U.S.S. SARATOGA
NCC-31911

MIRANDA CLASS
LAUNCHED: 24th C
LENGTH: 243 METERS
MAX SPEED: WARP 9.2
Stand assembly:

Slide the stand over the back of the saucer

U.S.S. SARATOGA NCC-31911

REGISTRY: NCC-31911
CLASS: MIRANDA
LAUNCHED: 24TH CENTURY
DESTROYED: 2367
LENGTH: 243 METERS
CREW: 200 (APPROX.)
TOP SPEED: WARP 9.2
WEAPONRY: SIX PHASER EMITTERS, TWO TORPEDO LAUNCHERS
CAPTAIN: MARTIN JEDOCKA

U.S.S. SARATOGA NCC-31911 SPECIFICATION
The U.S.S. Saratoga NCC-31911 was a Miranda-class vessel that was in service with Starfleet during the 24th century. This class of starship had been operating since at least the 2280s, making it one of the longest serving and most successful types of vessel to be used by Starfleet. They were designed and mainly used for science and patrol missions, but they could also be deployed in combat duties if the need arose. They normally had a crew complement of around 200, and by the middle of the 24th century they also accommodated crew members’ families.

Over the years, Miranda-class ships had used slightly different hull configurations, but their overall shape remained basically the same. Like all vessels of this type, the Saratoga was 243m in length, and did not feature a separate secondary engineering hull. Instead, an enlarged squared-off section was fitted to the rear of the saucer. This area contained the ship’s warp core and impulse engines, as well as two shuttlebays. Both of the shuttlebays also contained escape pods capable of transporting several personnel off the ship in an emergency.

LOCATION OF WEAPONS

Some Miranda-class vessels were equipped with a weapons ‘roll bar’ that was fitted above the rear section of the saucer, and it carried additional phasers and torpedo launchers. The Saratoga did not feature this ‘roll bar,’ and just had the standard number of phasers and torpedo launchers. This included six type-7 phaser emitters, three mounted on top of the saucer and three below, including one that was situated on the sensor dome. There

U.S.S. SARATOGA
NCC-31911

The Saratoga was a Miranda-class ship that was part of the fleet that fought a Borg Cube at the Battle of Wolf 359.
Following the Battle of Wolf 359 and death of his wife Jennifer, Sisko took up a posting at Utopia Planitia Fleet Yards on Mars. Emotionally devastated, Sisko poured his energy into helping design a prototype U.S.S. Defiant. Design flaws emerged and the project was halted, leaving him on the verge of resigning. It was then that one of his former commanding officers, Captain Leyton, recommended him for a command position aboard Deep Space 9.

Miranda-class vessels, such as the Saratoga, were normally used for scientific or supply missions. They featured a whole host of upgraded sensor equipment to help them carry out their primary tasks. They were not really designed for combat, but they could be pressed into action if the need arose.

were also two phaser emitters located just below the impulse engines at the rear. The Saratoga had additional cylindrical sensor pods located below the port and starboard side of the saucer section. These were not standard equipment on all Miranda-class vessels, and obviously enhanced the scanning ability of the Saratoga, providing additional scientific data. The Saratoga had a vertically-installed warp core that spanned several decks, and warp nacelles that hung down below the saucer section. The ship was capable of attaining a top speed of warp 9.2 for short periods, but its standard cruising speed was closer to warp 6.

The main bridge of the Saratoga was located on deck 1 at the top of the saucer section. The layout was similar to that found on Constitution-class ships, with the flight controller and operations stations were located at the front and the captain’s chair in the middle. Two additional standing consoles were located just behind the captain’s chair, with the tactical station being the one on the port side, while science and communications stations were on the starboard side of the bridge.

In the Saratoga engaged the Borg cube at the Battle of Wolf 359. It fired a full salvo of phasers, but they had no effect. The Saratoga was then held in a Borg tractor beam, while its shields were drained.

