

PHASE II

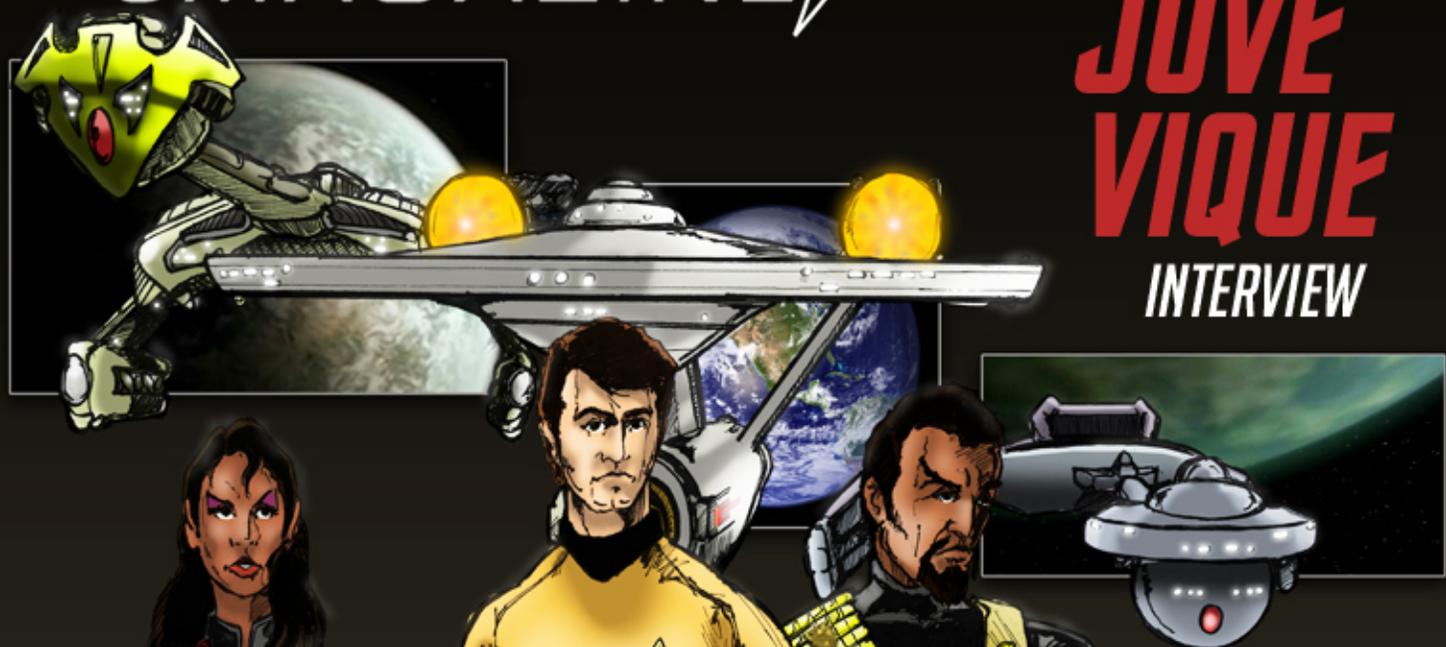
eMAGAZINE

INTERVIEW WITH
DAVE GALANTER

PHASE II VFX
SUPERVISOR

**JUVE
VIQUE**

INTERVIEW



INTERVIEW WITH

GLENN E. SMITH
BILL LUTZ
AND ROB BARNES

THE PHASE II
ILLUSTRATED CREW

SPECIAL SUPERSIZED ISSUE

PHASE II ILLUSTRATED

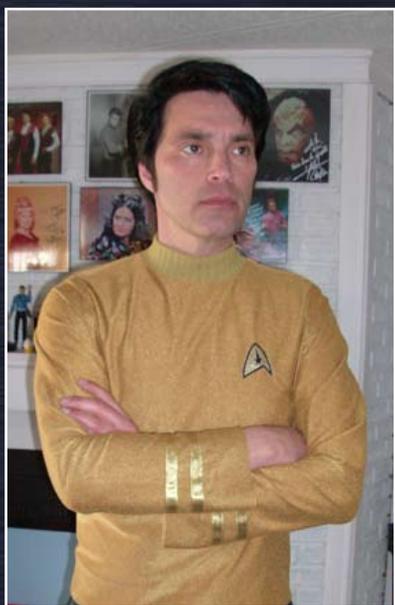
THE LATEST NEWS ON "ENEMY: STARFLEET," "THE CHILD," AND "KITUMBA"

CAPTAIN'S LOG

by James Cawley

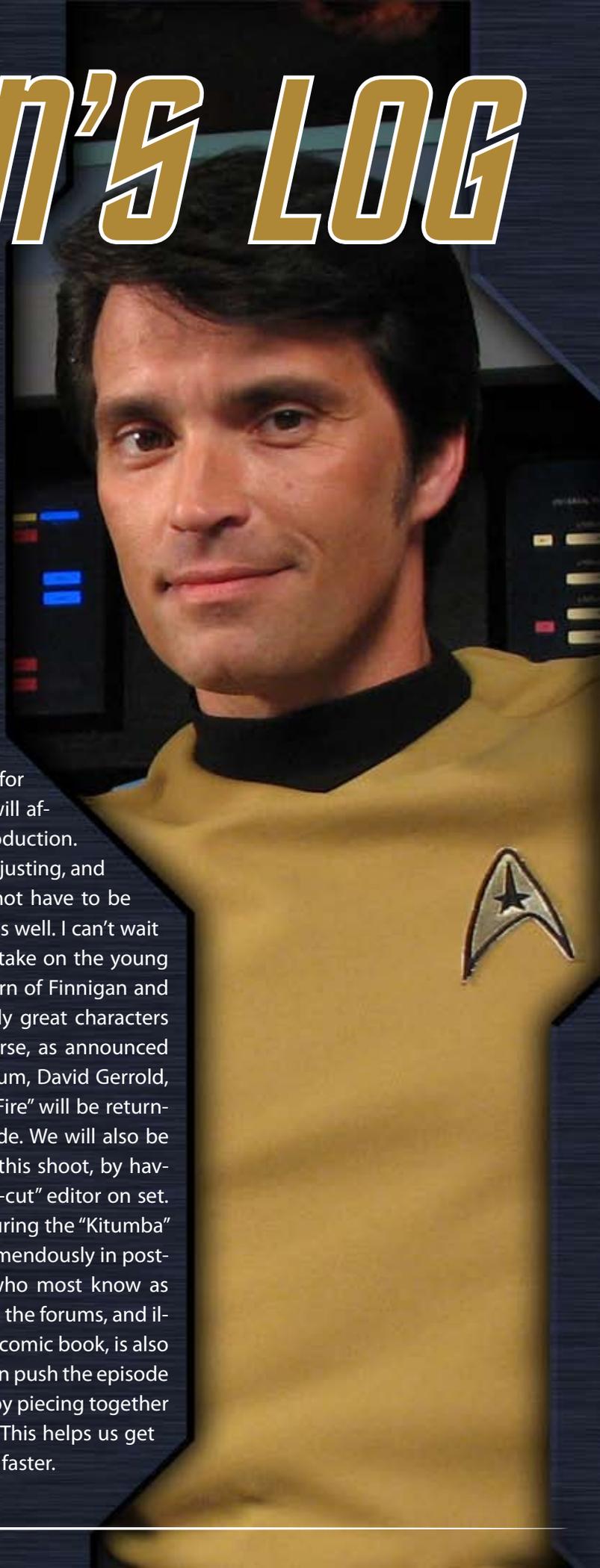
As I complete this installment of the Captain's Log, I'm about one and a half weeks away from my trip to Fed-Con in Germany. I'm really excited about this trip and can't wait to show the "rough cuts" of "Enemy: Starfleet" and "The Child." By the way, when I say, "rough cut," I mean about 95% done, so the European fans will get pretty much a finished version of the episode, with only a few minor tweaks left to do. FedCon is the largest Sci-Fi event in Europe and New Voyages / Phase II will be given a feature opportunity this year. I want to thank Peter Walker and Stephan Mittelstrass for their dedication to Phase II and the hard work they put into delivering New Voyages / Phase II to the fans in Germany.

The "Origins" shoot is scheduled for the end of May and the first two weeks in June. This will be a different shoot for me, as I have little screen time in this episode, but that will afford me the opportunity to get down-n-dirty with the production. Even when I'm filming, sets need repair, costumes need adjusting, and make-up needs applying – this time I can do that and not have to be



The new "Where No Man Has Gone Before" era Command tunic made for the upcoming "Origins" shoot.

in front of the camera as well. I can't wait to see Matthew Ewald take on the young Kirk, as well as the return of Finnigan and some of the other really great characters in this episode. Of course, as announced on the website and forum, David Gerrold, director of "Blood and Fire" will be returning to direct this episode. We will also be trying something new this shoot, by having a "dailies" or "rough-cut" editor on set. We did a little of this during the "Kitumba" shoot and it helped tremendously in post-production. Bill Lutz, who most know as the crazy Lab Mouse on the forums, and illustrator of the Phase II comic book, is also a talented editor and can push the episode farther down the pipe by piecing together a "rough-cut" as we go. This helps us get the episodes out to you faster.



With the VFX for "Kitumba" winding down and the other episodes so close to completion, I usually try and let fans know how and when the next episode will be release, but this time I have to admit we are considering something very different and special. Since we are so far along on so many episodes, we are considering releasing the four completed episodes this September, one each Thursday night at 8:30PM EST, for four consecutive weeks so we can all watch a new episode of Star Trek just like it was meant to be. We haven't



Visual FX from "Enemy: Starfleet" by the DAVE School

fully decided that this is the course we'll take, so check out the Federation News Service Poll on the Phase II forum and vote for your choice of release method. We will take the fan's opinion into consideration when we make our decision, but really are leaning toward this "fall TV line-up" release route.



