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U.S.S. VOYAGER

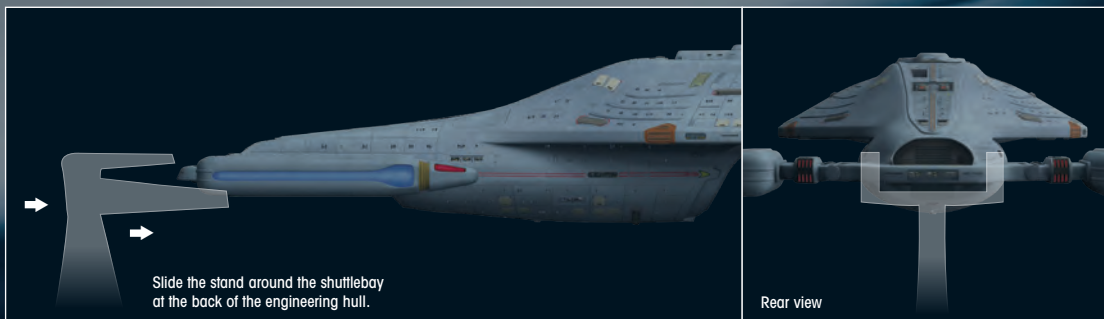
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Contents

04: CREATING *STAR TREK: VOYAGER*

15: MAKING *STAR TREK: VOYAGER*

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U.S.S. VOYAGER NCC-74656

SPECIFICATION



FIRST APPEARS:

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CLASS:

INTREPID

LAST SEEN:

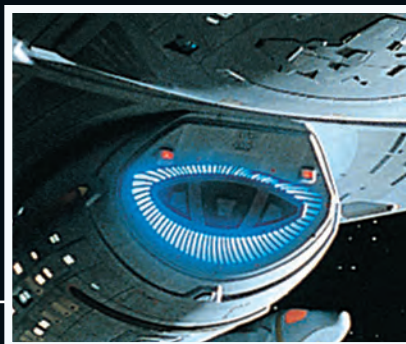
ENDGAME

DESIGNED BY:

RICK STERNBACH

CAPTAIN:

JANEWAY





INTO THE UNKNOWN

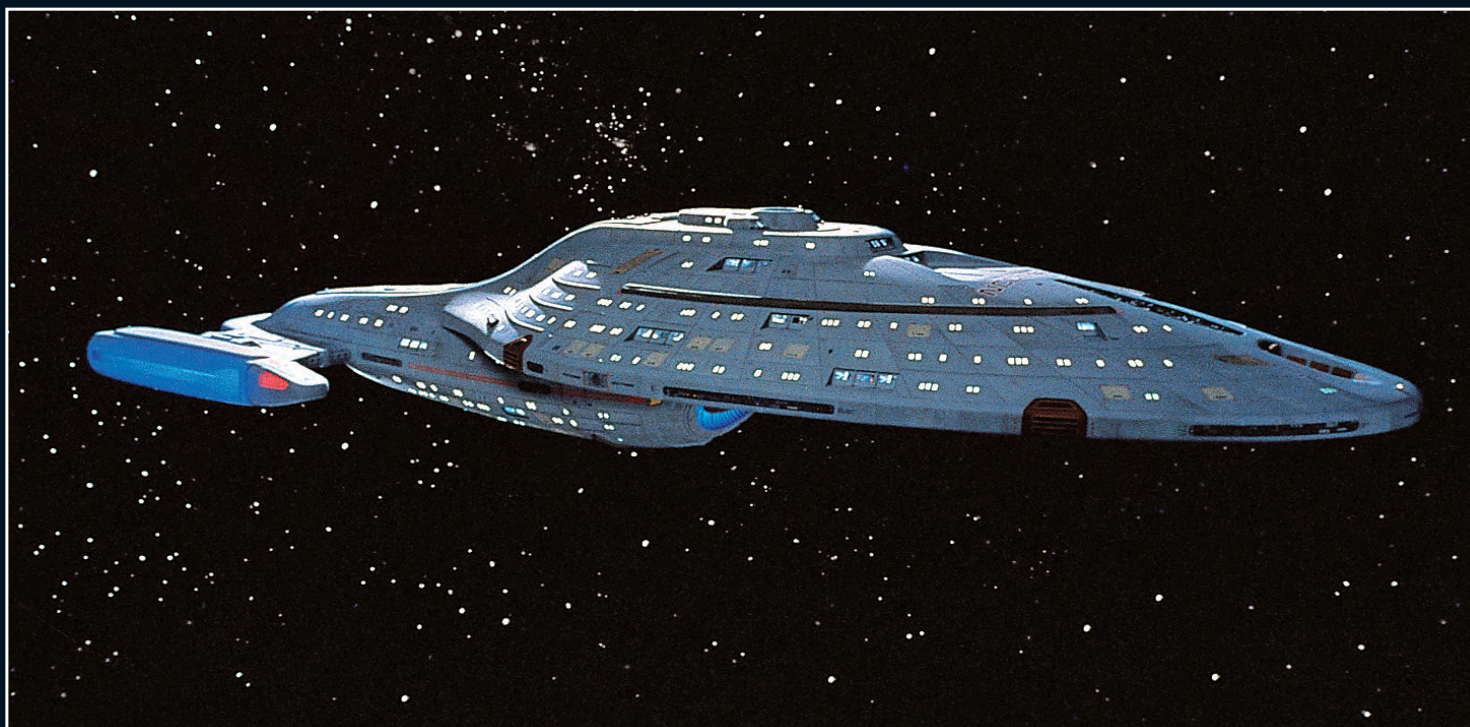
STAR TREK: VOYAGER was designed to take a new kind of crew to a strange and unexplored region of space.

▲ The fourth live action *STAR TREK* series had a cast that combined Starfleet officers with Maquis rebels, an ex-con and two new alien races.

In 1993 *STAR TREK* was more popular than ever. *STAR TREK: THE NEXT GENERATION* was a ratings powerhouse that was about to transform into a series of movies, and a second series, *DEEP SPACE NINE*, had been successfully launched on television, proving that the audience would happily watch two *STAR TREK* shows at once. The executives at Paramount were determined to fill

the gap that would be left by *TNG*'s departure, so they approached executive producer Rick Berman and urged him to come up with a premise for a fourth TV series.

Berman's response was to immediately enlist the help of writer and producer, Michael Piller, who had helped to transform *TNG* and had co-created *DS9* with Berman. Although excited to be tasked



with adding another series to the stable, Piller was worried about what he initially saw as a possible over-saturation of the brand.

“We didn’t know how much *STAR TREK* was enough,” recalled Piller. “We had just climbed a mountain with *DS9* and were proud of what we had managed to accomplish, but the big question was did we really want to do it again and could we really do it? The studio were convinced that it could be done. They said, ‘Look guys, we’d like you to do it again but if you don’t, we’ll get someone else to do it.’ We’d carried on the franchise through two series and it seemed to be the right thing to do – not to let it be put into someone’s hands who didn’t know what they were doing.”

NEW VOICE

The next step for Berman and Piller was to enlist the help of *TNG*’s current show runner Jeri Taylor, who had been brought in to work on the series during its fourth series, allowing Piller to devote his energies to *DS9*. As well as having a reputation as a strong writer, Taylor was known for placing particular emphasis on character.

It had already been decided by the studio and Berman, that the fourth series would be based on a ship and set in the same time period as both *TNG* and *DS9*. But the writing team knew that it

couldn’t simply be a new version of *TNG* with different characters – somehow they had to make it as different as they could without sacrificing the essential elements of *STAR TREK*.



▲ The *U.S.S. Voyager* was a relatively small vessel that would be stranded on the other side of the Galaxy, bringing the crew into contact with entirely new worlds and alien species.

◀ Berman, Piller and Taylor felt that it was time *STAR TREK* had a female captain. On *TNG* most of the women had been given traditional, caregiving ‘feminine’ roles. Having a woman in charge, would automatically make the captain different to Kirk, Picard or Sisko.