During the battle, the Saratoga unleashed a full spread of phasers and photon torpedoes at the Borg cube, but they had no effect. The Saratoga was rendered immobile by a tractor beam emitted by the cube, while its shields were quickly drained of power. With no defenses, the Saratoga was helpless against the cube’s cutting beam, which sliced apart the hull through decks one to four and caused a massive explosion. The warp core also suffered heavy damage, leading to an antimatter containment failure. Apart from Sisko and the Bolian tactical officer, the entire bridge crew were killed in the attack, while chaos and fires reigned all around them. The entire ship leaned to the left as the stabilizers failed, and it was clear that the Saratoga could not be saved.

In the Battle of Wolf 359 and death of his wife Jennifer, Sisko took up a posting at Utopia Planitia Fleet Yards on Mars. Emotionally devastated, Sisko poured his energy into helping design a prototype U.S.S. Defiant. Design flaws emerged and the project was halted, leaving him on the verge of resigning. It was then that one of his former commanding officers, Captain Leyton, recommended him for a command position aboard Deep Space 9.

Sisko tried to get as many survivors to the escape pods as he could, before rushing back to his quarters. He managed to rescued his barely conscious son Jake, but he was too late to save his wife, Jennifer who also died in the attack. As they left in an escape pod along with a dozen others, the Saratoga’s warp core breached and the ship exploded in a massive fireball.

Service Record
In 2365, according to a starship deploy status chart that was on display in a courtroom of Starbase 173, the Saratoga was under the command of Captain Martin Jedlicka. It was assigned to a deep space exploration mission of Sector 002 along with the U.S.S Apollo NCC-30000.

By 2367, the Saratoga was under the command of a Vulcan captain and its first officer was Lt. Commander Benjamin Sisko, who would later become the commander of Deep Space 9. During that year, it was part of a fleet of at least 40 starships that massed at Wolf 359 to protect Earth and the surrounding sector from an invasion by a Borg cube.

The battle, the Saratoga unleashed a full spread of phasers and photon torpedoes at the Borg cube, but they had no effect. The Saratoga was rendered immobile by a tractor beam emitted by the cube, while its shields were quickly drained of power. With no defenses, the Saratoga was helpless against the cube’s cutting beam, which sliced apart the hull through decks one to four and caused a massive explosion. The warp core also suffered heavy damage, leading to an antimatter containment failure. Apart from Sisko and the Bolian tactical officer, the entire bridge crew were killed in the attack, while chaos and fires reigned all around them. The entire ship leaned to the left as the stabilizers failed, and it was clear that the Saratoga could not be saved.

DATA FEED
Following the Battle of Wolf 359 and death of his wife Jennifer, Sisko took up a posting at Utopia Planitia Fleet Yards on Mars. Emotionally devastated, Sisko poured his energy into helping design a prototype U.S.S. Defiant. Design flaws emerged and the project was halted, leaving him on the verge of resigning. It was then that one of his former commanding officers, Captain Leyton, recommended him for a command position aboard Deep Space 9.

Sisko’s wife, Jennifer, had taken refuge in their personal quarters along with their son Jake during the Borg invasion. Jake survived the encounter, but Jennifer was killed when an explosion ripped up through the floor.

The Saratoga engaged the Borg cube at the Battle of Wolf 359. It fired a full salvo of phasers, but they had no effect. The Saratoga was then held in a Borg tractor beam, while its shields were drained.
BATTLING THE BORG

The U.S.S. Saratoga was one of at least 40 Starfleet ships that fought an invading Borg cube at the Battle of Wolf 359 in 2367.

Early in the battle, the U.S.S. Melbourne NCC-62043 was caught in the cutting beam weapon from the Borg cube. As its shields were being drained, the Saratoga rushed in to help the stricken vessel, but it was too late. Half of the Melbourne’s saucer was blown away, and the burning hulk of what remained was rammed by the cube as it pursued the Saratoga. It was soon caught in the cube’s tractor beam, while its shields were quickly drained. Once they failed, there was a massive explosion that caused huge damage to decks one through four.

Once the smoke had cleared, First Officer Benjamin Sisko realized that he and the Bolian tactical officer were the only bridge crew who remained alive. Damage reports revealed that a warp core containment failure would destroy the rest of the ship in just four minutes. Sisko had no other option, but to issue the order to abandon the ship. He then went to his crew quarters to find his wife and child, and while Jake was still alive, his wife Jennifer had been killed by fallen wreckage.

