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ECS
HORIZON

TYPE: FREIGHTER

LAUNCHED: 22nd C

LENGTH: 230 METERS

TOP SPEED: WARP 1.8

EARTH CARGO SERVICE HORIZON

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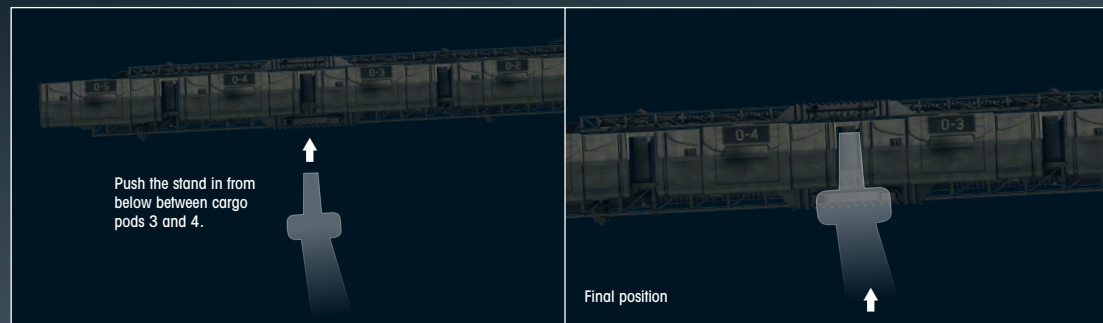
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ECS HORIZON SPECIFICATION



TYPE:	J-CLASS FREIGHTER
OPERATED BY:	EARTH CARGO SERVICE
IN OPERATION:	22nd CENTURY
LENGTH:	230 METERS (APPROX.)
MAX SPEED:	WARP 1.8
WEAPONRY:	TWO PLASMA CANNONS
CAPTAIN:	PAUL MAYWEATHER



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▲ The *Horizon* comprised of five large container modules that were hitched together via docking clamps. The cargo it hauled was mainly supplies for off-world Earth colonies, and the most common load to be transported was dilithium ore. Goods had to be evenly balanced throughout the containers to stop the ship from shaking.

EARTH CARGO SERVICE

HORIZON

By 2253 the *Horizon* had been in service for more than 50 years, making it one of Earth's earliest freighters.

The *Horizon* was a J-class modular freighter registered with the Earth Cargo Service in the 22nd century. It was 230m in length and could haul as much as 30 kilotons of cargo at a top speed of warp 1.8 when fully laden.

The first human starships to regularly travel interstellar distances were not Starfleet vessels, but cargo ships that transported supplies and goods to off-world colonies such as Deneva or Vega. The *Horizon* was among the earliest freighters to be in service and it was launched in 2103, just 40 years after Dr. Zefram Cochrane became the first

human to attain warp flight in the *Phoenix*. In fact, the warp engine on the *Horizon* was designed by Cochrane, and rumor had it that he personally signed the inside of each reactor casing.

The *Horizon* worked in much the same way as a locomotive or semi-trailer truck. That is to say, the front section of the ship housed the warp engine and the living quarters, while the cargo was loaded in up to five modules that were attached behind via docking clamps.

VARIABLE PAYLOADS

The module cargo sections could be attached and detached as necessary, meaning that like a locomotive, the *Horizon* could pull from one to five cargo containers, or detach completely and operate on its own. Cargo inside the modules had to be evenly distributed and balanced, otherwise the whole ship would shake violently when accelerating to warp. Even so, the *Horizon* was not a state-of-the-art vessel like *Enterprise NX-01*, and it had a tendency to jolt and shudder when breaking through the warp barrier, especially if the pilot was inexperienced.

The interior of the drive section was not particularly homely or comfortable considering the crew practically lived there. Journeys on the trade routes that the *Horizon* made could take months or even years to complete. While crew members had individual small rooms in which to sleep, the overall décor was industrial and basic. They could add personal items like books or posters, but there were very few creature comforts, and

DATA FEED

When Travis Mayweather was young, he accidentally locked himself in one of the *Horizon's* cargo containers, a blunder his family never let him forget.

