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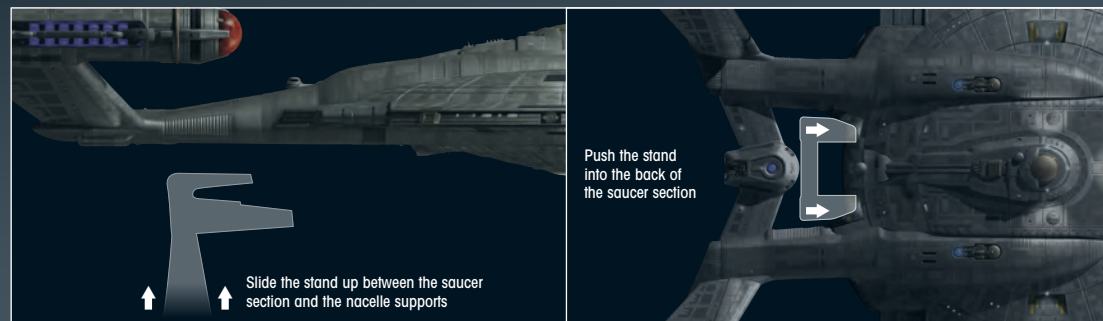
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ENTERPRISE
NX-01



FIRST STEPS

ENTERPRISE took *STAR TREK* back to its beginnings in an attempt to offer the franchise a chance to renew itself.

▲ *ENTERPRISE* focused on an undocumented part of *STAR TREK*'s history, as Captain Archer and his crew set out to explore the Galaxy, laying the foundations for what would become the Federation.

In the year 2000 as *STAR TREK: VOYAGER* entered its final season, there was no question there would be more *STAR TREK*. Although it was no longer the ratings powerhouse it had been when *THE NEXT GENERATION* was at its height, it was still a mainstay of UPN's programming and had a significant international audience.

So it was no surprise that Paramount Television

had told executive producer Rick Berman that they wanted him to come up with new series to replace *VOYAGER*. In the past 14 years, Berman had overseen the production of more than 500 episodes of *STAR TREK* and he was convinced that if the new show was to thrive, it would have to do something radically different.

Berman had co-created *DEEP SPACE NINE* with



writer/producer Michael Piller and *VOYAGER* with Piller and Jeri Taylor. Neither of them were available, so Berman approached Brannon Braga. Braga had entered the franchise as an intern attached to the writing team on *TNG* before working his way up to the role of executive producer and show runner on *VOYAGER*.

NO TIME TO REST

But rather than jump at the chance to add to the franchise, Braga was hesitant. "At that point I felt pretty burned out and literally fried," Braga recalls. "When Rick Berman called and said, 'How would you like to do the next series of *STAR TREK*, I

remember feeling very excited and flattered but at the same time the idea of doing another *STAR TREK* show also felt very daunting and exhausting but it also felt like a golden opportunity to do something new."

By this point there had been 20 seasons of modern *STAR TREK* and Berman and Braga were concerned that it might be better for the franchise if it was allowed to rest for a few years. However, attempts to persuade the studio to hold off on launching a fourth series as quickly as possible fell on deaf ears. As far as the studio was concerned, the franchise was an essential part of their plans. Bending to considerable pressure, Berman agreed



◀ Berman was fascinated by the idea of setting the series in the aftermath of *FIRST CONTACT*, which he felt was one of the most successful installments of *STAR TREK*. He wanted to explore how humanity would work with the Vulcans and evolve into the force we saw in Captain Kirk's day.



▲ Berman and Braga's original plan was that the series would be set principally on Earth, where we would follow the development of the Warp 5 program, making it *STAR TREK*'s equivalent of *The Right Stuff*. This idea was revisited in the second season episode *First Flight*.

to start work on a new series.

There was a certain amount of pressure from fans to make a series based on the adventures of Captain Sulu or one set at Starfleet Academy – an idea that Harve Bennett, the producer of most of the original series movies had proposed as a way of continuing Kirk's adventures.

TIME FOR A CHANGE

However Berman had already spent two years developing a different idea before bringing Braga on board. "I felt strongly that it was necessary to do something very different," recalls Berman. "We'd reached a point where everyone was in danger of exploding."

TNG had changed everything by being set in a new time period, and Berman wanted to do something similar. He was proud of the work that

he, Braga and Ronald D. Moore had done writing *STAR TREK: FIRST CONTACT* and he was intrigued by the possibility of setting a series in its aftermath. He knew that there was a period of roughly 100 years between Zefram Cochrane's first warp flight and Kirk's first five-year mission that we knew virtually nothing about. This era was ripe with potential for storytelling – somehow Earth had transformed itself from a post-apocalyptic society into a utopian interstellar power, the Federation had been formed and there had been wars with the Romulans and the Klingons.

MAKING IT HUMAN

Berman also felt that modern *TREK* had been hampered by Gene Roddenberry's insistence that mankind had evolved to the point where there was almost no conflict between humans at all. This was something that had made storytelling very difficult and it was very different to the original series where the characters had argued with one another in almost every episode.

"It was one of the biggest problems we had with *TNG*," recalls Berman. "Gene Roddenberry felt very strongly that characters in the 24th century were not petty and didn't bicker with each other with each other. With *DEEP SPACE NINE* we changed that a little bit by having non-Starfleet people and with *VOYAGER* we changed it by having members of the Maquis on board, but in this series we changed it in the fact that these weren't 24th century characters – they were not even 23rd century characters – which meant they hadn't quite reached the squeaky clean level of non-pettiness of Gene Roddenberry's characters. That meant there could be more conflict."

