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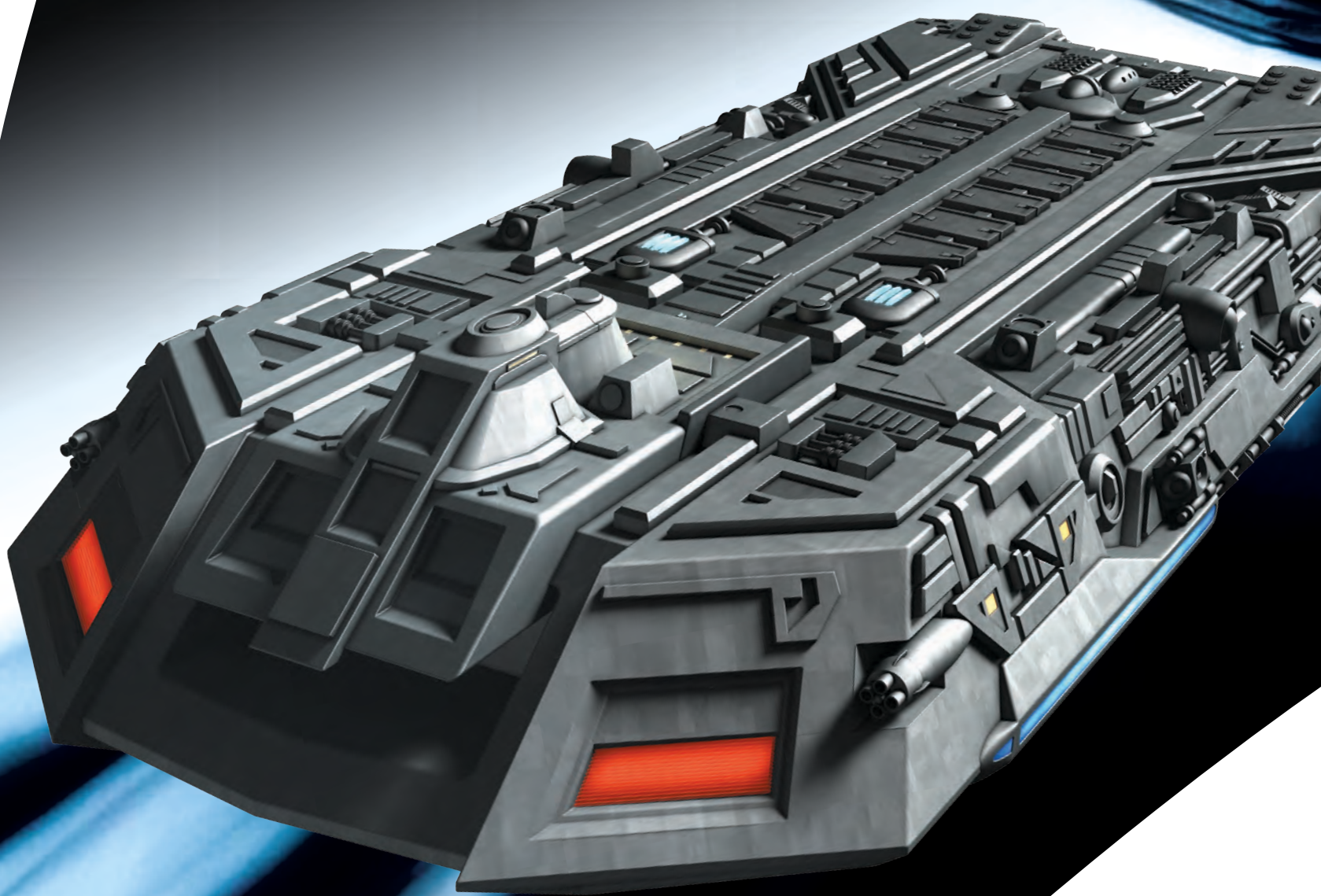
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STAR TREK™

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FEDERATION
HOLOSHIP

TYPE: HOLOSHIP

LAUNCHED: 2370s

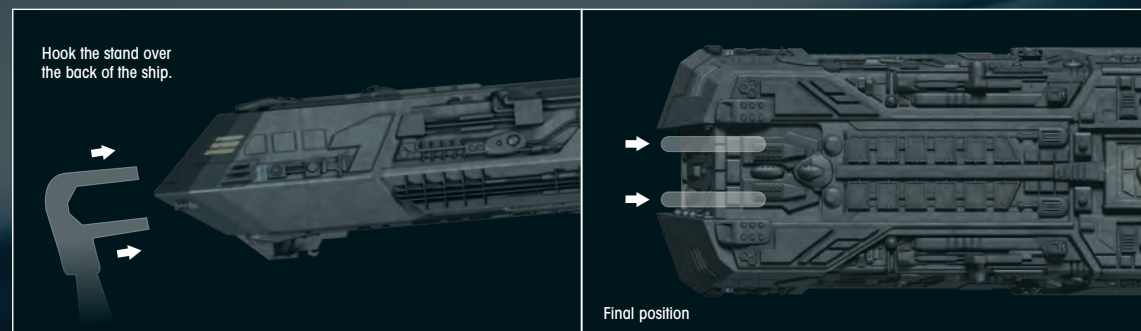
LENGTH: 247 METERS

DEFENSES: CLOAKING DEVICE

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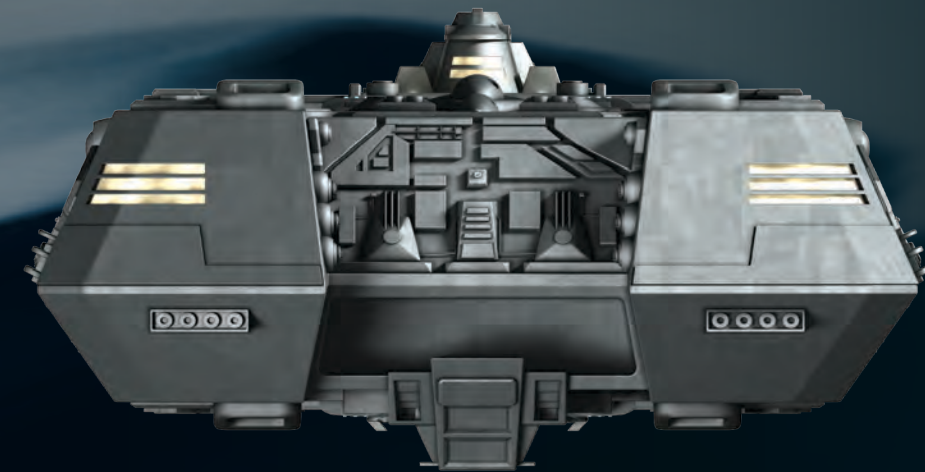
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FEDERATION HOLOSHIP SPECIFICATION



TYPE:	HOLOSHIP
AFFILIATION:	FEDERATION
LAUNCHED:	2370s
LENGTH:	247 METERS (APPROX.)
DEFENSES:	CLOAKING DEVICE





► From the outside, the Federation holoship was hardly the most dynamic-looking vessel. Its coffin-shaped exterior and drab appearance belied the fact that the holographic technology inside could simulate the most exciting and enticing environments in the galaxy.

FEDERATION HOLOSHIP

The Federation holoship was a huge mobile holographic environment simulator used to try to resettle the Ba'ku.

► Ru'afa, the leader of the Son'a, and Vice Admiral Dougherty were in league together in a nefarious plot to relocate the Ba'ku from their home planet. They planned to program a Federation holoship with an exact replica of the Ba'ku village, and then beam the inhabitants inside so they could move them to another world without their knowledge.



