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S.S. BOTANY BAY

CLASS: DY-100

LAUNCHED: 1996

CREW: 85

LENGTH: 104 METERS

S.S. BOTANY BAY

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S.S. BOTANY BAY

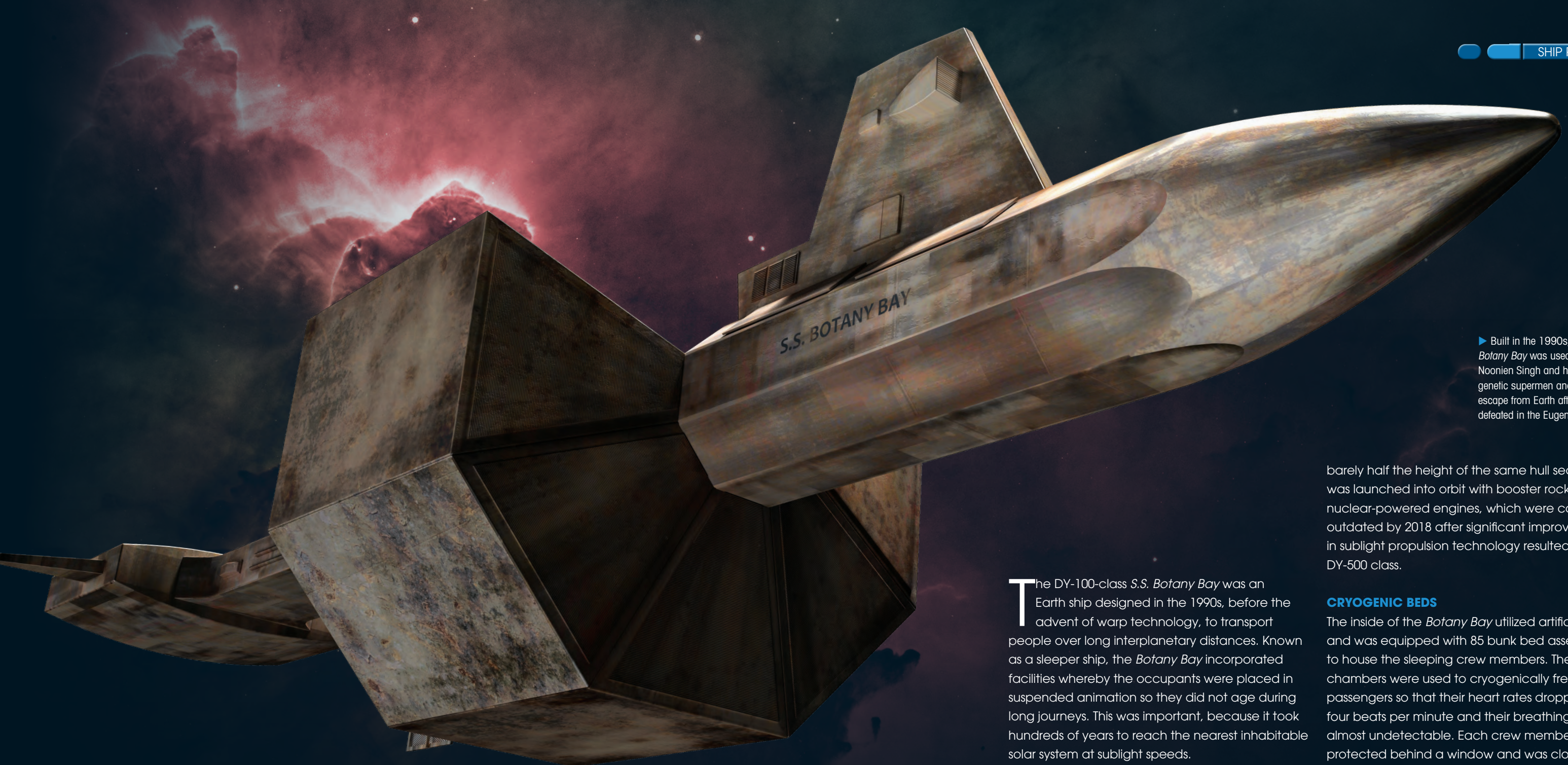
SPECIFICATION



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



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► 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 It had nuclear-powered engines, which were considered outdated by 2018 after significant improvements in sublight propulsion technology resulted in the DY-500 class.

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.