Numb, and with badly burned hands, Sisko found his way to an escape pod where he joined Jake and about a dozen other survivors. The escape pod was launched and then a few seconds later, they watched through the window as the Saratoga blew to pieces.

DATA FEED

The U.S.S. Saratoga NCC-31911 was not the first Miranda-class vessel to bear this name. In 2266, the U.S.S. Saratoga NCC-1887 was patrolling near the Neutral Zone when it encountered a whale-probe on a direct course to Earth. The crew attempted to make contact, but it was neutralized by the probe, which was transmitting an amplification wave of enormous power.

CLOSE NEIGHBOR

Wolf 359 was the primary star in the Wolf system. In reality, it is located in the constellation Leo, approximately 7.8 light years from Earth. It is one of the nearest stars to the sun.

BOLIAN NAME

The name of the Saratoga’s Bolian tactical officer was never given on screen. His name was revealed as Hranok in the novelization of the Star Trek: Deep Space Nine episode Emissary.

FAMILIAR VOICE

Majel Barrett, the actress who played Nurse Christine Chapel in The Original Series and wife of Gene Roddenberry, recorded the lines said by the Saratoga’s computer voice, as she had done previously for the U.S.S. Enterprise-D computer voice.
The studio model of the U.S.S. Saratoga NCC-31811 was actually a reuse of the U.S.S. Reliant NCC-1864 that had been created for STAR TREK II: THE WRATH OF KHAN. The Miranda-class model had originally been designed by Joe Jennings, Mike Minor and Lee Cole—see issue 11 for more details on the design of this ship.

This high quality large scale model proved a success as it was perfectly constructed for filming. It therefore made sense to reuse it, not just once, but several times over the next 15 years. After a few modifications, it was used to depict the U.S.S. Saratoga NCC-1887 in STAR TREK IV: THE VOYAGE HOME. This was also a Miranda-class vessel, but different to the Saratoga that appeared later in the STAR TREK: DEEP SPACE NINE episode Emissary.

The model then went on to appear in THE NEXT GENERATION as the U.S.S. Lantree NCC-1837 in the episode Unnatural Selection. For this outing, the effects crew were unable to make the internal lighting on the ‘roll bar’ work in time for the shoot, so it was left off. The model then appeared as the U.S.S. Brattain NCC-21166 in the episode Night Terrors, where the model was mistakenly labeled as the ‘Brittain.’

After more extensive modifications, the model was used to depict the Soyuz-class U.S.S. Bozeman NCC-1941 in Cause and Effect, and it also appeared later as an unnamed ship in both STAR TREK GENERATIONS and STAR TREK: FIRST CONTACT.

HARD-WORKING MODEL

The studio model’s other appearance was as the U.S.S. Saratoga NCC-31911 in DEEP SPACE NINE’s pilot episode Emissary. Three break-away models were also constructed for this episode, cast from molds taken from the original studio model. This was because they wanted to blow up the ship for its destruction sequence when it battled the Borg at Wolf 359. They obviously did not want to destroy the detailed and expensive original studio model, hence the reason for building cheaper, specially prepared models that were wrapped in explosive primer cord.

The sequence was shot on a larger sound stage at Paramount, rather than at Image G for safety reasons. The explosion had to be substantial and produce enough debris to be believable. In the end, it took them three attempts to achieve the desired detonation, but they got the shot they needed using a high-speed camera.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant (seen above) was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

The Miranda-class model turned up as the U.S.S. Lantree in Unnatural Selection. This model was altered once more and labeled as the U.S.S. Brattain in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The studio model of the U.S.S. Reliant (seen above) was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Unfortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Night Terrors. Unfortunately, the name was misspelled on the saucer as ‘Brittain.’

A few changes later, the model appeared again as the U.S.S. Britton in Night Terrors. Fortunately, the mistake was corrected on the saucer.

The studio model of the U.S.S. Reliant was modified several times, and ended up being used to depict the U.S.S. Saratoga. The roll bar was absent in this appearance as the lighting could not be made to work.

