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FUTURE *U.S.S. ENTERPRISE*

NCC-1701-D

(‘ALL GOOD THINGS...’)

SPECIAL ISSUE

CLASS: GALAXY

LENGTH: 641 METERS

ANTI-TIME FUTURE REALITY

TOP SPEED: WARP 13+

FUTURE U.S.S. ENTERPRISE
NCC-1701-D

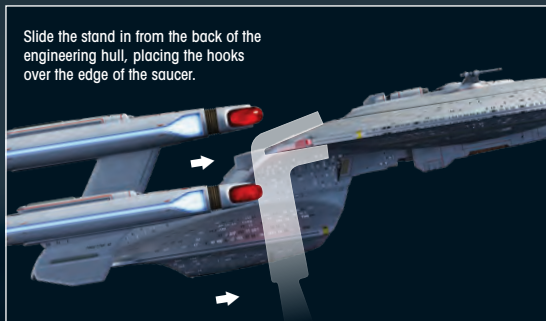
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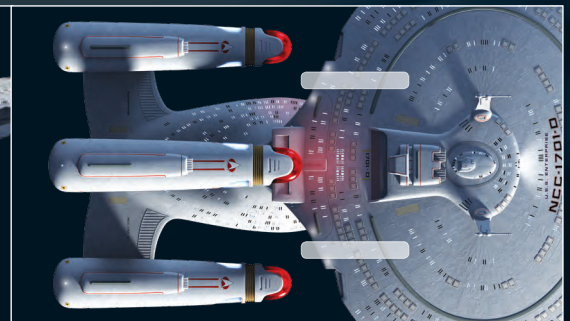
08: THE MAKING OF 'ALL GOOD THINGS...'


16: DESIGNING THE SHIP

Stand assembly:




Slide the stand in from the back of the engineering hull, placing the hooks over the edge of the saucer.




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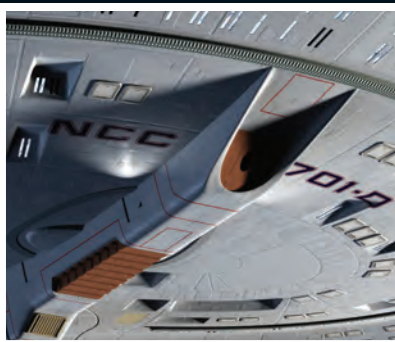
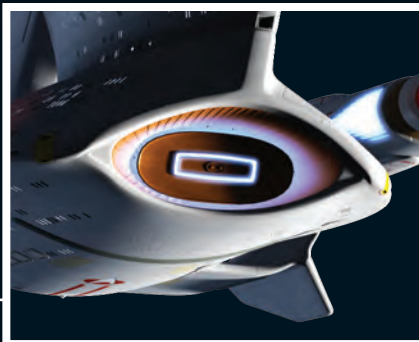
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FUTURE *U.S.S. ENTERPRISE* NCC-1701-D

SPECIFICATION



REGISTRY:	NCC-1701-D
CLASS:	GALAXY CLASS
CONSTRUCTED:	UTOPIA PLANITIA FLEET YARDS
ACTIVE:	2390s (ALTERNATIVE REALITY)
LENGTH:	641 METERS
DECKS:	42
CREW:	1,012
TOP SPEED:	WARP 13 (SUSTAINED)
COMMANDER:	ADMIRAL RIKER





FUTURE *U.S.S. ENTERPRISE*

NCC-1701-D

In one version of the future, the *Enterprise* had been upgraded with the addition of a third nacelle.



In the seventh year of the *U.S.S. Enterprise* NCC-1701-D's mission Captain Picard began shifting between different periods of time. During these time shifts he visited a version of the mid 2390s, where he had retired from Starfleet and Riker, who had become an Admiral, was in charge of the *Enterprise*, having chosen the ship as his flagship after Starfleet tried to decommission it.

In the intervening years the *Enterprise* had undergone a number of upgrades. A third nacelle had been added at the rear of the secondary hull. A massive phaser cannon had been fitted to the underside of the saucer section, which was capable of punching a hole through a Klingon attack ship, and additional weapons had been to the top of the saucer section, either side of the bridge. It had also been fitted with a cloaking device that made it invisible to other ships.

◀ Admiral Riker was the only member of Picard's senior staff who was still serving on the *Enterprise*, which had become his flagship. In this version of the 2390s, relations between the Federation and the Klingon Empire had broken down and the *Enterprise* had been refitted for combat with massive phasers and a cloaking device.



Main bridge

Warp nacelle



Bussard collector

Navigational deflector



Impulse engine

Weapons array



Phaser cannon

WARP 13

In this version of the future the warp scale had been redrawn so that Warp 10 was no longer infinite speed. This *Enterprise* could travel at warp 13.



COMING TO AN END

STAR TREK: THE NEXT GENERATION's last episode is one of its best: a story that took Picard back to the beginning and tied everything together.

▲ Early on in the seventh season, the writing staff decided that the finale should involve Q and have some kind of connection to 'Encounter at Farpoint'.

It was important to *STAR TREK: THE NEXT GENERATION*'s creators that the series should end with a classic episode – a story that encapsulated everything the show stood for and that provided a sense of resolution for the characters. For executive producer Michael Piller, it wasn't just about giving the show the ending that it deserved, it also had great personal significance

too. "It was particularly important to me," he remembered, "because I knew that the *TNG* movie was coming out soon, and that I had not been involved in that. The finale was going to be my *NEXT GENERATION* legacy. I wanted the last episode with my name on it as executive producer to reflect a certain quality that I had tried to bring to each and every episode that I was involved

with. It was my last opportunity to realize the vision. It was a huge challenge to come up with something that had scope and power and did justice to the series.”

The writing staff started to discuss possible endings for the series at the beginning of the season, but their attentions were divided. Michael Piller, Rick Berman and Jeri Taylor were developing *STAR TREK: VOYAGER* while *TNG*'s 'star' writing partnership Ronald D. Moore and Brannon Braga were working on the script for *GENERATIONS*.

LOOKING FOR A STORY

“Somewhere around the latter half of the season we woke up and thought, ‘We’ve got to work on the finale.’” Moore remembers. “Brannon and I thought that Michael was going to write it, and were surprised that he wanted us to do it.”

