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DEVORE
WARSHIP

TYPE: WARSHIP

LAUNCHED: 24th C

LENGTH: 800 METERS

DEFENCES: REFRACTIVE SHIELDS

DEVORE
WARSHIP

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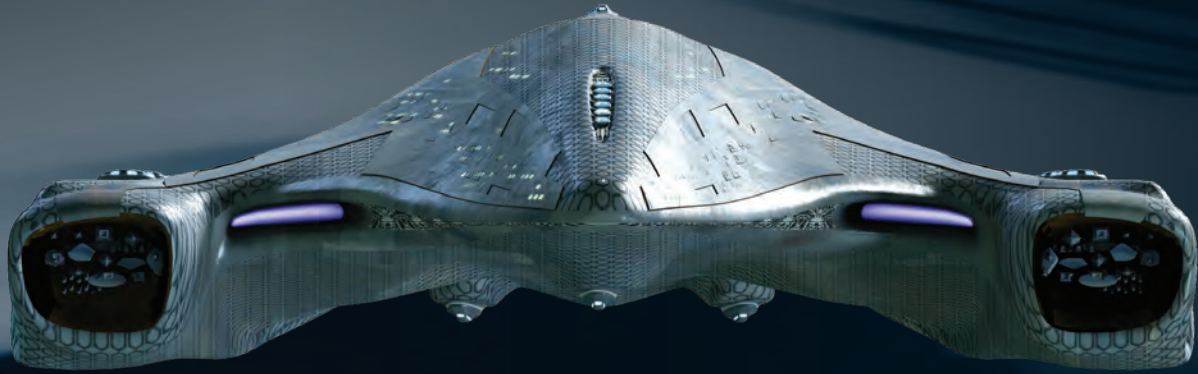
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DEVORE WARSHIP

SPECIFICATION



OPERATED BY: DEVORE IMPERIUM

TYPE: WARSHIP

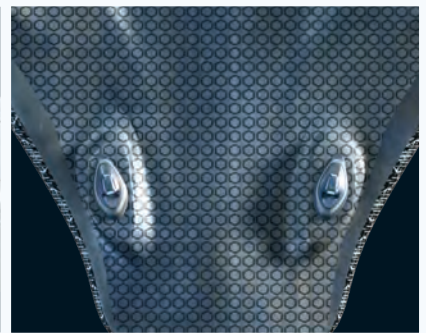
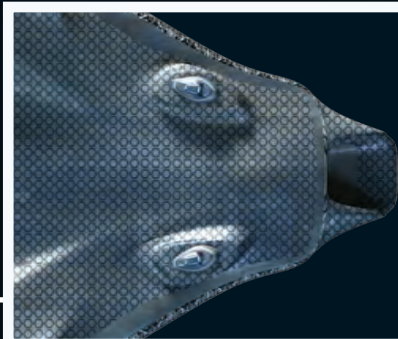
IN OPERATION: 24th CENTURY

LOCATION: DELTA QUADRANT

LENGTH: 800 METERS (APPROX.)

DEFENCES: REFRACTIVE SHIELDING

AUX VESSELS: SCOUT SHIP

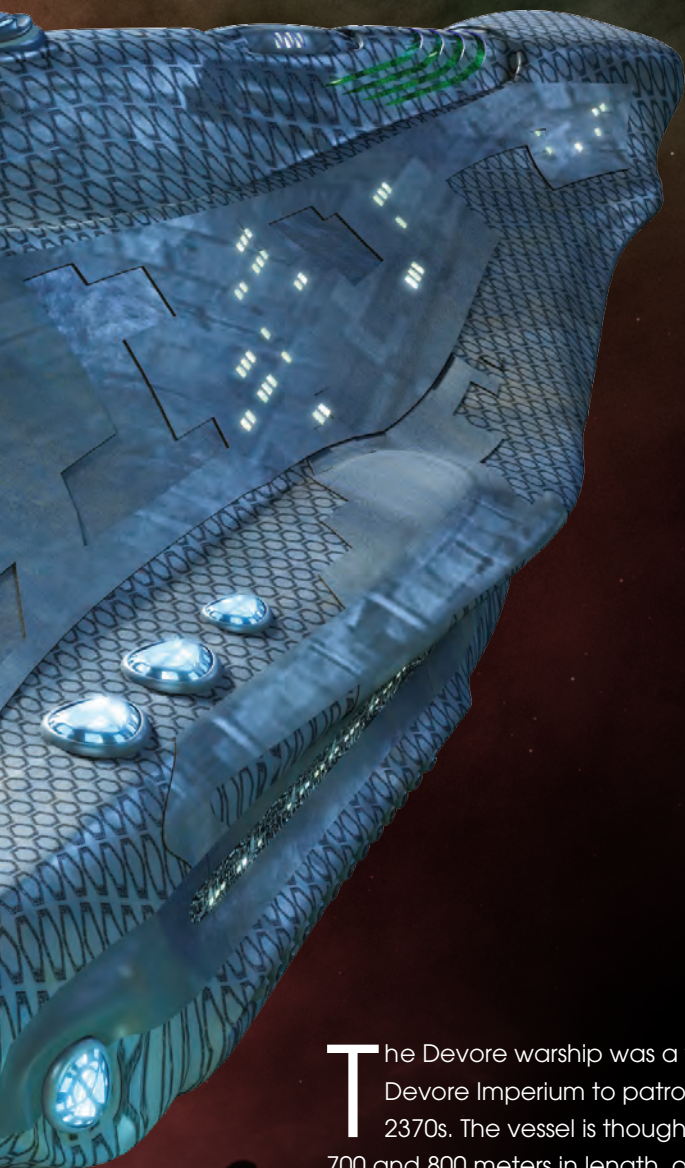


▼ The large Devore warship was designed to provoke fear. The ship's most notable feature was its refractive shielding, which made it invisible to sensors and allowed it to lie in wait for unauthorized ships.