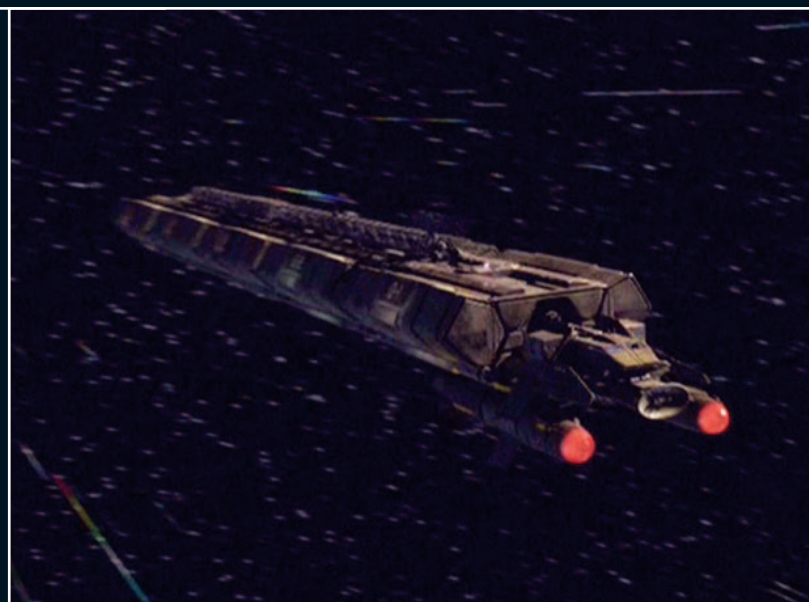


◀ The *Horizon* had been run by the Mayweather's family for three generations. Travis' grandfather had been the original captain and his father took over when he was in his late 20s. It caused some consternation within the family when Travis did not follow in their footsteps and decided to join Starfleet instead.



► The *Horizon* had a top speed of warp 1.8, but it normally cruised at a slightly slower speed so as not to stress the engines. At this speed, it could take years to reach some destinations on their cargo routes.

▼ The mess hall was one of the few areas on the *Horizon* where the crew could gather and enjoy a communal experience. Even so, space was limited and the facilities were simple and hardly welcoming.



► The forward section of the *Horizon* could decouple from the cargo modules that it was towing in much the same way as the cab section of a truck could be unhitched from its trailer. Once free of its load, the *Horizon's* drive section was faster and more maneuverable.



▲ The bridge of the *Horizon* was small and rather basic. Most of the consoles were operated from a standing position, and when there was a lot of people on the bridge, it was rather cramped. The captain's chair was positioned in the center of the room, while the helm and navigation console was at the front of the room.

▲ The forward tug section of the *Horizon* contained all the vital elements, such as the deflector dish and the warp nacelles. The ship's plasma cannons hung down below this forward section. The rear cargo modules were filled with barrels, cylinders and containers, which housed all manner of vital goods for colonies.

even the beds were so basic they looked as if they had been rejected by a prison. There was also a mess hall, but this too was rather austere and far from welcoming. Meals mainly consisted of reconstituted food in the form of nutri-paks. The crew referred to them as "mystery meals" as they often tasted nothing like how they were labeled.

The bridge of the *Horizon* was equally as worn and run-down as the rest of the ship, as well as being small and cramped. It featured a pilot's station at the front, with a chair on a slightly raised platform behind for the captain. To the sides and behind this command chair were various screens and consoles that were operated from a standing position. These workstations could be used to monitor the cargo or to scan and identify any craft they encountered.

The *Horizon* had nominal defenses with polarized hull plating instead of shields. This worked by running electromagnetic power to the ship's metal hull, making it stronger and harder. The ship was also armed with two plasma cannon turrets. In practise, these were little more than 'popguns' and were really only of use in breaking up asteroids.

FAMILY SHIP

The *Horizon* was operated by *Enterprise* helmsman Travis Mayweather's family and a handful of crew. In fact, Travis was born on the *Horizon* in 2126 when it was halfway through a cargo run from Draylax to the Vega colony.

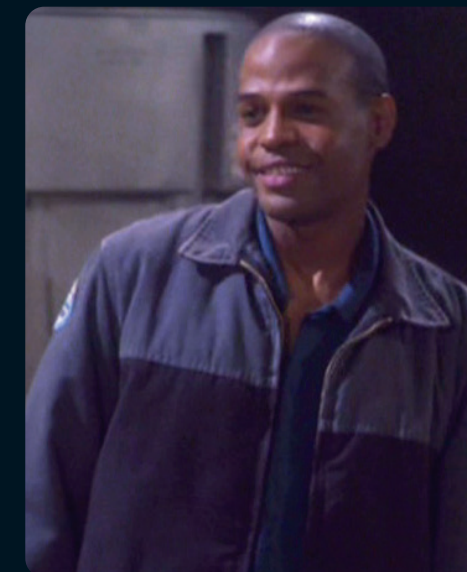
The ship was originally run by Travis' grandfather, while Travis' father had taken over the running of the *Horizon* when he was only in his twenties.

