

ISSUE 4  
DEC 2007



# STAR TREK

## NEW VOYAGES

eMAGAZINE



**NEW VOYAGES**  
**SOUND**

RALPH MILLER INTERVIEW

**DOUG DREXLER**

INTERVIEW



A STAR TREK: NEW VOYAGES

# ILLUSTRATED ADVENTURE

FROM RON BOYD

INTERVIEW WITH BOBBY QUINN RICE AND EVAN FOWLER OF "BLOOD AND FIRE"



# STAR TREK NEW VOYAGES eMAGAZINE

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**COVER:** Celebrating the premiere of Ron Boyd's Star Trek: New Voyages illustrated adventure, "Measure of Success," the cover of this issue sports the illustrated versions of our favorite crew. Check out the interview with Ron Boyd in this issue.

**Contents Page Image:** The Enterprise leaving Federation Headquarters. Models and render by Max Rem and Doug Drexler.

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# CAPTAIN'S LOG

by James Cawley

As I open this Captain's Log, I have just learned that *TV Guide* has announced the winners of their Online Video Awards and I can't contain my excitement that *Star Trek: New Voyages* was announced as the winner of the 2007 *TV Guide* Online Video Awards for "best Sci-Fi Webisodes." I am still shocked, amazed, and humbled that we were one of the four shows nominated, but to have actually won—what a great thrill. If the actual awards show had not been cancelled, and if I was to have made an award-recipient speech, it would have gone something like this:

"This award is dedicated to everyone who has worked so hard to make *New Voyages* a reality and to all the loyal fans that voted, because none of this could have happened without you. This is quite an accomplishment, since we were recognized alongside shows like *Battlestar Galactica*, *The 4400*, and *Afterworld*. I'm proud of our team and hope that all of you will enjoy this award as much as I do.

It was great to see *Star Trek: New Voyages* in the official *Star Trek Magazine* this month. Although the coverage was somewhat limited, it did have some nice photos and I'm sure it contributed to more than a few new visitors to the website. That coverage was great, but the December issue of *Starlog Magazine* was outstanding. I have read *Starlog* ever since *Star Trek* was featured on the cover of their first issue in 1976. I love that magazine and can't believe that we were featured. Joe Nazarro did an amazing job of relating the behind-the-scenes activities of the June "Blood and Fire" shoot. I was thrilled to see that David [Gerrold] was able to give the background on the story and his personal perspective on the story that he has developed for over 20 years. The article was six full pages and included *New Voyages* photos by Jeff Hayes and Rich Dimascio, and a gorgeous rendering of the *Enterprise* by Joel Bellucci on the first page. Wow, what coverage! I hope both *Star Trek Magazine* and *Starlog* continue to follow our efforts.

*Star Trek* authors Dave Galanter and Diane Carey, who are both working on "Rest and Retaliation," flew into New York to meet with some of the production crew and visit the sets. It was a very casual meeting, but a great deal was accomplished in readying this episode for a Spring shoot. Yes, I must admit that there was a great deal of time talking about all things *Trek*. We were able to kick around the story a bit—discussing the tone and direction, where the writers can go back and put the finishing touches to a great story. Fans have been asking for a more light-hearted story and they will find it in this script, along with a nice dose of character development. Diane is also working on another story for *New Voyages*, but more on that as it develops.



(LtoR) Mark Strock, Erik "Gooch" Goodrich, Scott Moody, James Cawley and "Rest and Retaliation" writer Dave Galanter.



Photos by: Jeff Hayes and Rich DiMascio

Speaking of future stories, George Clayton Johnson is further developing his story for *New Voyages*. He and his assistant writer Scott Keppler are taking the story to script—based on the original outline—as we speak. Since it has seen several incarnations since the original purchased for production in the late 1960s, they are dusting it off and bit and taking it back to the basic Kirk/Spock/McCoy version. I expect a draft script very soon.

I am very pleased about our trial period with DragonFly and VeriSign on the delivery of “World Enough and Time.” After an initial settling-in period, we have received nothing but positive comments. As a result, we will be working with them to deliver “Blood and Fire,” as well as our other episodes and some special behind-the-scenes content, along with bloopers and previews. We will continue to utilize the multi-source delivery system of DragonFly/VeriSign and our mirror sites around the world.



*Star Trek author Diane Carry shares a conversation with Charles “Scotty” Root during a recent pre-production get-together.*

Days” to have visual effects that are consistent with “World Enough and Time” and “Blood and Fire.” Joel’s early work for “Blood and Fire” is fantastic and I wanted “To Serve All My Days” to fit seamlessly with the other productions, and I know that Darren is going to be able to bring that to the table. There are no plans at this time to revisit the effects of “In Harm’s Way.” Although some fans have criticized the movement of the ships in a few scenes, I am immensely satisfied with the phenomenal effects that Doug Drexler/Max Rem did for that episode. There are many classic scenes produced by Doug/Max and I believe they stand up well in comparison to the subsequent episodes—except those of “To Serve All My Days,” which we are addressing. The only thing that I would even approach replacing in “In Harm’s Way” would be the title sequence and only because I would like it to be the same style as the rest of the episodes. When the time comes to address this, I will have a long conversation with Doug/Max, but until then the episode will stand as-is.

As we end this year, we present our fourth issue of *Star Trek: New Voyages eMagazine*, which features an interview with Doug Drexler about his career in the industry and his involvement with *New Voyages*. We are finally at a point in our relationship where we can officially let fans know that Doug is Max and Max is Doug, at least as far as we know. We want to take this opportunity to show some of the hard work that Doug has put into *New Voyages*, such as the visual effects, storyboards, set design, and technical advice to name just a few of the many contributions he has made. It is about time that Doug, Max, or Doug/Max, gets the recognition he deserves. It is noteworthy that “Max” or maximum, is defined as “the ultimate,” and that “REM,” is the deepest level of sleep where the highest level of dreaming activity occurs. “Max Rem” is an appropriate *nom de plume*, as working with Doug on *Star Trek: New Voyages* has been the ultimate dream.

Happy holidays and a happy New Year to you all. Until next issue, Kirk out.

One of the first things we plan to make available to fans is the “A Night in 1969” version of “To Serve All My Days.” It all depends on which gets finished first; the “To Serve...” or the first part of “Blood and Fire.” Currently, we have split the projects between two effects teams. Joel Bellucci and his team will be focusing on the post-production work on “Blood and Fire,” whereas Daren Dochterman has agreed to take over the reigns on the “To Serve All My Days—A Night in 1969” project. One of the earliest renders that Daren has shared with fans was the shuttle pod in the hangar bay seen here and another shot posted on the forum. It should be noted that Dave Berry and Joel Bellucci stepped up to the plate on a project that was under very tight time constraints. They did a phenomenal job for the amount of time given and their work was exceptional.

However, over the past year we have all grown and raised the bar on our productions. It was important for “To Serve All My



*An effects shot from “To Serve All My Days - A Night in 1969.”*



# DREXLER FILES

## THE DOUG DREXLER INTERVIEW

**Introduction by James Cawley • Interview by Jeff Hayes (STNV eMagazine)**

I met Doug in 1996, around the time they were filming the *Deep Space Nine* episode, "Trials and Tribble-ations." A friend of mine who worked in wardrobe called me up and was telling me that they were making some significant mistakes with the TOS costumes and she invited me to come out and talk with the production staff and share some of my expertise on the original series' wardrobe. I was working in Chicago at the time, and flew to California for the weekend to see how I could help. When I arrived, they were already well into filming the episode and in fact the wardrobe was a mess, including Captain Sisko's (Avery Brooks) yellow, and I mean *yellow*, shirt. I was talking with Bob Blackman, costume designer for *TNG*, *DS9*, *Voyager*, and *Enterprise*, about *The Original Series* and costuming, when he and my friend Camille [Argus] said that since I loved the original series so much, I needed talk to this guy named Doug Drexler—they thought I was supposed to be just like him in our love of the original *Star Trek*.

Bob gave me his contact information, but I had to fly back to Chicago and was unable to call him that weekend. Later that next week, I was finally was able to make contact with Doug, and we hit it off immediately. We talked about original series costuming and I told him that I had the original patterns that Bill [William Ware Theiss, costume designer for *The Original Series* and *TNG*] had given me, and I asked him if he would like for me to make him a costume, so I did and sent it to him. When he got the uniform costume, he called me back and we talked more *Trek* and we were instantly friends.

About seven months later, I was able to fly back out to California and meet with him in person. It was then that I told him about my crazy notion to make my own *Star Trek* film. I remember we were having this conversation in a little restaurant in Burbank, when he told me that if we ever get that project off the ground, that he would do our visual effects. At first, I have to admit, I didn't take it seriously at first, I thought he was just being a nice guy, but as the project moved forward he never backed off—he stepped up to the plate and said, "I'm going to do this for you." He did so much work on the pilot episode and "In Harm's Way." Doug did the storyboards, visualized the scenes, built the models, and generated a frightening number of visual effects shots for "Come What May" and "In Harm's Way." He was working on *Voyager* or *Enterprise*, I'm not exactly sure which at the time, but he would work all day on his professional projects, then all night on *New Voyages*. For the pilot episode, he was reviewing the rough cut, sending notes—he was really hands-on. Although probably not a big revelation to most, Doug was listed as Executive Producer "Max Rem" in the credits, so not to cause him difficulties with his professional obligations, but it is true—Doug is Max and Max is Doug.

Doug brought elements to *New Voyages* from materials that were around in the 1970s when there was only the original series. He was a child of the Golden Era of *Trek* fandom, and like me, loved the stuff from that era. In



Scenes from "In Harm's Way," and the man himself: the irrepressible Doug Drexler



"Come What May," he brought in many elements that are very familiar to early Trek fans, like the Dreadnaught Class ship, Federation Headquarters, the transport tug, and many more recognizable elements from Franz Joseph's "Technical Manual." He was definitely a kindred spirit—like me, he grew up with *Trek* at a time when all there was available to fans were things like "The Making of Star Trek," "The World of Star Trek," the "Technical Manual," Bjo Trimble's original "Star Trek Concordance," and other fan-made materials. Doug recognized that and brought those familiar elements to *New Voyages*.

When Doug was on set for "In Harm's Way," he was knee-deep—no, neck-deep—in everything. He did all the make-up on Spock (Jeff Quinn) and the make-up for Captain Pike (Kurt Carley), including the burn make-up on the older Pike. Like a kid in a candy store, Doug was involved in every aspect of that episode. "In Harm's Way" was our chance to revisit the *Star Trek* that we knew and loved. The first day on set, he just walked around pointing to this or that and knew exactly what it was and what it was supposed to do—he knew the number of steps from the turbo-lift doors to the Captain's Chair, and was pleased that we got it right. He helped me with many of the Bridge details and graphics. Doug was a part of the process from the very beginning. He and his friend Erik Korngold wrote "In Harm's Way," and that was our opportunity to revisit some of our favorite things about *Star Trek*, and get a second look at some things we hadn't seen in years. When I'd finish a set piece, prop, or costume I'd send him a picture and he would send back excited comments and suggestions. He was always offering to help with this or that—he was truly an executive producer and partner in making *New Voyages* a reality. I have learned so much from Doug about film production and I truly believe we would not have gotten this far without his involvement.

Doug is one of the most decent, honest, and sincere people you could have as a friend. He is that kind of friend, that *because* he is your friend, you can make anything happen. Even when there are bumps in the road, you get through them, because he is a true friend. I've met many people connected with *Star Trek*, and there is no one who knows more or shares the love of the original *Star Trek* than Doug Drexler. Doug is a major reason that *New Voyages* is where it is at and has become what it has become—we wouldn't be where we are today without him. Doug once told me that his hero was Matt Jefferies, and he was thrilled at the chance to meet him and know him, and in turn introduced me to him, which I will never forget. As far as *New Voyages*, Doug is my "Matt Jefferies," my hero. When we came up against obstacles in making *New Voyages*, Doug was always there, to give me an answer, to point me in the right direction, or to connect us with people who could make things happen. Doug was invaluable as a resource for "World Enough and Time." It was Doug who connected us with Ron Thornton, Lee Stringer, and the DAVE School, and we have all seen the results of that partnership.

It is true that Doug is an award-winning multi-talented artist, but more importantly, he is a great person and friend. I am happy that we have this opportunity to interview Doug for the *eMagazine*, because fans need to know more about him and his contributions to *Star Trek*, and specifically about his contributions to *New Voyages*. Thank you, Doug...for everything you've done, and for being a true friend to me and to *New Voyages*—we wouldn't be where we are today without you. Now, on to the interview.



Top to Bottom: The Shuttlecraft McAuliffe from "In Harm's Way, Doug Drexler receives his the Academy Award for make-up work on Dick Tracy, and the Guardian of Forever from "In Harm's Way."





STNV eMagazine (STNV): Doug, when the pilot episode of *New Voyages* opens, the first thing we see is your visual effects work. How did you get involved with *Star Trek: New Voyages*? What drew you to this project?

Doug Drexler (DD): *New Voyages* wasn't a project at the time James and I met. I was working on *Deep Space Nine* and we had just wrapped "Trials and Tribble-ations." James had friends in the *Star Trek* wardrobe department. They told him that if he wanted to talk *TOS*, he really needed to know me. Bob Blackman, our wardrobe genius, gave James my extension. We hit it off immediately, and that was the beginning.

STNV: For me, my earliest and fondest *Star Trek* memory, besides watching the show itself, was receiving my first "Making of *Star Trek*" book on my 10th birthday. You have been involved with *Star Trek* for many years and in many ways, but what are your earliest or fondest memories as just a fan of the original series?

DD: The "Making of *Star Trek*" was pivotal for me. Getting it was like having my first ice cream sundae. I saw production reports, budgets, schedules, memos, script notes... it was a portal for looking into an amazing, exciting and creative world. Steven's book lit a fuse in me, and that was that. My parents told me that if I spent half as much time on my schoolwork as I spent on "that TV show," I'd do all right. By the way, I have an Oscar, an Emmy, a Saturn, a BAFTA and a Peabody. See? In spite of what your parents say, television IS good for you!

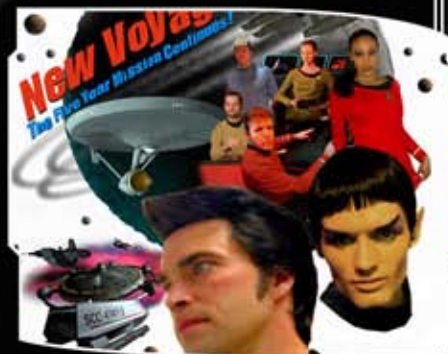
My first memory of *Trek* was the print adverts which NBC was running heralding the 1966 fall season. I used one as the basis for the "CWM" poster. Love that art. That was my very first memory of Gene Roddenberry's *Star Trek*. When *TOS* premiered, I was not allowed TV on school nights, so while my mother was in the shower, I snuck my first episode. To a literate science fiction aficionado like myself, it was obvious that the creators of this show loved science fiction. A kinship ensued. I lobbied my parents for one hour a week, and got it. I probably scared them. I studied it, drew it, wrote it, built it. I was 12 years old. I remember telling my concerned parents, "Relax! I know what I'm doing!" Who knew?

STNV: How did you get started doing character make-up, graphics, scenic art, and visual effects? OK, admittedly a broad question, but what generally drew you to these arts and when did you decide that you wanted these things to be part of your career?

DD: I've always just followed my instincts. These disciplines are just what I've gotten to first. I'm fascinated by everything. I figure I have time for at least three more careers.

I got started with makeup after reading an article written in 1975 about foam latex and prosthetics. It was like a bomb went off. I devoured everything I could get my hands on about FX makeup. I made molds off of anything that stood still. Lamps... a can of soup... my friends. I knew I could draw. I found out that I could sculpt. Sculpting came as a surprise. It came natural. It was gravy. Then I discovered that legendary makeup genius Dick Smith lived fifteen miles from me. We became fast friends, and he invited me to come to work on Tony Scott's "The Hunger." Makeup Nirvana. That's how I broke into the business.

Ten years later, Warren Beatty brought me to LA for *Dick Tracy*. *TNG* was in its second season, and I begged *Trek* Makeup Guru Mike Westmore to let me come to work for him. He thought I was crazy. You have a career going in features, he said. *Trek* is it for me. I HAD to be on it. Besides... working for a Westmore? The Westmores practically invented Hollywood makeup. At one time, there was a Westmore as the Head of Makeup at each of the major studios. Just getting to work with Mike would be its own reward. I couldn't possibly go wrong. The real benefit was getting to be one of Mike's friends. What a great guy.



Top to Bottom: Poster for *Star Trek: New Voyages*, Drexler-designed NX-01 Enterprise, Dick Tracy poster, artwork for "In Harm's Way" poster, and a frame from the storyboards for "In Harm's Way," seen elsewhere in this issue.



Working on *Star Trek* was a junction for me. Once there, and having proved myself, it was fairly easy to move sideways into other departments. The art department was like a big candy cane. Being on set for three years doing makeup gave me the opportunity to see the great art direction up close. It also allowed me an introduction to every department head. I got along famously with all of them. I ran into Mike Okuda for the first time on stage, and we became fast friends. As soon as the opportunity came up (*Deep Space Nine*), Mike invited me to join the art department. My last *Trek* makeup job was Mark Twain for "Time's Arrow"; it was the season cliffhanger. When we returned, Mike Westmore asked Okuda if I could start the day in the makeup department, do Twain again for the season opener, and then slide over to the art department. I felt a little schizophrenic that day, as I slid my makeup kit under my new desk in the art department. After a great seven years working for Mike Okuda, *DS9* came to a close, and I moved sideways again into the *Voyager* visual effects department. The story goes on from there.

**STNV:** *As a fan of Star Trek publications and printed media, I can't let this interview go by without talking about how you became involved in one of my favorite of all time publications, the Star Trek Giant Poster Books. How did that project come about?*

**DD:** Back in the dim dark days after the cancellation of *TOS*, Ron Barlow and I opened a store at the corner of 53rd and 3rd in Manhattan. It was called The Federation Trading Post. At that time there was nothing going on. No TV series or motion pictures. Conventions were just being invented. In fact, I attended the very first *Trek* convention at the New York Hilton. 1971 or 72, I think. It was a different scene back then. It was a very small, private club. You had to be a real fan to be involved. There was nothing mainstream or popular about it. At any rate, Ron and I opened the Trading Post. The local merchants thought we were crazy and started taking bets as to how long we would last. Business was not good. In a last-ditch effort, we ran a 30-second ad during reruns of *Trek* on WPIX. Not cheap. The next day, people were lined up down the street waiting to get in. The floodgates opened, and we were a hit. After that, anyone doing a *Star Trek* project of any kind came to us first... *Mad Magazine*, *Saturday Night Live*... the list goes on. One day, David Manning, an editor from Fiona Press, came into the shop. They had just obtained the rights to publish a *Star Trek* poster book. They knew nothing about *Trek*, except that they had gotten the rights for a song. Remember that *Star Trek* was dead. They were searching for someone knowledgeable to put the magazine together. Hmmm... let me think... us perhaps? So that was that. We shook on it, and the *Star Trek Poster Book* was born. It was the very first *Star Trek* publication ever, and we had great fun doing it.

