90

STAR TREK
THE OFFICIAL STARSHIPS COLLECTION

ROMULAN
SCOUT SHIP

TYPE: SCOUT SHIP
LAUNCHED: 24th C
LENGTH: 89 METERS
MAX SPEED: WARP 9
Stand assembly:

1. Hook the stand over the back of the wings

Final position

ROMULAN SCOUT SHIP SPECIFICATION

OPERATED BY: ROMULAN STAR EMPIRE

TYPE: SCOUT SHIP

IN OPERATION: 24th CENTURY

LENGTH: 89 METERS

CREW: 15 (+ PASSENGERS)

TOP SPEED: WARP 9

WEAPONRY: DISRUPTOR EMITTERS, PLASMA TORPEDO LAUNCHER
The Romulan scout ship was a medium-sized starship utilized for a variety of roles in the late 24th century.

The Romulan scout ship was a warp-powered starship that was in service with the Romulan Star Empire from at least 2366. It was approximately 90m in length, and fulfilled a similar role to Starfleet’s Danube-class runabouts. The scout ship could be used for a variety of missions, but was designed primarily as a patrol and investigative ship, and was used to reconnoitre any unusual or suspicious activity in or near Romulan space. It could also be used for diplomatic and exploration missions, or to courier supplies between Romulan outposts.

In appearance, the scout ship resembled a smaller D’deridex-class Warbird, with the familiar green paint scheme and a prominent forward section shaped like the head of a predatory bird. This “head” section featured the bridge, from where the ship’s systems were controlled. Unlike the Warbird, which included a distinctive split hull design with open space between the upper and lower hulls, the scout ship had a solid main body. This was shaped into a forward-swept wing construction, with the warp nacelles attached either side at their extremities.

FLEXIBLE ACCOMMODATION

The scout ship could be flown and operated by just one person, but it could comfortably accommodate a crew of six, while it could transport more troops if necessary.

Like other Romulan vessels, the scout ship used a forced quantum singularity, or a small, artificially created black hole, as a power source. Instead of using a matter-antimatter reaction core like Starfleet ships, the Romulans used a tiny quantum singularity, generating an enormously powerful gravitational field that produced enough power to warp space.

The Romulan scout ship shared the same basic design architecture as the other Romulan vessels of the era. It had a predatory appearance, with an aggressively shaped forward section and warp nacelles on either end of two outstretched wings. It was outfitted with disruptors and plasma torpedoes, meaning its firepower matched its threatening looks.

DATA FEED

Normally, the Romulan scout ship was utilized for smaller missions when it would have been a waste of resources to deploy a D’deridex-class Warbird.

Responding to a distress call, the crew of the U.S.S. Enterprise-D discovered the remains of what appeared to be a Romulan scout ship on the surface of Galorndon Core. The two surviving crew members used an ultritium explosive to blow up their ship to prevent it from falling into Starfleet’s hands.

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Normal monitoring of Romulan space by U.S.S. Enterprise-D revealed the remains of what appeared to be a Romulan scout ship on the surface of Galorndon Core. The two surviving crew members used an ultritium explosive to blow up their ship to prevent it from falling into Starfleet’s hands.
On the whole, this type of energy production made Romulan vessels slightly slower than their Starfleet equivalents, but it was better at producing power for their weapons. For example, a runabout had a top speed of warp 9.6, but the Romulan scout ship was slower and could attain warp 9. A runabout was fairly well armed, being equipped with both phasers and micro-photon torpedoes, but the scout ship had more powerful disruptors and plasma torpedoes.

As with other Romulan vessels, the scout ship was equipped with a cloaking device, even though it was never seen in operation by Starfleet. This rendered it invisible to other ships’ sensors and enabled it to avoid detection. While cloaked, its top speed was reduced and it could not raise shields or fire weapons, leaving it vulnerable to attack. It could be exposed while cloaked if it went to warp while in a radiation field, or if a component in the warp engine called the nullifer core became misaligned. The controlled quantum singularity power source to emit an intermittent polarized magnetic distortion whenever the ship was in motion.