His wife, Rianna, took on the roles of both chief engineer and medic. This was not unusual as members of the crew often had to wear several hats to keep the ship running. Travis' grandfather was said to have had five jobs at one time – two of them on the bridge.

In January of 2153, Travis visited the *Horizon* after his father died. While most of the crew were pleased to see him, his brother Paul, who had taken over the running of the ship, resented the fact that he had left to join Starfleet. Travis was able to make peace with him after he helped defend the *Horizon* from aliens who wanted to steal their cargo. He upgraded the ship's plasma cannons by tying them into the impulse engines, and this together with his piloting skills allowed them to keep their cargo safe.

DATA FEED

Paul Mayweather, Travis' younger brother, took charge of the *Horizon* after their father died. He felt resentment towards Travis for leaving their ship and joining Starfleet, particularly since so many freighters were losing out on crew members to the organization. Paul's feelings of jealousy towards his brother continued until Travis helped upgrade the ship's weapon system and fight off some aliens who wanted their cargo.



FIGHTING BACK

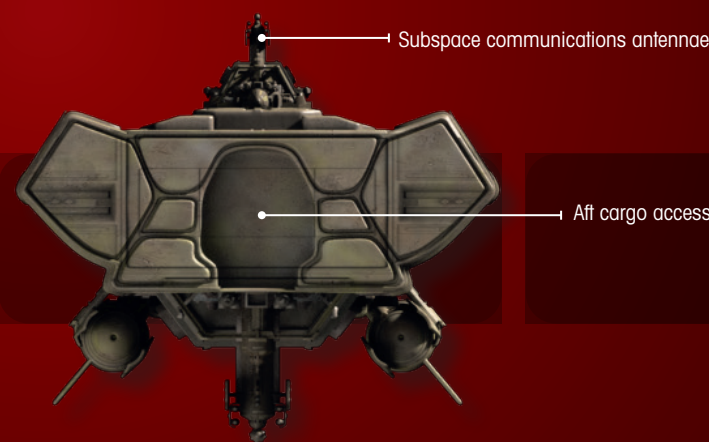
Running freight on ships like the *Horizon* could be a dangerous business. They were out there in space on their own and often subject to raids by alien vessels that wanted to steal their valuable cargo.

In 2153, the *Horizon* came under attack from space pirates. Paul Mayweather wanted to hand over their cargo rather than get into a fight and risk the lives of his crew members. Travis had other ideas, however, believing that if they just gave in, they were going to encourage more attacks.

Travis increased the yield of the *Horizon's* plasma turrets by 80 per cent by tying them directly into the impulse engines. For the upgraded weapon to be effective, Travis had to pilot the *Horizon* behind the enemy ship, but he could not pull off this tough maneuver while pulling 30 kilotons of cargo. He therefore detached the cargo modules, which gave the now much smaller ship more speed and maneuverability. Travis then performed a loop-the-loop, which brought the *Horizon* right up behind the enemy cruiser before unleashing their upgraded weapon. The *Horizon* also got hit by weapon's fire during this stunt, but Travis went in for one more strafing run, which brought the pirate ship to a halt. The *Horizon* was then able to retrieve its cargo, and was free to continue on its journey.



▲ After detaching its cargo, Travis was able to pilot the *Horizon* behind the attacking pirate ship by performing a loop-the-loop, then unleashed the upgraded plasma cannon and scored a direct hit.



DATA FEED

In 2141, the *Horizon* had an encounter with a group of Deltans, which the then 15-year-old Travis Mayweather found truly memorable. He described the Deltans as very attractive and very open, so much so that he had to deal with the feelings they engendered in him by performing exhausting workouts in the gym.

SHIP IMPROVEMENTS

While visiting the *Horizon*, Travis increased the range of the navigation sensors, and fixed a long-standing problem with the port stabilizers by reconfiguring the spatial discriminators.