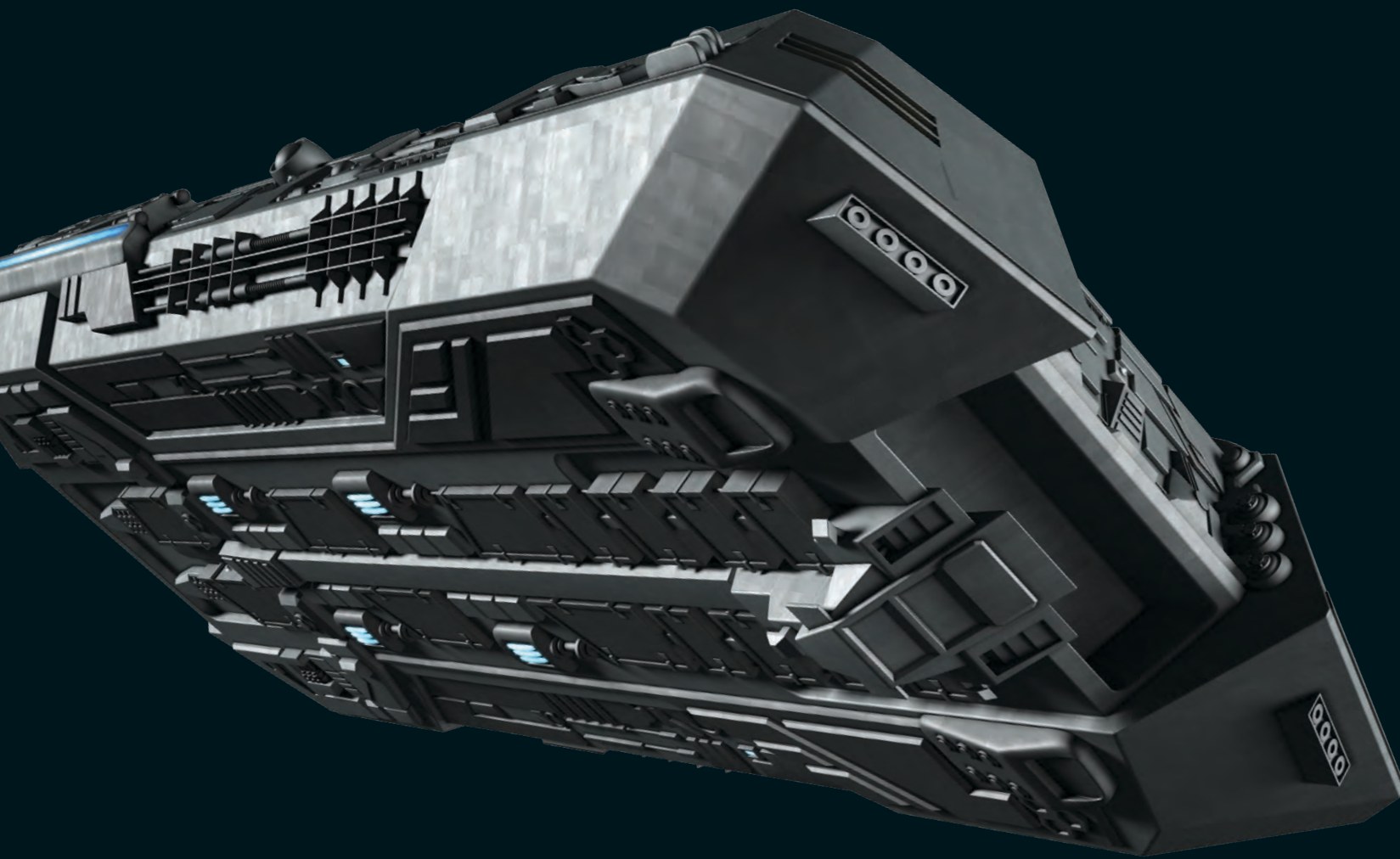
The Federation holoship was essentially an enormous flying holodeck. The interior featured a cavernous chamber filled with various technologies that could simulate almost any environment, so that it appeared to a user as indistinguishable from reality.

The holoship was 247 meters long, and shaped similarly to a brick. A small bridge module was located at the front of the vessel, and warp nacelles were positioned within the main body. It was designed for interstellar travel and was capable of warp speeds. It could enter a planet's atmosphere and land on the surface. It was also equipped with 14 long-range transporters and a cloaking device, meaning that the entire ship could be hidden from view.

VAST CHAMBER

Most of the interior volume of the vessel was given over to the holodeck and the associated support systems to make it work. Holodecks on Starfleet ships were normally used for recreational purposes by just one person at a time, or at most a handful of users. The holoship could accommodate at least 200 people at the same time, meaning it could simulate various environments simultaneously. This required a holodeck several times the size of even the largest ones installed on Starfleet ships. It also needed enormous computer processing power to keep up with the demands of all the users.

In 2375, a Federation holoship was utilized by Vice Admiral Matthew Dougherty and the Son'a to secretly resettle 600 Ba'ku inhabitants from their



▲ With its symmetrical design and its metallic-colored exterior, the holoship looked more like something the Borg would construct than the Federation. Its utilitarian shape was needed to accommodate all the technology used to create extraordinarily realistic holographic simulations.

planet to another world without their knowledge. This was because they wanted to collect the metaphasic radiation from the rings of the Ba'ku planet, as it had rejuvenating qualities on most humanoid species, allowing injuries and diseases to be cured, as well as significantly prolonging life.

Unfortunately, the process by which this metaphasic radiation was collected would leave the planet uninhabitable. Dougherty and Ru'af'o, the leader of the Son'a, therefore came up with a plan to transport the Ba'ku people to an exact recreation of their home aboard the holoship. They would then take them to a new planet without them realizing that they had been moved.

Their plan was discovered when Lt. Commander Data came across the holoship, which was cloaked and hidden at the bottom of a lake on the Ba'ku planet. After Data operated a dam to drain some of the water, the clear outline of a

cloaked ship, which he identified as Federation in origin, became visible.

