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U.S.S. RHODE ISLAND  
**NCC-72701**

NOVA CLASS

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LENGTH: 222 METERS

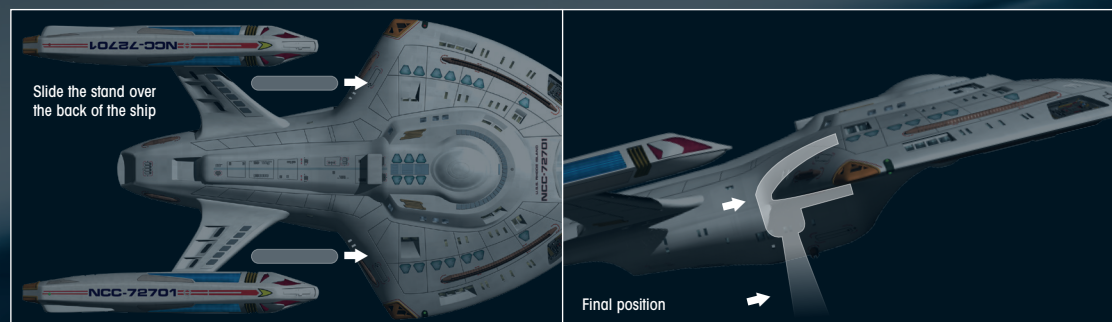
NUMBER OF DECKS: 8

# U.S.S. RHODE ISLAND NCC-72701

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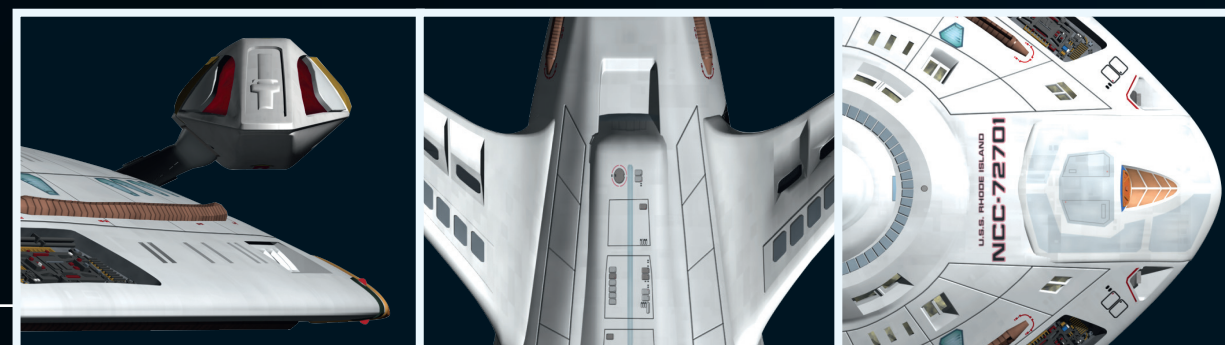
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# U.S.S. RHODE ISLAND NCC-72701

## SPECIFICATION



REGISTRY:	NCC-72701
CLASS:	NOVA
IN OPERATION:	25th CENTURY
LENGTH:	221.74 METERS
CREW:	80
TOP SPEED:	WARP 8
WEAPONRY:	TYPE Xb PHASERS, PHOTON TORPEDOES
CAPTAIN:	HARRY KIM



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# U.S.S. RHODE ISLAND NCC-72701

An alternate future vessel, the *Rhode Island* shared many similarities with *Nova*-class ships from the prime universe.

◀ The *Rhode Island* was almost identical to *Nova*-class vessels such as the *U.S.S. Equinox* NCC-72381 in the regular universe. The *Rhode Island* did feature a different design of warp nacelles and escape pods, though the biggest change was seen at the front where the gap in the nose section had been filled in.

The *U.S.S. Rhode Island* NCC-72701 was from an alternate future timeline and commanded by Captain Harry Kim in the early 25th century.

It was a *Nova*-class ship, and its outward appearance was very similar to other vessels of this class from the prime universe, such as the *U.S.S. Equinox* NCC-72381.

There were a few differences, the most obvious being that the distinctive deflector gap at the front of the saucer was largely filled in on the *Rhode Island*, with just a small notch where a secondary deflector was located. Other differences included a domed bridge design instead of one that was recessed into the top of the saucer. There were also differently styled escape pods, Bussard collectors and warp nacelles, with the small fins on the inner and outer sides of the warp nacelles being deleted on the *Rhode Island*.

#### SHARED SIMILARITIES

In most other ways, the *Rhode Island* appeared to have the same configuration as the *Equinox*, which meant that it was about 222 meters in length, had eight decks and normally operated with around 80 crew members. It was built primarily for science and planetary research duties, but a few upgrades and enhancements meant that the *Rhode Island* was more suited to long-term deep space assignments than the *Equinox* had been.

As with *Nova*-class vessels from the prime universe, the *Rhode Island* was equipped with retractable landing struts located on the underside of the engineering hull, meaning it was capable of making planetary landings. In addition to standard shuttles, it also had an auxiliary craft known as a *Waverider*, docked in the underside of the saucer section. It functioned in a similar way to a captain's yacht, and was capable of operating in a planetary atmosphere.



◀ In an alternate future timeline, Harry Kim was promoted to captain and given command of the *Rhode Island*. In 2404, he took the *Rhode Island* on a mission to stop Admiral Janeway from changing history. Rather than stopping her, however, he ended up helping her to travel back in time in her quest to speed up *Voyager's* return to Earth.



▶ Kim confronted Janeway about her illicit plans in his ready room aboard the *Rhode Island*. He covered up the real reason for apprehending her by telling his crew that she had contracted a rare disease.

▼ Before Janeway had time to install the chrono deflector on her shuttle, the *Rhode Island* tracked her down. Rather than arresting her, Janeway persuaded Kim to help in her unauthorized mission to bring *Voyager* home.



▲ The *Rhode Island* had clearly evolved from *Nova*-class ships like the *U.S.S. Equinox*, and from the rear it was difficult to tell them apart. The *Rhode Island* did feature slightly different warp nacelles, and the phaser strips were a little more prominent. Both ships had shuttlebay doors at the rear of the secondary hull, and a *Waverider* yacht. This auxiliary craft was housed in the underside of the saucer section and fitted flush with the hull surface.