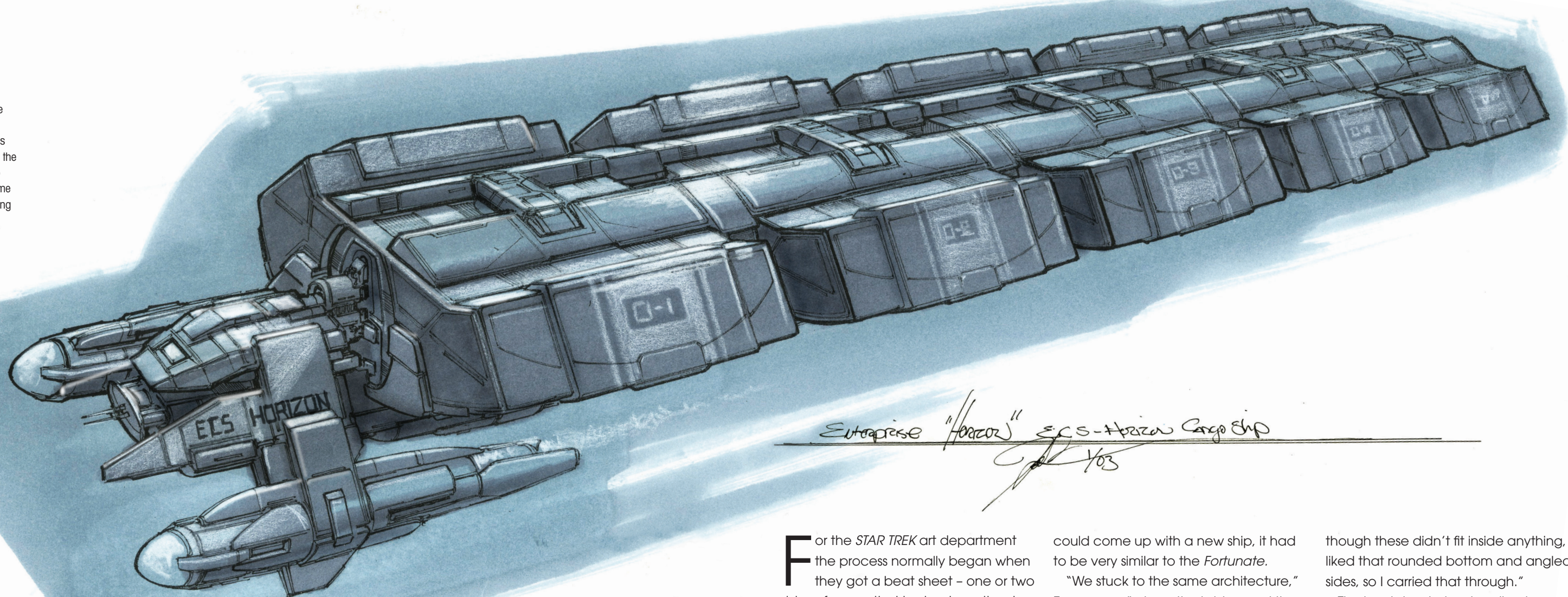
FREIGHTER FATALITIES

The *ECS Constellation* had earlier come under attack from the same aliens that targeted the *Horizon*. The *Constellation* lost its entire cargo and three of the crew were killed.

SPOILED PALATE

Having been brought up on the *Horizon*, Travis Mayweather became so used to the nutri-pak food rations that the first time he tried real strawberry shortcake in San Francisco, it just did not taste right to him. His mother, Rianna, joked that the nutri-paks had obviously ruined his taste buds forever.

► The *ECS Horizon*, the freighter operated by Maywether's family, was effectively a redesign of the *ECS Fortunate*. It had to be recognizably the same kind of ship, while having its own identity.



DESIGNING THE

ECS HORIZON

When it came to designing *ENTERPRISE*'s second freighter the brief was to come up with something that was the same but different.

For the *STAR TREK* art department the process normally began when they got a beat sheet – one or two sides of paper that broke down the story of the next episode into the most important moments. This would be the first time they'd learn about anything that needed to be designed. As John Eaves remembers, the beat sheet for *Horizon* made it clear they needed a freighter. "The beat sheet gave us the gist of what was going to be in the show. This one called for an Earth cargo ship."

On another show, or in another time, they would almost certainly have pulled out the existing model of the *ECS Fortunate*, a cargo ship that had been designed in *ENTERPRISE*'s first season. Now, the ease of making CG models meant that the production could afford to come up with a new design. However, it was clear that although they

could come up with a new ship, it had to be very similar to the *Fortunate*.

"We stuck to the same architecture," Eaves says, "where the bridge and the main vehicle were up front and they were towing the cargo modules. But we wanted to make sure you wouldn't confuse the two ships. We definitely wanted made it a different color. The *Fortunate* was very organic. It had a lot of curved surfaces and that little bridge module had kind of a retro 50s look to it. With this one I went very hard edged and gave it a lot of straight edges and straight lines to make it look different and we gave it some really heavy, tough nacelles.