DEVORE WARSHIP

Devore warships worked in pairs to inspect vessels traveling in Imperium space and root out telepaths.



The Devore warship was a vessel used by the Devore Imperium to patrol their space in the 2370s. The vessel is thought to be between 700 and 800 meters in length, over double the size of the *Intrepid*-class *U.S.S. Voyager*. The ship's dark-gray plating, along with the padded military-

style uniform of its armed crew, was deliberately designed to intimidate.

The Devore did not welcome outsiders (or *gaharey* as they were known), and one of the duties of the warships was to carry out regular inspections of *gaharey* ships that travelled through Imperium space. These inspections were usually carried out by two warships in a tactical formation: one would approach the bow and the other would approach the stern, leaving the vessel trapped between them. Protocol required warships to power up their weapons as they approached a target vessel, regardless of whether the crew of the ship were likely to resist.

During the actual inspection, the warships would move to positions on the upper port and lower starboard of the boarded vessel. Inspections could occur multiple times as a ship passed through Devore space.

RIGOROUS SEARCHES

The inspections checked target ships and their crew for minor infractions of Devore law, such as not adhering to cargo protocols, or more serious 'crimes' like harboring much-hated telepaths (telepathy being outlawed in Devore space).

After hailing a captain to inform them of their intentions, an armed inspection team, led by an Inspector, would beam aboard a vessel for a rigorous search. Crew members of the target ship were required to follow strict inspection imperatives. Crew who broke Devore law were likely to be arrested and their ship impounded.



DATA FEED

Devore soldiers, including inspection teams, underwent years of mental training to avoid their thoughts being read by telepaths.

◀ Devore warships usually traveled in pairs to ensure they could overpower target vessels. One approached the bow and the other approached the stern, effectively trapping the target ship between them so she was unable to flee from an inspection.



▲ The Devore warship was designed to move fast to confront unauthorized vessels. On approaching a ship for inspection, a warship would power up its weapons. However, in line with the secretive, paranoid nature of the Devore, most of its weapons were hidden from sight.

Any telepaths discovered onboard a vessel would be sent to a dreaded “detention center.”

REFRACTIVE SHIELDING

Devore warships operated throughout the Imperium’s section of the Delta Quadrant, and their ‘refractive shielding’ (deflector shield stealth technology) meant they were invisible to sensors — perfect for launching surprise attacks or unannounced inspections. Up to a dozen warships could lay in wait in this fashion. The warships worked in conjunction with automated detection arrays, which were designed to detect warp and impulse signatures.

The exact weapons systems of a Devore warship are not known, but the configuration of a single warship is thought to be comparable to that of the *U.S.S. Voyager*. The fact that the warships worked in pairs provided a far higher chance of

outgunning other vessels.

Though little is known about the interior of a Devore warship, the layers of observation windows and portals point to multiple decks. The fact that a Devore inspection crew beamed aboard multiple locations on *Voyager* also suggests the existence of a large transporter pad (or perhaps several smaller ones). A Devore warship contained at least one smaller scout ship for short-range or clandestine missions.

STRICT PROTOCOLS

In 2375 the *U.S.S. Voyager* was granted passage through Devore space as long as it submitted to frequent inspections. These inspections were carried out by two warships under the command of the head Inspector, Kashyk. The crew of *Voyager* became used to the Devore’s strict protocols, including laying aside sidearms and

► Kashyk draws the crew's attention to a warship hidden in the nebula, invisible to *Voyager's* sensors.

▼ The soldiers of the Devore inspection team beam aboard *Voyager*. The team dressed in imposing black padded uniforms and were heavily armed.



transporter equipment and lining up so inspection soldiers could confirm they were not telepathic. The soldiers were heavy handed during these inspections and were not adverse to causing damage, such as smashing lab samples.

When Kashyk appeared before *Voyager* in a scout ship claiming he was seeking asylum, he gave the crew vital tactical data about the Devore warships' weapons and shield configurations, as well as patrol schedules and advice on how to counter the warships' refractive shielding. Using Kashyk's data, *Voyager* adapted the frequency of its phasers and photon torpedoes in an attempt to compensate for the refractive shielding.

The Devore's refractive shielding could be used against them. After Kashyk gave Captain Janeway the specifications of the shielding, her crew outfitted a shuttlecraft with the technology. This

allowed a group of Brenari refugees to travel to a wormhole unobserved by the Devore warships' long-range scanners. The incident prompted the Inspector to break with protocol for once: instead of impounding *Voyager* and sending the crew to a detention center, Kashyk ordered that the embarrassing failure be covered up.

▲ As per Devore protocol, the crew of *Voyager* line up so the inspection team can confirm that they are not telepathic.



DATA FEED

The Devore Inspector Kashyk enjoyed human culture, from coffee to classical musical. Even before he defected, he ensured that classical musical was played during inspections, claiming it made the process less stressful. He later sought asylum on board *Voyager*, claiming an incident where he'd sent a telepathic child to a detention center had pricked his conscience — but it was merely a ruse to try to learn the location of a wormhole.

