WARSHIP VOYAGER

TYPE: SIMULATION
IN USE: 3074
CREW: 300 SOLDIERS
ARMAMENT: MULTIPLE WEAPONS
Contents

04: WARSHIP VOYAGER
10: DESIGNING THE WARSHIP VOYAGER
14: TIM RUSS ON DIRECTING ‘LIVING WITNESS’
18: ON SCREEN

Stand assembly:

Attach the stand to the back of the ship.

EAGLEMOSS COLLECTIONS

SHOP ONLINE

Find us on Facebook

www.startrek-starships.com

There's more to us than you might think!

Order XL Starships, bonus editions, folders to safely store your magazines and much more!

SHOP ONLINE

Starship Voyager

SPECIFICATION

TYPE: SIMULATION
IN USE: 3074
LENGTH: 344 METERS
CREW: 300 SOLDIERS
TOP SPEED: Warp 9.975
WEAPONRY:
- 30 TORPEDO TUBES
- 25 PHASER BANKS, ASSAULT
- PROBES, BIOGENIC AGENTS

CONTENTS

04: WARSHIP VOYAGER
10: DESIGNING THE WARSHIP VOYAGER
14: TIM RUSS ON DIRECTING ‘LIVING WITNESS’
18: ON SCREEN

Stand assembly:

Attach the stand to the back of the ship.

EAGLEMOSS COLLECTIONS

SHOP ONLINE

Find us on Facebook

www.startrek-starships.com

There's more to us than you might think!

Order XL Starships, bonus editions, folders to safely store your magazines and much more!

SHOP ONLINE

Starship Voyager

SPECIFICATION

TYPE: SIMULATION
IN USE: 3074
LENGTH: 344 METERS
CREW: 300 SOLDIERS
TOP SPEED: Warp 9.975
WEAPONRY:
- 30 TORPEDO TUBES
- 25 PHASER BANKS, ASSAULT
- PROBES, BIOGENIC AGENTS

CONTENTS

04: WARSHIP VOYAGER
10: DESIGNING THE WARSHIP VOYAGER
14: TIM RUSS ON DIRECTING ‘LIVING WITNESS’
18: ON SCREEN

Stand assembly:

Attach the stand to the back of the ship.
The Warship Voyager was not a real starship, but rather a holographic simulation of the U.S.S. Voyager NCC-74656 created in the 31st century by the Kyrians, a Delta Quadrant species. The Warship Voyager was reconstructed from a partial schematic of the U.S.S. Voyager, which had been found in the Cyrian Ocean, a body of water on the Kyrian homeworld. This schematic was badly corroded because it had spent hundreds of years in the sea, and as a result the recreation of Voyager was wildly inaccurate.

In the Kyrian version of events from 700 years earlier, they believed that Voyager was a warship from Mars, with huge destructive power that could wipe out entire civilizations. They had got the basic size and shape of Voyager correct, but they added a whole host of armaments to its hull, so it looked more like a weapons platform than the ship of exploration it really was.

SHIP OF DESTRUCTION
For example, the Kyrians believed that it had a triple-armored hull, 25 phaser banks and 30 photonic torpedo tubes, which were mounted all over its surface. Moreover, they believed its crew was made up of 300 blood-thirsty soldiers led by a merciless and cruel Captain Janeway.

The Kyrians also maintained that the crew included members of the Kazon race, several Borg warrior-drones controlled by Seven of Nine and an android doctor. Their historical records contended that the android doctor created a bioweapon, which incorporated Borg technology. It was

The Kyrians believed that the Voyager crew was full of sadistic warriors. As part of their reconstruction, they showed Harry Kim and Chakotay, with a much larger facial tattoo, torturing Tedran, the Kyrian leader. The Kyrians of the 31st century believed this was an accurate representation of the past, even though they had little evidence.

WARSHIP VOYAGER
The Warship Voyager was armed to the teeth and operated by violent sociopaths - at least according to the Kyrians.
Quarren was the curator of the Museum of Kyrian Heritage in the 31st century. He was largely responsible for the holographic simulation entitled ‘The Voyager Encounter,’ in which Voyager was shown as a warship. It was not his intention to deceive, but he had been brought up to believe that Voyager was the reason for his people’s ills. Although he was reluctant to listen to the Doctor at first, he was eventually convinced and was at the forefront of trying to correct the historical records.