"It was the same with the cargo holds. To give them a different look, I modeled them after the cargo units they put inside a 747. They have a kind of bowl on the bottom that's designed to fit into the bottom of the fuselage. Even

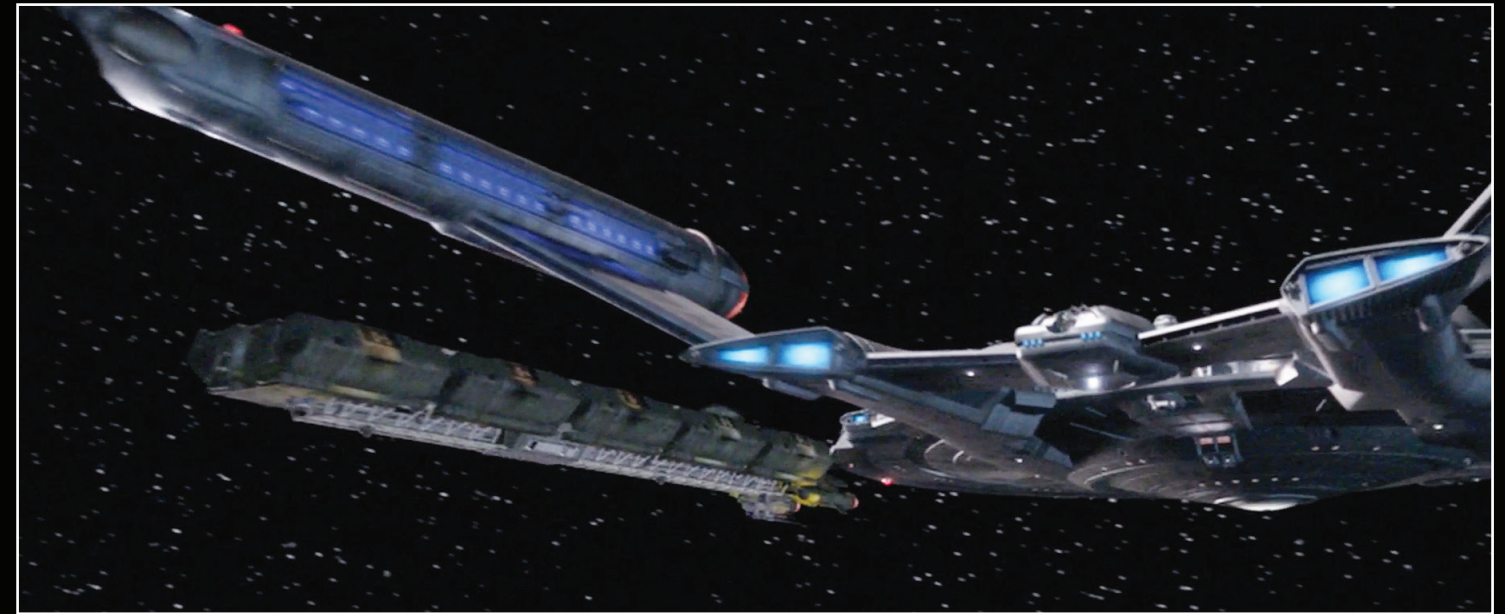
though these didn't fit inside anything, I liked that rounded bottom and angled sides, so I carried that through."

The beat sheet also described a sequence in which the *Horizon*'s 'cab' decoupled itself from the cargo units it was towing and mounted an assault on some alien ships that were attacking it. In this case Eaves didn't bother to fully design the cab as a separate ship since this was something he was confident the visual effects team could handle. "I didn't know whether they were going to separate the little unit as a little ship or if the whole tug was going to separate," he recalls, "so I just drew a whole bunch of separations lines so either one could separate. VFX worked all that out on their own."

Eaves remembers that his first sketch was approved almost immediately, and that although he did some work on the details the design never really changed.

▲ This illustration shows the final version before it was colored up and sent to the digital effects house to be rendered in CG. It featured a much smoother hull without all the towers and antennae. Sternbach also made the propulsion module more elliptical in shape.

◀ The script for 'Distant Origin' mentioned how *Voyager* was beamed inside a vast bay. Sternbach illustrated a concept of how it might look to help the digital modelers when they created the CG version.