McCoy, Kirk, and Spock in "Enemy: Starfleet"

Speaking of this fall, we are planning to shoot one of two scripts, but are still undecided, as both will be "landing party" missions and require locations shoots. "Mind-sifter" and the long lost "Harry Mudd" script are at the top of my list, but we are only going to do a location shoot that doesn't, well, look like we shot it in our back yard. Both scripts require unusual and different locations and I want to make sure we can make it work right. The location shoots in "Enemy: Starfleet" and "Kitumba" really stretched our skills, but made us much more comfortable with filming away from our nice cozy studio. Even with that, I'm not going to run up into the woods of the Adirondack mountains to film, just to do a "landing party" mission – I want the locations to really fit the script and give fans the feel of an alien planet. Who knows, we may even rent a bigger filming location and do a classic Trek alien planet, complete with portable plants, rocks and purple (or some crazy color) lit scrim sky.



Bobby Quinn Rice on the set of "Buck Rogers"

On a quick, Buck Rogers Begins note, it looks like we will be filming again this July. We have a significant location shoot involved, but when complete will put us very close to finishing the first episode. There are no firm release dates or methods, but once the episode is completely finished, we will let everyone know where and when they can view it.

That's all for this issue, and don't forget to visit me on Facebook at:

<http://www.facebook.com/profile.php?id=1530489018&ref=ts>



For now, Kirk out.



INTERVIEW WITH “ENEMY: STARFLEET” WRITER AND STAR TREK AUTHOR DAVE GALANTER

by Stephan Mittelstrass

Dave Galanter is a well known author of Star Trek-Novels. In Germany for example, many Trekker know his name because his Voyager-book „Battlelines“ which he wrote with Greg Brodeur, was the last in the Voyager-Series before the Heyne Publishing House in Munich stopped this bookseries. Some of his novels like the two-parter from TNG „Maximum Warp“ were only never published outside the USA, so only those fans who are rather fluent in English could enjoy them. Dave did this interview for the German equivalent of the Phase 2 eMagazine, talking about his work as a writer, the shots of the Phase 2-episode “Enemy: Starfleet” and his latest novel “Troublesome Minds”. Here is the English original version if it.



Stephan Mittelstrass

STEPHAN : Dave, you already did an interview for our fans which was published on the website. Back then you told us that you don't work full time as an author. How do you earn your living?



Dave Galanter

DAVE: I am a systems administrator of network servers at Gallaudet university in Washington, D.C., the first higher educational institute for the Deaf and Hard of Hearing in the world.

STEPHAN: The first time I found of your books was on the internet, I think it was a TNG novel, „Maximum Warp“, which you wrote with Greg Brodeur. Was this your first professional attempt on a Star Trek novel?

DAVE: No. My first book was a TNG novel (number 31) called Foreign Foes. I think it came out in hard-cover in Germany, because I have a copy. I was young when I wrote it--just out of college.

STEPHAN: How do you pick the stories you write? Or are the publishers doing this for you?

DAVE: It depends. The Voyager book was our story, but the editor at the time said “I need a Voyager story” so we gave him one. Sometimes when working on something the editor has asked for a story about something. Keith DeCandido asked for a story about the Breen attack on the Earth in the Dominion war, and also asked me to write a Kirk-as-Admiral story for Mere Anarchy, so you get direction about setting often, but I've never been asked to write a more specific story than that.

STEPHAN: Tell us how the script for „Enemy: Starfleet“ came about. If you would have to classify “Enemy: Starfleet”, what kind of “genre” would it be?

DAVE: Action/adventure is surely the genre for Enemy: Starfleet. I had written another script for Phase II that was a return to the Amusement Planet but some people didn't want to go in a comedy direction for the next episode, and I wanted to see a new life-form and civilization myself, so Greg and I came up with this idea very quickly. We just wanted to write an episode one might have seen in the 4th season of the show. That was my mission from James.

STEPHAN: When did you start writing Star Trek novells and do you need to be a Trekker (or Trekkie) to get a book published by Pocket Books Publishing?

DAVE: No, you just need to be a writer who knows how to tell a story, meet a deadline, and understands the Star Trek characters.

STEPHAN: You were present during the shootings of the 2008 episode “Enemy: Starfleet”. Is that necessary for the author of a script? What kind of feeling was it to see your characters became “alive”, being portrayed by Paul R. Sieber or BarBara Luna?

DAVE: It wasn't necessary that I attend the shoot, but it sure was fun to see the bridge explode in sparks or Kirk and crew reading



things I wrote. Also, everyone on the show is fun to be around, so it was a good time even without the filming. Paul and Luna were WONDERFUL and the roles were written specifically for each of them, so it would have been hard to disappoint me but they exceeded my dreams. Luna plays a fantastic villain, and Paul plays one of her past victims. Luna's character Alera is a smart, cold-hearted pirate in the episode, and Paul is the commander of a space fleet, really a lot like Kirk in some ways.

STEPHAN: Where you at the sets during the whole shoot? Please tell us a story about the shoot.

DAVE: I wasn't there the whole time, but as much as I could be. It's expensive to stay in a hotel for too long, and I do have a day job I had to take vacation from. The shoot was a real learning experience. I'd never been on the set of a TV show, and really, that's what Phase II is, so I learned a lot about television production. Pretty cool for someone who has mostly written books so the sets, direction, and acting are usually all in his mind's eye.

STEPHAN: TNG, Voyager, TOS, you did write books for various incarnations of Star Trek. What about those not mentioned here? Did you ever wanted to write a Deep Space Nine book, or a Enterprise novel? What about the series that are published in book-form only, like „Corps of Engineers“, „New Frontier“, „Vanguard“ or „Titan“?

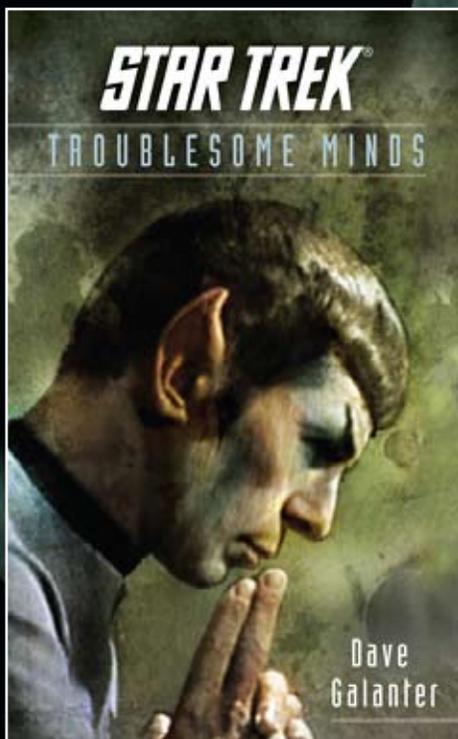
DAVE: I never wrote DS9 but always thought it would be fun to do one. I did have some DS9 characters in the Maximum Warp series (as well as Voyager showed up) and I've written two „Corps of Engineers“ stories: „Bitter Medicine“ and „Ambush.“

STEPHAN: What's your opinion on the Star Trek Mangas by Tokyopop, which have been published since 2006?

DAVE: I think they're a lot of fun. I like all forms of Star Trek, really. I'd go see a Star Trek musical!

STEPHAN: On the cover of „Troublesome Minds“, there is Leonard Nimoy as Spock. I assume, on some of the next novels, Zachary Quinto will be featured as Spock. Did you had any influence on the book cover?

DAVE: The editor, Marco Palmieri, suggested the cover design, and I loved the idea. Quinto might be on some of the books based on the movie timeline, but Classic Trek actors would continue to be on those books about the original time line, I suspect.



STEPHAN: Ben Tolpin, who played Spock in „Blood and Fire“, was directing „Enemy: Starfleet“. Was Ben not supposed to play Spock in „Enemy: Starfleet“? How was Ben's work as a director?

DAVE: Ben is an awesome director who really gets the best from his actors, but as many actors probably will tell you, directing in AND starting in a movie or show is very difficult and tiring. I completely understand wanting to do one major job on a shoot and not two, so I respect the decision to not play Spock this time out.

STEPHAN: If you compare your script of „Enemy: Starfleet“ to your books „Troublesome Minds“ or „Maximum Warp“, what's the main difference between this script and your books?

DAVE: A book is far more in depth to people's thoughts and feelings. A teleplay has to move the plot forward with almost every line of dialogue, and it has to leave a lot of emotional expression to the director and actors who specialize in showing the feelings behind what you've written on the page.

STEPHAN: Did your time at the sets and your work on „Enemy: Starfleet“ had any influence on your latest book „Troublesome Minds“?



Dave Galanter and Kim Stinger (Uhura)

DAVE: Yes, since I was finally able to WALK on the Enterprise and see it as the characters do. And I tried to use some Phase II used characters: DeSalle, Kyle, and even some of the security detail. In many ways, you could call *Troublesome Minds* a Phase II novel.

STEPHAN: Tell us something about the novel.

DAVE: "*Troublesome Minds*" is a story about unintended consequences (Kirk saving someone's life and that becoming a big problem) and it's also an emotional story about loneliness and loss. Loneliness is explored via three characters, one of whom is Spock. I always felt the essence of Spock in the original series was as a very lonely man who escaped that "feeling" as much as he could by joining the Starfleet, but one can't really run from their own feelings.

STEPHAN: How do you come up with the names for Aliens and their cultures?

DAVE: How do I come up with names for aliens? I am TERRIBLE at that. In "*Enemy: Starfleet*" I had a great name for the Kyril character (played by Paul R. Sieber) if it was going to be read in a book, but Patty came up with his name for the show. (I had him named Shenst, I think, which is a great book name, but not a good name people need to say again and again on TV). I stumble on words and twist them a bit to make them different. Berlis was the word Burlap, twisted into a name. Other names were just gibberish names that sounded name-like. Berlis and Meshu (from "*Troublesome Mind*") both had last names, but the final editor (not Marco, who was great) didn't like last names for aliens and deleted them.



Dave on the Phase II set.

STEPHAN: Would "*Troublesome Minds*" have worked with any of the other "*Star Trek*" series, or did you choose the original series intentional?

DAVE: I don't think "*Troublesome Minds*" would have worked with a different series. It may have worked, in a different way, with Data instead of Spock, but it would have to be very different in many ways. I could see it working, however. But this really was a Spock story--and the Spock of classic *Star Trek*, not the movies and not the TNG era Spock.

STEPHAN: Who is your favourite *Star Trek*-Character ?

