STAR TREK
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S.S. BOTANY BAY

CLASS: DY-100
LAUNCHED: 1996
CREW: 85
LENGTH: 104 METERS
**Contents**

04: S.S. BOTANY BAY

10: DESIGNING THE SHIP

14: KHAN RETURNS

18: ON SCREEN

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**S.S. BOTANY BAY**

**SPECIFICATION**

- **TYPE:** SLEEPER SHIP
- **CLASS:** DY-100
- **LAUNCHED:** 1996
- **LENGTH:** 104 METERS (APPROX.)
- **TOP SPEED:** SUBLIGHT
- **CREW:** 85

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**Stand assembly:**

1. Slide the stand onto the back of the ship.
2. Final position.

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The DY-100-class S.S. Botany Bay was an Earth ship designed in the 1990s, before the advent of warp technology, to transport people over long interplanetary distances. Known as a sleeper ship, the Botany Bay incorporated facilities whereby the occupants were placed in suspended animation so they did not age during long journeys. This was important, because it took hundreds of years to reach the nearest inhabitable solar system at sublight speeds.

Built in the 1990s, the S.S. Botany Bay was used by Khan Noonien Singh and his fellow genetic supermen and women to escape from Earth after they were defeated in the Eugenics Wars. Barely half the height of the same hull section, it was launched into orbit with booster rockets. It had nuclear-powered engines, which were considered outdated by 2018 after significant improvements in sublight propulsion technology resulted in the DY-500 class.

**CRYOGENIC BEDS**

The inside of the Botany Bay utilized artificial gravity and was equipped with 85 bunk bed assemblies to house the sleeping crew members. These chambers were used to cryogenically freeze the passengers so that their heart rates dropped to four beats per minute and their breathing became almost undetectable. Each crew member was protected behind a window and was clothed with mesh-like material. The crew were kept alive by the ship’s internal support systems.

Upon reaching the desired destination, the ship’s computer would first activate its internal life support systems. Then it would activate the bunk of the crew member who had been designated the
leader. If all the systems were secure and there was no threat to life, the leader would revive the rest of the crew.

The *Botany Bay* undertook one of the longest recorded trips using this form of suspended animation when Khan Noonien Singh and his followers used it to flee Earth in 1996. It was found 271 years later when the *U.S.S. Enterprise* NCC-1701 detected its primitive Morse code distress signal. It was discovered in a sector that was infrequently visited by Earth ships, and at first it appeared to be derelict. After being scanned by the *Enterprise*, the *Botany Bay*’s internal systems automatically activated heat and oxygen into the environment.

Once on board the *Botany Bay*, Chief Engineer Scott turned on the ship’s lighting system, which also activated one of the suspended animation bays. Although the circuit failed, the Starfleet personnel were able to break its occupant, Khan Noonien Singh, out of the chamber and save his life. The *Botany Bay* had beaten 10,000 to 1 odds by surviving such a long journey.

**SURVIVORS**

Captain Kirk, Dr. McCoy, Scotty and the ship’s historian, Marla McGivers, discovered 84 more bodies cryogenically frozen in specially designed compartments, although 12 of these units had malfunctioned, leaving 72 people still alive.

Marla McGivers surmised that Khan was probably a Sikh from Northern India, while Scotty noted that the others were of various racial origins, including Western, Latin and Asian.

The *Botany Bay* was pulled by the *Enterprise*’s tractor beam at warp 2 to the sector’s command base at Starbase 12. Khan, meanwhile, was beamed straight to sickbay, where he amazed Dr. McCoy with his recuperative powers. Upon awakening, Khan put a knife to McCoy’s throat before demanding to know where he was. As if by reflex, Khan immediately began plotting how to take over the *Enterprise*. Before Kirk worked out exactly who he was, Khan had asked to study the technical manuals on the ship, and used his charm to win over the support of Marla McGivers.

With the help of Marla and his revived crew, Khan took control of the *Enterprise*, and left the now-useless *Botany Bay* adrift in space.