Quarren, the curator of the Kyrian Museum of Heritage, activated the Doctor and he was horrified to learn how Voyager and his fellow crewmates had been portrayed. He told Quarren that Voyager was attacked without provocation by the Kyrians and that Tedran was not a martyr, but led the assault. At first, Quarren did not believe him, but after activating a Starfleet medical tricorder, another artefact that the Kyrians had found, it supported what the Doctor had told him. Unfortunately, many young Vaskans were angry that they had been lied to by the Kyrians and they attacked the museum with photon grenades. The Doctor believed he could be responsible for another outbreak of war between the two species and asked to be deleted, but Quarren refused. He thought everyone should hear the truth and that history should stop being abused, regardless of the consequences.

As it transpired, the Doctor’s testimony led to a greater understanding between the Kyrians and the Vaskans, which brought in a new age – the Dawn of Harmony. Quarren died six years later, while the Doctor became the surgical chancellor of their society for many years, before he took a small craft and headed for the Alpha Quadrant, attempting to trace the path of Voyager.

Data Feed
Quarren was the curator of the Museum of Kyrian Heritage in the 31st century. He was largely responsible for the holographic simulation entitled ‘The Voyager Encounter,’ in which Voyager was shown as a warship. It was not his intention to deceive, but he had been brought up to believe that Voyager was the reason for his people’s ills. Although he was reluctant to listen to the Doctor at first, he was eventually convinced and was at the forefront of trying to correct the historical records.
**DOCTORED HISTORY**

The “Voyager Encounter” simulation sought to make the U.S.S. Voyager almost entirely responsible for a devastating period of Kyrian history. The truth was that Voyager was merely a convenient scapegoat for the whole sorry affair and a way for the Kyrians to avoid accepting responsibility for their role in events.

They painted Voyager as a devastating warship, with huge destructive power. The brutality and detachment of the crew was chilling, as Captain Janeway ordered the use of biogenic weapons on the most populated Kyrian territories. The android Doctor was also prepared to use torture on a captured Kyrian by injecting him with a neural solvent that caused his optic nerves to dissolve.

In actual fact, it was the Kyrians who attacked Voyager as they believed the Starfleet crew were negotiating an alliance to fight alongside the Vaskans against them. The Kyrians boarded Voyager and killed three of their engineering crew and took Seven of Nine and an injured crew member hostage. Captain Janeway tried to negotiate a peaceful resolution to the situation, but the Vaskan ambassador, Daleth, shot and killed Tedran, the leader of the Kyrians. This was what led to the Great War between the two species, and Voyager and its crew were merely innocent bystanders, who found themselves in the wrong place at the wrong time.

**ALTERED UNIFORMS**

In the altered history of events created by the Kyrians, the crew of the warship Voyager had no combadges or rank insignia on their uniforms and they wore black gloves and turtlenecks.

**FALSE BELIEFS**

The Kyrians made many incorrect assumptions about the Voyager crew. They thought Chakotay had a large Māori tattoo that entirely covered one side of his face, Seven of Nine was a full Borg, the Doctor was an android and that there was at least one Kazon crew member.

**SHIP PROFILE WARSHIP VOYAGER**

In the altered history of events created by the Kyrians, the crew of the warship Voyager had no combadges or rank insignia on their uniforms and they wore black gloves and turtlenecks.
For the Warship Voyager that appeared in the STAR TREK: VOYAGER episode ‘Living Witness,’ senior illustrator Rick Sternbach simply added extra weaponry to the top and sides of the primary hull, as well as adding a few bits to the stern of the engineering hull. Most of these extra parts were larger phaser strips, and a few others were more substantial torpedo launchers.

Sternbach created the Warship Voyager by drawing on an existing illustration of the U.S.S. Voyager, and it was this that was seen on the set graphic in the episode. Sternbach did not do any other sketches of the Warship Voyager because it was seen only very briefly on screen. In fact, just a single shot of the Warship was created, and it was rendered in CG rather than altering the expensive physical studio model. The CG version of the Warship Voyager was not hugely different to the regular one, but it was made to look beefier, while extra guns and weapons ports were added. There was absolutely no way that the special effects guys were going to risk irreparably damaging the physical studio model to create the Warship Voyager for just one shot. A huge amount of work had gone into creating the studio model, and Sternbach had spent around five months designing the U.S.S. Voyager and thinking about every inch of its hull.