Brannon (Braga) were developing the show they decided that between Zefram Cochrane's famous flight, where he demonstrated the viability of warp drive, and the *Enterprise* era, we'd built up a space capability that involved ships that were capable of travelling at warp two, which was somewhere in the ballpark of 4 or 5 maybe 10 times the speed of light.

"That meant you could get to some of the other nearby systems, but even to get to Alpha Centauri, the closest star system to Earth, would

require months or years. So humankind had been operating for sixty or seventy years in this sphere of space that was maybe 20, 30, 40 light years in radius. That comprises probably a few hundred star systems so plenty to explore, plenty of habitable planets and alien species.

BORN IN DEEP SPACE

"The term boomers was coined to refer to humans who lived primarily in space travelling around on freighters between star systems. As journeys could

▲ Life on a freighter was a real contrast to life on the *Enterprise* NX-01. It took the freighters months if not years to make a journey between two star systems and conditions onboard were primitive and cramped.

SPACE BOOMERS

The first humans to head out into deep space were on freighters, and their journeys took years, creating a unique boomer culture

THE MAIN REASON for setting *STAR TREK: ENTERPRISE* in the 22nd century was that it opened up new opportunities for storytelling. This was an era in which mankind was taking its first steps out into space. While most stories would focus on Archer and his crew visiting strange new worlds, the writing staff always knew that they

weren't the first humans in space. As Andre Bormanis, who wrote the episode *Horizon*, explains, "In the mid 2150s we had achieved a new milestone in propulsion with *Enterprise* NX-01, which was the very first warp 5 starship. But before that, Earth had had ships that could travel at much slower speeds. When Rick (Berman) and

▲ The *Enterprise*'s pilot Travis Mayweather belonged to a family that ran freighters and had been groomed to take over from his father. When he joined Starfleet, his brother Paul took his place.



◀ The first freighter we saw was the ECS Fortunate, which got caught up in a conflict with Nausicaan raiders.



◀ The crew of the *ECS Fortunate* had captured a Nausicaan and were holding him prisoner. They were used to dealing with problems their own way without worrying about the consequences.

▶ Captain Archer tried to offer the crew of the *Fortunate* his assistance but it was clear that they were uncomfortable about accepting help and were hiding something from Starfleet.



take years that resulted in a generation of children would have been born and raised in space.”

Berman and Braga had put a character raised on one of these freighters on their crew: the *Enterprise*'s pilot Travis Mayweather, but as Bormanis explains, at this point they hadn't worked out the full implications of what this might mean, and the writing staff spent a fair amount of time speculating about the boomers.

Uppermost in their minds was the effect this kind of upbringing would have on Mayweather and others raised in this way, and how this would contrast with the rest of the crew.

“One of the things that distinguished *STAR TREK: ENTERPRISE* from the other series is that the main characters were conceived to be more like people of today,” says

◀ Travis was given a background as a “boomer” meaning that he had more experience of life in deep space.

Bormanis. “For Captain Kirk beaming down to a new planet for the first time was just another day in the office. If people today were suddenly given a starship and given the opportunity to travel to other worlds how would we react? Our reactions would be more emotional. In the boomer culture, people like Travis had a familiarity with space travel and its rigors and lived in a more challenging and less comfortable environment than the 23rd and 24th century ships. Even though the *Enterprise* NX-01 was a much more primitive and cramped ship than Kirk's or Picard's, compared to the way the boomers lived their day to day lives, it was the height of luxury. For them the NX-01 was state of the art and considerably faster than their ships. But the big advantage for someone like Mayweather was that living on a freighter meant that he would have encountered more planets and species than even a seasoned captain and he would have a greater understanding of space.

CREATING THE BOOMER CULTURE

“I can recall conversations with some of the other writers that first season about what Mayweather's backstory might be. We knew a little obviously from the way that the character was conceived, but the specifics of his family life and his decision to leave the family business and join Starfleet and so on, was very much part of our discussions of the character from pretty much the beginning.”

The writers speculated that the boomer freighters were either leased from companies or owned outright by individual families who then took on crewmembers. Children like Mayweather were born and later raised on these freighters, learning the skills that would eventually enable them to take over from their parents when the time came thus ensuring the continuation of the family business.