In an alternate future timeline, Harry Kim captained the *Rhode Island* on a four-year deep space mission, which took place around the turn of the 25th century. The *Rhode Island* finished its assignment in time for Captain Kim to attend the tenth anniversary celebrations of the *U.S.S. Voyager* NCC-74656 return to Earth in 2404.

In this timeline, *Voyager* had made it back to Earth after 23 years rather than seven, but those extra years took their toll and 22 more crew members were lost before they returned home.

Admiral Janeway felt this was too high a price to pay, and resolved to try and bring *Voyager* back sooner. This plan involved traveling back in time to the Delta Quadrant, bringing with her sophisticated anti-Borg technology. It included transphasic torpedoes and ablative generator armor – tactical technologies that her crew had developed in the last 20 years of their journey.

In 2404, Admiral Janeway set off in a shuttlecraft to meet a Klingon scientist named Korath. He had developed a chrono deflector that would allow her to open a spatial rift – a portal through time and space – to *Voyager* in 2378.

#### ON THE RUN

Korath, however, tried to go back on the deal, forcing Janeway to steal the technology. Korath ordered his armed forces to pursue her in two *Negh'var* warships, but the ablative armor on her shuttlecraft repelled the attack and she escaped.

Janeway was on the point of setting up the chrono deflector when the *Rhode Island* appeared. Captain Kim stated he was taking her into custody as he knew that she planned to violate the Temporal Prime Directive.

Janeway beamed over to the *Rhode Island*, and in the captain's ready room she explained what

she had planned. Kim tried to talk her out of it, but she remained resolute. Kim's loyalties were torn, and he knew that he would be demoted to ensign if it was discovered he had helped her. Nevertheless, he decided to install Korath's chrono deflector aboard Janeway's shuttle.

Just as Janeway activated the device, the two Klingon warships that had been in pursuit of her appeared and began firing at the shuttle. Janeway tried to activate the ablative armor, but it had already been knocked off-line and she was forced to contact the *Rhode Island* for help.

Kim wanted Janeway to beam back to his ship for protection, but she refused and told Kim to keep the Klingons off her back. The *Rhode Island* swooped in behind the warships with all weapons blazing, diverting their attack from Janeway's shuttle. This gave Janeway just enough time to open a spatial rift to the Delta Quadrant in 2378.

As the *Rhode Island* battled the Klingon warships, Janeway flew her shuttle through the rift and emerged just in front of *Voyager* in the Delta Quadrant. This ultimately led to Admiral Janeway successfully altering the timeline and returning *Voyager* with all her crew to Earth in 2378, none of which would have been possible without the help of Harry Kim and the *Rhode Island*.

▲ The *Rhode Island* flew in to the rescue, chasing off Korath's warships. This gave Janeway the chance to open a rift with the chrono deflector and travel back in time to meet up with *Voyager* in the Delta Quadrant.

#### DATA FEED



In the alternate timeline, *Voyager* made it back to Earth 16 years later than it did in the Prime Universe. These extra years cost the crew dearly. Among the 22 extra casualties was Seven of Nine, who died in Chakotay's arms. He had become her husband, and was never the same after her death, and he died shortly after reaching Earth. Tuvok also suffered greatly, as he contracted a degenerative neurological disease that eventually forced him to spend the rest of his days in a mental hospital.

**INCREASED FIREPOWER**

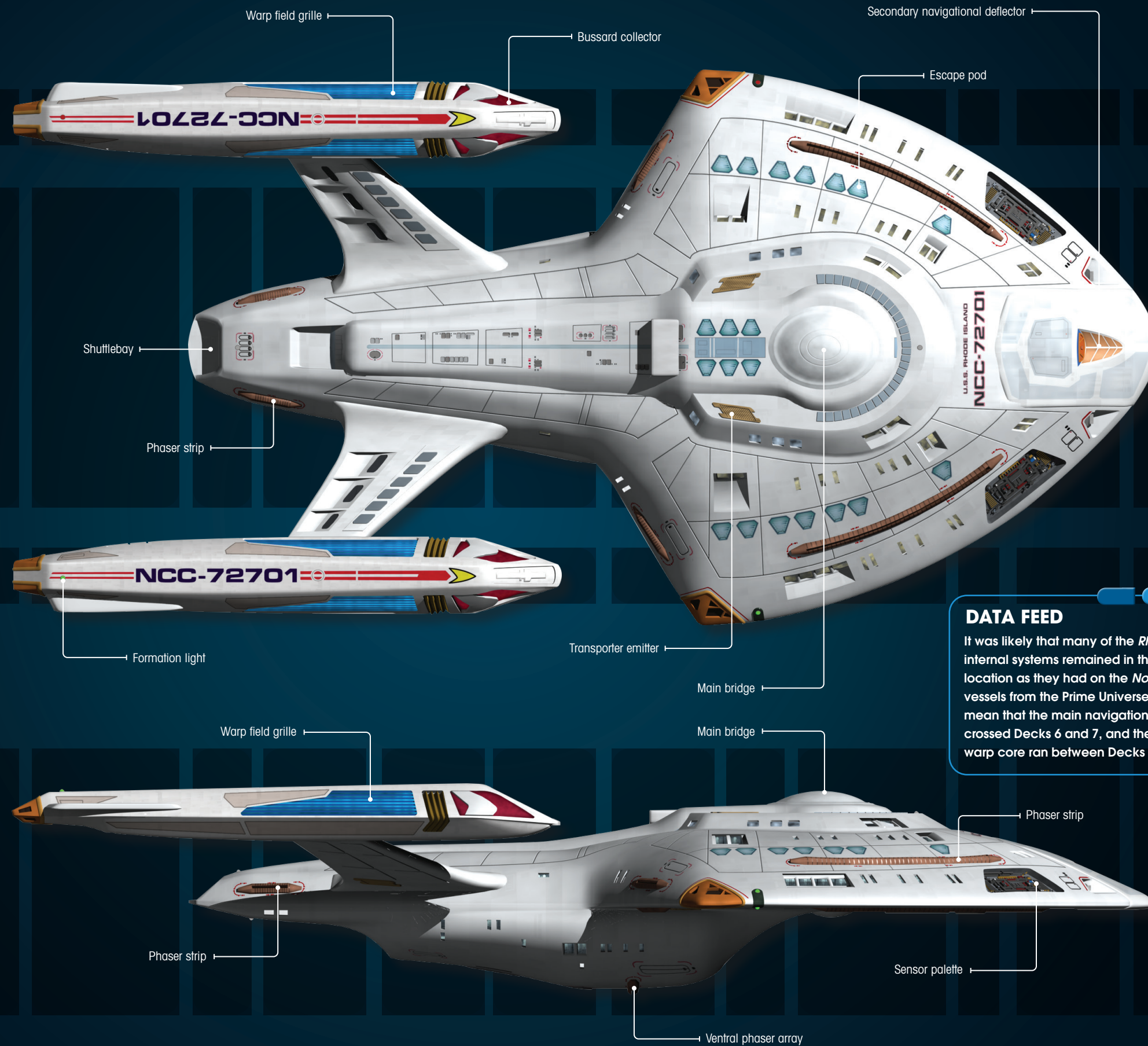
*Nova*-class ships, such as the *Equinox* in the regular universe, were not that well armed. They were primarily designed as short-range planetary research vessels, and featured a host of sensor equipment, but relatively few weapons. The armaments they did have included Type Xb phasers and a couple of photon torpedo launchers.