The submarine-like DY-100 class was as long as the engineering hull of a *Constitution*-class ship, yet

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



◀ Khan and 84 of his followers were placed in suspended animation in life support canisters before the *Botany Bay* left Earth in the 1990s. They wanted to find a world that they could colonize, but as the ship was only capable of sublight speeds, it would take centuries before they reached a planet that might be suitable for sustaining life.

S.S. BOTANY BAY

This sublight sleeper ship from the 20th century was used by Khan and his followers when they fled from Earth.



▶ While the rest of the *Botany Bay's* crew were left in suspended animation, Khan was taken to sickbay on the *Enterprise* before Kirk and his crew realized who he was. It was not long before he was in perfect health.

◀ The entire crew of the *Botany Bay* were placed in cryogenic freeze. Twelve of these canisters failed, meaning that there were 30 female and 43 male Augments who survived the journey.



◀ Marla McGiver's fascination with Khan soon turned to infatuation. She was immediately attracted to Khan's strong personality, and she was so besotted with him that she helped him briefly gain control of the *Enterprise*. Kirk found that Khan had anticipated every contingency for retaking control of the ship, and he shut off life support to the bridge.

▲ After nearly 300 years in space, the *Botany Bay's* hull surface was pitted with meteor scars. The whole ship was approximately the size of the *Enterprise's* secondary hull, and at first it appeared to be derelict. It was only when some of the *Enterprise's* crew beamed over to the *Botany Bay* that systems began to come on.

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.

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.

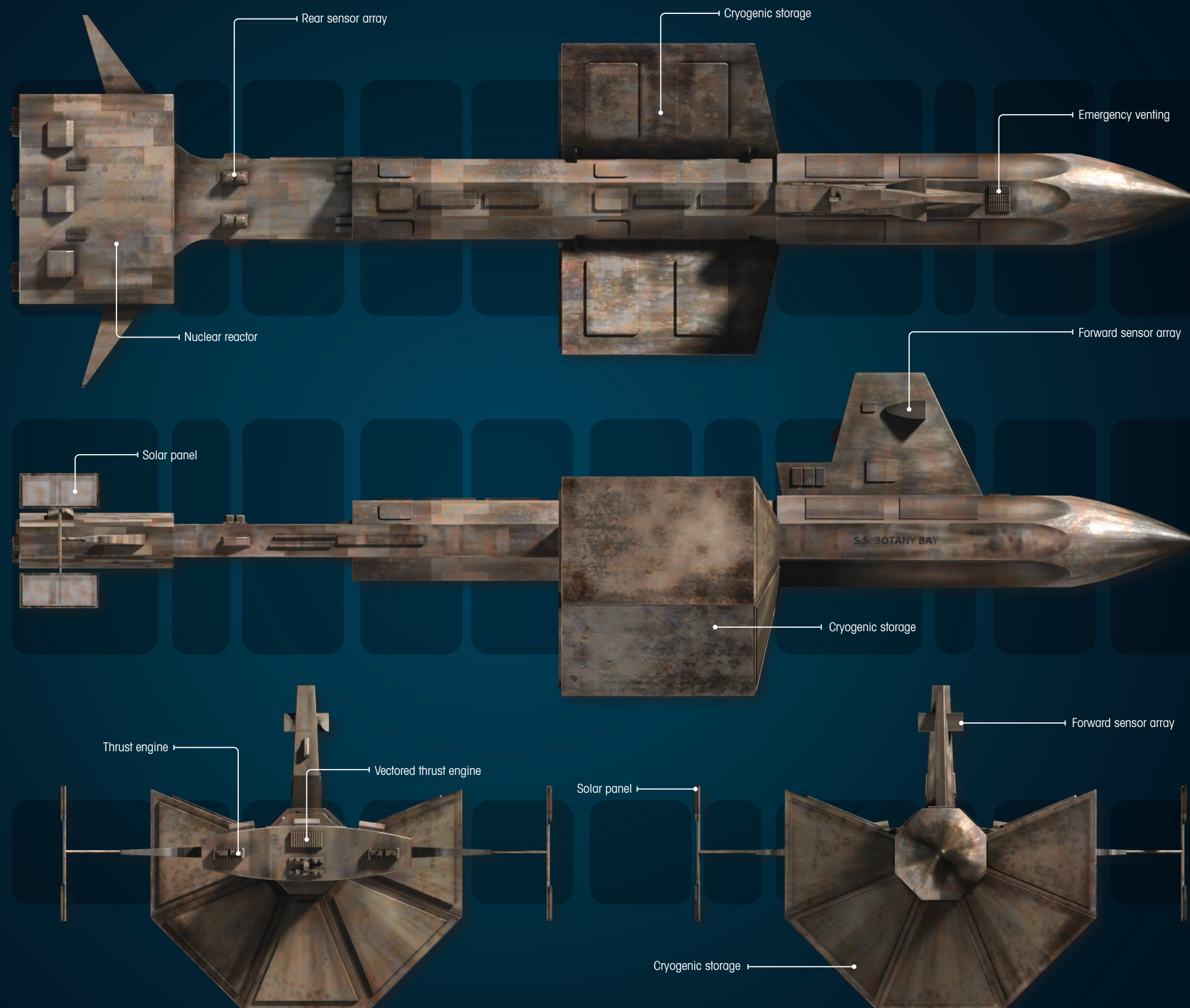
After all those years in cryogenic sleep, Khan was awakened, and thanks to his superior genetic makeup, he was soon back in perfect health. He wasted no time in plotting to take control of the *U.S.S. Enterprise* so he could find a new world to rule.



