

118

# STAR TREK™

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## FREEDOM CLASS

TYPE: LIGHT FRIGATE

LAUNCHED: 24th C

LENGTH: 430 METERS

MAX SPEED: WARP 9.2

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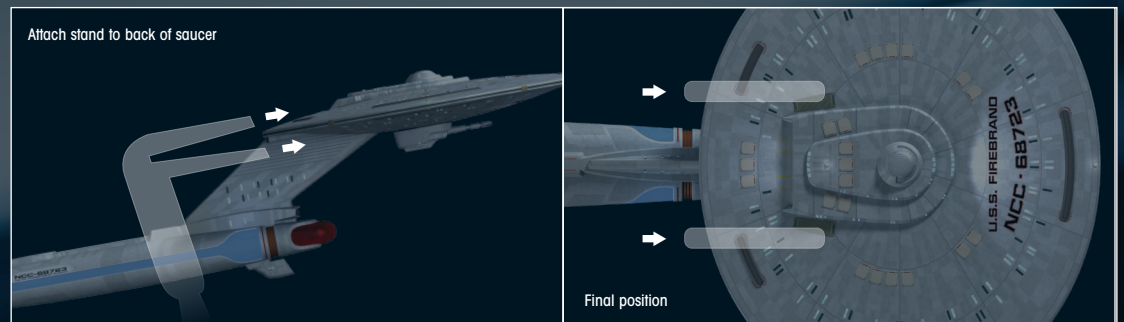
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# FREEDOM CLASS

## SPECIFICATION



CLASS:	FREEDOM
AFFILIATION:	STARFLEET
LAUNCHED:	24th CENTURY
LENGTH:	430 METERS (APPROX.)
CREW:	370 (APPROX.)
TOP SPEED:	WARP 9.2
WEAPONRY:	PHASER EMITTERS AND CANNON, PHOTON TORPEDOES





◀ Following the battle with a Borg cube at Wolf 359 in 2367, dozens of Starfleet ships were left crippled and floating lifelessly in space. As the *U.S.S. Enterprise* NCC-1701-D flew through the debris, the *U.S.S. Firebrand* could just be made out in the top left.

# STARFLEET **FREEDOM CLASS**

This rare class of Starfleet ship from the 24th century was unusual in that it featured just one warp nacelle.



**F**reedom-class ships, such as the *U.S.S. Firebrand* NCC-68723, were Starfleet vessels that were in operation in the second half of the 24th century. This class was highly unusual in that it featured just one warp nacelle.

The *Freedom* class was designed to carry out tasks such as light exploration or planet surveys, but it was also capable of defending Federation borders and guarding supply convoys.

The *Freedom* class did not have a separate engineering hull, and its single nacelle was attached directly to the 'neck' section, which in turn supported the saucer module.

The nacelle was very similar in appearance to the ones used on *Galaxy*-class ships, and the 'neck' section looked like it was taken from the

late 23rd-century *Constellation* class. The saucer, meanwhile, utilized a fairly rare design, as the only other type of starship it was seen on was *Niagara*-class ships, such as the *U.S.S. Princeton* NCC-59804.

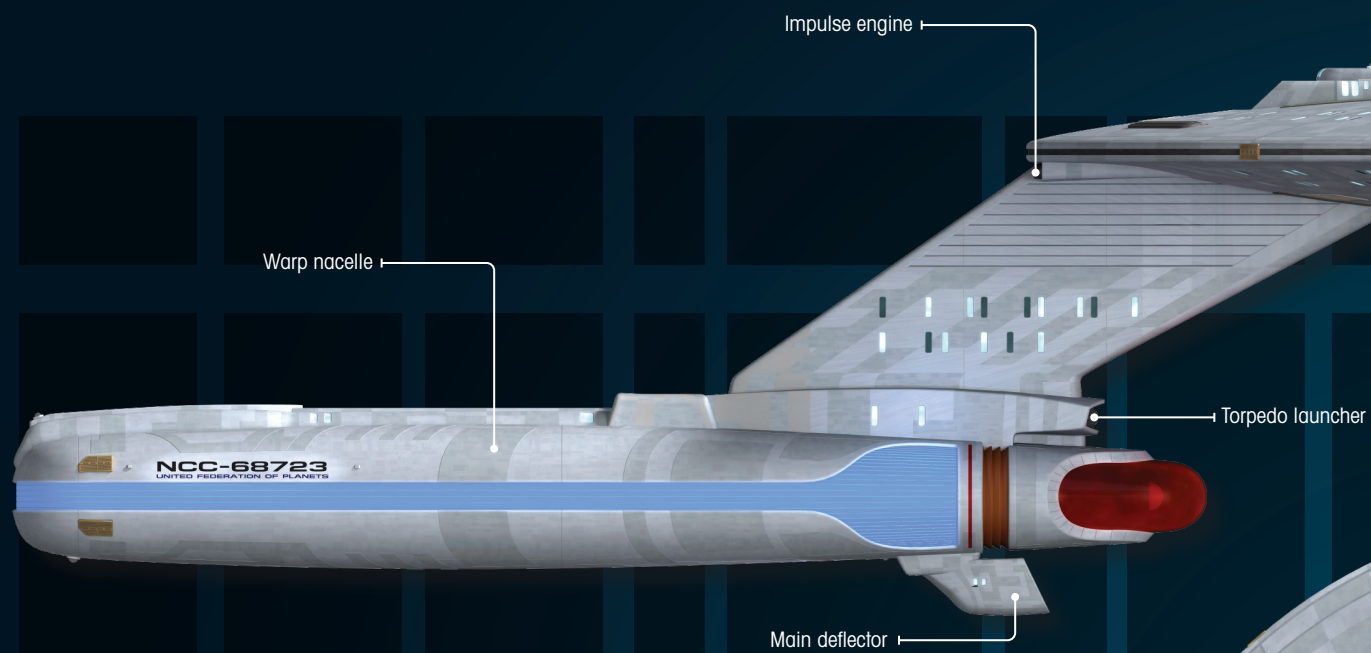
#### SHUTTLEBAY LOCATION

As the *Freedom* class had no engineering hull, the shuttlebay was repositioned underneath the main bridge at the center of the saucer section.