SCANNERS AND SENSOR ARRAYS

The Devore were technologically advanced. Aside from their distinctive starships and refractive shielding, they possessed unique hand-held pronged scanners that could determine whether individuals were telepaths during inspections. They also constructed automated sensor arrays, which emitted a scanning pulse every ten seconds across ten light years in order to detect the impulse signatures and warp fields of unauthorized vessels. If an alert was triggered, then Devore warships would be sent to confront the vessel. Thanks to Kashyk's tactical data, *Voyager* attempted to avoid detection for a brief period by lowering its power output below the array's detection threshold. However, the pulse triggered a variance in the antimatter stream that meant that *Voyager* was detected by the next pulse.



▲ Kashyk leaves Captain Janeway and approaches his scout ship, ready to return to the warship. Every Devore warship contained at least one scout ship for short-range or low-key missions.

DATA FEED

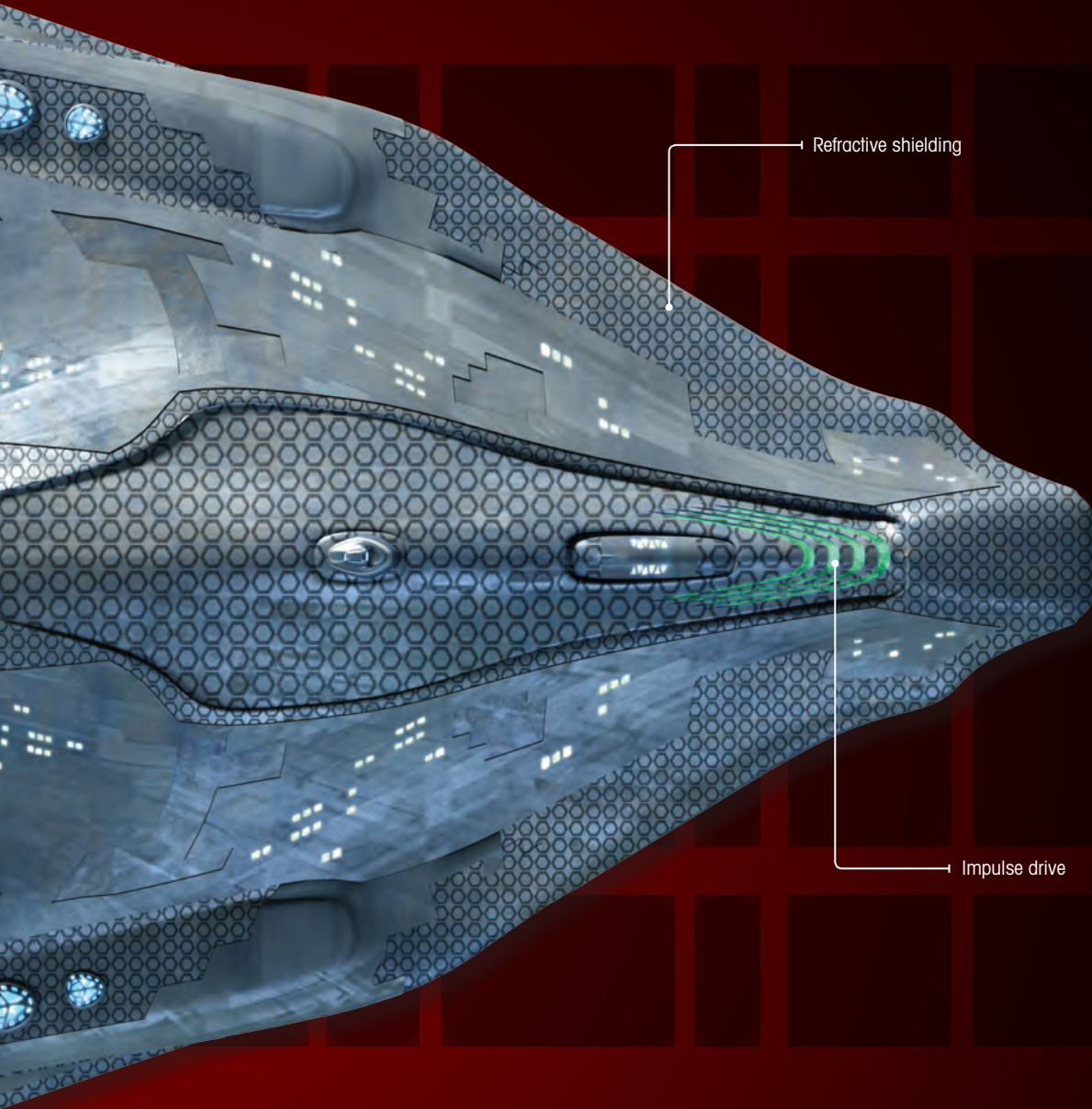
To save the Brenari refugees — as well as *Voyager's* Betazoid and Vulcan crew members, who were also mind-readers — from imprisonment, they were placed in 'transporter suspension' in Cargo Bay 1. While the plan worked, the Doctor warned that the suspension was causing cumulative damage to the telepaths' bodies and they would be unlikely to survive hiding from many more inspections.