This studio model was altered once more and labeled as the U.S.S. Britton for its outing in Emissary, but the roll bar was ultimately left off.

The visual effects team prepared several breakaway models of the Saratoga with explosives in order to film its destruction.
Executive producer Ira Steven Behr discusses how Ben Sisko changed over the course of the show, arguing that he developed and evolved more than any other major character in the history of STAR TREK.

However, Behr added, it would be a mistake to think that the writers knew what was going to happen when they first started work on STAR TREK: DEEP SPACE NINE. In fact, the character that series creator Michael Piller and Rick Berman came up with was intended to be quite different than the Sisko that developed. As Behr remembered it, one of their major concerns was to distinguish him from Picard. “I think they were looking for someone more accessible,” said Behr. “Not a guy where you’d have to twist his arm to get him to play cards with the crew. Also, the part was conceived as younger, and that was what brought about the dreaded ‘commander’ status.”

The instruction given to the writers was that Sisko was a cross between Kirk and Picard, combining the best elements of each. “That sounded terrific,” Behr said. “It sounded as if it made sense, but it wasn’t that simple – every character was contingent on who you cast. René Auberjonois changed our take on Odo; Terry Farrell had a tremendous impact on Dax; and Avery Brooks made us rethink Sisko. You don’t cast someone like Avery and then make him a commander. The audience could never buy that.”

Because Avery Brooks was a mature man with a commanding presence it was also hard to imagine him hanging out with the crew in Quark’s, or taking Kirk’s somewhat happy-go-lucky approach to the universe. “Still,” Behr said, “we were a little slow on the uptake, because the idea of a combination of Kirk and Picard sounded so good. That proved, I think, less than wonderful, both for us and Avery: though he never complained, and just did whatever we gave him, no matter what he must have thought of it at times.”

A character is largely defined by the relationships they have with other people, and as the series began two relationships were particularly important to Sisko. “I think Jake and Dax were the things we were holding on to,” said Behr. “Dax was supposed to be a whole different type of character. Again, casting Terry had an impact. Originally, the character was supposed to have a lot more wisdom and gravitas. Eventually, we realized we had to make her the type of person who would marry Worf, and that would never have worked with what we originally had in mind.”

The idea was that the Sisko-Dax relationship would provide a kind of mirror to the Kirk-Spock relationship, with the human commander taking advice from a wise alien who could offer a different perspective on any situation. Given Dax’s lack of experience, it was hoped that she could bring a different perspective to the station. 

THE EVOLUTION OF BENJAMIN SISKO

In the history of STAR TREK, no character went through more changes than Benjamin Sisko. When he first arrived on Deep Space 9, he was a grieving widower who was uncomfortable about his role as the Bajoran Emissary. Seven years later, he was a married man, who planned to make his home on Bajor but sacrificed everything to save his adoptive people by becoming one of the Prophets. “It was an amazing arc,” said executive producer Ira Steven Behr, “and I defy anyone to point to any other lead in a STAR TREK series who went on such an incredible journey.”

However, Behr added, it would be a mistake to think that the writers knew what was going to happen when they first started work on STAR TREK: DEEP SPACE NINE. In fact, the character that series creator Michael Piller and Rick Berman came up with was intended to be quite different than the Sisko that developed. As Behr remembered it, one of their major concerns was to distinguish him from Picard. “I think they were looking for someone more accessible,” said Behr. “Not a guy where you’d have to twist his arm to get him to play cards with the crew. Also, the part was conceived as younger, and that was what brought about the dreaded ‘commander’ status.”

The series bible said that Sisko was a man with a temper that he had to work hard to keep under control, but had a gentle demeanor. Emissary also established that he had lost his wife at the Battle of Wolf 359, and that before arriving on the station he was uncertain what to do with his life.

**KIRK AND PICARD**

The instruction given to the writers was that Sisko was a cross between Kirk and Picard, combining the best elements of each. “That sounded terrific,” Behr said. “It sounded as if it made sense, but it wasn’t that simple – every character was contingent on who you cast. René Auberjonois changed our take on Odo; Terry Farrell had a tremendous impact on Dax; and Avery Brooks made us rethink Sisko. You don’t cast someone like Avery and then make him a commander. The audience could never buy that.”