In 2367, the *Freedom*-class *Firebrand* was part of a fleet that was assembled by Admiral J. P. Hanson to engage a Borg cube that had invaded the Alpha Quadrant and was on its way to assimilate Earth. The *Firebrand* was destroyed with all hands, along with the rest of the fleet, by the Borg cube at the Battle of Wolf 359.

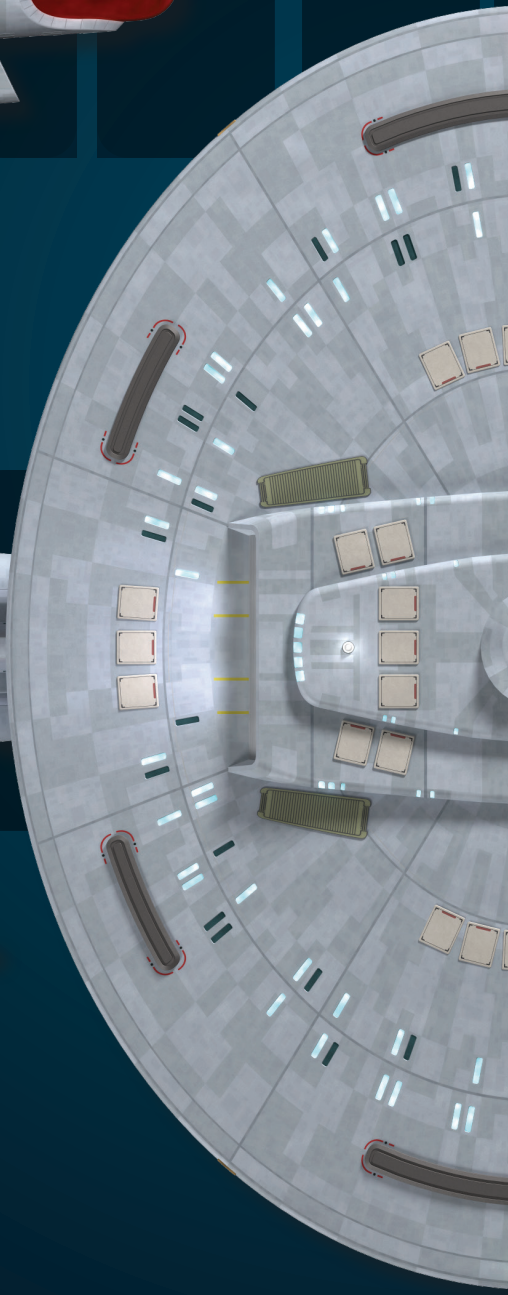
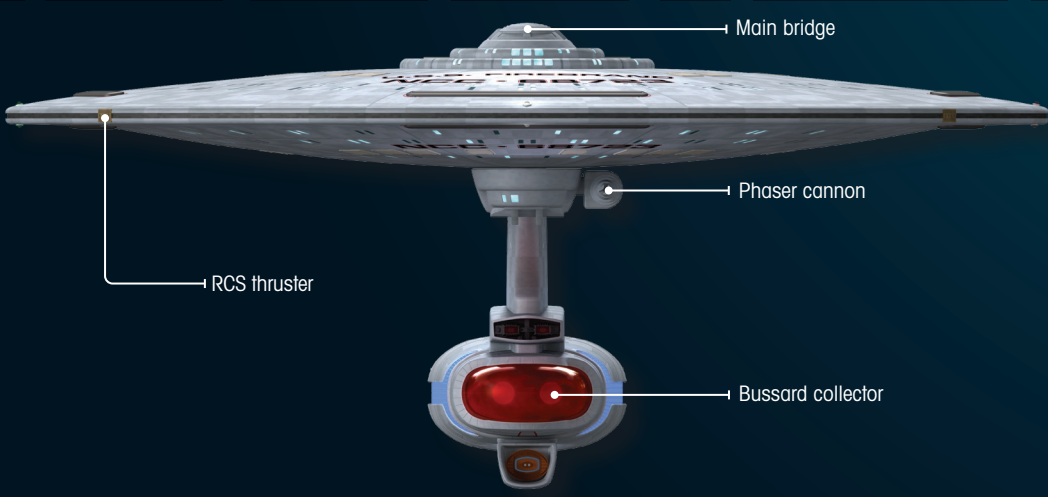
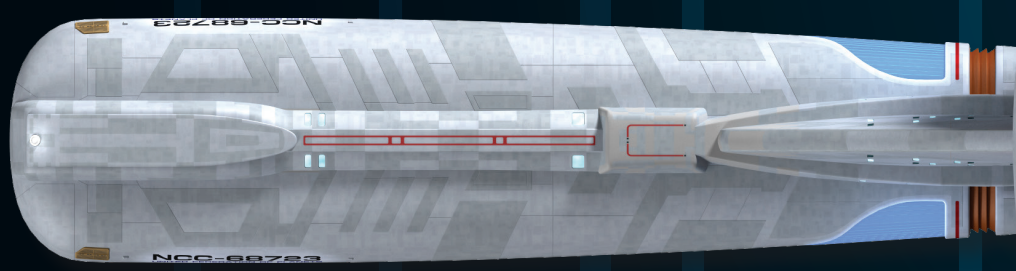
◀ Despite having only one nacelle, *Freedom*-class vessels were still able to reach a top speed of warp 9.2 for limited periods. The downside was that if anything happened to the nacelle, and it became inoperable, the ship would only be capable of impulse speeds.