The *Rhode Island* appeared to have much more formidable weaponry. This was perhaps due to the anti-Borg technology that *Voyager's* crew developed on their journey back from the Delta Quadrant, which was then fitted to other Starfleet ships.

Certainly, in the regular universe, a *Nova*-class vessel would be poorly equipped to go up against two Klingon *Negh'var* warships. This did not appear to be the case when Harry Kim's *Rhode Island* fought off Korath's two warships. In fact, the firepower of the *Rhode Island* saw off the larger Klingon ships with relative ease, indicating vastly improved weaponry over its prime universe counterpart.



▲ The *Rhode Island* had the means to make the much larger *Negh'var* warships retreat, indicating that it was perhaps equipped with advanced armaments developed from Borg technology.



**DATA FEED**

It was likely that many of the *Rhode Island's* internal systems remained in the same location as they had on the *Nova*-class vessels from the Prime Universe. This would mean that the main navigational deflector crossed Decks 6 and 7, and the vertical warp core ran between Decks 5 and 8.

**ARTIFICIAL DOCTOR**

Like the *Nova*-class vessel from the regular universe upon which it was based, it was probable that the *Rhode Island* was also equipped with an Emergency Medical Hologram.

**ADVANCING YEARS**

Harry Kim was born in 2349, which would make him 55 years old in 2404 when he was in command of the *Rhode Island*. Kate Mulgrew stated in an interview that Admiral Janeway was 76 during the events that unfolded in 'Endgame.'