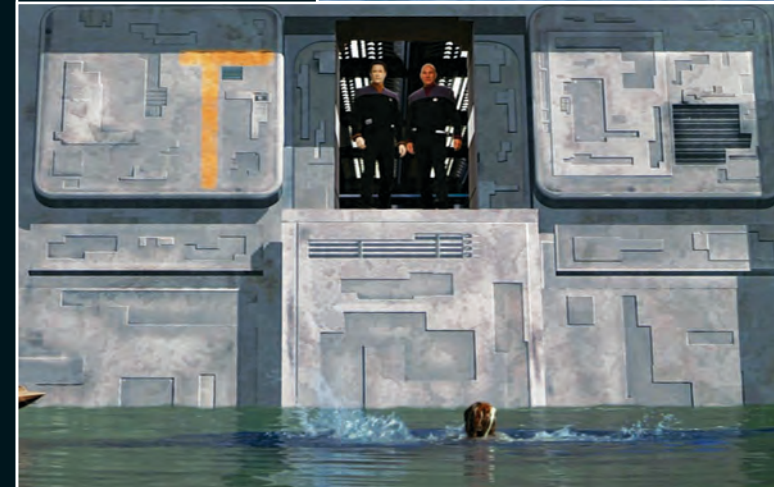
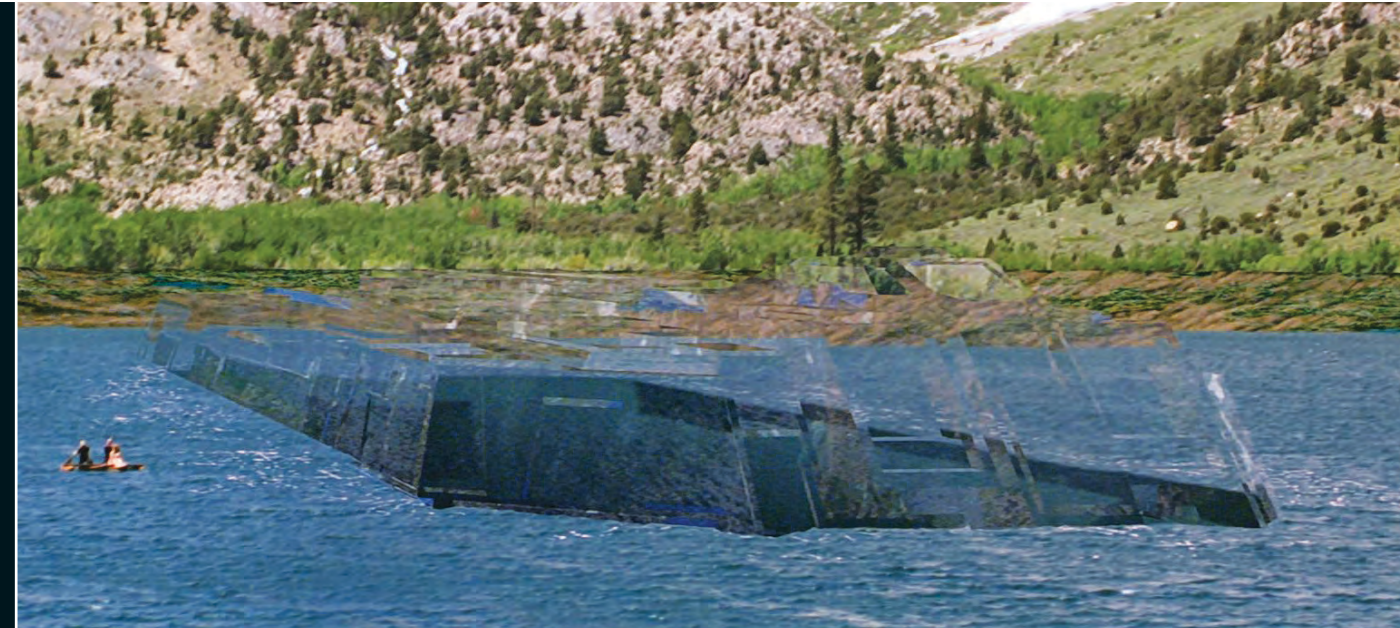
Taking a rowboat out to the holoship for further investigation, Data and Captain Picard opened a hatch and found an incomplete holographic recreation of the Ba'ku village inside. They were then attacked by a Son'a officer with a plasma rifle, but after a brief exchange of fire he was neutralized. Picard ordered the computer to end the program and decloak the vessel.

OUTWITTING RU'AF'O

The holoship was later brought back into orbit of the Ba'ku planet by Lt. Commander Worf, where it was used to contain Ru'af'o and his command crew in an exact replica of their Son'a ship's bridge. Ru'af'o was on the point of initiating the Son'a Collector, which would harvest the metaphasic radiation from the rings of the Ba'ku

▶ The holoship was fitted with a cloaking device and hidden on the bottom of a lake on the Ba'ku planet. Once some of the water had been drained, the outline of the cloaked vessel was clearly visible.

▼ Picard and Data found a highly-detailed simulation of the Ba'ku village inside the ship. They were also attacked by a Son'a officer, and once they had neutralized him, Picard ordered the ship to decloak.



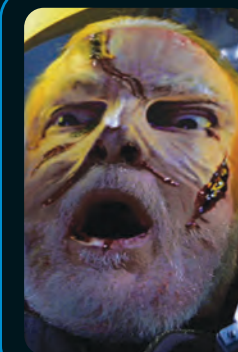
planet, while there were still people on the planet. In order to stop him, Data used the Captain's Yacht to attack the Son'a flagship in the hope of getting them to reset their shield harmonics, and in that brief window the entire bridge crew was transported to the holoship.

Unaware of what had just happened, they believed that the Collector was capturing the metaphasic radiation. It was only when they noticed that there were no changes to the metaphasic flux levels that Ru'af'o realized that they had been transported to the holoship.

Picard ordered Worf to decloak the holoship and engage a tractor beam, so they could tow it to a Starfleet facility where Ru'af'o would face justice for his actions. Unfortunately, Ru'af'o was able to get one of the 14 transporters on the holoship working by re-routing its command sequence through the auxiliary processor. Ru'af'o

then beamed to the Son'a Collector, where he restarted the countdown to collect the metaphasic radiation. Determined to stop him, Picard also beamed over to the Collector, where he managed to activate its self-destruct sequence. He was then transported to safety by the *U.S.S. Enterprise* NCC-1701-E just seconds before the Collector exploded with Ru'af'o still on board.

▲ Picard used Ru'af'o's own plan against him when Ru'af'o and his senior crew were beamed to an exact replica of their bridge inside the holoship. A tractor beam was then used on the holoship to tow it away.



DATA FEED

It was almost certainly Vice Admiral Dougherty who acquired the Federation holoship in order to relocate the Ba'ku. He knew that it was immoral to remove a peaceful race from their planet against their will. He felt justified because the metaphasic radiation would benefit billions of lives for the small price of moving just a few hundred Ba'ku. He received his just deserts when Ru'af'o killed him by stretching his face in one of the Son'a's surgical chairs.

UNRAVELING THE CONSPIRACY

The conspiracy to relocate the Ba'ku using a Federation holoship was first uncovered by Data. He was part of the observation team that was secretly monitoring the Ba'ku when he followed a child into the hills surrounding their village. There, he came upon the holoship, but he was shot by a member of the Son'a, which damaged some of the memory engrams in his neural net. This caused Data to lose his memory and he entered a 'fail-safe' mode in which his moral and ethical subroutines took over, and he tried to protect the Ba'ku from the Starfleet and Son'a observation team who were spying on them.

