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ROMULAN
SCOUT SHIP

TYPE: SCOUT SHIP

LAUNCHED: 24th C

LENGTH: 89 METERS

MAX SPEED: WARP 9

ROMULAN SCOUT SHIP

Contents

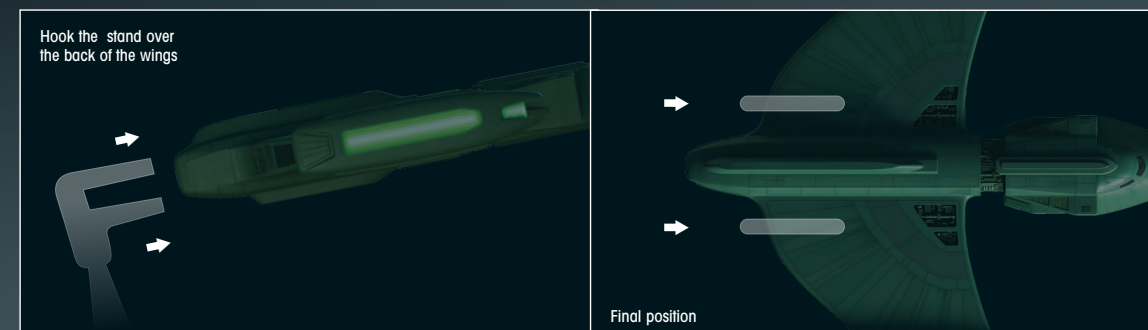
P04: ROMULAN SCOUT SHIP

P10: DESIGNING THE SHIP

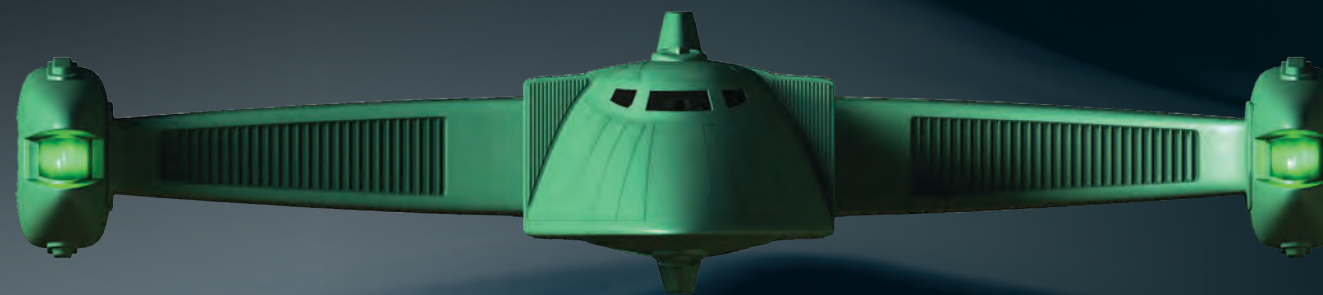
P12: RONALD D. MOORE

P18: ON SCREEN

Stand assembly:



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

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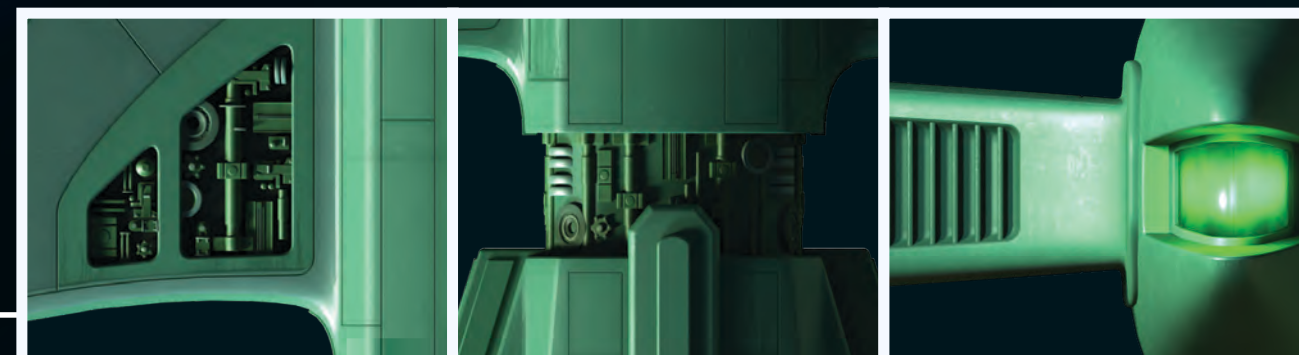
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▼ The Romulan scout ship shared the same basic design architecture as the other Romulan vessels of the era. It had a predatory appearance, with an aggressively shaped head section and warp nacelles on either end of two outstretched wings. It was outfitted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



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.

