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VOID SHIP

ACTIVE: 24th C

LOCATION: DELTA QUADRANT

OPERATED BY: NIGHT ALIENS

VOID SHIP

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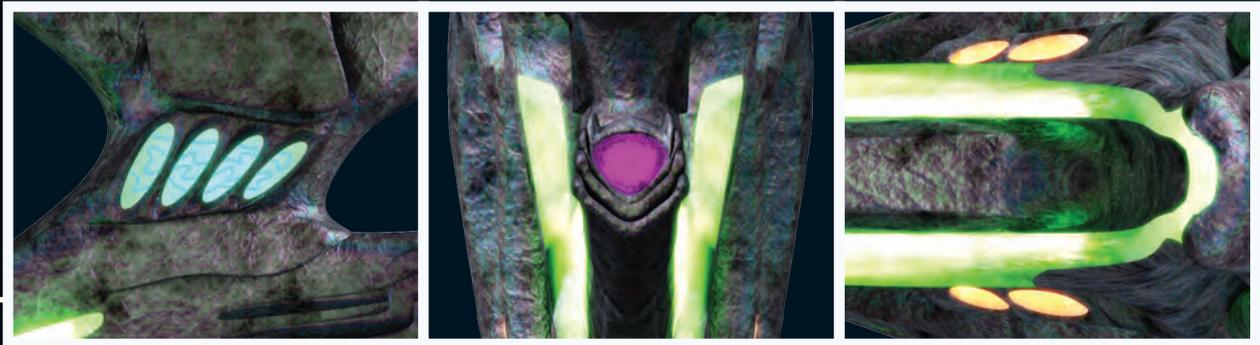
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VOID SHIP

SPECIFICATION



OPERATED BY:	NIGHT ALIENS
IN OPERATION:	24th CENTURY
LOCATION:	DELTA QUADRANT
COMPOSITION:	ORGANIC
CAPABILITIES:	CLOAKING DEVICE
WEAPONRY:	DAMPENING FIELD
	BEAM WEAPONS





▶ The aliens indigenous to the region of the Delta Quadrant named by the *U.S.S. Voyager* crew as 'the Void' inhabited thousands of ships. Data suggested they were the only vessels native to this lightless area.

VOID SHIP

The Void ships numbered in their thousands and inhabited a region where no light penetrated.



Four years into its 70,000 light year journey home from the Delta Quadrant, the *U.S.S. Voyager* entered an area of space dubbed by the crew as 'the Void'. Devoid of light and star systems for a distance of 2,500 light years, the Void appeared absent of any lifeforms until *Voyager* engaged three highly unusual vessels two months into crossing the region.

The planetary origin of the Void ships and their unnamed alien inhabitants was unknown. They had been present in the area for millions of years, evolving and adapting to survive in complete darkness. The configuration of the ships themselves suggested an organic element to their construction methods, making them perfectly suited to their environment.

On first sight, the Void ships recalled the appearance of a deep-sea creature. Vertically orientated, they possessed a sleek, hammer-head configuration. The forward hull was curved, sweeping back and tapering into a crest



DATA FEED

It would take *U.S.S. Voyager* two years to cross the Void. 53 days into a journey without natural light, crew morale became increasingly fraught.

arrangement. The smaller rear section connected to the hammerhead through two support struts. This rear section may have housed propulsion systems; however, the organic nature of the Void ships provided no obvious visual clues such as engine ports or weaponry batteries.

ORGANIC CONSTRUCTION

Purple-grey in colour, the surface of the hammerhead showed no evidence of conventional construction methods. The sections of its uneven surface were fused together like a bone structure, again adding to the organic aesthetic. Lights were arranged in a pattern across the surface of each ship, again appearing as an evolved reaction to the environment of the Void.

The offensive capabilities of the Void ships indicated an advanced technological civilisation. They were equipped with a form of cloaking device to remain hidden from their enemies. When decloaking, a spike in photonic energy was detected by *Voyager's* sensors in the vicinity of the ships.

DAMPENING FIELDS AND POWER DRAINS

The Void ships had the ability to deploy a powerful dampening field against enemy vessels. This field could drain a ship of all power. Although it left independent subsystems operational, the field rendered an enemy ship vulnerable to boarding via transporters. In addition to the dampening field – against which *Voyager* had little defence – the Void ships could engage in direct combat with beam weapons powerful enough to quickly overcome the shields of a Starfleet vessel.

◀ *U.S.S. Voyager* entered a region of space devoid of any light. There were no star systems within 2,500 light years and the only source of illumination was from *Voyager's* running lights. During this period, Captain Janeway was absent from the bridge.



► During a power drain, illumination from a modified torpedo revealed that three Void ships had converged on *Voyager's* position. The ship was boarded by 17 aliens.