▲ Khan and his fellow Augments were forced to flee Earth in the *Botany Bay*, where they placed themselves in suspended animation.

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.

**PENAL COLONY**

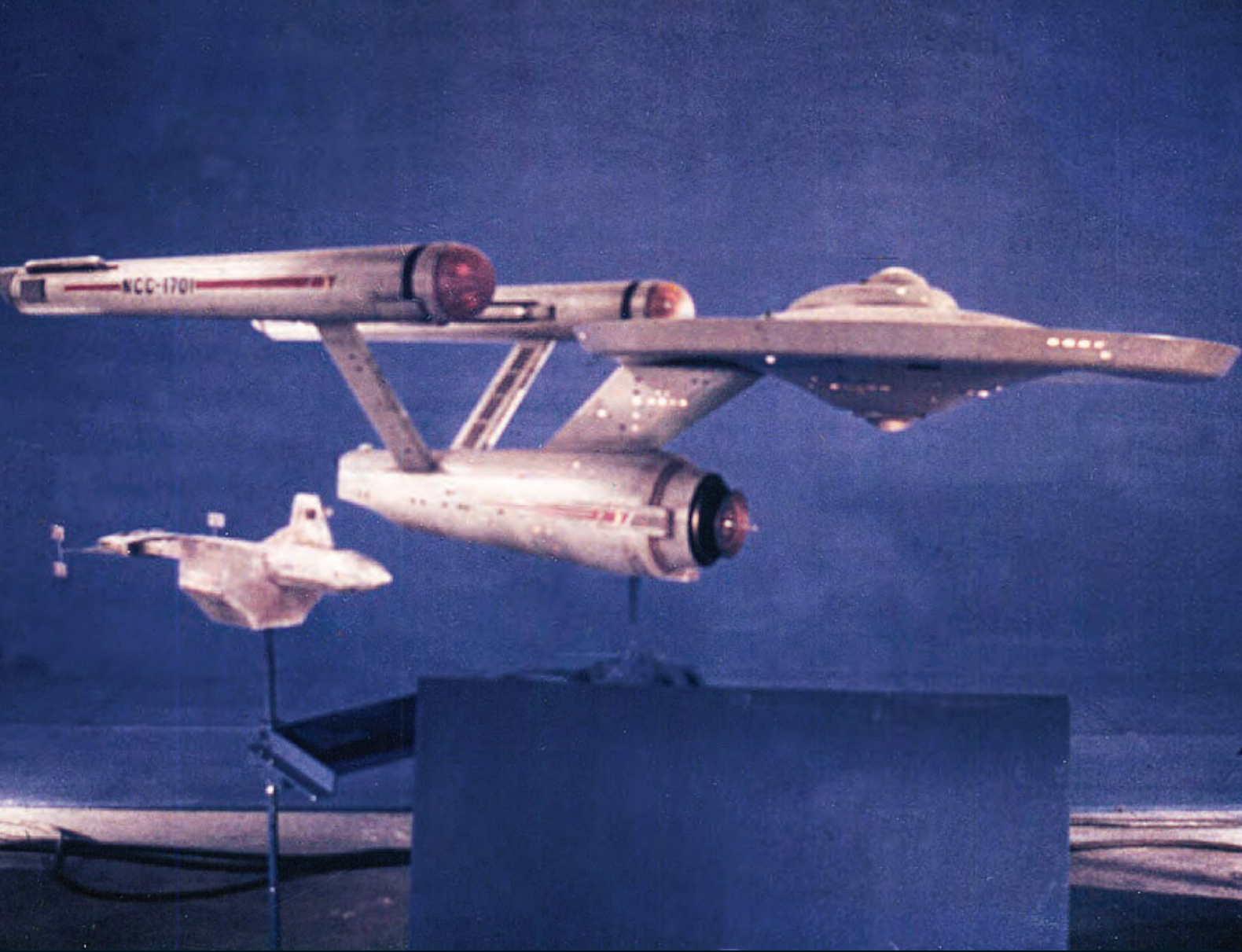
The *Botany Bay* was named for the Australian geographical location in Sydney, New South Wales, the site of the first penal colony on the shores of Australia.