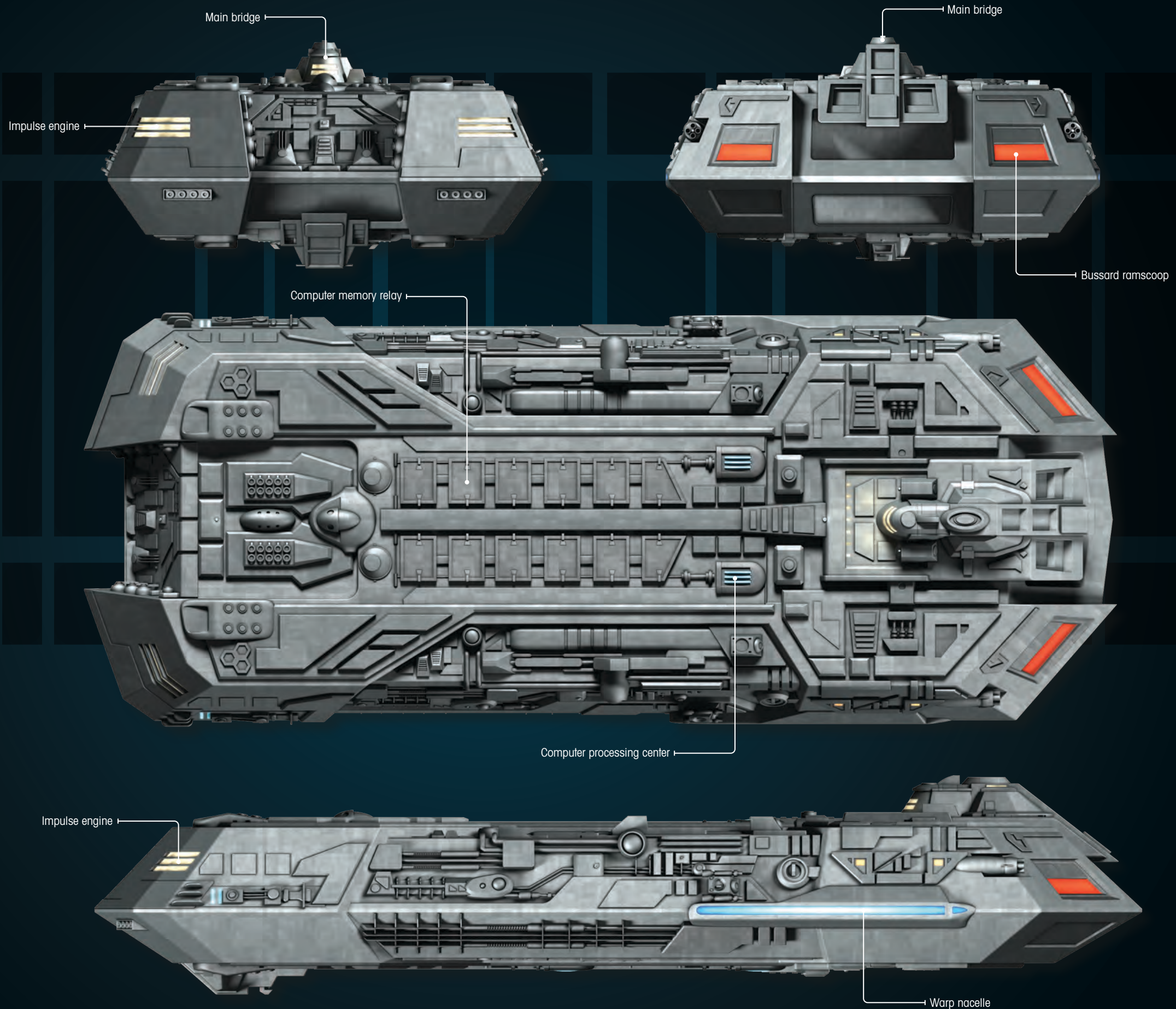
In retracing Data's steps before he lost his memory, the android and Captain Picard discovered the holoship in the lake. It had remained hidden because not only was it cloaked, but the heavy deposits of kelbonite in the surrounding hills were limiting the functions of sensors. Nevertheless, Data picked up strong neutrino levels emanating from the lake on his tricorder. This led him to walk underwater along the lakebed where he discovered the hidden holoship.



▲ Data followed the elevated neutrino readings from his tricorder, which led him into a lake. He continued underwater, walking along the lakebed, past some fish, until he discovered the holoship.

DATA FEED

The Federation holoship was fitted with a cloaking device, even though this was a violation of the Treaty of Algeron. This pact between the Federation and the Romulans was made in 2311, which expressly prohibited the development or use of cloaking technology by the Federation.

**COMMON FACILITIES**

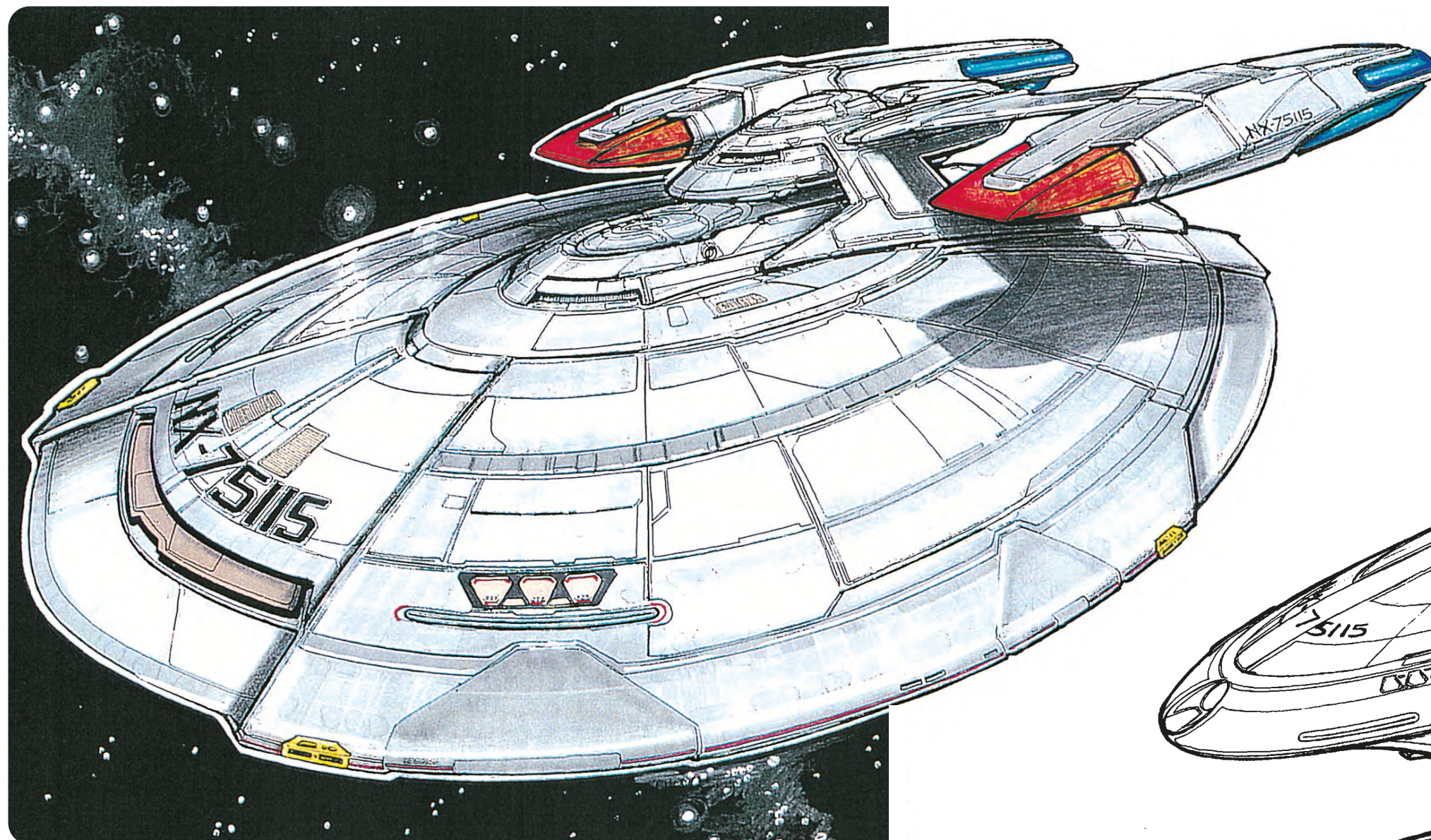
Holodecks were introduced on Starfleet ships in the latter half of the 24th century. The *U.S.S. Enterprise-D* had at least seven holodecks, while the *U.S.S. Voyager* featured at least two.

CLEVER COMBINATION

A holodeck could, by combining transporter-based replication and 3D image projection, simulate almost any environment, although any holographic (as opposed to replicated) objects degraded into energy if they left the holodeck chamber.