Braga was enthusiastic about the idea since it meant that the writers would be able to create characters that were far more like the audience, "War, disease, hunger, poverty ... those are gone, pretty much, but humanity doesn't entirely have its act together. They are not quite the human beings of Picard's day. There is no United Federation of Planets, human beings have met a handful of aliens, and that's it."

The earlier time period also offered Berman and Braga the opportunity to get away from some of the elements they thought might have put the wider audience off *STAR TREK*, in particular the



◀ From the beginning the Vulcans were intended to offer opposition to mankind's plans to venture into space. They saw us as impulsive and dangerous.

feeling that it was bogged down in continuity that made it impenetrable to a casual audience. As Braga said at the time, "We're hoping to make this show a little more accessible, in the same way that we made *FIRST CONTACT* more accessible; it had good action that wasn't technobabble-oriented, we had accessible characters that you could relate to, and you didn't have to know 35 years' worth of *STAR TREK* history to appreciate it. We want this show to appeal to hard-core fans in that they'll get to see how *STAR TREK* came to be, but we also want it to appeal to people who are trying *STAR TREK* for the first time. We want it to be more down to earth; we want them to say, 'Hey, this show is cool!'"

YOUNG AND CONTEMPORARY

With this in mind, they were determined to keep the average age of the cast down, making the show more youthful than any of the recent series. They also wanted the crew to seem more like us in simple ways. For example, they would dress in almost contemporary clothing. Berman and Braga even planned to set the series on Earth, or as Berman put it "in the mud," and follow the building of a starship, the recruitment of her crew and the politics surrounding the Earth's decision to head out into deep space.

They decided that the Vulcans would almost act



◀ Berman and Braga were determined to make the show more accessible and contemporary, and the crew would not only behave like 20th-century people but dress like them.

as antagonists. Although they had been the first aliens to make contact with humans, they reasoned that they would have reservations about humanity. This was something that was supported by the original series, in which some of Kirk's crew members had expressed prejudice that bordered on racism about Vulcans.

"We made it very clear in *FIRST CONTACT* that the only aliens humans had any contact with were Vulcans" explains Berman. "As the years had gone by since that time they made it clear they didn't have any confidence in the humans' ability to take care of themselves out in space and so they had held us back." And Vulcans would not be the only ones reluctant for humans to begin exploring



▲ Setting the series in the past offered the writers the chance to take alien species back to basics. Berman and Braga wanted to make the Klingons more brutal and more dangerous.

the Galaxy. According to Berman, he had always wanted to introduce the idea that groups of Earth citizens were actively against the idea of space exploration, which they feared would only advertise the existence of Earth, leading to the possibility of attacks from other species. Both Berman and Braga believed that they had hit it with their idea but when they presented it to the studio, their bosses felt that it was too radical a departure from the familiar elements of *STAR TREK*.

"Their attitude was that *STAR TREK* was about the future and not the past," recalls Braga. "They didn't even want to do another show set in the 24 century. They wanted to do a show set even further in the future than *VOYAGER*. Rick and I didn't even know what that meant. What does a more futuristic show even look like? What a more futuristic ship look like, is it faster, sleeker? Or how about the people? What kind of uniforms would they wear? Would they even wear uniforms? After a while it just becomes meaningless."

The studio executives insisted that the new series focused on a ship that was exploring space, and that it

◀ The character of T'Pol was designed to offer a Vulcan perspective on mankind's actions, which she often saw as irresponsible.

contained some elements from further in *STAR TREK*'s future. For a while neither Braga nor Berman had any idea how to make this work.

TEMPORAL COLD WAR

However, Braga had an idea he'd planned to develop into a TV show. He had always been drawn to time travel and had come up with the idea that after it had been invented in 1997, there had been a temporal cold war, which involved agents traveling backwards and forwards in time, making alterations to the past in an effort to alter their own timeline. In order to save the idea of the prequel, he offered the concept up to Berman and the two men incorporated it into their pitch. Now the series would not only involve mankind's first steps into Galactic politics, it would also feature mysterious figures from the future trying to interfere with these historic events, putting *STAR TREK*'s entire future in doubt.

The idea also addressed one of the problems that any prequel series presents – by their very nature, prequels are tied in to events that have already been established. But if people were interfering with the timeline this wasn't necessarily true.

With this new element in place the studio bosses came onboard with the idea of making the series a prequel. Berman and Braga were now able to further develop their concept. By now they had agreed that the series would be set on a ship from

the beginning. That ship would be the first Earth ship capable of travelling at warp 5, a speed that made relatively swift interplanetary travel practical.

22ND-CENTURY ASTRONAUTS

Because they were from the 22nd century the crew would be very different to the kind of characters we had become used to. As they worked on the concept, the two men constantly referenced the twentieth century's moon landing program and in particular the book and movie, *The Right Stuff*, which documented it, and the extraordinary men who became America's first astronauts. "We wanted to create an assortment of characters that reflected the mid-22nd century," Braga said, "a cross section with traits unique to that century, but more representative of people today. The difference with this show is that they're not advanced. It's a very small crew of elite astronauts; it's the first deep space ship, and these are the best of the best that Starfleet has to offer. But their reactions will be more civilian-like."