Because Avery Brooks was a mature man with a commanding presence it was also hard to imagine him hanging out with the crew in Quark’s, or taking Kirk’s somewhat happy-go-lucky approach to the universe. “Still,” Behr said, “we were a little slow on the uptake, because the idea of a combination of Kirk and Picard sounded so good. That proved, I think, less than wonderful, both for us and Avery: though he never complained, and just did whatever we gave him, no matter what he must have thought of it at times.”

A character is largely defined by the relationships they have with other people, and as the series began two relationships were particularly important to Sisko. “I think Jake and Dax were the things we were holding on to,” said Behr. “Dax was supposed to be a whole different type of character. Again, casting Terry had an impact. Originally, the character was supposed to have a lot more wisdom and gravitas. Eventually, we realized we had to make her the type of person who would marry Worf, and that would never have worked with what we originally had in mind.”

The idea was that the Sisko-Dax relationship would provide a kind of mirror to the Kirk-Spock relationship, with the human commander taking advice from a wise alien who could offer a different perspective on any situation. Given Dax’s lack of experience, it was hoped that she could bring a different perspective to the station. 

**THE EVOLUTION OF SISKO**

Executive producer Ira Steven Behr discusses how Ben Sisko changed over the course of the show, arguing that he developed and evolved more than any other major character in the history of STAR TREK.
Making Sisko the Emissary thrust him into the heart of Bajoran politics, and he came into conflict with Adon Adami. When the series began, the writers had no intention of continuing the Prophets storyline, but it later played a big part.

EVOLUTION OF SISKO

The episode entitled ‘Explorers’ proved to be a turning point for Sisko, helping him to understand himself and his situation. However, the chemistry between the actors led to a very different result, and Dax was later reinvented as a “female Smokey.” “I think the idea of Dax and Sisko was a valid one,” Behr said, “but in terms of success you can’t compare it to the relationship with Jake, which was one of the best father-son relationships. It wasn’t treacly, it wasn’t over-sentimental, and I’m very proud of it.”

SISKO AND RELIGION

The pilot also set up Sisko’s role as the ‘Emissary of the Prophets,’ a significant figure in Bajoran religion, but at this stage the writers didn’t expect that the Prophets, who were very strange characters with an extraordinary concept of time, would play a significant role in the rest of the series. “At first glance the Prophets did not seem very viable,” said Behr. “I have to tell you, I was blown away. I finally went to see Avery do on stage,” said Behr. “It wasn’t until the third season that I finally realized what was going on.”

DIFFICULT QUESTIONS

During the first season, the writers did explore how Sisko’s role as the Emissary affected his relationship with the Maquis, but at this stage Sisko had some serious reservations about the whole idea of Bajoran religion and insisted that he was simply a Starfleet officer. And this was very much how the writers played him – early episodes focused on how difficult it was for him to apply Starfleet morally to the complicated situations he encountered. Inevitably, there was a certain imperialist undertone to all of this. ‘Star Trek’ had a tendency to present Starfleet characters as somehow possessing ‘the answers,’ and it would have been very easy to write in which Sisko taught the Bajorans how to be better people. This was never what Behr or the show’s other producers wanted. “I wasn’t convinced that it was really working, but the actors and the character they were seeing on the screen. ‘At first glance the Prophets did not seem very viable,’ said Behr. ‘I don’t think any of us really had our heads wrapped around it. I thought it was a viable,’ said Behr. ‘I think the idea of Dax and Sisko was a valid one,’ Behr said, “but in terms of success you can’t compare it to the relationship with Jake, which was one of the best father-son relationships. It wasn’t treacly, it wasn’t over-sentimental, and I’m very proud of it.”

REVELATION

Sisko now had a unique perspective that clearly distinguished him from the other captains, but there was still an unfortunate gap between the character the writers were putting on the page and the character they were seeing on the screen. “I wasn’t convinced that it was really working, but to be honest it never hit me between the eyes until finally we went to see Avery do Robeson on stage,” said Behr. “I have to tell you, I was blown away. I was looking at an actor and it was a totally different guy. I was sitting there going, ‘Oh my God! We have screwed up! This man is terrific, and we had him straitjacketed in this role. This is a multitalented guy who didn’t have to just stand around stiffly in this uniform, relating only to his kid.’”