Sensor arrays

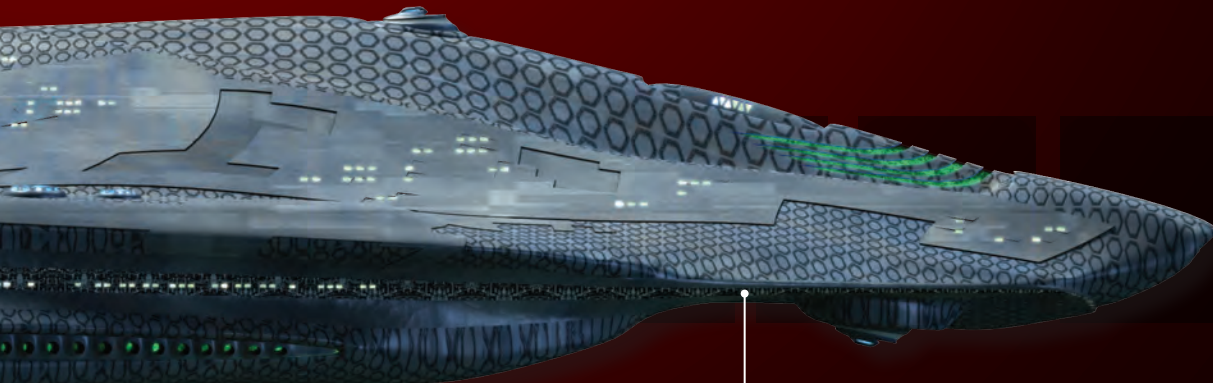
Warp engines





Refractive shielding

Impulse drive



Shuttlebay door

FIRST SYMPHONY

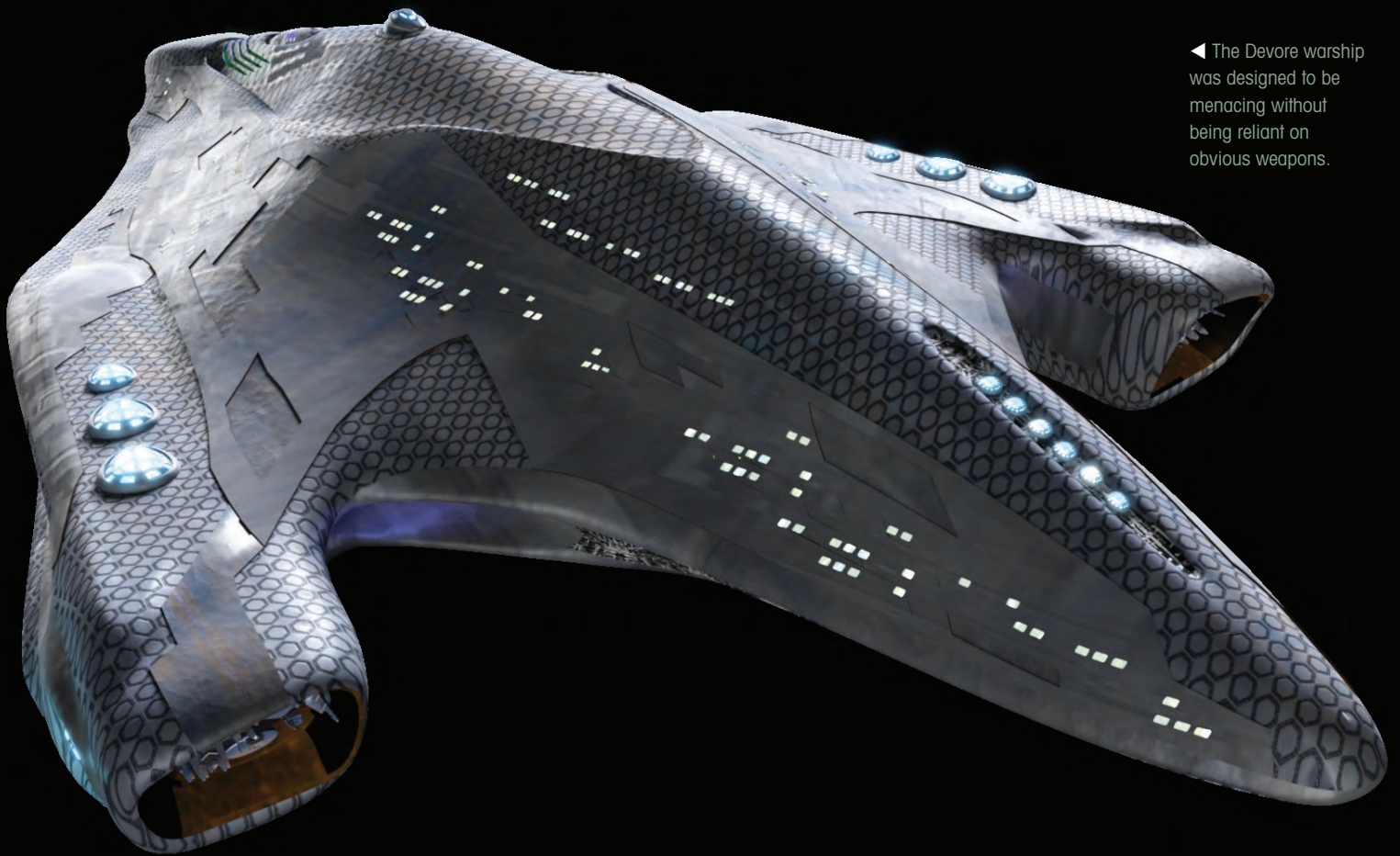
Both Janeway and Kashyk shared an appreciation of Mahler's First Symphony. The piece is famous for its use of counterpoint, an idea that Janeway borrowed to outwit Kashyk.

VAADWAUR COLONY

According to Seven of Nine in 'Dragon's Teeth,' the Devore Imperium claimed 11 star systems across six sectors, including a planet that once housed a Vaadwaur colony in Grid 315.

KASHYK'S RETURN

The Devore reappeared in the novels *Protectors* and *Acts of Contrition*. They saw Kashyk, now in charge of a warship called the *Mantle*, insist upon the extradition of Janeway so she could stand trial in exchange for peace between the Federation and the Kinara alliance.



◀ The Devore warship was designed to be menacing without being reliant on obvious weapons.

DESIGNING THE

DEVORE WARSHIP

Designer Brandon MacDougall drew on manta rays, honeycombs and early 3D printing to create the intimidating Devore warship.