This crew would be far less confident about space travel, or blasé about beaming down to new planets and encountering alien life forms. For them this was not a normal part of life, but something extraordinary that would fill them with a sense of awe.

"I think that sense of awe and freshness had been lost a little over the years with people like Captain Janeway," Braga said. "There was a different feeling on those ships; those were very, very advanced space travelers. We want these people to get out from behind their consoles and get their hands dirty, make mistakes, find their place in the Galaxy."

"It was very important to us to have a captain who was not necessarily that sure of himself," Braga said, "because we wanted him to be



◀ The Suliban were a new species that had been altered by visitors from the future. Berman said it was no accident that their name was so similar to the word 'Taliban.'



◀ Braga introduced the idea that people from the future were interfering with the events that took place in the series. However, at this early stage, he hadn't worked out who the different players in the Temporal Cold War were and the writers were careful to keep their identities secret.



▲ Archer was always designed to be an archetypal figure: a rugged explorer, who was filled with curiosity and wonder.

different than all the other captains. We wanted a captain who was taking those first steps out into the Galaxy. We wanted him to be a little green. We wanted him to slowly build up a sense of confidence in what he was doing.”



► Setting the series in the past meant that all the equipment such as the communicator had to be redesigned, and to look consistent with what we had seen in Kirk's era.

NO RULES

And it was important to Berman and Braga that Archer, as they named their captain, wouldn't have an established playbook to follow. There would be no prime directive tying his hands, and like Kirk he would have a significant degree of autonomy. As Braga explained, this would make *ENTERPRISE* a very different series without losing the essential elements of *STAR TREK*.

“Inherently you're telling different kinds of stories. There are still stories about making first contact with aliens and finding strange planets and stuff, but because everything's new to this crew nothing's taken for granted. It allows you to approach storytelling in a new way.”

Berman and Braga didn't want their crew to be exclusively human. They decided to make their doctor – Phlox – a member of a new species we hadn't encountered before, and to make Archer's first officer a female Vulcan, who would regularly express concern about his impulsive human nature. Originally the idea was to make this character T'Pol, the Vulcan matriarch who had officiated at Spock's wedding in the original series episode *Amok Time*, however this proved impractical and the character was eventually renamed T'Pol. From the beginning the idea was that like *Seven of Nine*, who had been such a success on *VOYAGER*, she would combine extraordinary physical beauty with a cold and logical mind.

FIRST EXPLORERS

The communications officer Hoshi Sato would exemplify several of the ways in which the series was different. Since the universal translator hadn't been invented yet, she would be an incredibly skilled linguist, but she would also be someone who was very uncertain about going into space, someone who would respond the way most of us would when confronted with bizarre aliens.

The ship's engineer would be a southerner who Braga described as “a brilliant engineer but who doesn't have a clue as to how to handle himself with alien races.” The security and tactical officer, Malcolm Reed, would be an Englishman with a naval background. Finally, the pilot and navigator Travis Mayweather, would be one of the few humans who was at home in space, since his



family operated an interplanetary cargo ship.

“The idea of a space boomer came eventually. In this time period space travel is new, but there are a lot of ships out there that are going very slowly; the first people born in space are probably in their 20's, and so we decided to have someone on the ship who knows space travel better than anybody. Although Mayweather is very young and a wide-eyed enthusiast, he's had an alien girlfriend, he's been around alien cultures more.”

Berman and Braga knew that the most important character in the series would be their captain, who they talked about making an

archetypal figure – a rugged, all-American explorer in the mould of “a young Harrison Ford” or Tom Skeritt. The studio executive who they reported to, Kerry McLuggage, knew who he wanted – he had recently brought Scott Bakula (who he had worked with on *Quantum Leap*) over to Paramount where he had a development deal. The idea of becoming the first ever Starfleet captain proved irresistible to him and to everyone's delight he agreed to come onboard.

With the cast in place, the adventure was ready to begin, as we finally learned how the world of *STAR TREK* had come into being.

◀ In the end the *Enterprise NX-01* was launched in the first episode. Its warp 5 engine made it the first Earth ship capable of travelling to different planets in a matter of days rather than months.

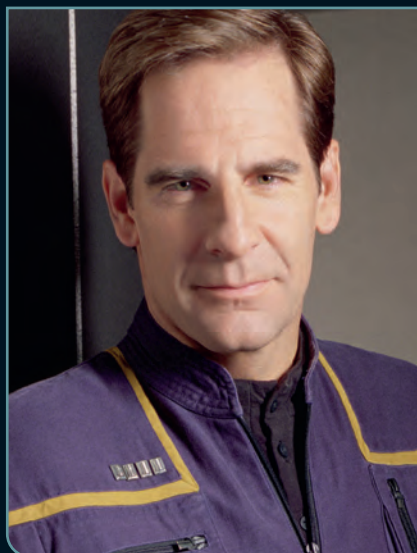
◀ Berman and Braga were keen to get away from several established elements of *STAR TREK* so although transporters did exist, the crew were wary of using them and relied on shuttlepods instead.