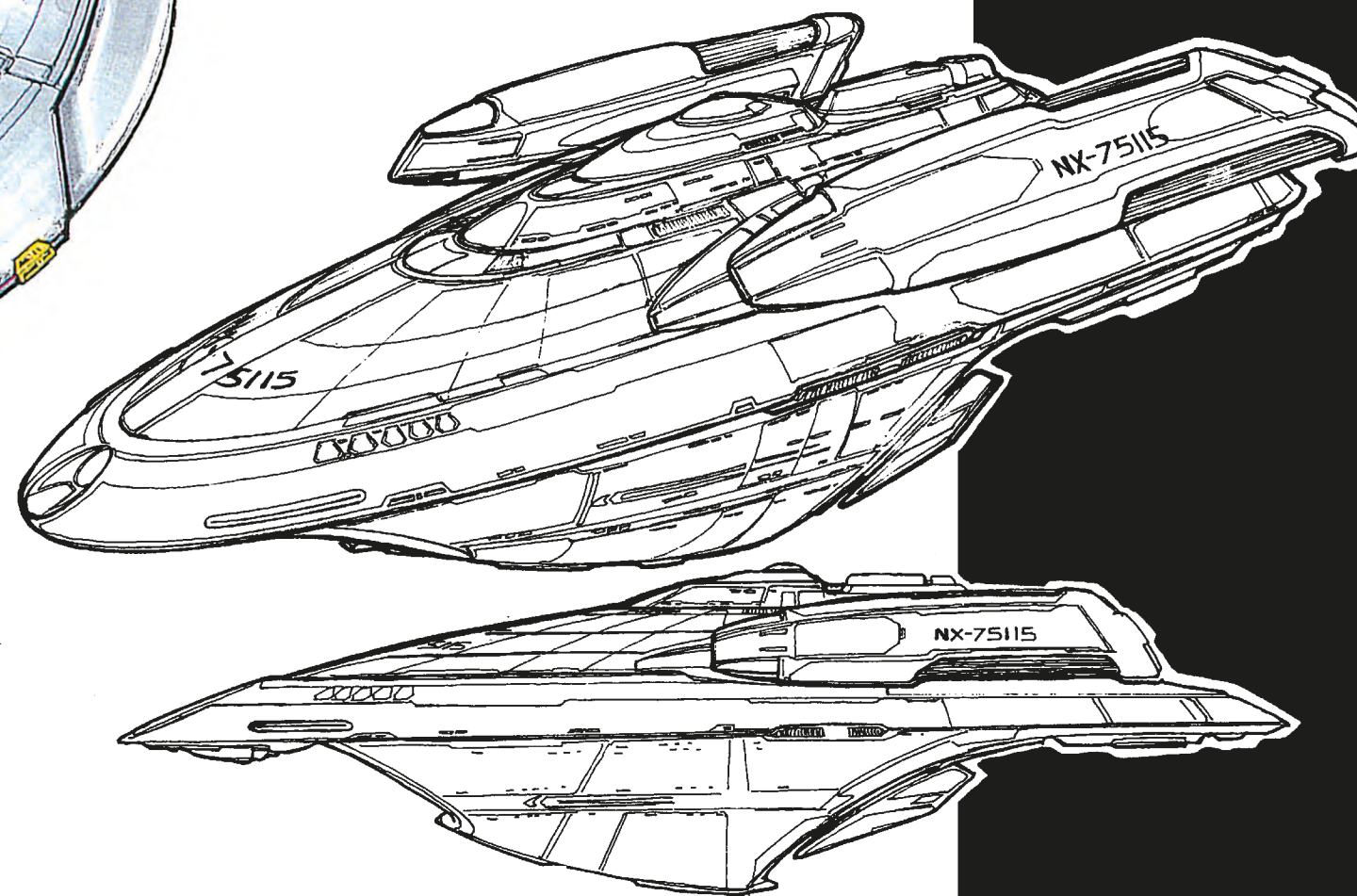
TINY TECHNOLOGY

The omnidirectional holo diode (OHD) was an integral component of the holodeck. Covering the floors, walls and ceilings of holodecks, the OHDs [each measuring just 0.01mm] projected forcefields to allow users to feel objects that were not really there.



◀ In John Eaves' first illustration, the design of the holoship closely resembled Starfleet's typical architecture and was obviously a Federation vessel. As he points out, the saucer section was the logical shape to contain the hologram of the Ba'ku village.

▼ This sketch was Eaves' favorite design for the holoship. He based it on a Guppy aircraft, a wide-bodied cargo hauler with a huge interior that was used to carry enormous loads. Despite its bulbous belly, the saucer and nacelle components were familiar to Starfleet design.



DESIGNING THE FEDERATION HOLOSHIP

The holoship went through numerous changes as John Eaves searched for a design that would meet with the producers' approval.

As a concept artist on *STAR TREK: INSURRECTION*, John Eaves really had his work cut out. He was responsible for designing all of the Son'a vessels and all of the Federation

ships, including the Captain's Yacht, a *U.S.S. Enterprise* NCC-1701-E shuttle and a scout ship. The design that really caused him the most problems, however, was the Federation holoship.

There had never been such a specialized Federation ship before in all the years of *STAR TREK*, and it caused Eaves some serious head scratching to know where to begin.

"The holoship went through a lot of changes," said Eaves. "Originally it was a traditional Federation design, so I started out with a saucer section. The way the (Ba'ku) village was designed, it lent itself well to that shape – a saucer would be the best place to encase that holodeck image."

Eaves' first illustration of the holoship

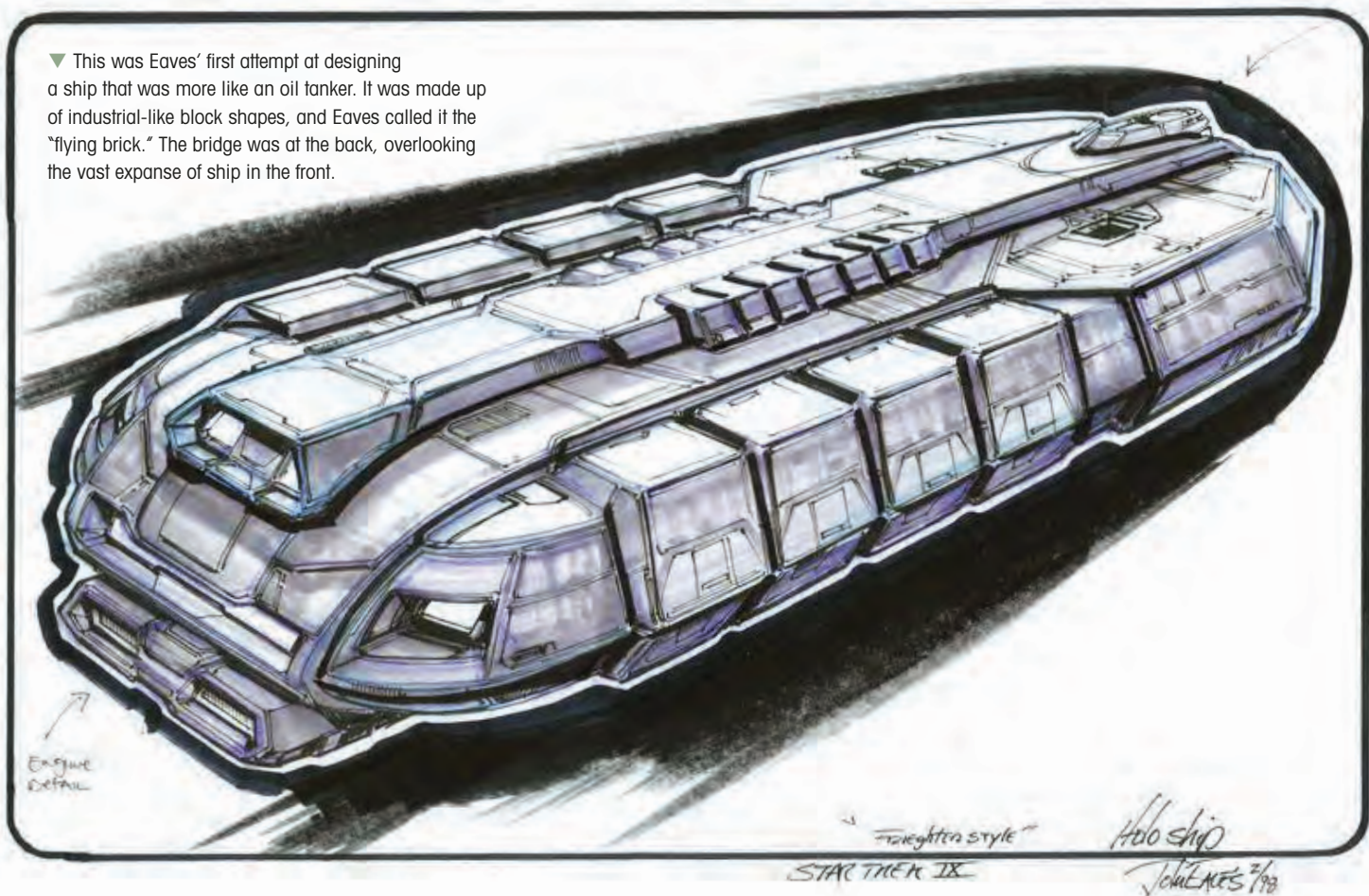
was the most conventional and featured a saucer section and nacelles, clearly indicating that it was Federation in design. The producers were not so keen on this direction, however, and they asked for something "more industrial."