DAVE: My favorite Classic Trek character? Hmm... hard to say. Probably Spock, though I'm really a Kirk and Spock and McCoy fan equally. My favorite Trek quote comes from Spock, so I'll say him. I love the quote Spock says to Trelane in "*Squire of Gothos*": "I object to you. I object to intellect without discipline. I object to power without constructive purpose."

STEPHAN: Who had you in your mind, for Kirk when you wrote the book - William Shatner, Chris Pine or James Cawley?

DAVE: As for who I had in mind for Kirk when writing the book? Usually Shatner--certainly NOT Pine as the movie had not been out yet and to me this book wasn't about that timeline. But there are also times when James Cawley's Kirk is in there, because I was on his ship, and hanging out with his Kirk, as I was writing the book. There are some specific scenes where the Kirk in the book is the Cawley Kirk. I'll let readers judge where they are. In many ways, this is perhaps a Phase II novel. Probably the only one to every be published.

STEPHAN: Did you know that "*Battlelines*" was the last of the "*Voyager*" novels to be published in Germany? How does an author get information whether his book is successful or not, in the United States and abroad?

DAVE: I didn't know it was the last. I have a copy of that, sent to me by the translator, whom I have sadly lost touch with but would love to hear from again. I don't get much information on foreign sales. It may be in the paperwork about royalties and sales, but I must admit I don't look that closely. I'm sorry they don't do well enough to continue publishing them.

STEPHAN: Dave, thank you very much for this interview. I really hope, "*Troublesome Minds*" will be translated and published in other languages some day, so the international Trekkers can read your latest book, too - in their respective languages.

DAVE: So do !!!! Thanks!



INTERVIEW WITH P2 VFX SUPERVISOR

JUVE VIQUE



Star Trek: Phase II
Visual Effects Supervisor
Juve Vique

Phase II eMagazine (STP2): Juve, how did you get involved with Star Trek: Phase II?

Juve Vique (JV): In the Phase II Universe, I think it's more of becoming a fan first before you get involved. That was certainly true in my case. I first became aware of Phase II, back then New Voyages, from a friend who directed me to the site. Shortly after I attended Vulkon in Orlando and met one of the instructors at the DAVE School who prompted me to take a tour of the school to learn if VFX was for me. I didn't go because I figured I could never afford it. That same year I attended the Vulkon again in November and the DAVE School was showcasing the VFX work they had done for "World Enough and Time." There was no doubt that in my mind that VFX was in my blood and this is the type of work I wanted to do. After I enrolled I kept thinking how cool it would be if my graduating class was to get another New Voyages project, but that wasn't the case. After graduating in December of 2008, I stuck around for another final project, 3 additional months, just to be able to work on "Enemy: Starfleet." It was during this class' graduation that I got to meet James [Cawley]. Within minutes we were wrapped around Trek fandom discussions that seemed to go on and on and on.

I gave James and Joel [Bellucci] my contact information and offered my services to Phase II for anything they might need. A month after moving to Los Angeles I got a call from James about helping out with some of the shots for "Blood and Fire" Part II. We've been in touch ever since.

STP2: James has announced that you are taking on the role as VFX Supervisor for the series. Can you tell readers what that means and what your responsibilities will be?



Scene from Star Trek: New Voyages / Phase II "Blood and Fire"

JV: Right off the top I can say that this means that I will have a lot of fun, but along with the fun comes the responsibility that the role entices. My job is to make sure the job gets done and that it gets done right.

I have gathered some talented VFX artist and still in the process of gathering other volunteers to work on these shots. It's a great undertaking because we have people from all over the world contributing to make these episodes a reality. So you can imagine how much communication is involved in keeping track on who's doing what and what's gotten done and not. But the payoff is being able to see those shots completed for our fans to enjoy. That's what makes this fun, the fans.

STP2: Were you a Star Trek fan? What other shows or genres do you like?

JV: I am a BIG Star Trek Geek. I can't really call myself a fan, it would be an understatement. I love all that is Trek, but I also enjoy several other Sci-Fi shows. It'll be hard for some people to believe but I am actually a bigger Stargate SG-1 fan than I am one of Trek. It's true. I also enjoy the good ole 80's Buck Rogers, Battlestar Galactica (both old and new), Dr. Who, Torchwood, Warehouse 13, Farscape, just to name a few.

STP2: What is it about Star Trek: Phase II that makes you willing to donate your talent and time?

JV: The vision. Gene Roddenberry had a vision about the future and he called it Star Trek. The show ended before its time, and Phase II has a unique opportunity to finish telling the stories that directly related with Gene's vision of the show. I have an opportunity to help fill in the gap between the original series and the motion Picture. To help answer some of the questions people had about what went on in between that time, and in the process, answer some of my own.

STP2: What work have you done for STP2 already? I know you worked on "Enemy: Starfleet" while at the DAVE School, but what other episodes have you worked on, and what have you been the most proud of?

JV: I worked on "Blood and Fire" Part II after "Enemy: Starfleet," which might sound odd for some people considering that "Blood and Fire" Part II is before "Enemy: Starfleet." It's something not uncommon in the industry. I am also getting some animatics ready for the upcoming episode "Kitumba." I was lucky enough to have two very talented friends, Zach Fyffe and Oliver Thronton, help out with modeling some of the objects that will be crucial in order to tell this epic story. As for what I am most proud of? Let's just say that I had a chance to add some elements to the Enterprise and I can't wait to see it in action.

STP2: We understand that you use a number of programs in concert to create the visual effects for any given project. What are some of those programs, what do you do with them, and which medium do you prefer to work? What is a typical work session behind the computer like?

JV: Great question. As a VFX artist I've learned that a lot of the time there is no "one" program to get the job done. VFX is actually a combination of several programs that work independently from each other, but as an artist one has to learn to bring each one of their features to work together in a common goal. Even inside a computer there has to be team work.

I use Newtek's Lightwave 3D for modeling and animation, Photoshop to help with texturing, and for compositing I use both Fusion 5.1 and After Effects. Certain things are easier to do with one program than with the other, so it's always good to know several programs because one never knows when you'll need to use them all.

STP2: Have you worked on any other fan productions, independent films, or other projects you could tell us about? Is there any place on the Internet where fans can see other work you have done?

JV: Two friends and I are currently working on a 6 minute introductory Pilot for a show we came up with while at school. It's a Sci-Fi/Fantasy/Comedy. Like a cross between The Twilight Zone and Robot Chicken. We are still a long way from main production, but as we get time we move this little baby along.



**An explosive scene from the upcoming "Enemy: Starfleet"
More can be seen here: <http://dod.daveschool.com/Juve-Vique>**

As for other projects, I really don't have anything other than my personal work I've done to showcase my talent. I am currently working on my personal web site where I will be able to showcase not just VFX work but some of my digital modeling skills as well.

STP2: When not immersed in post-production work, what does Juve Vique do in the real world? If you could do any job, what would it be? What do you hope comes from your involvement in Star Trek: Phase II, both personally and professionally?

JV: When not working I'm the type of person that needs to go out in order to stay active. It is very easy to turn on the TV during the day and get caught on a Stargate SG-1 marathon.

I've learned that if I keep my mind active when not at work, I tend to perform better when I get back to work. It's hard for some people to understand, specially my family. Just walking around the mall gives me ideas of things I could do with my computer. I might look at the ceiling in the mall and how the light beams come through and I think "Wonder what I would need to do to replicate that

effect on the computer." Then I go home and I do it.

I really hope I get to be a VFX supervisor one day, and years later to open my own school and pass on the knowledge that I've gathered to new artists. And maybe, my time with Phase II will help me get there one day.

STP2: Is there anything we haven't asked you that you would like to tell eMagazine readers?

JV: I've always felt that Gene Roddenberry had the right idea about the future, not that he could predict the future, but that he had a dream of what us, as humans, could accomplish in the centuries ahead.

It's sad to see the conflicts and the prejudice that happen around us on a daily basis. But I can also see the good in people, the help we lend to our neighbors in time of need. I believe in the good nature of people, and I can see that in the cast of Phase II. If a group of people with different backgrounds can come together as a family to a common goal, I think we are well on our way to a bright and better tomorrow.

"Individual science fiction stories may seem as trivial as ever to the blinded critics and philosophers of today, but the core of science fiction, its essence, has become crucial to our salvation, if we are to be saved at all." - Isaac Asimov

STP2: Thanks, Juve. It is a pleasure to get to know you better and we look forward to your work in upcoming episodes.



Another "killer" scene from "Blood and Fire"



"Enemy: Starfleet" will be a "blast."

STAR TREK PHASE II

ILLUSTRATED

INTERVIEW WITH
GLENN E. SMITH
BILL LUTZ
& **ROB BARNES**

Interview with the Phase II Illustrated Crew
Glenn E. Smith

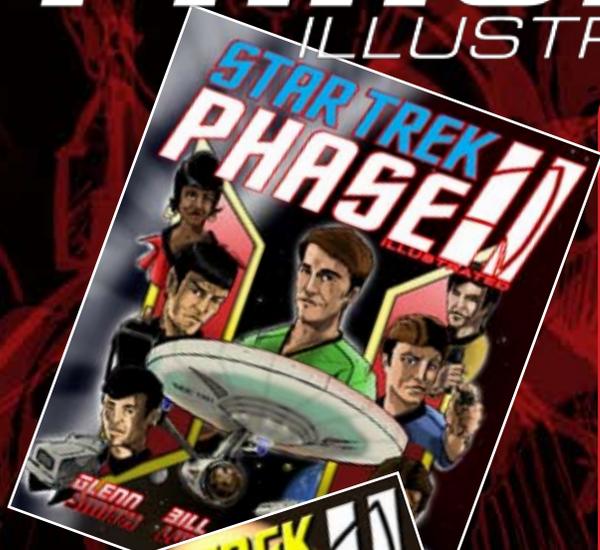
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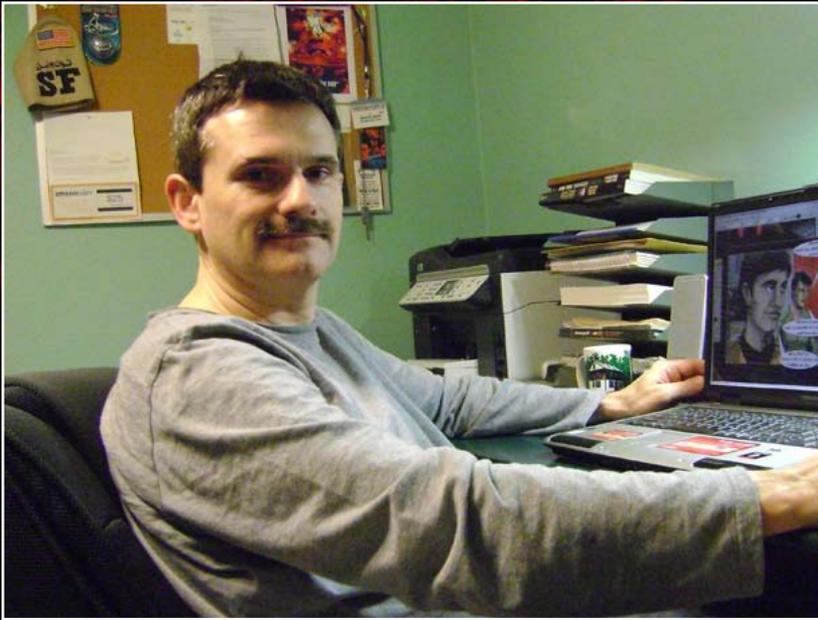
STP2: How did the current P2 Illustrated Adventures begin? How was the project developed? How did each of you get involved?