BATTERED STATE

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."

LAUNCH DATE

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.



DESIGNING THE



▲ The *Botany Bay* was built by Film Effects of Hollywood and filmed in their studio against a bluescreen alongside the *U.S.S. Enterprise*.

S.S. BOTANY BAY

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.

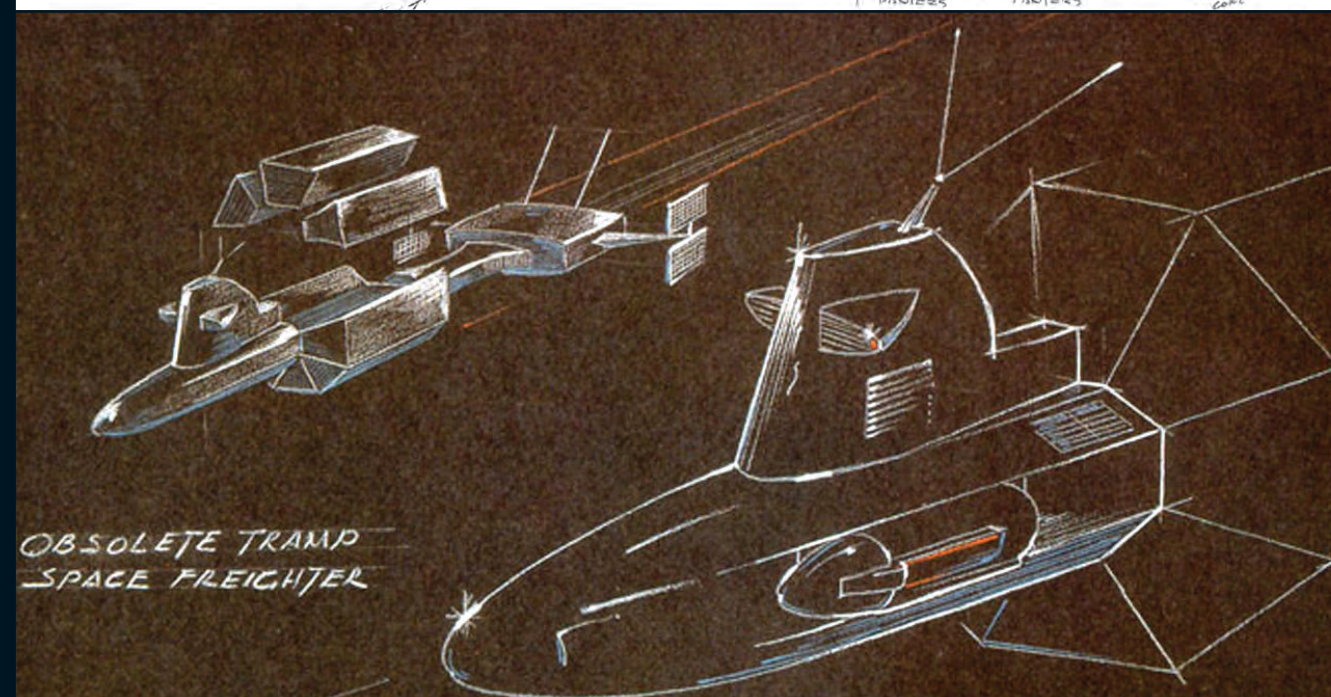
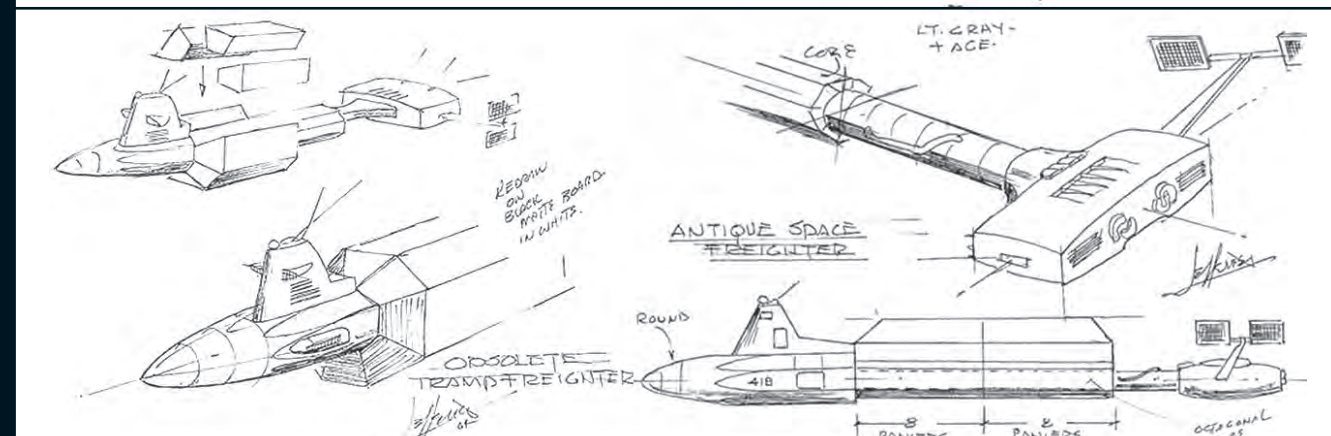