Although Piller was happy to hand the task of writing the finale over to Moore and Braga, he was less certain about what the story should be, so he asked the writers to pitch ideas. “My whole thing,” Piller explained, “is ‘I’ll know it when I see it.’”

One of the important elements came from Ron Moore, who had an idea for a story that involved Q, who had, of course, been introduced in *TNG*'s first episode. “I pitched a memo at one point about a Q show,” he says. “The universe suddenly

fractured, and there were all these bizarre things happening. You were on a New York street and there were all these knights in armor walking around.

“The key thing was that sitting off in an alleyway, was this homeless person who was Q and he was saying ‘I used to be an omnipotent being.’ Q’s gone insane. Michael didn’t really buy it, but he did pick up on it and say we should bookend the series with a Q show. From that moment it became, ‘Let’s do Q, what would Q do?’”

As Piller remembered, it was another pitch from Braga, that provided him with the basis of the story. “There was a pitch that came earlier in the season by Brannon. I said, ‘This is the basis of a finale.’” Braga’s idea involved Worf’s son Alexander slipping through time and finding himself at different points in his life. “I contributed the time-jumping stuff,” Braga recalls. “That’s definitely where my head was at the time! I was heavily into surrealism. The great thing about the writing staff was that everybody saw *STAR TREK* a little differently, and everybody had a different idea for what kind of stories you can tell with *STAR TREK*. I thought you could do more high-concept sci-fi. I liked breaking down the characters psychologically, digging into their subconscious and doing all that kind of stuff. I felt that it would



◀ Brannon Braga was intrigued by different ways of using time travel, and suggested a story about Worf’s son Alexander travelling through time to a different point in his life. Michael Piller thought the idea was strong enough to be the basis of the finale, where we see Picard in a possible future where he has left Starfleet.

► When Picard realizes that he is slipping through time and that this is somehow related to an anti-time anomaly in the Neutral Zone, he persuades his old friends to take him to what he believes is the source of the problem.



contribute a little something to the show, because it was different and it might provide a darker quality to some episodes.

"I became obsessed with time travel, because I felt it had not really been fully explored on television and movies. I always thought that there could be so much more to it than 'Go back and kill the guy who killed Abe Lincoln.' Time can be many things."

Piller saw that the idea of a character time slipping was the perfect way to revisit the entire

series in the finale. Inevitably, it became Picard rather than Alexander who was moving through time. Once the writers put this together with Q they had a story that allowed them to fulfil Piller's desire to do something that summed up the series, literally going back to the events of the first episode.

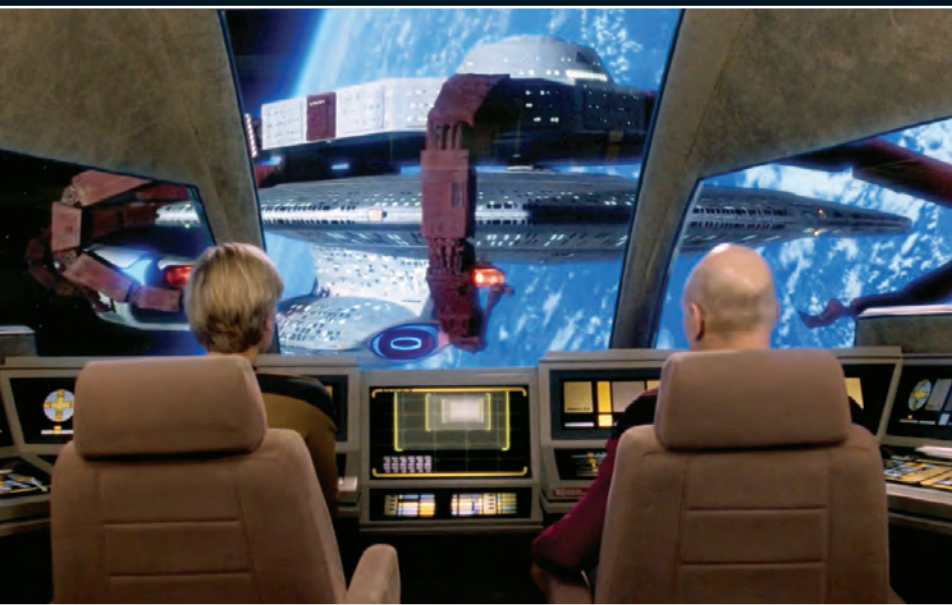
COMING FULL CIRCLE

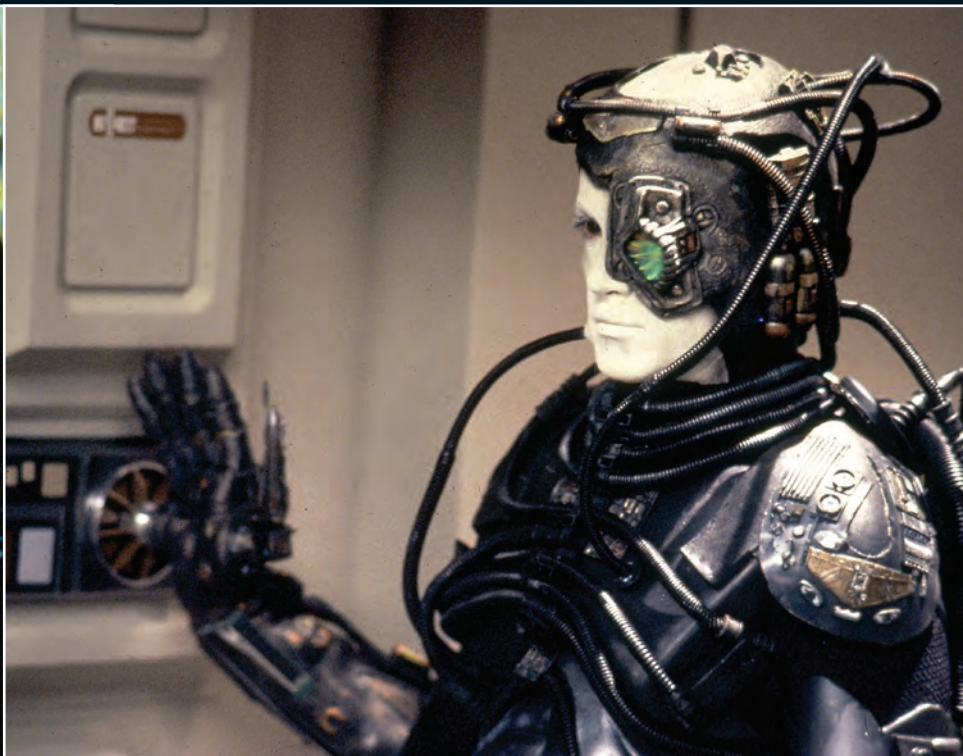
"We had always talked about it being about Picard, and Q's relationship," Moore explains. "We thought that if we bookended it, we should bring it back to the beginning, so that naturally led to thinking we should see other things along the way, revisit the whole series and wrap it up, and embrace the whole *TNG* run."