ROMULAN SCOUT SHIP

The Romulan scout ship was a medium-sized starship utilized for a variety of roles in the late 24th century.



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 ultritrium explosive to blow up their ship to prevent it from falling into Starfleet's hands.



◀ A Romulan scout ship was chased across the Neutral Zone by a Romulan Warbird. The pilot of the scout ship claimed to be a low-ranking officer named Setal.

▶ The scout ship was taken in tow by the *Enterprise-D*. Geordi La Forge was looking forward to studying its technology and systems, as at this point not much was known about Romulan vessels.



▶ Setal, who turned out to be Admiral Jarok, requested asylum with the Federation. The *Enterprise-D* came to his aid and warned off a Warbird just as it was about to destroy Jarok's scout ship. It had been severely damaged, and suffered a massive power failure with all systems going off-line.



▶ Admiral Jarok eventually persuaded the crew of the *Enterprise-D* to investigate Nelvana III, a planet that he claimed was the site of a secret Romulan base. Once there, they discovered nothing except for Romulan Warbirds waiting to take them captive. Fortunately, Captain Picard had taken the precaution of being backed up by several Klingon *Birds-of-Prey*, which had been cloaked.



▶ 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 after he was aboard the *Enterprise-D*. This meant that Starfleet could not study its secrets and gain any tactical advantage when dealing with other Romulan ships.

▲ Lt. Commander Geordi La Forge became separated from an away team on Galorndon Core. He was taken prisoner by Centurion Bochra, one of the surviving members of the scout ship. Despite the distrust between them, they were forced to work together to escape the hostile conditions of the planet. Their predicament meant they formed a grudging respect for one another.

On the whole, this type of energy production made Romulan vessels slighter 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. This would cause the artificial 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 *Pi*, a Romulan vessel that was almost certainly a scout ship. It was impossible to identify its type for sure as it had been destroyed with an ultritium explosive

to prevent its technology from falling into enemy hands, a standard Romulan operating procedure.

Later the same year, the crew of the *Enterprise* had another encounter with a Romulan scout ship. Its sole occupant claimed to be a low ranking logistics officer named Sub-lieutenant Setal. He required urgent assistance as he was being pursued by a Romulan Warbird.

The *Enterprise* extended its shields around the scout ship and saved it from the attack by the Warbird. It was discovered later that Setal was really Admiral Jarok and he had decided to defect when he learned that the Romulans were planning an imminent attack. While he wanted to avoid war, he did not see himself as a traitor and he set the scout ship to self-destruct to prevent Starfleet from studying its technology.

DATA FEED

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.



ALL FOR NOTHING

Admiral Alidar 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.