▼ The Void ships were vulnerable to the spatial charges fired by the Malon freighter. The three Void ships beamed their crews back aboard and retreated from the area, breaking off their attack on *Voyager* in the face of Malon opposition.



▲ The Void ships had an organic appearance, suggesting some element of natural growth rather than conventional construction methods.

ENGAGING THE VOID SHIPS

On first encountering the Void ships, the crew of *Voyager* perceived them as an antagonistic presence. The Starfleet vessel experienced a sudden power drain that left the ship in complete darkness with no propulsion, shields or weapons. Working in concert with Lt Kim, Lt Commander Tuvok traced the source of the power drain. Modifying a photon torpedo to emit a sustained polyluminous burst, three Void ships were revealed to have surrounded *Voyager*.

17 aliens were discovered to have transported aboard *Voyager* during the power drain. With weapons back online, Tuvok fired warning shots against the three ships, but they returned fire and re-established the power drain. The aliens halted their attack and beamed away from *Voyager*

as another vessel approached. The newcomer unleashed a barrage of spatial charges, forcing the Void ships to retreat, although one of their number was injured and stranded on *Voyager*.

THE MALON CONSPIRACY

Voyager's saviour was Controller Emck of a Malon export vessel, eleventh gradient. He claimed to be on a simple transport mission, and offered to escort *Voyager* to a spatial vortex that would take them to the far side of the Void. Captain Janeway's suspicions were aroused by the large amounts of theta radiation leaking from Emck's ship, as well as by Emck's demands that she hand over the Void alien in return for his help.

Refusing Emck's demands, Janeway discovered the truth from the weakened alien. The Malon



► During an attempt to collapse the spatial vortex that allowed the Malon to dump toxic theta radiation in the Void, the aliens came to *Voyager's* aid. Drawing fire from Emck's freighter, one of the Void ship's sacrificed itself, allowing *Voyager* to complete the operation and close the vortex for good.



▲ *Voyager* faced overwhelming force from the Void ships. The aliens' weapons easily penetrated the Starfleet vessel's shields, allowing them to re-establish the energy dampening field. The odds turned in *Voyager's* favour with the arrival of another vessel – a Malon freighter commanded by Emck. Emck laid down a barrage of spatial charges.

were using the spatial vortex to dump theta radiation waste from their warp engines in the Void, slowly poisoning the indigenous aliens. When Emck refused help make their warp drives safe as it would destroy his business, Janeway and her crew vowed to collapse the vortex to prevent further toxic waste dumping.

Devising a plan to detonate photon torpedoes at the mouth of the vortex, *Voyager* met resistance from Emck's freighter. Taking heavy damage from spatial charges, *Voyager* lost warp engines, but intervention from three Void ships drew Emck's fire. *Voyager* entered the vortex, destroying Emck's ship and detonating torpedoes to collapse the entrance. *Voyager* had saved the aliens and rode the shockwave to the other side of the Void, cutting two years off its journey home.

DATA FEED

Emck was the first Malon encountered by the *Voyager* crew in the Delta Quadrant. He displayed a lack of regard for other species, putting personal gain above compassion. He demanded compensation for the 13 spatial charges he used when coming to *Voyager's* aid, and was more than happy to see thousands of aliens ravaged by theta radiation to protect the profit margins of his waste haulage operation.



EVOLVED ALIENS

The unnamed aliens indigenous to the Void had lived in the region for millions of years, undisturbed until the arrival of the Malon through the spatial vortex.

Over those millions of years, the aliens' physiology had evolved to survive in complete darkness, developing extreme photosensitivity to any light source. Their skin was dark brown and leathery in appearance, covered in black nodules, giving them an appearance not unlike seaweed.

