U.S.S. RHODE ISLAND
NCC-72701

NOVA CLASS
IN OPERATION: 25th C
LENGTH: 222 METERS
NUMBER OF DECKS: 8
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Stand assembly:

- Slide the stand over the back of the ship.
- Final position.

U.S.S. RHODE ISLAND NCC-72701

REGISTRY: NCC-72701

CLASS: NOVA

IN OPERATION: 25TH CENTURY

LENGTH: 221.74 METERS

CREW: 80

TOP SPEED: WARP II

WEAPONRY: TYPE Xb PHASERS, PHOTON TORPEDOES

CAPTAIN: HARRY KIM
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.

An alternate future vessel, the Rhode Island shared many similarities with Nova-class ships from the prime universe.
The Rhode Island had clearly evolved from Nova-class ships like the U.S.S. Voyager, and from the rear it was difficult to tell them apart. The Rhode Island did have a 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 was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull. This auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull. This auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull, and a Waverider was housed in the auxiliary hull. The Rhode Island had developed in the last 20 years of their journey.

Admiral Janeway felt this was too high a price to pay, and resolved to try and bring Voyager home. 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 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.

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 the chrono deflector when the Rhode Island appeared. Captain Kim stated he was taking the chrono deflector when the Rhode Island appeared. Captain Kim stated he was taking the chrono deflector when the Rhode Island appeared.

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.
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.
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.

While illustrator Tim Earls did come up with a possible design of starship for Captain 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 final 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.”
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.

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.
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 socks.

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

Intriguingly, Thompson also said, “Brannon came in after I’d already timed 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.”

Thompson had to endure a weak spot in Borg society.

When questioned, Braga said, “This time the hair stylist didn’t put as many hairpins and she didn’t slick it down so 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?

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Thompson had to endure the Borg makeup routine for Roxann Dawson, Tim Russ and Kate Mulgrew.

As for the rest of Thompson’s makeup, there was a tube there. This time, though, it felt like there was a tube there. This time, though, it felt like there was a tube there.

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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 them out, 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 waiting at night. 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 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.”

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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 different alien heads to do. Five humanoids, which would be foreheads, and then about five right 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 track in enormous trees. You can’t cross the city with them and they can’t be brought onto the stage. You
behind the scenes

To protect the drones who had negotiated 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 could not consent to her friend and Kazon as it was being destroyed. The effect on Seven was momentary, as she manifested itself as being ingested by a huge fire.

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 mounted up for shuddery and so forth, but we had to keep the paths flat,” he said. And director Alan 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 tenticl 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 of getting caught 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 purposely put all of the reflective areas on the outside of the wall so that 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. Tentric,” he said. “I thought it would be a good opportunity because you get 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 gray head-scarf 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 storyline, 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 after 20 or 30 minutes in. Part II, though, was great from the beginning.”

STAR TREK
VAUGHN ARMSTRONG

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,
Krentassan, a Hingon, two Cardassians,
three Klingons and two humans.

HARRY KIM

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
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LIEUTENANT BARCLAY

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.

COMING IN ISSUE 99

ASSIMILATED
ARCTIC ONE

Inside your magazine

In-depth profile of the Assimilated
Arctic One, a United Earth science
vessel from the 22nd century that was
assimilated by Borg drones

How designer John Eaves came up
with an Arctic exploration vessel that
became Borgified

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ON SCREEN

TRIVIA

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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
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Janeway ends up having to steal the
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