different dynamic. It was delightful, and just as interesting and challenging, but quite different.”
**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.

**APPEARANCES**

**ON SCREEN**

**TRIVIA**

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**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 later 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.

**FIRST APPEARANCE:**

**STAR TREK: VOYAGER**

**TV APPEARANCES:**

‘ENDGAME’ (V7)

**DESIGNED BY:**

Rick Sternbach

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**TV APPEARANCES:**

‘ENDGAME’ (V7)

**DESIGNED BY:**

Rick Sternbach

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