"They wanted to go with something that was more freighter-looking," said

Eaves. "So it went through another stage where it looked like a Guppy, one of those old 1950s cargo planes. That was my favorite one."

The producers still felt that this was too traditional and not quite right, so Eaves went back to the drawing board again. "They felt that the revised holoship still looked too 'starshippy,'" said Eaves.

▼ This was Eaves' first attempt at designing a ship that was more like an oil tanker. It was made up of industrial-like block shapes, and Eaves called it the "flying brick." The bridge was at the back, overlooking the vast expanse of ship in the front.



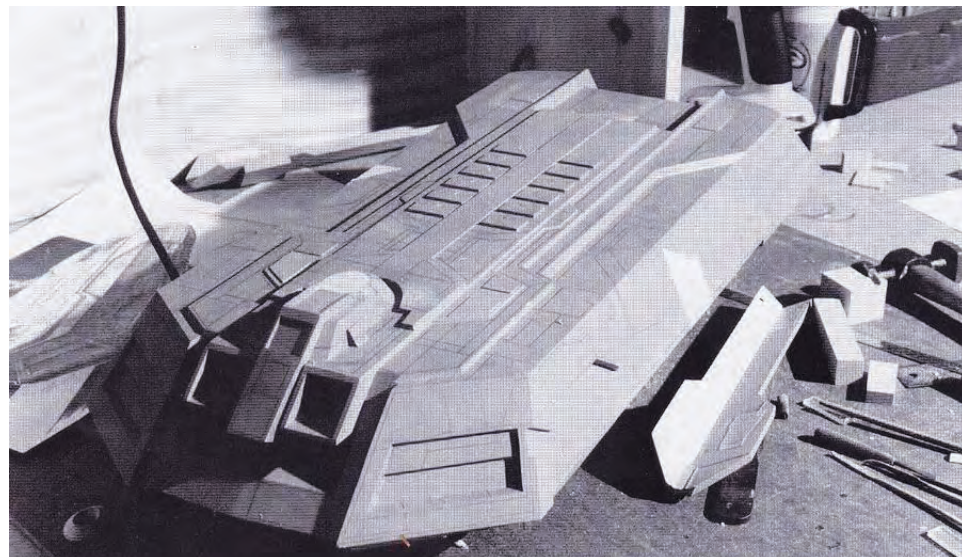
"I then moved onto a 'flying brick' design. The producers wanted something like an oil tanker. I bevelled the sides, and put the cockpit at the very back of the ship, just like a tanker."

BUILDING THE CG MODEL

This design was approved and the illustrations were sent off to the visual effects house Blue Sky/VFX so the CG model could be built. The upper half of the holoship was the only part that would be visible in the lake for the scenes shot on the Ba'ku planet, so a physical 30-inch scanning model of the top half was constructed. This helped save time as it meant the CG artists would be spared the task of building a wire-frame model freehand.

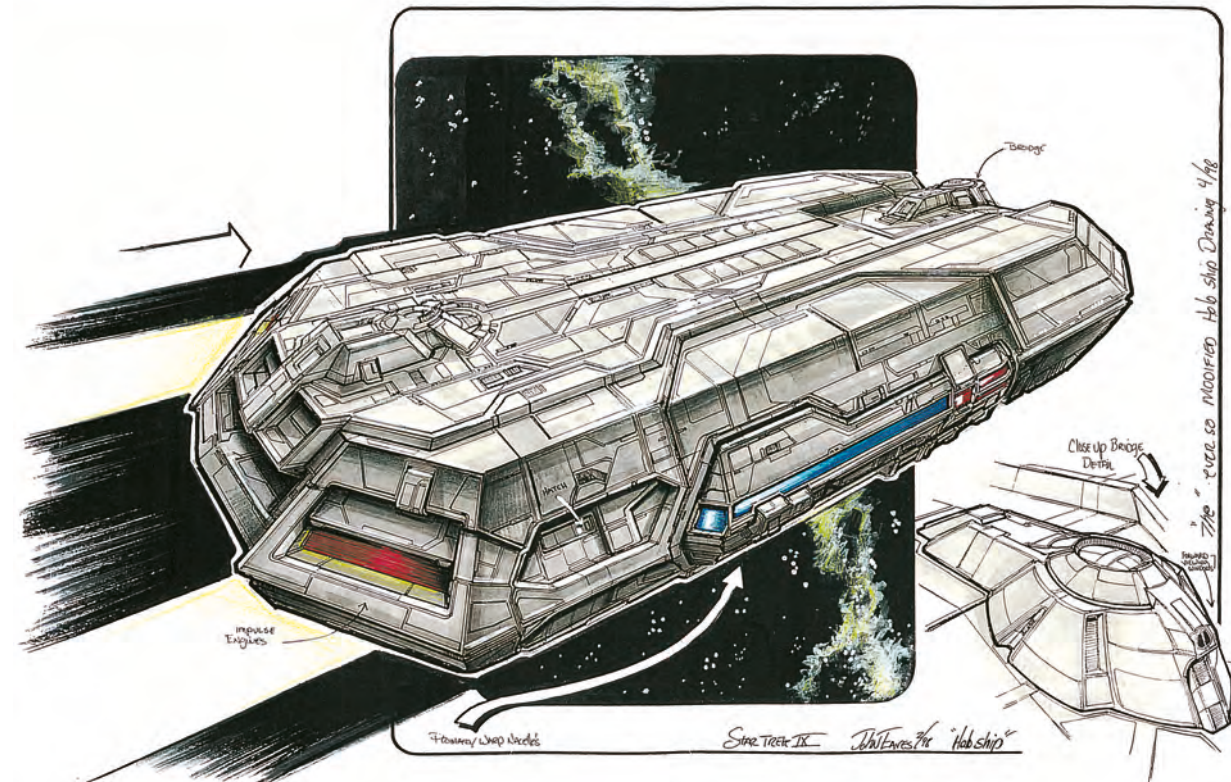
It was only when the CG model had been completed that they realized there had been an error. Eaves had drawn the holoship with the bridge module at the rear of the ship, much

like it is on modern-day oil tankers. Unfortunately, the design had been signed off in the belief that what they thought was the front of the vessel was in fact the rear – in other words the bridge module had moved from the rear of the ship to the front.