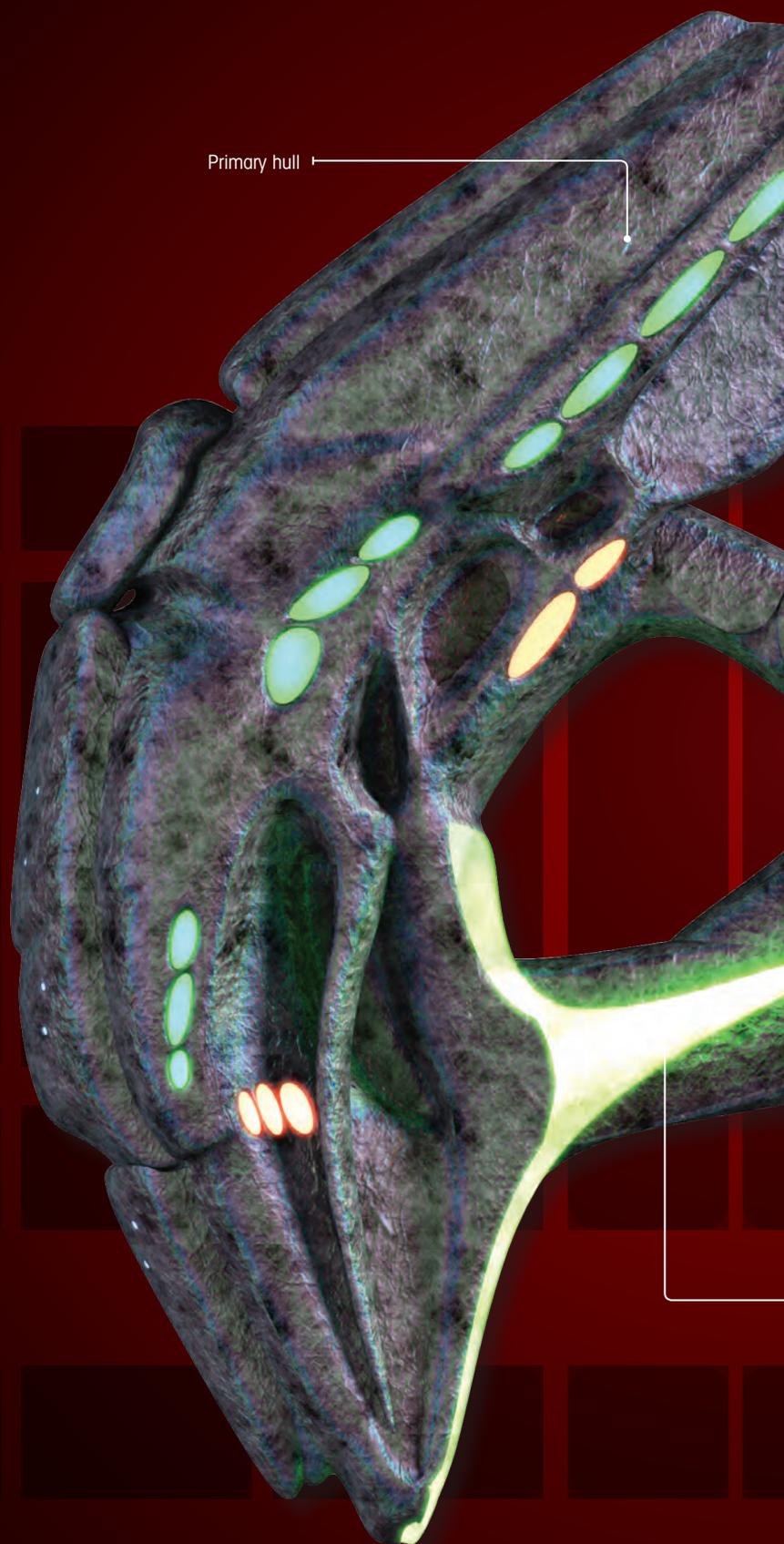
The alien that remained aboard *Voyager* was extremely sick, the Doctor confirming that it was in the final stages of extreme theta radiation poisoning, contracted over a long period of time. The Malon knew their dumping of toxic waste was killing the aliens, but they did not listen. Recognising that Janeway's crew was resourceful and her ship powerful, the alien begged the captain for help...



▲ An injured alien remained aboard *Voyager*, allowing Janeway to learn the truth. The aliens were dying of Theta radiation poisoning, dumped in the Void by the Malon.

DATA FEED

This was the *Voyager* crew's only encounter with the aliens indigenous to the Void. Emck claimed that there were thousands of the Void ships standing between *Voyager* and the other side of the lightless expanse, but this may have been an exaggeration to encourage Janeway to accept his help. At least 20 Void ships were present near *Voyager*'s location following first engagement.