▲ Piller suggested that one way of making the new series interesting and different was to borrow an idea from the *TNG* episode *Q, Who?* (left) in which Q had thrown Picard's crew thousands of light years into the Delta Quadrant. In *Voyager's* case the Caretaker (right) would bring the crew 70,000 light years from home.

A FEMALE CAPTAIN

From the beginning Berman and Piller planned to feature a female captain as the lead. "It was a foregone conclusion that we're going to do another ship show, because the ratings on *DS9* were not as high as the ratings on *TNG*," recalled Piller. "That was explained as being because the action on *DS9* had been mainly confined to the station and that fans much preferred the premise of a ship boldly going through space. But we were pretty adamant that we didn't want to do *TNG* all over again. Which is where the female captain came in. But it was also something that we knew that at some point we were going to have to do or answer the question, 'Why not?'"

Taylor was particularly keen on the prospect of a leading female character. During her time on *TNG*, she had made a point of trying to enlarge the



characterizations of the regular female characters. "We'd lost Tasha Yar, who was a very strong, purposeful woman, and although the doctor and Troi were intelligent, independent women they were in rather traditional roles, and I felt that they could be more than that" she explained. "They could be caregivers and they could be nurturing, but they could also grow and take on command. They could be put in situations where they were in jeopardy, where other people depended on them and be shown as more complicated characters. It was that kind of thing that we had the chance to carry over to the female captain on the new series."

However the studio was concerned by the writers enthusiasm for a woman at the helm. While not rejecting the idea outright, they insisted that the producers kept their options open and read

► The producers used *TNG* and *DS9* to set up various story elements they wanted to use in their new show. In *VOYAGER's* pilot the ship leaves *DS9* before into the plasma storms in the badlands, where it is 'kidnaped' by the Caretaker.





CAPTAIN JANEWAY

For the first time ever *STAR TREK*'s producers planned to make their lead character a woman, who in the early versions of the bible was named Elizabeth Janeway. The character was given a detailed backstory. Described as embodying everything that is exemplary about Starfleet's officers, Janeway was also intelligent, thoughtful, and tough. Before switching to the command track, she had a background in sciences and as a

result she was more familiar with scientific technology than the average Starfleet captain, which came in handy on a vessel which lacked a permanent science officer. Her science background was attributed to the fact that her mother was a well-respected mathematician and Janeway was very close to her.

Although unmarried, Janeway was described as being in a long-term

relationship, something which the bible suggested would weigh heavily on her during the time the ship was lost in the Delta Quadrant as she would have to accept that her partner would assume she was dead and move on with his life. As with the best captain's, Janeway's leadership abilities and people skills lead to her crew being devoted to her.

Berman, Piller, and Taylor drew up a wish list of major stars and also held hundreds of auditions. The studio asked them to keep the option of making the captain male open so they also auditioned men. The leading male contender was British actor Nigel Havers. If a man had been cast, the idea was to make the first officer a woman.

One of the actresses who auditioned was Kate Mulgrew, who at that point was best known for her role in the TV series *Mrs. Columbo*. However, Mulgrew's first audition had been less than stellar. It was around this point that Genevieve Bujold's agent made contact with the news that the Oscar-nominated, French-Canadian actress, who'd appeared in the movie *Coma* alongside Michael Douglas, was interested in the role. Meetings and negotiations followed and Bujold signed on without ever reading for the part. Coincidentally, Mulgrew had come back in for a second audition but although the producers were impressed with her performance, with Bujold on board, it was now a moot point.

However, a day and a half into production, problems arose. It became clear that Bujold was unprepared for the grueling schedule of episodic TV. On top of that, she expressed discomfort with her character, wanting Janeway to be a quiet and thoughtful scientist rather than the commander of the ship. Halfway through her second day on set, Bujold told the producers that she thought she had made a huge mistake and was stepping away from the show. Attempts by the producers to change her mind failed, and as a result, the studio found itself in the middle of filming their pilot without a star. Crisis meetings followed and a list of possible replacements was drawn up.

The producers considered turning to Havers, but rejected the idea because the first officer was also a man. The decision was taken to recall Kate Mulgrew along with three other actresses. Once again, Mulgrew impressed with her grasp of the character and her ability to deliver her lines with passion and conviction. Later that same day, Mulgrew found herself in make-up preparing for her first day on set.

CHAKOTAY

According to the *VOYAGER* bible, first officer Chakotay is a complex and somewhat difficult man with a unique heritage. As a member of an “Indian nation” who had left Earth in order to preserve their traditional way of life, he was raised on a remote planet in the demilitarized zone. However as an adult he chose to break away and join Starfleet leading to him being labeled by his people as a ‘contrary’. This contrary nature meant that he had also found life in Starfleet challenging, but he had risen to the rank of commander. He was a natural leader who was “steady, fearless and capable of inspiring absolute devotion.”

However after learning that his people were being attacked by Cardassians, Chakotay chose to leave Starfleet and his post on the *U.S.S. Merrimac* to join the newly-formed Maquis in a bid to help his people.

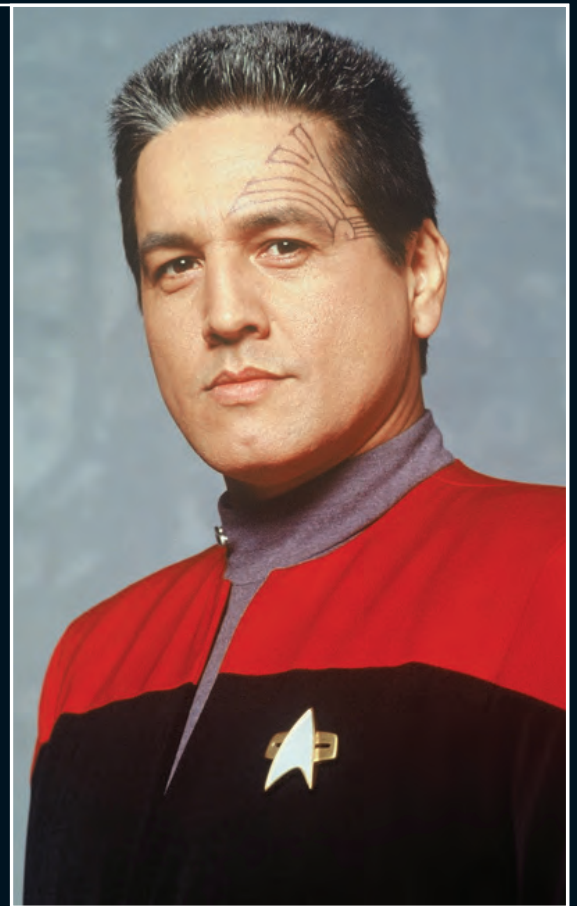
One of the ideas was that Chakotay would have a more spiritual approach to life than we were used to seeing in *STAR TREK*. He would use technology

to go on vision quests that would allow him to access his subconscious, where a timber wolf would act as his spirit guide. He would not eat meat or drink alcohol.

Chakotay would form a close bond with Janeway, and perhaps surprisingly with Harry Kim, who would respond to the different perspective that Chakotay offered.

Casting for the character turned into a long and drawn out process, as the gender of the character depended on whether the captain was a man or a woman. On top of that, finding an actor with an authentic Native America heritage proved somewhat difficult.

Mexican American Robert Beltran, whose film credits included *Lone Wolf McQuade* and *Bugsy*, read for the role at least five times and emerged as a frontrunner. However it was several months before he was finally told that he had secured the role. The casting of Beltran led the producers to adjust the specifics of Chakotay’s heritage, making him of Mayan descent.



both male and female actors for the role.

There followed many lunch meetings stretching over many hours during which a vast number ideas and possible scenarios were tossed about, debated and then rejected. All three were keen to find ways to make the show as different from *TNG* as possible, but ironically it was one of the most popular episodes of *TNG* that put Piller on the right track.

FAR FROM HOME

“How do you recreate that feeling of being alone in space, which is really what the original *STAR TREK* was about?” Piller remembered asking his co-creators. “I think in one conversation I mentioned the original Borg show that Maurice Hurley had written, in which Q had sent the *Enterprise* off to what must have been the Delta Quadrant. I remember saying, ‘What if Q didn’t release us from that spell at the end of the episode? What would happen if suddenly we found ourselves out in the middle of nowhere which no one to help us find our way home?’”