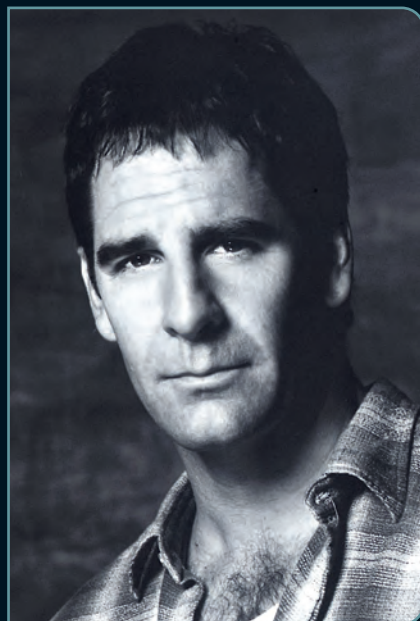
CASTING

ENTERPRISE

CAPTAIN JONATHAN ARCHER



Jonathan Archer was described as a rugged, pioneering American man with the gung ho approach of Chuck Yeager. He was reasonable and down to earth, and more contemporary and accessible than Picard. Paramount executive Kerry McCluggage suggested Scott Bakula, who he had worked with on *Quantum Leap*. However Bakula and a close friend were in the process of pitching their own series to Paramount and Bakula was surprised to be offered the role in a *STAR TREK* series instead. After hearing that it was to be a prequel set 100 years before Kirk making him the first captain, Bakula decided he was interested. He signed on the dotted line just three days before production started.



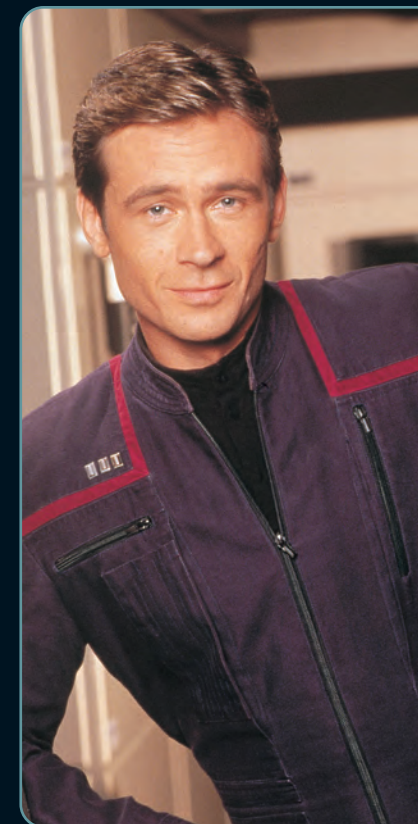
SUB COMMANDER T'POL



The Vulcan T'Pol was one of the first aliens to live amongst humans. Like the rest of her species, she thought that the overly emotional humans smelt bad, and could not be trusted to act responsibly. However, her main function was to act as a mirror for humanity. The character, who was described as "austere yet sensual," was originally intended to be T'Pau, a Vulcan dignitary from the original series, but was renamed T'Pol because of legal concerns, relating to the character who had been created by Theodore Sturgeon. Berman and Braga wanted an actress who was not only beautiful but could act. They auditioned "hundreds" of actresses before Joelene Blalock landed the role. A self confessed fan of both *STAR TREK* and the character of Spock she jumped at the opportunity to portray the Vulcan who paved the way for Spock's eventual decision to join Starfleet.



'TRIP' TUCKER



Enterprise's chief engineer was originally going to be called Charlie 'Spike' Tucker before this was revised to Charles 'Trip' Tucker III. He was intended to be a counterpoint to both Captain Archer and T'Pol. He'd never been to an alien world and never encountered an alien civilization, which left him ill equipped to deal with the weird situations he encountered out in deep space. His wild sarcastic sense of humor and tendency to say whatever was on his mind put him at odds with T'Pol. He was conceived of as a Southerner who used his charm to disarm people. He was always intended to be Archer's close friend. The producers set their sights on Connor Trinneer. However the studio had its sights set on Eric Cross, known for his role on the drama series *Now And Again*. Berman and Braga refused to back down and both actors were called in for further auditions with Trinneer finally nailing the role.



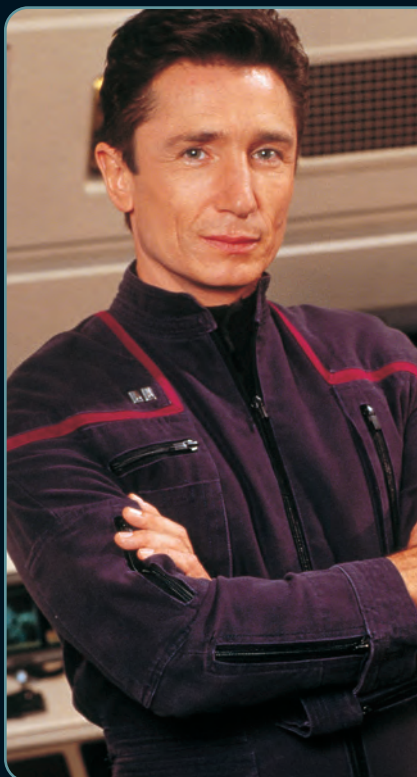


ENSIGN HOSHI SATO

Talented linguist and translator, Hoshi Sato was a contradiction: keen to explore space but terrified of actually meeting aliens, uncomfortable about life onboard *Enterprise* and reluctant to use to a weapon. She was conceived of as a “feisty” character who would enjoy teasing T’Pol. Her linguistic abilities bordered on the magical and she could literally produce sounds that other humans could not.