**STNV:** *I was told you were somehow involved with the Gold Key Trek comics. Is this correct?*

**DD:** Western Publishing, the owners of Gold Key Comics, was just across the street from us. They came into the store and very proudly proclaimed that they published the Gold Key *Star Trek* comic book. In retrospect, we were very rude, and basically burst out laughing. We had a very low regard for the books, and it was clear that the writers and artist were not adequately familiar with *Trek*. I volunteered to edit an upcoming story for them, and provide reference. I even wrote a three page short called "From Sputnik to Warp Drive." I found the experience mostly frustrating, and I left shortly after. They were pretty sure I was a nut-case, what with my nit-picking tech, console layout, and character speech patterns.



Top to Bottom: Assault on the Doomsday Machine from "In Harm's Way," Doug on the set of *Star Trek: The Next Generation*, and the Gold Key *Star Trek* adventures of the original crew.



*STNV: You clearly have an interest in the starships of Trek. The evidence is clear, with your work on Star Trek reference books, your visual effects work, and your "Ships of the Line" projects. What is it about the ships that particularly fascinate you? Is there one that you consider your favorite?*

DD: I'm a child of the Space Age. I was about four years old when the Russians successfully launched Sputnik. From there on, I had a front-row seat to one of the greatest competitions in human history: the race to the moon was on. Completely enthralled with the whole thing, I lived on a steady diet of Chesley Bonestell, Willie Ley, Fred Freeman, Werner Von Braun and Disney's "Man in Space" series. That was back when Disney knew how to be educational, without turning off the kids. Tomorrowland used to be a beacon which pointed to the world of the future. It has morphed into Science Fiction land. What a disappointment. I grew up in New York City, so between the years 1964 and 1965, I practically lived at the New York World's Fair. The last great Fair, it was the model for Disney World and Epcot. It was all about the future, and I was the perfect age. Design-wise, the NY World's Fair was the original inspiration Matt Jefferies drew upon while designing the *Star Trek* look. Lots of fantastic, swoopy architecture which aficionados refer to as "googie." It was pure, and what I mean by that is no *Star Wars* influence. This is the design ethic which produced the *Enterprise*. It's my favorite, and my idea of what the future ought to look like. Which *Enterprise* do I favor? The original, naturally, followed by the A, and the D.

*STNV: Can you tell us about being involved in Star Trek professionally—some encounter, event, or experience that was special to you?*

DD: My gosh, there are so many. You have to remember that I've been involved for forty years, seventeen of which I spent at Paramount. I've stood on the Klingon homeworld, on the planet Vulcan, and Romulus. Made up Leonard Nimoy, Mark Lenard, DeForest Kelly, Patrick Stewart and most of the *TNG* gang. Been friends with Bob Justman, Matt Jefferies, Stephen E. Whitfield "Poe" and John Dwyer. Had Gene Roddenberry call me to the bridge in order to shake my hand. Served on the 1701, including the B, C, D and E. Did my tour of duty on *Voyager*, *Defiant* and *DS9*, and designed the NX-01. I have so many amazing stories, I don't know where to begin. This alone is a whole 'nother article.

*STNV: What is the strangest experience you have had with your involvement in all things Trek?*

DD: Sorry man, they've all been so strange. The strangest? Probably having Rod Roddenberry as our PA in the art department. It was strange yelling, "RODDENBERRY! Get in here!"

*STNV: When you are approached by fans, what is the most common question they ask you and how do you answer?*

DD: The truth is that nine times out of ten, they want an answer about something that pissed them off. Often it is something I didn't have any control over, and usually they don't see it that way.

*STNV: When working on any of the Trek series, what would you say were some your greatest or favorite accomplishments?*

DD: Laddie, boiling that down is almost impossible. Over the years I have been involved with literally thousands of creative problems. My favorite accomplishment is being part of the *Trek* family, and receiving so much love from so many people that I have idolized.



*Top to Bottom: Doug puts some final touches on the K-7 Space Station from Star Trek: Deep Space Nine "Trials and Tribble-ations," the Enterprise, Federation Headquarters, and both together from "Come What May, and Doug in a Conan-like pose on Klingon throne, but where is Kahless?*





STNV: Without listing your extensive career profile as part of this question, as we need to leave a little room in the eMagazine for the rest of the content, what other movie or television projects were most interesting for you to work on?

DD: Getting to work with Makeup Maestro Dick Smith on *The Hunger* and *Starman*. Dick Tracy was a makeup artist's dream come true, working with Hollywood's elite. *Manhunter* turned out to be a cult favorite, where I created Francis Dollarhyde, and survived Michael Mann. Making Meryl Streep pregnant for *Heartburn*. Slashing Glenn Close's wrists in *Fatal Attraction*. Making C.H.U.D.s. The television series I am most proud of, besides *Star Trek*, is the new *Battlestar Galactica*. I work as CG Supervisor with *Trek Alumnus* and genius Gary Hutzler, creating visual effects for the show. *Galactica* is one of the best science fiction series ever made, and certainly a relative of *Star Trek*.

STNV: You have been presented with two Emmy awards, one just this Fall. Can you tell fans what work you received those awards for?

DD: Actually I have been nominated twice for makeup on *TNG*, honored as a contributor to two Emmy wins for *Enterprise* Visual Effects in 2002 and 2004, nominated for *Battlestar Galactica* Visual Effects in 2006, winning for *Galactica* in 2007. She looks great next to the Oscar.

STNV: Doug, there were 1,000 questions that were originally part of this interview, but I hope I've narrowed them down enough that fans have been able to get to know you better. That having been said, is there anything that you have not been asked, but would like to tell fans about?

DD: Yes. Never let anyone tell you that you can't do something, and watch lots of TV.

STNV: Doug (Max), we appreciate the interview, and everything you've done for *Star Trek*: *New Voyages*. **STNV**



Created specifically for this issue of the eMagazine by Max Rem, you can download this 11x17 full-color poster of the U.S.S. Enterprise leaving Federation Headquarters from "Come What May." Max has rendered this unique view from the very same scene that appears in the STNV pilot episode.

DOWNLOAD HERE: [http://homepage.mac.com/jhayes6/Pictures/max\\_rem\\_giant\\_poster.jpg](http://homepage.mac.com/jhayes6/Pictures/max_rem_giant_poster.jpg)

Top to Bottom: Doug working on the *Voyager* filming model, "Ships of the Line" book by Doug and Margaret Clark, *Utopia Planitia* planetside, *Star Trek* Giant Poster Books, and Doug with a computer model of the NX-01 Enterprise.



# DOUG DREXLER'S "IN HARM'S WAY"

## STORYBOARDS



### Storyboards

are a series of illustrations

utilized to create more effective workflow and reduce

unnecessary effort by production staff through prudent planning and previsualization

of a film or television project. A storyboard artist takes on the responsibility of drawing out various aspects of

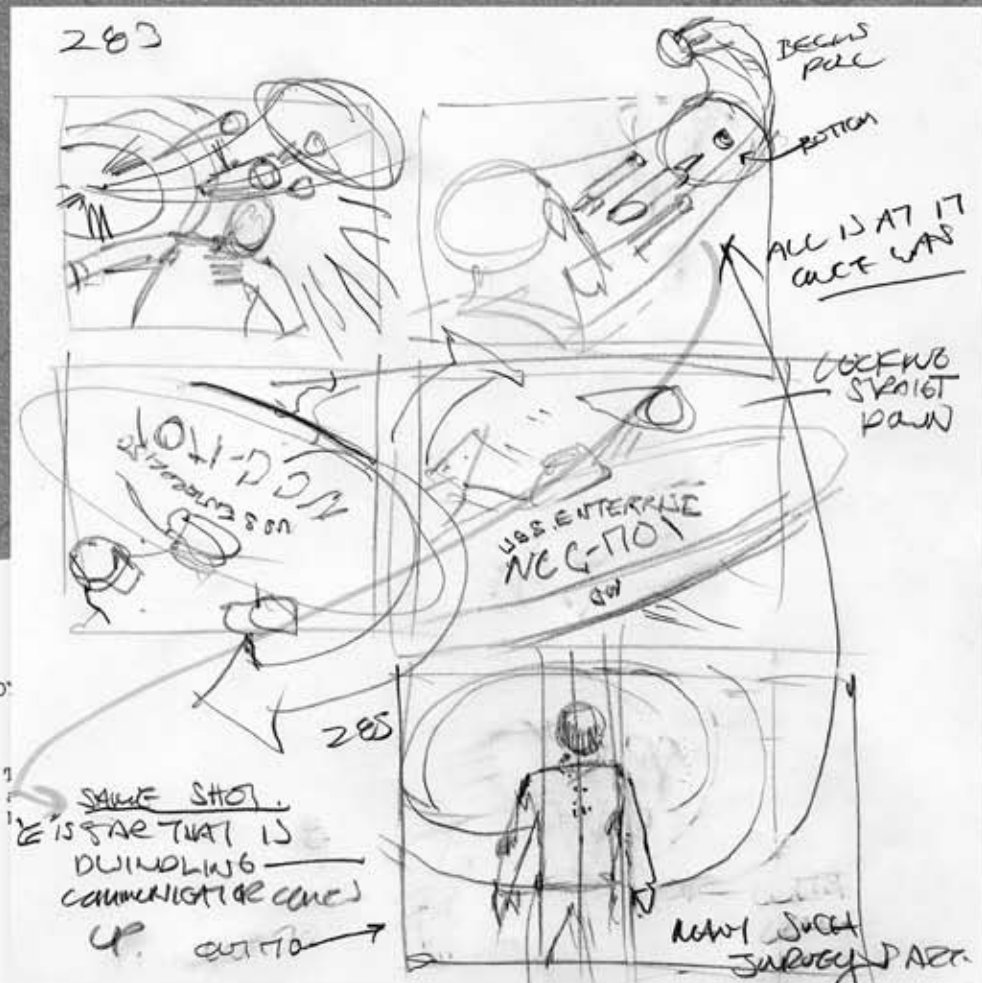
the production, including visual effects shots, complicated camera work, stunt work, or any number of other pre-production elements that need adequate planning before the scene is ever filmed.

A storyboard artist conveys portions of a script or a director's ideas in a visual format. Most often storyboard work is done in basic black and white with pen and ink, but the medium used all depends on what the production warrants. Many times you will find beautiful full-color storyboard artwork with elaborate backgrounds and design to show the director's preferences for style. These drawings can be done traditionally by hand or digitally on a computer, and they can be as simple or as complex as needed for pre-production. In the case of the storyboard illustrations prepared by Max Rem (Doug Drexler) for the *Star Trek: New Voyages* episode "In Harm's Way," you will find a sampling of both, ranging from computer-generated digital images to quickly-penciled sketches.

Doug's work is worthy of a second look, as many of his illustrations can stand on their own as wonderful individual pieces of artwork. For example, the drawings of Kirk, Spock, and McCoy at the beginning of this article show Doug's exceptional eye for the original series' actors. We have selected a few panels from the "In Harm's Way" storyboards to show fans some of his great work, side-by-side with clips from the actual episode for comparison.



Here is a quick storyboard sketch of the final shots of "In Harm's Way," where the Enterprise returns to the corrected time line and Spock waits to rejoin the returning crew. Below is the script excerpt from "In Harm's Way" by Erik Korngold and Max Rem.



#### EXT. CAVE

At the sudden rush of wind, Spock looks up just as the starship blasts from the giant Guardian and begins climbing through the atmosphere.

#### EXT. SPACE

Flying alongside the ship as it does a slow victory roll, revealing the vessel's name ... U.S.S. ENTERPRISE!

#### EXT. CAVE

Spock opens his communicator.

SPOCK  
Spock to ... Enterprise. One to beam up.

He fades away, leaving us with the powerful thrumming of the huge device.

BIG GATEWAY  
All is as it once was. Many such journeys are possible. Let me be your gateway.

FADE TO BLACK.

END OF ACT IV

THE END



DATE:



SCENE:  
INSERT

Where we see complex (but exceedingly cool) time-flow graphic. SPOCK presses a button on the PADD and the graph shifts drastically.



SCENE: Rack focus?

This is at least a magnitude ten variation! SPOCK  
Ten-point-two. From that point on, history is no longer correct.



Mister Spock was your First Officer aboard the Enterprise.

MCCOY  
There's no ship named. ...  
SPOCK

And according to my research, you and the crew of the Farragut were assigned many of the same missions; had many of the same experiences; shared many of the same crises as the crew of the Enterprise.



This rings somewhere in KIRK's head.

KIRK  
Enterprise?

KARGH  
Parallel timeline development is not without precedent.



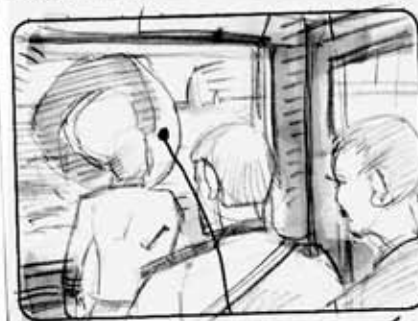
MACGREGOR

And if that's not enough, the same anti-proton signature turns up again, only a few months ago.

SPOCK  
Corresponding to our battle with the planet devouring weapon.

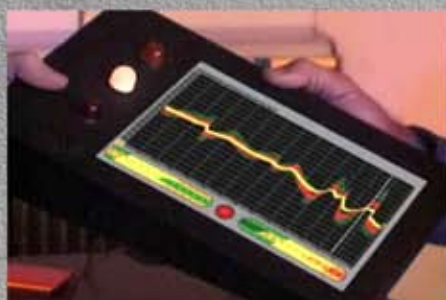
KIRK  
Our Battle?

MACGREGOR  
Captain, until this shift in time,



SCENE:

KIRK  
Does that include letting Matt Decker die senselessly in a shuttlecraft?



Here is the scene where members of the U.S.S. Farragut meet the Vulcan who claims that he is from an alternate time line, where he was the First Officer of the U.S.S. Enterprise, and where Kirk was the Captain of that same ship. How preposterous is that claim?



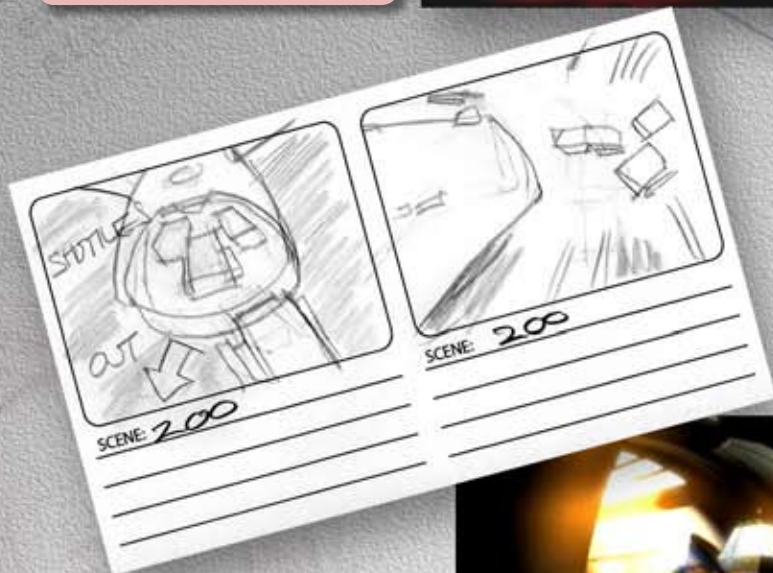


The Klingon ship and Kargh's father meet their fate in this particular timeline.



"Our research indicates that you will automatically return once your mission is successful. Don't ask me how the Guardian knows." — Dr. McGregor

Down, but not out, the Doomsday Machine floats lifelessly in space as the time-crossed Federation ships retreat to a safe distance to regroup and plan the final attack.



Shuttles and containers of anti-matter are expelled out of the shuttle bay in preparation for the appearance of the Doomsday Machine.





# STAR TREK NEW VOYAGES

## FAN ART CONTEST

### Star Trek: New Voyages Fan Art Contest

Duration: December 1, 2007 - January 31, 2008. (2 Months) During February, the entries will be reviewed and voted on by eMagazine staff. The top 10 entries will be placed on display on the New Voyages forum or web page for viewing by all. A forum pole will be opened for voting and the top 3 art pieces will receive prizes.

1st Place: Framed "Blood and Fire" poster with autograph cards featuring signatures of Denise Crosby, writer / director David Gerrold, and primary cast members of "Blood and Fire."

2nd Place: Framed photo and autograph cards of Kirk (James Cawley), Spock (Ben Tolpin) and McCoy (John Kelley).

3rd Place: Framed photo and autograph card of Executive Producer James Cawley as Captain James T. Kirk.

Subject: Star Trek: New Voyages

Theme: Artwork should contain characters and situations that relate specifically to New Voyages. The subject matter should remain PG13, as any sexually explicit or graphically gory material will be disqualified at the discretion of the eMagazine staff.

Original Media: Any

Submission Media: Digital entries only. – Final entries should be no smaller than 800x600 72dpi, and no larger than 1024x768 72dpi. Original artwork only – any artwork found not to be by the artist submitting the piece will be disqualified immediately.

Legalities: This is a fan art contest. Submissions will become the property of Star Trek: New Voyages for use only with this contest. Any entries can be published on the New Voyages website or eMagazine with proper credit given to the original artist. If you do not agree with the terms of this contest, please do NOT enter. No entries will be returned and no other notification will be made to the artist. To learn if your artwork was chosen as a finalist, you will have to sign-up as a member of the New Voyages forum. Main New Voyages cast, eMagazine staff, and the members of Cawley Entertainment, and Retro Films Studio are ineligible for this contest.

To enter: Send an e-mail to [jhayes6@mac.com](mailto:jhayes6@mac.com) with the digital image of your entry and the following information: **Only one entry per person.**

Name: Forum Nickname: (If any)

e-mail Address: Mailing Address:

Title of Art Piece:

Original Media Used: Other Information/Notes/Comments about it: (Optional)

Don't forget to ATTACH your entry as a FILE in JPEG format.



Photographs and signature cards shown here are examples only. Actual prizes will vary slightly.





# GET TO KNOW *CHARLES ROOT* IN HIS OWN WORDS

*How did you initially get involved in Star Trek: New Voyages, and how specifically did you land the part of Montgomery Scott?*

My path to *New Voyages* and Scotty is a long and twisted path, so grab yourself a sandwich before you start reading this answer!