Moore added the idea that Q's trial from 'Encounter at Farpoint' had never ended and this gave the series a kind of cohesion that did exactly what Piller was looking for. In the story they developed, Picard finds himself shifting through the series' key moments. Whenever he is, he discovers the existence of an anomaly that threatens to destroy all human life. Before long he realizes that Q is involved.

John de Lancie, who played Q, was delighted with the idea and with the way the concept of his character had evolved over the seven years.

▼ Picard is also time slipping into his past and the moment when he took command of the *Enterprise* in orbit around Earth.





When Roddenberry had created the character, Q had seemed like an outright adversary – a powerful being who wanted to hold humanity back. Now his relationship with Picard and humanity was much more complex. On the one hand, he was prepared to wipe them out of existence, but on the other, he is helping Picard to understand what is happening so they can save themselves.

“The triumph,” de Lancie says, “is that in the last episode Q was given the task of telling Picard to

loosen up, delivering the pop psychology of the 90’s: the exploration is not outside of you, but within you. Q provided a sense of connection between the beginning and the end, and you felt that this was kind of a tough love type of exercise, and actually this guy wasn’t as wacko as one might have thought he was in the beginning.”

LOST BORG

As Moore and Braga worked on the story, it went through some significant changes. Moore

▲ The story originally featured a fourth time zone that would have seen Picard as Locutus during the events of ‘The Best of Both Worlds’. He would have been helped by Hugh, who would later be freed from the Borg Collective.



◀ Eventually, Picard realizes that Q is involved. But his omnipotent nemesis won’t reveal exactly what is going on. Picard must work it out for himself.



▲ The writers knew that part of the fun of the episode was seeing what had happened to the characters in the future. The rift between Worf and Riker was designed to show the danger of the *TNG* family falling apart.

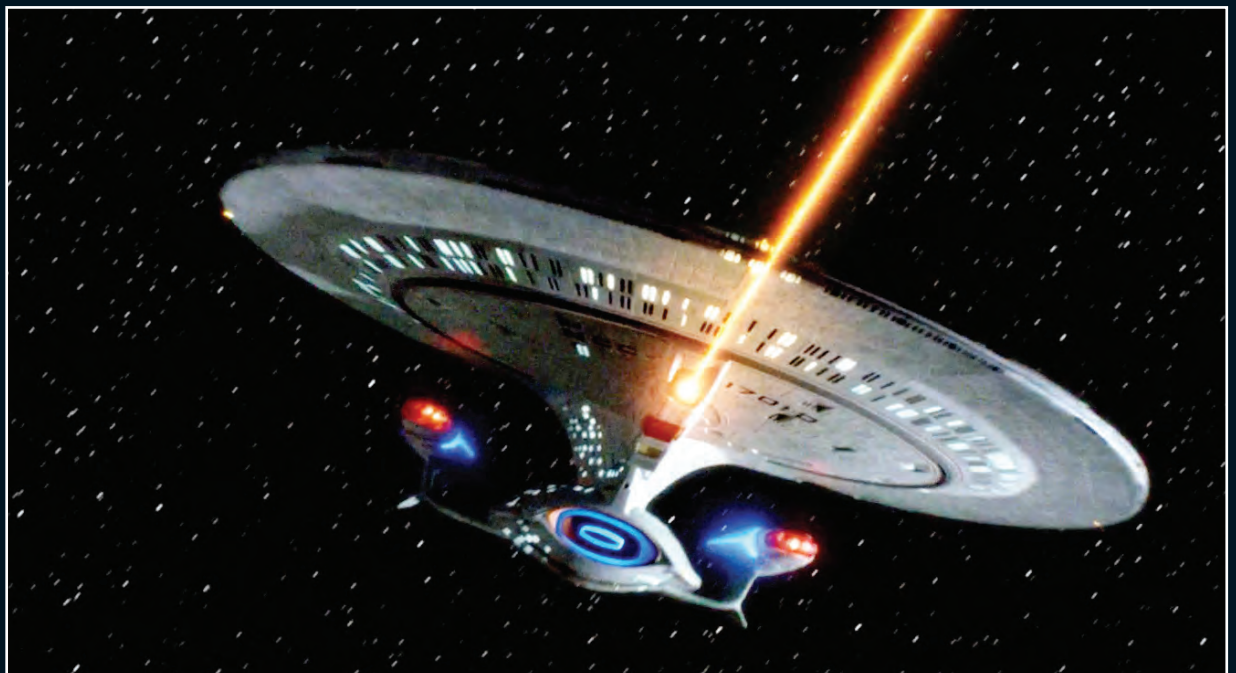
remembers that when they started work, the story also involved the Borg. “Originally, we were going to have four periods: Picard getting the *Enterprise*, Picard as a Borg, the present, and the future. The same storyline would have played out, the same mystery and the time sliding, but when Picard was Locutus it would have been a different dynamic. It would have been harder for him to operate and deal with what was happening.”

At one point they considered bringing back

Jonathan del Arco as Hugh (the Borg the crew had rescued from the Collective). He would have interacted with Picard when he was Locutus on the Borg cube. However, when the story was being broken, Piller decided it was becoming too complicated and decided to cut this time period out completely. The show, he said, should focus on Picard dealing with his past, his present and his future.