LOGICAL THINKING

“Many of Voyager’s components were easily identified, since we saw them in action,” said Sternbach. “Voyager had warp nacelles, phasers, photon torpedo launchers and a navigational deflector dish. We knew that the bridge was on deck 1 at the top of the ship. What the casual viewer might not have realized, however, was that the burnt orange-colored wedges along the forward hull were reaction control system thrusters (RCS), or that the ovals cut into deck 9 were extendible airlocks. All of the surface details were painstakingly translated from blueprint to plastic by Tony Meininger’s Brazil Fabrication, and then to computer generated imagery (CGI) by firms like Santa Barbara Studios, Foundation Imaging, Digital Muse and Digital Magic.”

Sternbach was meticulous in his designing of Voyager and there was one part, on the underside of the saucer section, which he was asked about more than any other. “It was the ship-like outline under the primary hull,” said Sternbach. “This was the aeroshuttle and it was patterned after the Starfleet runabout. It was designed to function like the captain’s yacht on the U.S.S. Enterprise NCC-1701-D and the U.S.S. Enterprise NCC-1701-E, but it never saw service, possibly because not all the necessary systems had been installed by the time Voyager had to leave Deep Space 9 for the Badlands. In the same area as the aeroshuttle...
"On Voyager's underside were a number of cryptic shapes, all easily explained," continued Sternbach. "Outboard of the aeroshuttle were sets of fan-shaped doors that led up into a pair of cargo bays. Further back on the port and starboard underside of the saucer were two faceted hexagon ports with small flap doors in the center. These were workpod launch tubes, designed to accommodate a small, one-crew (or robotic) spacecraft for handling fix-it tasks outside the starship."

It was clear from how much thought Sternbach had given in creating the surface details of Voyager that there was no way anyone would be hacking into the studio model to add more weaponry for a single appearance as the Warship Voyager. It was far easier and much cheaper for the digital artists to make changes to an existing CG version of Voyager, and that way the physical studio model would be preserved in all its glory.

SENSORS AND EMITTERS
There was plenty of other surface detail on Voyager's hull, all of which had a specific purpose and weren't just interesting shapes. "There was a curious assemblage of parts aft of the bridge and down Voyager's spine included a couple of airlock doors, a large sensor platform and the aft-firing photon torpedo launchers," said Sternbach. "On the forward hull, an auxiliary deflector dish supplemented the main dish, and a large bank of sensor instruments provided data on phenomena along Voyager's flight path. Flanking the auxiliary deflector and positioned in other locations around the ship were the transport emitters, the large, flat antennae responsible for sending and receiving the transporters' focused matter streams. The multi-emitter phaser strips were strategically placed on the hull for maximum coverage in a crisis."
Tim Russ was no stranger to STAR TREK when he landed the role of the Vulcan chief of security Tuvok aboard the U.S.S. Voyager NCC-74656. He had previously made guest appearances on THE NEXT GENERATION and DEEP SPACE NINE, as well as being hired for a small role on the movie STAR TREK: GENERATIONS. And, way back at the start of TNG Russ had auditioned for the role of chief engineer Geordi La Forge. “LeVar Burton had the only recognizable name in that cast,” said Russ. “All the other actors were relatively unknown, and they were trying to sell this thing. But LeVar was very much right for that role, so I totally understood why they went for him.”

Despite not getting that part, Russ must have made a good impression on the STAR TREK producers because he was hired a few times in a short space of time. First, he played the terrorist Devor in the TNG episode ‘Starship Mine’, followed a few months later by an appearance as a Klingon, T’Kar, on DS9’s ‘Invasive Procedures.’ Then came his appearance as an unnamed lieutenant aboard the U.S.S. Enterprise NCC-1701-B in GENERATIONS before he was hired as Tuvok on VOYAGER, a part which, of course, he played for seven seasons.