Waaaayyy back around 1989 there was a *Star Trek* convention at my local shopping mall. The guest star was Mark Lenard and they had a signup weeks in advance for people who would like to act out a scene with Mr. Lenard, with the possibility of winning gift certificates should your team win. I immediately signed up. On the day of the event I showed up at the mall and got assigned to my team. As I walked over to the group I passed what was a fairly cool backdrop of the *Enterprise* Bridge and in front of it the Captain's Chair. In that Captain's Chair sat one of my teammates and that chair's owner, James Cawley. To make a long story short, our team kicked butt, and we won the competition! Meanwhile, a snowstorm was raging outside so I offered to help James pack up his bridge and chair. As we worked we chatted about *Trek* and how James was doing Elvis shows now. We seemed to hit it off fairly well, so we exchanged phone numbers and then never heard from each other again.

Fast-forward to the year 2000, and I begin to follow a little production on the Internet called *New Voyages*. I don't recall how I found it on the web, suffice it to say that, as a major *Trek* geek, I stay apprised of all things *Trek*. They were just wrapping up the shooting of "Come What May" and post-production photos were starting to leak out to the web. In my mind the production was so professional I just assumed that it was being shot in LA or some such place, not right across Lake Champlain in New York and only an hour away from my house!

So one night during that time, I happened to have on the 11:00 pm local CBS news affiliate WCAX (which I almost never see, as I watch the 6:00 pm broadcast pretty much exclusively), and I hear this tagline from one of the reporters: "The *Enterprise* comes to the North Country." I look up and well if it isn't those guys from *New Voyages* that I've been following on the Internet. I was of course glued to the television for the next five minutes! During the interview they were speaking to the producer of *New Voyages*, Mr. James Cawley, and James mentioned that he





performs as an Elvis impersonator to help pay for all the *Star Trek* wonderfulness that was being filmed. Well, seeing James on TV, hearing his voice, and having him mention the Elvis gig, got me thinking “Happy horse poop! THAT’S the guy I met at the mall like 12 years ago!”

So I immediately hopped onto the *New Voyages* forum board and posted a message to James asking if he was the same James Cawley I’d met all those years ago, and he immediately emailed me back saying to call him. To continue to make this long story short, it was of course the same James Cawley, and I begged him to let me do anything to help out *New Voyages*. He

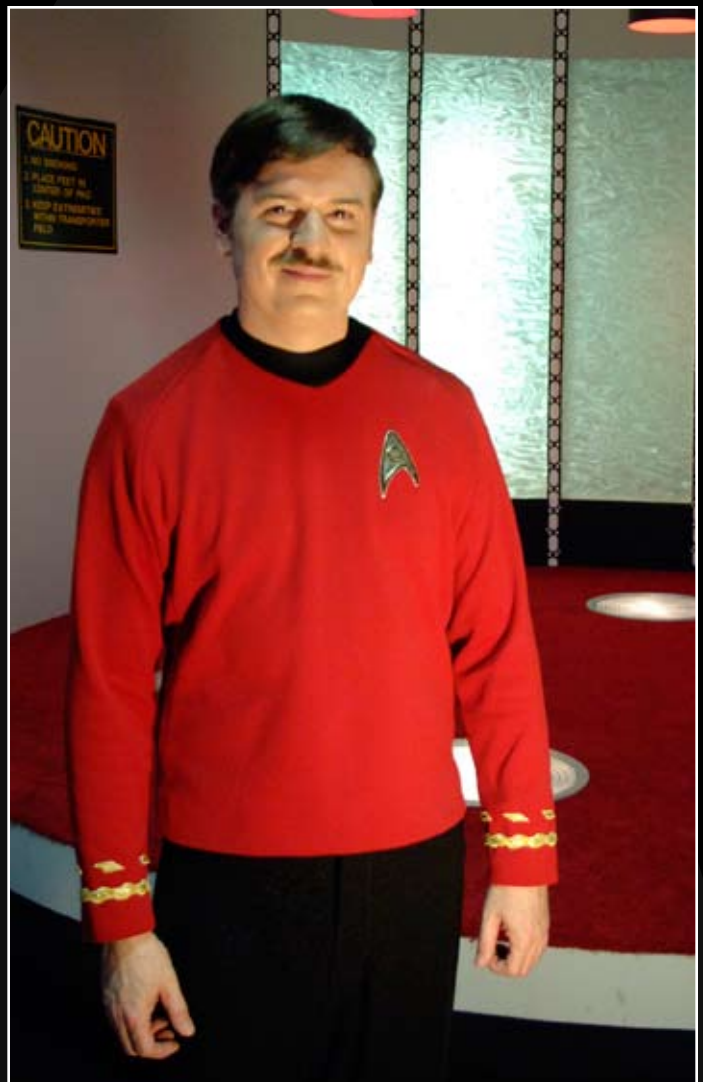


invited me to the sets, I was course blown away, yadda yadda yadda.

I quickly got involved in set construction with *New Voyages* and was happy to be involved in pre-production for “In Harm’s Way.” During that pre-production the director, Jack Marshall, had decided that it would be too difficult for him to direct and play Scotty—as he had in “Come What May”—so James and Jack asked me if I had theater background (which I did) and thought I sort of looked like Jimmy Doohan, so I read for the part and they offered it to me! The rest is history, as they say.

#### *Have you had any weird or unusual fan experiences?*

I had a fan approach me in a Home Depot once, who recognized me from the show, which I was flattered with and then he followed up with “My sister bought a picture of you at a garage sale for 50 cents” I was like “WHAT?!? Someone sold a picture of me at a garage sale?” My only thought was that I had been to a couple of conventions and had signed maybe 100 autographs of a picture of me in the Captain’s Chair. Had to be from that, but hey... at least there’s a high watermark for the value of my autograph [laughs]. Along those lines there’s nothing more grounding than going to a convention, having a



stack of pictures to autograph, and then finding some of them in the trash or on the floor on the way out of the place. Which happened to me in Massachusetts.

#### *We have seen you in all the New Voyages episodes (except the pilot). What was the most memorable experience from any of the shoots?*

There’s so many. To pin down just one doesn’t seem fair! From all the friendships I’ve made with my fellow production crew and actors to hanging out drinking beers with Rod Roddenberry to meeting and acting with screen legends, there is a plethora of memorable experiences. If there weren’t corroborating witnesses [for] some of things I’ve experienced, I’m sure I’d be called a dirty liar! I would have to say though, that a moment that really stands out for me, was a night when James [Cawley], [Jeff]Quinn, Doc John [Kelley] and I were shooting a scene for “WEaT.” I don’t know [which scene] it was, but the four of us completely fell apart laughing for about 20 minutes; it was the funniest time of all shoots we’ve done!





*If you could write any script you wanted for the character of Scotty, what would you have him do?*

Ah that's an easy one, I'd love to do an episode where Scotty goes back to Scotland on Earth with some of his crewmates and it's just one long running gag of Scotty hanging out in pubs and doing crazy engineering stunts. Like he calls up to the *Enterprise* computer and has it program the transporter to do a site-to-site transport of beer from the keg under the bar to his glass whenever he opens and closes his communicator



three times. Or, he has the *Enterprise's* phasers warm up his family's pool or something. Just a bunch of fun things for Scotty and his mates to do while on shore leave.

*What other productions have you appeared in? Is there any place on the web where fans can find you in other stage, screen, or film productions?*

Yes. I've starred in a recently released film called *Operation Dead 1*, and I also did some work for our own director Eric "Gooch" Goodrich on a vampire flick he's working on. You can always get the most up-to-date information on my goings-on at my website [www.charlesroot.com](http://www.charlesroot.com).

*You are not only an actor, but you are a Star Trek fan. What do you like about Trek? What are some of your favorite childhood memories of the show?*

You know a lot of people go with the "I love *Star Trek's* utopian vision of the future, imagine if we could all live in harmony like that." Yeah, well, that's all nice and good, but what attracted me to Trek as a kid was the *Enterprise*; her capabilities, her firepower, all of it. I was like: Oh, man, if the United States had

something like the 1701 how cool would THAT be (you got to remember this was in the 70's and the Cold War was in full swing)! I still get goosebumps whenever I see some sweet special effect of any "Conny" Class ship blowing the hell out of something! Ah if only the battle of Wolf 359 could be done with TOS ships!

*When you're not exploring the final frontier with the crew of the Enterprise, what does Charles Root do in real life?*

I'm the Director of Technology for a company that consults in the field of Intellectual Property (Patents, Trademarks, Copyrights, etc.). I've been involved with computers all my working life and have a Master's Degree in Management of Information Systems. I'm also currently studying to get another degree in the field of Computer Forensics, where I see a major need for people with that skill in the immediate future and beyond.

I'm also very involved with the Veterans of Foreign Wars and hold the position of Secretary for The VFW, Post 6689, Men's Auxiliary in Essex Jct., Vermont.

*Is there anything I've not asked you that you'd like to tell the fans?*

Yes. I want everyone in fandom to understand the commitment it takes to create episodes of *New Voyages*. Time, money, effort; it can be most daunting. I would be completely remiss if I didn't thank my wife Amanda for her understanding and support as well as to give thanks to my Lord and Savior Jesus Christ for blessing me with the resources to pursue such an adventure!

Finally I want everyone who watches and is a fan of *New Voyages* to know how deeply appreciative I am of your viewership. Without you, this amazing phenomenon that began as the brain-seed of James Cawley would not be the huge living entity that it is today! **STANV**





# HOW ELVIS SAVED STAR TREK


## CHAPTER 12 - ALL HANDS ON DECK

by Rich Newman

Extraordinary. There is no other way to phrase it. While many things may be historic, for example, few rise to the heights of being extraordinary. It was just so, however, on Monday, September 5, 2005. Not only was Walter Koenig in upstate New York to "play Star Trek" with a bunch of fans, but now, this day, he was here, in the home of New Voyages, the newly named Retro Film Studios. He was excited. Upon entering the building he was greeted by the view of the backstage side of sets, specifically Chekov's quarters a bit of corridor and the complicated view of the backstage side of the bridge. James Cawley guided him on a tour of the quarters set and he said "this looks familiar--it's like I'm there again." After lingering briefly in the set, he blurted "let's see the bridge!" and they were off. Guiding him through a narrow opening between the two sets and up some steps to what viewers see as the bridge turbo lift, the look of surprise washed over Walter's face as he stepped onto the bridge of the USS Enterprise. He looked stunned. He reached up and touched his baseball cap, raising the visor and looked around. Faces







peered  
in at  
him from  
every hook  
and cranny  
to witness his  
reaction. "I can't  
believe it" he said.

Moving to the center he  
looked at James and asked

"may I?" as he gestured towards the captain's chair. James gave his consent with a point at the chair. Walter eased into the center seat, with the look of dream-like disbelief on his face, firmly gripped the arms of the chair, shook them and exclaimed "this is extraordinary!" A wave of applause erupted from those who looked on. This was payday for this group, the moment that made it worth the price of admission. Walter slipped into the role of Chekov and began issuing orders in the well known Russian accent, gesturing at invisible crewmen around the bridge stations as though Chekov had been promoted to captain as his audience giggled delightedly. Cawley moved to the helm and pointed out the helm view scope at Sulu's station, describing how it had been created and demonstrating its retractability. Koenig humorously quipped "that gives me an erection!" demonstrating his wit with a decidedly blue tinge.

Walter graciously passed out lavish, but sincere compliments to those there who made all of this happen. Pausing to allow photographs of him to be taken in the chair on the bridge, the events eventually moved off of the bridge, leaving the fans working on this production very satisfied with what they had just witnessed. As he was working his way to the turbo lift exit he was heard to remark about how after seeing all this he had quite a responsibility to fulfill to live up to the effort that had been made to make all this and to bring him there. For those that heard him say so, it added icing to the sweet treat that the experience already was. New Voyages production assistant Debbie Mailhotte and her whole family had worked hard on creating the reality of the fantasy that was New Voyages. She felt Walter's reaction verified and validated what had been done and that it was all worth while. "Not only is this man here helping us to fulfill our dream," Debbie said, "but we are helping him fulfill his."

Later that day, Walter rested against the bridge communications console where the character Uhura sat. He shared his reflections on where he was, both literally and figuratively, in life, his career and his physical presence on these sets. He looked around at the detailed re-creation and said he couldn't believe how incredible it all was. On the following Thursday during a press conference he had been asked what his reaction was to seeing the sets upon his arrival. Walter told the reporter "I must admit, I rehearsed a positive reaction so that I wouldn't disappoint all these people who have worked so hard. It turns out that I'm the one who was surprised!"

While reflecting in the familiar surroundings of the set Walter talked about how the original series was boring for him as an actor, that his character on the television series *Babylon V* was more satisfying and that Chekov was never developed into anything other than a two-dimensional character. He related how *New Voyages* is an opportunity for him to make something of the character, give it depth. He shared that he is "well aware of my own mortality" and it is important to bring the role that is so associated with him to a fitting end.

Finally making their way off the bridge, James gave Walter the rest of the tour and the folks in the building settled into groups for conversation, some going outside to light up and share their enjoyment in the scene they had just witnessed.

The scene in the studio replayed itself again with the lovely Mary Linda Rapelye. Mary Linda was struck by the detail and the authenticity of the sets too. She couldn't believe that all of this existed in upstate New York. Then, the awestruck expression played again, this time on the visage of Kevin Haney who's Academy Award winning make-up skills would be on ample display for this production. Kevin's fan-boy reactions were a source of constant entertainment to those around him during the production, and his initial reaction to the first sight of the bridge was rewarding.

James wanted to assure that the costume he had made for Walter fit correctly, so Cawley ushered him to the dressing room area. The door closed and people milled about while Walter changed. Shortly, the door opened and where Walter Koenig had stepped in, Pavel Chekov stepped out--the uniform fit like the custom craftsmanship that it was. Again, applause, and numerous photographs, flashes of light splashing on the walls. Walter slipped out of his costume after some checks as to its fit were made by the master craftsman himself, James Cawley. James had what was a seemingly permanent grin on his face and his whole countenance radiated the satisfaction, appreciation, and pride in making this all happen.

The following day was the first day of shooting. The lights were finally set, the set dressing pieces all in place. The production team were at their posts making final checks of their equipment and mentally rehearsing what their duties were. Walter came out of make-up in costume and there were gasps as people saw a Chekov that they had known for so long. As he took his place in the quarters set, people remarked at how astonishing it was to be a witness to this. The charge in the atmosphere was palpable, the reactions were emotional. People knew something was about to happen that was, for those followers of *Trek-dom*, historic.

On Tuesday, September 6, 2005, history was made at 2:11 p.m. EDT as the camera captured Walter in his signature role in the first scene shot for "To Serve All My Days." It marked the beginning of the end--Walter in his original series costume on the original series sets playing his original series character for the first time in 36 years and the last time in his career. Extraordinary, indeed!



# INTERVIEW WITH ENSIGN PETER KIRK **BOBBY Q. RICE**

Photos by: Jeff Hayes and Rich DiMascio



*With the impending release of "Blood and Fire," there is no better time to get to know our young Ensign Peter Kirk better. The eMagazine was able to ask Bobby a few questions about his career and the upcoming Star Trek: New Voyages episode.*

**Star Trek: New Voyages eMagazine (STNV):** *How did you come to be involved with Star Trek: New Voyages and this particular episode of "Blood and Fire?"*

Bobby Rice (BR): James had seen me in the Altadena, CA-based *Star Trek* web fan series *Hidden Frontier*. About a two, two and a half years ago he contacted me through Carlos Pedraza about coming aboard to play Peter Kirk. At that time "Blood and Fire" had not yet been attached, so how to use the character and where to go with him was still up in the air. Of course, that is until James got hold of David and his wonderful script, and Carlos helped adapt it to *New Voyages*. It really worked out nicely. James and I had become very close by the time "Blood and Fire" was ready to shoot, so it was nice to have friends around.

**STNV:** *Prior to your involvement with New Voyages, what was your exposure to Star Trek? Are you a Trek fan or science fiction fan? If not, what genre of entertainment do you gravitate to?*

BR: Growing up, I was always a huge sci-fi fan. Particularly with *Star Wars*. I collected *Star Wars* figures and obsessed over it. I never really got into *Star Trek*. For me it was boring. *Next Generation* was like M\*A\*S\*H coming on; signaling the end of cartoons or family programming, and a time to go to bed for school in the morning. Of course your taste matures as you get older.

I did some research when I was brought on board for *Star Trek: Hidden Frontier*. And a lot of research with the original series for *New Voyages*. I have to say those are my favorites, and I still get about five original *Star Trek* episodes TiVoed every Monday on G4.



**STNV: What is your previous acting experience? How long have you been an actor? How and when did this become something you knew you wanted to do as a profession?**

BR: I took acting classes as a kid in North Carolina. It was in and out all the time as my interest shifted, and I was consumed with school and sports. In high school I was in and out of participation with theater as well. It was in college that my friends and I started making short films.



*Peter Kirk (Bobby Rice) and his uncle the Captain (James Cawley), share a heart-to-heart talk.*

It was then that the idea of doing something like this for a living took over. At the end of the summer we packed up and took the trip across the mountains and through the desert. Before I was really auditioning, I was a student at the Acting Corps in North Hollywood.

**STNV: If you could play any role, what kind of role would you like to play?**

BR: A deep and fascinating character. Something that allows me to get very creative with the voice, movement, and mannerisms of the character or that allows me to imitate great people/characters of the past. Along the lines of a Doc Holliday or Kurt Cobain.

**STNV: Is there a project that you are currently acting in, or will be acting, in that you could tell fans about?**

BR: I just saw the trailer for a documentary that I hosted. It's called *All Jacked Up*. It's a film that follows four teens with different issues and looks at how food, pressure, and image define those issues. I am the host/interviewer. we shot hours and hours of footage of interviews and

interventions in the O.C. area earlier this year. It was a lot of fun and hopefully something that will benefit its young targeted audience.

**STNV: Do you have a web site, or some other place on the Internet where fans can go to learn more about you and your work?**

BR: [www.bobbyquinnrice.com](http://www.bobbyquinnrice.com)—with much thanks to Sean Akers and Andrew Foster.

**STNV: Regarding your first read of the “Blood and Fire” script, what were your first impressions?**

BR: Well it's David Gerrold; I knew it was going to be fantastic. Carlos did a wonderful job taking “Blood and



*Ensign Kirk in Sickbay.*

Fire” and adapting it for *New Voyages*. All of the key elements and story structure fit perfectly. Then David, trying his best not to go back and tinker, went back in and basically raised the stakes again. Then went back in again





and once again upped the ante. The script is phenomenal. It has humor, love, horror, suspense, angst, and a real raw human element. All at the same time remaining 100% *Star Trek*. This particular story reintroduces much of the social relevance that was often associated with the original series. So yeah, I loved the script.



*Realizing he can't go back to the Enterprise, young Ensign Kirks sits and awaits his fate in the Copernicus' cargo bay.*

**STNV: Without being so specific that it will create a spoiler, is there anything that you read in the “Blood and Fire” script that jumped out at you—something that you just couldn't wait to do?**

BR: There were several challenges I had to meet as an actor in this script. It really pushed me to reach places that surprised and scared me. Lucky for me it was a warm and supportive set. But to be completely honest, for me it was all about firing a phaser, hanging out with Spock, and beaming up! And there was a part of me that was eager to respond to the name “Kirk.”