Crest

Running lights

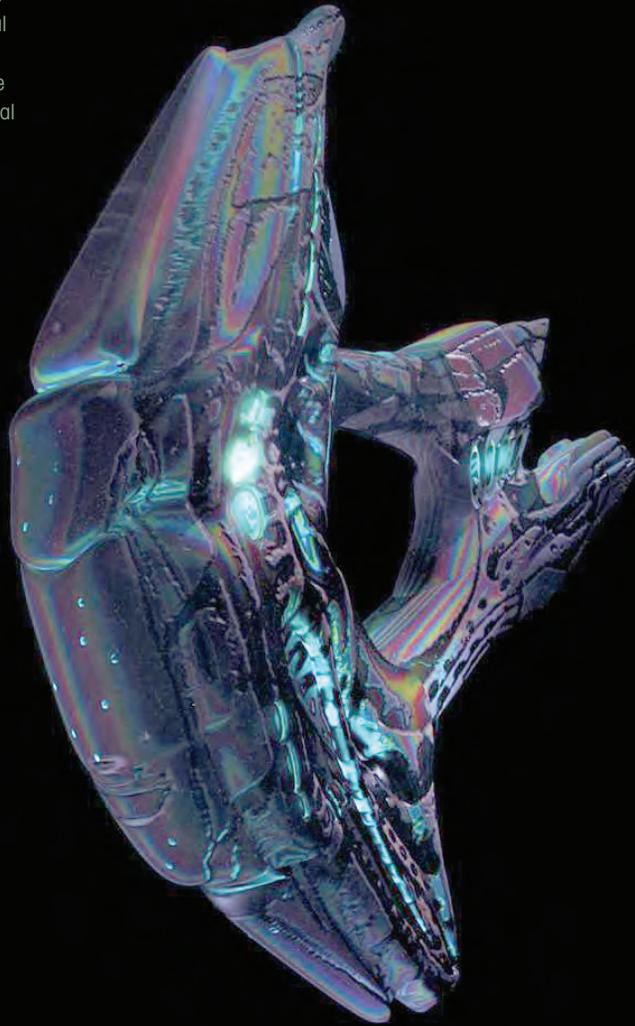
ABSENT CAPTAIN

On entering the Void, Janeway absented herself from command duties. Guilt over stranding *Voyager* in the Delta Quadrant manifested, feeling that the crew was now paying for her selfish decision.

MALON ENCOUNTERS

Voyager encountered other Malon during its time in the Delta Quadrant. In 2375, Vrelk and the *Voyager* crew clashed over recovery of a multi-spatial probe. Later in 2375, *Voyager* came to the aid of Fesek, a Malon commander whose export vessel was in danger of flooding a sector with radiation.

► Brandon MacDougall's highly detailed final digital models of the Void Ship. MacDougall's work on the digital model was essential in bringing Dan Curry's design to life.



DESIGNING THE

VOID SHIP

Visual effects producer Dan Curry was responsible for designing the Void Ship, alongside digital model maker Brandon MacDougall.

“On *STAR TREK*, there were no assignments,” recalls Dan Curry, who served as visual effects supervisor and visual effects producer on *STAR TREK: THE NEXT*

GENERATION, *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE*. “I would read a script and I’d go to Herman Zimmerman, our production designer, and say, ‘hey Herman,

I want to design this.’ And Herman would say ‘okay’.”

This easy method of working saw Curry take on responsibility for designing the Void Ship – known in



pre-production as the 'Night Ship' – to be featured in 'Night', the season opener of *VOYAGER*'s fifth season. "On most shows, departments are like medieval fiefdoms," Curry continues, "and everybody looks out for their own department's interests, whereas on *STAR TREK*, with Herman and (*VOYAGER* production designer) Richard James, not only were they both brilliant men, but they were open to the idea of my doing stuff, and they knew that I was an artist and also had advanced degrees in film and theatre, including production design. They were happy to bring in fresh thinking for design. It was a case of, 'hey this is cool, I'd like to do that'."

SCRIPT WORK

In first reading a script, Curry looked for specific things as his starting point: "What are the capabilities of the ship? What can it do? In designing anything – like Jules Verne designing the *Nautilus* – you think, what can it do? You have to design what it's capable of. What I always wanted to do with *STAR TREK* was design stuff, especially in the case of alien ships, that looked really alien and didn't have any of the Starfleet aesthetics about them. That way, when you see them on screen, audiences would immediately be aware that this was something not from Earth. I always liked the idea of organic ships."

For the Void Ship, the highly unusual, lightless setting of 'Night' was essential in giving Curry a starting point. "I was really thinking about deep-sea creatures because light only penetrates so far into the ocean, and below that it's in perpetual darkness. The particular environment that it came from in the context of the story, I had the idea to be inspired by the architecture of the eccentric American architect Lebbeus Woods. Then I realized it was a little too close to *VOYAGER*'s Kazon ships, but I liked the general shape. Most of our ships are on a horizontal axis, and I wanted something that in space, that didn't matter – like the Borg ship can be a

► Dan Curry's early concept sketches for the Void Ship – AKA the Night Ship. 'Concept B' (top) is close to the final hammerhead design, while 'Concept C' (bottom) presents a more conventional design on a horizontal axis. Curry was keen to come up with a design that was truly alien.

cube, because aerodynamics are irrelevant. Here, I wanted something that was more vertically oriented from an alien race who would perhaps have a different sense of aesthetics and a different sense of ergonomics.