COMING INTO HIS OWN

As the third season drew to a close, the project to reinvent Sisko was paying off, and Behr felt that the writers finally had a real handle on his character. “I knew that the working relationship that we had established with Avery before the third season was a conscious attempt to reinvent Sisko and make Sisko more proactive. We would see him take the fight to his enemies and show his true strengths.
And we knew that we were going to be hitting them up about making him a captain, three or four episodes later. We wanted the hair off soon, and the religious thing – the Bajoran thing – felt new and interesting.

By the time the fourth season began, Sisko had been promoted and the important parts of his character were in place. However, as Behr explained, he was still something of a solitary person. This was largely because the character had become a military man, and, despite the original idea that he would be happy to join the crew for a game of poker, the reverse had turned out to be true.

**FAMILY MAN**

Behr wanted to expand Sisko's personal life, so in the fourth season we were introduced to his father, Joseph, and he started dating Kasidy Yates. Behr was pleased that they were able to give Sisko a significant family life, with a father, a son and an ongoing romantic relationship. Behr was pleased that they were able to give Sisko a significant family life, with a father, a son and an ongoing romantic relationship.

In the episode "Rapture," Sisko experienced visions that led him to recommit that Bajor delay joining the Federation, much to Starfleet's annoyance.

**BEHIND THE SCENES**

Sisko was warned by the Prophets not to marry Kasidy as they said that this was what they were going to do. If you were going to be a fan of the show, it was one test after the other!

**PAYING THE PRICE**

But Behr knew that if Sisko was effectively going to become a god, there would have to be a big price to pay. He would have to give up everything – his new wife Kasidy, his son Jake, the home he planned to build on Bajor – and he would exist only as a noncorporeal entity in the Bajoran wormhole. "I never saw him as dead," Behr explained. "But he was with the Prophets and he wasn’t going to be coming back for a very long time! He was gone."

And if this story was going to mean anything, we had to feel Sisko’s loss. "If he was going to earn the right to be a Prophet, he needed the purity of being a really human character," said Behr. "At the beginning of the series, he just seemed so aloof from it all, and so disconnected. I thought, ‘Let’s connect him as much as we can. Let’s connect him to the point where his life meant so much with the Prophets and he wasn’t going to be coming back for a very long time!’"

So, after seven years, Sisko’s journey was complete, and it was a journey that Behr said he could never have predicted when the series started. The paths the writers took were full of inspired suggestions and unexpected turns.

**ESSENTIAL HUMANITY**

"To make the idea of him being the Emissary viable, we had to assure that he appeared more and more human. And to make his comandura more three-dimensional," said Behr. "Ultimately, you have to make the most human captain in order to turn him into a god."

As DEEP SPACE NINE’s final season began, Behr knew where all this was headed. "By the seventh season, when we knew it was time to put the space station in mothballs, we had decided he was going to be a Prophet," said Behr. "I was well aware that I have a certain perverse quality. I hated the audience feeling too comfortable, because life isn’t comfortable and it doesn’t turn out the way you want it to. The last thing in the world you would have expected, and maybe the last thing in the world you thought you wanted, was to take this guy and make him into a Prophet, and this was what we were going to do. If you were going to be a fan of the show, it was one test after the other!"

Sometimes they were trying to fix something; other times they were looking for something new. But, Behr said, they always knew that their "seven-year mission" was to explore the characters.

**FAMILY MAN**

"In Homestretch, you met his dad," said Behr. "And it was not your usual TV dad stuff – ‘I have a problem with my dad; unfinished business, have to work it out, bye bye dad.’ It was a continuing relationship. The same thing was true with Kasidy – it was an ongoing, serious relationship. Avery just had this maturity and this vibe that seemed to give it credibility."