Glenn E. Smith (GS): I'll start with the last question first. I met Bill Lutz through the "Star Trek New Voyages" website sometime between the releases of "Come What May" and "In Harm's Way". We soon discovered that we lived very close to one another, so we arranged to meet face-to-face and quickly became friends over a few black & tans. Fast forward a few years to a phone call between Bill and me sometime after I moved to Colorado Springs. Bill mentioned that he had been asked to illustrate a "Star Trek Phase-II" comic for the eMagazine and that you had mentioned approaching me about writing the story. You eventually did approach me, I said I would love to do it, and the rest is history.

As for how the current adventure began, as a military man I'd been interested in the MACOs ever since they were featured on the "Star Trek: Enterprise" TV series, and I had often wondered what might have become of them over the years after the United Federation of Planets was founded. I always assumed they were probably folded into Starfleet Security, but I also wondered what else might have happened to them, short of that. Were they still in service somewhere, either openly or in secret? What if events created a need to assign them to starships? Knowing the James T. Kirk character as well as I do after 40 years of being a fan, I knew he wouldn't like it if he were forced to accept a unit of MACOs into the crew of the Enterprise, and I thought about how he might react. When the chance to write for "Star Trek Phase-II: The Illustrated Adventures" came my way, I saw it as an excellent opportunity to explore those questions in story form, and with many of the events that have taken place in the live action episodes providing background material—the collapse of several Federation world economies, the addition of Peter Kirk to the crew and the tragic loss of Peter's love, black ops involving Section-31, the near destruction of the Enterprise at Kargh's hand—I saw it as the perfect opportunity to delve deeper into the exploration of Kirk's character. As anyone who has read my "Sol-fleet" novel can attest to, delving deep into character development and exploration is something I love to do in my writing.

Project development was the easy part as far as I'm concerned. With me ready and raring to write the stories and letter the pages, and with





Phase II Illustrated Writer Glenn E. Smith

Bill Lutz ready and raring to pencil and ink the panels, all we had to do was find a color artist and then we'd be ready to launch. We opened that position up and invited any of our forum members who might be interested to submit samples of their work for consideration. The requirements were simple. First, the artist had to be excited about the project, and second, the artist had to have the time to color a lot of pages, because Bill and I were planning on giving Editor Jeff Hayes a whole lot more than the few pages per issue that he'd asked for. The three of us discussed the submissions as they came in—all of which were very good, by the way—and ultimately selected Rob Barnes to be our color artist. Whatever that extra something was that we were looking for, we all saw it in Rob's work. I presented a story plot to Jeff, he got the approval from James Cawley, and we launched.

STP2: What is it about Phase II that made you want to expand the universe into a comic?

GS: Clearly, James has pulled off an incredible feat with "Star Trek Phase-II". Before its original premier as "Star Trek New Voyages" hit the web, who would ever have believed that a group of fans could ever create such a quality product with a budget pulled from their own pockets? We are producing "Star Trek" episodes. This is "Star Trek", plain and simple. Okay, our episodes are not plain and producing them is certainly not simple, but you know what I mean. James and crew have recaptured the original magic and have returned "Star Trek" to its roots.

As wonderful as that is, there is a downside. Due to time and budgetary restrictions, there is only so much material that can be put into an hour long episode of a live-action television/web series without compromising the story pacing and production values. In addition, when the production crew is made up of men and women who pay their own way and do the work for free in their spare time, usually burning up their vacation time from work to do so, production is limited to one or maybe two episodes per year. On top of that, once principle photography of an episode is completed the raw footage goes into a long post-production process. What we end up with is hundreds of thousands of fans suffering through many long months and sometimes a year or more between episode releases.

As I mentioned earlier, our episodes provide a lot of material to use as background for other stories. Doing those stories as an illustrated adventure rather than a live-action episode removes the time and budgetary restrictions while still allowing us to tell compelling stories, and allows us to release a new segment with every issue of the eMag—much more often than we can release live-action episodes at the present time. We get to create more "Star Trek" and the fans get more new "Phase-II" stories between live-action episodes. It's the opposite of the Kobayashi-Maru—a "win-win" scenario.

STP2: Please tell fans exactly what your responsibility is on the P2 Illustrated project.

First I outline the complete story. Then I script each segment's scene break-down, panel requirements and/or suggestions, story details, and dialogue. I send that off to Bill, who is my co-plotter in addition to being the artist. We discuss any changes or additions he might suggest, if any, and then I make those that we ultimately agree on. From there I send the revised script to Bill so he can start penciling the panels.

GS: After the pages go through Bill and Rob, I get the competed versions back and do the balloons and lettering. The completed pages then go to Jeff.

STP2: We know that Ron Boyd wanted to do a similar project, and actually published a short story in eMag #3, but real life responsibilities got in the way and he was unable to continue working on the illustrated stories. How do you make time for the creative process and how do you balance it with your "real life" work?

GS: That's a very good question, and if I ever figure out the answer I'll let you know. Seriously, I have a full time job, I go to school, I've been searching for and as I write this I am in the process of buying a new house, and I'm actively writing several other projects at the same time. Sometimes even I don't know how I do it, but somehow I always seem to find the time.



STP2: How did each of you become aware of New Voyages/Phase II in the first place? Are you involved in other ways with the production?

GS: I stumbled across the “Star Trek New Voyages” name several years ago when I was reading through the list of productions at fanfilms.net. I checked out the website and watched “Come What May”. I thought some of the writing was a little too fan-boyish for my taste, but I was pretty impressed with the production values—particularly the fact that real sets were used.

Later, after watching and being much more impressed by “In Harm’s Way”, I decided I wanted to be a part of the production team. I contacted someone at the core of the team and forwarded my resume with an offer to help out in any way that might be of value to them. We communicated back and forth a few times, and then I received an invitation to attend the next shoot, which ended up being the shoot for “World Enough and Time”, guest starring George Takei (“To Serve All My Days” with Walter Koenig had recently wrapped).

Unfortunately, real life interfered and I was unable to attend that shoot—a fact that I still regret to this day. My luck changed for the better, however, when the time came to shoot “Blood and Fire”. I joined the crew as a general Production Assistant, but ended up working as a boom mike operator, a set construction worker, a temporary member of the G&E crew, a one evening temporary fill-in for the Security team, and even an on-screen extra with one line of dialogue—thank you for the line, David Gerrold. Apparently I impressed someone, because by the time I returned the following year for the filming of “Enemy: Starfleet”, I had been selected to be the Unit Production Manager and Second Assistant Director for that episode.

Since that time, real life has again temporarily prevented me from returning to RFS studios, but I continue to participate in every production by serving as the Assistant to the Line Producer—a job that I can fill from home since the Line Producer and I live only an hour’s drive away from each other.

Beyond all that, I’m writing or co-writing a couple of live-action episodes for the show, but whether or not they will be accepted I don’t know at this time.

STP2: How do you get your creativity going? Can you describe for fans a typical work session on the comic? Do you listen to music, read a good book, or watch an old Star Trek episode? What gets those creative juices flowing?

GS: I don’t seem to have a problem getting my creative juices flowing. The fact is I don’t think they ever stop flowing. They might not always create something good, but they’re always flowing.

Music, books, other movies, TV shows, and in this case old “Star Trek” episodes all have a hand in inspiring me. When I initially approached this project in particular, I watched a handful of old episodes and our episodes, both in order to avoid violating TOS and STP2 canon, and to help in developing the important story details—a fact that will really become evident in part four of the current story.

I’ve made my office as distraction-free an environment as possible, and when the time comes to actually sit down and script the comic, I do so in complete silence. I read over and immerse myself in whatever I wrote during the previous session in order to get a fresh feel for the pace of the story, and then I dive right in. After watching and reading and now helping to produce “Star Trek” for over 40 years all totaled, I have a pretty darn good feel for it. Yes, I add a little more character development and background than is generally possible in a live-action episode, and sometimes that might slow the story down a little bit, but I love these characters and I want to take full advantage of this opportunity to explore them as much as possible.

STP2: What programs, tools or equipment do you use to do your part of the project? Do you write, draw, and color your project in the traditional methods, and then finish it off in the digital realm? Describe the process and how you are involved. When do you pass it on to the next team member?

GS: I’ll make pen and paper notes if I’m suddenly inspired while I’m away from my computer, but for the most part I write the outline and script in Microsoft Word and do the bubbles and lettering in Adobe Photoshop.

I mentioned earlier that I script a segment, then send it off to Bill for his co-plotter’s input. That’s true, but I have also started sending him the outlines before I write the script. His input has proven valuable, and having a second pair of eyes look at the work is always a good thing. Often times, the writer is so close to the project that he can miss a flaw that is obvious to others.

STP2: What do you want for your project? What do you envision for it? Is this just a limited, one-time project, or is this the first of many comics? If there is a future project in the works, can you tell us anything about it without any spoilers?