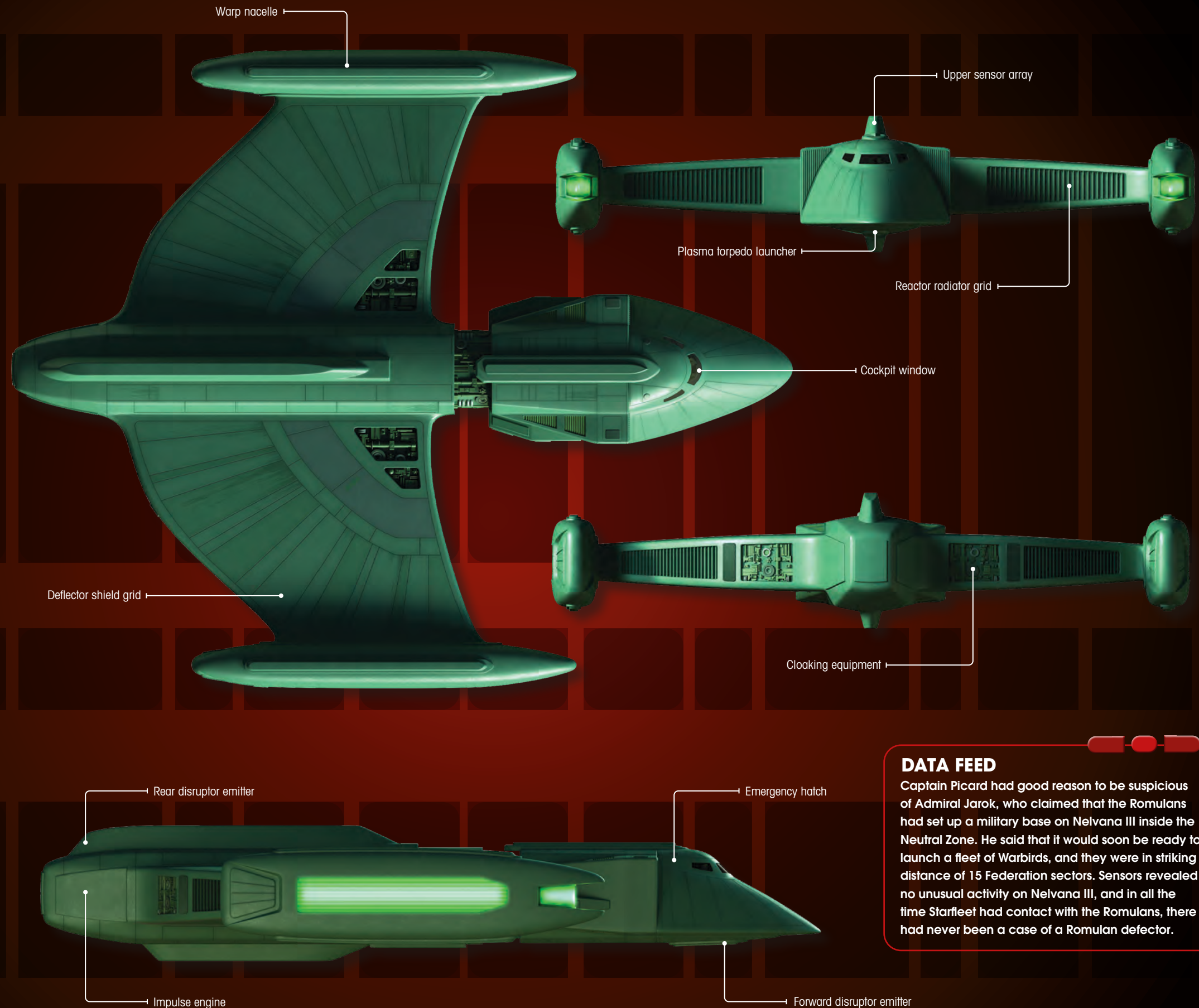
A tractor beam was used to tow the scout ship, while Jarok was beamed aboard the *Enterprise*. Geordi La Forge was eager to look over the scout ship and study its technology in the hope they could learn more and find any weaknesses in their vessels. Before he had a chance to head an away team to the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

It 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.

**DATA FEED**

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.