The task of designing the menacing Devore warships for the episode 'Counterpoint' fell to Brandon MacDougall, a veteran 3D ship builder at Foundation Imaging (and later founding member of Eden FX). As always, he began by reading the script to get a feel for the characters onboard the ship. "Seeing whether the aliens were warlike, docile, intellectual or merchant traders would help me get an idea of what type of technology they would use to build their ships," he says.

It quickly became apparent that the Devore were in the "menacing" category, even if the Inspector possessed

sympathetic characteristics. Yet MacDougall remembers that he didn't like making villains' ships overly reliant on weapons to generate their sense of menace. "I've always felt adding things like guns to the design was a bad idea, so you don't see most of their weapons," he says.

Instead the menace of the Devore warship came from more subtle elements such as its shape, colour and texture. MacDougall soon hit upon the notion of making the ship feel like a "carbon fiber manta ray," drawing on the colour, consistency and strength of carbon fiber and the shape, sleekness and stealth of a manta ray.

For the unusual patterned texture, he also drew on other influences. "I was thinking about deep sea monsters and also the way bees create their honeycombs," he says. "I incorporated the two together as one final design for the texture." This honeycomb texture repeats across much of ship's hull, something MacDougall says reflected the technology of the Devore. "Back then (1998), 3D printing was a relatively new technology, and I was assuming that alien races would be capitalizing on building their vessels in a similar way. The honeycomb texture was a tip of the hat to the 3D printing technology to come!"

Once these ideas had coalesced and MacDougall had finished designing the warship, everyone voiced their satisfaction with it, and the design submitted to Paramount did not require further iterations. "(VFX producer) Dan Curry seemed to like it right off the bat and then (supervising producer) Peter Lauritson approved it."

MacDougall remembers that there was one element of his design that was never seen in 'Counterpoint'. "On my way home from work, I noticed a cool yellow light on the side of a factory building with steam billowing out next to it," he says. "I decided to add that vibe in order to give the Devore a more menacing look and placed a 'moon pool' on the bottom of the ship's hull to incorporate a shuttle."

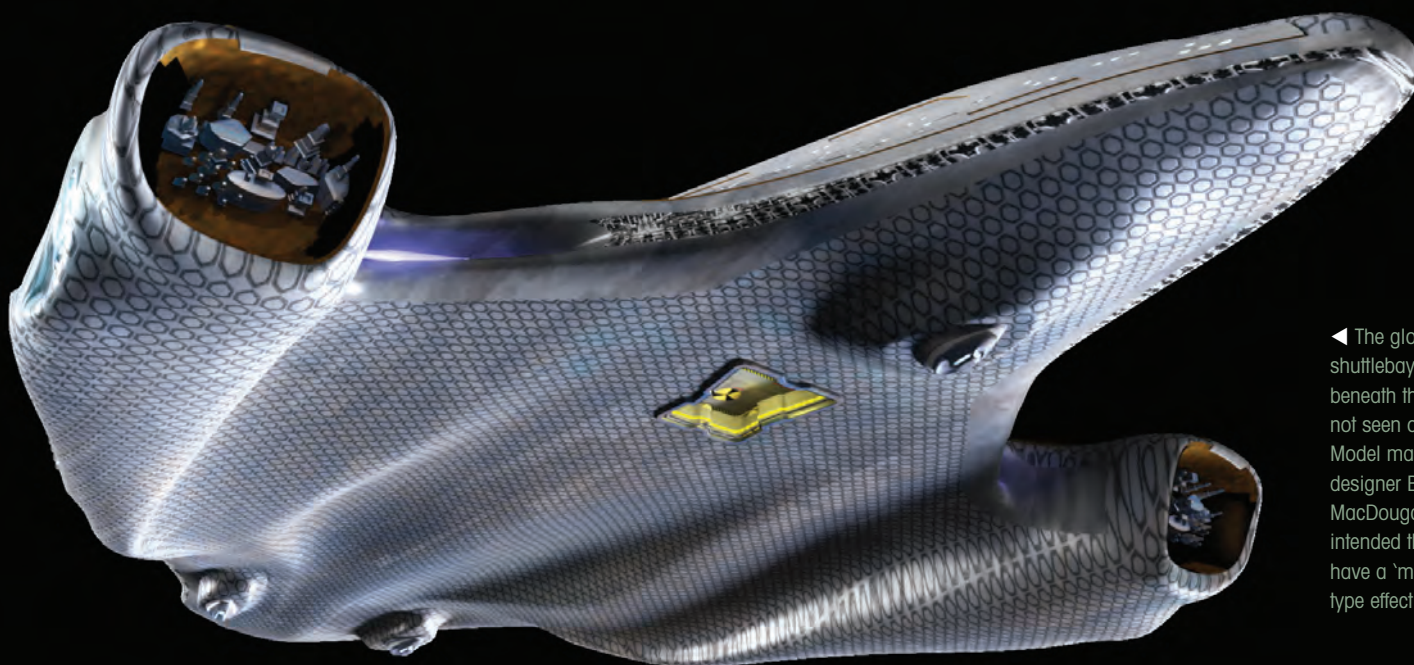
However, something MacDougall could not decide on was which direction the ship should fly, as it seemed to work equally well both ways. Unusually, he didn't place an arrow showing which direction the ship would fly on the 2D sketch

he gave to Paramount. "To this day, when looking at the model, I still can't make up my mind (which way works best)," he says. "Since (CGI supervisor) Mojo was the animator, I handed it over to him to let him make the final decision."