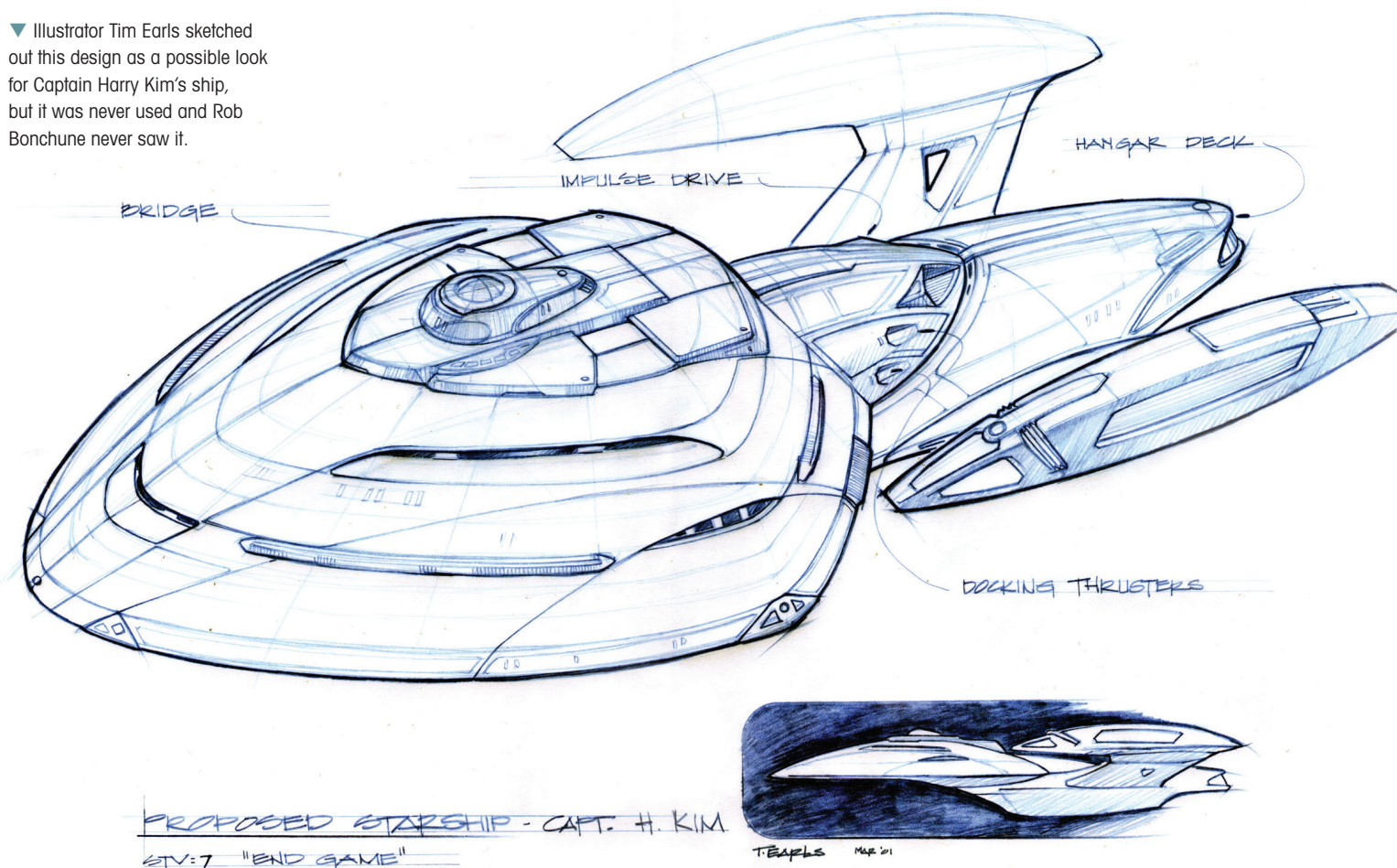
**SMALL HONOR**

The *Rhode Island* was named for the American state. According to Larry Nemecek, the *STAR TREK* writer and aficionado, the name was chosen as an in-joke: Harry Kim finally gets to captain his own ship, but it is still only named after the smallest state in the United States.



▲ Volunteering to work in his own time, Rob Bonchune created the *U.S.S. Rhode Island* by taking the *U.S.S. Equinox* and reworking its hull into a smoother shape.

▼ Illustrator Tim Earls sketched out this design as a possible look for Captain Harry Kim's ship, but it was never used and Rob Bonchune never saw it.



## DESIGNING THE RHODE ISLAND

The *Rhode Island* was a modification of the *Equinox*, and might never have existed if not for the dedication of CG supervisor Rob Bonchune.

**S**TAR TREK: VOYAGER's final episode *Endgame* was packed full of special effects. There were so many that the budget simply could not cover the cost of creating a brand new starship for Captain Harry Kim to command in the early 25th century.

While illustrator Tim Earls did come up with a possible design of starship for Harry Kim, the producers decided it would be too expensive and chose to reuse the *U.S.S. Equinox* NCC-72381.

This did not sit well with CG supervisor Robert Bonchune, who worked at

Foundation Imaging, the visual effects house that was responsible for creating most of the CG effects seen in the episode. "The producers just wanted to use the *Equinox*," explained Bonchune, "because it had only been seen once and a lot of the fans liked it. But, I didn't

want another ship that was not new or not modified. Instead, I just asked the producers if I could do it on my own time. It was already overwhelming with everything we had to get done for the final episode, but I felt that they could not turn it down if I volunteered to do it in my free time."

Bonchune was correct in his assumption, and the producers were more than happy to see what he created. Bonchune never saw the sketch that Tim Earls had drawn, but instead worked on ways to update the *Equinox* design. "I really just tried to modify things that were already there, but in the easiest, cheapest way I could," said Bonchune. "I tried to integrate as many things that I liked about starship design into it and see how far I could get.

"I barely touched the bottom half of the ship as there wasn't time," continued Bonchune. "But elsewhere, I removed many of the 'greebles and nurnies,' and smoothed out the hull as much as I could. So, I filled in the notch at the front of the saucer section and built the bridge back up instead of it being recessed.