**ROMULAN INCURSION**

In 2366, an unidentified distress signal led to the discovery of a crashed Romulan vessel on Galorndon Core, a planet within Federation territory. The U.S.S. Enterprise NCC-1701-D was sent to investigate and found the remains of the Romulan scout ship. It had been destroyed with an ultritium explosive. The ship had been destroyed with an ultritium explosive. The scout ship was isolated across the Neutral Zone by a Romulan Warbird. The pilot of the scout ship claimed to be a low-ranking officer named Setal.

**DATA FEED**

**Admiral Jarok**

Admiral Jarok had been a widely respected member of the Romulan military, while he had become infamous within the Federation for carrying out a massacre of the Norkan outposts. After he had a daughter, he reconsidered his views on war. He was convinced that his superiors were preparing for another battle with the Federation, and it would lead to the destruction of the Romulan Empire, so he took it upon himself to warn Starfleet.

While Admiral Jarok had chosen to warn Starfleet that the Romulans were planning to attack Federation space, he did not see himself as a traitor to the Romulan people. As evidence of this, he set the scout ship to self-destruct to prevent Starfleet from studying its technology.
Admiral Jarok became the target of a campaign of deliberate misinformation by the Romulan High Command. Realizing that he had been fooled and could never return home, he committed suicide.

Admiral Jarok was genuine in his desire to avoid war, as he felt that the Romulan Star Empire would be overwhelmed and destroyed. His wish was not to betray his homeworld, but to do what he could to save it.

The Romulans used onkians as a unit to measure temperature. While aboard the U.S.S. Enterprise, Jarok ordered water from a replicator with a temperature of 12 onkians, but the computer did not recognize the term. He then ordered the water to be dispensed on the "cold side."

The Romulans never divulged why a Romulan scout ship crashed on Galorndon Core, a planet inside Federation space. Commander Tomalak merely said it had experienced a "slight navigational error."

Captain Picard had good reason to be suspicious of Admiral Jarok, who claimed that the Romulans had set up a military base on Nelvana III inside the Neutral Zone. He said that it would soon be ready to launch a fleet of Warbirds, and they were in striking distance of 15 Federation sectors. Sensors revealed no unusual activity on Nelvana III, and in all the time Starfleet had contact with the Romulans, there had never been a case of a Romulan defector.

Admiral Jarok believed his people were about to attack Federation worlds, so he stole a scout ship in order to cross the Neutral Zone and warn Starfleet. Just as his scout ship was about to enter Federation space, it was hit by disruptor fire from a Warbird, which knocked out its engines and shields. The U.S.S. Enterprise NCC-1701-D came to his aid, which was enough to force the Warbird to withdraw.

A tractor beam was used to tow the scout ship, while Jarok was beamed aboard the Enterprise. Geordi La Forge was eager to look over the scout ship and study its technology in the hope they could learn more and find any weaknesses in their vessels. Before he had a chance to read an away team to the scout ship, it exploded into tiny pieces.

Jarok revealed that he had set the auto-destruct sequencer before he left to prevent it from being captured. While he wanted to avoid a war, he said he was not a traitor and did not want it to be stripped down for intelligence secrets.

Later transpired that Jarok had been fed false information by the Romulans as they doubted his loyalty. Realizing that he had given up his home and family and everything he held dear on the basis of a lie, Jarok could not live with himself. He committed suicide by taking a Felodesine chip.

Admiral Jarok became the target of a campaign of deliberate misinformation by the Romulan High Command. Realizing that he had been fooled and could never return home, he committed suicide.
For the third season of STAR TREK: THE NEXT GENERATION, illustrator Rick devoted much of his time to designing props for the various aliens that the crew encountered, from exotic guns to medical devices. But, he also found time to design the Romulan scout ship that appeared in the episode The Defector.