**STNV: “Blood and Fire” has some intensely emotional scenes. What did you do to prepare for those moments in the script?**

BR: It was difficult bringing myself to all these emotional places. David was great at guiding me there and helping me back. The hardest thing is that it can take a while to set up between shots, so I'd have to stay in these dark, sad places for sometimes an hour. It was physically and emotionally exhausting. Without giving anything away, the emotions I was going for were all derived from past experiences and current relationships...family, friends. And finding out how, in this character, I would emotionally respond to the giving stimuli. Again, I don't want to give too much away. David and James both know where I live!

**STNV: When you first arrived on set in New York, what were your thoughts?**

BR: Well I had been there before, so I knew a bit of what to expect. I had prepped Evan on the way up. What surprised me was the number of people involved. Everyone was great. There were locals, people from across the country,



*Bobby Rice receives direction from David Gerrold.*

people from across the world, news crews; it was nuts. But we had little time for thinking. It was off the plane and onto the set.

**STNV: “Blood and Fire” was David Gerrold's directorial debut. Can you tell fans how it was working with him as a director?**

BR: Evan and I had rehearsed with David before we left Los Angeles, so we had a small feel for how he would be as a director. On set he was extremely professional and always



down for some fun. It had to be at least three times a day I would hear "save that one for the goody reel." He was very flexible if I had an idea or a suggestion, and a lot of the times we would go for it. Or at least try it; we got some good stuff that way. This guy knew what he was doing and how he was going to get it.

It was easy to see that this was an important and personal script for David. I remember saying to someone after a take "Oh God, I made David Gerrold cry!" He was there, in it, one hundred percent with these characters. And when there was an important scene, we would talk alone and share, find ways to get there together. It has grown into a very close and special relationship, and... what can I say, I love the guy.

**STNV: What was your favorite moment during the shoot?**

BR: It was more of a series of moments. Sometimes after a shot we would get out late but head back to the camp grounds and all sit around a bonfire. It was a cool conclusion to the night and great way to all come together to celebrate our hard work. It was nice to get to know all these wonderful people who had come together to make this happen.

Also on set, I had an assistant named Joey. We got into some trouble together and that was fun.

**STNV: When the two-part episode is finally released, what do you want fans to get out of it?**

BR: A really, really good episode of *Star Trek*. And that's what it is. I don't think the fact that my character is gay will be a big shocker to *Trek* fans or in general to other fans. And within this really good episode of *Trek* are elements of love and what we as humans are willing to sacrifice for love.

**STNV: Is there anything that we haven't asked that you'd like to tell the fans reading this?**

BR: What was it like doing dude-on-guy with Evan, you ask? Curiously wonderful, and a bit scratchy.

**STNV: All-righty then. Thanks, Bobby for your answers and your sense of humor.**

**We posed the same set of questions to co-star Evan Fowler, so read on to see his answers. [STANV](#)**

# INTERNATIONAL FEDERATION OF TREKKERS

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# INTERVIEW WITH LT. ALEX FREEMAN EVAN FOWLER

Photos by: Jeff Hayes and Rich DiMascio

*We've gotten to know one half of this truly dynamic duo, so let's take the opportunity to see how co-star Evan Fowler answers the same questions, as we ask him about his career and the upcoming "Blood and Fire."*

**Star Trek: New Voyages eMagazine (STNV):** *How did you come to be involved with Star Trek: New Voyages and this particular episode of "Blood and Fire?"*

Evan Fowler (EF): I first became aware of the part in "Blood and Fire" through *nowcasting.com*, a web site that allows actors with or without agents to submit themselves for auditions.

**STNV:** *Prior to your involvement with New Voyages, what was your exposure to Star Trek? Are you a Trek fan, science fiction fan, or if not, what genre of entertainment do you gravitate to?*

EF: It's never the popular answer, but I really didn't know much about *Star Trek* at all before *New Voyages*. I never really had much exposure to science fiction as a kid. I was always more interested in fantasy films like *The NeverEnding Story* when I was young, and *Lord of the Rings* or *Harry Potter* in recent years. Otherwise, it's always been about drama for me! I always tend to fall for television serial dramas or the work of writers/directors like Lars von Trier or Neil LaBute (though both are very different).

**STNV:** *What is your previous acting experience? How long have you been an actor? How and when did this become something you knew you wanted to do as a profession?*

EF: I've wanted to be an actor for as long as I remember. At first I think it was about wanting to escape to a different place and time or even a different person altogether. I always took drama in school and as I got older, I began attending theatre camps and workshops. I moved to Los Angeles when I was seventeen after attending the International Modeling and Talent Association convention, a competition and scouting ground for actors, models, singers, and dancers.





**STNV: If you could play any role, what kind of role would you like to play?**

EF: I love to play a villain! There's something about allowing yourself to indulge in the desires and conquests that society would otherwise forbid.



*Evan between takes—sampling some of Stewart's life-sustaining coffee—as he waits for the crew to finish set work.*

**STNV: Is there a project that you are currently acting in, or will be acting in that you could tell fans about?**

EF: I unfortunately don't have anything going on currently, and with the writer's strike that probably won't change any time soon. But if anyone out there has something for me, feel free to send it my way!

**STNV: Do you have a web site, or some other place on the Internet where fans can go to learn more about you and your work?**

EF: Not yet, but soon.

**STNV: Regarding your first read of the "Blood and Fire" script, what were your first impressions?**

EF: When I first read the script, I remember being surprised by how much depth was given to each character. Not having much knowledge of the show, I honestly thought it would be more about the mission than it would be about character development. David is a great writer and definitely captured the drama of the characters, as well as the excitement of the story.



*With the set ready to go, Evan gets back to work and surveys the corridors of the U.S.S. Copernicus as Lt. Alex Freeman.*

**STNV: Without being so specific it will create a spoiler, is there anything that you read in the "Blood and Fire" script that jumped out at you—something that you just couldn't wait to do?**

EF: I had never done anything action-related so I was excited just to be involved.

**STNV: "Blood and Fire" has some intensely emotional**





**scenes. What did you do to prepare for those moments in the script?**

EF: I come from a strict Method background, which involves the notion of drawing from real-life moments to reach an emotional state. While I still stand by that, as I believe many actors do, television is a very different beast than stage acting. You have to wait around for hours and then be ready as soon as they are, sometimes without warning. Eventually you just learn to trust your



*Lt. Freeman (Evan Fowler) on the darkened bridge of the derelict science ship Copernicus.*

instincts, put your faith in the director and jump in without a safety net.

**STNV: When you first arrived on set in New York, what were your thoughts?**

EF: "What have I got myself into?!" From the outside, it looks like a worn-down warehouse in the middle of nowhere, but once you step inside, everything changes.

The most impressive thing about the entire shoot was set design. It doesn't take much imagination when you're surrounded by the real thing.

**STNV: "Blood and Fire" was David Gerrold's directorial debut. Can you tell fans how it was working with him as a director?**

EF: David was great. Having written the script, he knew exactly what he wanted from his actors and as far as I'm concerned, that's the best gift you can get from a director.

**STNV: What was your favorite moment during the shoot?**

EF: It would be difficult to narrow it down to one particular moment. I'd have to say the ensemble scenes were my favorite because it's always fun to have everyone together. Although, we probably got more footage for the gag reel than we did for the final cut!

**STNV: When the two-part episode is finally released, what do you want fans to get from the episode?**

EF: I just hope that the fans enjoy watching it as much as I enjoyed doing it. I'm just really grateful to have been a part of something with such a long-standing history.

**STNV: Is there anything that we haven't asked that you'd like to tell the fans reading this?**

EF: You guys are the reason *Star Trek* is still alive, and the reason I got the chance to be involved. Thank you so much. I hope you like it! **STNV**



*Lt. Freeman (Evan Fowler) and Dr. McCoy (John Kelley) work together to fight the terrible menace facing the crew.*





by Jay Storey

Is it possible that there might be an upside to *Star Trek: New Voyages*, as opposed to the professionally-produced original *Trek*—from an actor's point of view? Or, for that matter, from that of a writer or cameraman or any other job on the set?

I've had the wonderful opportunity to play Lt. Kyle ever since the *Star Trek: New Voyages* pilot episode, "Come What May." In that episode, often referred to as our "proof of concept," *Star Trek*'s original Kyle, John Winston, played a guest role as transport tug Captain Matt Jefferies, named for Enterprise designer Matthew "Matt" Jefferies.

I recently had the opportunity to speak a bit with John, who shared some of his experiences and insight regarding the expectations of a supporting cast member—then and now.

# KYLE ON KYLE

JAY STOREY INTERVIEW WITH JOHN WINSTON

*Jay Storey (JS): Thank you, John, for taking some time to speak with us.*

John Winston (JW): My pleasure.

*JS: Can you tell us a little about your acting experience prior to Star Trek?*

JW: My formal training was in London. I started on stage when I was 19 years old. Acting, of course, but singing as well. I'll bet you did not know that. I worked in a variety of productions, like *Man from La Mancha*.

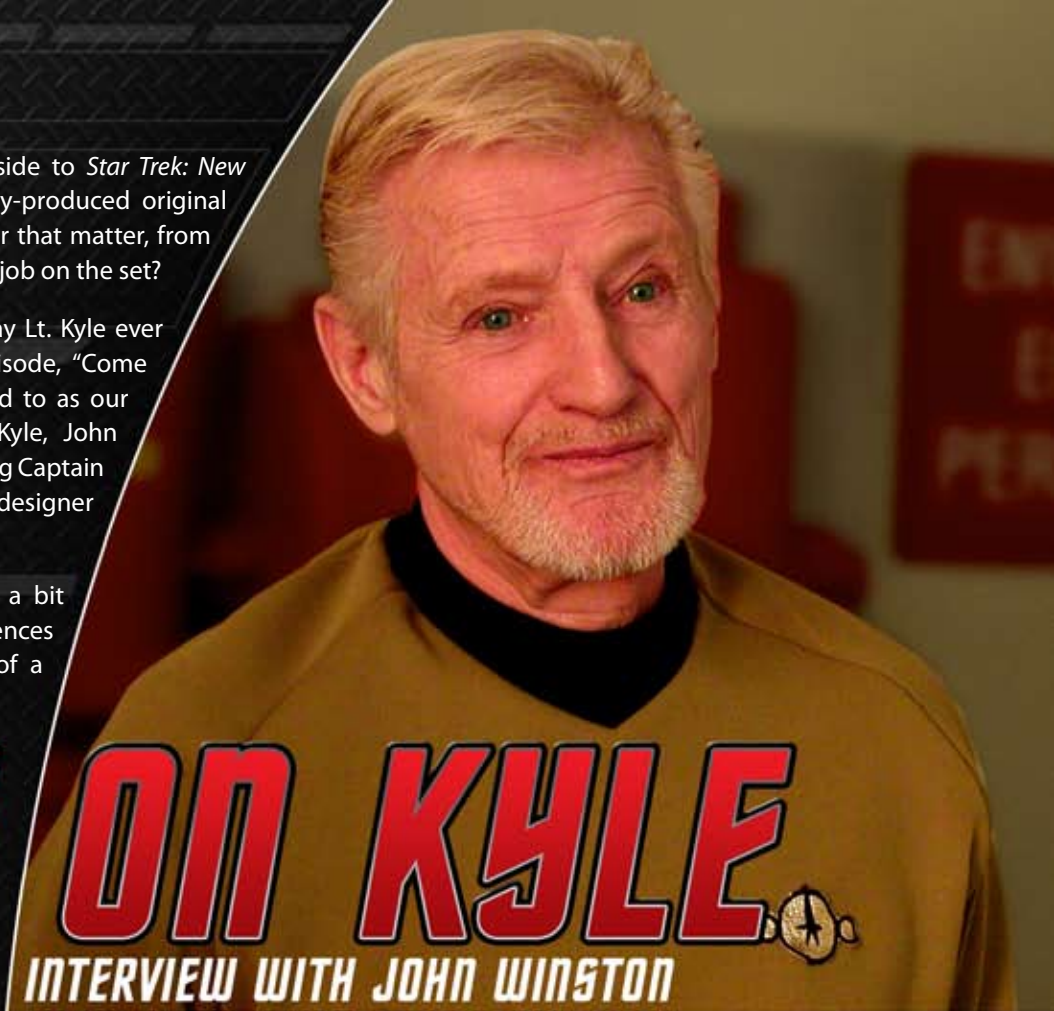
*JS: When did you come to the United States?*

JW: When I was 38.

*JS: And you realized you needed a job?*

JW: That's right, at the time I found work in the theater. I needed to sign with a casting agent; I was very lucky to find Joe D'Agosta

*John Winston as Captain Matt Jefferies, Star Trek TOS' Lt. Kyle, the U.S.S. Enterprise and Ptolemy class transport tug, and Star Trek: New Voyages' Lt. Kyle (Jay Storey) on the Bridge with Scotty (Charles Root).*



Courtesy CBS / Paramount All Rights Reserved



Photos by: Jeff Hayes and courtesy of James Cawley





who cast me in *Time Tunnel* and *Man From U.N.C.L.E.* Eventually, Joe moved from MGM to Paramount. They had already started a filming some production written by a gentleman named Gene Roddenberry. I think they had a couple of episodes completed at that point. Joe called me personally for a role. Joe was the best there was, and a decent man. Let's face it: I was new, so for a casting director to take a chance on you [took] a lot of courage. If they'd cast an actor who had messed up, it would have made it difficult for him to get more work and made [the casting director's] job harder as well.

*JS: So Lieutenant Kyle is flesh and blood, not just words on a page.*

JW: Sort of; remember he was just a reactionary role. [There was] not much you could do to enhance the character.

*JS: If NBC had opted to renew Star Trek for a fourth season, would you have looked into having your character involved in more episodes?*

JW: On *Star Trek*—and it is true today—unless you are a lead like Shatner or Nimoy, there was not much of an opportunity. They would call you in for the day, you'd get ready, then sit and wait until they were ready for you. [They'd] call you in, and then [you'd] react to what a principal said. The pay was 150 dollars a day. That was good for the time.

*JS: The way Star Trek: New Voyages scripts an episode, the actors portraying characters like DeSalle, Rand and Kyle are afforded the opportunity to expand and work with their character.*

JW: Very lucky and fortunate from an actor's point of view.

*JS: Star Trek conventions started in the early 1970s and have grown over the years. Did you ever attend any? What are your thoughts on them?*



JW: I did one in Cincinnati. I loved the fans, [who were] very warm and wonderful, but because of the role [I'd] played I had very little to talk about, you know. Nothing of any real consequence. Someone asked me if I watched *Star Trek*. I don't; I watch for me, my character, to learn what I may have done right or wrong. There was no substance given to the character.

*JS: In 2003 you were approached by James Cawley to appear in a pilot of New Voyages, based on Star Trek, to play a starship captain named Matt Jefferies. Did you have any reservations about doing a fan-driven production?*

JW: None whatsoever; it was not a role like Kyle. I was allowed to act and not just react. Even in *Wrath of Kahn*, Kyle was a reactionary role only. What bothered me about it [*The Wrath of Kahn*] was that Kyle, along with most—if not all of the crew—were killed in the story. I may not have thought much of how the character was treated over the years, but I would not have done that to him.

*Star Trek: The Animated Series Lt. Kyle, John Winston as Captain Matt Jefferies in the Star Trek: New Voyages pilot episode "Come What May," Kyle and Scotty (Jimmy Doohan) on the Bridge of the Enterprise, Commander Kyle on the Reliant in Star Trek II: The Wrath of Kahn, and the Ptolemy class transport tug flanked by the Enterprise in "Come What May."*







*JS: If a script called for it, would you return to Star Trek: New Voyages as Captain Jefferies?*

JW: Yes, absolutely. You know, we spent about an hour and a half shooting that scene at a house they had, and no one told me what I could not do. They let me act, and that is a role I can build on. I would love to do it again.

*JS: Star Trek has been around in one form or another for over forty years. There have been four live-action spinoffs and a cartoon version, all based on the original series. In addition, there are ten motion pictures, literally hundreds of hours of Star Trek. With Star Trek: New Voyages and J.J. Abrams' Star Trek 11 movie returning to the days of Kirk and Spock, it seems we have come full-circle.*

JW: Back to where we started...

*JS: Right. The first three years of Star Trek, as opposed to the spinoffs and movies, have been called 'campy,' among other things. Why do you think those early days are as popular as anything since?*

JW: Its psychological, spiritual. There was enough in the scripts to spark the imagination without seeming unobtainable. People want to believe there is more to life than what we see. People want to grow and change for the better and *Star Trek* helps spark that feeling.

*JS: John, thank you for taking time to speak with us.*

JW: Thank you. **STANV**



Lt. Kyle (John Winston) is held at phaser point by Lt. Marla McGivers (Madlyn Rhue) in "Space Seed," Scotty (James Doohan) and Kyle (Winston) examine the ever-malfunctioning transporter, Mirror Kyle (Winston) and Mirror Spock (Leonard Nimoy) salute the returning landing party in "Mirror, Mirror," the animated series Kyle (voiced by James Doohan) sits-in at the Communications Station on the Bridge, and the real Lt. Kyle (Winston) treats a Air Force Security Police Officer (Hal Lynch) to a bowl of chicken soup in the first-season episode, "Tomorrow is Yesterday."



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# GETTING 'A PIECE OF THE ACTION' WITH **LESLIE HOFFMAN** STUNT COORDINATOR FOR NEW VOYAGES

## PART 2

by Tanveer "Kracko" Naseer

*In the second part of my conversation with New Voyages' Stunt Coordinator Leslie Hoffman, we talk about her experiences on the Star Trek spin-off series Star Trek: Deep Space Nine and Star Trek: Voyager and how she came to be a part of the New Voyages family.*

*Tanveer Naseer (TN): As you know, there are two series that we must talk about your work in and of course those would be Star Trek: Deep Space Nine and Star Trek: Voyager.*

Leslie Hoffman (LH): Never heard of them. [TN laughs] Well, I just blew the interview [laughs].

*TN: Yeah, I think we can call it a day [laughs]. All kidding aside, I'd really like to talk about your experiences on these two shows and what it was like to work on a whole new Trek series.*

LH: Well, to answer that question I have to first start off by pointing out that I am an original Trekkie—I mean, I memorized the episodes of *Star Trek* and I actually attended what I believe was the second annual *Star Trek* convention in New York City. And they had a trivia contest, which I entered, and I came in third, which I'm very proud of. So working on *Star Trek* was a dream come true; it was such an unreal fantasy to think that I would ever be working on a *Star Trek* series. It was just a blast.