NCC-68723  
UNITED FEDERATION OF PLANETS

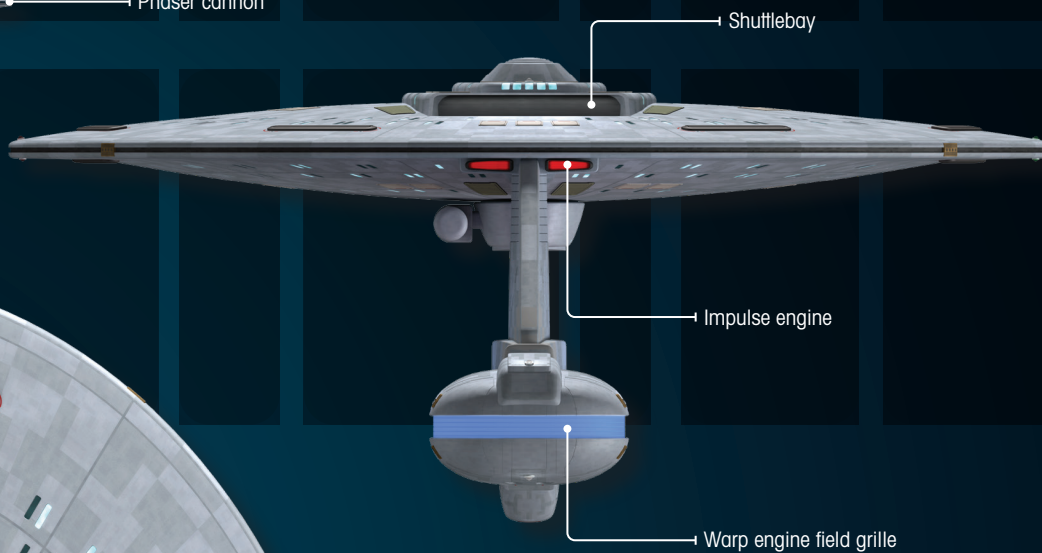
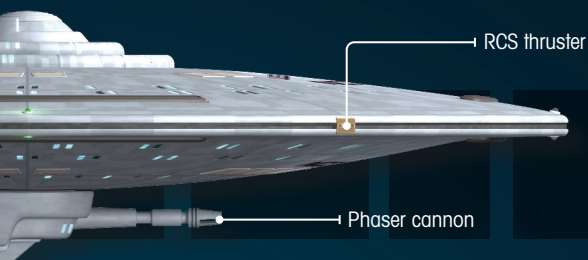


**DATA FEED**

The name and registry of the *U.S.S. Firebrand* NCC-68723 originated from Gregory Jein Inc., the company that built the model. Later, an internal list of starship names from 1990 classified the *Firebrand* as a *Freedom*-class vessel. This was made official in the 4th edition of the *STAR TREK Encyclopedia* published in 2016.







#### SINGLE NACELLE

The only other Starfleet classes of ship known to feature just one nacelle, apart from the *Freedom* class, were the *Saladin* class and the *Hermes* class, both of which were built in the 23rd century.

#### JEIN MODEL

Unlike most of the other ships made for the 'graveyard' scene in *The Best of Both Worlds, Part II*, the *Freedom* class was not a 'kitbash' from commercially available model kits, but was built with damage by modelmaker Greg Jein.

#### CEREAL DEBRIS

When filming the 'graveyard' scene, where the *U.S.S. Enterprise* NCC-1701-D flies through the remains of the decimated fleet of vessels, the visual effects team used flakes of granola to simulate some of the debris left floating in space.



RONALD D. MOORE ON *TNG*'S

# FOURTH SEASON

Writer Ron D. Moore explains how the success of *The Best of Both Worlds* led to a more serialized form of storytelling in Season Four.

▲ This picture shows Ron D. Moore discussing *STAR TREK: THE NEXT GENERATION* in 2013. Moore was the only member of Michael Piller's writing staff to return for the fourth season. He said that the tone of the series gently shifted as they sought to tell more emotional stories and introduce more of a continuing narrative to the individual episodes.

Back in 1990, writer Ron Moore had one of the more surreal moments of his life. He watched as Patrick Stewart, dressed from head to foot as Locutus, was eating his lunch and discussing the finer points of Picard's family life. Stewart had called Moore and show-runner Michael Piller to his trailer because he knew that Moore's script for *Family* was going to make major strides in establishing Picard's character. "The episode talked about his family and was very personal to him," Moore remembered, "so he wanted to make sure it was handled right."

*Family* was a contentious episode for a number of reasons: it was *STAR TREK: THE NEXT*

*GENERATION*'s first serious visit to Earth; it dealt with Picard's fears after being abducted by the Borg; and it did not have a 'science-fiction jeopardy' plot. The show came about because Piller felt the show could not ignore the effect that being assimilated by the Borg had had on Picard.

It was Moore's first writing assignment for the year, and, as he recalled, the script wasn't always quite as unusual. "Originally, it was going to have a classic A-B structure," said Moore. "The Picard story was always him going back to France, meeting with his brother, and dealing with the fallout of *The Best of Both Worlds*. But we were also going to be cutting back to a more classic





jeopardy story on the *Enterprise*. I structured it that way in the story outline, but it was really too much. It was hard to cut to Picard and this family drama while Beverly was escaping the warp core blowing up or whatever. The stories were out of balance.

"We were in Rick Berman's office going through the problems and Michael Piller just said, 'I don't want to do this. Let's split it into two episodes. Ron, you do this show; we'll call it *Family*, and it's going to be all about family.' Then he turned to Lee Sheldon, who was the other writer, and said, 'You do the jeopardy story, and that will be the episode *Remember Me*. That was what happened, and it was great."

### REVOLUTIONARY APPROACH

Because of the new structure, Moore's finished script for *Family* was revolutionary. For the first time *TNG* had a completely character-based episode, without any hint of a threat, and it was the only episode of the series where the bridge didn't feature at all.

It was also the last story that Moore remembered having an in-depth conversation about with Gene Roddenberry. By the beginning of the fourth season Roddenberry's health was deteriorating rapidly, and he wasn't able to involve himself with every story. His concerns about *Family* related to the portrayal of the Picard family – who he was concerned shouldn't appear too dysfunctional – and the way Earth was portrayed.