“The strongest directive I wanted to bring to this series,” Piller continued, “was that I felt the audience was really ready for ‘run-and-jump’ adventure again. I felt we had done a very internal, psychological series with *DEEP SPACE NINE* but I think the excitement of being out there alone was part of the original *STAR TREK*.”

Piller’s suggestion became the central focus of their meetings and over time they came up with the idea of a Starfleet vessel called *Voyager* which had somehow found itself in an unfamiliar area of space many years from Earth, cut off from Starfleet and thrown into first contact with various unknown species, forcing the crew to rely on their own ingenuity to find their way home.

This would mean leaving some of the most popular elements of *TNG* behind: there would be no Klingons, Ferengi or Romulans. But as Taylor recalled, the writers saw this as an advantage. “The whole Alpha Quadrant was becoming almost too familiar. We visited the same planets and encountered the same species, and it really felt as if we were continually repeating ourselves.

Artistically that's not what creators like to do – they like to keep charting new ground and pushing the bar and doing things that are unique and interesting.”

From the beginning, the writers knew that they would be sending *Voyager* to the area of space that was home to the Borg, but by the time they were planning the first season, the movie *FIRST CONTACT* was in development and it was decided to leave *Voyager*'s first encounter with the Borg until a little time had passed.

The new concept concerned the studio executives who viewed the idea of a lost ship as somewhat of a 'negative' premise when compared with both *TNG* and the original *STAR TREK*. In response, Piller, Berman and Taylor immediately mounted a spirited defence of their premise resulting in the studio gradually coming round to their way of thinking. “It was truly nothing more than a kind of minor, ‘Hmm, is that a good idea,’” Taylor explained, “and when we made our arguments for it, those concerns went away.”

Since *VOYAGER* would be set in an entirely new

region of space, the producers knew that they needed to create new races and new threats. They were determined that the new races they developed would be in the Roddenberry tradition of commenting on modern problems. Piller had an idea for a species based on LA gangs, with different sects competing for territory, which eventually evolved into the Kazon. The writers also started to talk about a species that harvested organs, who Taylor suggested could have something in common with the ancient Mayans. This was later combined with Brannon Braga's idea that the aliens were trying to deal with an incurable disease, and the organ harvesters became the Vidi'ans.

NEW SHIP, NEW CREW

It was decided that the ship would be much smaller than the *Enterprise-D*, with a crew of approximately 200. There would be no families onboard and it would be sleeker and more advanced than anything we had seen before.

The most important element of the new series



TUVOK

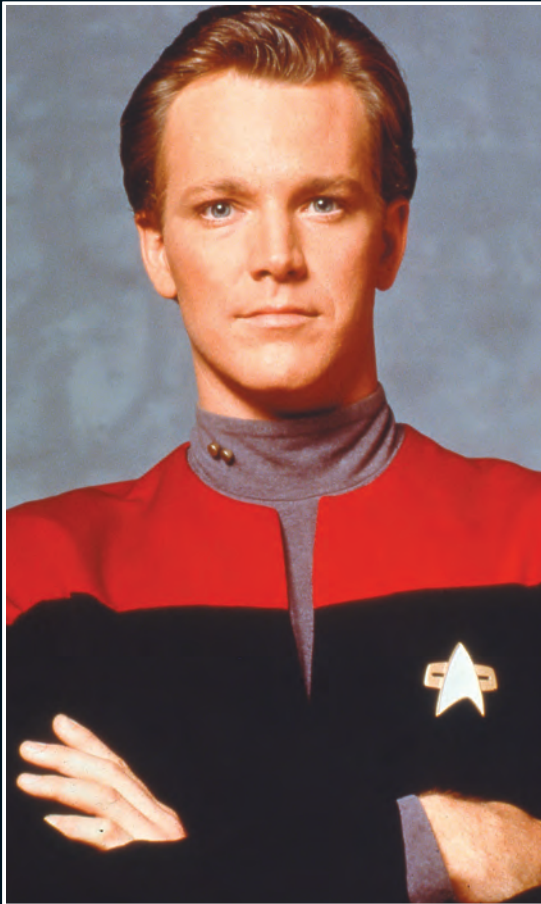
According to the original *VOYAGER* bible despite his somewhat youthful appearance the Vulcan Tuvok was in fact 160 years old and the father of four children, three of whom were also in *Starfleet*. He was a grandfather and being separated from his family would challenge his Vulcan stoicism. A widower, he possessed a great deal of wisdom along with intelligence, maturity and experience. The producers were very aware that Tuvok would be the first full-Vulcan who had appeared in *STAR TREK*, and were interested in addressing the issue of ageism so initially planned to make him an obviously older character. While his principle role was to be in charge of ship's security, he would act as a peace-keeper as well as mentor to several of the younger crewmembers.

Tuvok had worked alongside Janeway for a number of years, and they enjoyed a comfortable friendship with Janeway regularly turning to him for advice and support.

The bible suggested that Tuvok would have a particularly interesting relationship with B'Elanna, and would teach her Vulcan techniques to control her Klingon temper.

Berman had already decided on the actor he wanted for the role. Tim Russ had previously auditioned for the role of Geordi LaForge on *TNG* and impressed Berman. However Berman was overruled by Gene Roddenberry who preferred LeVar Burton. Berman began casting Russ in a number of small speaking roles and for a while even considered him for the role of the doctor on *DS9*, before eventually asking him to read for the role of Tuvok.

Initially Russ was judged to be too young and a more mature actor such as Robert Guillaume was felt to be more suitable to play a more mature Vulcan. However Berman convinced Piller to take a look at Russ. According to Piller, from the moment Russ entered the room they knew they had found their Vulcan. Taylor concurred and Russ was duly signed up.



TOM PARIS

The character of Tom Paris was based on Nick Locarno who had appeared in the TNG episode *First Duty*. In the story Wesley is part of a group of cadets who lie about an accident that caused the death of one of their fellow students. Locarno was the leader of the cadets and was played by Robert Duncan MacNeill. The producers were keen to add a character with Locarno's dark and damaged personality to *Voyager's* crew and had been impressed by MacNeill's performance. However, they felt that Locarno was too compromised so they created a similar character with a different backstory.

Berman, Piller and Taylor still wanted to sign MacNeill to play the role. However, he was appearing on stage in New York and was unavailable for auditions. Berman, Piller and Taylor saw other actors until MacNeill was able to do a taped read. He was swiftly flown out to LA for a second read at once point he was confirmed for the role.

According to the bible Tom Paris was expected to be one of Starfleet's

brightest and best. He was descended from a line of distinguished Starfleet admirals. He wasn't the most brilliant cadet but he was a talented pilot and extremely charming. What no-one appreciated was how much pressure he felt to live up to his famous last name.

After graduating from Starfleet Academy he joined Starfleet's S.A.V. (Small Attack Vessel) division. During a war games exercise he made a mistake that led to the death of a crewman and lied to cover it up. When the truth was uncovered he was discharged. Ashamed of the disgrace he had brought to his illustrious family, he fell into depression and started to take any job he could that would allow him to be a pilot. This eventually led to him joining the Maquis, but he was captured within a month and sent to prison.

The bible says that Paris would be profoundly grateful to Janeway for getting him out of prison and giving him a second chance. Unlike most of the crew he was happy to be years away from home and his troubled past.

B'ELANNA TORRES

Chief Engineer, B'Elanna Torres is half-Klingon and half-human and was described as possessing the kind of beauty that turned heads as well as an incandescent sexuality. But rather than embrace her mixed heritage, Torres makes no attempt to hide her contempt for her Klingon half and her preference for her human side. She appeared to be "tough, knowledgeable, able to take care of herself, bothered by nothing. In fact, beneath the surface, there dwells a person confused and at war with herself."

B'Elanna's mother was Klingon. Her human father had left when she was young, leading B'Elanna to idolise him and humans in general. She had grown up on a mostly human colony and had always felt like an outsider. She blamed her difficulties on her Klingon side, which she did her best to suppress.