Fortunately, the hijacking was quickly overcome by Captain Kirk and his officers. Rather than confine them to a reorientation center, Kirk chose to deposit them on Ceti Alpha V, a rough but habitable Class-M planet. Spock, however, wondered at the ‘seed’ Kirk had planted in their galaxy, and what it would be like in 100 years’ time. In fact, it took far less time for Khan to once again cross Kirk’s path.

**DATA FEED**

Apart from his intellect, strength and ambition, one of the attributes that made Khan so powerful was his magnetism. He inspired complete loyalty among his followers, and they believed he would lead them to greatness.

While it was true that there was little freedom in the area of Earth that he ruled, there were also no massacres or war. Even those who were against him had an admiration for what he had accomplished. Perhaps even Kirk was influenced by Khan’s charisma, and that was why he chose to leave him and his followers on an uninhabited world.
The Botany Bay was named for the Australian geographical location in Sydney, New South Wales, the site of the first penal colony on the shores of Australia.

In ‘Space Seed,’ Captain Kirk inquires as to the exact date of the launch of the Botany Bay, but he never receives an answer. The non-canon novel The Rise and Fall of Khan Noonien Singh, Volume 2 by Greg Cox revealed that it was launched from Earth on January 5, 1996.

In the 2006 remastered version of ‘Space Seed,’ the Botany Bay was given a much more weathered state to match Spock’s line stating that its “hull surface is pitted with meteor scars.”

SLEEPER SHIP
Khan was one of a group of genetically engineered supermen or Augments, born in the early 1960s as the result of an ambitious project by a group of scientists to improve the human race. These supermen were mentally and physically superior to ordinary men and women, but they also had superior ambition. They seized power in more than 40 nations, and Khan ruled all of Asia and the Middle East. By 1996, the tyrants had been brought under control by the rebellious population, and Khan was forced to flee in the Botany Bay, along with 84 more Augments.

Despite its primitive condition, the Botany Bay was a remarkably sturdy ship that survived for nearly 300 years. The large cargo bay housed cryogenic units that were used to prolong the life span of the ship’s human cargo during its long interplanetary flight.

After all those years in cryogenic sleep, Khan was awakened, and thanks to his superior genetic makeup, he was soon back in perfect health. He wasted no time in plotting to take control of the U.S.S. Enterprise so he could find a new world to rule.

DATA FEED
The Eugenics Wars were a series of conflicts fought on Earth between 1992 and 1996. Through genetic engineering and selective breeding, scientists attempted to improve the human race, but it resulted in a number of ‘supermen’ who seized power. The wars devastated parts of Earth, by some estimates officially causing 30 million deaths.
The Botany Bay was actually designed to be a space freighter by Matt Jefferies, but it ended up being used as Khan’s sleeper ship.

The original model of the S.S. Botany Bay was designed by Matt Jefferies, the creator of the original U.S.S. Enterprise NCC-1701. He stated in 1968 that “The Botany Bay was actually designed before the Enterprise. It was a little idea that popped up and was labeled ‘antique spacefreighter.’” His sketches also labeled it as an “obsolete tramp space freighter,” and it included the numbers ‘418’ on the hull. As its name suggests, it was not originally intended to be a ‘sleeper ship,’ but some sort of cargo vessel.

Jefferies was pleased with the notion of modular shipping crates, which could be automatically loaded and unloaded without anyone being required to venture into space. In the sketches, Jefferies envisioned that three additional cargo containers could be attached to complete the middle section. In fact, judging from Matt Jefferies designed what would become the Botany Bay before he came up with the U.S.S. Enterprise. As can be seen from his sketches, he intended it to be an ancient freighter, with additional cargo holds that could be added.
The difference between the studio model (top) and the CG model (bottom) of the Botany Bay can be seen in these two pictures. The CG model allowed the ship to be shown at a different angle, and its hull was much more weathered.