"He didn't like what it said about Earth," Moore said. "He didn't like the original project I came up

with for Picard to work on. Eventually, we settled on the Atlantis Project, which was raising the continents. The previous idea was that Picard was going to be involved with these massive projects to revitalize areas like the Amazon rainforest that had been damaged by industrialization years before. He had problems with that because he felt Earth should be this perfect place."

### FAMILY BATTLES

Roddenberry was also concerned that Picard's fight should really be with his father rather than his brother Maurice, but since there was no way the writers could show him fighting a 90-year-old man Piller and Berman managed to persuade him that the script should stay as it was.

◀ ▲ In *Family*, Picard returned to his home town in France in an attempt to recuperate from his ordeal with the Borg. While Picard's nephew, René, was please to see him, it was clear that he had issues with his brother.

▼ The original B-story in *Family* was taken out and turned into the episode *Remember Me*. Instead, Worf's parents visited him on the ship, which provided much better parallels with Picard's family drama.







▲ When K'Ehleyr returned to the *Enterprise* she revealed that she had given birth to Worf's son. The writers had no concrete way to develop Alexander as a recurring character, but Moore said they could not resist the impact the revelation would have on Worf.

Moore couldn't have been happier with the way the story pushed the boundaries of what was possible on *TNG*. He had come away from the previous season with the realization that the show was much more flexible than he had thought, and he was keen to see how many different kinds of story the writers could tell. He was also pleased that *Family* continued the storyline of *The Best of Both Worlds*, and, given the producers' new tolerance of story arcs, he wanted the writers to return to another ongoing thread in the *STAR TREK* universe: Worf's difficulties with the Klingon Empire.

#### RETURN OF THE KLINGONS

Piller agreed with him and had bought a story that combined K'Ehleyr, Worf's lover from the second season, with Worf's nemesis Duras, who Moore had established in *Sins of the Father*.

"A freelance team, the Perrys, pitched that and wrote the first draft, but it just didn't work," said Moore. "Michael then assigned the rewrite to Brannon Braga and me. It was Brannon's first actual writing assignment for the show. I know Rick wanted Worf to get his 'honor' back, but I didn't want to do that. Michael didn't want to do that either, so we decided it would be another step in the continuing saga. Because we had used Picard in *Sins* so effectively, we brought him in, and that



▲ *Reunion* ended with Worf avenging K'Ehleyr's death when he killed Duras by plunging the end of his *bat'leth* into his chest.

gave us a chance to do more political stuff and see the way the Klingon Empire operated."

In the story that Moore and Braga fashioned, the Klingon Chancellor K'mpec dies, leaving Picard to mediate the succession. This brings the two candidates – Duras and Gowron – to the *Enterprise*. Meanwhile, K'Ehleyr, who is traveling with K'mpec, reveals that she has given birth to Worf's son, Alexander, but, because of his own lack of honor, Worf will not acknowledge him. Determined to find out what is going on, K'Ehleyr uncovers Duras's role in Worf's discommendation, and he kills her. Filled with grief and anger, Worf then challenges Duras, and kills him in a duel.

#### ALIEN MORALS

Moore had no doubts that Worf was the only character on the ship who the writers could have kill someone. "Worf went over and murdered the guy," said Moore. "That was pretty bold; it was something we fought for. It was important to me to keep moving Worf in that direction; he wasn't one of us. He wore the uniform, he did the job, but he was a Klingon. It was important that we had those moments. It surprised the audience and made them re-evaluate him."

But, in order to get Worf to the point where he could kill Duras, the writers had no choice but to





▲ After Duras's death, Lursa and B'Etor became the new villains when they took up their dead brother's claim to lead the Klingon Empire.

kill K'Ehleyr, who was one of the series' most popular guest characters.

"It was the only way," Moore said. "Apart from the death of K'Ehleyr, there was nothing that would have gotten Worf across to that Klingon ship to kill Duras. It was a major dramatic moment, and it was irresistible. The woman he loved had been murdered, and it drove him to this other place. I thought it was great."

#### KLINGON WAR

As the end of the season approached, Piller began to talk to the staff about ending the year with another cliffhanger. "We needed a big, epic tale that would justify a season break like that," Moore recalled. "The one big hanging thread was this Worf thing. The two previous Worf shows, *Sins of the Father* and *Reunion*, had been very strong, and everybody liked them. So we thought, 'Let's do another one, and let's make it the cliffhanger.'"

Before long, the staff decided that they would end the year with a Klingon civil war. "We didn't come up with the thing with Sela until I was working on *Redemption*," said Moore. "Denise Crosby had come and talked to Michael with this idea to bring herself back as Tasha's daughter. Michael called me and told me about it. I was like,

'Huh, she's twice dead!' I wasn't too enamored of it, but then, when I was working on the story for *Redemption*, I was looking for a surprise ending. There was all this Romulan stuff in the air anyway, and it just sort of clicked into place in my head that that should be the cliffhanger."

#### SHAKESPEAREAN INFLUENCE

Having killed Duras in *Reunion*, Moore now had to create new Klingon villains to take his place. His take on the Klingons had always been heavily influenced by Shakespeare's history plays, so he decided that, just as different royal houses had spent a century at war, the Duras family would take up the fallen warrior's cause. "The houses of the different families were such an important part of Klingon culture," said Moore. "The house of Duras wasn't just going to take this lying down. It felt like his relatives would step up to the plate."

The new villains were Duras's sisters Lursa and B'Etor, and, as the year ended, it seemed that with the support of the Romulans they stood a very real chance of ruling the Klingon Empire.

Moore knew that when he returned he would have to work out how to defeat them. "When I wrote *Redemption, Part I* there wasn't any plan for what *Part II* would be," said Moore.

Besides, Piller firmly believed that stories had to evolve organically, and that when the staff came back they would be able to work it out. "I think Michael was kind of proud that we didn't know what was going to happen," chuckled Moore.



◀ Sela was introduced only at the last minute in order to create a dramatic ending for the cliffhanger at the end of Season Four.