HONORABLE INTENT

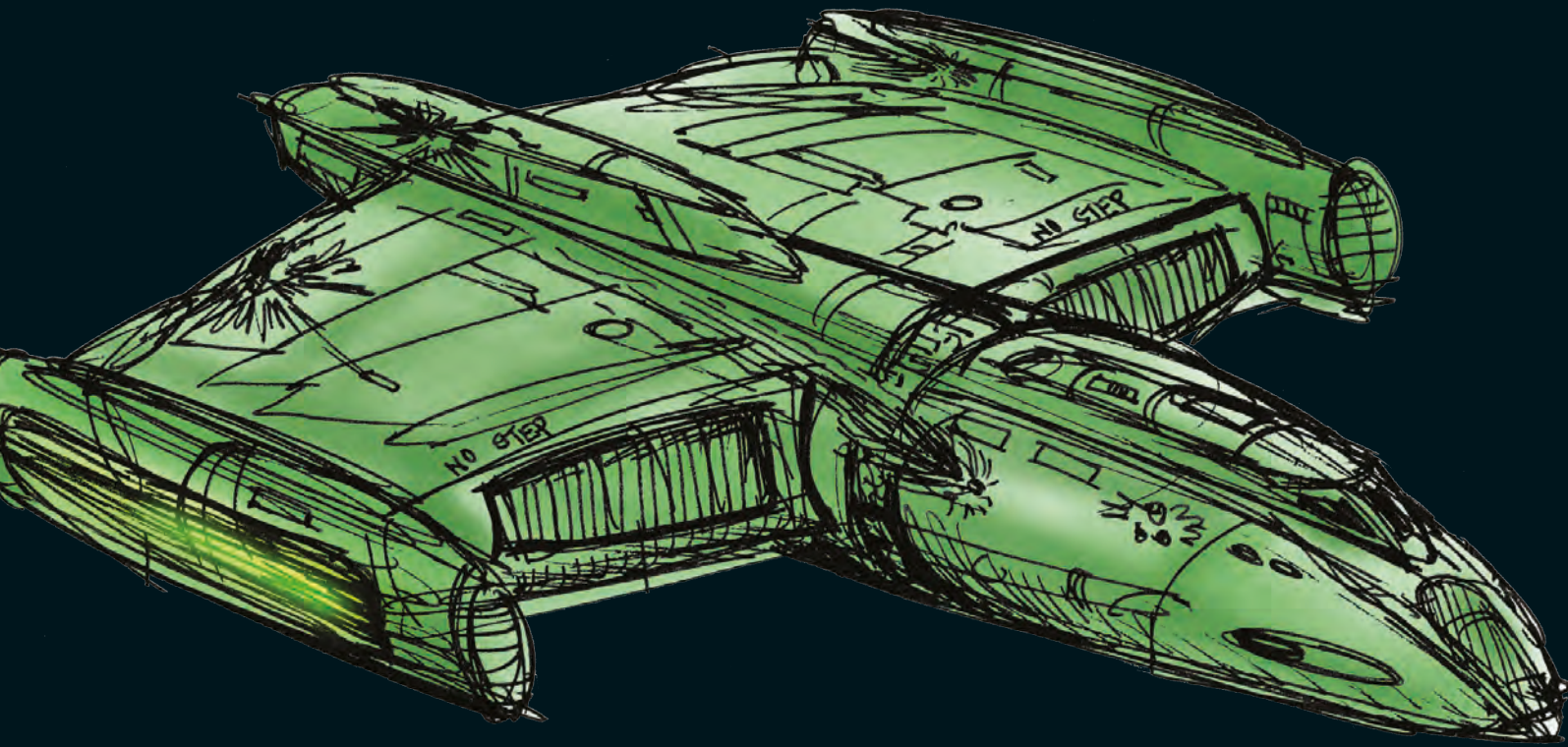
Admiral Jarok was genuine in his desire to avoid war, as he felt that the Romulan Star Empire would be overwhelmed and destroyed. His wish was not to betray his homeland, but to do what he could to save it.

CRASH MYSTERY

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."

TEMPERATURE UNIT

The Romulans used *onkians* as a unit to measure temperature. While aboard the *U.S.S. Enterprise-D*, 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."



DESIGNING THE ROMULAN SCOUT SHIP

Rick Sternbach designed the Romulan scout ship using the same lines and shapes that had already been established with the Warbird.