The writing staff put a lot of thought into what

► Piller forced Moore and Braga to abandon a sequence that showed Picard and his friends trying to steal the *Enterprise*. Instead it became Riker’s flagship and rescued them when everything seemed lost.



the future would be like. They decided that Troi would have died. They even plotted her death scene, which appears in the novelization, where it is revealed that she died in a shuttle accident. As a result, Riker and Worf are at odds. In a nod to earlier episodes, Geordi is married to Leah Brahms (at one point Moore and Braga had him to married to Aquiel instead), Picard and Dr Crusher have been married and divorced, and Data has become more human, although they made sure no-one discussed exactly how human since it would have felt like exposition.

The episode was written and produced under extraordinary time pressure. Braga remembers the entire last season as a blur and things were particularly tough as they approached the end as he and Moore were still working on *GENERATIONS* at the same time as they were writing 'All Good Things...' "We worked 24 hours a day. I would never do it again. It is too backbreaking."

The lateness of the script and changes to the schedule meant that the production team had less time to prepare than normal. The *Enterprise* sets had changed over the years and it wasn't practical to put them back exactly the way they had been in 'Encounter at Farpoint,' so there are some minor continuity errors. Worf's makeup had also changed but the decision was taken to use the current version for the scenes set in the past. Q's court room was deliberately changed because it had been difficult to shoot on. Denise Crosby returned as Tasha Yar and Colm Meaney came over from *DEEP SPACE NINE* to reprise his role of O'Brien, who had made his first appearance as an un-named helmsman in the *TNG* pilot.

MAKING CHANGES

Matters were complicated when Piller threw out the entire second hour of the story. "Ron and Brannon wrote this great first hour," he recalled, "but the second hour went nowhere in my opinion, so I forced everybody back to reconceive what we were trying to do."

Piller's concern was that Moore and Braga had become so focused on character moments and on what had happened in the future, that they had taken their eyes off the plot.

"We had this whole thing in the second hour,"

Moore says, "about the over-the-hill gang in the future going to the *Enterprise*, which is a museum piece, and having to steal it. We thought it was a romp. It was so much fun, going on the bridge of the *Enterprise* with the little velvet ropes surrounding it, and placards saying 'Geordi La Forge sat here'! We had our heroes blending in with the tourist crowd, listening to the tour of their own ship, and having to steal it at the same time. We thought it was great, but Michael disagreed and said, 'You need jeopardy, more mystery.'"

For the first time in two years, Piller came into the writers' room and worked with the writers to re-break the story. As well as being concerned that the second hour lacked plot, he felt that every *STAR TREK* story needed to be underpinned

▼ In the future, Data seems much more human, but the writers were careful to avoid clarifying whether he actually had emotions.



► The nearly-omnipotent Q tells Picard that the trial that began in *TNG*'s first episode never ended, but Q has become a complex character, who is also trying to help Picard understand the complexities of reality.



with ideas. "I very much wanted this last episode to reflect my dedication to what I think is Roddenberry's vision," he explained. "I was always looking for what the show was about. 'How does it go beyond the action?' Ultimately, I got the inspiration for the goal while I was in yoga class. In the middle of my moving meditation I called Jeri and said, 'I've got it! It is the cooperation between our past selves, present selves, and future selves. We must learn to bring ourselves together in unison in order to solve the problem that we are

facing in life. We have to work with ourselves.'

"As human beings we are divided into so many different versions of ourselves. Who we were as kids has to be reconciled psychologically with who we are today and who we are going to be tomorrow. Because we were doing time travel we could show that literally by using Picard. The whole jigsaw puzzle could only be put together if the three crews past, present and future were able to work with one another, and that led to a second hour that serviced the episode and

► 'All Good Things...' was directed by Winrich Kolbe, shown here on the bridge with Denise Crosby, who returned as Tasha Yar, and Michael Dorn as Worf, both of whom played versions of their characters as they had been at the very start of the series. The production team did as much as they could to restore the *Enterprise* sets to appear as they had in the first season, but there were some things that couldn't be done.



ultimately led to the reception that this was a really fine way to end the series."

There were elements to Piller's changes though that disappointed some people. Patrick Stewart called him to tell him how unhappy he was about some of the scenes that had been lost and Moore and Braga felt that, at least in places, some of the plot elements Piller insisted on adding were less interesting than the character moments they had replaced. "There were a couple of aspects that I personally was not happy with," Braga says. "The whole thing with Geordi's eyes getting younger, Ron and I fought against. I felt it was unnecessary. To be honest with you, I can't even remember what the hell that was in there for! No one remembers that when they think of that episode, but they would have remembered breaking the ship out of a museum."

"Lo and behold in the second hour there's all this technofest," Moore agrees, "with Geordi's eyes regenerating, and all those pilgrim ships going to the light, with the subspace anomaly. Brannon and I never liked it."

A PERFECT ENDING

However, despite the stresses of the process it's hard to find anyone on the *STAR TREK* staff who wasn't delighted with the finished episode. "It was a damn good script," director Winrich Kolbe said.

As the they were working on the script, Rick

Berman told the writers that he wanted the final scene to be sweet and nostalgic. The solution the writers came up with was to have Picard finally join the poker game that they had shown the rest of the senior staff enjoying since the second season. Piller couldn't have been happier with the idea. "It was the perfect way to end it," he said. "This is something the captain had never done but he realizes through the course of both this episode and the life journey that he is part of this family."