According to the bible she had completed her studies at Starfleet Academy, where she had excelled in the sciences, and had left Starfleet

because she was in constant conflict with the other engineers. This was later adjusted, and in the pilot she says that she dropped out before completing her second year.

In the Maquis she'd been able to turn her frustrations against an enemy, and this was something that had allowed her Klingon side out. Now on *Voyager* she would have to confront her Klingon temper.

She would form a particularly close bond with Tuvok, whose calmness she admired and would learn from. The bible also says that she was attracted to Tom Paris.

According to Jeri Taylor it was essential to cast an actress who could portray Torres's inner struggle. Roxann Dawson was among the first group to audition for the role. Up to that point Dawson had appeared in only minor roles for TV. Following a successful audition, Dawson was the first actor put forward for studio approval and indeed the first to be officially signed up for the series.



would be the crew, since their relationships and their character dynamics would be what drove the stories. "It took a long, long time," recalled Taylor. "In fact it took us weeks and weeks and weeks to even start to come up with a cast of possible characters. The issue was we found that so many wonderful characters had already been done and we didn't want to exactly repeat ourselves. We'd come up with an idea then say, 'No, that's too much like Data, or 'That's too much like Odo,' or 'That's too much like Worf.' On top of that there was also the question of trying to find the right balance of characters in terms of gender and alien species and that kind of thing,"

NATURAL CONFLICT

For Piller it was important not to merely replicate the dynamics of the original series where the focus was firmly on what *STAR TREK* creator Gene Roddenberry called the triumvirate of Kirk, Spock and McCoy or the more ensemble based dynamics of *TNG* and *DS9*. All of *TNG*'s writers had been deeply frustrated by Roddenberry's

insistence that in the 24th century there was no conflict between humans. Piller was a big believer in Roddenberry's rules, but was also very aware that story comes out of conflict. So the creative team come up with a new dynamic in the form of a group of freedom fighters (or terrorists) called the Maquis who were not bound by Starfleet's code of conduct.

"We wanted to be able to spike up the conflict between the characters a little bit," said Piller. "I remember the three of us talking about an outlaw crew, sort of a Quantrill's Raiders or the Lincoln Brigade. The idea was that these were noble people with a cause, but who had chosen a cause that branded them as outlaws to the rest of civilized society. We decided that at some point and for some reason, the *Voyager* would find itself being crewed by a combination of Starfleet and Maquis ex-freedom fighters and outlaws forced to rely on each other for survival. There would of course be an enormous amount of tension between the groups, which would, in turn, add drama. We then went a step further by deciding



HARRY KIM

Ops/Communications Officer, Harry Kim was designed to be a young and inexperienced character, who would grow as the series progressed. According to the bible he was an only child who had enjoyed a sheltered albeit loving upbringing leaving him with a certain amount of growing up to do.

Of Japanese descent, he is somewhat of an every man, with little or no real experience of the more negative aspects of human nature and life in general. He excelled at Starfleet Academy at least in part out of a desire to please his parents but emotionally he is less equipped than his fellow crewmembers to deal with the mission. He will regularly find himself in over his head resulting in him, at times, feeling scared and vulnerable. The rest of the crew understand how he feels and look out for him. Janeway is motherly, Chakotay is stern.

The decision to cast an Asian actor came about late in the day when the

producers felt it was something that hadn't been seen in *STAR TREK* since the original series. Garrett Wong only had few commercials and a small role in a sitcom under his belt when he was called to read for casting director, Nan Dutton. At the same time Wong received a call informing him that he had landed a leading role in a feature film. However he went through the audition and was later called back to read for Dutton a second time alongside Roxann Dawson. That led to a third reading, a fourth and a fifth before Wong was told that although the producers were keen the studio executives were not convinced and wanted to see other people, preferably older and more experienced.

Some weeks later Wang was called in again for a final read. This time he was assured he would be given an answer about the role by noon the following day and while waiting to audition for a role on 'All American Girl' Wang received the call confirming him that the role of Harry Kim was his.

NEELIX AND KES

The characters of Neelix and Kes were designed to challenge people's expectations by creating a truly odd alien couple who would commentate on the human condition.

The Talaxian Neelix is described as an alien male unlike any we have ever seen and hailing from an unexplored area of Galaxy. Small, squat and charming, he is something of a jack of all trades. He is also part scavenger, trader, con man, procurer and sage. Having been forced to survive on his wits, Neelix is able to turn his hand to almost anything making him the ultimate flexible character. He is head over heels in love with his partner Kes and insanely protective of her and jealous whenever another male pays her attention.

Both comedic and straight actors were called in to read for the role with both

Robert Picardo and Ethan Phillips who had previously appeared in the movies *Ragtime* and *Criffers* emerging as frontrunners. Ultimately the producers decided to go with Ethan Phillips whose stature and cherubic appearance was more in keeping with the character. It wasn't all bad news for Picardo who was offered and accepted the role of the Doctor.

Kes was also an alien. An Ocampan she is described as being delicate, beautiful and young. Although in love with, and completely loyal to, Neelix, she is an innocent especially when it comes to humanity. This has left her inquisitive and eager to absorb knowledge. She is completely fascinated by the crew and *Voyager* itself and can often be found wandering the corridors. Most importantly she only has a lifespan of nine years,

which was designed to give her a unique perspective with which to comment on the rest of the crew. The producers originally considered having her age visibly every season.

According to Piller finding the right person proved difficult and many people were called in to audition. The role eventually went to Jennifer Lien, then only nineteen years old. Lien has previously made appearances in hit sitcom *Roseanne* and NBC's *Another world*. Despite her youth, she immediately impressed Piller, Berman and Taylor with her maturity and intelligence. 'She was simply amazing,' says Taylor. 'That deep, throaty voice and eyes with the knowledge of men. We knew from the moment we saw her that she was Kes.'



to actually have the captain select a member of the Maquis be her first officer."

The producers took advantage of the fact that they already had two shows on air to seed the elements that would be important parts of *VOYAGER*'s backstory. "We went back into *NEXT GEN* and also *DEEP SPACE NINE* and created

stories that helped us define the Maquis, so we didn't have to do it all in our pilot; the Maquis had already been established by the time we premiered."

With the idea of two almost warring crews in place, Berman, Piller and Taylor began to flesh their characters out, eventually coming up with a

mix of both the familiar and the unfamiliar.

"Gene integrated the bridge of the original *Enterprise* in a very visionary way and diversity has always been an important part of *STAR TREK*," Taylor explained. "We wanted to do the same thing for *VOYAGER* – not because we were trying to fill pigeonholes but because there had been so many *STAR TREK* characters created already that in trying to get character diversity and we ended up with a great deal of racial diversity, which I think we did and is something of which we're very proud."

ESTABLISHED RACES

One suggestion was that they should make their Maquis first officer Native American. "It was something hadn't been done before," said Taylor. "And that immediately made it interesting to us. It was also in keeping with Roddenberry's vision of a racially diverse society." Again, they took the opportunity to set the idea in an episode of *TNG* – when the *Enterprise-D* is tasked with relocating a

native American colony that finds itself on wrong side of the Cardassian border.

They decided to include an Asian ensign, and so that they didn't completely abandon some of *TREK*'s popular elements, they included some familiar alien species. "That's why we chose a Vulcan," Taylor said, "and gave it the wrinkle of being a black Vulcan. There had not been a Vulcan regular since Spock on the original series, so that seemed like something the audience might respond to. We've always thought the Klingons were a very rich and interesting culture, yet we did not want to repeat Worf – so we came up with B'Elanna: a female who was half-Klingon, half-human, and at war with herself because of that divided heritage" Finally they added two new aliens in Neelix, who would be their guide to the Delta Quadrant, and Kes, who had an extraordinarily short lifespan.

With the characters now in place it was time for the producer to turn their attention to turning their ideas into reality.

DOC ZIMMERMAN

The series bible gives *Voyager*'s Emergency Medical Hologram a name – Doctor Zimmerman. In the early days the idea was that he would identify himself as "EMP 1 Zimmerman". EMP stood for Experimental Medical Program and Zimmerman was the programmer who created him in his own image.