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

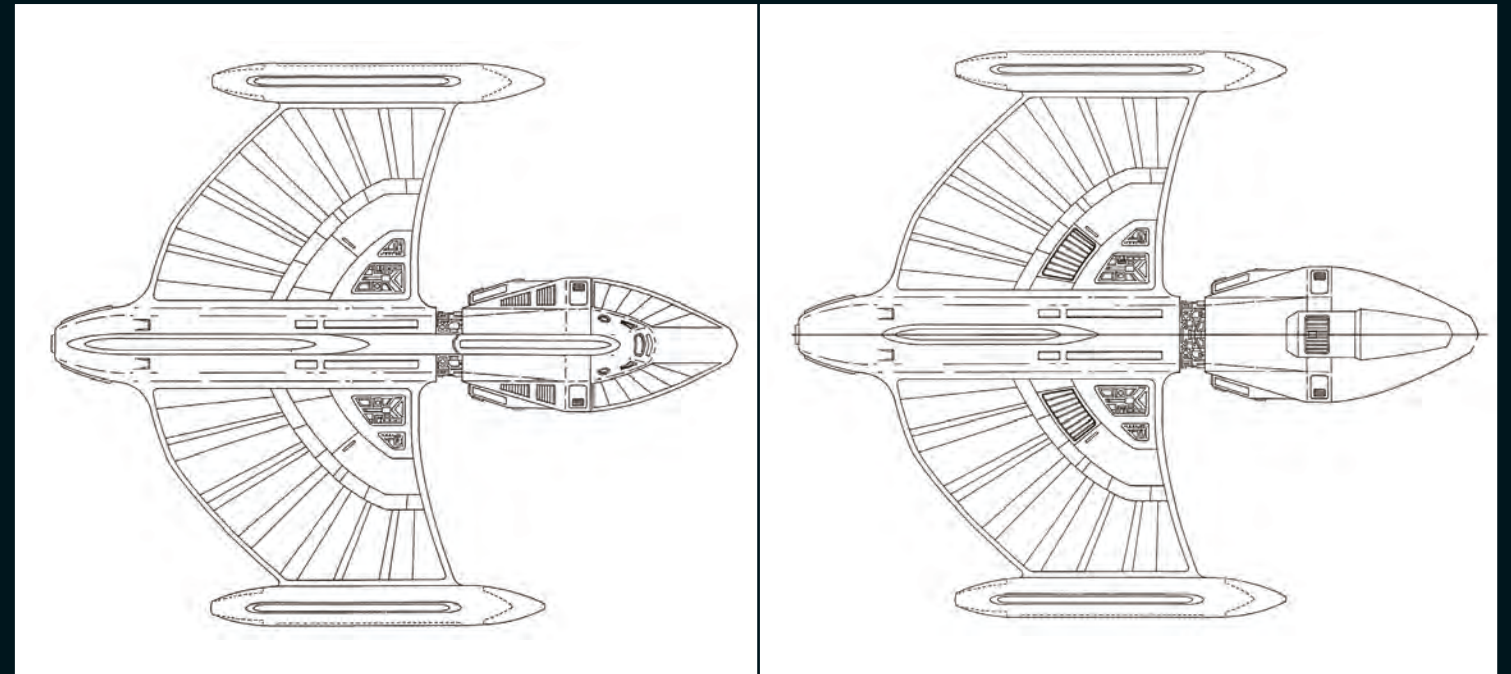
certainly a stylistic starting point," said Sternbach. "There wasn't much else to go on at the time. There was nothing particularly challenging about the design once I started scribbling some loose shapes. The scout ship looked somewhat bird-like, with wings and scribed 'feathers.' It had a pointed nose 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."



▲ 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.

Sternbach labeled some parts of his drawing of the scout ship to help the model makers. While some of the features were there to just add detail, He also liked to add elements that made sense from a practical point of view. "There were detail parts of the scout that were just interesting tech shapes, but in the case of the grilles on the front of the 'wings,' I thought of them as impulse propulsion system intakes for use during atmospheric flight. They were part of a heated-air fusion

system. In space, those weren't used, and with a scout ship the fusion exhaust may have been concentrated and stored as part of the craft's stealth capabilities, especially if there were no obvious impulse exhaust vents."

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.



▲ The Romulan scout ship model was later modified. The nose section was changed, as was the rear when it was used for a Romulan science vessel in *The Next Phase*.

▲ The model was changed again and it was given a new paint scheme. Its flight direction was reversed when it was used in the *VOYAGER* episode *Favorite Son*.



RONALD D. MOORE

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 and stepped out of the shadow of its illustrious predecessor. 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*.