*TN: Anyone who has attended a Star Trek convention has heard some great behind-the-scenes stories from the cast of one of these Trek shows. And I know you have one that I think would be fun to share. It's the story about the time you met a Klingon who turned out to be more... "in charge of things," if you will, than you realized when you'd first met him.*

LH: Before I tell the story, I have to point out that on the set of *Deep Space Nine*, we really were like a family. Whether you were a part of the cast or the crew, we all hung out together and talked to one another and so forth. Okay, so one day I'm on the set of *Deep Space Nine* and I hear this voice go "Hello, Leslie." I turn around and there's this black actor dressed up in Klingon makeup. I say 'hello' back to him, but I'm trying to figure out who this black Klingon saying hello to me is. I mean, I knew it wasn't Michael Dorn because I know what he looks like. So it took me a few seconds to realize that it was in fact Avery Brooks dressed up as a Klingon. And that was the funniest thing to see him that way.

*TN: I guess that must have been a pretty common occurrence; to not recognize your fellow peers among the crew when they're in alien makeup, especially with someone as talented as Michael Westmore heading that department.*

LH: Oh, definitely. Another good example of this happening was when I worked on *Voyager*. We had this one episode where I was at the top of this cliff and this director was giving me directions—"Okay, I want you to throw the rope here," and do this and do that. And this director was never angry, and after



this stunt was over, this director came over and thanked me and complimented me. So the next day, I'm talking with Tom [Morga] about my experience on the set and I commented on what a wonderful

director this episode had; that he was very patient and very pleased with the work he got and that he even thanked me after that scene was filmed. And Tom says "Yeah, Garak is always that way." And that was the point where I went "What?! That was Garak? That was Andy?!" And Tom replied "Yeah, that is Andy Robinson who was directing that episode." I mean, I had never seen Garak, or Andy, without his makeup on before. So I was totally oblivious to the fact that I was working with a *Deep Space Nine* cast member [laughs].

*TN: As DS9 progressed, the series focused on the Dominion War, with many realistic portrayals of combat between the Federation and the Jem'Hadar. What was your experience with working on some of these episodes?*

LH: Actually, there was one episode, I can't remember the name, but it's the one where you have all these Jem'Hadar fighting at this temple and Clarence Williams III plays the lead Jem'Hadar.

Anyways, we probably had the largest call for stunt people on that episode—there were over 20 stunt people on that episode. We were filming up at Griffith Park with LeVar Burton, who was the director. So Dennis Madalone (Stunt Coordinator on *Deep Space Nine*) is having these guys fighting those guys over there and then he'd switch it around and I'm waiting to





get killed [laughs], I'm waiting to do a stunt. So we get to the end of the day and we're starting to lose the light and Dennis still hasn't used me.

But then he has me come over and he ends up having me play a dead body in that episode [laughs]. Needless to say, I was not a very happy person, but it turns out Dennis had put me in such a spot where they had to do a close-up of the dead body's face. And on top of that, Avery touches my neck to see if I'm still alive. And because of that, if you look in the *Star Trek Deep Space Nine Companion* for this episode, you'll see that they used a picture of me being this dead body. Of course, that's not exactly the way you want to be remembered as a stuntwoman—you'd like to have a picture of you doing a stunt, not lying on the ground bleeding [laughs].

*TN [laughs]: Well, it's interesting that you brought up doing this on-location scene, since I think most of us associate Deep Space Nine with the Ops and Promenade sets. In fact, I know a number of people who worked on DS9 have mentioned how it was quite surreal at times wandering the sets, in particular the Promenade set, because of how real it felt at times. Being an "original Trekkie," it must have been an incredible experience to walk in every morning onto those sets as your workplace, though I'm sure the opportunity presented itself as a chance to have fun as well.*

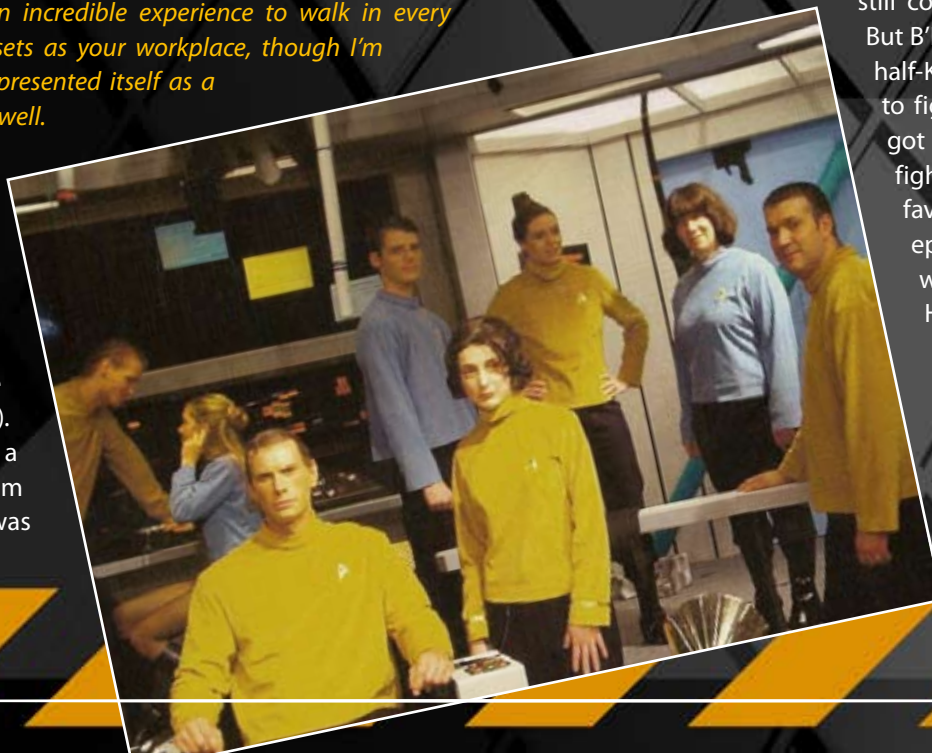
LH: Oh yeah, to go to the different sound stages and just run up and down the Promenade or Engineering or the Cargo Bay (sets). I mean, it was a playground dream come true. As such, it was



*the stunt double for Roxann Dawson, who played B'Elanna Torres in that series.*

LH: Yes, and that was absolutely one of the best stunt-doubling roles I've had in my career and the reason for that has to do with the fact that back then, women couldn't really fight in TV or film productions in the same way as men do. For example, if you watch any of the *Star Trek* series, women never really punched anyone. If you look at Tasha Yar or Kira Nerys, as physical as these characters were, they never out-and-out fistfought a man. They might fistfight a woman or something like that, but they would never let a human woman go one on one with a man. Of course, even though Kira was a Bajoran, she

still couldn't fight like a man. But B'Elanna, because she was half-Klingon, was allowed to fight like a man, and so I got to do great some stunt fights. I think my all-time favorite fight was in the episode "Day of Honor" where she goes into the Holodeck and she fights this Klingon, and the two of them are just beating each other up. And by the way, that was my good friend Tom Morga who was





playing the Klingon beating up B'Elanna, and who I got to beat up as her stunt double. The second-best fight that I remember was in the episode "Blood Fever." The third was in "Extreme Risk" with the Cardassians.

But again, the point is [Torres] got to fight like a man. She would do closed-fist punches and I got to do some real fight sequences. For example, if you look at the *Voyager* episodes, you'll notice that Janeway never physically takes on a man. She might hit them with a pipe or a phaser rifle, but she sure didn't duke it out with a man because they wouldn't allow it. But *Star Trek* wasn't the only series where this happened. If you look at the old *Batman* TV series, when they brought in the character Batgirl, played by Yvonne Craig, in all her fight scenes she fought the bad guys, but she never punched them. Instead, the only fighting she did was kicking them. And the only reason I know this is because I knew the daughter of Harry Horowitz (the executive producer of the *Batman* series) and she told me about it. And when I looked at that series, I saw that she was right—Batgirl does not closed-fist punch.

*TN: How common is this practice, since I'm sure many people might not have noticed this. In other words, is this a reflection of the times when these shows were made, or is this more an established element in film and episodic television production?*

LH: Truth be told, I don't know. Someone must have decided it was very "unladylike" for a woman to closed-fistfight with a man or that it wasn't logistically possible. Certainly, it's not that women cannot closed-fistfight, so I don't know why this practice was in place.

*TN: In addition to the physicality of your work on Voyager, I know we talked about how another fun part of working on the Voyager series, as well as the Deep Space Nine series, was how many of the production team members were fellow Trekkies like yourself. I remember you talking about how many times you'd be sitting with your coworkers on these series discussing the plot of the upcoming episode much as fans at home watching the series would do.*

LH: That's true, a lot of times we'd be discussing things like if a person is falling through the air and they are suddenly transported back to the ship, how come they don't rematerialize upside down and fall onto the pad? We'd have discussions like



that. We'd always question things like that. A good example here would be the *Deep Space Nine* episode "Change of Heart," where Jadzia Dax and Worf go down to this planet and Dax gets hurt and Worf has to carry her out of this jungle. I was the Stunt Coordinator that day because Dennis Madalone had to be on another set. So, I was making sure that Michael Dorn and Terry Farrell were not going to get hurt as he carried her up and over these logs. And I turned to the First AD on the set, Lou Race, and I asked him "Why doesn't he just take his phaser out and blow a hole through these logs and walk right through them instead of trying to walk off-balance over these logs?" and Lou turns and looks at me and gives me this dirty look like that's the last thing he wanted to hear [laughs]. A few seconds later, he says that it's the same reason why, when they beamed down to the planet, they couldn't use their tricorders—because of a dampening field. Of course, later in the episode when Jadzia gets hurt, Worf uses the medical tricorder to diagnose her! [Laughs] So, like I said, this was not an uncommon discussion that you'd hear on both of these sets.



*TN: I always find that such discussions demonstrate an involvement of the audience in the story, that the work left an impression on you instead of being just a simple diversion for that*



*moment that's soon forgotten by the audience as they move on to something else. I think that whether it's Star Trek or some other storytelling vehicle, if it creates such conversations, the people behind the work have done their job well because their work left an impression on their audience.*

LH: Right, and that the person goes and watches it over and over again to the point that they are able to pick out the smallest detail. They've already enjoyed the acting, but now they are seeing the scenes as a whole, noticing the smaller details they didn't notice the first time. I'm not saying that there aren't people out there that are just going to criticize to criticize, but there are people out there that I say are doing it out of love. They just love the episode so much that they are able to look at the smallest detail, so I take it as just showing a love of *Star Trek*.

*TN: Speaking of a love of Star Trek, your relationship with Star Trek is still very much alive with your participation in the fan-driven series Star Trek: New Voyages. Let's talk about how you first learned of this project, and about your subsequent involvement in the production.*

LH: Well, to answer that I have to give a little backstory first. I got married in California, but my husband fell in love with Upstate New York where we were married, so we moved back to New York state. Unfortunately, the marriage didn't work out, but while I was living back there, I found out there was a Lake Placid/Saranac Lake *Star Trek* fan club that was headed by Jim Lowe, or "J-Lo," as he's known affectionately by

people on the set. Well, somehow I found out there was going to be a meeting of this club, either from a newspaper article or somewhere else. Now I had these pictures of my friend and fellow stuntperson Tom Morga, dressed up as a Nausicaan, a Borg, and a third alien type, and I thought the others

at the meeting would get a kick out of seeing them. So I went to the meeting, met J-Lo for the first time, and I showed him these pictures. Now imagine someone coming to a meeting in Saranac Lake or Lake Placid and this person walks in with pictures of people she *knows*, who worked on *Star Trek*.

Like I said, my marriage had ended and it was a terrible divorce, which actually made me quite ill. It took everything out of me—I didn't want to do stunts anymore, I didn't want to do *anything*. One day J-Lo comes to me and says "We're going to

be filming this internet project called *Star Trek: New Voyages* in Ticonderoga, there are going to be some stunts, and they need a stunt coordinator." And I'll tell you, I was excited about doing it, but at the same time, I didn't know if I *could* do it because at that point, the whole divorce situation had taken its toll on me. But I knew J-Lo and James at that point, so I decided to go down there, and I did the stunt coordinating on "In Harm's Way." And it really sparked me back to life. In fact, even before this, due to my failing marriage, which in itself was a blow to life, I had to leave New York and go to California. That's when Dennis put me to work on *Deep Space Nine* and *Voyager*, and so even working on these series was something that brought me back to

life. So it seems every time I hit a low in my life, *Star Trek* was there for me.





*TN: This is an interesting point, because a lot of times we hear these kinds of stories, in particular being told by the younger crowd, who share stories about going through a rough patch in their lives and they often refer to how Star Trek gave them a sense of optimism, that perhaps their lives would get better after all. And I think it's wonderful to share with others that even as we get older, there is something that we can pull out of Star Trek to get that optimism back in our lives again.*

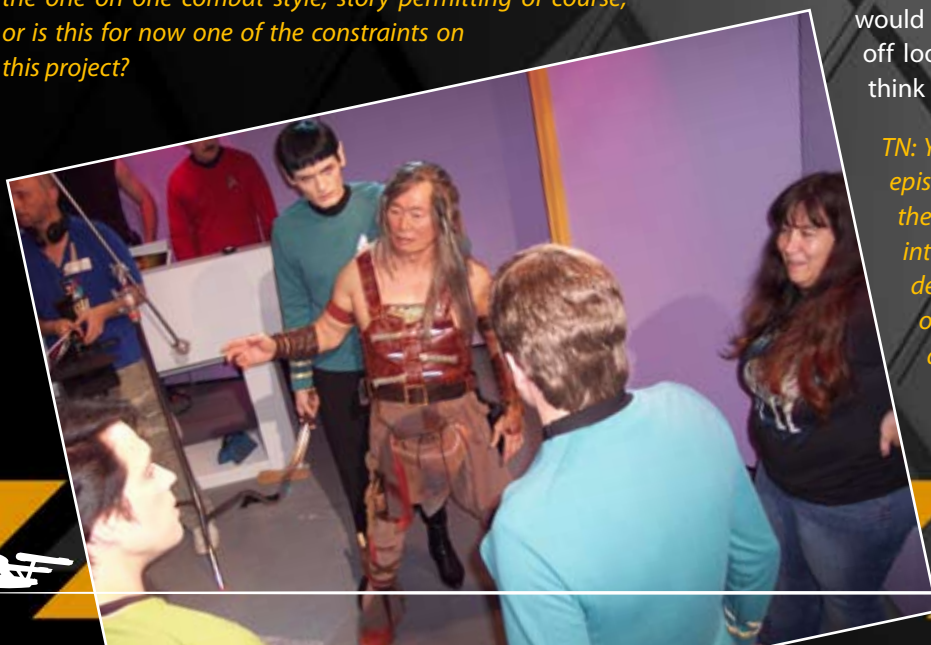
LH: Yes, and since I did that episode "In Harm's Way," I've never looked back. I mean, it gave me the strength and will to live again. So after that shoot, I returned home to Saranac Lake, but I now wanted to return to California, not just to become a stuntwoman again, but mainly to get back to living my life. So, after "In Harm's Way," I went and bought a house in California and I've basically been here ever since.

*TN: As you know, a lot of changes have been made to New Voyages since you joined, as the team attempts to build upon what was achieved with the previous episodes. It's certain that if we look at the technical elements of creating this series, we can see that this has been accomplished. Looking at the area of stunt work, however, I'm wondering how the team can raise the bar, if you will, if we take into consideration the limitations we face of not having a team of professional stunt people on hand. In other words, can we create more challenging stunt scenes outside of the one-on-one combat style, story permitting of course, or is this for now one of the constraints on this project?*

LH: Well, as I've told the people who wrote the last two episodes, when they asked if there were constraints to what I'll call the "action pieces," I told them go ahead and write the action piece, because every stunt or action piece that's written in the script can be filmed safely *without* a stunt person. It may not be what the writer envisioned for the fight, the fall, whatever it's going to be, but you can film it where you're giving enough of a suggestion or visual to the audience that you can come off looking like you've either done the stunt or where we've had the actors doing their own stunt work. I mean, George [Takei] was an amazing trooper when it came to the sword fight [in "World Enough and Time"]. In fact, he was so excited about the sword fight. And again, Tom Morga helped me put that fight together because it's very hard to be in California, and you're the only one, and not every actor is on the set, and you're trying to put

the routine together. So it was great to have Tom there as the extra body, but of course the expertise that he brings to the set is also amazing. Tom had a practice blade so we could work with George, and George asked Tom if he could keep the sword because he wanted to keep practicing. And that's really such an amazing thing that George would put that much effort that he wanted to come off looking like a professional sword fighter. And I think it shows in the sword fight.

*TN: You pointed out how the writers for the last two episodes approached you to discuss what limitations there might be in the kinds of stunts they could write into their scripts. So when do you get involved in the development process of the story/script in terms of figuring out how these types of scenes can be done? And how much of the stunt sequences is written as opposed to being your interpretations of how that scene could be done?*





LH: Well, in the case of "World Enough and Time," again I told Michael and Marc to write whatever they wanted when it came to stunts. But then, not only did they write what they wanted to have, they also had a storyboard, where I could see the action and what Marc had envisioned in his mind that the fight would look like. And basically, I took storyboard and made the fight real.

*TN: Is that something that is required, that you get from the director or the writer a sketch of the scene? Or could they sometimes just give a brief remark, like "there's going to be a one-on-one fight sequence," and then you're left with figuring out where this can go in terms of the set?*

LH: Some directors use the storyboards, some do not. On *Deep Space Nine* and *Voyager*, there wasn't enough time to have an artist rendering of what the scene should look like. The director and stunt coordinator could talk about it during the production meeting. But most of the time, the scripts usually say "fight ensues," and it is left up to the stunt coordinator. But in this case Marc had a storyboard, so I could be creative, but I also was being true to what he visualized the fight should be.

*TN: I think people may not realize how much planning and coordination needs to go on when you have a stunt sequence; that it's not something that can simply be figured out on the set... but rather this is something that requires a lot of planning and is done in the early stages of production.*

LH: Oh definitely. In fact, another thing that happened on "World Enough and Time" had to do with costuming. I was shown the costume that George was going to wear in that episode. If you look at the costume design sketches for George's barbarian outfit, there are these two quarter-staffs coming out of the top of

the costume. Well, while this may look nice, the problem is that it was totally impractical to the acting and stunts that George had to do. I mean, I'm reading the script and he has to take the cloak off and hit people and

all that kind of stuff. Well, there's no way in the world that he can do that with these two quarter-staffs sticking out from the back of the costume. So, I approved the costume without these quarter-staffs. I told them you're not going to do it because it's impractical; it will not work. Well, they were still hoping that we could have something as a weapon behind his back. We

actually made it all the way to New York and I was still trying to figure out what to put in the back of this costume. And it suddenly dawned on me that nunchuks would be so fitting, that Sulu would make these on a planet. So Chris Lunderman created these fantastic-looking barbarian nunchuks. You'll never see them in a fight, but you will see them in Sickbay and the briefing room scenes. And it looks great on the costume.