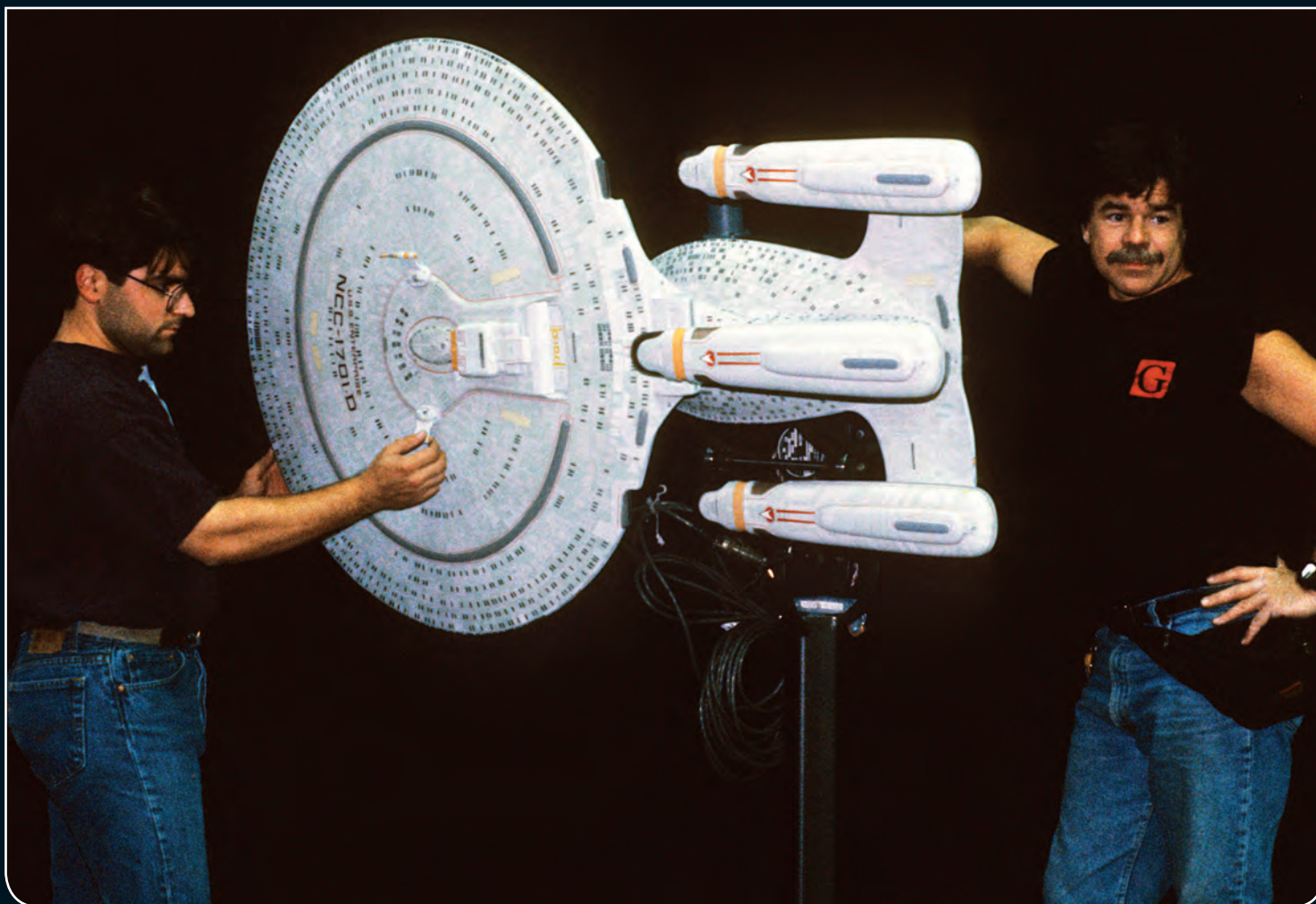
Because the *Enterprise* was about to be destroyed in *GENERATIONS* the sets would never be needed again, so Kolbe was able to do something that hadn't been possible in seven years of *TNG*.

"The ending was one of those glorious moments," he said. "I don't know if it was the last thing that we filmed, but I know it was the last day that we filmed. I finally became a real director and told the grip department to slice open the set ceiling so I could bring my crane in there."

For Braga, the scene delivered everything they had hoped the finale would be, offering a sense of closure and hope, and showing that Picard had been changed by the events of the episode and the series as a whole. "The heart and soul of the show is Captain Picard, and it's Captain Picard who's sitting at that poker table at the end, and it's his emotional experience in that scene that brings a tear to your eye."



◀ The cast pose around the poker table during the filming of *TNG*'s final scene.