SIMPLE CONSTRUCTION
The original studio model of the Botany Bay, measuring 43 inches x 18 inches, was most likely built by Film Effects of Hollywood. It was simply made, being constructed primarily from wood, and had no internal lighting. It was embellished with miscellaneous model sit parts and metal components. The leading edge of the tower structure featured a corrugated metal foil and the engine pod included metal antennae. The model was painted in a brown/red-gray hue, although that finish was washed out into an overall gray color on screen. This was due to the bright lighting conditions in the studio, and the use of the bluescreen filming technique that caused light to bounce off the screen onto the model. Although it was not actually built by Jefferies, he did add the weathering on the hull.

The only footage of the model was shot at Linwood G. Dunn’s Film Effects of Hollywood, where it was also filmed alongside the Enterprise. It was later converted into the Western NCC-325 Federation freighter in the season two episode ‘The Ultimate Computer,’ where stock footage of it was used from its earlier photoshoot.

PUBLIC APPEARANCES
The studio model of the ship then appears to have been kept in storage until it made a public appearance in April of 1988 at the Equinox Science Fiction Convention in Los Angeles. After this, it was later brought by life-long STAR TREK: THE ORIGINAL SERIES fan and modeler Greg Jein. He had it at his workshop in 1988 for refurbishment, where amongst other things, he accentuated the brown-gray hull color. Join then loaned the model to the National Air and Space Museum for their 1992-1993 STAR TREK Smmission Exhibition and its 1993-1994 follow-up exhibition at the Hayden Planetarium, New York City.

A table-top model of the Botany Bay complete with several space-shuttle style booster rockets, which suggested how it might have made it into orbit, was subsequently built by Greg Jein. It was photographed for ‘STAR TREK Chronology’ and the third edition of the ‘STAR TREK Encyclopedia.’ The model itself featured on the desk of Rain Robinson’s office in the STAR TREK: VOYAGER episode ‘Future’s End.’ A launch photo of the same model also appeared in Rain Robinson’s office. It also featured in the STAR TREK: ENTERPRISE episode ‘First Right.’ It was seen on the walls of the 602 Club where many of the pilots and engineers involved in the NX Project liked to drink, while it was also seen in the episode ‘Home,’ where it was featured on the walls inside Starfleet Command.

CG MODEL
For the 2006 remastered version of THE ORIGINAL SERIES, a CG variant of the Botany Bay was used at CBS Digital. It appeared on screen on a different axis to the actual model, it appeared that additional sets of containers could be attached on top of those that were already there.

THE ORIGINAL SERIES was used at the Planetarium, New York City. The difference between the studio model (top) and the CG model (bottom) of the Botany Bay can be seen in these two pictures. The CG model allowed the ship to be shown at a different angle, and its hull was much more weathered.

THE ORIGINAL SERIES was used at the Planetarium, New York City. The difference between the studio model (top) and the CG model (bottom) of the Botany Bay can be seen in these two pictures. The CG model allowed the ship to be shown at a different angle, and its hull was much more weathered.

THE ORIGINAL SERIES was used at the Planetarium, New York City.
Executive producer Harve Bennett decided that the second *STAR TREK* movie should feature Khan, but it took director Nicholas Meyer’s talents to produce a finished script from a number of different treatments.

When director Nicholas Meyer was hired to helm *STAR TREK II: THE WRATH OF KHAN*, the script was a mess. After numerous rewrites, producer Harve Bennett knew it was not ready to be filmed, and they had just 12 days to present the script to Industrial Light & Magic, or the effects wouldn’t be ready for the movie’s release.

Bennett had begun the project some time before, and started by watching all the original episodes. As he remembered, he soon came to some important conclusions about the character dynamics. “I saw all of the episodes in preparation for the task of making *STAR TREK II*,” said Bennett. “What I saw was a triangle in which Spock obviously represented logic; Bones, to me, represented passion; and Kirk, at the top of the triangle, represented command and reason, and resolution between the two.”

Bennett’s trawl through the episodes also provided him with something else. He was determined that his movie would have something the first one lacked — a real villain. When he saw ‘Space Seed’ he was struck by Ricardo Montalban’s performance as Khan, and decided that he would make the perfect villain for a movie.

All this worked for the outline of the script, but he needed someone to turn it into a finished product. First Jack B. Sowards, who had written several admired movies of the week and was a self-confessed *STAR TREK* fan, was hired. He turned in a treatment that included many of the elements that ended up in the final film, Bennett felt; however, that the script didn’t have the epic sweep needed for a major movie.