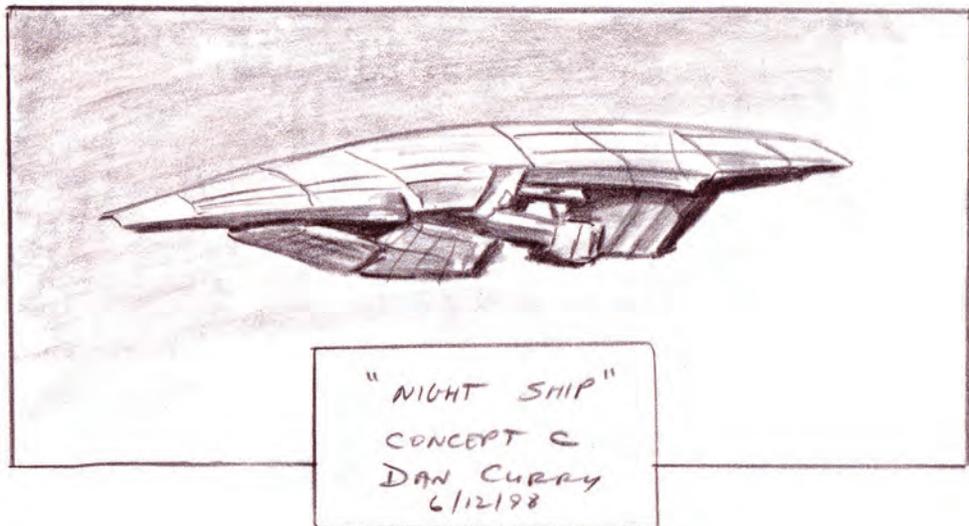
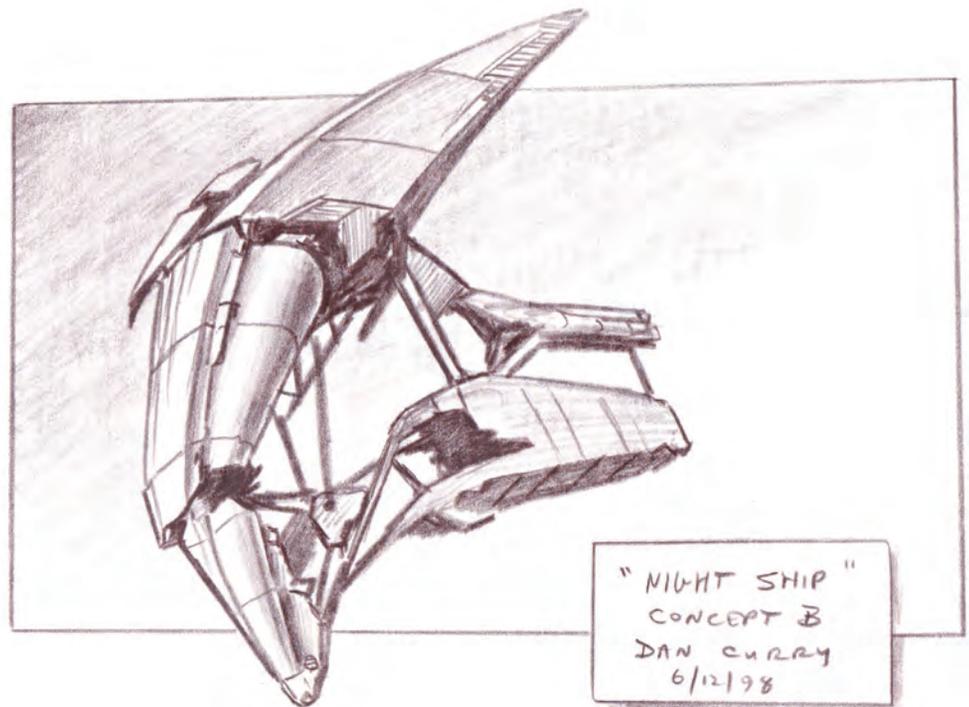
"Then I left the Lebbeus Woods idea behind, but I liked the general shape, so I decided, let's make it organic. The creators of this ship had the ability to organically grow their ships. So it looks almost like a sea creature, or something that's partially coral, especially being in a lightless environment, that it would generate its own light, like a deep-sea creature in terrestrial oceans."

As an artist, Curry's design process for any new *STAR TREK* ship started with pencil and paper. "It's a stream-of-consciousness process," he outlines. "I start making a stroke and once I have a stroke down, then I build the ship in my imagination as I go along. And that's my design process."

BRANDON MACDOUGALL

With a final design sketch approved by *VOYAGER*'s co-creator and executive producer Rick Berman, the Void Ship was passed to the digital model maker who would take it to the next stage.