THE FINAL SHIPS

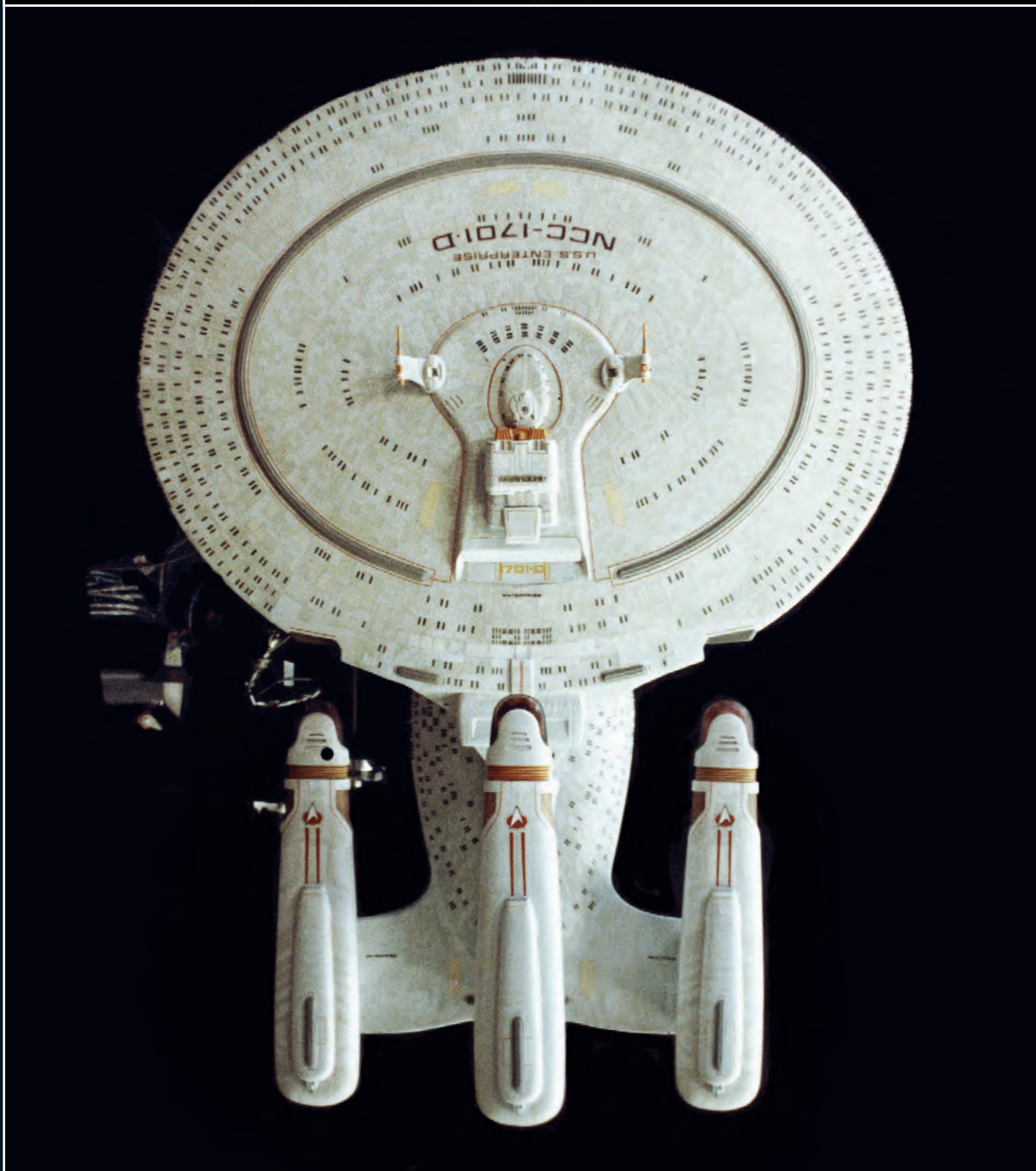
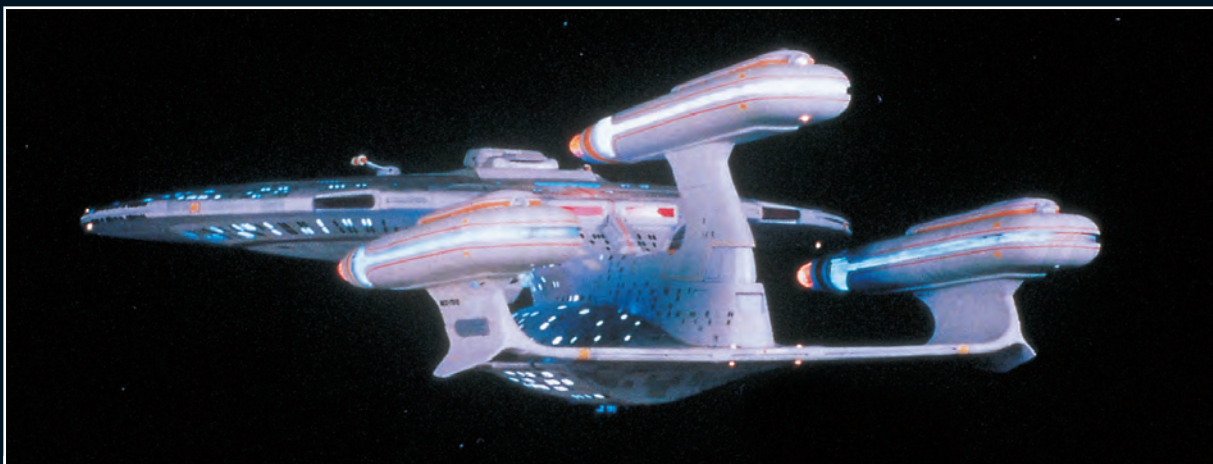
Since 'All Good Things...' showed us the future it was inevitable that the ships would need an upgrade.

When the production team first talked about the future *Enterprise* in 'All Good Things...' nobody had thought that there would be anything different about it. It was just 'the *Enterprise* in the future.' However, at one of the early meetings Dan Curry suggested that they modify the existing model of the *Enterprise* by adding a third nacelle. "I thought it should be obviously visually different and look souped up," Curry remembers. "It didn't require a completely new model. Greg Jein could use one of the molds to make another nacelle. Then he just had to build

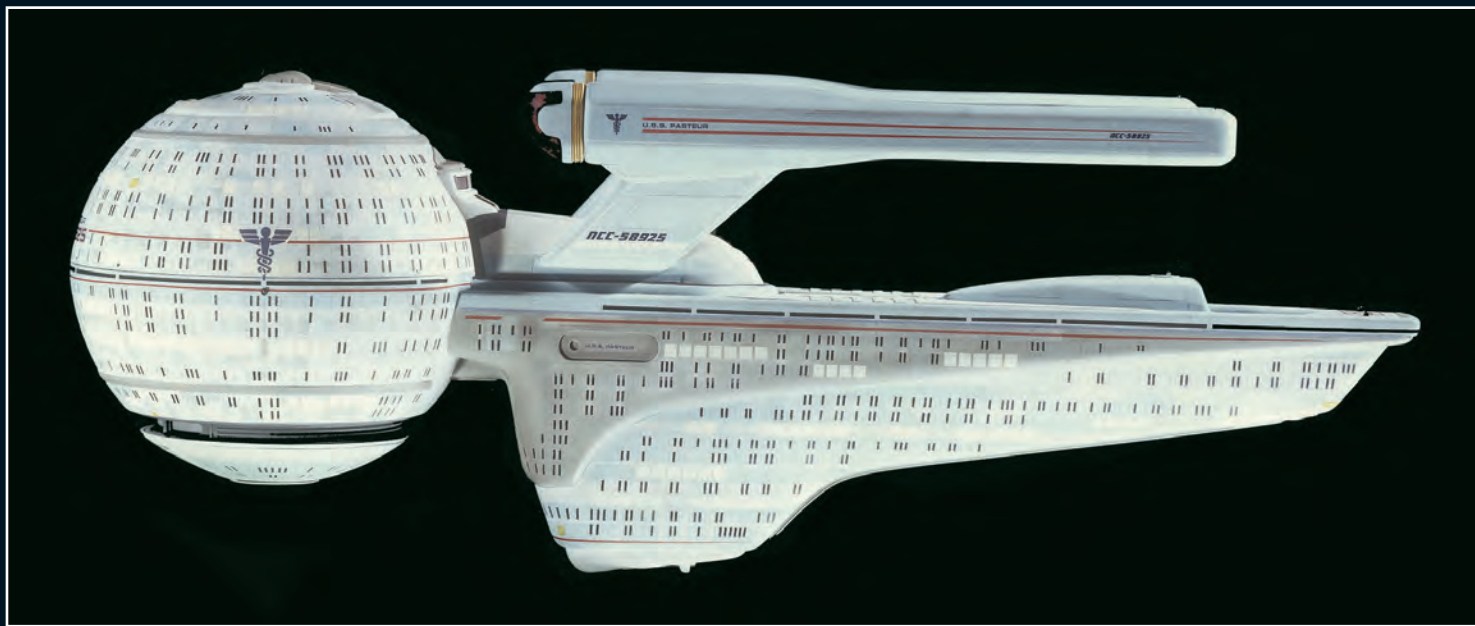
a support strut." Curry made a crude model that Rick Berman and Peter Lauritson approved. Then he briefed Jein, asking him to make some additional modifications that would give the future *Enterprise* heavier weaponry. "We talked about putting a big cannon on the bottom. Greg handled that and did his usual wonderful job at an incredible price."