MICHAEL PILLER ON

# ***THE NEXT GENERATION***

We take a look at the influence Michael Piller had on the *STAR TREK* franchise, and how he helped shape it into a TV phenomenon.

▲ When Michael Piller took over as show-runner on *STAR TREK: THE NEXT GENERATION*, he worked hard to develop the main cast into rounded three-dimensional characters. He also took great trouble to ensure that each episode strove for a deeper meaning beyond the surface story.

Michael Piller was one of the most influential figures in the history of *STAR TREK*. After joining *STAR TREK: THE NEXT GENERATION* in its third season, he helped turn it into a ratings sensation. He went on to co-create *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER* and later wrote the movie *STAR TREK: INSURRECTION*.

Sadly, Piller died in 2005 at the age of just 57, but in a series of interviews he gave us around the turn of the millennium, he explained how he became

the show-runner on *THE NEXT GENERATION*, and what he tried to bring to the job. And what an incredible job he did. Many consider that there was no-one more important than Piller in transforming *TNG* into the cultural phenomenon it became, and that he even possibly saved it from early cancellation. He set the groundwork for one of the most successful TV franchises that still exists today by altering the tone, and making it more character-orientated rather than about the alien of the week. He wrote, or co-wrote, some of the



most memorable episodes including the seminal *The Best of Both Worlds, Part I* of this episode ended Season Three on a nail-biting cliffhanger, resulting in a huge buzz of anticipation as the audience had to wait an agonizing three months to find out the resolution.

### CHANGE AT THE TOP

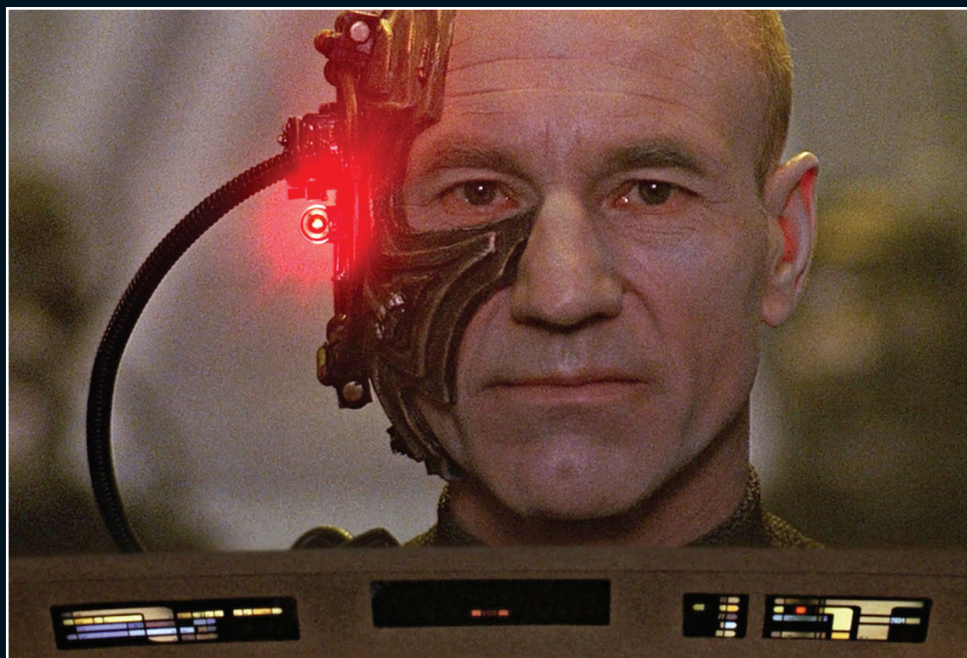
All this was to come, but before Piller joined the setup, the first two seasons had been creatively uneven. It may be hard to believe now, but *TNG*, while a solid ratings performer, was not an instant runaway success, and many still regarded it as a pale imitation of *THE ORIGINAL SERIES*. As the third season was gearing up, head writer Maurice Hurley decided that he hadn't achieved what he wanted to, and that it was time to move on.

Hurley's departure had an enormous impact. Although Gene Roddenberry still retained overall control of the writing staff, his ill health was forcing him to become less and less active. As a consequence, the head writer was responsible for finding stories and getting the scripts ready – inevitably, his taste would shape the series. And, since Hurley left only a kernel of a writing staff behind him, his replacement would have to recruit a full-sized team.

The executive producers believed they had found their man in Michael Wagner, an Emmy-award-winning writer who had worked on *Hill Street Blues*. However, within a matter of weeks, things didn't work out and Wagner decided to leave. This decision had the potential to plunge the show into chaos. Fortunately, the producers already knew where to look for a replacement.

Several months earlier, Piller had agreed to write a script, which became *Evolution*. "By the time I turned it in, Mike (Wagner) and Gene (Roddenberry) were not getting along at all, so Mike left," Piller recalled. "The one thing they all agreed upon was that they really liked my script for *Evolution*. They said, 'You obviously can write the show. Do you want to run the staff?' I said, 'OK,' and there I was."

Piller could have been forgiven for thinking twice about taking the job. In just over two years a dozen writers had been fired or had quit, and *TNG* was known as a bit of a writers' graveyard. "The show had a horrible reputation," Piller confirmed,



"but it was the kind of opportunity that I'd been waiting for. It really had ambitions to explore the universe. For a writer it was a dream job."

### NOTHING IN THE PIPELINE

Dream job or not, Piller found himself with a huge pressing problem. "There were no stories in development, and no scripts that had been approved, because Gene kept killing everything that they wanted to do," he explained.

"I was basically too stupid to know what I was getting into. I just said, 'All right, look, guys, I need

▲ *TNG* really turned the corner after Piller wrote *The Best of Both Worlds, Part I*, and the season ended with Captain Picard appearing to be lost to the Borg for good.

▼ Piller's first script for the series, *Evolution*, featured a race of sentient nanites, and was so well received that it won him the job as head writer.