"It's all part of the evolutionary process," explains Curry, "and in the case of this ship and the excellent digital model maker, Brandon MacDougall, I always like to leave room for the model maker. I knew Brandon (of Foundation Imaging) would be the one to be building that ship. I always want the model maker to have room for their own

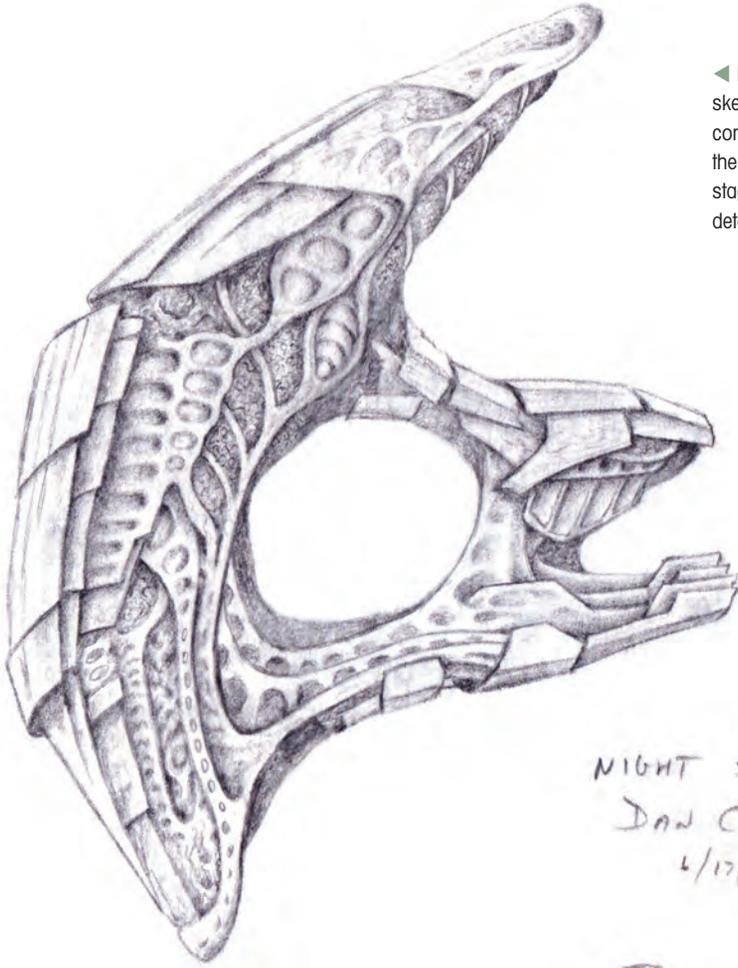


creativity. Brandon came up with a lot of ideas and we would discuss it on the phone. I was thinking that maybe parts of the ship would be semi-transparent and so Brandon's brilliant input was critical for the final version. Whenever I worked with Brandon, he would always respect my original design aesthetic, but then I would encourage him. I'd say, 'let's hear from you and you make it better, because you're the one that's building it.' Sometimes there were

technical reasons why something should be done one way or another. Recognition should be given to Brandon's brilliant input."

The Void Ship formed just a small part of Dan Curry's output over his many years of association with *STAR TREK*, but one that he remembers fondly. "I like it, I thought it was a cool episode," he sums up. "*VOYAGER* did some really interesting things and the whole department enjoyed working on it."

MOVES
IN THIS
DIRECTION



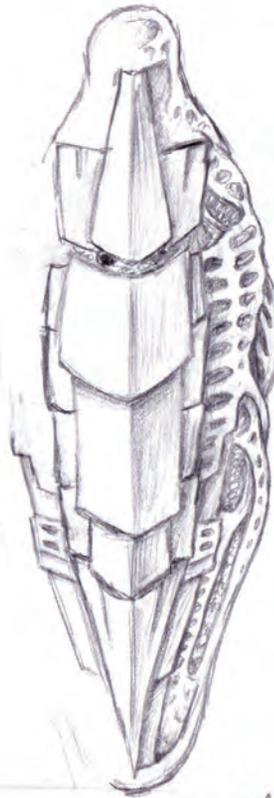
◀ Dan Curry's final design sketch, side view. The construction had moved to the 'organic' look for this stage, with coral-like detailing across its surface:

NIGHT SHIP"
Dan Curry
4/17/98

FRONT
VIEW

AXIALLY
SYMMETRICAL

ROUGH
DEPEND MORE ON
SIDE VIEW FOR
ACCURACY OF
DETAIL



MIRROR
IMAGE ALONG
THIS AXIS

► Dan Curry's final design sketch, front view. This view emphasises the vertical configuration of the ship, providing a contrast to Starfleet design aesthetics.



◀ In 'Night', Captain Janeway admits her feelings of guilt over the decisions that left *Voyager* and its crew stranded in the Delta Quadrant.