Berman and Braga were keen to find a Japanese actress who could convincingly pull off Hoshi’s serious academic side as well as making her fun. After they saw Linda Park in an episode of the TV series *Popular*, she was called in and handed the role.

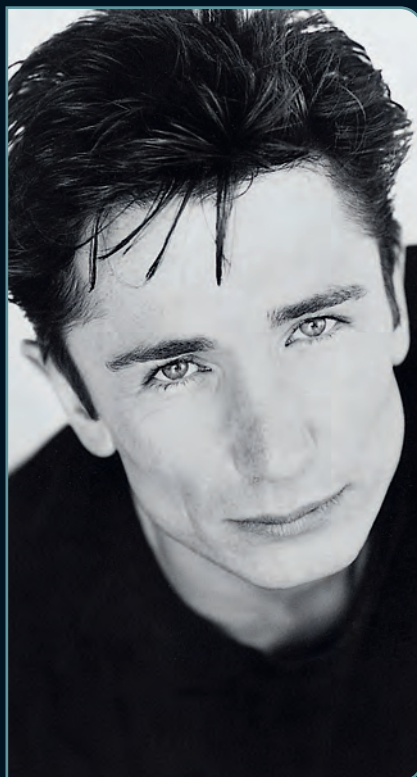
As far as Park, who was a graduate of London theater schools RADA and LAMBDA was convinced it was a dream come true. While a fan of *TNG*, she jumped at the chance to approach the role from a fresh standpoint that gave her the leeway to be casual, scared and amused.



MALCOLM REED

Weapons officer Lieutenant Malcolm was described in the breakdown as being buttoned down, wry, dry, shy around women but who loves to blow things up. He had a definite military background making him something that had rarely been seen in *STAR TREK* - an out and out soldier.

According to Berman something about the character called out for an English actor. He had earmarked Dominic Keating for the part nearly a year earlier when he had auditioned for a guest role on *VOYAGER*. The producers had held onto his head shot convinced that he had what it took to play a main character. He was duly called back when they were casting *ENTERPRISE* and won the role. At that point Keating was better known to UK audiences for his supporting role in the TV sitcom *Desmond’s* but had also landed guest roles on *Buffy*, *the Vampire Slayer* and *Special Unit 2*.



DR PHLOX

Phlox had the distinction of being *STAR TREK*’s first alien doctor, albeit an unnamed alien (later identified as a Denoubian) from an unnamed planet. Beyond deciding the character would have a wealth of experience treating many different species but possess a certain fascination with humans, Braga and Berman were happy to allow the actor who ended up playing him to play a major role in developing the character.

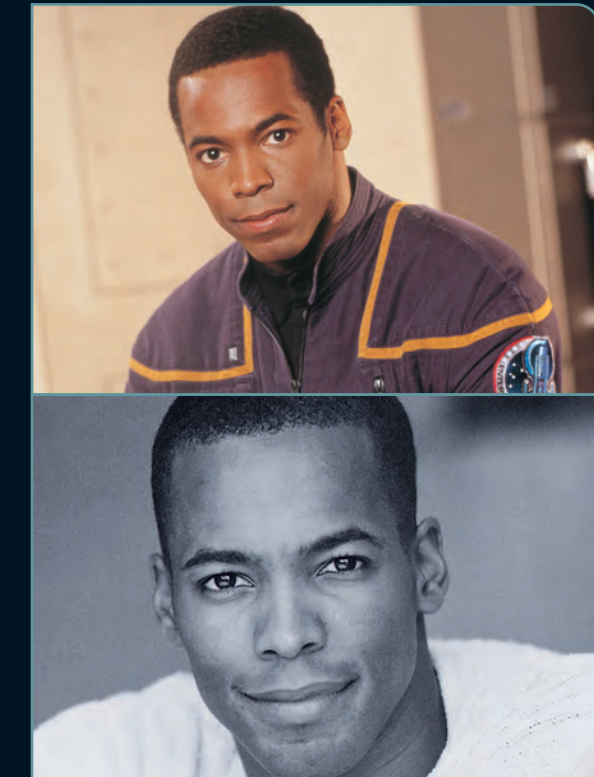
John Billingsley was a experienced character actor who impressed Braga and Berman with his weird birdcalls during his audition and on winning the role was advised to repeat the same sounds during filming. He conjured up a backstory, which explained that Phlox came from a race of hyper intelligent and philosophical beings who had chosen to live a monastic existence hidden away from the rest of the universe.



TRAVIS MAYWEATHER

Helmsman and pilot, Ensign Travis (originally Joe) Mayweather was a ‘boomer,’ who had been born in space and raised on a cargo ship. Unlike his crewmates and many other Starfleet personnel he had visited planets and encountered other species which gave him a different perspective while at the same time enabling him to use his extra knowledge of the Galaxy for the good of the ship and the crew.

Braga and Berman wanted an actor able to portray all that but still display a measure of naivety and enthusiasm for both the ship and her technology. Braga had glimpsed Anthony Montgomery in the TV series *Popular* at the same time as Linda Park and called him in for an audition. Montgomery who had only periodically watched *STAR TREK* undertook to watch every episode where the helmsman or pilot featured heavily in order to prepare for the role.





MAKING IT REAL

A new ship and a new time period gave the *STAR TREK* production team the chance to reinvent everything.

▲ *ENTERPRISE* was the first *STAR TREK* series to be made without any physical models of its ships. The speed and ease of working in CG would mean there would be more effects shots and more ships than ever before.