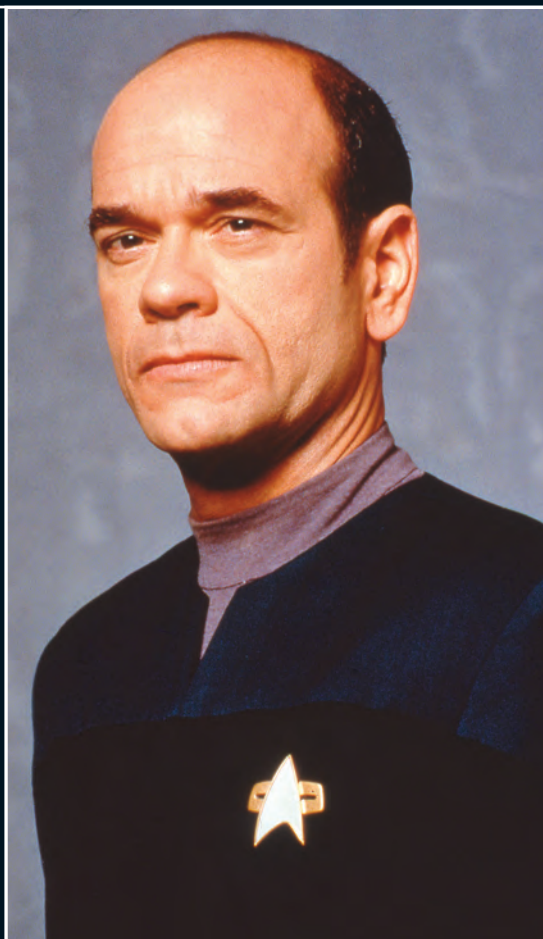
'Doc' had the appearance of a human male and was programmed to provide support for the ship's doctor in the event the doctor was unavailable, or in need of an extra set of hands. He was completely aware that he was a hologram and of his limitations. He is described as being somewhat arrogant and short tempered but possessing no real personality to speak of. The bible suggests that his personality might even change every time he is switched on and the crew will "never be sure who they are going to get." Over time and as a result of regular contact with crewmembers the doctor experiments with altering his programme in order to soften his personality.

The EMH was very much in the

vein of Data and Spock both of whom explored what it meant to be human. The character was inspired by the holographic version of Moriarty who appeared on two episodes of *TNG*, and who the computer had 'accidentally' made sentient.

The producers toyed with the idea of casting actor Daniel Davies, who had played Moriarty. Dwight Schultz, who played Lt Barclay again on *TNG*, was also invited to read for the role and was for a while a serious contender but ultimately proved too expensive.

Scores of comedic and serious actors were auditioned before producers set their sights on Robert Picardo, an experienced stage actor, Picardo however was keener to read for the role of Neelix. It was only after producers decided to cast Ethan Phillips in the role, that Picardo consented to read for Zimmerman. During the audition he adlibbed the line "I'm a doctor not a light bulb," in a reference to McCoy's famous lines. The producers were impressed and Picardo won the role.





NEW DIRECTIONS

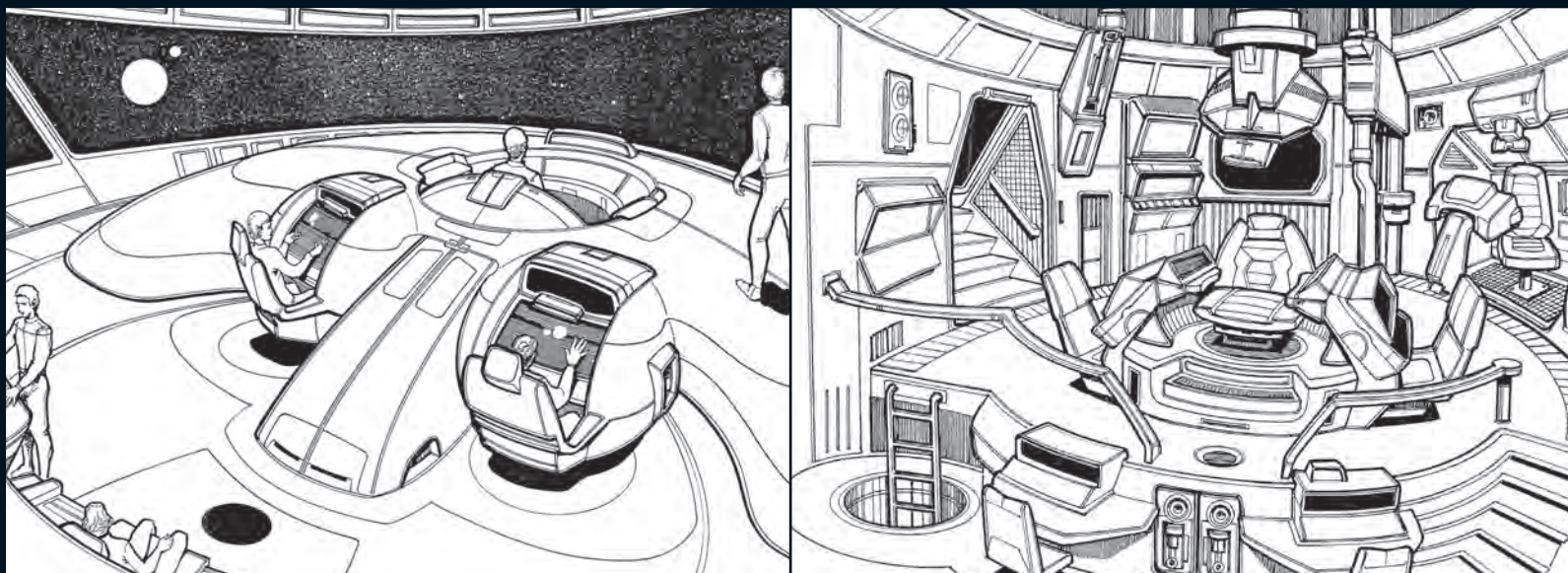
VOYAGER represented an evolution of *STAR TREK* - it took a more advanced ship into a new region of space.

▲ In many ways *VOYAGER* was designed to be closer to the original series than *TNG* or *DS9*. The ship was smaller and was far away from familiar planets.

With a basic premise and crew in place, producers Berman, Piller and Taylor were able to turn their attention to creating the look of their new show and to writing the pilot. It had already been decided that the new series would be introduced with a two-hour special that would strand Janeway and her crew on the other side of the Galaxy. In some earlier discussions, the producers played with the idea of stranding the ship at the end of the pilot but, in order to get the story moving earlier and to heighten the sense of

jeopardy, it was decided to throw the ship deep into the Delta Quadrant at the end of the first act.

As well as struggling to survive, *Voyager* and her crew faced a journey home that could take 75 years or more. Since Janeway's actions were directly responsible for the crew being stranded, the writers wanted to show that she had doubts about whether her choice was the right one. "Very late in the game, we felt that Janeway should have a lot of brooding moments where she is a good captain but that other side of her was lost -



that nurturing side, that sensitive side,” recalled Piller. “And we felt it was important for it to be in the pilot because not only did it give greater insight into her character but also served to make her different from Picard.”