▶ Neelix intercedes as Tom Paris and B'Elanna Torres clash during the crew's enforced downtime in 'Night'. The crew would experience further fracture lines in their relationships during season five.

FRACTURE LINES

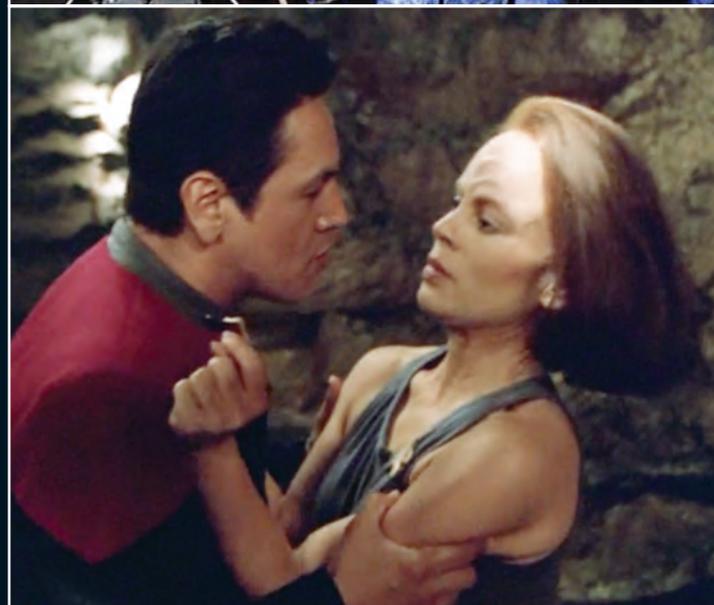
Although the crew gave Janeway their full support, this shift into dark contemplation was an important facet of Janeway's character for Kate Mulgrew, who said in a 2015 interview for *StarTrek.com*: "She grew up. I'd say she grew up considerably. She deepened. She hardened. She got tough in space. The losses she endured both galvanized and hurt her. So that conflict was always in Janeway."

'Night' ended on a positive note and *Voyager* successfully made it out of the Void, but fracture lines in the relationships of other crewmembers were highlighted. Tom Paris and B'Elanna Torres experienced tension in their flourishing relationship, and shortly after the events of 'Night', Torres endured a period of clinical depression, brought about by guilt over the death of her Maquis comrades. 'Extreme Risk' was a powerful examination of B'Elanna's darker, destructive side, dealing with serious issues of self-harm. The script itself was inspired by actress Roxann Dawson's desire to explore her character's inner turmoil. "I thought that she had a part of her that was very dark, that maybe we hadn't touched on yet and a part of her that, if left unattended to, would become very self-destructive," Dawson said in DVD special features for *VOYAGER* season five.

Elsewhere, several episodes used Seven of Nine's past to explore the dangerous side of *Voyager*'s Borg crewmember. Assimilated personalities absorbed by the Borg threatened

▶ B'Elanna faces 'Extreme Risk', deliberately putting herself in danger to combat feelings of anger and guilt that have started to plague her.

▶ In 'Extreme Risk', Chakotay investigates why his Maquis comrade B'Elanna has started to self-harm. On the holodeck, he uncovers her guilt over the death of her fellow Maquis.





◀ Seven of Nine faces an overwhelming array of assimilated personalities during 'Infinite Regress'.

▶ The Borg Queen offers Seven of Nine a dangerous choice in 'Dark Frontier' – rejoin the Collective or see her friends on *Voyager* assimilated by the Borg.



to overwhelm Seven in 'Infinite Regress', giving Jeri Ryan a chance to bring Vulcan, Ferengi and Klingon personalities to the fore in her performance.

BLEAK CHOICE

The epic 'Dark Frontier' was a key feature-length episode OF *VOYAGER* that embraced the dark, brooding undertone adopted throughout season five. It showed flashbacks to Seven's past as Annika Hansen before assimilation, and a choice laid before Seven by the Borg Queen – return to the Collective, or witness *Voyager* and its crew assimilated by the Borg.

▼ Captain Rudolph Ransome took a more brutal approach to being stranded in the Delta Quadrant in 'Equinox'.

Questions of identity ran through season five, and perhaps one of *VOYAGER*'s bleakest and boldest episodes came in 'Course: Oblivion'. A sequel to season four's 'Demon', the crew featured in the episode were revealed to be duplicates created after *Voyager*'s visit to a Demon-class planet. It's a tragic fight for survival when the mimetic aliens' bodies begin to deteriorate and they attempt to reach a Y-class planet to stabilise the breakdown. Their attempt fails, and the episode's conclusion is somewhat empty and bleak, with a distress call to the real *Voyager* failing. The plight of the duplicate crew was ultimately futile and 'Course: Oblivion' could





◀ A mimetic duplicate of Harry Kim takes command of a replica *U.S.S. Voyager*. 'Course: Oblivion' proved to be one of *VOYAGER*'s bleakest episodes, posing difficult questions of identity and fighting against overwhelming odds.

be seen as a reflection of the challenges faced by the real *Voyager* crew in the Delta Quadrant.