Almost without exception the team charged with making *ENTERPRISE* into a physical reality were veterans of the last decade of *STAR TREK*. Production designer Herman Zimmerman returned after wrapping on *DS9*, make-up artist Michael Westmore, scenic art supervisor, Mike Okuda, the VFX team headed up by Dan Curry, and costume designer Robert Blackman had all been working on *STAR TREK: VOYAGER*. They were tasked with reinventing *STAR TREK* for the 22nd century. Everything had to be

simultaneously new and older than we had seen before.

When it came to the ship itself, Berman and Braga wanted it to feel more like a contemporary space station, or exploratory vessel. With Zimmerman they visited a nuclear submarine base for inspiration. They decided that the utilitarian look of the submarine with its exposed metal walls and riveting was exactly what was needed for a ship built 100 years before Kirk's *Enterprise*.

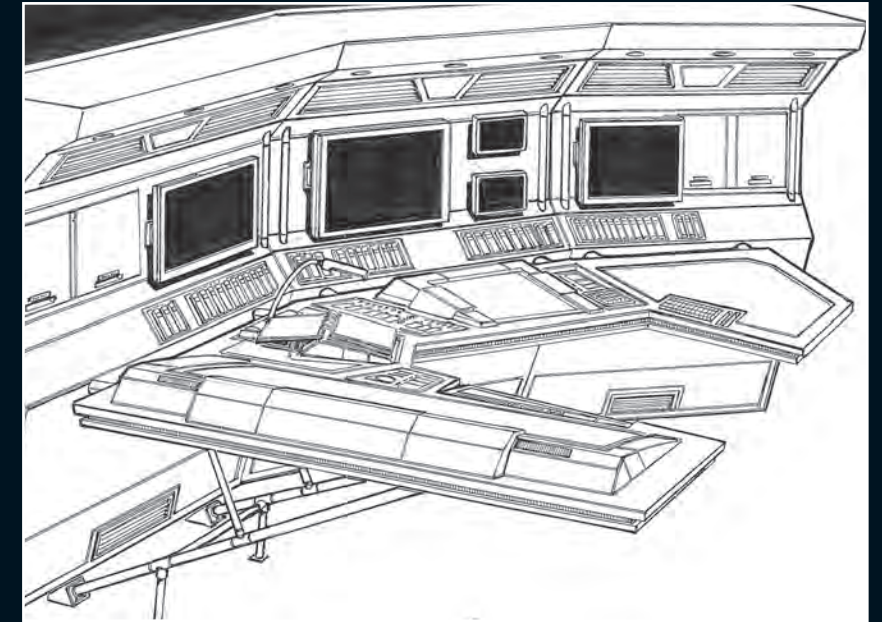
Designing the exterior of the ship proved to be

extremely challenging. Illustrator John Eaves worked on various ideas alongside Zimmerman. "We basically took those *Enterprises* which were all brilliant ideas and went more and more backwards and trying to imagine what it would have looked like had it been invented 200 years earlier," explains Zimmerman. "But keeping the basic idea of a space frame with a saucer attached. Rick looked at all of us and said 'I think we're going the wrong way guys.'"

It was at this point that Mike Okuda suggested they approach Doug Drexler, who was working at Foundation Imaging. Drexler gave his notice to Foundation but had to continue to work there during the day for a while, so he began working up ideas in the evenings. At the producers request, they eventually settled on a design that was inspired by the *Akira* class, which had appeared in *FIRST CONTACT*.