GS: I'm working very hard to write "Star Trek Phase-II: The Illustrated Adventures" in such a way as to ensure that the stories fit as perfectly as possible between our live-action episodes. For example, the current story, "Friends and Foes" takes place between "Blood and Fire" and "Enemy: Starfleet". I want these stories to be seen and accepted as additional episodes of "Star Trek Phase-II"—episodes that we would put on film were it not for the time and budgetary restrictions that we face.

This is not a one-time project by any stretch of the imagination. As a matter of fact, we already know what the next story is going to be. Based on a story idea drafted by Barry Gavin ("Solfreak" in the forum), we're going to present a story that explores terrorism and diplomacy, black ops and honorable service, and just as we're doing in "Friends and Foes", we plan to revisit a much-loved character or two who first appeared in the original "Star Trek" series.

In addition, we're planning to create small comic vignettes that feature individual characters. We already have two ideas in hand—one for Scotty, written by Charles Root, and one for Henry Prescott, written by Paul R. Sieber. We don't have any timeframe for these yet, but they will appear sometime down the road.

STP2: What would you like fans to take away from your project? What would you like them to get out of the P2 Illustrated Adventures?

GS: Above all else, I hope the fans thoroughly enjoy our stories. After all, we're creating the stories for their enjoyment as much as for our own. Beyond that, as I alluded to above, I'd like the fans to think of "The Illustrated Adventures" as a full part of "Star Trek Phase-II"—as additional episodes of the show that just happen to be presented in comic form.

STP2: Are you working on any other projects? Is there somewhere on the internet or another source where fans can read or see your work?

GS: Oh, you've really opened the floodgates with that question. In addition to "Star Trek Phase-II: The Illustrated adventures", I'm currently working on two novels, three online graphic novels, and two "Star Trek Phase-II" scripts.

The first novel, "Beyond the Call", is the second installment in my "Solfleet" series, the first of which, "The Call of Duty", is available in many (but not all) branches of all major bookstores and online at such websites as Amazon.com, B&N.com, etc. It picks up right where "The Call of Duty" ended... sort of.

The second novel I'm currently working on—co-writing, actually—is the first in a trilogy entitled "Star Trek: Soldiers of Pawns". Some of the people reading this will recognize that as the title of the original free-for-download "Star Trek" screenplay that Geoffrey Alan Holliday released a few Christmases ago as a free gift to fans everywhere. Not long after that release, Geoff asked me if I'd be interested in helping him turn it into a novel. Since that time, the story has grown into a trilogy and dug deeper into James T. Kirk's character and history than anything else I have ever seen or read. Reader, if you enjoyed that screenplay, or even just thought that it was okay, I promise you that you're going to love what it has become.

The first of the online graphic novels, all of which are in various stages of planning and none of which have been scripted yet, is based on my Solfleet series of novels. The first issue will begin roughly five years prior to the events of "The Call of Duty", but it won't be a direct prequel. It will instead tell a different story with all new characters. The first issue will be free. If it's accepted well, subsequent issues will likely be made available through my website for a \$1 or \$2 dollar paypal payment.

The second is "Starship Endeavour", an original "Star Trek" TOS-era series that will take place simultaneously with "Star Trek Phase-II". Obviously, all issues will be made available free of charge.

The third is a series entitled "The Legend of Khi-Mara". This will be a series with a bit of a fantasy flair, its settings based very loosely on a mishmash of the 15th through 19th centuries—an ensemble epic that will be told from many different characters' points of view. Like the Solfleet project, this one will begin with at least one free issue.

I can't discuss the "Star Trek Phase-II" scripts I'm writing for a couple of reasons. First, there is of course no guarantee that they will ever be accepted and produced. Second, if one or both of them are accepted and produced, then it or they will forever become the property of RFS Studios and only James Cawley will have the authority to approve the release of any information about them.

STP2: Is there anything that I haven't asked that you'd like to tell the fans?

GS: By now it should be very apparent that a lot of love is being put into "Star Trek Phase-II: The Illustrated Adventures", and I sincerely hope that it shows in the stories. As I answer this final question, I am aware that "Friends and Foes" part 3 will appear in the same issue of the eMagazine as this interview. I am also aware that some readers prefer stories that dive immediately into the action



over stories that simmer for a little while before they really take off. That's okay. If you haven't read "The Illustrated Adventures" yet, for whatever reason, I urge you to do so now. Go ahead, read parts 1, 2, and 3, and then prepare to be blown away when part 4 is released.

Interview with the Phase II Illustrated Crew **Bill Lutz**

by Jeff Hayes

STP2: How did the current P2 Illustrated Adventures begin? How was the project developed? How did each of you get involved?

Bill Lutz (BL): Well, the current series developed from an email from Jeff Hayes (you) to me. I had recently posted some pencil drawings on the P2 forum, just for fun, and the email followed shortly after that. You wanted to start the project up again and Ron Boyd's schedule couldn't accommodate you. So, like a mouse to cheese, I jumped at it. After that, you suggested a writer for the series, giving me a name of someone. At the time, I think you gave me the wrong name, but I kind of knew who you were talking about. Glenn Smith and I had cultivated a friendship over the past six years and I was looking forward to actually working with him on this project. Rob Barnes joined the group after the original colorist backed out. Rob was selected by you, Glenn, and me from a search done through the P2 forum. The idea was to take these stories and try to place them in between the episodes shown on the internet. For example, "Friends and Foes" takes place right after "Blood and Fire". Originally, you had asked for 3 to 5 pages of story and artwork. Well, after a couple of conversations with Glenn, we determined that wasn't enough. Glenn and I agreed—I think it was Glenn who suggested more—that we should do 10 pages each issue. After issue 2, we decided, with input from Rob as well, that we should go the full 20 or so pages that a normal comic book has. As of issue 3, all the comics will be a standard 20 plus pages. Ironically, we had just completed issue 3's outline when you told us you wanted to feature us in this issue of the eMag and asked for more pages. We literally had beaten you to the finish line and produced a full-sized issue 3 before you asked.



Phase II Illustrated Artist Bill Lutz

STP2: What is it about Phase II that made you want to expand the universe into a comic?

BL: Phase II is probably the closest thing to what Star Trek actually is. It's the template we're using to derive these stories, and it has such high standards. We're striving in our own way to match the production values of the show. I have collected many of the Star Trek comics in the past. I either love the artwork or love the story, but never both at the same time. That's probably true for fans who read our comic, too. Some will love the artwork, some will love the story. What has driven me to draw this is a desire to pay attention to the detail—to try to make it look and feel like Phase II Trek. Taking Phase II to comic form is just the next logical step, as our fans want more Phase II. This, I hope, wets their appetites for the upcoming internet episodes, and gives them what they want—more Trek.

STP2: Please tell fans exactly what your responsibility is on the P2 Illustrated project.

BL: I am the penciller and inker of the project. I am also the co-plotter of the series with the series writer Glenn Smith. Glenn sends me the outlines for each story and then we make changes, suggestions, references before he does the actual writing. I also try and coordinate with the team. I will call Glenn out in Colorado and Rob in New Zealand once or twice a month to review our progress.

STP2: We know that Ron Boyd wanted to do a similar project, and actually published a short story in eMag #3, but real life responsibilities got in the way and he was unable to continue working on the illustrated stories. How do you make time for the creative process and how do you balance it with your "real life" work?

BL: No sleep and still no sleep. Actually, it's pretty hard, but I love what I do so I will try and make the time. I have a full time job, I work a weekend job waiting tables, and have had some illustration work. I also write and am actively seeking publication on my first novel. As for the artwork, I'll draw on my lunch hour, stay up late, get up early, and try to use the weekends as my time to ensure it gets done. My wife, Tricia, is very understanding about this, as she knows that doing artwork is probably my greatest thrill in life.



There hasn't been a day go by in over 35 years that I've woken up and not wanted to draw. I always want to draw, but that doesn't mean I'm a slave to the table. Real life has a way of impacting on you, so sometimes a distraction is good. Going to a movie with the wife, meeting friends for a few beers, even walking the dog, as much of a pain that can be, are little things that help clear the cobwebs out of my mind before I get back to the drawing board. My real life work is as a multimedia specialist contracted for the Environmental Protection Agency, so I'm also actually lucky because the tools I use there are also tools I'm familiar with when I work on the series. I've been very lucky that I have a job that relates to my artwork.

STP2: How did each of you become aware of New Voyages/Phase II in the first place? Are you involved in other ways with the production?

BL: I first became aware of Phase II five to six years ago when I was bored one night at home and was surfing the internet for sites about, hardly a surprise here, Star Trek. Once I clicked on the link, I was very intrigued, but cautious. I had seen fan versions of Trek in the past. The problems with all those versions were that the fans who played the roles were not believable to me, the stories were often the kind that reminded me of a poor version of Star Wars, and the sets and SFX were ghastly, to be quite kind. Yet, here, James Cawley and his crew not only made a good story, but he had a believable cast and a set that was, quite frankly, astonishing. The bridge really was the bridge I had grown up with since I was a kid, recreated almost to exacting detail. I was even skeptical when "Come What May" first aired on the net. I watched it twice just to be sure it wasn't a joke. I found that I really liked it and I found out the story was good. I then joined the forum and found others who agreed with me, Glenn Smith being one of them. Of course, my tenure on the forum has been slightly infamous, as my alter ego can be quite a ... lunatic. Now I serve as a moderator on the P2 boards and, yes, my alter ego is still slightly insane. When the time came for a crew call, I tendered my application and was accepted by the Sarge, Andrew Greib. When I arrived in Port Henry, I was assigned to the computer crew and digital ingest for "Enemy Starfleet" and the pickups for "Blood and Fire". Since then, I have been to almost every shoot and pickup and have worked in almost every department. I am currently a department head at the studio, in charge of digital ingest. This allows me to work on computers and ingest the footage into hard drives. I have also been assigned as photographer for two episodes, helped out wherever else I could, and when James or the producers wanted it, have even produced a rough edit of the episode we shot.

STP2: How do you get your creativity going? Can you describe for fans a typical work session on the comic? Do you listen to music, read a good book, or watch an old Star Trek episode? What gets those creative juices flowing?