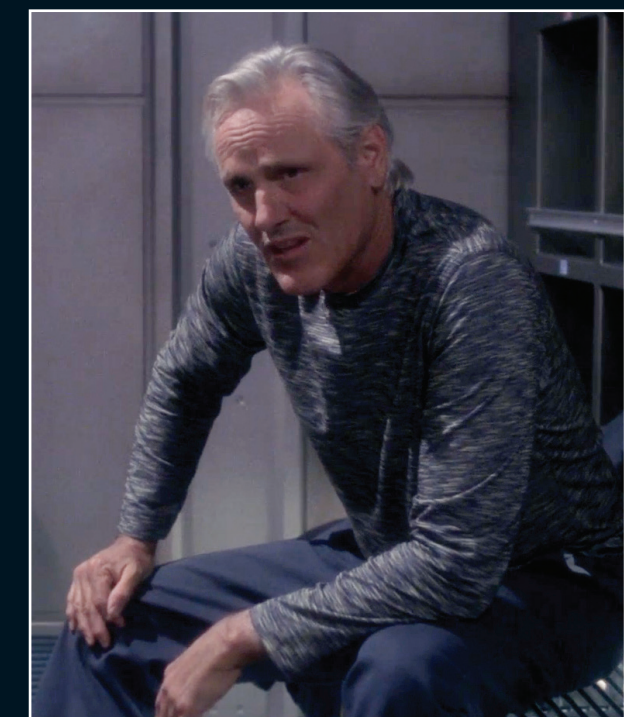
And business was an important part of the story. By the time of *STAR TREK: THE NEXT GENERATION* money had been abolished, but in the 22nd century, capitalism was still the primary driver behind human activity.

IN IT FOR THE MONEY

“It was always a given that commerce and the economy that would grow up alongside space exploration would be a part of the show,” says Bormanis. “That is in the minds of people today and what drives a lot of space activity. It wasn't as true in 2001 when we first started work on *ENTERPRISE*, but it is now with Space X, Blue Origin and Jeff Bezos and companies looking to exploit asteroid activity and move manufacturing off Earth. We felt that 150 years from now that was bound to be a concern. It isn't exactly a new idea: in the original series there were dillithium miners and freighters. Not so much on *TNG* and the others as with replicators you don't rely as much on stockpiling minerals.”

While the space boomers were mostly concerned with shipping and commerce the writers imagined that they also operated as a quasi military organisation which could be pressed in military service in times of war. But in general they maintained a healthy suspicion towards organisations such as Starfleet.

Living in a closed off community out in deep space and far from away from Earth it was inevitable that freighter families would develop their own culture that was separate and distinct



▲ The *Fortunate* ended up in a battle with the Nausicaans that it was unlikely to win and the freighter had to be rescued by *Enterprise*.

◀ The *Fortunate*'s captain had been incapacitated in a Nausicaan attack and when he recovered he told Archer that his crew were going to have to adjust to some new rules, where they weren't the only humans in deep space.



◀ Travis visited his family's ship shortly after his father died, something he had only learned about weeks after the event because of the inadequacies of 22nd century communication. His mother was delighted to see him and had prepared his old quarters for his visit.



◀ Travis's brother Paul had a more complicated response to him. He felt abandoned by his older brother and was resentful of his brother's ideas.



◀ Travis was keen to help his old crewmates and was keen to suggest upgrades for the Horizon, but if he didn't stay it wasn't clear if the changes he made would be sustainable.

from anything found on Earth.

"Basically these people were spacefaring and ship bound as opposed to planet bound," says Bormanis. "They would regularly call into ports on other worlds but spend very little time on any given planet. So over the course of three or four generations a very different culture would evolve, and this would have been going on by the time of the *STAR TREK: ENTERPRISE*. Living in such close proximity they would form tight knit communities, sharing chores such as childcare and crewmembers taking on more than one role at a time. However living in such closed off communities led to boomers harboring natural suspicions towards just about anything that differed from their own culture or way of life."

MEETING THE BOOMERS

Although the writing staff's conversations were focused on Mayweather the first 'Boomer story,' *Fortunate Son* involved the NX-01 encountering a freighter, the *ECS Fortunate* that was involved in a conflict with Nausicaan raiders who were trying to hijack its cargo. The boomers had little concern for interstellar law, and had taken matters into their own hands. Archer had to step in, effectively telling the boomers that life had changed and that 'the law' was coming to the frontier.

"The first draft of script was actually written by a freelance writer, called James Duff," Bormanis recalls, "And then Chris Black did a pretty extensive rewrite on that script and I think it turned into a very successful episode. So we'd done one episode on the freighters."