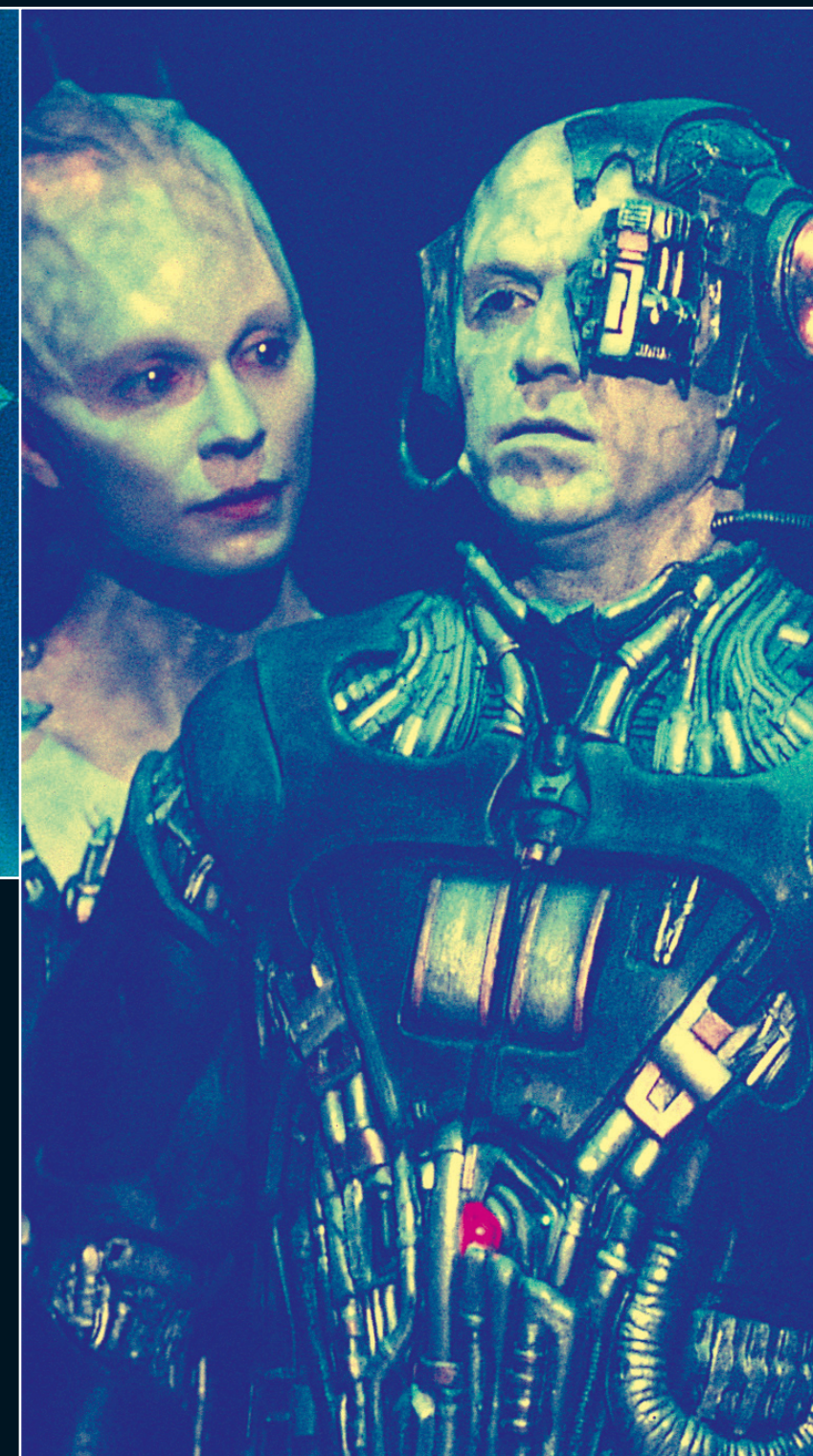
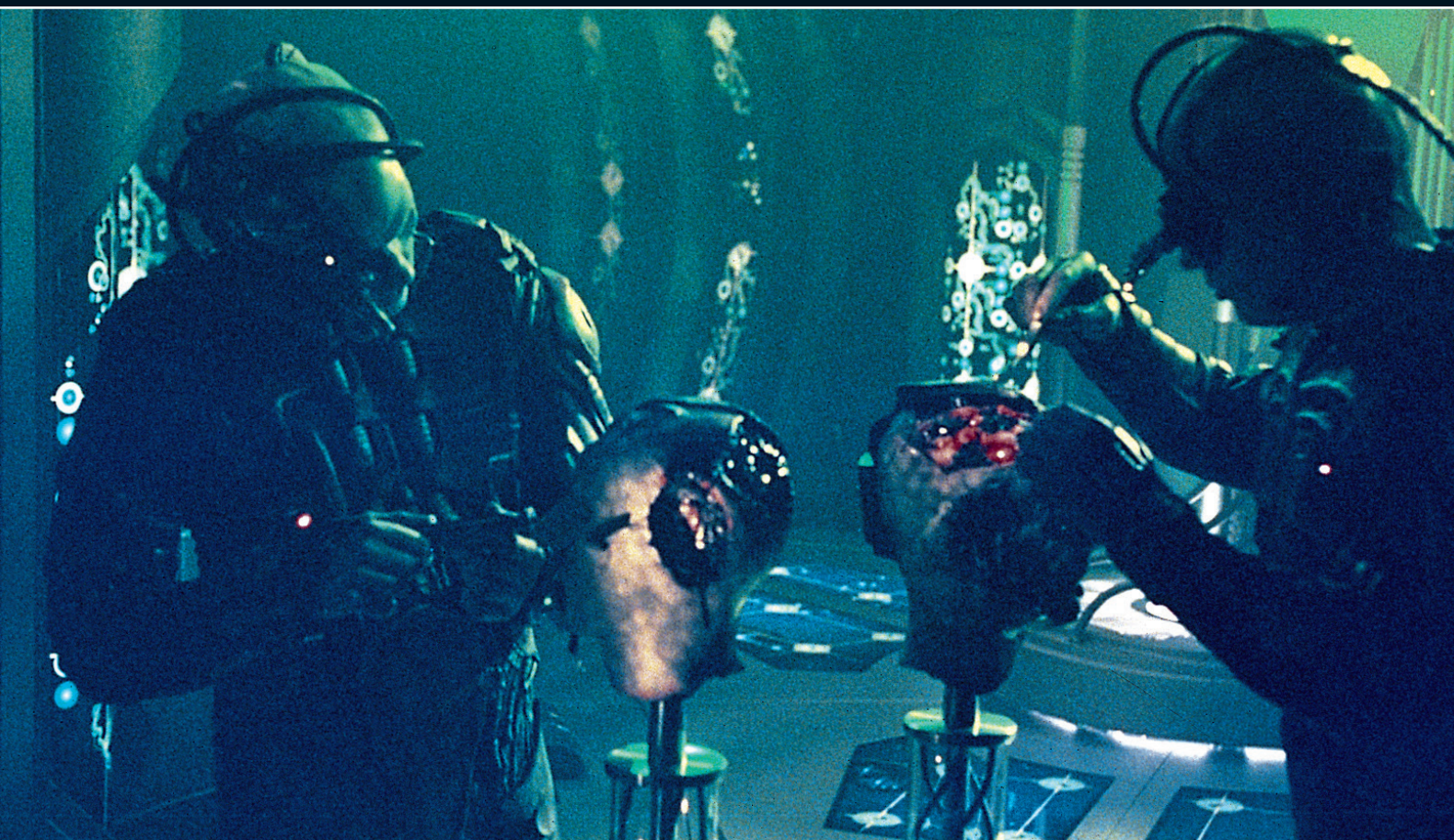
### SIMPLIFYING THE DESIGN

"At the back there were a lot of boxy, geometric shapes, and I pulled off as much of that as I could, but I left in the shuttlebay and the impulse engines. Also, I changed the shape of the escape pods, and made them more like those seen on the *U.S.S. Enterprise* NCC-1701-E."

When asked how long the modifications took him, Bonchune

said he could not be sure. "I did 10 minutes here and 10 minutes there," said Bonchune. "I never had time to do more than half a day's continuous work on it. I expect if you added it all up, just to do the design, it was a bit more than two days - three days maximum."

Bonchune also gave the *Rhode Island* its registry number. "I normally did a number that was related to my birthday, but this was different," said Bonchune. "I was trying to emulate what (original *Enterprise* designer) Matt Jefferies told me in the one conversation I was lucky enough to have with him. He said he picked '1701' because they were easily identifiable numbers that could be seen from a distance as they didn't blend into each other. So, I chose '72701' for the same reason and as a little tribute to him."



AN INSIDE LOOK AT

# 'UNIMATRIX ZERO'

We talked to the makers of *STAR TREK: VOYAGER* about the filming of *Unimatrix Zero* and the challenges they faced in this Borg two-parter.

▲ In *Unimatrix Zero*, the Borg Queen became increasingly unhinged as she tried to find out what was wrong with her Collective. She ordered the dissection of renegade drones in her attempt to find the location of the virtual world where drones were living free from the hive mind.