“It was a career move,” Russ said. “There’s no way in hell any working actor is going to turn down an opportunity to do a series, unless they’ve got something else going on or have a whole lot of bread and they don’t need it. Or they’re nuts – one of the two! You’re talking about a financial boon, and a chance to get ahead of the game and be able to choose your products after that.”

DIRECTORIAL DEBUT
Another opportunity that Russ was not about to turn down was the chance to direct an episode of VOYAGER. “The producers allowed you to do an internship while being on the show and you eventually got a shot at directing an episode,” said Russ. “The (directing) program took about two years, and then it was another year before my turn came up. It was a wonderful opportunity and a hell of a learning experience.”

Russ was actually the third main cast member of VOYAGER to direct an episode following Robert Duncan McNeill [Tom Paris] and Robert Picardo [The Doctor]. “I decided to take the chance to direct in order to broaden my career horizons, and I found it a fresh creative challenge,” said Russ. “Prior to VOYAGER, I had only co-directed a couple of commercials. TV is a producer’s medium and the director is just a hired hand for the week, because you don’t have much time and the script changed often, but it was quite satisfying. The process was hard, but the results were very rewarding.”

QUALITY SCREENPLAY
Russ thought he was very lucky to be given such a great script to helm his first TV show. “First, because - just for fun - you got the chance to see the cast members in their ‘evil’ incarnations,” said Russ. “I think for the whole cast, it was fun to be evil.”
able to behave in an entirely different manner than they normally would. It was an absolute kick for all of them to do this work. And on a more serious note, it was a story that dealt with how a culture could be shaped by the misinterpretation of historical events. We can see examples of that even today."

Russ went on to explain that ‘Living Witness’ was a much bigger and more challenging episode than he thought he would be given for his first directing job. There were many sets required for the shoot including the one for the Kyrian Museum, which was very expensive and difficult and time consuming to light. Fortunately, he could rely on an experienced production crew to help him, and he found Director of Photography Marvin Rush extremely helpful.

WATCHFUL EYE
Russ was also careful not to allow the cast to go too over-the-top when playing their ‘evil’ selves in the Kyrian simulation. “It was a bit of a tweak here and there to try to get the parts refined because the tendency was to go overboard when you did something like that, to get carried away,” said Russ. “So I had to keep it in line, because I was looking at it as a third-party observer, an objective standpoint. Everybody came up with their own sort of twist. During the filming, Russ also had to deal with Robert Picardo’s inclination to come up with lots of ideas and suggestions. “In some cases,” explained Russ, “I had to say, ‘Bob, I can’t do it! I’ve got four or five pages of dialogue and I’ve got to get out of here in two and a half hours.’ But I did allow for extra time in some of the most important scenes.”

Despite these challenges, Russ came in under budget and thoroughly enjoyed the process. The part that he enjoyed the most was seeing how the finished episode measure up against how he had originally envisioned it. “There were a couple of small points here and there that I would have liked to have done differently,” said Russ. “There’s always something you could do better. But ultimately, the piece was wonderful. And I got very good feedback from it as well.”

‘Living Witness’ turned out to be one of Russ’ favorite VOYAGER episodes and not just because he directed it. “It was timeless,” said Russ. “You could play that story now or a thousand years from now and the storyline would still be relevant.”

VOYAGER HIGHLIGHTS
Other episodes in which Russ was heavily involved, this time as an actor that stood out for him included ‘Meld,’ ‘Gravity’ and ‘Riddles.’ “The shows were what gave the character a backstory, a history,” said Russ. “Gradually we understood the character throughout the seven-year period. It was more fun to tell it through a story. I saw for example ‘Flashback,’ which dealt with what Tuvok’s life was like after joining the Academy, and his history serving alongside humans on George Takei’s ship (the U.S.S. Excelsior). “Another defining moment for Tuvok came in ‘Meld,’ when he became completely unlocked and lost control his emotions. Similarly, I felt Tuvok faced another kind of challenge in ‘Gravity’ when he encountered Nast, a women who reminded him of someone he knew as a child. I thought it was an enlightening episode in terms of how his past effected the character he became.”