Jein made new pieces which he fixed to the existing model of the *Enterprise*. "Peter and Rick were happy it looked as if it had been upgraded. I figured it was like the way a lot of planes evolved in World War II. It was something of an

▲ Dan Curry suggested giving the *Enterprise* an upgrade to make it obviously different and showing that it had been upgraded.



◀ Curry suggested adding a third nacelle to the ship's spine. This was something that modelmaker Greg Jein could do relatively easily by casting an extra nacelle from the molds he already had. He also made some additional weaponry. All of these elements were added to the existing model.



▲ ILM's Bill George (who had made the *U.S.S. Excelsior*) had built a model *STAR TREK* ship for his own amusement. When he offered to loan it to the *TNG* team they enthusiastically accepted.

afterthought. Someone figured out how to make it go faster by adding a third nacelle."

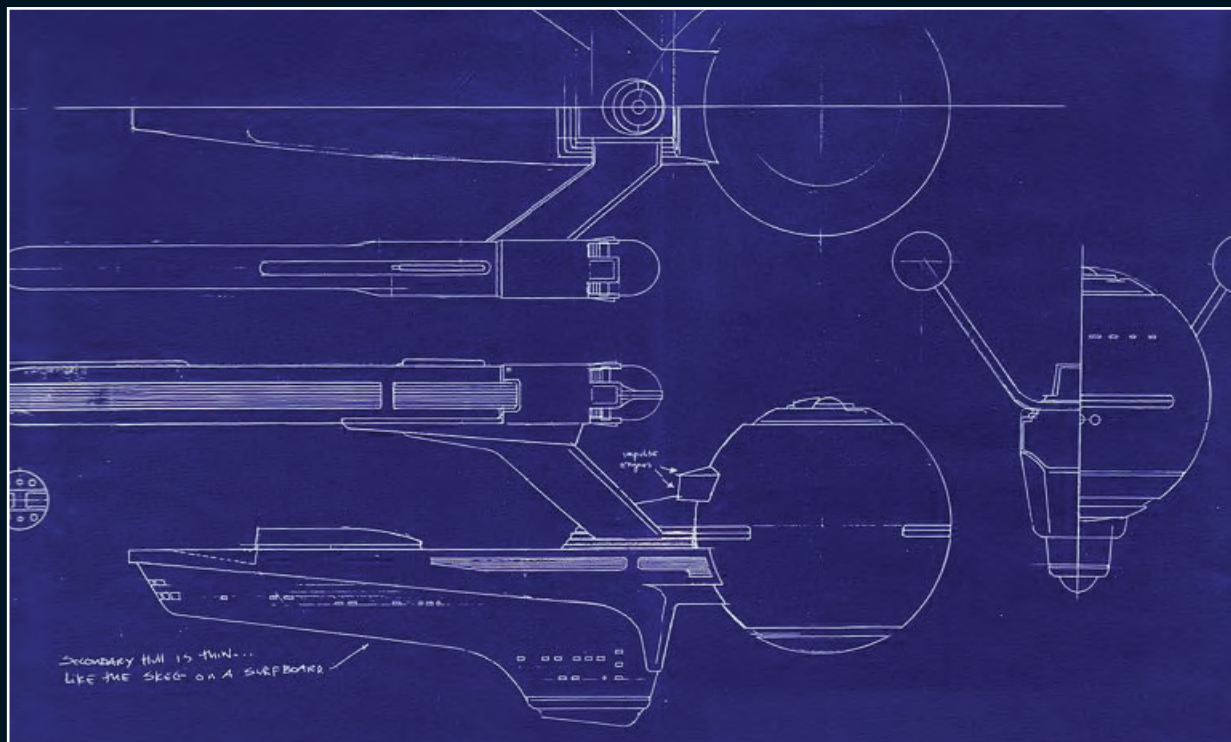
Beverly Crusher's ship, the *Pasteur*, was an existing model that ILM's Bill George had made for his own amusement and had offered to the *TNG* VFX crew.