By now the writers were devoting more and more time to his position as the Emissary. In Rapture he started experiencing visions, and became more and more distant from his superiors in Starfleet. Even advised Bajor to postpone joining the Federation, and following his discovery of 9-Hola, the Bajorans began to openly revere him as a religious figure. All of this made it important for the writers to portray Sisko as a very human character. After all, here was a man who identified himself as much with the Bajorans as he did with his own people, and his position as the Emissary gave him enormous power. Sisko’s humanity was vital to our understanding of just how bizarre the things that were happening to him were.

"I was determined that these relationships would be red and convincing.

"In Homestretch you met his dad," said Behr. "And it was not your usual TV dad stuff – ‘I have a problem with my dad; unfinished business, have to work it out, bye bye dad.’ It was a continuing relationship. The same thing was true with Kasidy – it was an ongoing, serious relationship. Avery just had this maturity and this vibe that seemed to give it credibility."

By now the writers were devoting more and more time to his position as the Emissary. In Rapture he started experiencing visions, and became more and more distant from his superiors in Starfleet. Even advised Bajor to postpone joining the Federation, and following his discovery of 9-Hola, the Bajorans began to openly revere him as a religious figure. All of this made it important for the writers to portray Sisko as a very human character. After all, here was a man who identified himself as much with the Bajorans as he did with his own people, and his position as the Emissary gave him enormous power. Sisko’s humanity was vital to our understanding of just how bizarre the things that were happening to him were.

**ESSENTIAL HUMANITY**

"To make the idea of him being the Emissary viable, we had to assure that he appeared more and more human. And to make his comandura more three-dimensional," said Behr. "Ultimately, you have to make the most human captain in order to turn him into a god."

As DEEP SPACE NINE’s final season began, Behr knew where all this was headed. "By the seventh season, when we knew it was time to put the space station in mothballs, we had decided he was going to be a Prophet," said Behr. "I was well aware that I have a certain perverse quality. I hated the audience feeling too comfortable, because life isn’t comfortable and it doesn’t turn out the way you want it to. The last thing in the world you would have expected, and maybe the last thing in the world you thought you wanted, was to take this guy and make him into a Prophet.

Sometimes they were trying to fix something; other times they were looking for something new. But, Behr said, they always knew that their "seven-year mission" was to explore the characters.

**FALLING INTO PLACE**

In many ways DEEP SPACE NINE was a debate about STAR TREK about how the Federation and the individual characters related to the universe around them. That debate was played out through Sisko and, as all the different elements came together, his story fell into place. Looking back, Behr was amazed at what they managed to achieve, and the way countless decisions worked together to create such a complex and satisfying story. “You know,” he smiled, “it was pretty cool!”
A scene that was cut from the teaser of the STAR TREK: DEEP SPACE NINE episode Emissary had Sisko notifying his captain that the U.S.S. Gage, U.S.S. Kyushu and the U.S.S. Melbourne (pictured below) had been ordered into battle against the Borg by Admiral Hanson. Commander Riker had been offered the command of the Melbourne in THE NEXT GENERATION episode The Best of Both Worlds, but he turned it down. The Gage was a new reference that was later recorded in the STAR TREK Encyclopedia by Mike and Denise Okuda.

J.G. Hertzler played the Vulcan captain of the U.S.S. Saratoga. He was credited under the name ‘John Noah Hertzler,’ but of course he is much better known for his portrayal of the Klingon General Martok. He also appeared as the Changeling Laas in the DEEP SPACE NINE episode Chimera.

Jennifer and Jake Sisko’s appearance aboard the Saratoga marked the first time that families were seen aboard Miranda-class ships. Up to this point, families had only been seen on Galaxy-class ships like the U.S.S. Enterprise NCC-1701-D.

Three years later, Sisko is appointed commander of Deep Space 9. His mission is to help the Bajorans rebuild their world after the Cardassians ravaged it.

Sisko is keen on the assignment, until he makes an incredible discovery. He finds a nearby stable wormhole to the Gamma Quadrant that is populated by non-linear aliens. They make him realize that he stopped truly living at the point he lost Jennifer on the Saratoga.

This encounter changes Sisko’s attitude and he finds that he is now reinvigorated. He wants to take on the challenge of commanding this space station that has become a new frontier.