BL: Generally it all starts when I get the outline from Glenn and it goes from there. I'll listen to a lot of music, watch classic Trek, and delve right into the artwork. I do use reference materials and have many books on human forms, locations and perspectives, as well as cast and set pictures. I have many, many schematics of the Enterprise, inside and out. One fan, Scotty Lorenzo, was kind enough to use After Effects and do 3-D cutaways of the Enterprise based on the Franz Joseph plans. We used some of those schematics in Issue Three. Another fan and fellow artist, Juan Baez, whose work was seen in the previous issue of the E-Mag, has designed a new alien starship and we'll be using that in Issue Four. Juan has been a great sounding board for my artwork as has Jami Avalos who is a remarkable story boarder. I also tend to ask questions and shoot images back and forth to Glenn and Rob. But what really gets the juices going is that when I'm drawing, all of reality is shut out, it's there the moment I'm drawing. I can get so into this that I literally lose all track of time. Corny as it sounds; it's all about the drawing. I just lose all perception and am caught up drawing. I draw everyday, from sketching to illustrations; I carry a drawing journal, draw everyday events, people, places, animals, things. You'd be surprised the material you can get out of public transportation and SEPTA. Hell, you be surprised just how humorous and interesting life is and we have it in abundance here.

STP2: What programs, tools or equipment do you use to do your part of the project? Do you write, draw, and color your project in the traditional methods, and then finish it off in the digital realm? Describe the process and how you are involved. When do you pass it on to the next team member?

BL: I use Pencils, Ink pens, rulers, illustration boards, lots of reference material, a computer which contains Adobe Photoshop & Illustrator. Glenn sends me the outlines for each story and then we make changes, suggestions, and double-check references before he does the actual writing. The writing process is similar to screenplay writing in some ways. See the script excerpt from Glenn E. Smith below:

"Friends and Foes"

Part Three

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SCENE 6 – EXTERIOR SPACE

Panel 1: Top one-third of page; Landscape.

Image: Repaired Enterprise inside space dock facility. The planet and starbase in background.



Text Box: U.S.S. Enterprise Captain's Personal Log, supplemental. By order of Starfleet Command, a company of MACOs has been assigned to the Enterprise, replacing a large part of my regular Security Forces. As if that weren't annoying enough...

SCENE 7 – INTERIOR ENTERPRISE TRANSPORTER ROOM

Panel 2: Middle one-third of page, left two-thirds.

Image: Establishing shot from back corner of room. Rand stands at the controls. Kirk, in green shirt, stands just ahead of the controls, Uhura at his shoulder. Scotty stands at Rand's shoulder. All four look at Colonel Finnegan and his female major aid, still standing on the platform.

Text Box: ...their commanding officer and two members of his staff have just beamed aboard, and it turns out their commanding officer is none other than my old nemesis from the Academy, now a colonel... Sean Gavin Finnegan.

Finnegan (with a snide grin): Permission to come aboard, sir.

Panel 3: Middle one-third of page, right one-third; Portrait.

Image: Close on a displeased Kirk.

Kirk: Permission... granted.

Panel 4: Bottom one-third of page, left half.

Image: Finnegan and his staff members stepping down off the transporter platform.

Finnegan: You don't look very happy to see me, Jimmy.

Kirk: You and I were never exactly the best of friends, Colonel.

Panel 5: Bottom one-third of page, right half.

Image: (Artist's Choice).

Finnegan: We were young then. Ancient history.

Kirk: If you say so.

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Panel 6: (Artist's Choice)

Image: Finnegan indicates Major Peterson. Kirk offers his hand to her.

Finnegan: Allow me to introduce my aid, Major Peterson.

Kirk: Pleased to meet you, Major Peterson.

Panel 7: (Artist's Choice)

Image: Kirk and the major shake hands.

Peterson: Pleased to meet you, Captain Kirk. I've heard a lot about you.

Kirk: I'll bet you have.

... and from there I derive the images. First, I sketch them out, usually talking to Glenn as a follow up, then I go and render the pencils. It generally takes me a day to complete and entire page dependant upon the imagery I am using. Once all the pencils are completed, I scan them and send the copies to Glenn who will do a rough lettering for them. I send copies to Rob so he knows what to expect. After that, I ink them in. (See Below) Unfortunately, at this time, we do not have access to a non-repro blue copy machine, so the scans of the pencils are all I have right now. Once the pages are inked, I scan them again... (See Next Page)



...and email them to Rob to apply his magic. Since I work on a scale of 14x17, I generally have to go to a graphics store, a Kinko's for example, to get all the scans done on an oversized scanner. All the scanned images are high resolution JPEGs at 600 dpi. With issue three, we are trying something a little different. We are adding certain key imagery to the comic panels. Once the fans see the issue, I hope they'll like it. Once finished with the colors, - and he does an incredible job - he sends them back to me, (See below) I look them over, touch up what I think needs it (I'm NEVER satisfied with my work, something the lab mouse and me have in common) and then I send them to Glenn for lettering. I check it one last time and then it's emailed to you, Jeff, for installation in the E-mag as the final product. (See Below):



After the scans of the inks are taken, we all use computers from that point forward. Right now, this process works for us and I'm sure there are other processes that we can use. As I said, I'm looking into non-repro blue and the cost of using it at this time. But in a nutshell, that is what we do with the comic.

STP2: What do you want for your project? What do you envision for it? Is this just a limited, one-time project, or is this the first of many comics? If there is a future project in the works, can you tell us anything about it without any spoilers?

BL: I want this project to be successful, to be fun, and to be taken seriously as an investment in the future of Star Trek Phase II and of Star Trek as a whole. This series, as far as the three of us have discussed, goes until we get tired of it. And seeing as Glenn, Rob, and I are diehard Star Trek fans, it could go for a while. Besides, we've got SO MANY stories to tell.

We have several projects in the works right now. We've been discussing doing a companion series about various characters in the P-2 / Prime Universe and we've received story ideas written by Charles Root (Mr. Scott himself) Paul R. Sieber (Lt. Commander Prescott) and Ron Gates (Lt. Edgar Ross). Usually Ron is getting blown up or fired upon.

The next big story will involve terrorism and honor, machinations and diplomacy. It will be based on a story by Barry Gavin (Solfreak to forum members), tentatively titled The 11th Hour. One of my favorite characters from the original series will be coming back, albeit slightly changed, and we'll introduce new characters as we present a story that encompasses not just Captain Kirk and the crew of the Enterprise, but the Federation, The Klingon Empire, and the Romulan Star Empire. Barry has come up with a great plot and I can't wait to see what Glenn writes.

There's also a Captain Kargh story in the works. He's one of my personal favorites, and so well played by John Carrigan, a true gentleman, that I want to see more of that honorable Klingon anytime I can.

With this series, expect some fun and maybe a few surprises as the three of us, pardon the pun, trek on this journey.

STP2: What would you like fans to take away from your project? What would you like them to get out of the P2 Illustrated Adventures?

BL: I would hope that the fans get the same sense of excitement and thrill that we are getting from doing this. It is for them. I hope they will come to think of "The Illustrated Adventures" as additional episodes and rank them with the P2 episodes produced for the internet. I want them to have fun with the series. I want them to see that this IS Star Trek—Star Trek by the fans, hopefully done right for the fans.

STP2: Are you working on any other projects? Is there somewhere on the internet or another source where fans can read or see your work?

I recently had a change in my life that has finally allowed me to use my artwork and writing skills. An eye opener that has allowed me to do what I want with my artwork and storytelling, and enjoy it. I'm on some projects now that I cannot discuss and have been asked to work on illustrating some novels. My partner in crime, Glenn, has asked me to do some production work for him and it's always a pleasure to work with him on any project. I also wrote a novel, which as I said before, I am actively trying to get published. It is called, "Destiny's Twilight". It is a horror action adventure series—the first of five that take place in New York City. I also hope to have a website by the year's end.

STP2: Is there anything that I haven't asked that you'd like to tell the fans?

BL: Thanks to James Cawley and the Retro Films crew for letting us do this.

Thanks to Rob Barnes who can really color, and I mean color with style. I'm glad he's part of the team.

Thanks to Glenn Smith, a good friend and fellow black and tan drinker. Man, can he spin a tale. I'm very happy to put his words to picture.

And thanks to all the fans. Thanks for the support and the comments, both good and bad. If you haven't tried it, take a gander at our comic book. Tell everyone and get the word out there that P2 has more stories to tell and that we are here. Hopefully, you'll enjoy the third issue that is being presented here, because when issue 4 comes out, we're kicking it into warp drive.



Interview with the Phase II Illustrated Crew

Rob Barnes

by Jeff Hayes

STP2: How did the current P2 Illustrated Adventures begin? How was the project developed? How did each of you get involved?

Rob Barnes (RB): The concept and development were created by Glenn and Bill. I saw an add on the forum and decided to give it a go and lucky for me I was brought on board.

STP2: What is it about Phase II that made you want to expand the universe into a comic?

RB: I have always had a passion for Star Trek and the chance to be involved in expanding that universe in any shape and form was very appealing to me.

STP2: Please tell fans exactly what your responsibility is on the P2 Illustrated project.

RB: I square up the pages and make sure as much of Bills work is shown. I lay down the base colours and add textures, lighting and shade.

STP2: We know that Ron Boyd wanted to do a similar project, and actually published a short story in eMag #3, but real life responsibilities got in the way and he was unable to continue working on the illustrated stories. How do you make time for the creative process and how do you balance it with your "real life" work?

RB: It is very hard juggling working almost full time and being a husband and a dad, however when you have a passion and a understanding partner you make things work.

STP2: How did each of you become aware of New Voyages/Phase II in the first place? Are you involved in other ways with the production?

RB: Original I discovered Star Wars fan films, such as Revelations and Knight Quest. I then began wondering what other fan productions were out there, I came across Star Ship Exeter, and then discovered New Voyagers. Unfortunately I have not been involved in any of the episodes.

STP2: How do you get your creativity going? Can you describe for fans a typical work session on the comic? Do you listen to music, read a good book, or watch an old Star Trek episode? What gets those creative juices flowing?