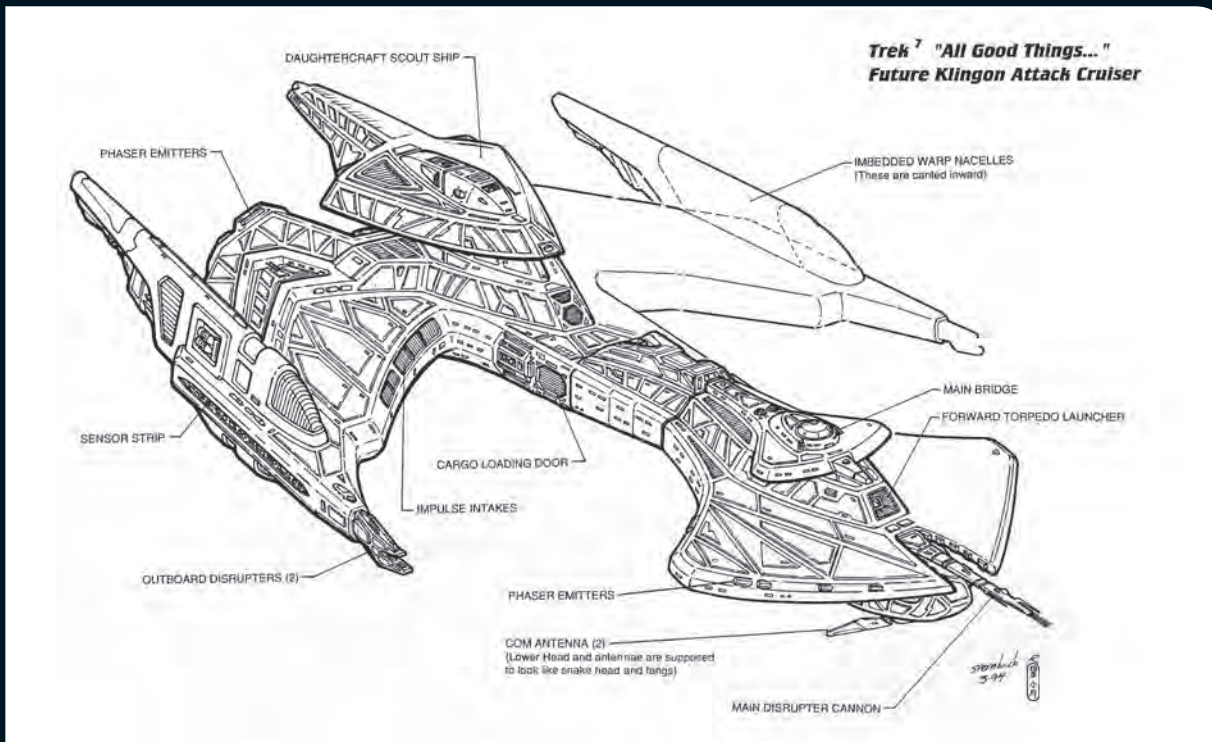
"To my knowledge, Bill just built it for the hell of it. That was a God send," Curry says, "If Bill hadn't come through, we probably would have just made some minor modifications to an existing model. He sent down a picture of it. When I first

saw it, I thought it was perfect. The sphere would allow you to cram as many beds as possible inside, which is what you'd want to do with a hospital. We asked Bill if we could put a caduceus on the front of it, to show it was a medical ship, and he said yes."

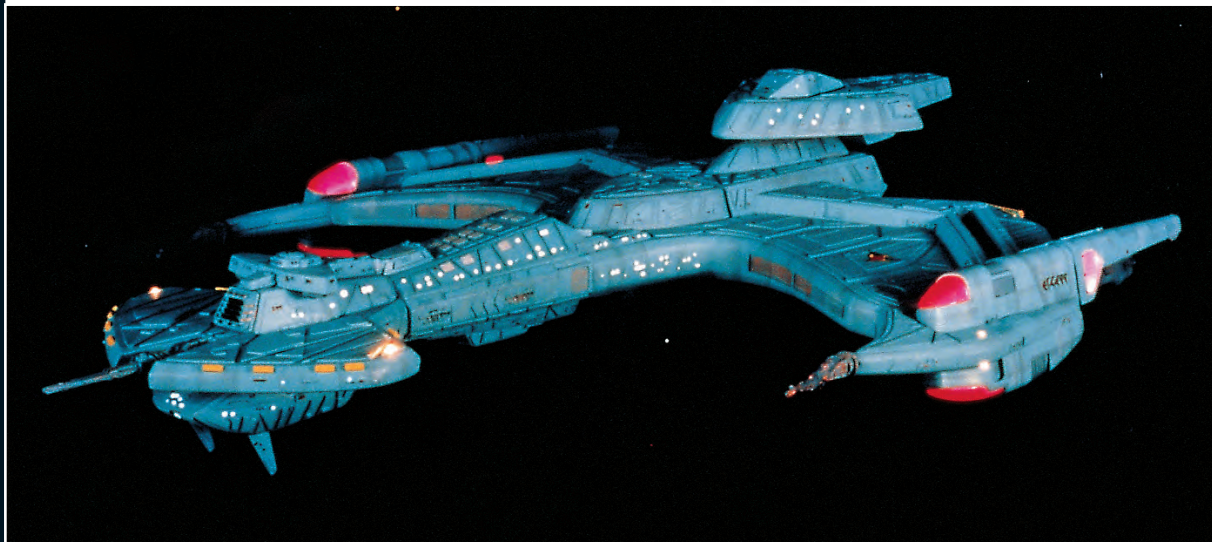
Although the model had literally been made in George's garage, it had all the features you'd expect from a motion control model. "When we got it, we discovered the quality of that model was everything you'd expect from Bill George."

► Bill George had based the design on one of Matt Jefferies' rejected designs for the original *Enterprise*, which had a sphere rather than a saucer.





◀ Rick Sternbach designed an upgraded Klingon attack cruiser for the season finale. He used the same form language as he had for the *Vor'cha*-class but reversed the direction of some of the shapes.



◀ The model was built by Greg Jein and would later be used as Gowron's flagship the *Negh'var* on *DEEP SPACE NINE*.

That left the future Klingon battle cruisers, which would be the only entirely new ships that were built for the finale. Rick Sternbach designed the model. At first he thought that, like the *Enterprise-D*, it would be an upgraded version of an existing model, the *Vor'cha*, which he had designed for the fourth season. However, although they only expected the ship to appear in one episode, the producers decided to be more ambitious. "Word came through that the producers wanted a somewhat more radical take on the cruiser," Sternbach says, "so I followed up with another sketch. This featured some of the add-ons that I had previously suggested, but

made them integral to the design, with some new proportions."

Sternbach's new design was passed to Greg Jein, who created an entirely new model, which was filmed with multiple passes so that it could appear twice in the same shot.

When it came to the battle sequence, Curry decided to break with tradition and use all three dimensions, so the *Enterprise* appears from the bottom of the frame and performs a barrel roll as it destroys the two Klingon ships with the massive cannon on its underside. "I figured it was the last episode," Curry smiles, "so we could break some rules. No-one tried to stop me!"

STAR TREK™