The producers of *STAR TREK: VOYAGER* knew they needed something special to wind up season six and begin the final season. Earlier, they had purchased a story that featured a Borg resistance movement in cyberspace, and writers Brannon Braga and Joe Menosky realized that would be an ideal starting point.

Braga said, "We just thought it was such a nifty concept, and what we found appealing was that a resistance movement seemed like a good next step for the Borg saga. It had a nice sci-fi twist to it.

After the first hour, we'd pretty much used up all the elements of the story that we bought. We weren't quite sure how we were going to resolve everything, but we did."

## POPULAR VILLAINS

Braga acknowledged that the Borg had become *VOYAGER*'s favorite villains. "We tried to use them sparingly, though, because we didn't want the audience to grow tired of them," said Braga. "In my mind, the Borg were THE ORIGINAL SERIES'

▲ The makeup team had a blast creating some truly gruesome prosthetics that included severed heads with flesh scooped out.

Klingons or *DEEP SPACE NINE*'s Cardassians. They were villains unique to the Delta Quadrant, and they'd become part and parcel of *VOYAGER* as a series. The Borg were the great villains of the show. That was a conscious decision on our part, beginning with the episode *Scorpion*."

## LOSING CONTROL

The writers had wanted to bring back the sinister Borg Queen, and Braga wanted to make full use of her. "We thought that it was mandatory to see the Borg Queen in this show," said Braga. "We ended up coming up with some great stuff for her, particularly in the second hour, which gave her character a slightly different dimension in that she started to become more desperate and unraveled at the prospect of her Collective turning into chaos." Braga thought guest star Susanna Thompson as the Queen relished the shift also. "It was a good challenge for her," he said. "Any time

someone's playing the same character we tried to give them new dimensions, not only for the actor but for the audience. The resistance was taking control, and Janeway, her old nemesis, was involved. The Queen did some pretty nasty things in Part II. Susanna did a great job."

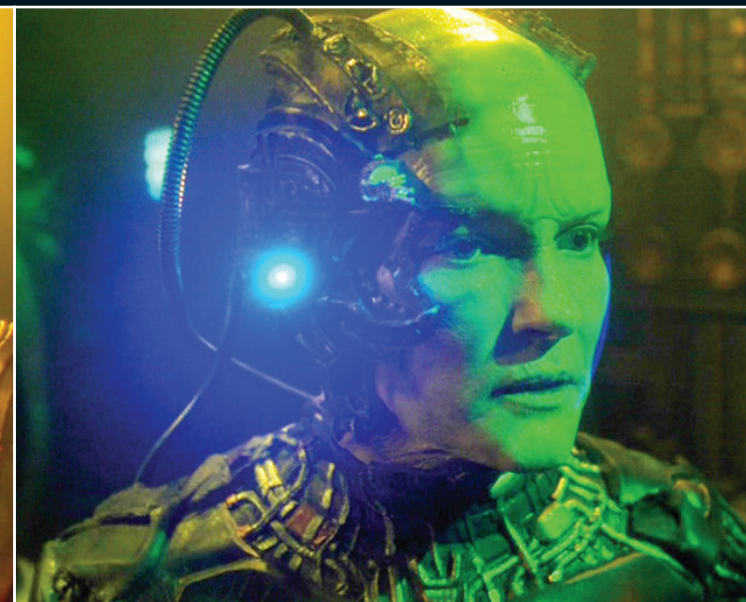
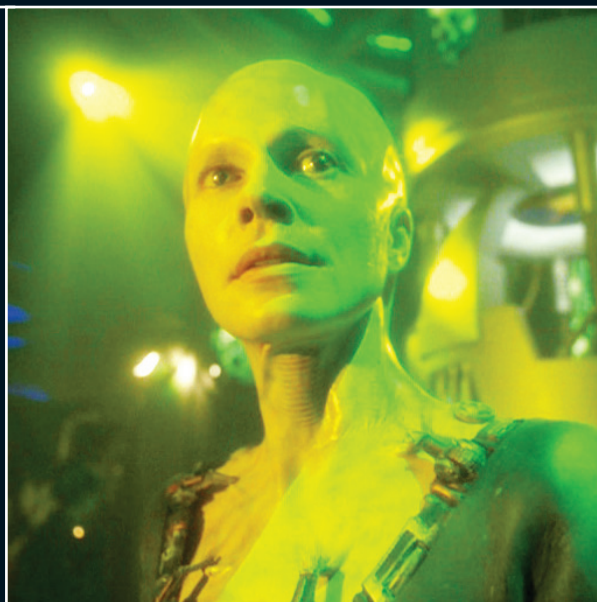
Thompson previously featured in the Season Five two-hour movie *Dark Frontier*, and was delighted

▲ Borg Queen actress Susanna Thompson said there was an "evil scientist" quality about her character this time. The Queen was losing control of her drones and she was prepared to go to any lengths to restore order.



◀ Production designer Richard James and his crew brought in trees and greenery for the *Unimatrix Zero* set. Jeri Ryan had broken her foot prior to filming, but they managed to disguise her injury by adding smoke.

▶ As part of the Borg Queen makeup, Thompson had to endure the misery of hard mirrored contact lenses. She also had prosthetics built up over her throat to give the impression that there was a tube there.



◀ Capture by the Borg meant heavy prosthetics for Roxann Dawson, Tim Russ and Kate Mulgrew. It made their filming days much longer, but makeup supervisor Michael Westmore said that they withstood it without complaint, and maybe even relished the time it gave them to get into the mind of a Borg.

to return. She said, "I watched a little bit of *Dark Frontier* just to remind myself of speech patterns and things, but I didn't find it too difficult to get back into the Queen. This time, though, it felt like there was a more emotional side to her. She was very aggressive. She was obsessed with finding this weak spot in Borg society."

#### KILLED OR NOT?

Intriguingly, Thompson also said, "Brannon came in after I'd already filmed quite a bit and said, 'You know, she's a different Borg Queen,' and I said, 'No, I didn't realize that!' Then he said, 'Oh, well, maybe she's not!'"

When questioned, Braga said, "I don't think that I ever meant she was a different Queen. The end

of *Dark Frontier* was ambiguous. It was never clear that she was killed, even though her ship was destroyed. Even if she was killed, they'd probably use a special genetic template to reconstitute a new Queen, but I didn't think that her character was all that different. Although she did become more emotionally unglued as she began to lose control of the situation."