So Bennett turned to Samuel A. Peeples, who had written ‘Where No Man Has Gone Before.’ Peeples (who died in 1997) felt that up to this point the story had been too much in the vein of *THE ORIGINAL SERIES* and proposed several major changes. He eliminated Khan and Marla McGivers and replaced them with two mysterious and powerful aliens called Sojin and Moray, who had been exiled from another dimension and possessed almost godlike abilities.

**TAKING STOCK**

This script also featured some elements that ended up in the final film, but both Bennett and Meyer, and producer Robert Sallin, felt that they were even further away from a finished product. It was then that Meyer suggested that they meet up at his house with all the scripts and treatments that they had amassed.

Meyer said, “OK, here’s my idea. Let’s sit here and make a list of all the things we like in these scripts. It could be a line of dialogue; it could be a character; it could be a scene; it could be a plot point, or a sub-plot point, or a set. I don’t care what it is. Let’s just make the list. And I’ll write a new screenplay that incorporates all the things in it.”

The list that Meyer, Bennett and Sallin drew up included all the essential elements of the story: Kirk meeting his son, Spock dying, the Genesis Project, Saavik, and, of course, Khan, who was hell-bent on revenge.

Asked to quantify the character of his approach, Meyer produced two examples. The first was that he brought a sense of humor to the project, which is not to say that he didn’t treat it with proper respect. “I think that putting humor into a serious movie made the serious stuff more serious, and the humor became more of an explosive release.”

The other important decision he made was actually something he thought about when Bennett and Sallin first asked him to direct the movie. “I had the haziest notion of what *STAR TREK* was, because I didn’t really watch the show on television,” said Meyer. “I finally latched on to the idea that Captain Kirk and friends were really an outer-space version of a series of novels that I had loved as a kid, by C.S. Forester, called ‘Captain Horatio Hornblower.’ So I said, ‘OK, this is ‘Hornblower’ in outer space; I’ve got it.’ When
I wrote the script in the 12 days it was very, very, very Navy, or, as my late wife used to say, ‘Nautical but nice.’”

SPOCK’S DEATH
The story he was working with contained one element that was clearly going to be central to the audience’s emotional response. “Once you’ve decided that you’re going to have the death of Spock, then how does that affect the other people?” said Meyer. “I got a lot of stick from a lot of people from the very beginning about the idea of killing Spock. Somebody said, ‘You can’t kill him.’ And I said, ‘Sure you can; the only question is whether you do it well.’ If his death proceeds organically from the theme and the story of the movie, then nobody’s even going to notice it until it’s on you, and no one will question it.”

Of course, there was another significant element that Meyer drew from THE ORIGINAL SERIES – his villain, the genetically engineered superman Khan Noonien Singh. He remembered being absolutely delighted when he sat down and watched ‘Space Seed.’ “They showed me this episode,” said Meyer, “And I said, ‘Aha!’ We had an extraordinarily handsome, charismatic and brilliant superman, who was abandoned; he was Robinson Crusoe-fied on this planet.”

Using the original episode as a building block, Meyer built Khan into the ultimate adversary for Kirk. As he worked on his character, he imagined how angry a man would be after being stranded on a desert island and losing his wife. Inevitably, Khan became obsessed with Kirk, whom he saw as his nemesis. “Kirk was the fiend who had imprisoned him,” said Meyer. “I think when Khan made his appearance in the story, Kirk was flabbergasted. He did not lie awake thinking about Khan, but Khan lay awake thinking about Kirk.”

LITERARY ASSOCIATIONS
Meyer decided that, while Khan had been waiting, he would have been reading. “I started thinking, ‘What books does a superman take with him into exile?’ At one point, Khan said ‘On Earth I was a prince,’ and certainly he was a fallen angel, so I picked all the books that were Lucifer-related – fallen angel – whether it was ‘Moby Dick’ or ‘Paradise Lost’ or ‘King Lear.’ I thought, ‘He’s probably been obsessively reading these books until every other word out of his mouth has been written by Shakespeare or Milton.’ Actually, Melville was the one who finally took over; he just became completely Ahab.”