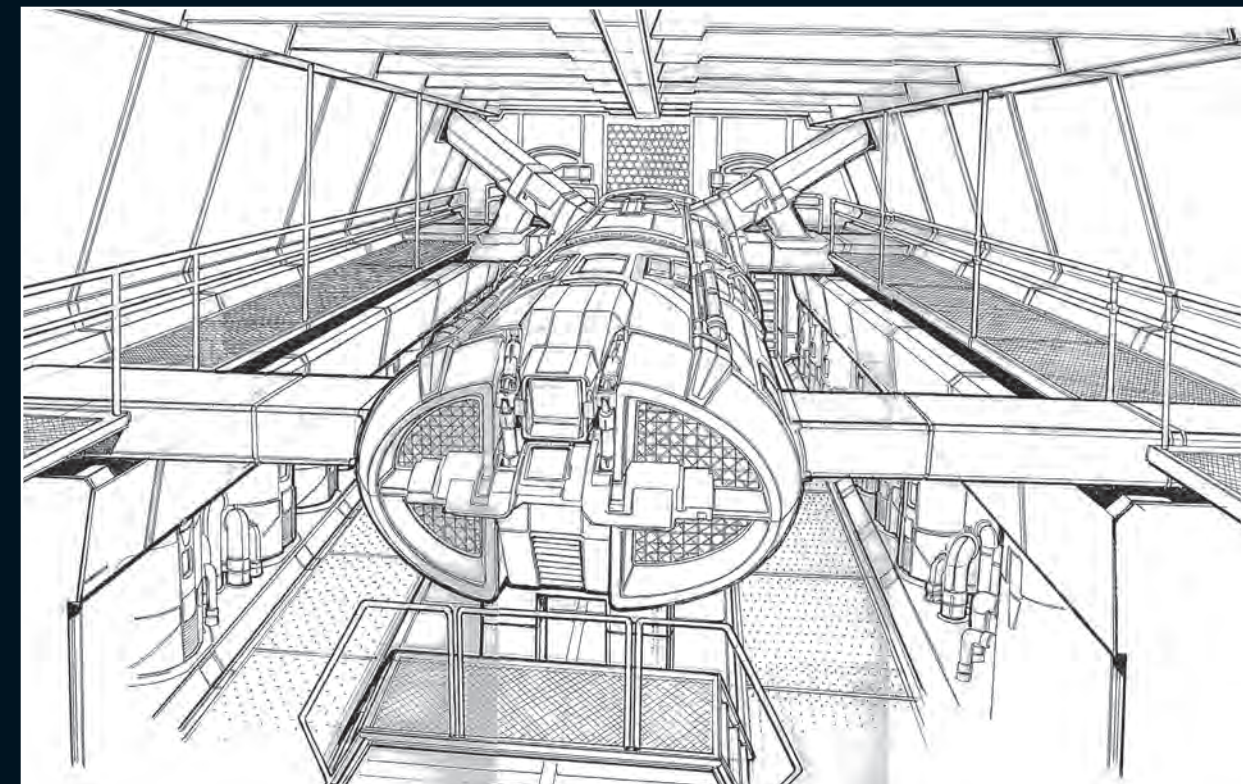
INSIDE THE NX-01

Meanwhile John Eaves had been redeployed to work on the interiors. "It was definitely like a movie workload," he recalls, "They go to a trade centre, an ice planet and then there's all the bad guy sets and their ships. And of course the sets for the *Enterprise*."



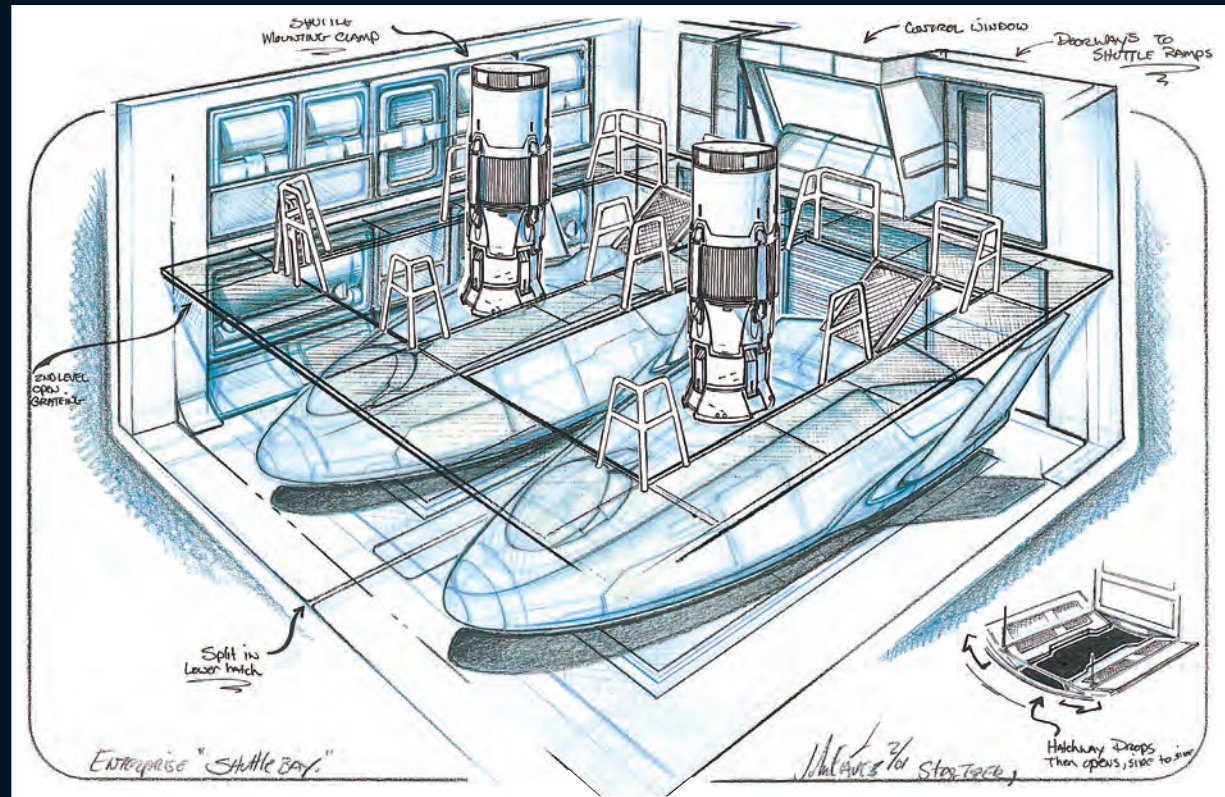
"It took about 16 weeks to build the *Enterprise* basic sets," recalls Zimmerman. "We had three stages full of scenery and we spent five million dollars which for a TV show was very generous." Zimmerman had a very clear brief for the *Enterprise* interiors. The NX-01 had to look functional and cramped with doorways and ceilings so low that crewmembers would have to duck their heads. Metal walls and doors with obvious riveting added to the utilitarian look and

▲ The basic layout of the NX-01's bridge followed Matt Jefferies' classic design, but the consoles stuck out into the room, making the space seem more cramped, and allowing the crew members to face the captain.