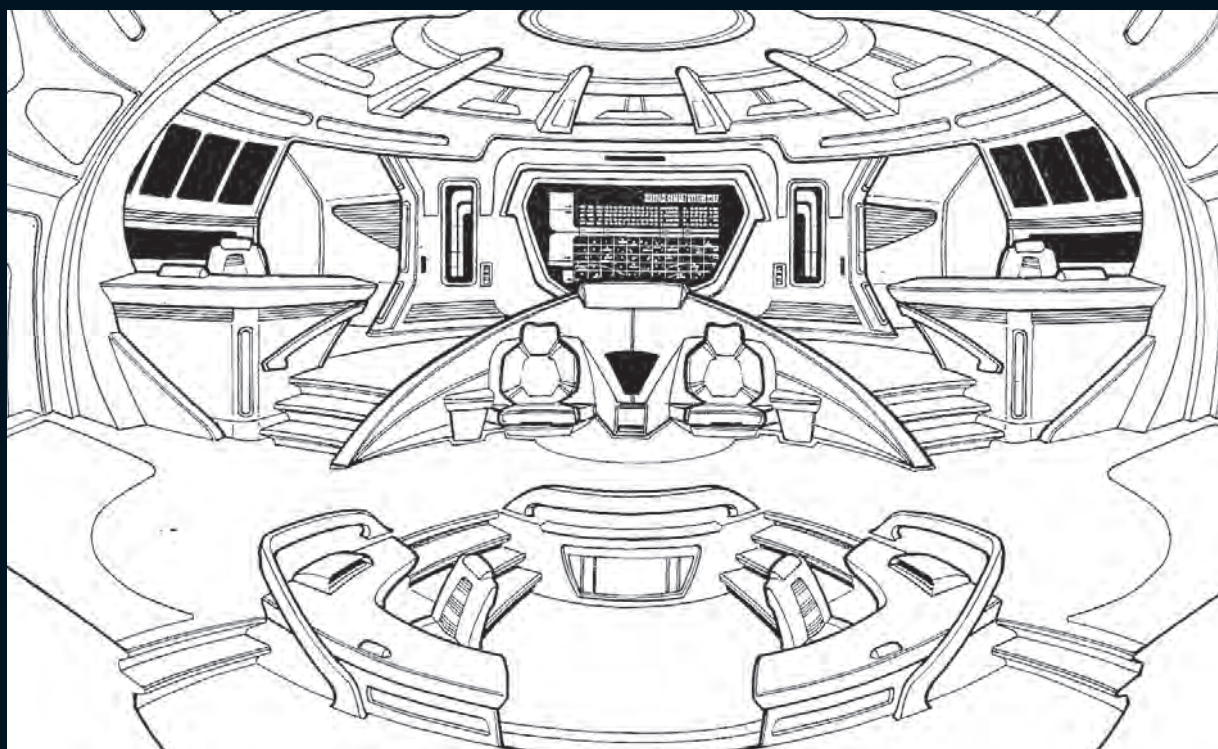
The story also gave the writers the opportunity to fulfill another one of their primary objectives – to introduce a number of a new species. The Kazon (originally called the Gazon) appeared in story memos before the Caretaker and were established as having no respect for other species and exist by squatting on the Ocampa

homeworld. Piller’s long-term plan was also to have the Kazon become a regular part of the series as they pursued *Voyager* in order to exact revenge, which would provide a running alien conflict and most important free the writers from having to create a new alien species every week.

DESIGNED FOR ACTION

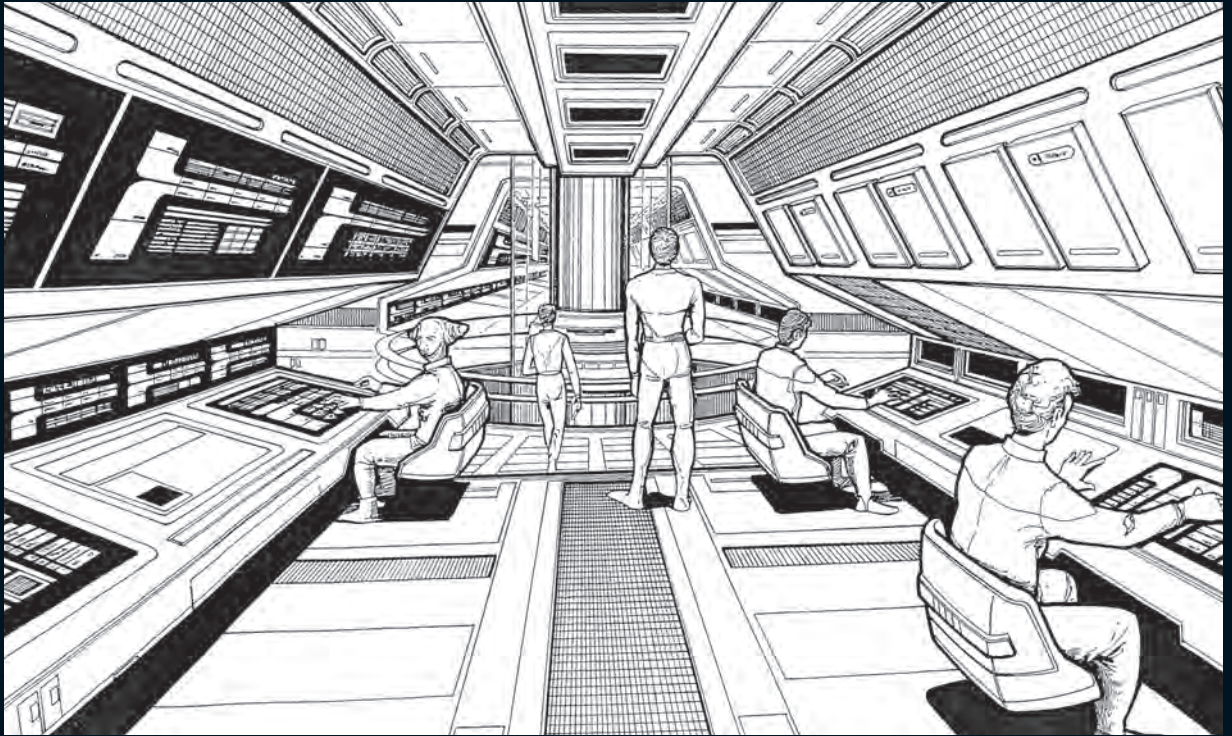
While the writers continued on with the script, work on other areas such as production design, costume and most importantly of all the ship began. “We were in completely unknown space,”

▲ Production designer Richard James asked illustrator Jim Martin to explore some radical concepts for *Voyager*’s bridge, including doing away with conventional workstations and a viewscreen at the front of the room.



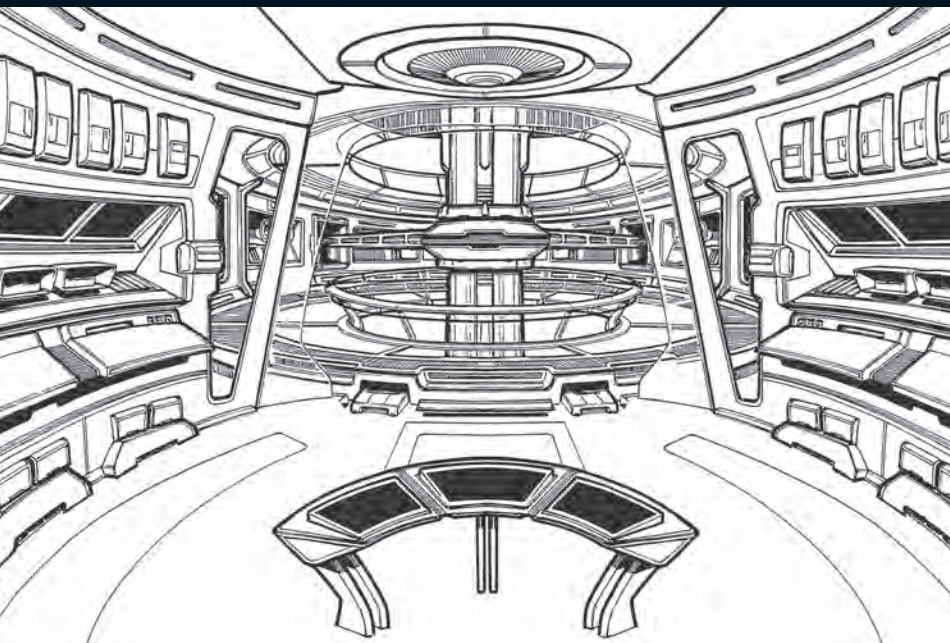
◀ As work continued on the bridge, the design got closer to the familiar elements of the *Enterprise-D*’s bridge.