CLIFFHANGER

The bleakness of tone built to the cliffhanger finale, 'Equinox', in which *Voyager* encountered another stranded Starfleet vessel, the *U.S.S. Equinox*. Its crew adopted a different approach to surviving in the Delta Quadrant. "I had this image, a ship of people who were stuck in the Delta Quadrant almost as long as we have been, maybe a bit longer," said writer Brannon Braga in 'Cinefastique', "but they have not responded the same way. They've done some very, very bad

things, including mass murder." Janeway's tussle with *Equinox* captain Rudolph Ransome (John Savage) offered a morale examination of the consequences when Starfleet officers believe the ends justifies the means.

Despite the difficult challenges faced by the crew of *Voyager* in this harsher fifth season and the bleaker themes presented, 'Equinox' displayed the positivity that underpins all *STAR TREK* in the actions of *Voyager*'s crew. They were still far from home, still had obstacles to overcome, but they remained true to the ideals of Starfleet and the prime directive, where others surrendered to the darkness.



◀ The cliffhanger ending to 'Equinox' left Janeway and her crew in danger once more...



◀ Despite her feelings of guilt at *Voyager*'s situation, and however bleak the outlook, Captain Janeway always managed to overcome the obstacles placed before her ship.

ON SCREEN



TRIVIA

The final draft of the script for 'Night' described the aliens as 'Humanoid, iridescent, strange. Its eyes all black, all pupil. This is a lifeform that has evolved in complete darkness.' The script goes on to give the aliens a name: '(We will call this creature a "Night Alien"'. 'Night' was the aliens' one and only appearance



'Night' marked the first appearance of the 'The Adventures of Captain Proton' holodeck program, a favourite of Tom Paris. It was influenced by the look of the Universal Pictures 'Flash Gordon' series of the 1930s and 40s. Captain Proton would reappear in three further episodes of *VOYAGER* – 'Thirty Days', 'Bride of Chaotica!' and 'Shattered'.

FIRST APPEARANCE:	'NIGHT' (VOY)
TV APPEARANCE:	STAR TREK: VOYAGER
DESIGNED BY:	Dan Curry/Brandon MacDougall

KEY APPEARANCES

STAR TREK: VOYAGER

'Night'

The *U.S.S. Voyager* is 53 days into a two-year journey across a lightless expanse of space the crew has named 'the Void'. Captain Janeway has removed herself from public view and crew morale is at an all-time low, their mood affected by the lack of light.

A sudden loss of power caused by an external dampening field plunges *Voyager* into darkness. Aliens have boarded, and three of their vessels have surrounded the ship. The aliens' intentions appear hostile, but they are driven off by the arrival of a Malon freighter. Its commander, Emck,

demands Janeway hand over a stranded alien left on *Voyager* in return for help traversing a vortex to the other side of the void. Janeway refuses.

The alien is dying of theta radiation poisoning – its people have lived peacefully in the Void for millions of years, until the Malon began dumping toxic waste through the vortex into their domain. Janeway vows to help the aliens, devising a plan to collapse the vortex with photon torpedoes.

Voyager executes its plan, meeting resistance from the Malon. Void ships arrive to assist, drawing fire and allowing *Voyager* to enter the vortex. As it collapses, the ship rides the shockwave to the far side of the Void.



In 'Star Trek Magazine', executive producer Brannon Braga said of Janeway's mood in 'Night': "... she's always been on the run, she's always been moving, always moving forward, no time to think about the consequences of her decision. And then suddenly, when you hit two years of nothing, there's nothing to do but look back and face the demons of your decision."

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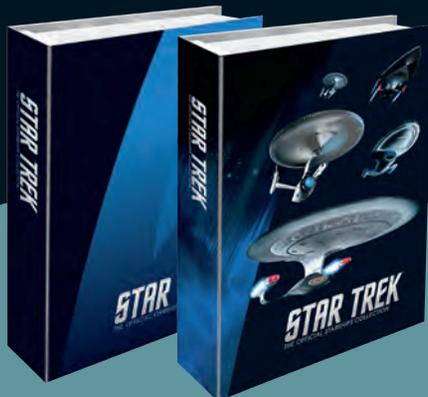
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- How *Industrial Light & Magic* designed and built the *SS Lakul*
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