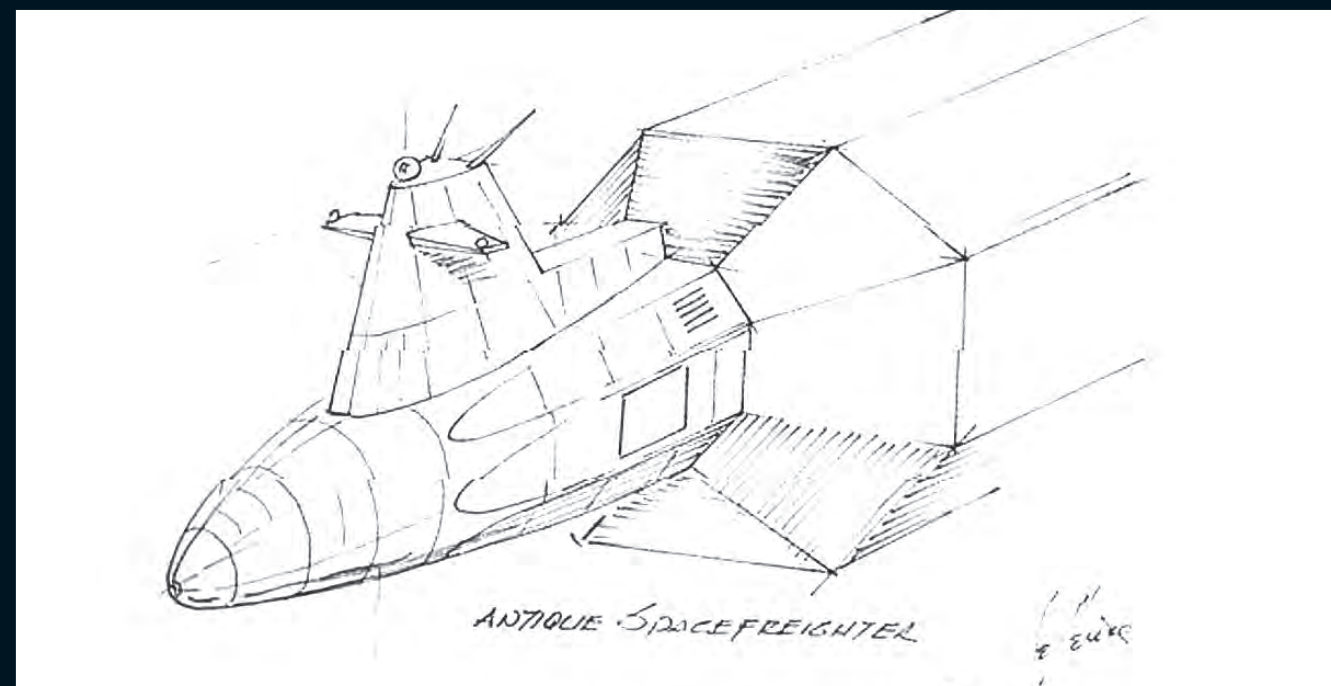
The original model of the *S.S. Botany Bay* was designed by Matt Jefferies, the creator of the original *U.S.S. Enterprise NCC-1701*. He stated in 1968 that "The *Botany Bay* was actually designed before the *Enterprise*. It was a little idea that popped up and was labeled 'antique spacefreighter.'" His sketches also labelled it as an "obsolete tramp space freighter," and it included the numbers '418' on the hull. As its name suggests,