From this, Moore was soon at the heart of *STAR TREK*'s writing team. He went on to write for four captains, spent five years working on *STAR TREK: DEEP SPACE NINE*, co-wrote two movies (*STAR TREK: GENERATIONS* and *STAR TREK: FIRST CONTACT*), and

spent a few months working on *STAR TREK: VOYAGER*. In his time on *STAR TREK*, he was recognized for his phenomenally inventive writing with seven award nominations, winning two of them, including a prestigious Hugo Award.

THE RIGHT PLACE

Looking back, Moore recalled that he got his job on the staff simply because he was in the right place at the right time, armed with a script that anticipated the future of *STAR TREK*. "Basically, I started dating a woman who used to be the assistant to a woman who cast the *TNG* pilot," said Moore. "When she found out I was a fan

▲ Ron Moore became a staff writer on *THE NEXT GENERATION* in its third season, based on two scripts that were turned into episodes. In all, he wrote or co-wrote 27 episodes of *THE NEXT GENERATION*, and helped cement it as one of the most popular TV shows of the time.

of *STAR TREK* she said, 'Oh, well, I still know people over there and I could get you a tour of the sets.' I thought, 'Oh, that would be great.' So she made a call and arranged a set tour for me.

"It was going to be about four weeks until they could get to me, so in that time I just decided that I was going to take a shot and write an episode," continued Moore. "I had been watching the show, and I kept thinking, 'Yeah, you know, I could write for this show,' and it was just something I kept talking about, but until I had a kind of deadline in front of me I didn't do it. So then I sat down and I wrote *The Bonding*. I brought it with me and I convinced the guy that was giving me the set tour to read it. He liked it, and introduced me to my first agent, who then submitted the script through the front door to the show.

"It was the second season, and they had the changeover of executive producers from Maurice Hurley to Michael Piller. Melinda Snodgrass, who was a story editor, found it in the slush pile and gave it to Michael. It was the kind of script he was looking to do, and he bought it."

CHARACTER STUDY

Moore was a long-time *STAR TREK* fan, so it was not surprising that the first story he wrote involved the Klingons – specifically Worf's decision to perform the *R'uustai* (a Klingon bonding ceremony) with a young orphan. Although he was interested in exploring the Klingon culture, Moore explained that his principal motivation was to write a character piece.

"I started with the boy," said Moore. "I wanted to tell a story about a boy who lost his mother on an away team mission and what happened to him. There were all these families on the *Enterprise-D* and they hadn't done much with them until that point. I thought, 'Well, what happens when one of these kids gets orphaned? What do they do?' So, starting from there, it was, 'OK, how did this happen?' It felt like Worf would be a natural guy; he would feel responsible, and Troi would be involved, and it just spun out of the concept."

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 Aster whose mother was killed on an away mission. Although a mysterious alien was involved, the story focused on Worf's 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 he was the leader of the away team when she was killed. He consequently claimed the rite of *R'uustai*, 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 Jarok, who was desperate to prevent a war between Romulus and the Federation. He described the story as the Cuban missile crisis at 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 first getting the job, Moore wanted to take risks and push the show in new directions.





▲ *Yesterday's Enterprise* became known as a classic episode, but Moore remembered it as a tortuous experience. It involved the entire *TNG* writing staff to complete it, with Moore contributing 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.

said Moore. "He wanted to do stories about the characters on the ship and their relationships. *The Bonding* was a piece about Worf, and also Troi, dealing with a boy who'd lost his mother. 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. Ira (Steven Behr) was doing Act Two, and Hans (Beimler) and Ricky (Richard Manning) were doing Acts Three and Four, and then Michael was



► Moore particularly enjoyed writing *Data's Day*, as something like this had never been done before. In it, Data records a day in his life for Commander Bruce Maddox, including observations on Chief O'Brien's wedding, and Dr. Crusher teaching him to dance. The episode gave us a chance to see how the crew behaved when they were not in imminent danger.

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 got to invent a lot of stuff when we hadn't done that many Klingon shows," 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 *Data's Day* and *Family*, which were off concept and not stereotypical.