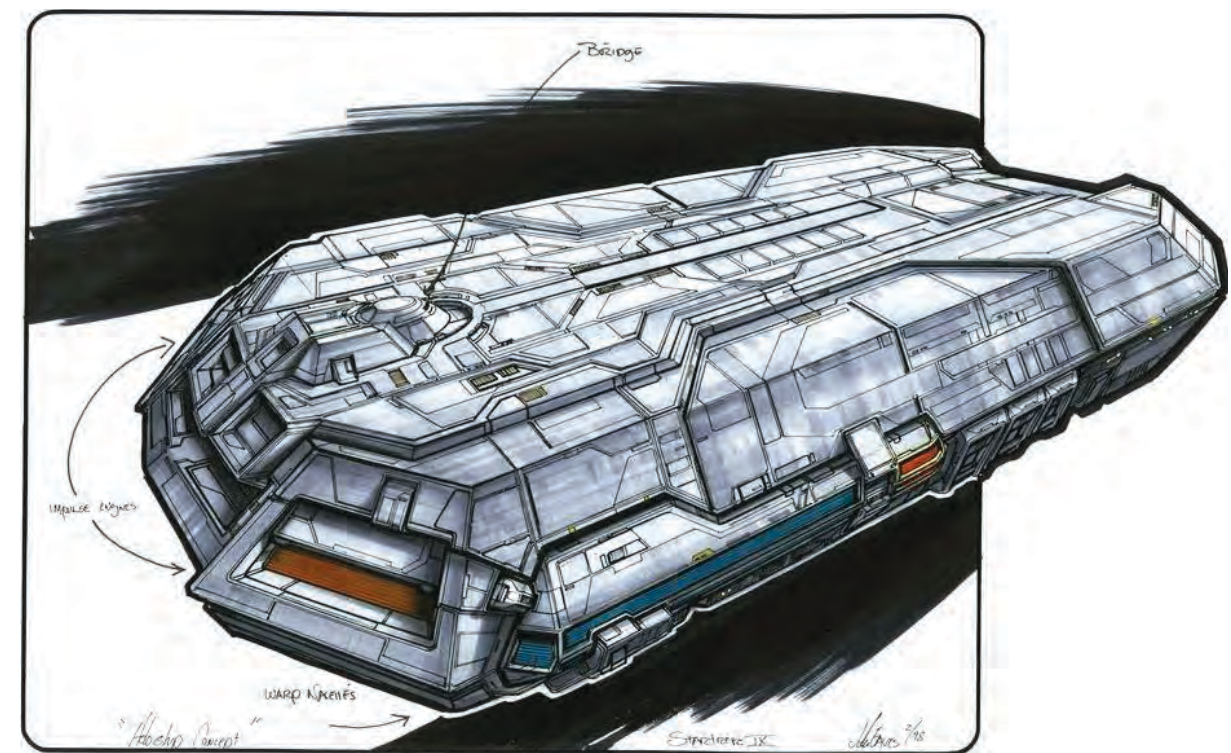
▲ A physical model of the top half of the holoship was built. This was just a rudimentary replica designed to help the CG modeler cut down on the time it took to construct the basic shape of the holoship for the scenes in the lake.

It would have been very expensive to rectify this oversight, not to mention the extra time it would have taken in what was already a tight schedule. It was therefore decided to keep the bridge at the front, although Eaves did make some changes to the command center



to make it blend in more seamlessly to the overall structure. As it transpired, there simply was not enough time to take in Eaves' alterations, and as a consequence what was intended to be the impulse engines ended up on the front of the vessel.

The digital files were then handed over to another visual effects house, Santa Barbara Studios. They constructed the missing half of the ship for its scenes in space, meaning that the holoship was one of the very few models that was built by two companies.



◀ This was the illustration that was approved. The bridge was still at the rear of the vessel, the blue section at the side indicated where the warp nacelles were positioned and the red inserts at the rear were the impulse engines.

◀ Once it was realized that the holoship had been built with the bridge at the front, Eaves went back to make a few alterations. He blended in the bridge module at the front more organically, and altered the position of the nacelles. In the end, there was not enough time to make all these changes to the CG model.



STAR TREK: INSURRECTION

THE SCREENPLAY

Michael Piller was asked by Rick Berman to write the ninth *STAR TREK* film, and he was determined to get it right no matter how long it took.



Writing a screenplay for a movie is hard – very hard. Writing a screenplay for a *STAR TREK* movie is harder still. Not only do you have to come up with an action-packed plotline that is also cerebral and thought-provoking, but it also has to meet with the approval of a whole bunch of important executives at the film studio. All this and more has to be achieved, and that's before the critics and the legions of fans see it and have their say.

Really knowing *STAR TREK* and the characters is a must for any screenwriter who takes on the task. This is why executive producer Rick Berman asked

Michael Piller if he would be up for the challenge. There really could not have been anyone more qualified for the job. Piller had been writing for *THE NEXT GENERATION* since the third season, had gone on to be executive producer, and then co-created both *DEEP SPACE NINE* and *VOYAGER*.

INITIAL IDEAS

Beginning in March 1997, nearly two years before *STAR TREK: INSURRECTION* was released, Piller began work. The previous film, *STAR TREK: FIRST CONTACT*, had been a fantastic success, but it had been quite dark. Piller's first thought was that they could not out-Borg the Borg. In other words, it would be almost impossible to come up with villains who could pose more of a threat.

Instead, Piller wanted to play to *STAR TREK*'s other strengths. He wanted to write a movie that was more in the vein of *STAR TREK: THE VOYAGE HOME* – one that was warm and funny, and made use of the main characters' unique qualities.

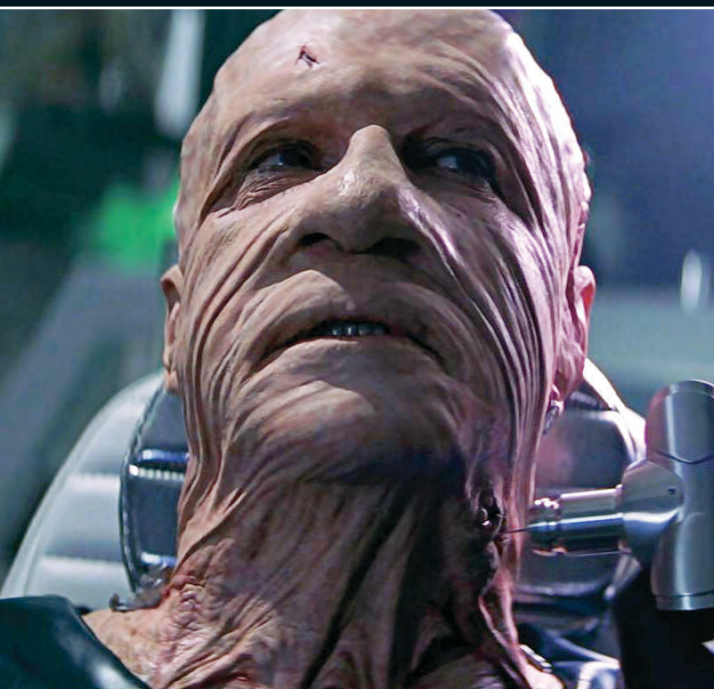
Over the next months, Piller wrote several treatments – these are pretty detailed 10-25 page summations of the story. There's not room to go into detail on all his ideas here, but they did share some common plot points. Piller used Joseph Conrad's novel 'Heart of Darkness' as inspiration. The *Enterprise* crew would venture, not up a river as in the book, but into a mysterious region of space where they had been sent to look for an old Starfleet Academy friend of Picard's named Duffy. He had been attacking Romulans ships, but no one knew why.

◀ **TOP LEFT** Having worked for the franchise for over eight years, there was no one better qualified than Piller to understand what made *STAR TREK* so successful. Sadly, Piller died in 2005 at the age of 57 after succumbing to cancer.