*TN: Well, this brings our conversation full-circle since we discussed how stunt work is not just a matter of knowing how to fall off a building or fly through a glass window. Rather, there's more to it than that and this example shows that clearly. In fact, it reminds me of a comment you once made to me about the perception of stunt people being "daredevils," that I think would be important to repeat here.*

LH: Well, stunt people are not daredevils. My definition of a daredevil is someone who tries to jump over a canyon, crashes, and is in the hospital for the next 18 months because he's broken every bone in his body. Well, a stunt person has to do





the stunt over and over again until the director gets the shot he wants. So obviously, we can't kill ourselves on the first take or that's going to put a damper on production [laughs]. A stunt person is a trained professional. The sign of a really good stunt person is one who does not take chances. And I will step in and stop a scene from being filmed if I feel it's putting people at risk.

*TN: That's something important to emphasize here, in regards to fan projects, whether they are Star Trek-based or not. Although it's nice to think up these complex action sequences, the reality is that it can be very dangerous if people don't know what they are doing.*

LH: Right. Just like in every other profession, you have good stunt coordinators and you have bad stunt coordinators. The sign of a really good stunt coordinator is someone who is going to look at costumes or the script—you know, be in there right from the very beginning—and give guidance as to how it can be done safely. But also, if they see something going wrong or suddenly cameras are being turned around in a different direction and not as originally discussed, they have the guts to stand up to the director or the producer or whoever it might be, against any changes that are made on the set at the last minute. I will not let that happen, and maybe that doesn't make me the most loved person at that time, but the consequences of what could happen if you suddenly change a scene or try to film it differently take precedence for me.



*TN: So what is next for our talented Stunt Coordinator? More drop-kicks and pratfalls, or is Broadway calling out? I'll let you explain that one.*

LH [laughs]: Actually, I am retired and enjoying my animals—I have a dog, two cats and a parakeet. So, I'm just enjoying life and looking forward to reading the next script for the next episode coming up.

*TN: Well, it was great talking to you again, Leslie. I look forward to doing more of that with you at the next New Voyages shoot.*

LH: I had fun talking with you as well. And you know what—maybe we should get you to do a stunt at the next shoot.

*TN [laughs]: Well, I suppose we're about due for the demise of a red shirt. Then again, with you in charge, I'll be looking forward to it. **STANV***





# LOCK-N-LOAD

## THE NEW PHASER 3 ASSAULT RIFLE

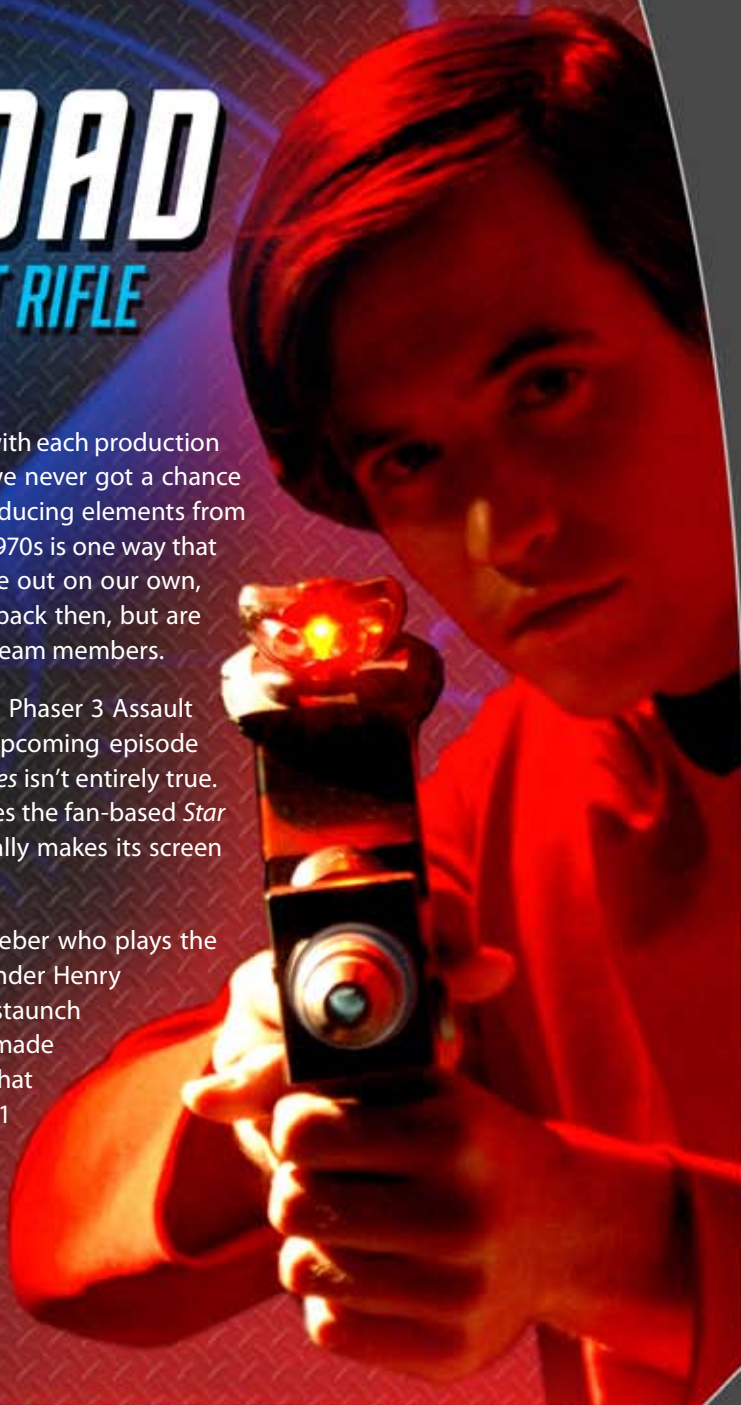
by Greg Schnitzer

One of the things the *Star Trek: New Voyages* team tries to do with each production is introduce new elements into the *Star Trek* universe that we never got a chance to see before the Original Series was canceled in 1969. Introducing elements from the aborted *Star Trek Phase II* television series from the mid-1970s is one way that we try to push the envelope a little. At other times we strike out on our own, and create and introduce elements that weren't conceived back then, but are hatched in the fertile imaginations of *Star Trek: New Voyages* team members.

One of these self-hatched elements is an Original Series-era Phaser 3 Assault Rifle. This new prop makes its *New Voyages* debut in the upcoming episode "Blood and Fire." But to say the prop started with *New Voyages* isn't entirely true. It was actually developed as a prop by the team that produces the fan-based *Star Trek* series *Starship Farragut*. The Phaser 3 Assault Rifle actually makes its screen debut in *Starship Farragut*'s first episode, "The Captaincy."

The credit for creating this prop goes to Paul ("Big Paul") Sieber who plays the Pattonesque, gung-ho Chief of Security Lieutenant Commander Henry Francis Prescott III. Paul wanted a weapon befitting this staunch military character. After noodling through various designs made by Paul and then refined by John Broughton Jr.,—designs that would be a natural progression from the regular Phasers type 1 and 2 seen on the original series—a prototype weapon body was fabricated out of wood by professional woodworker John Broughton, Sr. Michael Bednar added the details by cannibalizing small parts from other Phaser type 2 props—as well as other small items scavenged from other sources (for example, a drill bit chuck used as a "muzzle," and corrugated conduit tubing). They used the exact color paints as used on the Phaser type 1 and Phaser type 2 props for a consistent Starfleet look. For the prop's premier in "The Captaincy," *Farragut* producers decided to not use a standard Phaser type 1 (Hand Phaser) mounted to the top mid-body of this new Phaser 3 Assault Rifle. Instead, a working Motorola cell phone (having roughly the same dimensions as a hand phaser) was used. The advantage to using this cell phone instead of a static hand phaser prop was that the cell phone had numerous interesting lights that would be visible to the camera, making the prop that much more visually interesting.

The Phaser 3 Assault Rifle is long enough that it has two hand grips (obtained from standard pistol phaser props, contributing to its genuine Starfleet look) and it has a small hooded viewer. The hooded



Above: Ensign Peter Kirk (Bobby Q. Rice). Below: Lt. Commander Prescott (Paul R. Seiber) in *Starship Farragut*'s "The Captaincy."





Courtesy CBS/Paramount. All Rights Reserved.



**Benjamin Sisko (Avery Brooks) and Chief Miles O'Brien (Colm Meaney) are armed with phaser rifles in the *Deep Space Nine* episode "To The Death."**

*Generation* or *Star Trek: Deep Space Nine*). A comparison of this prop to both earlier and later phaser rifles shows that it is a natural stepping stone. The art designers for *Star Trek: New Voyages* and *Starship Farragut* will tell you that having so many different resources to draw upon in the *Star Trek* universe with which we must be consistent, is both a blessing and a curse.

Probably the nicest compliment on the weapon's design came from Doug Drexler, longtime *Star Trek* aficionado and Senior Illustrator for the television series *Star Trek: Enterprise*. In the series' final season episode "In a Mirror Darkly," the *Enterprise* crew happens upon a starship from the Original Series era—so the production team had to make or find props and set decorations that were from the appropriate *Star Trek* time frame. Doug Drexler, upon seeing the Phaser Three Assault Rifle during a visit to the *New Voyages* studio (unfortunately, several months too late to be used in the episode), remarked "If we knew about these when we were filming 'In a Mirror Darkly,' we would have used them!"

Professional accolades aside, this prop's appearance in the upcoming *New Voyages* episode "Blood and Fire" almost didn't happen. Although the episode finds an *Enterprise* security team beaming into a known area of danger "loaded for bear," the plan was to use a regular "phaser rifle" prop—seen only once in the original series in the Second Pilot episode "Where No Man Has Gone Before." The *New Voyages* production team has a reproduction of this prop and, after forty years, was eager to give it another screen appearance—and *New Voyages* Executive Producer James Cawley wasn't easily swayed from this plan.

Nevertheless, because *New Voyages* is all about breaking new ground and not just rehashing the familiar, it was decided that this new Phaser 3 Assault Rifle designed for *Starship Farragut* would be used. The threat facing the boarding party in "Blood and Fire" is great (and by using dramatic shorthand, the size of the weapon wielded by the boarding party conveys the strength of that threat.) Also, the *Enterprise* boarding party faces a threat unlike anything we've seen in *Star Trek*, and new threats call for new weapons.

However, to meet the dramatic needs of the "Blood and Fire" production, some minor modifications were made to the existing prop:

- The Phaser type 1 unit (cell phone) used on the *Farragut* prop would be replaced by a regular style Phaser type 1. Although a Phaser type 1 designed for the aborted *Star Trek: Phase*

viewer provides the user with scanning and tracking capabilities. Also, the barrel/muzzle of the weapon actually lights up with an eerie blue light. (I'm not sure what the practical advantage would be of a security officer using a weapon that conveys to the enemy exactly where the security officer is, but it sure looks neat on camera!) Of course, the *New Voyages* and *Starship Farragut* production teams intentionally try not to lock in all the exact specifications and capabilities of these devices, so other features can be dreamed up for this prop as future script needs arise.

An important aspect of designing any prop for the *Star Trek* universe is creating a design that jibes with other designs which came before it (such as the Phasers type 1 and 2). But equally important is a desire to make the design coordinate with designs that came *after* it (such as Phaser Assault Rifles seen in *Star Trek: The Next*



**Doug Drexler and John Broughton pose with the Phaser 3 rifle on set of "To Serve All My Days." Photograph by Roger Romage, courtesy of Mike Bednar.**





*The dead Captain of the Copernicus (David Gerrold) is discovered by Mr. Spock (Ben Tolpin), Ensign Kirk (Bobby Q. Rice), and Lt. DeSalle (Ron Boyd).*

Ensign Peter Kirk. Bobby treated the prop with great respect and his respect for the prop came across onscreen as Peter Kirk's great respect for the power of this new Phaser 3 Assault Rifle weapon. He wielded it convincingly and it is due in no small measure to Bobby's convincing portrayal that this prop looks as intimidating as it does.

You can expect to see the Phaser 3 Assault Rifle in the third *Starship Farragut* episode "Fathers and Sons." It might also make more appearances in *New Voyages*—whenever the script indicates that the intrepid crew will need superior firepower. **STANV**



*Above: The top illustration is the original "phaser rifle" seen in the original series episode "Where No Man Has Gone Before." The bottom illustration is the Rick Sternbach-designed phaser rifle used on Star Trek: The Next Generation and Star Trek: Deep Space Nine. The top and bottom illustrations are from Star Trek: The Magazine by Fabbri Publishing (US)—All Rights Reserved. The illustrations give an idea of the relative sizes by comparison and show the natural progression designed into the Phaser Three prop. Below: Ensign Peter Kirk (Bobby Q. Rice) blasts away at an unknown menace in "Blood and Fire."*

// television series was almost used, for its screen appearance, a regular Original Series-era Phaser type 1 unit was used on the rifle prop.)

- A detachable flashlight (obtained from Wal-Mart!) was mounted to the top of the phaser rifle to act as a "detachable tactical SIMs beacon." (The boarding party is in a situation which is dark and where the air is foggy and smoky. The light helps the security force to see better and, almost more importantly, the flashlight beam cutting through the fog and smoke in Spielbergian fashion looks exciting on the screen! The flashlight has both white light and red light settings, so shining the red light out ahead of the Assault Phaser might convey some kind of targeting capability.)

Any regrets James Cawley might have had about using this new prop instead of the old "Where No Man Has Gone Before" phaser rifle disappeared when the "Blood and Fire" scenes were first reviewed on playback in the studio. With its eerie blue glowing nozzle and its tactical SIMs beacon cutting through the fog and smoke, James commented "Thanks for talking me into using it. It looks great!"

Special appreciation goes to Michael Bednar, who was given very short notice of *New Voyages'* interest in using the prop, and who worked feverishly to ready a *New Voyages* version in time for the filming of its first scene in "Blood and Fire."

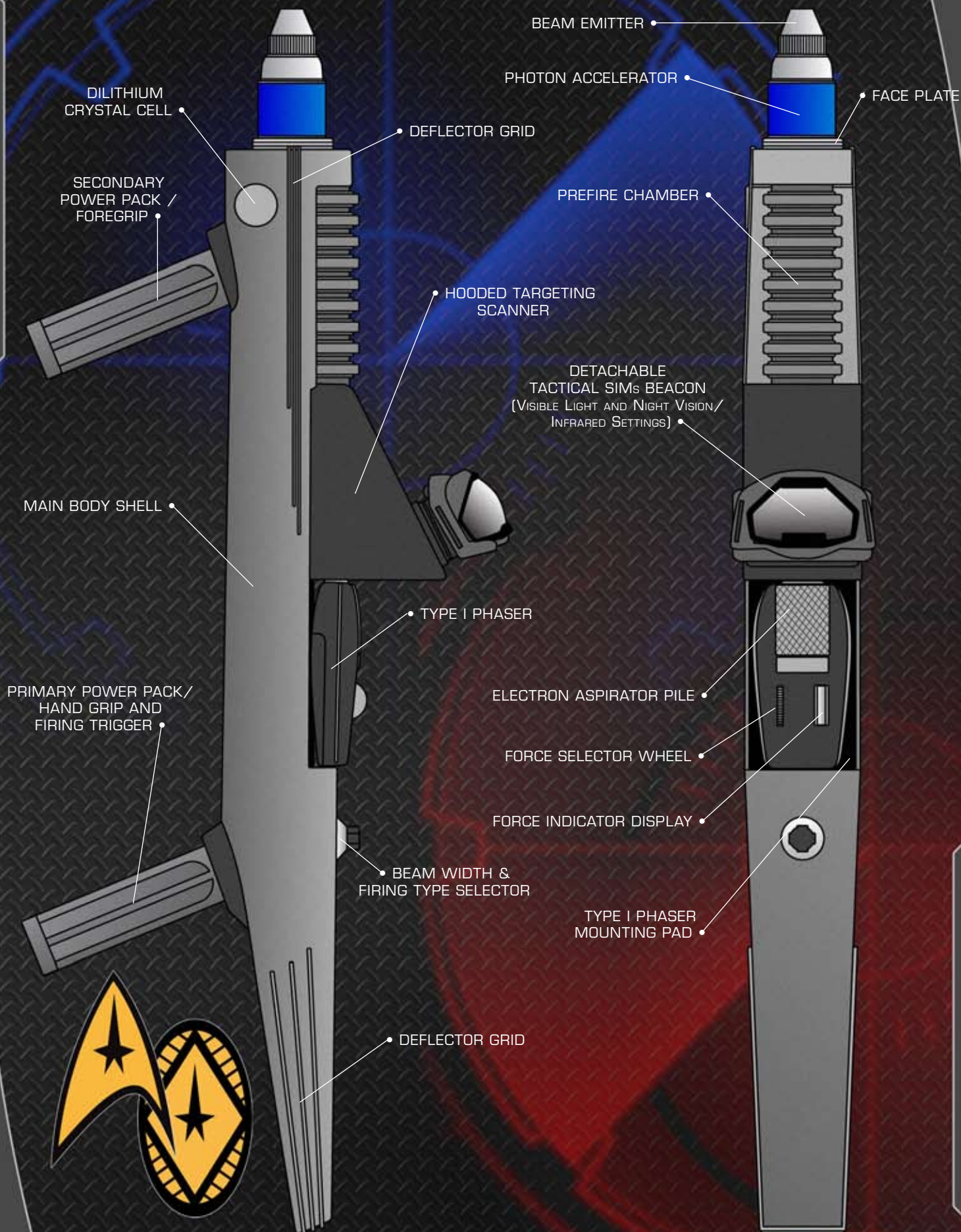
Special appreciation also goes to Bobby Rice as the character





# PHASER 3 ASSAULT RIFLE

TECHNICAL DATA SHEET 002.094



TECHNICAL DATA SHEET 002.094





# RALPH MILLER

## BREAKING THE SOUND BARRIER WITH

At top, a young Captain Ralph Miller shows off his TOS-era PADD in 1977. Below, on the set of "Blood and Fire" in 2007.



Photos by: Jeff Hayes, Rich DiMascio and courtesy of Ralph Miller



by Andy Grieb

I got an email from the *eMag* editor, Jeff Hayes, to do the interview with Ralph Miller on September 8th, 2007. "Oh, great," I thought as I skimmed the assignment. "I have plenty of time to do this. Ralph Miller is a great guy and he'll be easy to do an interview with." Ralph and I had worked together as a sound team on the last three episodes of *Star Trek: New Voyages*. Ralph ran the boards and we both worked the boom mikes to get the sound. Ralph is now a good friend.

"Oh, GREAT," I thought again as I realized I needed to get this done fairly quickly, since we still had to lay out the entire magazine and Jeff Hayes needed my article done to figure out page-spacing.

I called Ralph Miller at home on the following Monday night. Ralph was, as usual, modest and funny as he agreed to my recording the interview over the phone.

RM (Ralph Miller): OK... (laughter) I'm not really mentally prepared for an interview right now.

AG (ANDY GRIEB): *Oh, of course, that's why I caught you the way I did. [We both share a laugh.] Ralph, you've been doing this for quite a while now. What is your first Star Trek memory?*

RM: Well, let's see: 1967, sitting in the living room with my parents, brother, and twin sisters, watching *Star Trek*. That's my first memory.