While Mojo decided that the elongated nose should be at the front, the fact that the ship worked in both directions came in useful later. When the ship was reused as one of the participants in the Antarian Trans-stellar rally in the *VOYAGER* episode 'Drive,' it was seen flying in the opposite direction. A scaled down version of the warship was also briefly reused in the *Voyager* episodes 'Alice' and 'Night,' and it later appeared as a Type 1 Sphere-Builder vessel in the *Enterprise* episode 'Azati Prime.'



▲ A reversed version of the warship appeared in the episode 'Drive.'



◀ The glowing shuttlebay doors beneath the ship were not seen on screen. Model maker and designer Brandon MacDougall originally intended these to have a 'moon pool' type effect.



THE MAKING OF

COUNTERPOINT

Writers Michael Taylor and Laura Van Vleet, and guest star Mark Harelik reveal the story behind the acclaimed episode.

The fifth season of *VOYAGER* boasted several of the show's most acclaimed episodes, including 'Bride of Chaotica!', 'Timeless' and 'Latent Image,' but for many 'Counterpoint' was the high-point of the year. Filled with memorable dialogue and a gripping plot that was part spy thriller, part romantic drama and part adventure quest, the episode also featured one of *VOYAGER*'s most compelling villains in the form of the cultured Devore Inspector Kashyk.

The origins of the story lay in a pitch by

freelancers Laura Van Vleet and Gregory L. Norris called 'The Hiding.' Van Vleet remembers that they pitched the episode more than once. "The second time we sold it," she says. "It was a treatment of a spec (script) we pitched that ended up being the A storyline. If I remember correctly, Seven of Nine was central to the story as well as Janeway, and the whole crew was involved in helping the crew hide a species (telepaths) from being persecuted by a xenophobic race."

▲ Captain Janeway and Kashyk grow closer as they attempt to locate a wormhole that might allow the refugees to escape. Writer Michael Taylor says the key to the story was creating a character who would appeal to Janeway.

The task of turning the pitch into the final script fell to Michael Taylor, who received his own start in the STAR TREK universe by pitching ideas to *STAR TREK: DEEP SPACE NINE*. ‘Counterpoint’ was his second script for *VOYAGER* after ‘Once Upon a Time,’ and he went on to write a further 18 episodes.

“The original premise was that *Voyager* was hiding a bunch of refugees,” says Taylor. “It was the Anne Frank parallel; the idea that the family had been hiding in an attic. So the idea became that they were hiding in transporter suspension.”

The writer recalls that Brannon Braga instantly approved the idea over dinner (“He said, ‘Anne Frank in space? That’s great, we’ll do it!’”) before Taylor began fleshing out the story. The working title of the script was ‘The Refugee,’ but it later became clear there was a much better alternative. ‘Counterpoint’ emerged as a theme with the classical music and then this idea of parallel courses. It even became the solution to finding the elusive wormhole — and it just seemed a cooler title.”

THE CULTURED INSPECTOR

When it came to writing the character of Kashyk, Taylor says that the most important aspect was making sure he was someone who would appeal to Janeway. “In this case it’s someone who is very erudite, curious about other cultures and insightful to a degree about her,” says Taylor. “He also knows the pressures of command. But of course it was Mark Harelik who brought him to life and made him a compelling character; he made him someone you’d want to trust. Kate Mulgrew recommended him for the role, and the fact that they already respected each other’s work in the real world certainly helped with the chemistry and provided a foundation for the rapport of their fictional characters.”

By this point Harelik was a veteran of dozens of TV shows, including *Seinfeld* and *Wings*, but he was best known for his work in the theater. It was in the theater world that Harelik first met Mulgrew. “At that time in Los Angeles there was a pretty cohesive community of stage actors,” says Harelik. “Ms. Mulgrew, Randy Oglesby (who played the telepath Kir), and I were part of that smaller world, so we knew each other and

► The telepathic Brenari refugees hide from the Devore inspection using transporter suspension. The episode was pitched as ‘Anne Frank on *Voyager*.’



► Mark Harelik’s experience with Shakespeare from his work on stage influenced Kashyk’s precise way of speaking. Harelik knew Kate Mulgrew from the theater world prior to filming the episode.



► Kashyk gradually earns the trust of the *Voyager* crew — as well as that of the audience. Harelik says that the character’s appreciation of beauty, as well as his multiple objectives, helped create the character’s ambiguity.





▲ ABOVE: Janeway and Kashyk's relationship was modeled on great screen couples like Katherine Hepburn and Cary Grant.

▲► CENTRE: Kashyk, Tuvok and Janeway. Harelik says that Kashyk's time on *Voyager* was an intellectual game.

shared working sensibilities."

Harelik's theater background proved perfectly suited to shaping the character of the Inspector. "Kashyk, being of a militaristic society, needed to speak with unambiguous precision," he says. "For me, I tapped into my experience with Shakespeare, where articulation of the text is of primary importance. Actors who come from the stage world have this advantage."

While Harelik was able to look to the Bard for intonation, some of the dialogue was more technical than the average Shakespeare play. "There are times when an actor has to stand and deliver a lot of 'tech talk' that is basically technical babble referring to a ship's mechanical functions, or there are a lot of obscure galactic names, or sometimes both," he says. "These dense little paragraphs are very difficult to memorize so sometimes in a close-up, the actor will actually read from the script page taped to the side of the camera. You can spot this by looking carefully at the actor's eyes as they read back and forth like a news anchor. This happens in this episode, though I won't say where..."