◀ In a conscious echo of the original series, the production team gave the NX-01 a horizontal rather than a vertical warp core, something that had last been seen in the TOS movies.

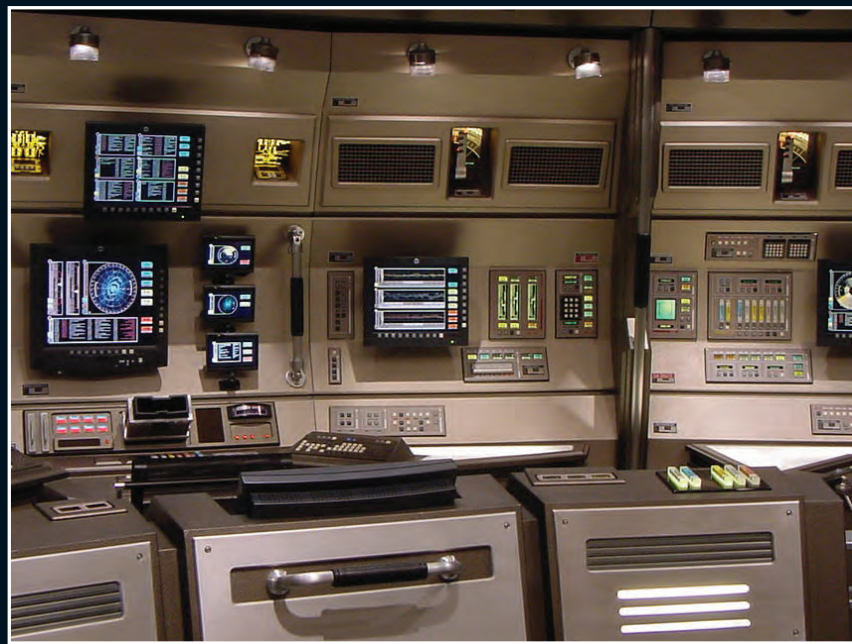
► Shuttlecraft would play a much bigger role on *ENTERPRISE* than any previous series since transporters had only just been introduced, and the launchbay was one of the series standing sets.



feel of the ship.

While the art department experimented with different ways of arranging the bridge consoles, they soon decided that Matt Jefferies' original layout was perfect and there was no reason to change it. Another big departure from Kirk's *Enterprise* was the presence of live monitors around the walls of the bridge. "Matt Jefferies" explains Okuda, "came up with these ingenious

▼ For the first time ever, each station on the bridge had fully-functional monitors that could be programmed to display whatever the art department wanted.



little jellybean looking buttons and blinky panels and said this is the 24th century. It turned out to be brilliant and still holds up today but now when it came to do a ship, which is set before *TOS* we said, 'We cannot use the same technique.'

On *TNG* the problem had been solved by an ingenious system of backlit graphics, but at the turn of the 21st century, it was finally possible to fill the bridge set with real computer monitors, each of which could play different, fully rendered animations, albeit at considerable expense.

A NEW ERA OF EFFECTS

With a substantial budget and access to new technology, the VFX team were determined to take television effects to another level. When they filmed the *STAR TREK: VOYAGER* most of the effects had to be created practically, but now CG was dominant, making effects more affordable than ever. "The pilot, *Broken Bow* had over 300 effects shots in it; a lot of movies don't have that many, and they probably have more than a month or two to do them," recalls VFX supervisor Ronald B Moore.

In order to get everything done the team brought in both their regular CG vendors - Foundation Imaging and Eden FX - with

Foundation handling most of the space shots and Eden principally dealing with CG elements that had to be added to live-action footage. The pace was frantic, especially since there was no question of compromising on quality. "The thing that I stressed," Curry says, "is that the technology to create visual effects is available to anyone who wants to invest in the hardware, so what we have to do is make sure that we approach everything with superior artistry and thinking. We try to make sure that each shot informs the audience about what's going on and to delight them with images and surprises."

COMPUTER-GENERATED ALIENS

Some of the most impressive shots in the pilot involved the Suliban, who had the ability to contort their bodies into 'impossible' positions and could blend seamlessly into a background so that they were effectively invisible. Much of this was achieved by using CG models of the actors.

The Suliban weren't the only characters who were created as CG models - for the first time the VFX team had CG versions of the main crew. The models were incredibly realistic and were created by scanning the actors," explains Moore.

One of the main advantages of the CG characters was that they could be used to perform a variety of digital stunts such as a scene where the Suliban were violently ejected from a grain silo. The technology was also used to add extended tongues to the girls on Rigel X.

When it came to the opening titles Braga wanted to illustrate the series central theme of exploration as well as the evolution of space travel, the team created a montage of images among them Amelia Earhart, a full sail ship at sea, and the International Space Station. During editing the sequence was cut to the U2 song 'Beautiful Day.' While everyone agreed that the song worked it proved impossible to get the rights to use it. Instead a ballad written by Diane Warren and performed by British tenor Russell Watson was used.

Broken Bow aired on UPN on September 26, 2001. It attracted a viewership of 16 million - the highest ratings for the channel since *VOYAGER* had debuted seven years earlier. *ENTERPRISE* was off to an impressive start.



▲ CG effects weren't just used for spaceships, they were also used to give the Suliban unusual abilities and to add extended tongues to the alien girls.



◀ Almost of *ENTERPRISE*'s effects were created in CG, which had become much more sophisticated in the seven years since *VOYAGER* had been launched.

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