► Martin produced several concepts for *Voyager's* engineering section some of which featured conventional forced perspective designs.



said Taylor. "This meant that we needed a leaner machine. The *Voyager* was not the floating hotel that the *Enterprise* was. It is a ship specifically designed for action. It's smaller, it's more maneuverable, it can land on a planet's surface, it can be sent into situations where a *Galaxy-class* starship simply wouldn't function. We knew from the start that this was going to be an action adventure oriented series which meant that the *Voyager* needed to be bred for action and that the design had to reflect that."

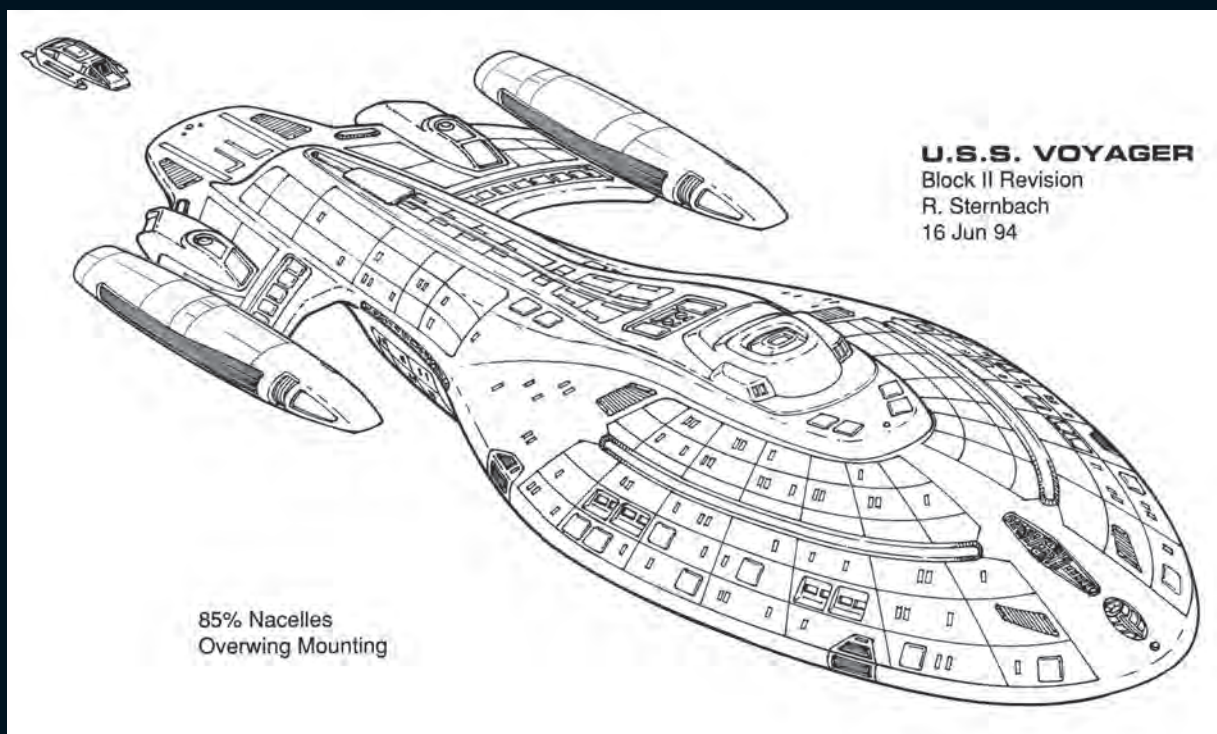
▼ Richard James eventually decided to make the engineering room even taller than we were used to, giving it multiple levels.



Production designer Richard James and senior illustrator Rick Sternbach were given the job of bringing the new ship to life. Both men had been working on *TNG* and they welcomed the chance to build an entirely new ship from scratch. "The first stop was the writers' bible," recalled Sternbach. "There the ship was described as bullet shaped. Of course, they had no actual idea in their minds of what this would be but they gave us some general parameters. We would have a much smaller crew, which meant the ship would be smaller than the *Enterprise* and incorporate technology that was slightly more advanced. That was all we had to go on."

INSIDE VOYAGER

While Sternbach concentrated on ship designs, James worked with Production illustrator, Jim Martin to produce concept sketches for the bridge. "The idea was to explore all types of possibilities," said James. "I did a lot of concepts that were way out of line with what we had typically been seeing, because I wanted to shake free of ideas that had been done before. So initially we did concepts that were unique in many ways; we explored the bridge being simply a 360 degree space with no forward and no aft. We also tried eliminating the idea of the viewscreen being a permanent thing, in favor of a screen that would



◀ *Voyager* itself was described as being like a “bullet”. Rick Sternbach’s final concept took the familiar elements of Matt Jefferies’ original design and blended them together to create a curvy streamlined ship.

raise and lower.”

Berman, Piller and Taylor immediately vetoed the ‘vanishing’ monitor because something similar had already featured in *DS9*. They also wanted to keep the idea of the bridge having a front and a back as they felt audiences needed to feel the direction of travel.

As well as addressing those issues, James experimented with bizarre shaped consoles together with sunken floors and with a single captain’s chair in the center of the room, more in line with the original *Enterprise* than the *Enterprise-D* which had featured three seats. These were also vetoed but over time James and his team started to make a series of breakthroughs. Two command seats were placed in the center of the room with single station at the front and a console for the ops officer placed to the left of the captain’s chair.

“It was an exhausting, lengthy process,” said Taylor. “But we knew it was a crucial element. While *STAR TREK* is about wonderful stories and dynamic crews, but for a lot of people it’s also about the groovy hardware that they like, so it was very important that the ship be appealing to people.”

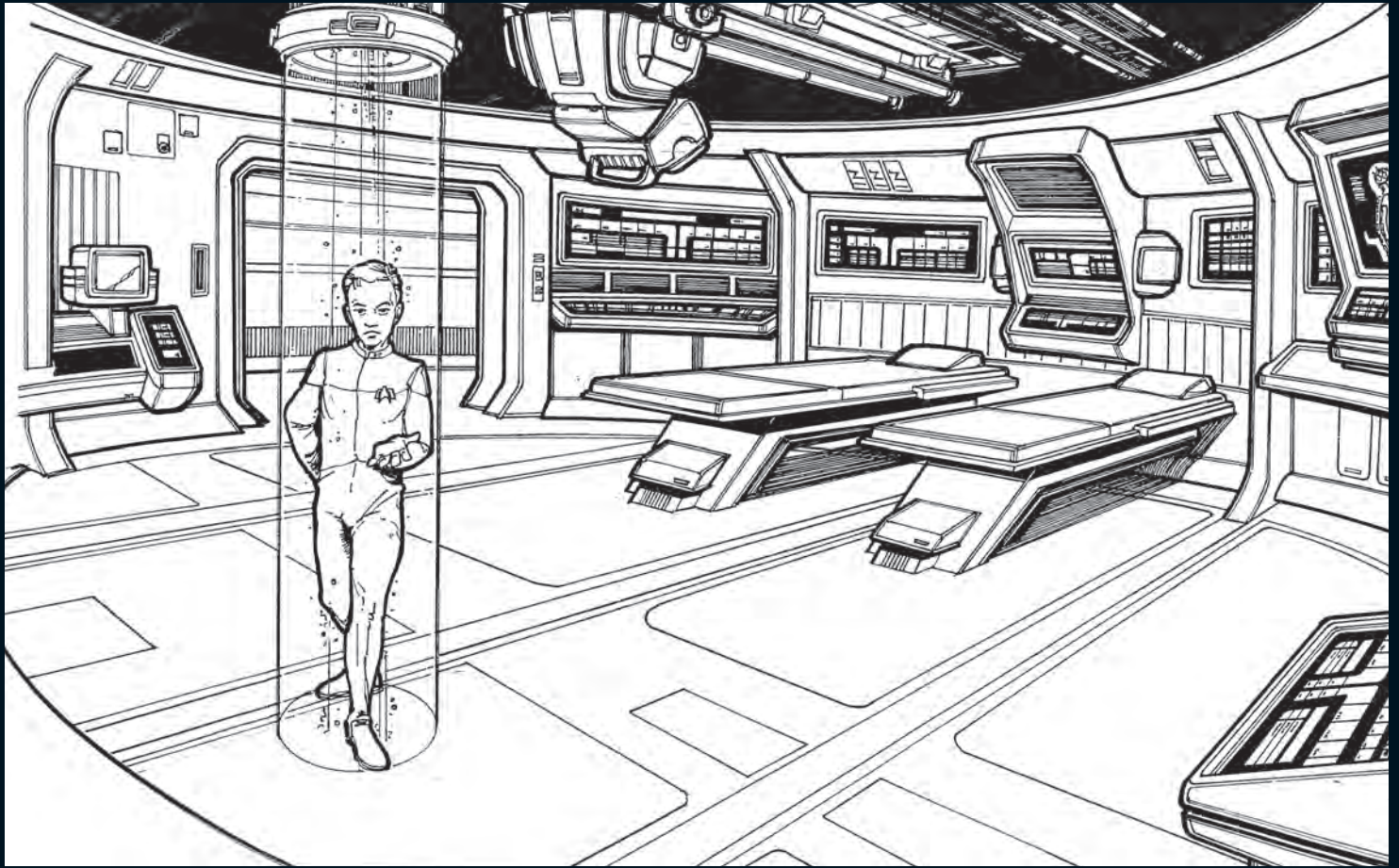
A number of designers, including Jim Martin, Mike Okuda and Doug Drexler offered up different options for exterior of the ship until a design by