#### PAINFUL CONTACTS

The main problem for Thompson, as it was on *Dark Frontier*, was the contact lenses she was required to wear. Makeup designer and supervisor Michael Westmore said, "Hard mirrored lenses are never comfortable. We actually hired an eye technician whose only job was to put those lenses in and take them out, from the time Susanna walked on set until she wrapped at night. They had soothing eye drops and desensitizing eye drops and all kinds of things to make everything work, and it was their responsibility to make sure she didn't hurt her eyes or rub them and that the show didn't keep shooting too long, because there was a limit. You were only supposed to leave them in for a maximum of about three hours and then take them out, but with Susanna it got to the point where she really couldn't tolerate them, so they had to come out after every scene until the camera was ready to roll again."

A painful hair problem was also resolved. Thompson said, "This time the hair stylist didn't put in as many hairpins and she didn't slick it down so

tough and hard, and it worked beautifully. I realized if it was painful before you put the head on, then it was going to be painful the whole day. So the hairdressers were very conscious of that, and I appreciated it."

As for the rest of Thompson's makeup, there was only a tiny amendment for the show. "Basically it was a match to what we did before," said Michael Westmore. "A little adjustment to it was that we accentuated the front of her throat a bit where there was the illusion of a tube running down it."

#### A HUMAN TOUCH

The other star Borg, Seven of Nine, appeared as Annika in cyberspace. "Only Jeri's hair had changed," Westmore said. "It was her regular makeup that she always wore as Seven of Nine, but instead of the French twist the hair was let down to give her a softer look." Jeri Ryan's usual prosthetics didn't cause her many problems: "Once the eyepieces were glued on they just sat there," continued Westmore. "But she didn't really like to have to wear the hand all day. I didn't blame her. As Annika she didn't have to wear the hand, so she was thrilled."

Kate Mulgrew, Roxann Dawson, and Tim Russ had to undergo the Borg makeup routine for the show. "They just sat there," said Westmore. "Roxann actually went to sleep, Tim sat and joked around as he usually did, and Kate usually kind of meditated. If they did have any problems, they

didn't make it evident to anybody! You'd find with a lot of the actors they really enjoyed doing something different and getting into the skin of another being. This allowed Kate and Roxann and Tim to literally become another character."

#### CREATING THE ALIENS

The Borg cyberspace was filled with a whole range of aliens whom, apart from the Klingon, we hadn't seen before. Michael Westmore said, "Each day we had five full different alien heads to do. Five humanoids, which would be foreheads; and then about five light humanoids, which meant something like a little nosepiece. So we had around 15 people made up every day, all in different phases."

The show contained a couple of spectacular new sets: *Unimatrix Zero* itself, which took the form of a lush forest, and the Plexus, aboard a Borg tactical cube – the destination for the away team from *Voyager*, mentioned in Part I and finally seen in Part II. Production designer Richard James said, "The Borg cyberspace was very much in contrast to the Borg cube and spheres. This was a space supposedly for all types of beings, and the writers called for a forest-type setting."

It may sound simple to bring in a load of greenery and arrange it on a sound stage, but it wasn't so easy. James said, "Green sets can be very complex, because you can't truck in enormous trees. You can't cross the city with them and they can't be brought onto the stage. You

▼ In *Unimatrix Zero, Part I*, the audience saw a third version of the Borg Queen's assembly. Live footage of her head was combined with a CG environment.



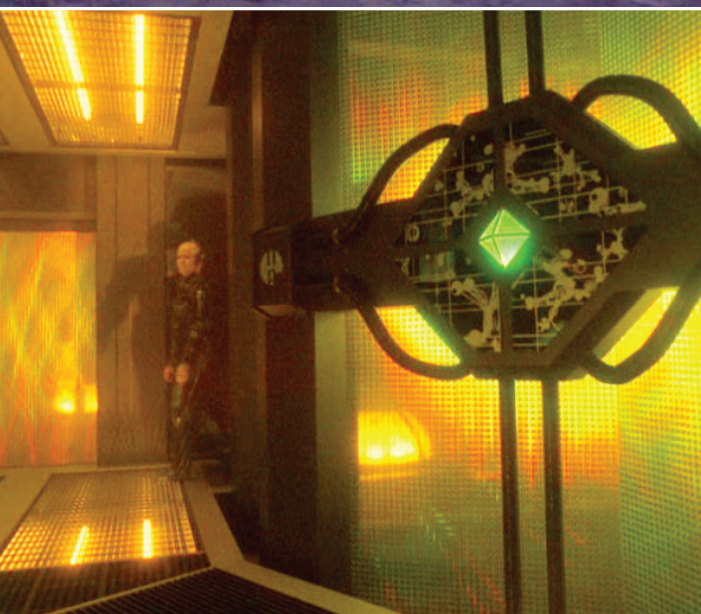




◀ Director Allan Kroeker loved the forest set, but he said after three days of shooting, it stank. The aliens found there were deliberately dressed in taupes and earth colors to reflect the pastoral nature of the environment.



◀ Brannon Braga was delighted with Seven's first romance, and said it was handled in the best possible way using someone who was not real and would not have to fulfill Seven's unrealistic expectations of perfection.



◀ The set of the Plexus aboard the Borg cube was one of production designer Richard James' favorites that he came up with for the episode. It seemed to pulse with enormous energy, and the reflective materials used to build it made it look huge and powerful.

had to bring in trunks and then you attached the greenery to the limbs, and so it was very, very labor-intensive. Also, the set had to be struck (dismantled) over our hiatus, and then reset, so we had to do it twice!" At least the second version didn't have to be identical. "It wasn't an exact duplication, even though it was done very closely," continued James. "The cyberspace – the forest – was supposedly large, so we just needed a series of spaces."