The script called for a new Romulan vessel, and Sternbach found the assignment fairly straightforward. Romulan ship architecture in the 24th century had already been established by the Warbird that had been devised by Andrew Probert. "The Warbird was certainly a stylistic starting point," said Sternbach. "There wasn’t much else to go on at the time. There was nothing particularly challenging about the design once I started scribbling some loose shapes. The scout ship looked somewhat bird-like, with wings and scribed ‘feathers,’ it had a pointed nose section, and it was green, so I think that was about all I was aiming for.”

**SHIP SIZE**

Sternbach knew that the Romulan scout ship was supposed to be significantly smaller than the Warbird, but the dimensions of the final studio model were never decided by him, but the model makers. As it happened, the model ended up being bigger than Sternbach had envisaged, certainly in relation to the size of the Enterprise-D model. "Based on my drawings, I could see the length of the scout ship being as much as 48-50m, but probably no more than that," said Sternbach. "I thought maybe it would be big enough for a crew of three to four, and maybe six more troops or secret operatives. I had no control over what VFX did with the scale appearance, and we didn’t really talk about it beforehand."

**MODEL MODIFICATION**

Once Sternbach had completed his design, his drawings were sent off to Greg Jein’s workshop, where the model was constructed. The model was later modified twice and used to depict two other vessels. First, the forward module was replaced and a ‘hammerhead’ extension was added to the aft for its appearance as a Romulan science vessel in THE NEXT GENERATION episode The Next Phase. Finally, it was given a new paint scheme and its flight direction was reversed when it was used to depict the Nerada, a Nasari patrol ship, in the VOYAGER episode Favorite Son. The studio model was sold at the 40 Years of STAR TREK: The Collection auction in 2006 for $6,600.

Sternbach also drew these line drawings of the scout ship for the model makers. Sternbach said that the little insets he added on the ‘wings’ were simply interesting breakdowns of the hull surface that could be just about any tech system. To him, they usually represented sensor packages, coolant widgets or part of the comms system.
By pushing the show in new directions, writer Ron Moore became an integral part of "STAR TREK: THE NEXT GENERATION"’s incredible success.

The third season of "STAR TREK: THE NEXT GENERATION" was widely hailed as the year when the show really found itself. There were many reasons for this, but one major contributing factor was Ronald D. Moore. This was the year that writer Moore joined the show based on two scripts he had submitted: "The Bonding" and "The Defector." Fortunately for Moore, his character-driven approach fitted in with the newly appointed Michael Piller’s agenda. "I think what attracted Michael was that he was looking to turn the show into a more character-oriented piece," Moore’s first script, "The Bonding," dealt with a child called Jeremy Aker whose mother was killed on an away mission. Although a mysterious alien was involved, the story focused on Worf and Troi’s attempts to help Jeremy come to terms with his feelings of loss. This kind of character story was just what new executive producer Michael Piller was looking to do.

Worf felt responsible for the death of Jeremy’s mother as it was the leader of the crew, Janeway, when she was killed. He consequently claimed the rite of Frakfok, a Klingon custom of bonding, in which two warriors joined together to become brothers. Following on from this episode, Moore became the "go-to guy" when inventing Klingon customs and traditions.

Moore’s second script, "The Defector," dealt with the Romulan Admiral Jara, who was desperate to prevent a war between Romulus and the Federation. He described the story as the Cuban missile crisis of the Neutral Zone. Based on this script and his one for "The Bonding," Moore was hired as a staff writer for the series. Right from the get-go, Moore was to take risks and push the show in new directions.

The third season of "STAR TREK: THE NEXT GENERATION" was recognized for its phenomenally inventive writing and was awarded seven award nominations, winning two of them, including a prestigious Hugo Award. The "Bonding" and "The Defector" script, both involving the Romulan Admiral Jara, were two of the most popular TV shows of the time.
involved the entire TNG cast, it was a tortuous experience. It involved the entire TNG writing staff to complete it, with Moore contributing to the Teaser, Act One and Act Five. Moore said it could have ended up a mess, and the writers were convinced that they were all going to be fired, but it somehow came together in the end.