Inevitably, there was some concern that the script might seem too downbeat, particularly because there was nothing to suggest that Spock might be reborn on the Genesis Planet.

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Meyer was delighted with the film’s villain, who after being stranded on what became a desolate planet obsessed over Kirk. To Meyer’s mind, Khan was like a fallen angel, who fell from grace with God much like Satan had done, and he read books relating to this theme. Of course, this also linked him with Genesis – another of the film’s Biblical allusions.

Spock’s death was the climax of the movie, and Meyer made sure that it had the greatest emotional impact possible. Many people felt that he shouldn’t kill Spock, but he felt that it would work if it was done properly.

The movie ended with Kirk and company looking out at the Genesis Planet with sadness, but also hope. They had undergone a kind of catharsis, and been renewed by what had happened.

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“My feeling about killing Spock was that it would be moving, but that didn’t mean you wouldn’t be depressed by it,” said Meyer. “Romeo and Juliet die, but nobody comes out of that play depressed. We didn’t want Spock’s death to be meaningless. And I don’t think it was. Kirk chose to go on living: sadder but wiser, understanding a little more the way the world worked. It may have been sad, but it was not depressing.”

Indeed, Meyer’s ending meant he couldn’t see a satisfying way of resurrecting Spock, and he decided not to return to work on STAR TREK III. However, he did rejoin the team for the fourth and sixth movies, meaning that he played a vital role in making STAR TREK what it is today.
ON SCREEN

TRIVIA
Ricardo Montalban (Khan Noonien Singh) and Madlyn Rhue (Lieutenant Marla McGivers) had earlier played a romantic couple together in an episode of ‘Bonanza’ called ‘Day of Reckoning’ (1960). Montalban portrayed Matsou, a Bannock Indian, while Rhue played Hatoya, his Shoshone Indian wife. Rhue’s husband, Tony Young, also appeared in the STAR TREK episode ‘Elaan of Troyius,’ where he played Kryton, an Elasian male of a noble family and the top lieutenant of Elaan, the Dohlman of Elas.

A model of a DY-100 appeared on a window sill of the office where Rain Robinson worked at the Griffith Observatory (STAR TREK: VOYAGER ‘Future’s End’). She also had a photograph of the launch of a DY-100 attached with tape to a cabinet.

The S.S. Botany Bay DY-100 model shown in ‘Space Seed’ was reworked and featured in the second season episode ‘The Ultimate Computer’ as the Woden NCC-325, an old-style Antares-type freighter.

The survivor they have rescued is Khan Noonien Singh, the most infamous of them all, who at one point ruled almost a quarter of Earth. Before the crew work this out, Khan is planning to continue where he left off. He immediately attracts the attention of ship’s historian Lt. Maria McGivers, who helps him revive the rest of his crew, and they take control of the Enterprise.

Before it’s too late, Lt. McGivers has a change of heart, and with Kirk and Spock’s help, they regain control of the Enterprise. Khan and his people are rounded up, and Kirk decides that they should be exiled to a planet where they must start life anew.

KEY APPEARANCES

STARCRAFT: THE ORIGINAL SERIES
‘Space Seed’
The U.S.S. Enterprise NCC-1701 comes across a ship nearly 300 years old that is sending out a signal in Morse code. The crew find that it is a DY-100-class sleeper ship named the Botany Bay, with dozens of people in suspended animation. When Captain Kirk visits the vessel, one of the people begins to come out of his sleep, but when something goes wrong with the reawakening process, he is sent to the Enterprise’s sickbay.

It turns out that the Botany Bay was launched during the Eugenics Wars of the 1990s, when a group of genetically modified supermen ruled the world. The survivor they have rescued is Khan Noonien Singh, the most infamous of them all, who at one point ruled almost a quarter of Earth.

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FIRST APPEARANCE: STAR TREK: TOS ‘SPACE SEED’
TV APPEARANCES: STAR TREK: THE ORIGINAL SERIES

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