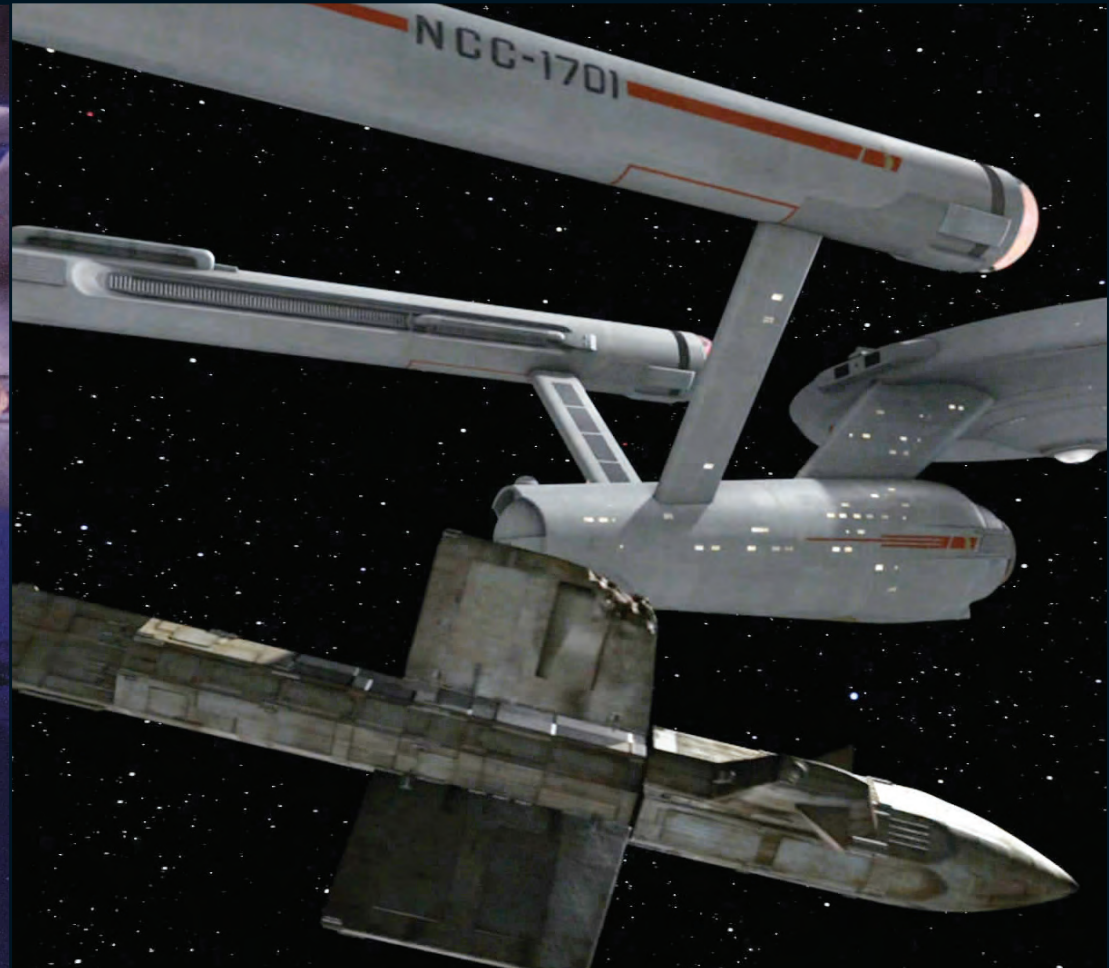
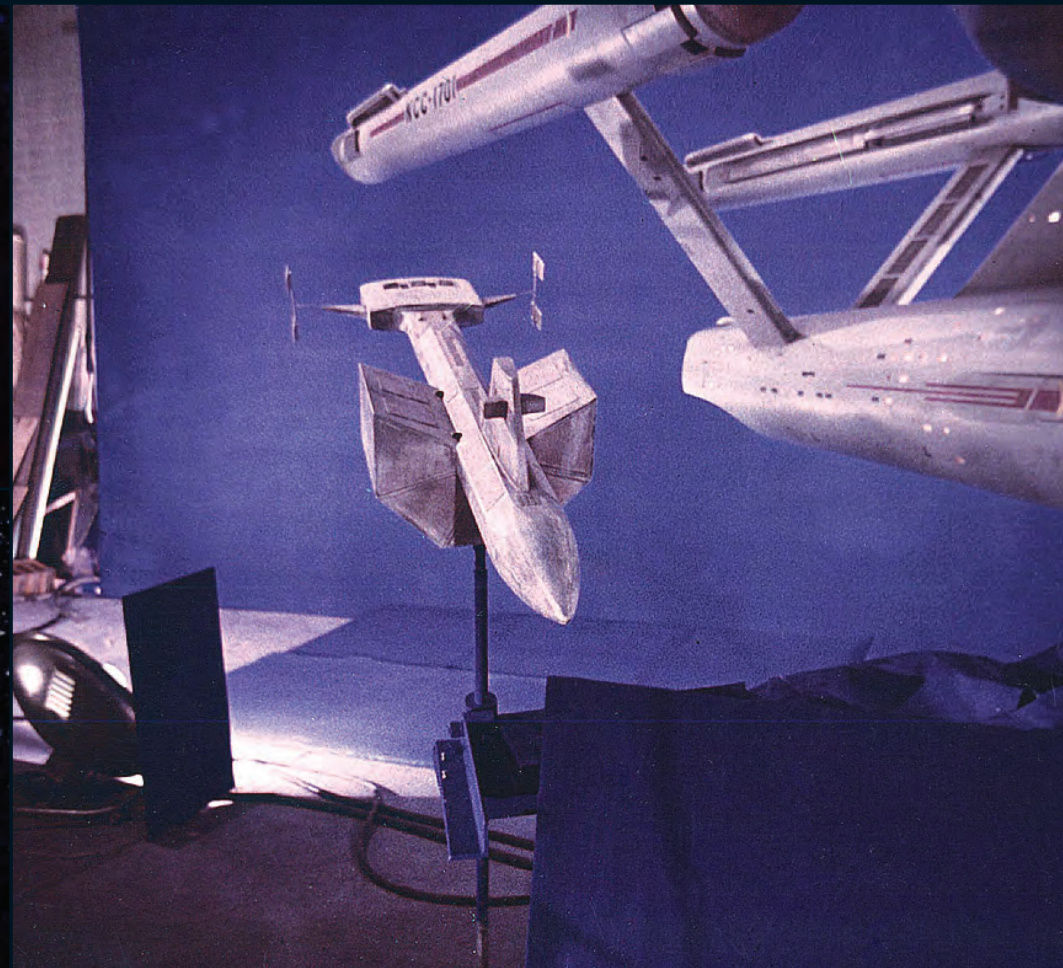
it was not originally intended to be a 'sleeper ship,' but some sort of cargo vessel.