Mary Linda Rapelye and Ralph at the "To Serve All My Days" shoot.

AG: *Do you recall an episode?*

RM: "The Doomsday Machine" is the first one that really, I think, caught my attention.

AG: *How did you first become involved with Star Trek: New Voyages?*

RM: Somebody told me about it, that there was a cool new home-made fan film, an amateur thing on the Internet, but it



Ralph with Douglas Grindstaff, Sound Effects Editor on *Star Trek, The Original Series*, as well as other great TV series like *Mannix*, *Mission: Impossible*, *Fantasy Island*, and many more classic shows.

had been done really nicely; that they had rebuilt the sets and everything. So I checked it out on the Internet and was very impressed with it, but it needed a lot of assistance with the sound. So, I contacted Jack Marshall and James Cawley and sent them a demo tape of sound effects and immediately got a phone call back. Originally, I was just going to supply them with a few sound effects, and then they sent me the first cut of "In Harm's Way," and I said "Hey, can I remix this real quick?" It was just a teaser. When I did that, they answered, "Can you edit the sound effects for the whole episode?" Me: "Sure." That's how it started.

AG: *How did you become the technical advisor for the show?*

RM: That was set up between James Cawley and me, because we talked and we realized that I know a lot of stuff about the show, technically; what things are supposed to look like and sound like, and so if anything is out of place it sets up a red flag to me immediately and I see it and I give my advice. [Long pause.] They usually don't take my advice. [Laughter again.] "You can leave that out." [More laughter. Ralph is in rare form tonight.]

AG: *What is your background in sound recording?*

RM: Well, when I was a kid, I started recording (with a little reel-to-reel tape recorder) TV shows by setting a microphone in front of the TV. Later on, I figured out you could actually hook into the speaker and go direct. I took electronics in high school, and have always been into electronics and sound and things like that. Eventually, I decided to go to recording engineering school and get a degree. That was back in 1987. I became a recording engineer and I've been one ever since.

AG: *So are Star Trek fan films a hobby for you or do you do it professionally?*

RM: It's a "hobby/hope-this-gets-me-into-something-bigger" type thing.



*AG: What did you do as a recording engineer professionally?*

RM: Well, I was a house engineer at Paramount Recording Studios in the late 80s. I did that for a while. I got out of it for a while, and then went back to it as a freelance engineer, just doing the projects that I wanted to work on. I would work with various bands and record their music, record radio and TV commercials. As a matter of fact, these days I do very little work in the studios any more. Most of my spare time is now on these fan films and independent films.



*George Takei, and Ralph on the U.S.S. Excelsior bridge set in California, during the filming of "World Enough and Time."*

*AG: How much work is involved in putting the sound for a show together?*

RM: A lot of work! With the sound-editing program that I use, I typically use fifty to seventy-five tracks or layers of sound effects and foley, all kinds of things, to create the sound of the show that everybody is used to.

*AG: What type of equipment do you use for putting the sounds together?*

RM: I have my computer, two mixing boards, a compressor/limiter, special effects outboard gear; reverb, echo and all the different effects. I probably have two hundred different effects available to me to be able to process the sound. If someone needs to sound like Sargon, I can create that.

*AG: Where did you get all of the Star Trek sound effects for the shows?*

RM: Back in the late 1980's, I had been granted access to the original master recordings. I was able to go in with a DAT recorder and record what was left of the catalog. Originally, there were almost 1000 sound effects in the catalog. By the time I got there, there were less than half of them remaining. Fortunately the most important sound effects were still intact. So I made a DAT recording of everything and it sat in storage for almost 20 years. I forgot about them. You know, life goes on and whatnot. When I saw *New Voyages* and the sound

effects sounded so bad, I remembered those DAT tapes. I got them out and I digitized them into the computer. Even the DAT recordings that I had made were pretty bad. A lot of that stuff is ancient. I spent about six months digitally re-mastering and completely reworking the sound effects. I removed the hiss, distortion and dropouts. Utilizing all of the separate elements I was able to create new stereo mixes of a lot of the effects. Some of those recordings were originally from old 50s movies; *War of the Worlds*, *The Day the Earth Stood Still*, and the like. The original sound effects editor for *Star Trek* was Doug Grindstaff and he had borrowed a lot of those sounds right out of the "Desilu" library and reworked them and created new composites to create new sound effects, plus he had created a lot of new sound effects from scratch. By the time I got done (with the remastering), they sounded brand-new again. In fact, I played them to Doug and he said that they sound better now than they did when they were created. I gave him a copy of everything and he's just blown away by it.

*AG: I've known you for a few years now. You always pack in a lot of gear for recording the sound of an episode. What equipment do you need to have on set for a typical episode?*

RM: Just a mixer. On the last shoot I took an eight-channel mixer with me instead of the sixteen-channel I used to use because



*Ralph takes a few well-earned minutes of rest in the "green room" at the "Blood and Fire" shoot.*





*The sound gear on the Enterprise corridor set, which was located in an old church being refurbished for sale.*

it fits into the suitcase a lot easier [laughs], and it produces the same quality of sound. That goes into a compressor/limiter, because since we're recording into digital camcorders, if you overdrive the signal it distorts and once it distorts you're dead in the water. There's no way to fix that. So the limiter keeps that from happening. It keeps the volumes level. I also bring two shotgun boom mikes with plenty of cable. We use two boom-poles, typically about ten feet long.

**AG:** *How do you respond to statements like, "Oh, it's just audio!" or "Audio isn't that important?"*

RM: I've worked on a total of ten films at this point, not all *Star Trek*, and 99% of the cinematographers that I've worked with seem to have this attitude. It's like they have this chip on their shoulder and I am always treated like a subhuman or the low man on the totem pole. It's very important that I have control over the sound going into the camera and the camera's sound settings. They really don't want to cooperate. So, it's like pulling teeth. Sometimes, I get so frustrated by the middle of the shoot that I get tired of fighting, and give up, and the sound suffers. As far as the cameramen are concerned, sound isn't that important. I've run into this many times. I recently worked

with one cinematographer and he seemed like a nice guy, but when I started wanting to plug into his camera, he became uncooperative. He wouldn't let me touch the audio controls of the camera. The end product was distorted and there was noise. The settings that he insisted on for the microphone input db levels were incorrect. It was a mess. Of course, it was my fault. [Lots of sarcasm here.] As a result, the dialog was ruined and unusable and we had to loop/ADR everything. What's important to these guys is that the picture is in focus or the gamma levels are correct or whatever. Later, in the post-production, everybody says, "Why is it distorted?" It's because I didn't get to do my job *correctly*. I digress.

**AG:** *What are your fondest memories about working on Star Trek: New Voyages?*

RM: My fondest memories are all of the people, whom I now consider my family of new friends. Everybody is loyal and everybody will do anything for you. They'd probably take a



*Ralph at the board, mixing sound for "In Harm's Way," his first Star Trek: New Voyages project.*

bullet for you, that's how loyal everyone is. [I'm laughing at this point, having been in the military.] I've never had this many friends in my life. I've always been kind of a shy person and didn't have a lot of friends in high school. I think I can count the number of friends in my personal life on one hand before this began. Friends are hard to find. Good friends, loyal friends.

**AG:** *And all of this has been brought about because of Star Trek?*

RM: Because of *Star Trek*! And that is opening up other possibilities. I have now worked with a lot of celebrities because of *New Voyages*. It's very interesting.

**AG:** *What other fan film projects have you worked on?*

RM: Let's see. *Starship Exeter*, *Starship Farragut*, *Star Trek: New Voyages* [of course], *Of Gods and Men*. I was supposed to work on *Excalibur*, but... well, that never happened.

**AG:** *What independent films have you worked on?*



*Ralph, in one of his trademark Hawaiian shirts, at work on the set of "Blood and Fire."*



RM: I worked on a film called *Bonnie and Clyde: End of the Line*. Elaine Zicree brought me into that project, because she was one of the Executive Producers. It was a short fifteen-minute film, where the Bonnie and Clyde story was told from a different angle. It's a lot different from what we saw in the original movie. That movie was just a Hollywood version. This is the accurate version and they even consulted with Clyde Barrow's relatives and got the real story. The other film that I'm working on is for Walter Koenig called *InAlienable*. It's a story about an alien and it has a lot of notable actors in it. Marina Sirtis, Walter (of course,) and Richard Hatch, to name a few. It's an independent film that is being produced by Walter Koenig and Sky Conway, the same guy who is producing *Of Gods and Men*. It's a full two-hour feature film and it looks like it's going to probably be on the Sci-Fi Channel or something like that. I just finished working on a small short film for Walter's daughter. It's a film project that hopefully leads to a pilot being made.

AG: *What is the best type of project to work on?*



*Ralph and the lovely BarBara Luna, Star Trek original series alum and New Voyages' own Veronica from "In Harm's Way."*

RM: *New Voyages* is my favorite. Science fiction films are probably the most fun to work on.

AG: *What makes you think that's more fun than any other project?*

RM: Because I've always had a love for science fiction and a love for *Star Trek*. To be a part of that, and to work with other kindred spirits who have a passion for the same thing, and be able to work side by side with these icons like George Takei, Walter Koenig and Barbara Luna... Well, you know the rest of 'em!

AG: *You've done some wild stuff on video. The Of Gods and Men teaser where you were dressed up in your uniform, Lost in Space, Exeter and New Voyages parodies, GEICO parodies, just to name a few. Where do you get the ideas for that stuff?*

RM: I don't know. They just pop in my head. I do them for a few reasons. One, it's a creative outlet. Two, to make people laugh, especially the people who I know, my family and friends. Three,



*Ralph and another lovely lady, All In The Family's Sally Struthers. What's up with all the beautiful women, Ralph?*

hopefully somebody out there is going to see one of these things and say, "Hey, that voice!" (or whatever) and "We could use this guy for something!" It's very frustrating but heartening to see that some of my Internet films have had as many as 150,000 downloads. My email address is at the end of every one of them. You know, "Produced by Ralph Miller," "Voices by Ralph Miller," "Ralph Miller by Mr. and Mrs. Miller." Nothin'! No calls! Nothin'! Zero! I'm waiting for that "Big Call from Hollywood."

AG: *Which of those videos do you like the best? Why?*



*Ralph adds a bit of soda to a cup on the Briefing Room table, which increases realism when the actors must take a sip. Look carefully at the soda bottle and you can see boom operator and interviewer Andy Grieb peeking over the table top. The sound crew often find themselves in uncomfortable locations on the set to in order to obtain the best sound for the shot.*





*Ralph is once again in the trenches and hard at work on the set of "Blood and Fire."*

RM: I'm quite fond of the one with Darth Vader. I thought that came out really nicely. It edited together well, visually. I thought, sound-wise, it was seamless. You couldn't really hear where I was coming in and coming out of the mix. That's what I liked about that one.

*AG: Which of those videos didn't work out the way you liked?*

RM: I don't know. They all worked out fine. I'm pretty happy with most all of them.

*AG: Have any of your videos been pulled because of copyright issues?*

RM: Yes, Viacom just pulled "Beavis and Butthead" last week. That was the one that was up to like 150,000 downloads. It was on there almost a year. It took Viacom that long. Who was it hurting? I wasn't making a profit and everyone was having a good time laughing at it. There you go!

*AG: You've done a lot of voices in those videos. Which was the hardest? The easiest?*



*Apparently Ralph not only attracts lovely Earther women, but has apparently caught the attention of this Andorian beauty as well.*

RM: I think the challenging one was Christopher Lloyd. I really had to psych out and practice that for a few days. I watched old episodes of *Back to the Future* and got the (Ralph goes into character here) "1.21 jigawatts", or, "Genesis, I want it!" [We're both laughing hard at this point.] I can't remember. The easiest? Richard Nixon, because I've been doing him since I was a kid.

*AG: Where do you see the future of entertainment going and what do you think you can do to help it get there?*

RM: You and your questions. [More laughter] It's definitely changing. Record stores are all going out of business because nobody is buying CDs anymore. The only places you're going to be able to buy CDs are Wal-Mart and Target, places like that. I just see that the Internet and iPods and things like that are the future. Probably, one day, everything you receive in your house will come off of the Internet. There's probably nothing I can do to help. Just being involved in *New Voyages* is making



*Ralph and Brian McCue at the "World Enough and Time" premiere.*

a big change in entertainment. The fans are taking over and making their own shows.

*AG: What do you say to the fledgling filmmakers about sound that will help them the most?*

RM: Go to film school. Go to recording school. Go to college. Learn everything you can learn. Unfortunately, in the schools, most everything that they teach you is theory. When I came out of recording school, they had taught me all this theory on how to record drums and so on. When I got in the studio I didn't have a clue how to record a drum set. They said, "Put the mikes here, there and there." What they don't teach you is what that bass drum should sound like coming through those speakers. Once you learn that... then you start to really become the master. Training your ear, or your eye is the key.

*AG: Is there anything else that you would like to say that I haven't mentioned here?*

RM: No. [Laughs] After you hang up, I'll think of it. [More laughter.] **STANV**



# MUCH ADO ABOUT HUGO

*How you can help get Star Trek: New Voyages "World Enough and Time" a Hugo Award*

*by Greg Schnitzer*

Hot on the heels of winning *TV Guide's* 2007 Online Video Award for Best Sci-Fi Webisodes, the *Star Trek: New Voyages* team has set its sights upon a much more coveted award: the 2008 Hugo Award. But *NV* will need *your* help to make it happen.

The prestigious Hugo Award—named after Hugo Gernsback, “The Father of Magazine Science Fiction”—is arguably the most famous science fiction award of them all. It is given out annually by the World Science Fiction Society (WSFS) in multiple categories; Hugos are bestowed for a number of different categories of science fiction media—including novels, novellas, short stories, and dramatic presentations (movies, television shows, web-based programs, plays, and so on).

Since it was released in August of this year—before the December 31, 2007 cut-off—*Star Trek New Voyages' "World Enough and Time"* can be nominated for a 2008 Hugo Award for “Best Dramatic Presentation (Short Form),” which is for work that runs under 90 minutes. Because of the enormous positive feedback we’ve received on this episode, we are hoping that “World Enough and Time” gets nominated. Of course, if it does, we hope people then vote for it and give it a chance to win the “Best Dramatic Presentation (Short Form)” category.

So where do you come in?

Well, unlike some awards that are selected by some special, elite committee, Hugo Awards are both nominated and then voted upon by members of the World Science Fiction Society. That is, anyone and everyone who is a WSFS member can nominate “World Enough and Time” (which we’re hoping for). Should that happen, any WSFS member can also vote on the final nominees. There are generally five final nominees; we hope “World Enough and Time” will be among them. So, our mission is simple:

1. Get as many *New Voyages* fans and forum members to **become WSFS members** so they can be sent nominating ballots early next year by the WSFS.
2. Get as many *NV* fans and forum members to **return their ballots** in the Spring, nominating “World Enough and Time” for the “Best Dramatic Presentation (Short Form)” category.
3. Hope that “World Enough and Time” receives enough nominations to place it in the top five nominees when the Final Ballots are sent out in early Summer.

*The Hugo Award image is courtesy of the The World Science Fiction Society. “World Science Fiction Society,” “WSFS,” “World Science Fiction Convention,” “Worldcon,” “NASFiC,” and “Hugo Award” are service marks of the World Science Fiction Society, an unincorporated literary society.*





4. Get as many *NV* fans and forum members to **vote for "World Enough and Time"** on the Final Ballot, and return the Final Ballot in early Summer.

So, first things first. Please take a few moments and do this: become a member of the WSFS for this year's convention. The upcoming 66th annual WSFS convention is being held in Denver, Colorado in August 2008. They are calling it "Denvention 3" (it's the third time the Worldcon has been held in that city). To become a member of the WSFS/Denvention 3, simply go to their Web site, complete the short online form, pay the obligatory fee via a credit card, and you're done. As a member, you'll be sent Hugo Award nominating materials and information in the early Spring. Check their Web site for details on how to pay via other methods besides credit cards.

The WSFS/Denvention 3 membership Web page is at:

[https://www.denvention3.org/wcdb/memed\\_member.php](https://www.denvention3.org/wcdb/memed_member.php)

There are basically two rates: \$40 for a "Supporting Membership" if you want to be a member and want to participate in the Hugo Award process but do not want to attend the convention in Denver in August 2008, or \$175.00 for an "Attending Membership" if you also want to attend the convention. You can convert a Supporting Membership to an Attending Membership, of course, if you change your mind later and want to attend.

That's what we're asking of you *New Voyages* fans: please join the WSFS/Denvention 3 for \$40 so that you can nominate (and later vote for) "World Enough and Time" as part of the 2008 Hugo Award nomination and voting process. If you've been looking for some tangible way to contribute directly to the success of *Star Trek: New Voyages*, this is one important opportunity. Thanks! **STAN**





ACTOR AND ARTIST

# RON BOYD

Ron Boyd has taken what was previously a tertiary character and turned Lt. Vincent DeSalle into a fan favorite. From flying the *U.S.S. Farragut* through the giant Guardian of Forever portal in the topsy-turvy time travel adventure of "In Harm's Way," to the friendly but openly competitive banter and one-upsmanship between DeSalle and Sulu, that ended with the *U.S.S. Enterprise* surfing Sol's corona in the vignette "Center Seat," the character of DeSalle has definitely left his mark. Boyd's wit, sardonic humor, and sincerity have not only endeared the character of DeSalle as a fan-favorite, but have made Ron a fast friend of many in *New Voyages'* cast and crew. Ron is not only a talented actor, he is also a gifted graphic artist, with over fifteen years in the comic book industry, and is a successful commercial illustrator/designer. He has now turned those precise talents toward a project that will be seen in each issue of the *eMagazine*. Beginning with this issue, fans will be able to enjoy the adventures of the *Enterprise* and her crew through Ron's illustrative works. With that, there is no better time to interview him and learn a little more about actor and artist Ron Boyd. In the very midst of creating the new illustrated adventure series, Ron sat down and answered a few questions from the staff of the *eMagazine* about his life, career, and *Star Trek: New Voyages*.