Data's Day was another show that broke the established rules of storytelling on *TNG*. It followed Data 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. "*Data's Day* 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 Data went into the holodeck to learn how to dance, and he literally did *Saturday Night Fever* – the disco ball, the floor, the white

▲ In *Reunion*, Duras attacked K'Ehleyr in her quarters and killed her. This was the first episode in which Moore and Brannon Braga collaborated together, leading to a fruitful writing partnership. The idea to kill off K'Ehleyr, however, was actually executive producer Michael Piller's. It provided a great story arc as Worf went on to seek vengeance.

◀ In *Family*, Picard returned to his town in France in an attempt to recuperate from his ordeal at the hands of the Borg. This was an 'off-concept' episode in that it was different from the high concept sci-fi storylines that they normally did. Moore enjoyed writing this type of episode and was keen to do more of them.

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



suit, the whole thing. I remember reading it and thinking, 'He's lost his mind!' It was just so funny."

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 nice 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 Karidian 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 Terror*."

"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 the things that would stand the test of time in these series are

the characters. I think in all the series the characters either worked or they didn't. The messages we always told each other – tolerance, against racism, peace is good, war is bad, all these kinds of things – they're valid messages, but they were not really why people watched the show. It was because they loved Data, or because Odo and Quark were at it again. It was all about the people."

Given that Moore was so interested in the characters, it was not surprising to learn that he didn't enjoy writing reams of technobabble. "I hated it," said Moore. "I had no interest in it. I just wrote 'tech' in my scripts and moved on. There were scenes in all the series that I would watch and I couldn't understand what the hell was going on, and I figured if I couldn't understand what was going on, a good chunk of the audience couldn't understand either. I was not interested in how the neutrion particles interfered with the warp drive. I just didn't think it was good drama. I think Gene once said that in *Gunsmoke*, when Matt Dillon picked up his .45 to go out into the street to face down the bad guy, he didn't 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. "I thought 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*, he wasn't as effective a character. The weird love affair he had going with Jean-Luc made that whole thing work, 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. "TNG's first two seasons were really 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.



◀ Moore thought that *TNG* was at its best in its sixth season, which included episodes such as *Relics*, in which the crew rescued Scotty from a transporter beam. Moore said that they brought back Scotty because they felt like they could have the most fun with this character.

◀ Moore cited *Frame of Mind*, which was written by Brannon Braga, as one of his favorites from the sixth season. In it, Riker feared that he was losing his mind when his reality kept shifting between the *Enterprise* and an alien hospital.

◀ Moore co-wrote *TNG*'s final episode *All Good Things...* with Brannon Braga. The show was widely regarded as one of *STAR TREK*'s best, and won a Hugo Award. Their achievement was all the more impressive as they were also working on the script for *GENERATIONS* at the same time.

(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.



ON SCREEN



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 Jetrel in the *VOYAGER* episode of the same name.



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*.



The Defector featured three new studio models, including the new four-foot miniature of the *U.S.S. Enterprise-D*, the Romulan scout ship and a second Romulan *D'deridex-class* Warbird.

- FIRST APPEARANCE: THE ENEMY (TNG)
- TV APPEARANCE: STAR TREK: THE NEXT GENERATION
- DESIGNED BY: Rick Sternbach

KEY APPEARANCES

STAR TREK: THE NEXT GENERATION

The Enemy

While investigating a distress signal on Galorndon Core, an away team discovers the wreckage of a crashed Romulan scout ship and a dying Romulan officer. Due to the electrical storms on the surface of the planet, beaming up is restricted by breaks in the weather. La Forge loses contact with the away team, and Riker and Worf are forced to beam back to the *U.S.S. Enterprise NCC-1701-D* with the Romulan, leaving La Forge behind. Stranded in hostile conditions, La Forge is ambushed and taken prisoner by a second Romulan survivor.

STAR TREK: THE NEXT GENERATION

The Defector

A Romulan scout ship is being attacked by a Warbird and sends out a distress signal. The *Enterprise-D* responds and saves the occupant, who claims to be a low-ranking officer seeking asylum. He has some startling news: the Romulans are setting up a military base on Nelvana III and plan to soon launch an attack on the Federation. Captain Picard cannot decide whether to believe him or not, especially after they discover he is really Admiral Jarok. Picard must make a choice: believe him and risk war with the Romulans or ignore his claims and risk a devastating attack.

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- 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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