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 CG version of the *Botany Bay* was built for the 2006 remastered edition of *THE ORIGINAL SERIES*. On advice from a NASA engineer, its conning tower [the raised fin part] was given a small port in order for it to dock with the International Space Station.

◀ **MIDDLE LEFT:** From the front, the *Botany Bay* studio model resembled a submarine. It was constructed mostly of wood, but metal antennae were used for the solar panels attached to the aft engine module.

▲ 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 actual model, it appeared that additional sets of containers could be attached on top of those that were already there.

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 kit 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 *Woden* 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 Equicon Science Fiction Convention in Los Angeles. After this, it was later bought 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. Jein then loaned the model to the National Air and Space Museum for their 1992-1993 *STAR TREK* Smithsonian Exhibit 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 Flight.' 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 adrift on a different axis to the *Enterprise*, and was in a much more weathered

state than it was in its original appearance. It was originally built by Finnish fan and digital modeler Petri Blomqvist, and was brought to the attention of Michael Okuda, the supervisor for the remastering of *THE ORIGINAL SERIES*, by technical consultant Gary Kerr.

The CG model was originally constructed in LightWave 3D software and was rebuilt under the supervision of Niel Wray and David Rossi in Maya CGI software. As the result of translating the model from one format to another, some of the resolution was lost of Blomqvist's highly-detailed original in order to speed up computer rendering time.

Regarding the remastered version of the *Botany Bay*, Michael Okuda said, "...the top of the 'conning tower' now has a tiny circular docking port, very similar to those used on the real-life International Space Station. The docking port was added at the suggestion of a former NASA engineer, who noted that a spacecraft built in 1996 would probably have included such equipment to dock at the station."



▲ After watching every episode of *THE ORIGINAL SERIES*, executive producer Harve Bennett decided that 'Space Seed' would provide the perfect villain for the movie – Khan Noonien Singh.