Harelik recalls how he enjoyed being on set and seeing how some of the show's practical

effects were achieved. "It was very meticulously designed, because they had to be prepared for both wide shots and close-ups. The star field background that can always be seen through the windows, when special effects aren't being imposed, was created by sticking little white Christmas tree lights into a heavy black velvet-like curtain. This curtain was hanging in a circle all the way around the set, and would very slowly revolve during shooting so that the star field was always in motion. A very cool effect achieved without CGI."

LOVE AND SACRIFICE

'Counterpoint' provided a rare romance for Captain Janeway, with much of the tension of the episode deriving from the unspoken attraction between Janeway and Kashyk. Harelik says he and Mulgrew modeled the relationship on great screen couples like William Powell and Myra Loy, and Katherine Hepburn and Cary Grant. "I thought the story was hot and sexy!" adds Harelik. "From the first encounter with Janeway, the air is sexually charged."

For Taylor, the chance to write a love story of sorts for Janeway was the perfect chance to



explore the sacrifices and responsibilities of being captain. "Her guard must be totally up but at the same time part of her at least wants to let her guard down, to open herself up to this person," he says. "She's drawn to someone in the most difficult of circumstances. There is, in the end, this stolen kiss, but one of the ideas was about the price of being captain. You always have to be responsible and rein your emotions in; that's why she can't just cut loose and have a romance. She's not Captain Kirk. This was a different STAR TREK, a more contemporary, realistic take with the first woman captain. She's not a wildcard leader like Kirk."

If Janeway's attraction for Kashyk is tempered by her responsibilities, the same is true of Kashyk. Even if his asylum claim isn't genuine, his fondness for Janeway appears to be. In fact, says Harelík, the reason that Kashyk is such an ambiguous, multi-layered character is because he could commit to multiple objectives. "He was open to affection for and taking delight in Janeway so that there was real intellectual gaming going on. This encounter wasn't entirely a military operation for him. It was an opportunity to encounter a like mind and an emotional turn-on. Drawing out the

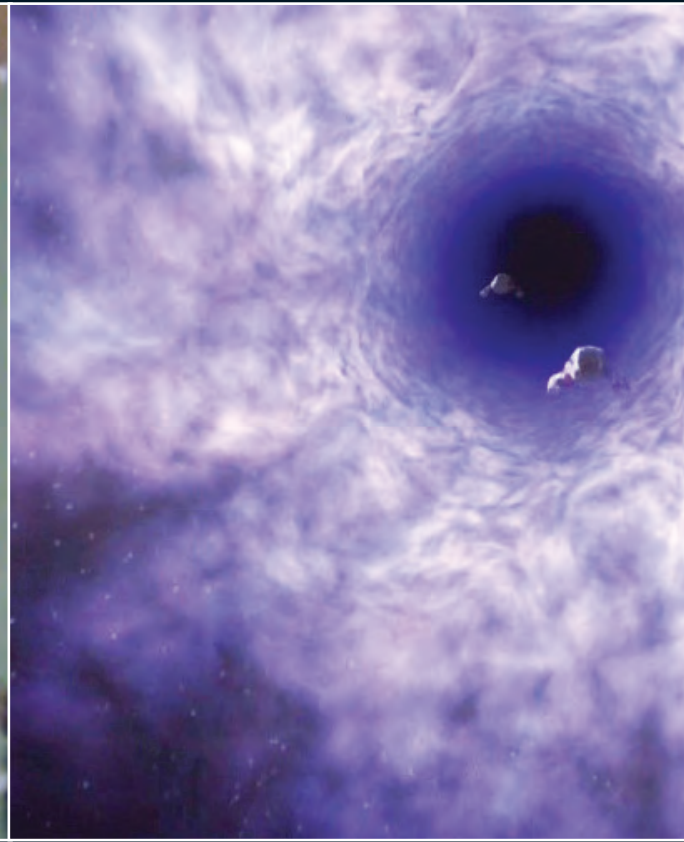
encounter as long as possible was foreplay."

For Harelík, Kashyk isn't exactly a villain; certainly Kashyk would not consider himself as such. "A villain has malicious intent. Kashyk has a genuine mission to accomplish, and it's to protect his territory and in a larger sense, his culture. Devorians are devious. This is their evolutionary adaptation. For this reason, telepaths are deadly. From his civilization's point of view, telepaths are as dangerous as polio or smallpox."

Harelík points out that Kashyk also has an "anti-villain" quality in his appreciation for beauty and affection. "It's a double weakness of which he's well aware. In this sense, he's alienated within his own culture. While he's double-dealing Janeway, he's permitting himself a vacation, as it were, from his social strictures. Also there is something of a genuine aspect to the pull to the light side, so to speak. An opportunity to taste the concept of humanity — vulnerability to both delight and pain — as an explorer, and return unharmed."

Harelík says that the key to making Kashyk sympathetic despite everything he does was to ensure his character was consistent — prior to his

▲ ABOVE: Janeway and Kashyk share a stolen kiss. Taylor says the romantic story was partly a chance to explore the sacrifices of being captain.



▲ ABOVE: Harelík ensured the temperament of Kashyk was consistent, even when he reveals his true motivation in the final act.

▲► CENTRE: The refugees escape through the wormhole thanks to Janeway's tactics. The recurring theme led to the title being changed from 'The Refugee' to 'Counterpoint.'

'defection,' during his time aboard *Voyager*, and after he resumes his role as the Inspector. "When returning as a defector, it was important to not present a different personality— to not appear suddenly softer or more vulnerable or even with a new set of scruples. The defection had to appear entirely selfish."