I really don't have a routine; I have always had a natural talent for drawing and coloring. I find coloring very relaxing .As I have to be creative in my job and think up new concepts and designs every day my creative juices are already flowing .I have lately though started reading Green Lantern comics with my morning coffee .The art work in the latest issues is pretty impressive .

STP2: What programs, tools or equipment do you use to do your part of the project? Do you write, draw, and color your project in the traditional methods, and then finish it off in the digital realm? Describe the process and how you are involved. When do you pass it on to the next team member?

I work entirely in Photoshop, I use a pen and tablet. Bill and I pass the pictures back and forth until we are both happy with the end result, then we pass it onto Glenn.

STP2: What do you want for your project? What do you envision for it? Is this just a limited, one-time project, or is this the first of many comics? If there is a future project in the works, can you tell us anything about it without any spoilers? Can you give us a few hints about what we can expect in the currents

I would like to see the comic get published. Id also like it to be an ongoing series, there is a lot of stories to be told. Phase II is a fan production and it would be hard for James and the crew to tell them all. As for spoilers or what is to come, I think I better keeps lips sealed, just keep reading.



STP2: What would you like fans to take away from your project? What would you like them to get out of the P2 Illustrated Adventures?

Just enjoy reading them as much as I enjoy making them.

STP2: Are you working on any other projects? Is there somewhere on the internet or another source where fans can read or see your work?

I am currently part owner of a new and upcoming gaming company called Squidjuice, we have one game out on the iPhone and iPod Touch called UDF (feel free to have a look) it's a turn based tactical game. Currently we are working on a spin off game tentatively called UDF arcade (to be released in the next month).

STP2: Is there anything that I haven't asked that you'd like to tell the fans?

I really don't have much else to say about myself, just read the comic and encourage other Trek fans to read and support James and the crew.



Phase II Illustrated Colorist Rob Barnes

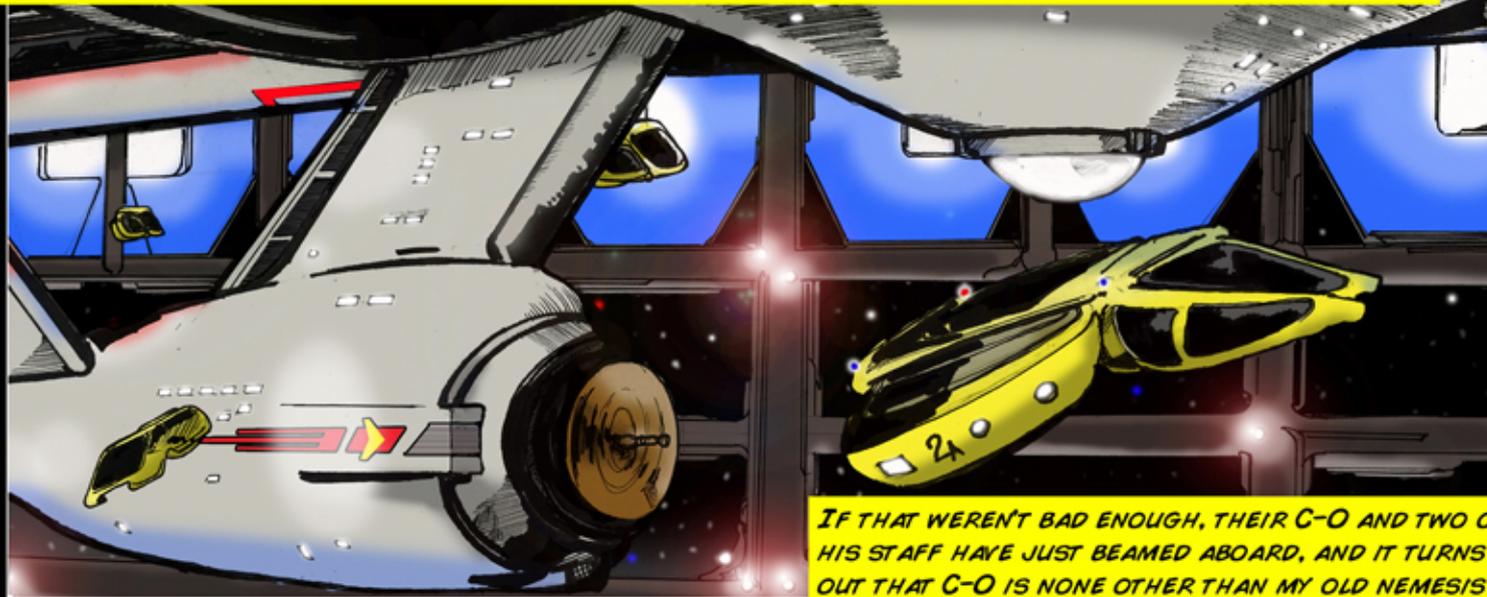
STAR TREK PHASE II

LUSTRI
ISSUE 3



GLENN E. SMITH
BILL LUTZ
ROB BARNES

CAPTAIN'S PERSONAL LOG, SUPPLEMENTAL. BY ORDER OF STARFLEET COMMAND, A COMPANY OF MACOs HAS BEEN ASSIGNED TO THE ENTERPRISE, REPLACING A LARGE PART OF MY REGULAR SECURITY FORCES.



IF THAT WEREN'T BAD ENOUGH, THEIR C-O AND TWO OF HIS STAFF HAVE JUST BEAMED ABOARD, AND IT TURNS OUT THAT C-O IS NONE OTHER THAN MY OLD NEMESIS FROM THE ACADEMY, NOW A COLONEL...

...SEAN GAVIN FINNEGAN.



PERMISSION TO COME ABOARD, CAPTAIN?



PERMISSION... GRANTED.



YOU DON'T LOOK VERY HAPPY TO SEE ME, JIMMY.







WE CERTAINLY WOULD NO' WANT HANGER DECK OPERATIONS TO INTERFERE WITH THE COLONEL'S PERSONAL PRIORITIES.



YOU ALWAYS LET YOUR OFFICERS TALK TO YOU THAT WAY, JIMMY?



STOP CALLING ME 'JIMMY', COLONEL. I'M THE CAPTAIN OF THIS VESSEL. YOU WILL ADDRESS ME AS 'CAPTAIN' OR 'SIR'.



THE HANGER DECK IS THIS WAY, COLONEL.

BY ALL MEANS, LEAD THE WAY, CAPTAIN, SIR.



LOOK, CAPTAIN, I KNOW I GAVE YOU A HARD TIME BACK AT THE ACADEMY. THAT'S WHAT UPPERCLASSMEN DO TO PLEBES, IN CASE YOU'VE FORGOTTEN.

FRIENDS AND FOES PART 3

GLENN E SMITH BILL LUTZ ROB BARNES GLENN E SMITH JEFF HAYES JAMES CAWLEY
Writer-Co-Ploters-Artist Colorist Letterer Editor Executive
SPECIAL THANKS: Debbie Barnes: Color Assist Scotty Lopez: Tactical Displays Consultant

BASED ON STAR TREK CREATED BY GENE RODDENBERRY

BUT THAT WAS A LONG TIME AGO... AS THE SAYIN GOES, WATER UNDER THE BRIDGE.

FIVE CREDITS SAYS KIRK IS NOT BUYING IT.

YOU DID A LOT MORE THAN JUST GIVE ME A HARD TIME, COLONEL, BUT IT'S NOT ABOUT THAT.

NO? THEN WHAT'S IT ABOUT?

BRIDGE TO CAPTAIN KIRK.

KIRK HERE.