KHAN RETURNS

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

▲ One script treatment was written by Samuel A. Peeples, who decided that he did not want to use Khan. Instead, he replaced Khan with two powerful beings from another dimension – Sojin and his mate Moray. A visualization of them was worked up into these storyboards.



◀ Meyer's version of the script cast Kirk as a Greek tragic hero. He played God when he left Khan stranded. He chose not to be involved in his son David's life, and he allowed the *Enterprise* to be damaged because he wouldn't listen when Saavik told him to raise the shields. It's only when Kirk realized that he was flawed or wrong that he could grow.

▲ 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.

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.

"My feeling about killing Spock was that it would be moving, but that didn't mean you would be depressed by it," said Meyer. "Romeo and Juliet



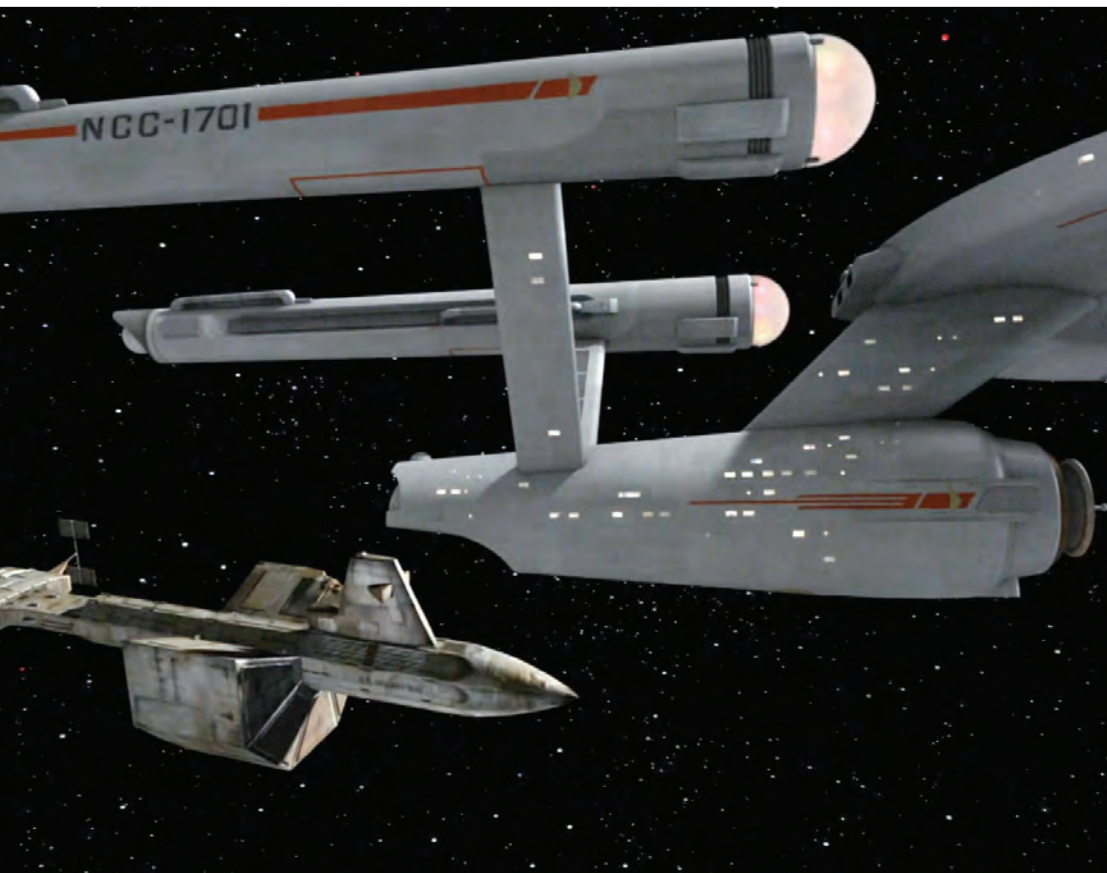
◀ Meyer was delighted with the film's villain, who after being stranded on what became a desolate planet, obsessed over Kirk. To Meyer's mind, Khan was like a fallen angel, who fell from grace with God much like Satan had done, and he studied books relating to this theme. Of course, this also linked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

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



FIRST APPEARANCE: STAR TREK: TOS 'SPACE SEED'

TV APPEARANCES: STAR TREK: THE ORIGINAL SERIES

DESIGNED BY: Matt Jefferies

KEY APPEARANCES

STAR TREK: 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.

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. Marla 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.

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 Troyus,' 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.

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