Moore remembered it as a classic episode, but it became known as a mess. It was a human story with a science fiction context, and that was the kind of show that he wanted to do.

NEW BEGINNING
Piller was pleased with The Bonding, and also liked a second script, The Defector, which featured the Romulans. Piller bought this script too, and when a vacancy opened up on the writing staff he offered it to Moore. At the time, TNG hadn’t really established its identity, and Moore said that he wanted to do something that would help to push the show in a new direction. “I was pretty critical of it (the show up to that point),” said Moore. “I didn’t like the first season, and I thought the second season had problems too, so I stepped into it with a chip on my shoulder to an extent, but most of the writing staff felt the same way. They did not think the first two seasons were very good either, and Michael Piller came on specifically to make it better, so we all agreed that those first two years were not what we wanted to keep doing.”

It was particularly important that the writing staff got on with one another, because they often found themselves under extreme pressure. Moore remembered that when they wrote Yesterday’s Enterprise, time was so short that the entire team had to pitch in. “The whole TNG staff at that time came in,” said Moore. “We were writing over Thanksgiving or something, and we were each taking an act and sewing them together. I wrote the Teaser and Act One, and then I wrote Act Five, I think. It (Steven Behr) was doing Act Two, and Hans (Bemler) and Ricky (Richard Manning) were doing Acts Three and Four, and then Michael was taking an overall pass. It was a mess, and we were convinced it was a disaster. We kept saying to each other, ‘This doesn’t work, none of this makes sense.’ We were so down, but then we started seeing the dailies. Somehow it became greater and better than it had any right to be, because we thought, ‘Man, this one, they’re going to fire us all. It’s not going to work, even a little.’”

HELD IN HIGH REGARD
While he was on staff at TNG, Moore established a reputation as one of STAR TREK’s best writers. His work on several Klingon episodes fleshing out their culture and making them into far more than stereotypical warriors was particularly well regarded, but he said that the episodes he enjoyed writing most were a little more unusual. “I enjoyed the Klingons on TNG because I get to invent a lot of stuff when we hadn’t done that before. I enjoyed writing most was a little more unusual,” said Moore. “It was fun to figure out how their culture worked. That was an interesting challenge. But, I also liked doing more offbeat episodes. I enjoyed Datala’s Day and Family, which were off concept and not stereotypical.

Datala’s Day was another show that broke the established rules of storytelling on TNG. It followed Datala through the course of 24 hours, and focused on the day-to-day lives of the crew.

“Everyone was always fascinated by the idea of doing a day-in-the-life episode,” recalled Moore. “Datala’s Day was originally a freelance episode; Harold Apter did it. Its draft came in, and we had a lot of problems with it. Chief among them was a scene where Datala went into the holodeck to learn how to dance, and he literally did it. It was originally a freelance episode; Harold Apter did it. His draft came in, and we had a lot of problems with it. Chief among them was a scene where Datala went into the holodeck to learn how to dance, and he literally did it.”

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Q proved to be an audience favorite. Moore liked the character very much too, if felt he should be used sparingly. He also admitted that he only rarely worked with Picard, as the almost omnipotent being was fascinated by the Starfleet captain, and had a weird obsession with him.

Tapestry was another obsession with him. Moore was given the task of rewriting the script, which he did with some help from Jeri Taylor. Now, Moore is very proud of Data’s Day, which is one of his favorite episodes that he worked on. But, at the time, he thought it was going to be the low point of his career – at least briefly. “I did the rewrite and, in all honesty, Michael hated it,” said Moore. “It was going to be the first script we abandoned. He was very upset about it. He called me and Jeri down and said, ‘I just don’t think this is going to work. I’m sorry, we’ll find you something else to do.’ I was devastated. This was my favorite episodes that he worked on. But, at the time, he thought it was going to be the low point of his career – at least briefly. “I did the rewrite and, in all honesty, Michael hated it,” said Moore. “It was going to be the first script we abandoned. He was very upset about it. He called me and Jeri down and said, ‘I just don’t think this is going to work. I’m sorry, we’ll find you something else to do.’ I was devastated. This was a real failure. Then, literally within a few hours, he called back and said, ‘Rick loves it, he thinks it’s great. I don’t know why.’ To Michael’s credit, he read it again, and said, ‘You know what? I think I read it in a bad mood or something. We’re going to do it.’”