◀ As a Klingon, Worf was excluded from the idealized vision of 24th century humans. This meant Piller could use him to add conflict to episodes, such as when Worf allowed a Romulan to die in *The Enemy*.

▶ The first script that Piller put into production was *The Bonding*, where a child crew member loses his mother. Piller learned an important lesson in how to change the focus of a story so it would meet Gene Roddenberry's approval.



▼ Piller's open script policy yielded a story idea from Eric Stillwell, which ultimately turned into 'Yesterday's Enterprise,' which one of the series' most popular episodes.

to see every script that's been rejected. I want to read it, and I want to see what I can do to fix it.' For all intents and purposes, everybody pulled stuff out of their wastepaper baskets, and what came out of that was a script called *The Bonding*, written by Ron Moore.

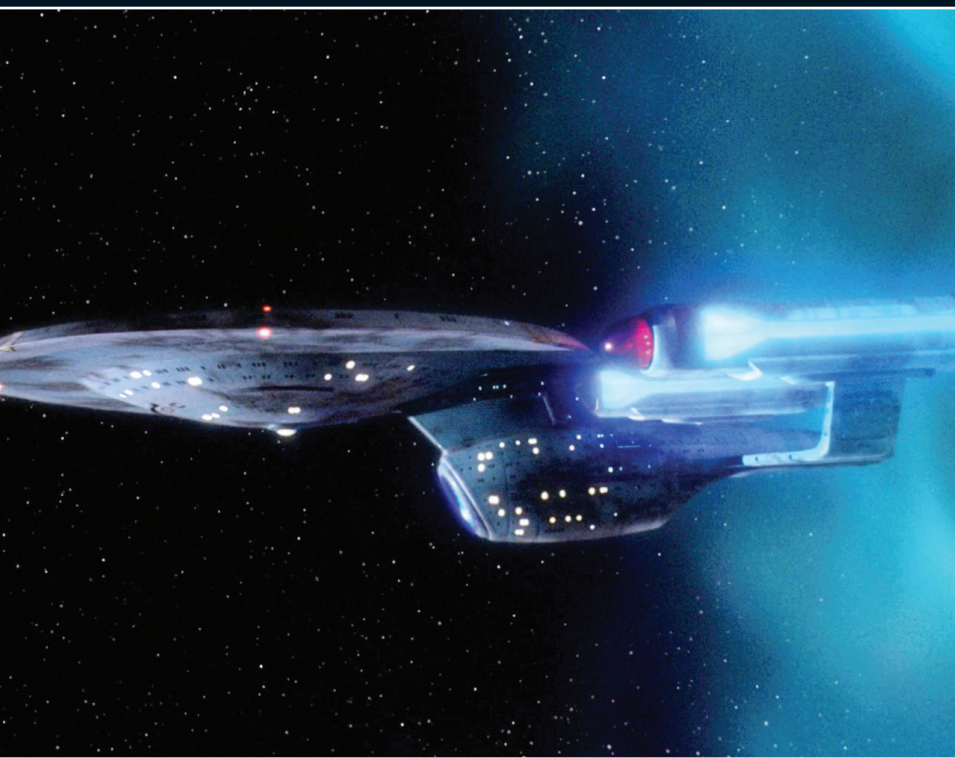
"The script had some problems that any freelance script and amateur work was going to have, but I thought it was a really good idea,"

continued Piller. "Fundamentally, the issue was that there was a kid who was in such mourning because his mother had been killed on an away mission that these aliens decided to comfort him by creating a substitute mother.

"I went to Gene and said, 'Gene, I want to buy this idea.' Gene said, 'It doesn't work. Death is accepted as a part of life in the 24th century, and children do not mourn the death of parents.' I came back into the room and reported to the staff what he'd said, and they all sort of looked smugly at me. 'See! Now you know what we've been going through.'"

#### ACCEPTING THE RULES

Piller, however, wasn't ready to give up, and he established an approach that enabled him to get through the year, where others might have failed. He recalled, "I went back to Gene and said, 'What if the kid doesn't cry?' However, the aliens having accidentally killed his mother, still provide him with a new mother and he begins to bond with her. Troi has to go to the captain and say, 'This boy will not be able to separate from his mother until he feels her loss.' Now you were dealing with human characteristics that we all deal with - we go into denial to avoid hard feelings. And you wound up with a much more complex and interesting story than you had in the first place."





Looking back, Piller said this lesson – which he learned on his first story – was absolutely essential to everything he did on *TNG*. “Roddenberry didn’t set out to teach me a lesson, but I learned what it was that made *STAR TREK* so interesting,” said Piller. “If you accepted the limitations instead of fighting them, and used them to challenge yourself to tell stories in a unique and fresh way, you were going to wind up with more interesting material.”

### AN OPEN DOOR

With *The Bonding* approved, Piller still had to find more stories, and he decided that the answer was to open the script submission process to freelancers and even amateur writers. This was almost unheard of and the scripts flooded in. “It makes me sound like a great hero,” Piller said. “The truth was, I didn’t have a show for next week! I needed to get as many ideas in front of me as possible. I went to Roddenberry early in the process and said, ‘I can help you with the characters, but I’m going to need some help with the sci-fi.’ He said, ‘Don’t worry about the sci-fi; it’ll come in the door.’”

Roddenberry was right, thousands of ideas came through the door, but it was difficult to rework them into usable scripts. Piller was constantly rebreaking scripts, pushing them in new directions, and performing rewrites. He did a great deal of writing in his first season to steer the series into a direction he felt was worthwhile.

### SENSE OF FAMILY

“My whole approach was to develop the family of characters,” said Piller. “I felt Picard and Data were in pretty good shape from the first two seasons, but everybody else lacked dimension. I believed that people came to visit ersatz families on television, and the family structure on *TNG* was weak in the first two seasons. I just didn’t think anybody had really taken the time to develop the characters. You had to write stories about them if you want to learn about them and get to know them. And, by developing the family, I felt it would make Picard stronger as a patriarch.”