Ron Boyd on the set of "Blood and Fire"

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Photo on this page by Jeff Hayes • Illustrations and artwork in this article are courtesy of Ron Boyd





*STNV: Ron, how and when did you get involved in Star Trek: New Voyages? How did you land the role of DeSalle, and what decisions were made when developing the character? Was that character given a "clean slate" or did the producers have any vision for DeSalle?*

RB (Ron Boyd): June 23rd, 2003. I saw a posting on the internet prop board "ASAP" (A Site About Props), showing pictures from James' set. They were these GORGEOUS pictures of the classic bridge, and the posting was telling of a *Trek* film being shot in upstate New York. I sent an email to the producer, practically falling over myself trying to get involved. They wrote back to me that I was welcome aboard, and that they needed extras. I was a bit downhearted because I wanted a ROLE—in fact I was gunning for Kirk—asking the producers if the guy they showed on their site was going to BE their Kirk, or just a placeholder.... Little did I know I was talking to James Cawley, the impetus behind the project, and Captain Kirk himself. Well, I shot myself in the foot a bit... and after a week or so of silence, realized I'd made an ass of myself, and begged another chance. Once again I was offered an extra role, but this time I took it. July 22nd, I got an email from the director (Jack Marshall), saying that something was cooking, and he'd call me soon. I sat by the phone WAITING!!! The call came, and Jack told me that the fellow who was going to play Sulu had to back out, and they were thinking of re-writing the part for DeSalle—a seldom-used character from *TOS*—and would I be interested in taking on the role? It took about a nanosecond for the "yes" to burst out of my mouth, and such was DeSalle brought back to *Trek*. That first episode, DeSalle was essentially Sulu; nothing was written differently than it would have been for Sulu, so I got to create DeSalle essentially from nothing. When we were all approached to do "In Harm's Way," the producers were so pleased with my performance that they left me at the helm and actually wrote to the character this time. We decided together, that DeSalle should be a throwback to the astronauts

that we loved, to the Mercury guys, the fly-by-the-seat-of-your-pants test pilots of old. And seeing as how I thought Gordo Cooper was the best of them, I modeled DeSalle after him... both the real guy, *and* the guy as portrayed by Dennis Quaid in *The Right Stuff*.

*STNV: You have successfully infused your humor and personality into the character of DeSalle, and as a result the DeSalle character has garnered quite a fan following. What is it about DeSalle that has led to the character receiving such a strong response from fans?*

RB: Simply put, he's a new character in the pantheon of everything they know, so he's bit easier to "tag along with" on the adventures. Plus the fact that he's having FUN on the ship... he's loving what he's doing and letting people know it! When you have the night shift with DeSalle in command, there's gonna be something INTERESTING to put in your morning report... not just some dry data.

*STNV: If you could write a script for DeSalle, where would you have him go and what would you have him do?*

RB: I have a great little script that my pal Jamie Hunter wrote for me. I'd love to get it shot. It's a nice character piece with McCoy and Uhura, about the heart of what they're doing out there in space... it's a great story. In bigger terms, I'd love to explore who [DeSalle] is, and what motivates him. When John Lim and I were preparing for "Center Seat" we each wrote a background on our characters for each other, to flesh out the backstory, and now that I have that in my head, I'd love to get it on screen.

*STNV: When not exploring strange new worlds with the crew of the Enterprise, what do you do in real life? Where do you live? What do you like to do? (Hobbies, etc.) Please tell us about your illustration work and your other acting pursuits. Is there anything on the Internet that fans can see that features your artwork or work as an actor? When doing the "real world" thing, have you ever been recognized as your New Voyages character?*



Ron Boyd in stunt costume for *The Right Stuff*. All scenes involving Boyd's stunts were removed from the film shortly before he was served a restraining order from director Philip Kaufman—or perhaps this is just an example of Ron's Photoshop skills and humor.





RB: "Real Life." That's funny. I'm an illustrator and an actor. I used to work for DC Comics, as well as Marvel, drawing all manner of superhero. I did that for about ten years, and then when the market dried up, I found myself with a new house, a new baby, and no work. I moved quickly into commercial art, and have worked more or less steadily there ever since. I've done work for all sorts of people from album covers for children's entertainers to posters for my synagogue to pieces for Canada's national newspaper. My acting has been all stage work in Toronto, when I perform with a community theater group, as well as appearing in a number of musicals aimed at kids. I've been a Giant, the Big Bad Wolf, an owl... really quite an adventure. As for my non-working life... I have a great family. And since I work at home, I'm the primary guy for getting the kids to school, getting them home, hanging, taking them to various activities... it's pretty great. I have a thirteen-year-old son, and a nine-year-old daughter. When I do manage some down-time, I fiddle with prop-replicating, some model-making...nothing major, just dabbling. Oh, and I'm a nut for the early U.S. space program...if you couldn't guess.

**STNV: Tell us about the Star Trek: New Voyages Illustrated Adventures project. How did it come about and where does the story come from?**

**What do you look forward to the most regarding this project? What do you think will be the most difficult aspect of Star Trek: New Voyages to convey in illustrated form?**

RB : James Cawley has known that I'm a comic illustrator since the day I got on the project, and since that day he's been after me to do a *New Voyages* comic. I could never get it around my head to figure out how to do it right, though... how to get it into the hands of the public, and how to find the time necessary to do a full comic in around my "real" job... that is until the *eMag* came into being! This is the perfect forum for the kind of

short stories I want to do. Working with my pal James Hunter, an amazing writer and the SECOND biggest *Trek* fan I know, I think there are a bunch of great stories we can give to the fans! It can be a great way, like the vignettes, to give some focus to the characters that don't get featured so heavily in the main episodes.

**STNV: We know that there are many different ways to create art. What are your favorites and in which medium do you prefer to work? What is a typical creative work session for Ron Boyd like? Did you draw as a kid? What was the primary subject matter?**



Lt. Vincent DeSalle (Ron Boyd) at the Helm in "In Harm's Way" with cinematographer Scott Moody, Captain Kirk (James Cawley), and Jeff Quinn standing in as the boom operator.

RB: I've been drawing my whole life. I went to film school to learn moviemaking, because I wanted to be a special effects designer. *Star Wars* did it for me... it hit at the perfect time for me as an influence on where I might go professionally, and I wanted to do the kind of work that ILM did for *Star Wars*. Those designers still influence me, so having a guy like Iain McCaig work on *NV* was a total rush for me! As for my day-to-day, I work on paper to begin every job... they

all start with pencil and ink on paper. Then I scan the drawing into the computer and work it there... but if it doesn't feel right on the page first, it goes into the bin, and I start again.

**STNV: Give us some insight into how you stir your creativity. What music do you listen to, if any, when you are creating? Who are your favorite artists and why? What inspires you?**

RB: I look at lots of work to get inspired. A lot of Drew Struzan, Mike Mignola; lots of different comic artists...anything, really. I listen to music constantly when working. A lot of soundtrack music, lots of classical and heavy doses of Bruce Springsteen. I find the music lets me disconnect with the world, and plug into the creative vibe I need to create a piece. I get all focused and plow through, then after I walk away, I can assess whether





the piece is any good or not. Most often I'm not totally thrilled with the piece, but I need to move along. As a commercial artist, you don't get the luxury of mulling too long over a piece, because you have to work to deadline. I've learned over the years how to be satisfied by a piece, without killing myself that it's not "perfect." Such is the artist's life... and it's the same in performance! I look back on the NV episodes, and see TONS of moments and nuances that I could have delivered differently. I guess the goal is to constantly learn and build upon what you've done, striving to get better with each outing!

*STNV: When all is said and done, what do you hope for your involvement in Star Trek: New Voyages? What do you want people five, ten, or fifteen years from now to say about the production?*

RB: I guess the main thing is that when we are looked back upon, we are seen as having been respectful of what came before us, and true to the ideals that *Star Trek* has stood for. Who knows what will come of all this? For myself, after each shoot, as I've said goodbye to everyone, I am very grateful to have been given the opportunity to have these experiences. I was in the right time and place, and my skills were enough to keep me there. I'm very thankful to Jack Marshall and James Cawley for giving me the opportunity of a lifetime!

*STNV: Is there anything we haven't asked you that you would like to tell fans?*

RB: I guess the one overriding thing is that I realize that with a breath of wind of a difference, roles would be reversed and it would be me as a fan of this show proudly supporting the effort. I appreciate the support and encouragement that the fans share, and I do my best to honor that support by being the best DeSalle I can, and giving my all to every shot. If given the opportunity, I will do what I can for the fans that support us, because I know that without them out there, we wouldn't be where we are now. This is all about the largess that is *Star Trek*, holding that critical mirror up to humanity and showing the best we can be, and the heights we can strive for!

Thanks so much for the opportunity to "talk" to everyone!

*STNV: Thank you, Ron, for your valuable time and your answers.*

STNV



# STAR TREK NEW VOYAGES eMAGAZINE



2007 has been a remarkable year for *Star Trek: New Voyages* and the new *ST:NV eMagazine*. Over this last year we have been able to release the wildly popular "World Enough and Time" and film the two-part episode "Blood and Fire." *New Voyages* is beginning to get the recognition it deserves and although there are still many frontiers to forge, *New Voyages* has made a mark is the history of *Star Trek*.



*New Voyages* still enjoys the support of Rod Roddenberry and the Roddenberry family and continues to draw galactic talent to the production. Professionals, who are fans themselves, are now contacting the *New Voyages* team to get involved. Working side-by-side with these industry professional fans are individuals that come from all over the world to produce each episode. The Internet has been criticized for a great many things, but it is recognized that without this powerful communication tool, *Star Trek: New Voyages* would not likely exist. The Internet has made it possible for fans to communicate, share their skills and talents, brought together cast and crew, and been the stage for the presentation of our little show. There are hundreds of people involved in *ST:NV* now and each has a story to tell. This is what we had hoped the eMagazine would do—tell those stories and let other fans know how this production takes place and acknowledge the hard work and dedication.



Next year we hope to publish the eMagazine on a quarterly basis, with information on upcoming episodes, as well as taking a look back to the early days of *New Voyages* to learn about people who were there at the beginning. I want to thank everyone who has contributed to the eMagazine in 2007. I would not have been able to produce one issue without your help, and look forward to the fun we can have in 2008.

Jeff Hayes, editor





# STAR TREK NEW VOYAGES MEASURE OF SUCCESS

by  
James Hunter  
and Ron Boyd





FEDERATION PLANETARY  
OUTPOST "ICARUS"  
SECTOR Z-6

DAMNIT!

HERE'S  
YOUR MEDKIT,  
DR. MCCOY

STORY : JAMES HUNTER  
ART : RON BOYD  
LAYOUTS : JASON ARMSTRONG

NO SURVIVORS.

NOT THAT I  
EXPECTED ANY.

ALL THIS CARNAGE... LOSS  
OF LIFE. I HOPE IT'S  
NOT THE MOTNAHP!

JUDGING BY THE PLASMA  
SIGNATURES ABSORBED  
IN THESE POOR SOULS...

...I'D SAY  
IT WAS  
ROMULANS.

ROMULANS!?

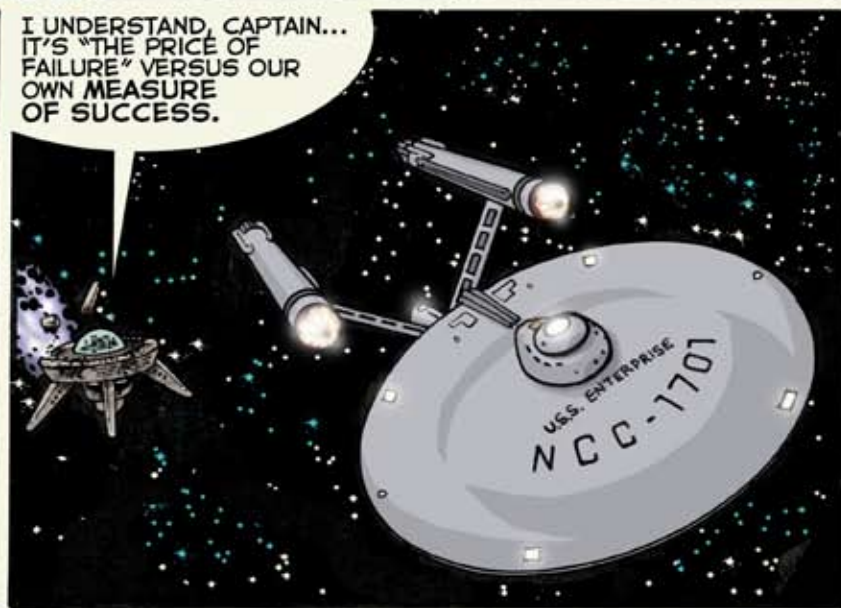
DAMN IT! WHY  
CAN'T WE HOLD  
ON TO SOME  
KIND OF PEACE,  
NO MATTER  
HOW FLAWED?

I'VE OFTEN FOUND, IN  
SITUATIONS LIKE THIS ONE,  
THAT THE PRICE OF  
FAILURE IS PAID IN BLOOD.

"FAILURE",  
GENTLEMEN?

REPORT.







THE CAWLEY ENTERTAINMENT COMPANY PRESENTS

# "REST AND RETALIATION"



# STAR TREK

## NEW VOYAGES

[WWW.STARTREKNEWVOYAGES.COM](http://WWW.STARTREKNEWVOYAGES.COM)



# STAR TREK NEW VOYAGES



## 2008 CALENDAR

*THE FIVE-YEAR MISSION CONTINUES.*





"World Enough and Time"  
 Spock (Jeff Quinn), Captain Kirk (James Cawley), and Dr. McCoy (John Kelley)

# JANUARY 2008



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SUNDAY

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FRIDAY

SATURDAY





### "In Harm's Way"

Kirk (James Cawley), McCoy (John Kelley), Rand (Meghan King Johnson),  
DeSalle (Ron Boyd), Scotty (Charles Root) and Kyle (Jay Storey)

## FEBRUARY 2008



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"To Serve All My Days"  
Klingon "Bird of Prey" and the Shuttlecraft Archer

# MARCH 2008



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"World Enough and Time"  
Lt. Sulu (John Lim) and Dr. Chandris (Lia Johnson)

## APRIL 2008



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Pilot Episode – “Come What May”  
Captain Matt Jefferies (John Winston)

## MAY 2008



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*U.S.S. Enterprise*  
NCC-1701

## JUNE 2008

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"Blood and Fire"  
Captain James T. Kirk (James Cawley)

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"In Harm's Way"  
The Guardian of Forever – Project Timepiece

## AUGUST 2008



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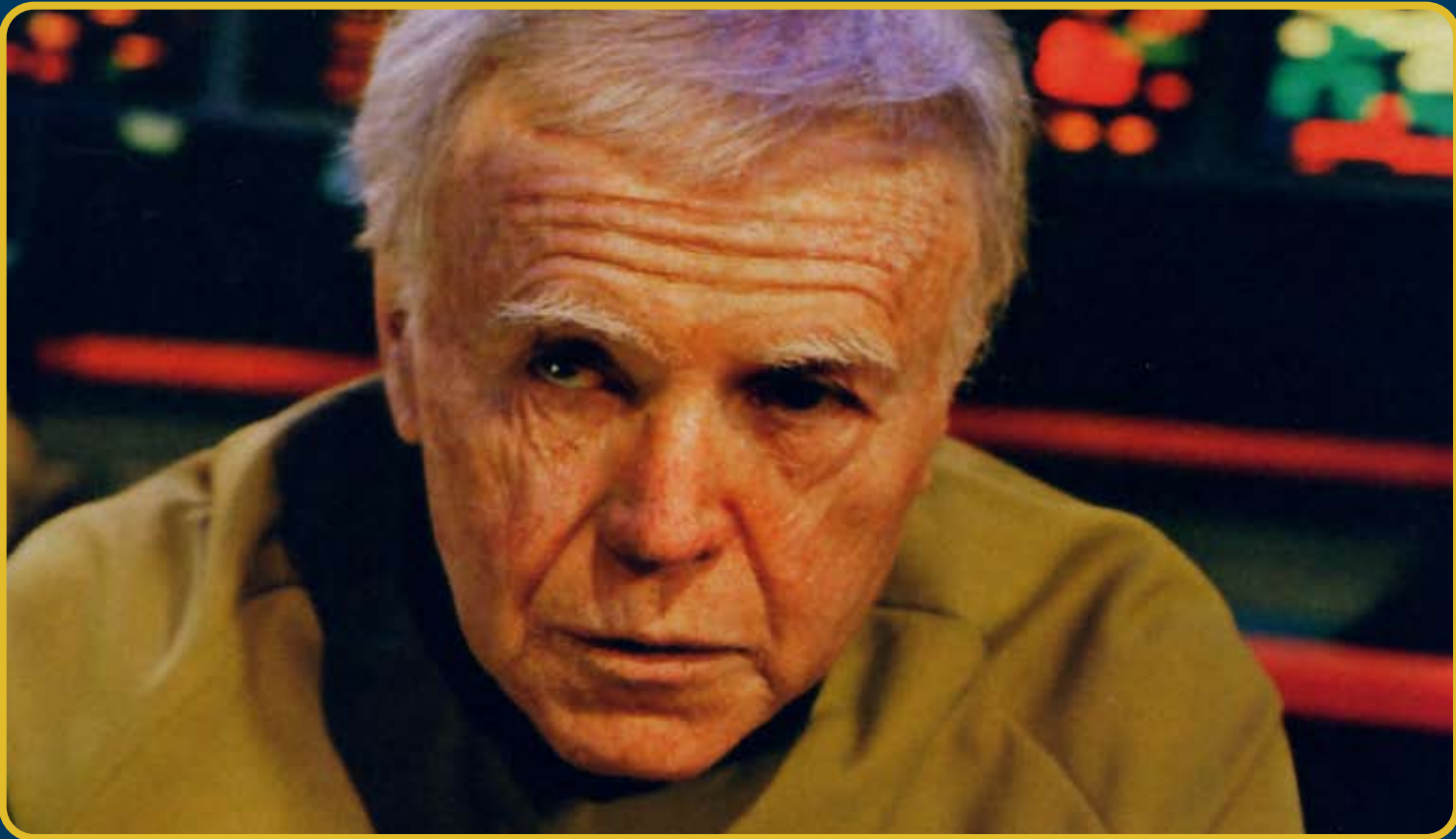
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"To Serve All My Days"  
Lt. Pavel Chekov (Walter Koenig)

## SEPTEMBER 2008



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"World Enough and Time"  
Captain Hikaru Sulu (George Takei)

## OCTOBER 2008



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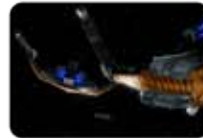
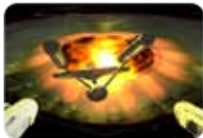
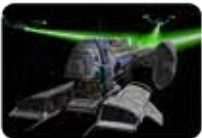
SATURDAY





The Menacing Ships of *Star Trek: New Voyages*  
Klingon D-7 Battle Cruiser

NOVEMBER 2008



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*Star Trek: New Voyages – The Animated Series*  
What? You didn't see that one?

## DECEMBER 2008



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SUNDAY

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# 2008 CALENDAR

## BOLDLY GO INTO THE NEW YEAR!

Join Captain Kirk, Mr. Spock, Dr. McCoy, and the rest of the crew of the Starship *Enterprise* as they explore the final frontier and discover beings from distant worlds.

The 2008 *Star Trek: New Voyages* Calendar features some of the best scenes from the episodes of *New Voyages*.

Photos contributed by: Jeff Hayes, Rich DiMascio, James Lowe, Chris Lunderman, Erik "Gooch" Goodrich, John Carrigan, Anne Carrigan, and Scott Moody.  
All other photos provided are courtesy of James Cawley.

Computer-generated images by Max Rem, Joël Bellucci, Dave Berry, and Doug Drexler.



# LIVE LONG AND PROSPER IN 2008