▲ **ABOVE** It was decided from early on that much of the film would take place in a strange area of space known as the Briar Patch. Dougherty was added a little later as someone who was working with the villains.

◀ Initially, there was a character named Duffy, who was attacking ships near the Briar Patch. In the end, this character was simply not working, so he was replaced by Data, who assaulted a survey team, seemingly without reason.





◀ In early versions of the story, the Romulans were the main villains. Later, they were replaced by the Son'i, and they eventually became the Son'a. They operated highly advanced ships with enormously powerful weapons.



◀ Anij was introduced to the story fairly late on in the script development. She was a romantic interest for Picard, but was also there to teach him the value of slowing down and enjoying life in the moment.



◀ The space around the Ba'ku planet had a 'fountain of youth' quality, which rejuvenated the crew. This led to some funny and joyous moments, such as the rekindling of the relationship between Riker and Troi.

Once in this area of space, the crew experience all manner of weird happenings, as well as starting to behave oddly themselves. Eventually, they find Duffy and he looks exactly the same as he did at the Academy. We learn that the planet is hiding some kind of 'fountain of youth,' and he is trying to protect it and the inhabitants.

BACK TO THE DRAWING BOARD

While all these treatments had merit, it was felt that they were just too political and not quite working. Piller then came up with another idea. What if it isn't Duffy that Picard is asked to find, but Data? What if Starfleet asks Picard to kill Data? That would have loads of potential.

Piller then wrote another treatment in which Data fills the role of the mad Colonel Kurtz from Conrad's *'Heart of Darkness.'* He "goes native" when he suffers some kind of malfunction, but he is still 'healthy' enough to protect a small alien culture. In act one, Picard goes up the river and finds Data, kills Data in act two, and then in the third discovers that he has killed his friend to cover up a conspiracy. Outraged, Picard resigns his commission and takes Data's place on the planet. Finally, because Data is an android, he is reactivated in time to help save the Federation from its alliance with the Romulans.

This treatment was also rejected, but it did lay many of the foundations for the final script. Piller continued to work on the story and he decided to lose the Romulans as the main villains. Instead, there were some new antagonists, originally called the Son'i, who of course later became the Son'a.

The story was coming together, but with pre-production for the movie now only weeks away, Piller was still working on it. He introduced some warm, funny and even touching aspects that arose from the crew being exposed to this "fountain of youth." Geordi La Forge regains his sight and witnesses a beautiful sunset, Riker shaves off his beard and rekindles his romance with Troi, and Worf has to explain that the *gorch* on his face is a Klingon pimple.

By November 1997, with the collaboration of Berman and input from director Jonathan Frakes and many others, most of the elements of the story were in place, but they still had not come up with a title. Many alternatives were tried, including



'Stardust,' 'Regeneration,' 'Prime Directive,' 'The Betrayal,' 'Breach of Promise,' 'Dereliction of Duty,' 'The Dishonor,' 'High Treason,' 'The Enemy Within,' 'The Resignation,' 'Sacred Honor' and 'Apostasy.' None of them seemed to work.

FINAL CHANGES

Piller continued to work on and refine the screenplay. He found that he had to take some elements out, as the movie was in danger of going over budget. He had actually scripted a sequence with flying motorcycles as Picard and his fellow officers tried to evade Son'a troops, who were abducting the Ba'ku. In the end, the motorbikes were replaced by automated drones, capable of firing isolinear tags into the Ba'ku so transporters could beam them to a Son'a ship.

Piller also wrote a scene in which an exhausted Dr. Crusher takes a rejuvenating mud bath in a mineral-rich cavern until she sees a llama-like animal urinating in the mud. This was cut from the script after Berman commented to his wife, "I think Michael's starting to lose it. He wrote a scene today in which a llama pees on Beverly Crusher."

But Piller did hold it together, despite all the false starts and the problems of tying together all the elements that they wanted to include, and he finished the screenplay. Some have commented that it was too like an extended episode of the series and there wasn't wall-to-wall action. Piller



◀ Most of the crew enjoyed how the planet made them feel. Geordi La Forge's vision was restored, while Dr. Crusher and Troi appreciated the firming effects on their bodies. Worf was not so happy when he developed a *gorch* – the Klingon equivalent of acne.

◀ An ending was filmed in which Ru'afa was bombarded with metaphasic particles that caused him to age in reverse until he disappeared all together. It was felt that it was not clear what had happened to him, so another ending was written and filmed.

was going for a different direction, though. He wanted to write a movie that was warm and funny. One that was uplifting and optimistic in the Gene Roddenberry tradition. He wanted to explore the intellectual and moral leadership of Picard, the qualities that he felt set him apart from other heroes. He wanted to show the crew as a family that love and support one another. In the end, he wanted to engage the heart and mind, and make the audience feel something too. There's no doubt that he achieved those goals.

The only thing left to do was come up with a title for the movie. A friend of Piller's named Alan Spencer, who been giving lots of moral support, suggested 'Insurrection.' As it happened, someone else independently came up with the same title. They had a winner – *STAR TREK: INSURRECTION.*



◀ Piller wrote a scene in which Picard and his officers used flying motorcycles to protect the Ba'ku. Unfortunately, this proved too expensive to film and it was replaced by flying drones that tagged the Ba'ku so they could be transported to a Son'a ship.

ON SCREEN



TRIVIA

The use of the Federation holoship to relocate the Ba'ku to another planet without their knowledge may have been inspired by the *STAR TREK: THE NEXT GENERATION* season seven episode 'Homeward.' This saw the Boraalans [pictured below] being transported to a holodeck recreation of their world aboard the *U.S.S. Enterprise NCC-1701-D* and then being resettled on another world. This pre-warp civilization was almost wiped out when the atmosphere of their planet was destroyed. Dr. Nikolai Rozhenko, Worf's adoptive father, tricked Captain Picard into saving them, even though it went against the Prime Directive.



The scenes of the holoship on the Ba'ku planet were filmed at Convict Lake in the Sherwin Range of the Sierra Nevada in California. The temperature of the water the day that Brent Spiner as Data walked into it was a numbing 5°C. Understandably, Spiner wanted to make sure that he got this scene right in one take. As it happened, only stuntman Brian J. Williams' walk into the lake was used in the final cut of the movie.



The only other purpose-built holoship seen in *STAR TREK* was the one built by the Hirogen with the help of *Voyager's* crew, so they could hunt holographic prey instead of actually killing other species.

- FIRST APPEARANCE: STAR TREK: INSURRECTION
- FILM APPEARANCE: STAR TREK: INSURRECTION
- DESIGNED BY: John Eaves

KEY APPEARANCES

STAR TREK: INSURRECTION

A Federation-Son'a survey team is secretly observing the Ba'ku when they are attacked by their colleague Lt. Commander Data. Captain Picard is contacted by Vice Admiral Dougherty and asked how they can shut down Data. Wanting to find out for himself what has happened, Picard orders his crew to the Ba'ku planet.

After eventually capturing Data, they discover that he had been hit by a blast from a Son'a weapon that damaged his memory engrams. They retrace Data's last steps before he was injured and it leads them to a lake. Tricorder readings indicate elevated neutrino

emissions, and Data follows the source to a cloaked Federation holoship. It becomes clear that the holoship was going to be used to relocate the Ba'ku to another planet without their knowledge.

When confronted with these findings, Dougherty confesses the truth. They need to move the Ba'ku before they can tap the metaphasic radiation that is being emitted by the planet's rings, as it has regenerative properties on all life forms. Dougherty orders Picard to leave, but he is outraged by this violation of the Prime Directive and is prepared to risk his crew, career and his ship to protect the Ba'ku.

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- A look behind the scenes at how the remastered version of *THE ORIGINAL SERIES* was put together

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