As the writers devoted their energies to developing the characters, they found themselves running up against one of Roddenberry’s rules: in the 24th century, humans were essentially flawless.



“It’s true that there was very little conflict between humans in Gene’s universe,” Piller agreed. “However, in my third episode, *The Enemy*, I found a perfectly legitimate vehicle for conflict. Worf and Dr. Crusher had an extraordinarily different point of view about whether or not the life of a Romulan should be saved. In the original draft of the story Worf saved the guy’s life, and everything ended wonderfully pat. I thought, ‘Let’s look at the kind of deep-seated hatred that a Jew in a concentration camp might have for a Nazi,

▲ The episode *Ensign Ro* established a new character and a backstory for the Bajorans that would play a vital role on *DEEP SPACE NINE*.

▼ Piller felt confident enough with the success of *TNG* by the fifth season that he had no qualms about Spock appearing in *Unification*.







◀ Piller wrote the teleplay for *The Perfect Mate*, in which Picard falls for Kamala, an empathic metamorph who could become anyone's fantasy. Piller wanted to show three endings, leaving the audience to choose which outcome they preferred, but he was outvoted.

▲ Geordi and Troi tried to help a genetically engineered community avoid destruction in *The Masterpiece Society*. This was one of Piller's scripts, and although he felt the episode had some good ideas, he never felt the story really worked.

and use that as our metaphor for the Klingon/Romulan relationship.' I found it perfectly legitimate from a character standpoint that Worf would let him die."

### SEASON'S END

As the season drew to an end, many of the writing staff decided to leave. They were almost joined by Piller, but at the last minute Gene Roddenberry stepped in and asked him to reconsider. "I think Gene started seeing that I understood the show," said Piller. "He started trusting my judgment, and at the end of the season Roddenberry came to me and asked me to stay for another year."

Meanwhile, the studio wanted to end the year with a cliffhanger, so Piller decided to bring back the Borg, and disrupt the family he had spent so much time establishing by having the ruthless aliens kidnap Picard. As *The Best of Both Worlds, Part I* drew to an end, Riker was preparing to fire on his captain.

This bold cliffhanger turned out to be a stroke of genius, as millions tuned in to watch the resolution. Suddenly, people who had been skeptical about *TNG* were now avid fans. Piller also performed another master stroke when he hired brilliant new writers. Jeri Taylor, who Piller said brought a female point of view to the show, joined; Brannon Braga was taken on as an intern; and Joe Menosky won a staff position after rewriting *Clues*.

With a new staff of writers, *TNG* really hit its stride in the fourth season, as Piller brought them together with a clear direction for the show. Now the series was more settled, it went from strength to strength. This allowed Piller to begin work in *TNG*'s fifth season on a new *STAR TREK* series that would eventually become *DEEP SPACE NINE*.

The paradox for Piller was that, while his staff was producing their best work, he felt his own writing was going through something of a difficult patch that would last most of the season. He was very happy with his first script, *Ensign Ro*, but he felt that *Unification* proved too "talky."

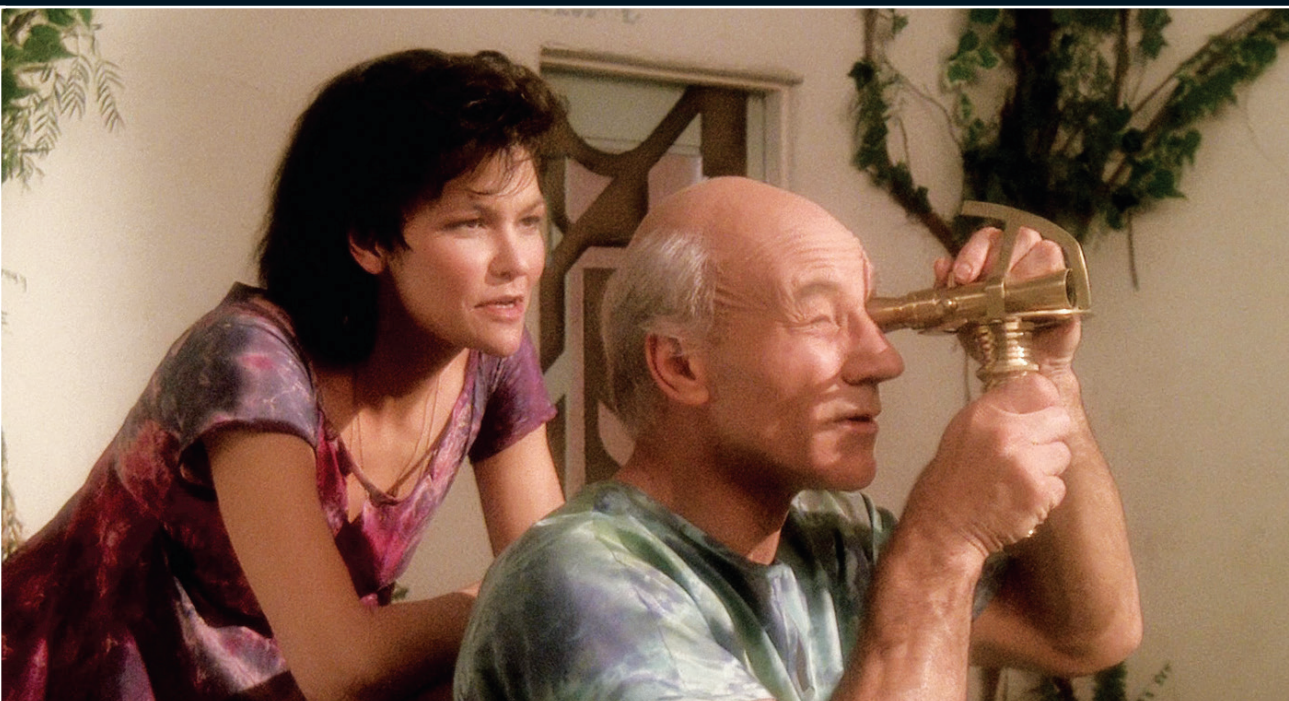
"I thought *Part I* (written by Jeri Taylor) was pretty good, but I think *Part II*, which I wrote, was really a lot of people standing around talking," said Piller. "There were some good scenes in it, but on the whole, there was too much dialogue and not enough action."