DAILY LIFE
One of the things that particularly appealed to Moore about Data’s Day was that it gave him the opportunity to explore everyday life aboard the Enterprise, which gave him the chance to introduce several references to the original STAR TREK. “The idea that there was a day and a night on the Enterprise was something that they alluded to in The Conscience of the King,” said Moore. “Kirk told Lenore Kastian that the ship had a diurnal day and night cycle. I loved that. And Picard’s speech in the wedding was a paraphrase of the speech Kirk gives in balance of fear.”

“What I liked to do was challenge the show and do episodes that hadn’t been done,” continued Moore. “I liked to take different ways of telling stories, and I liked turning the format on its ear. I always tried to do something different. I liked coming up with odd little scenes and funny moments and enriching the characters.”

“Ira [Steven Behr] once said that in Gunsmoke, when Matt Dillon picked up his .45 to go out into the street to face down them bad guys, he’d always talk about how the firing pin hit the mechanism. He just picked up the gun and went to deal with him.”

PICARD AND Q
This wasn’t to say that Moore didn’t enjoy science fiction concepts. For instance, he liked Q, the almost omnipotent being. “Q was a fascinating character, but I thought that he should be carefully rationed through the series,” said Moore. “If you played him about once a season, that was the most you wanted to use him. The secret to Q was the Q and Picard relationship. Q was in love with Picard, for some reason. That was the underpinning of the relationship, which was why, when he came to DEEP SPACE NINE, I wasn’t as effective a character. The sexual love between the two was, I thought, the best thing about Jean-Luc was that, while he was a good writer, and it made Tapestry work, and ultimately it made All Good Things work.”

Much as Moore enjoyed working on TNG, he felt that it probably went on for one season too many. “I thought, ‘two seasons were pretty rocky,’” said Moore. “Then in the third season it got going, then four and five, and it peaked at six, but I think the show ran out of gas in that seventh season.”

In Season Six we did a lot of interesting shows. We did Relics and Frame of Mind, and some episodes that I thought were pretty cool. But in Season Seven it became all about getting ready for GENERATIONS and we were bringing in all the relatives of the characters that we hadn’t seen before. It felt like we had just run out of stories to tell with these people.”

There can be little doubt that Moore played a major role in TNG, enriching the characters and pushing the format to its boundaries – a legacy that would make anyone proud.
TRIVIA

The STAR TREK: THE NEXT GENERATION episode The Defector marks the first appearance of actor James Sloyan in the franchise. He played Admiral Alidar Jarok, but he would appear again in the seventh season episode Firstborn as K’mtar, a future version of Worf’s son Alexander Rozhenko. He also appeared as Odo’s ‘father,’ Dr. Mora Pol in the DEEP SPACE NINE episodes The Alternate and The Begotten, and he played James in the VOYAGER episode of the same name.

ON SCREEN

The Romulan officer Patahk from the STAR TREK: THE NEXT GENERATION episode The Enemy was played by Steve Rankin. He went on to play Yeto, a Klingon mercenary in the DEEP SPACE NINE episode Invasive Procedures, and he also portrayed Colonel Green in the ENTERPRISE episode Demons.

Inside your magazine

- In-depth profile of the U.S.S. Saratoga, a 24th-century Miranda-class vessel on which Benjamin Sisko served as first officer when it was destroyed by the Borg at the Battle of Wolf 359.
- How the U.S.S. Reliant studio model was repurposed to depict the U.S.S. Saratoga and other Starfleet vessels.
- Executive producer Ira Steven Behr talks about how Ben Sisko changed over the course of DEEP SPACE NINE.

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