Sternbach was settled on. Sternbach’s design had dispensed with the traditional saucer and neck and embraced a much more streamlined, organic shape. It also sported articulated nacelles, which moved into position whenever the ship went to warp. The level of surface detail was somewhat higher than previously seen on the *Enterprise-D*. Importantly, where most of the windows on the *Enterprise* were opaque, those on *Voyager* were clear and bigger, making it possible to view the interiors.

SENSE OF REALITY

“I didn’t want to see white rectangles moving by,” says James. “So we went round and photographed the sets at very wide angles. So in the windows of the ship are transparencies of the actual sets. When the ship goes by you don’t necessarily see specific details of the windows but get the feelings there is something in there.”

The shape of the ship directly dictated the layout of several of the primary sets. “There were certain things that had to be in certain places because of the shape of the primary and secondary hull,” said Sternbach. “For example the only place Captain Janeway’s quarters logically fit was on deck three, as it was the only place we could logically plant a bay consisting of five big windows. Then the only place we could logically



▲▼ Sickbay was designed to have three separate areas: a medical ward, a research lab and an office.

place the officer's mess was one deck above her. The ship shows off human scale in a much clearer way than the *Enterprise* did and we were very pleased with that."

While working on the bridge James also came

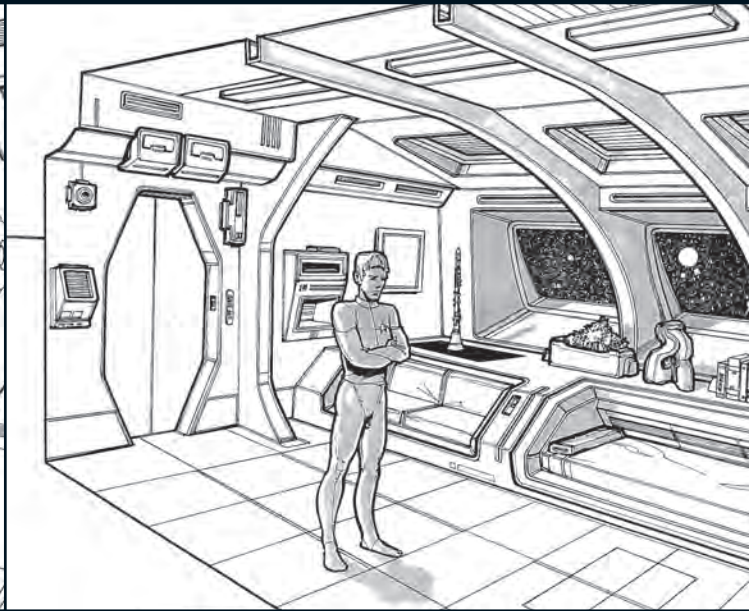
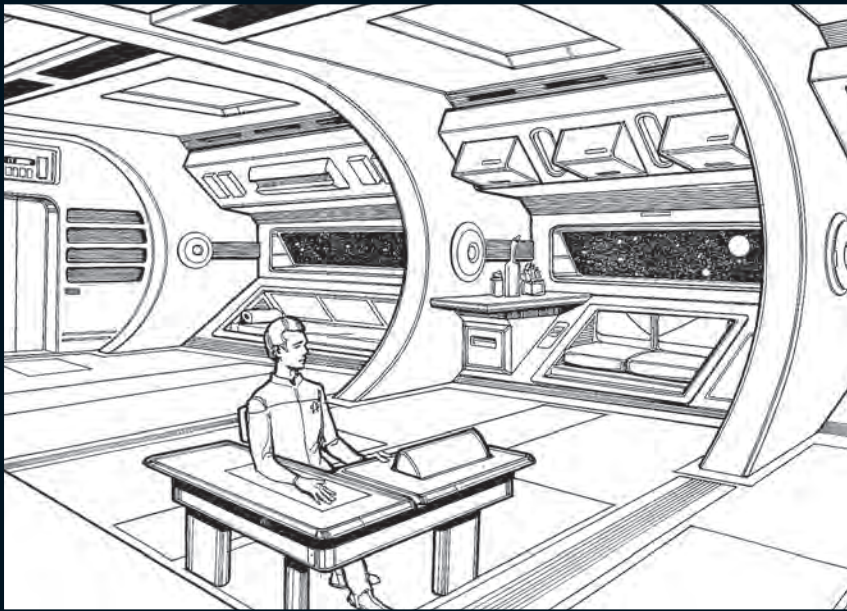
up with concepts for engineering and sickbay. Rather than use the device of forced perspective to make the warp core look bigger, James chose to concentrate on the height of the room. Jim Martin produced a series of sketches showing the set with an upper level. After receiving a thumbs up from the producers, James went on to push the envelope even further by adding a third level, allowing the core the space to rise far above the actors' heads.

ORIGINAL INSPIRATION

When it came to sickbay, James intended to borrow from the original series and provide *Voyager's* holographic doctor with an office, lab and hospital ward. However time and budgetary restraints led to James placing the doctor's office in the centre of the space where he had an uninterrupted view of his kingdom from all sides.

At the same time, costume designer, Bob Blackman was also hard at work. With minor modifications, the starfleet uniforms were essentially the same as the ones used on *DS9* so Blackman then turned his attention to Neelix and





Kes. As the script revealed very little, other than Neelix taking a bath and donning what is simply described as a 'twenty-fourth century leisure suit' it fell to Blackman to translate that into actual costumes. He opted to rely on what he described as the most outrageous fabric he could find to pull the look together. The same approach applied to Kes who Taylor described as "sprite like" and whose costumes were given a more muted and more woodland feel.

With the script, ship, set designs and costumes finally falling into place the pre-production process began in earnest. Another *STAR TREK* veteran, director, Winrich Kolbe who had worked on both *TNG* and *DS9* was chosen to helm the pilot.

It fell to visual effects producer Dan Curry to come up with a title sequence. As *VOYAGER* was to take place in an unknown quadrant, Curry

decided that should be reflected in the chosen images. As time was of the essence, Santa Barbara Studios who had created part of the *DS9* sequence, were approached to pull the sequence together. Working with artist, Eric Tiemens they come up with an idea whereby the ship would interact with half a dozen increasingly mysterious space phenomena. A set of storyboards and sketches featuring images of solar flares and vaporous clouds were prepared and put forward for approval. Once approval was given the Santa Barbara team used a combination of practical model photography intercut with CGI model work a CGI model from Amblin Imaging for the 90-second sequence.

It was the very first program to be broadcast on the brand new UPN channel and drew huge ratings. *VOYAGER* was off to an impressive start.

▲ The mess hall and the crew quarters were carefully designed to fit into the exterior that Sternbach had created.

▼ *VOYAGER*'s title sequence showed the ship encountering several different phenomena and involved using a CG model of the series' main ship for the first time.



STAR TREK™