Russ also especially enjoyed ‘Riddles,’ directed by colleague Roxann Dawson. In this show, Tuvok lost his memory and his logic skills. As a result, his relationship with Neelix – normally a source of exasperation – was turned on its head. “It was very good,” he said. “It was the only show in six years that I had a chance to play Tuvok with the full range of emotions, not just the violent ones!”
**ON SCREEN**

**TRIVIA**

Quarren (pictured below), who was the curator of the Museum of Kyrian Heritage, was played by Henry Wroronicz. He previously portrayed the Klingon Lt. J’Dan in THE NEXT GENERATION episode ‘The Drumhead,’ and the Voq paleontologist Professor Forra Gegen in the VOYAGER episode ‘Distant Origin.’ Meanwhile, Rod Arrants, who played the Vaskan Daleth in ‘Living Witness,’ had earlier appeared in THE NEXT GENERATION episode ‘Manhunt’ as Rex, a bar owner from the Dixon Hill series of holographic novels.

Some of the exhibits on display at the Museum of Kyrian Heritage included a photon torpedo, a medical tricorder and a phaser from the U.S.S. Voyager. This set was built on Paramount Stage 16, and it was later reused for the body enhancement facility aboard Ru’afo’s ship in the movie STAR TREK: INSURRECTION.

B’Elanna Torres was not seen in ‘Living Witness,’ but she was mentioned, as the Kyrians mistakenly believed she was the chief transporter operator. The reason for her absence was that Roxann Dawson had just given birth to her daughter, Emma Dawson, who was born on 16 January 1998.

**KEY APPEARANCE**

**STAR TREK: VOYAGER**

‘Living Witness’

Captain Janeway, who looks slightly different and more sinister than normal, is explaining to an alien the Starfleet way: if diplomacy fails, violence and force are used without apology. Janeway and her crew have been asked by the Vaskans to intimidate the neighboring Kyrians and capture their leader using the superior firepower of the Warship Voyager. In exchange, the Vaskans will show them a wormhole, which will lead them closer to home.

Voyager is crammed full of weaponry, and its crew are made up of sadistic warriors, including a member of the Kazon race and several Borg drones controlled by Seven of Nine.

The Doctor is an android, and Janeway orders him to prepare a biogenic weapon after Voyager is attacked by several Kyrian fighter ships. It soon becomes clear that this is all a simulation in a museum, which the Kyrians believe accurately reflects events of 700 years earlier.

A backup module of the Doctor is discovered and activated, and he is shocked at the misrepresentation of history. As the only ‘living’ witness, he wants to set the record straight, but the truth threatens to set off old tensions and reignite a centuries-old war.

**FIRST APPEARANCE:**

‘Living Witness’ (VOY)

**TV APPEARANCES:**

STAR TREK: VOYAGER

**DESIGNED BY:**

Rick Sternbach

---

**IRINA’S RACING SHIP**

Inside your magazine

- In-depth profile of Irina’s Racing Ship, a fast compact Terrellian ship from the Delta Quadrant that took part in the first Antarian Trans-stellar Rally
- Illustrator Rick Sternbach explains how a starship he had created earlier was turned into Irina’s Racing Ship
- The writers look back on some of the episodes from Season Seven of STAR TREK: VOYAGER including ‘Drive’

**FIRST APPEARANCE:**

‘LIVING WITNESS’ (VOY)

**TV APPEARANCES:**

STAR TREK: VOYAGER

**DESIGNED BY:**

Rick Sternbach

---

**EVERY TWO WEEKS AT YOUR RETAILER**

Inside your magazine

- In-depth profile of Irina’s Racing Ship, a fast compact Terrellian ship from the Delta Quadrant that took part in the first Antarian Trans-stellar Rally
- Illustrator Rick Sternbach explains how a starship he had created earlier was turned into Irina’s Racing Ship
- The writers look back on some of the episodes from Season Seven of STAR TREK: VOYAGER including ‘Drive’

**eaglemoss.com/shop**

The place to order your STAR TREK ships

- WANT 5% OFF YOUR NEXT ORDER? Sign up to our newsletter and receive a unique discount code
- Sign up to be the first to hear when STARSHIPS are BACK IN STOCK
- All orders are delivered direct to your door. ANY DAMAGES REPLACED - NO QUESTIONS ASKED!