### PUSHING TOO HARD

"But *The Masterpiece Society* was the show that put me in my blue funk," continued Piller. "So many people didn't like that show and I never have been able to figure out why exactly, and yet I thought it was such a great idea."

However, Piller said that after two scripts with which he wasn't overjoyed, he did write a good one. "*The Perfect Mate* pulled me out of the funk," said Piller. "I had a big fight with Rick and Jeri





◀ Piller regarded *The Inner Light*, in which Picard experienced half a lifetime as a Kataan scientist in the space of what was really 20 minutes, as one of *TNG*'s greatest episodes. Piller praised the concept, the script and Patrick Stewart's performance.

about that show. I wanted to end it with sort of a trick ending; there would be three endings and the audience could choose which one they wanted to believe. But, Rick and Jeri outvoted me. I felt hugely angry that I couldn't take the risk of doing something special. That sort of reawakened the fire in me. Then things worked out very well during the rest of the season."

#### TALENTED STAFF

The season ended with a run of shows that was probably the best in its seven years: the last 10 episodes included: *The Outcast*, *Cause and Effect*, *The First Duty*, *The Perfect Mate*, *The Next Phase*, and *The Inner Light*.

Piller singled out *The Inner Light* for praise, saying there was "no greater episode of *STAR TREK*." But what stood out more than anything was the consistency of the show. "I think that we had built a staff that was probably as good as any staff on television, and we were at the height of our abilities," said Piller.

*DEEP SPACE NINE* debuted during season six of *TNG* and most of Piller's energies were devoted to the new show, but his influence was still felt. "For the last two seasons of *TNG* I was not in the room as much as I had been, but I thought that the writing staff was such a well-oiled machine that they didn't need me to tell them what to do every minute," said Piller.

Although Piller wasn't deeply involved with most of the last season, he remembered that he was very concerned about *TNG*'s last episode. "The finale was going to be my *TNG* legacy, and I wanted it to reflect a certain quality that I had tried to bring to each and every episode that I was involved with," said Piller.

Even though *All Good Things...* was written under enormous time pressures, everyone was delighted with the final episode. Piller had few doubts about what made *TNG* so extraordinary. "What made *STAR TREK* special was the thematic approach to the material and the moral and ethical dilemmas," said Piller. It was also because of his vision that established *STAR TREK* as a television powerhouse that still prospers to this day.



◀ Piller felt that *All Good Things...* was a fitting ending to *TNG*, as it brought the crew back to the beginning of their adventures, when Q revealed that Picard and humanity were still on trial for being a "dangerous, savage child-race."

# ON SCREEN



## TRIVIA

One of the wrecked Starfleet ships seen prominently on the viewscreen of the *U.S.S. Enterprise* NCC-1701-D when it first enters the 'graveyard' scene in *The Best of Both Worlds, Part II* was in fact a destroyed model of the saucer section of the *U.S.S. Enterprise* NCC-1701 from *STAR TREK III: THE SEARCH FOR SPOCK*. From a continuity standpoint, this may not have made much sense, but because it was so damaged and appeared so briefly the visual effects team probably thought no one would notice.



Actor George Murdock played Admiral J.P. Hanson, the man who mobilized the fleet of starships that was destroyed by the Borg cube at Wolf 359. Murdock had earlier played the role of 'God' [see picture below] in *STAR TREK V: THE FINAL FRONTIER*.



*The Best of Both Worlds, Part II* is one of three episodes in which Will Riker is appointed captain of the *U.S.S. Enterprise-D*. The other two are *Future Imperfect* from later in Season Four and *Parallels* from Season Seven.

- FIRST APPEARANCE:** THE BEST OF BOTH WORLDS, PART II (TNG)
- TV APPEARANCES:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Greg Jein

### KEY APPEARANCES

#### **STAR TREK: THE NEXT GENERATION** ***The Best of Both Worlds, Part II***

This episode, and the previous installment at the end of the preceding season, was the turning point in which *THE NEXT GENERATION* became truly accepted by the fans. Up to this point, the show was still struggling to step out of the shadow of *THE ORIGINAL SERIES*.

The daring cliffhanger at the end of *Part I*, when the seemingly unstoppable Borg were on their way to Earth, had fans at fever pitch to know the outcome. In fact, efforts to keep the resolution secret even involved numbering the scripts and watermarking them, which was almost unheard of

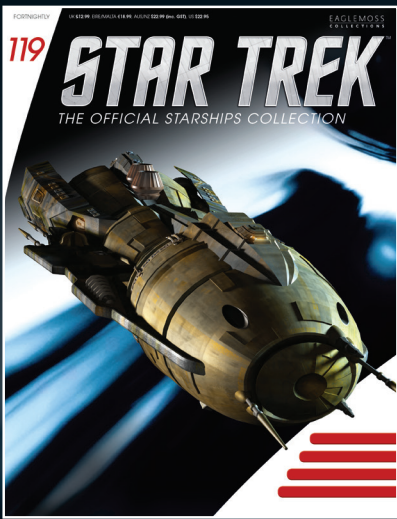
back then. But the fact that they had to go to such lengths meant they had captured the audience's attention.

Writing and filming the denouement proved far from easy, especially when it came to portraying the destruction of an entire fleet. There was not much money to work with, but the visual effects team made it work. They used existing commercially available starship models, plus a couple that Greg Jein had already built including the *Freedom*-class model, for the scene. The result was spectacular, and the episode became arguably the most influential in cementing the franchise's continuing success.



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- Costume designer **Robert Blackman** explains how he came up with the intimidating armor worn by the Hirogen
- An interview with **Bryan Fuller**, the co-producer of *STAR TREK: VOYAGER*, and the co-writer of 'Flesh and Blood'

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