"We liked the idea of the boomers and their culture and we had it at the back of our minds that we should do more with this. By the second season we thought 'Let's see another boomer ship. Let's develop another storyline' And clearly because of Travis it was natural to wonder about his family. On *ENTERPRISE* we were always looking for ways to get into stories through character. We had this great cast and we thought that there was some interesting stuff about Malcolm, there was some interesting stuff about Trip and what about Mayweather? What can we do about his character? Because we had established the boomer culture in *Fortunate Son*



◀ In an echo of the story in *Fortunate Son*, the *Horizon* came under attack from alien raiders. As Bormanis says, the point was really to examine the relationship between Travis and his brother.

we thought we had a pretty good platform for then exploring his family relationships. We know the culture and we've encountered it and now we can get down to the business of his particular family and if there is still some bad blood regarding his decision to leave home and join starfleet."

COMING HOME

"When we first started talking about the episode, the thing that attracted all of us was the conflict. If you have a person who has left the nest against the wishes of the parents and leaving a younger brother who is resentful that suggests certain kinds of stories."

In *Horizon* the emphasis was very much on Travis and his family, rather than filling in the details of boomer culture. "My recollection," Bormanis says, "is that we felt we had done a pretty good job of establishing the parameters of boomer culture and that it was an opportunity to look at it through the lens of Mayweather and his family. Ultimately you have to find a strong dynamic between the two characters and how you play their conflict. That was uppermost in our minds when we tried to find the story. These two brothers butting heads and revealing layer by layer the underlying resentments and jealousy and the hurt. Paul felt hurt when his brother left

and he could never quite bring himself to say that and it became a festering anger.

CHANGING TIMES

"Another thing that we talked about was the resistance to change. There is bound to be a conservative element in something that has been around for a long time and has been working well. So when something new shows up i.e. Starfleet and the warp 5 engine and so forth there is going to be a resistance to that culture. That was an interesting area for us and it drove the plot of that episode. The idea was kind of that Travis came in with his fancy new Starfleet training and all of these ideas of how to upgrade systems and make things work better and maybe we need to have some upgraded weapons and the resistance to those ideas primarily from his brother Paul."

After two episodes that they thought were successful, the writers didn't get the chance to return to the boomer culture to explore it further. Bormanis says this was more about priorities, "We were open to the idea of doing other things with the boomers and Mayweather's family but we went into other areas and it didn't happen." So the story of the boomers and how they came to terms with the rest of humanity arriving in space remains to be told.

ON SCREEN



TRIVIA

Eagle-eyed viewers may have noticed that one of the books on the shelves in Travis Mayweather's quarters on the *Horizon* was entitled *Chicago Gangs* [the white book with gold lettering in the picture below]. This was a nod from the set decorators to *THE ORIGINAL SERIES* episode *A Piece of the Action*. In this instalment, Captain Kirk and his senior officers beamed down to Sigma lotia II, where the inhabitants had modeled their whole society on the book after it was left there by the crew of the *Horizon*.



Nora was one of the *Horizon* crew and grew up with Travis on the ship. As children, they once got grounded for turning off the grav-plating and jumping on a bed. Nora was played by Nicole Forester, whose very first TV role was as a Dabo girl in the *DEEP SPACE NINE* episode *Distant Voices*.



During the *Horizon* episode, Travis Mayweather and Malcolm Reed discuss the possibility of Starfleet allowing families on board their starships, but conclude that a psychologist would be needed too in order to deal with all the arguments. Of course, having both families and psychologists on board became routine by the 24th century.

- FIRST APPEARANCE: HORIZON (ENT)
- TV APPEARANCE: STAR TREK: ENTERPRISE
- DESIGNED BY: John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE

Horizon

When *Enterprise* NX-01 diverts to observe volcanic activity on a planet, Travis Mayweather asks for leave so he can visit the ECS *Horizon*, the cargo freighter on which he grew up. Travis' father has been ill, but before they reach the rendezvous with the *Horizon* news arrives that he has already died.

The Mayweather family reunion turns out to be bittersweet, especially as Travis' younger brother Paul, who has taken over as acting captain, resents Travis for leaving and joining Starfleet.

Travis learns that things have not been easy on the *Horizon*, and he tries

to make up for being away by carrying out improvements to the ship's systems.

This only seems to make things worse with his brother, who berates him for not visiting earlier when his father first became ill.

Matters become even more tense when the *Horizon* is attacked by pirates who want their cargo. Having heard recently that the ECS *Constellation* lost its entire cargo and several crew members to the pirates, Paul decides to give up his freight to avoid a similar fate.

Travis is not so easily intimidated, and resolves to make upgrades to the *Horizon's* weapons so they can fight back against their attackers.

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