#### LEVEL WALKWAYS

An unforeseen problem was that Jeri Ryan broke her foot just prior to the filming of Part I, and Richard James had to keep this in mind when designing the set. "We mounded up for shrubbery and so forth, but we had to keep the paths flat," he said. And director Allan Kroeker had to think creatively: "We used every trick we could think of to make Jeri walk!" said Kroeker. "Except in one scene, every time you saw her walking, she was not walking; we used a terrific stunt double, who from a distance looked like Jeri. The other scene was a kind of a walk-and-talk Steadicam shot in the forest. She was using a cane, but you couldn't tell. We also tried using a dolly with her and the guest star sitting on it; the camera was on it too, and they had to simulate a little bit of movement. But it was extremely tricky, and we were a little self-conscious about the technique and afraid that it wouldn't work, so we scrapped it."

#### THE HEART OF THE CUBE

The Plexus was Richard James's main task for Part II. "It was the brain, the center, of the cube," he said. "In the script they had called for a panel behind a bulkhead, but I thought it made sense that the control of the Borg Collective would be inside an area that in our ship would be the warp core, so I thought in terms of a central core. The set was constructed so it looked like the shaft went up and down in both directions, and I did a cube to pick up on the shape of the Borg cube.

"I thought everybody was very pleased with the set," continued James. "They wanted something very sleek and very reflective, so it was very different than your normal Borg look. We gave it plenty of angles and I purposely put all of the reflective areas on the outside of the wall so that



◀ To protect the drones who had regained their individuality and risen up in rebellion, the crew of *Voyager* were forced to destroy Unimatrix Zero after the Borg Queen gained access to it. Seven said goodbye to her friend Axum as it was being destroyed. The effect in Unimatrix Zero manifested itself as being engulfed by a huge fire.

they didn't mirror back and forth, and the camera wouldn't see itself in the reflection. It was a fun set to do: a nice challenge."

#### SEVEN'S LOVE AFFAIR

As far as the plot itself, a long-awaited development was Seven of Nine's first real romance, and Brannon Braga was happy that the writers had at last found a convincing scenario. "It was great. Terrific," he said. "I thought it would be a good opportunity because you got to do the romance without really doing it, because he was not real; he lived in cyberspace. I really was happy with the first part, and the second part dealt with her kind of falling in love all over again with this guy despite herself. Jeri played it great, and we had a great guest actor to play the love interest.

"Seven of Nine was not the type of woman that would fall in love with someone very easily," continued Braga. "But what was great about it was that she already had 16 years to fall in love with this guy. You didn't have to go through the impossible task of selling the idea of Seven falling for someone, because I really didn't think anyone was good enough for Seven. Nobody would measure up to her standards of perfection, whatever perfection is."

Having directed Part I, Allan Kroeker sadly had to withdraw for family reasons. Another *STAR TREK*

veteran, Mike Vejar, took up the reins. When Thompson saw Part I she was delighted. "I thought we did a lovely job with it," said Thompson. "In particular, I just loved those gory head scenes! They were filmed very nicely. To tell you the truth, I was more impressed with that first episode than with the previous two-parter that I had done."

Brannon Braga was pleased that the second part proved to be more than a worthy follow-up to the first hour. "I thought it was better than Part I," he said. "The second hours were a living hell because you really wanted to make it great, you wanted to make it surprising, you wanted lots of twists, and you had to resolve everything. We had an idea of what to do. Whenever you were writing the first part you got a lot of ideas, so we knew how we wanted to end the romance, we knew how we wanted to end the revolution. We just didn't know exactly how the plot points were going to come together."

#### HAPPY WITH THE WORK

"I don't mean to toot our little horn here, but I think we did a pretty good job on all the *VOYAGER* two-parters," said Braga. "I thought Part I – and this was really a fault of the writing – was a little slow at first. It didn't pick up until about 20 or 30 minutes in. Part II, though, was good from the beginning."

# ON SCREEN



## TRIVIA

Vaughn Armstrong played the Klingon Korath [pictured below] in the *STAR TREK: VOYAGER* episode *Endgame*. He is perhaps best known to *STAR TREK* audiences as portraying Vice Admiral Maxwell Forrest in *STAR TREK: ENTERPRISE*. In fact, Armstrong has played 12 separate characters in over four *STAR TREK* series. He has taken on the roles of a Romulan, a Borg, a Vidiian, a Kreetassan, a Hirogen, two Cardassians, three Klingons and two humans.



Harry Kim actor Garrett Wang normally wore a gold uniform, but in *Endgame*, he donned the red command division uniform when he played a future version of himself as captain of the *Rhode Island*. Wang also wore a blue uniform in the episode *Author, Author*, making him the third *VOYAGER* cast member, after Robert Picardo [EMH] and Robert Duncan McNeill [Tom Paris], to wear all three department colors.



Lieutenant Reginald Barclay, played by Dwight Schultz, appeared for the sixth time in *STAR TREK: VOYAGER* in *Endgame*. He only appeared in five episodes of *STAR TREK: THE NEXT GENERATION*.

- FIRST APPEARANCE: **ENDGAME, PART I (VOY)**
- TV APPEARANCES: **STAR TREK: VOYAGER**
- DESIGNED BY: **Rob Bonchune**

### KEY APPEARANCES

#### STAR TREK: VOYAGER

##### Endgame, Part I

It's 2404, 10 years after the *U.S.S. Voyager's* triumphant return to Earth, and Admiral Janeway is holding a party with many of her old crew.

There are noticeable absences, however, as we learn that Seven of Nine and her husband, Chakotay, have both died. Meanwhile, Tuvok is confined to hospital after contracting a debilitating neural condition that could not be treated in the Delta Quadrant.

Janeway feels that this is all too high a price to pay and resolves to alter *Voyager's* past. She embarks on an illegal mission to acquire a device

from Korath, a Klingon scientist, which will allow her to return to the Delta Quadrant at a time when *Voyager* was near a Borg transwarp hub.

Janeway ends up having to steal the device, but just as she is about to use it Captain Harry Kim arrives on the *U.S.S. Rhode Island*. He plans to arrest her, but instead she persuades him to help. She is about to open a portal to the past when Korath and two Klingon warships attack. The *Rhode Island* fights them off, giving Janeway the chance to fly through the temporal rift. She emerges in front of *Voyager* in 2378. Now all she has to do is convince her younger self to fly into a nebula teeming with Borg.

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