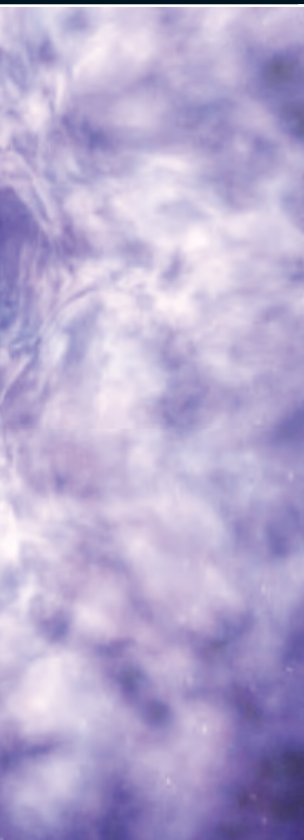
A TEMPTING OFFER

The episode has one of the show's great endings, with Janeway telling Kashyk that her offer of a place aboard *Voyager* was genuine and Kashyk replying how she had "made a tempting offer," before handing the bridge back to the Captain. Some viewers have wondered why the telepath-hating Devore failed to arrest the Vulcans and Betazoid as Kashyk is clearly aware of them, but Taylor says this can be seen as part of Kashyk's cover-up of the failed mission. "The plan was partly to capture the refugees, but mostly to find the wormhole to stop anyone from escaping. (If they had succeeded) they would have probably rounded up Janeway and everyone else and taken the ship. Or maybe he would have let her go on her way having achieved his other objectives; I'm not sure how

that would have played out. But the story is ultimately about these two characters, and when their game of cat and mouse — and their kind-of romance — is finished, then the story is finished. We end on Janeway; the bridge is hers and the responsibility. But it's lonely on that bridge."

Kashyk and the Devore did not reappear in future episodes, though they did feature in the novels *Protectors* and *Acts of Contrition*. Taylor says he never envisioned a way for the Devore to return. "I think these neo-Nazis served their function; it's not *The Man in the High Castle*. And we had so many new villains left to encounter."

For Harelík too, Kashyk's tale was essentially over with 'Counterpoint.' "Once Kashyk's secrets had been spilled and the relationship with Janeway had been consummated with a kiss, the major fascination with his story has been exploited." However, he does recall there was talk of Kashyk possibly returning at some point. "The grapevine reported that there was some discussion of a return encounter, but plotting out such a storyline is a massive endeavour, considering the direction of the entire series. The possibility was fun to consider, of course."



◀ The cat-and-mouse story ends when Kashyk returns the bridge to Janeway. Taylor says it was a fitting end that highlighted the responsibilities of being captain and how the bridge could be a lonely place.



TORAT

One of the highlights of the episode is the appearance of the prickly alien scientist Torat, played by Randy Lowell, who voices his dislike of monolithic organizations, including both the Federation and the Devore Imperium. "They couldn't just cruise to the wormhole, so we needed an obstacle, a challenge they had to overcome to get there," recalls Taylor. "So we created this character, a proud scientist, and the only way to get him to co-operate was to challenge his intelligence and accomplishments. It also provided a scene of teamwork between Janeway and Kashyk. And then they try to apply this guy's observations to solve the problem. Randy Lowell was wonderful. The costume and make-up was also incredible... that little thing where he puffs out his nose in an amphibian way, like a frog puffing out his cheek was wonderful little touch."

ON SCREEN



TRIVIA

Prior to 'Counterpoint,' J. Patrick McCormack — who plays the Inspector's humorless assistant Prax — had already appeared in the *DEEP SPACE NINE* episode 'Doctor Bashir, I Presume' as Starfleet's Admiral Bennett. He went on to appear as a Romulan commander in the 1998 movie *STAR TREK NEMESIS*. McCormack's other screen credits include *24*, *Armageddon* and *Hollow Man*.



Randy Oglesby, who played the Brenari's leader Kir, is also a veteran guest star. He first starred as another telepath in *TNG*, playing one of Riva's Chorus in 'Loud as a Whisper,' before appearing in the *DS9* episodes 'Vortex' and 'The Darkness and the Light.' He went on to appear in *Enterprise* as the Xyrrillian captain Trena'L in 'Unexpected' and, most famously, as Degra in multiple episodes.



'Counterpoint' also co-starred Randy Lowell as the scientist Torat, an expert in interspatial flexures. This was Lowell's only *STAR TREK* role, but his other credits include *National Lampoon's Vacation* and *Contagion*. He is sometimes credited as Randy Dreyfuss.

FIRST APPEARANCE:	'COUNTERPOINT' (VOY)
TV APPEARANCE:	STAR TREK: VOYAGER
DESIGNED BY:	Brandon MacDougall

KEY APPEARANCES

STAR TREK: VOYAGER **'Counterpoint'**

Voyager is traveling through Devore space. Telepathy is outlawed here, and the ship must submit to inspections to ensure no mind-readers are aboard. In fact, there are: a group of Brenari refugees, who must hide in transporter suspension during inspections.

Captain Janeway is surprised when the lead inspector, Kashyk, later approaches in a scout ship requesting asylum. Though the crew are suspicious, Kashyk builds trust by giving the crew valuable tactical data. Janeway and Kashyk grow increasingly close as they work to locate a wormhole that could

transport the Brenari — and the former inspector — to safety. After the pair discover that the wormhole will next appear in the Tehara system, *Voyager* heads there, only for the ship to trigger a detection array. Kashyk tells Janeway that to save the Brenari, he must return to his warship and carry out a soft inspection of *Voyager*.

Once Kashyk revisits *Voyager* it becomes clear his defection was an act designed to help locate the wormhole. However, Kashyk discovers that Janeway has fooled him into thinking the wormhole is in the wrong location while the Brenari escape to the real wormhole in a shuttle. Kashyk orders the inspection team to cover up the failure.

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