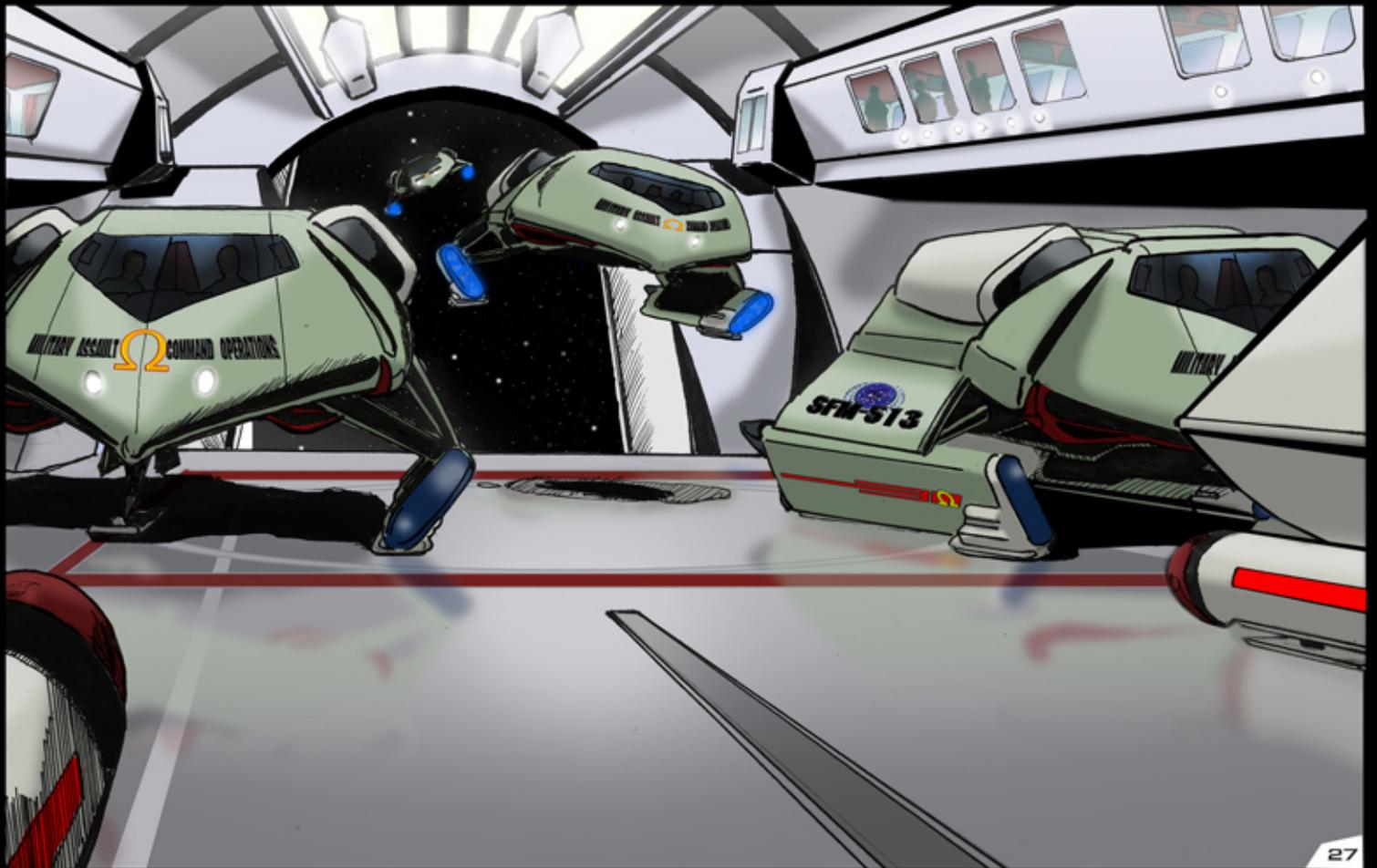
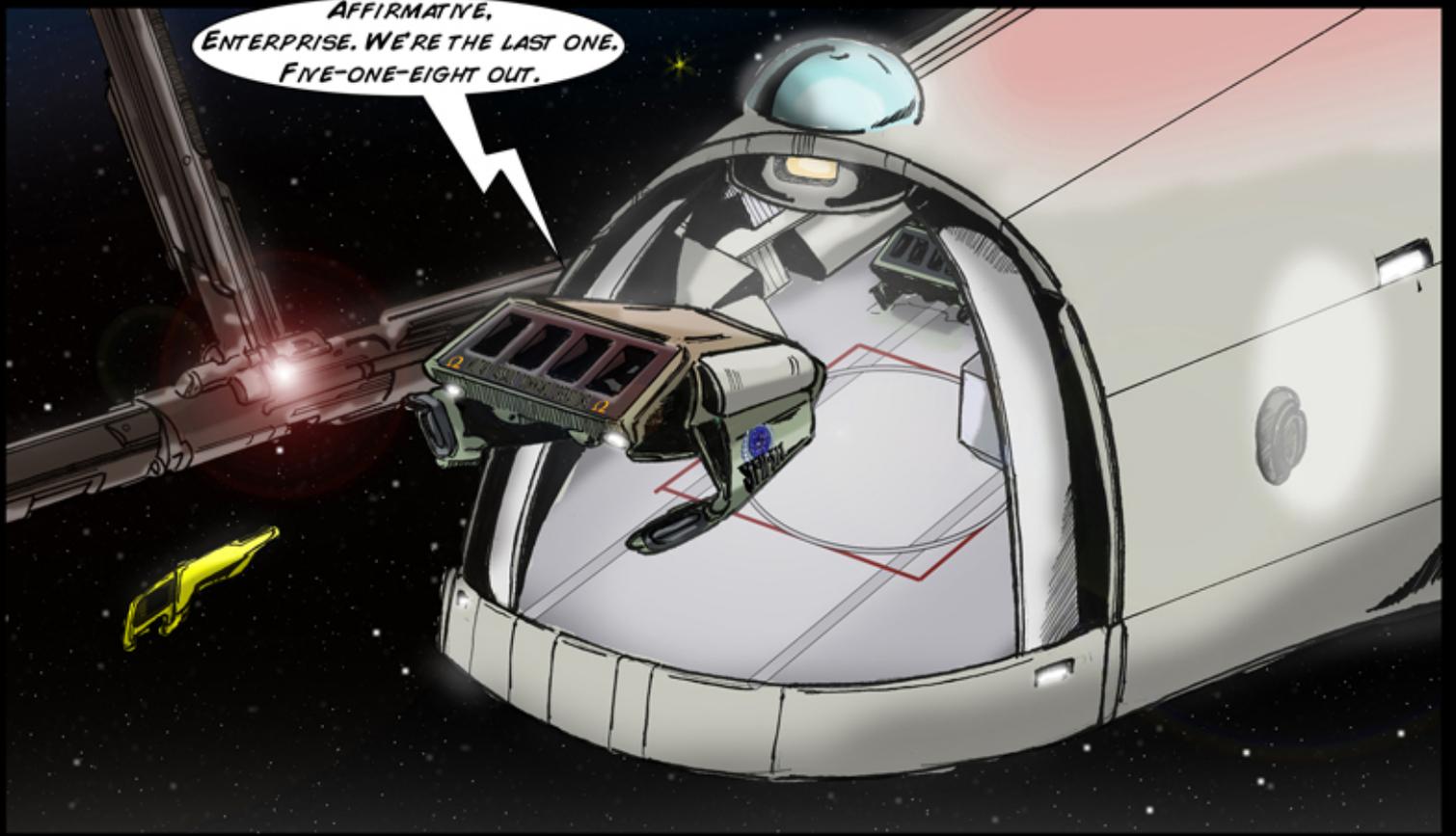
SEVERAL MACO ASSAULT SHUTTLES ON APPROACH, SIR. REQUESTING PERMISSION TO COME ABOARD.

NOTIFY THE HANGER DECK. WE'RE ON OUR WAY THERE NOW. THEN CONTACT STARFLEET COMMAND.

I AM OFFICIALLY REQUESTING CONFIRMATION OF ORDERS ASSIGNING A PAIR OF ASSAULT SHUTTLES TO THE ENTERPRISE.

SO WHAT'S IT ABOUT, CAPTAIN?

LATER.



SO, ARE YOU GOIN TO TELL ME WHAT IT'S ABOUT, KIRK--WHAT'S GOT YOU ALL BENT OUT OF SHAPE?

SHUTTLE CRAFT OBSERVATION BAY

WHAT'S GOT ME ALL BENT OUT OF SHAPE IS STARFLEET COMMAND ASSIGNING A COMPANY OF COMBAT TROOPS TO MY SHIP. I DONT LIKE IT, COLONEL.

I DONT LIKE IT ONE DAMN BIT.

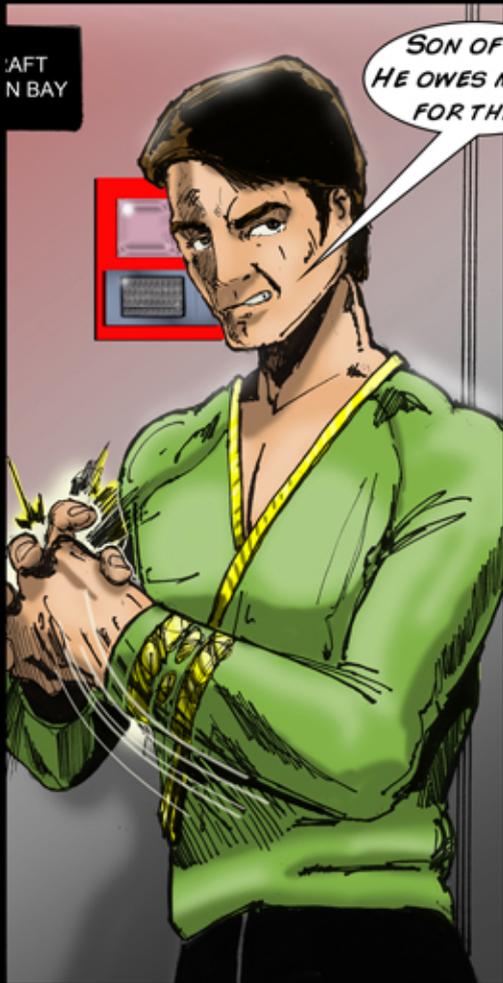
AYE, WELL, IT WAS NO' MY IDEA, CAPTAIN, SO DONT TAKE YOUR ANGER OUT ON ME. THIS WAS ALL ADMIRAL NOGURA'S DOIN' RIGHT FROM THE BEGINNIN', SO I SUGGEST...



NOGURA'S DOING?
ALL THIS WAS NOGURA'S
IDEA?



THE OFFICIAL
RECOMMENDATION TO STARFLEET COMMAND
WAS HIS, AYE.



SON OF A...
HE OWES ME BIG
FOR THIS!



HE'D PROBABLY
AGREE WITH YOU, BUT IF I KNOW
ADMIRAL NOGURA, GETTIN' HIM TO MAKE
IT RIGHT WON'T BE EASY. IF I WERE YOU,
JIMMY, I'D HOLD ONTO THAT CARD
FOR A WHILE.

BRIDGE TO CAPTAIN KIRK.

*IN FACT, I
WOULDN'T PLAY IT UNTIL IT REALLY COUNTS
FOR SOMETHIN'.*

*IT COUNTS FOR
SOMETHING RIGHT NOW. IF ALL THIS WAS HIS IDEA,
THEN HE CAN STOP IT.*

JIMMY...

*KIRK HERE.
WHAT'S THE WORD,
LIEUTENANT.*

*ORDERS ASSIGNING
TWO ASSAULT SHUTTLES TO THE ENTERPRISE
ARE CONFIRMED, CAPTAIN, AND DOCK CONTROL HAS
CLEARED US FOR DEPARTURE AS SOON AS
WE'RE READY.*

*ACKNOWLEDGED.
KIRK TO SCOTT.*

*A YE, SIR, I
HEARD THE LASS. CAN I HAVE ABOUT
THIRTY MINUTES OF YOUR TIME
DOWN HERE?*

*ON MY WAY.
KIRK OUT.*

*SEE TO YOUR
PEOPLE, COLONEL. I'M NEEDED
ELSEWHERE.*



THAT'S THE LEGENDARY CAPTAIN KIRK?

AYE, INDEED IT IS. THAT MAN HAS SAVED THE FEDERATION MORE TIMES THAN I CAN BELIEVE IT, IF YOU CAN BELIEVE IT.

I DO NOT BELIEVE IT, COLONEL. I SUSPECT THE NUMBER HAS BEEN EXAGGERATED.

I WANT THE TROOPS IN THE GYM IN ONE HOUR.

P-T SIX DAYS A WEEK WITH HAND-TO-HAND EVERY OTHER DAY.

TRAININ ON THE IN-BETWEEN DAYS IS THEIR CHOICE.

UNDERSTOOD, SIR.

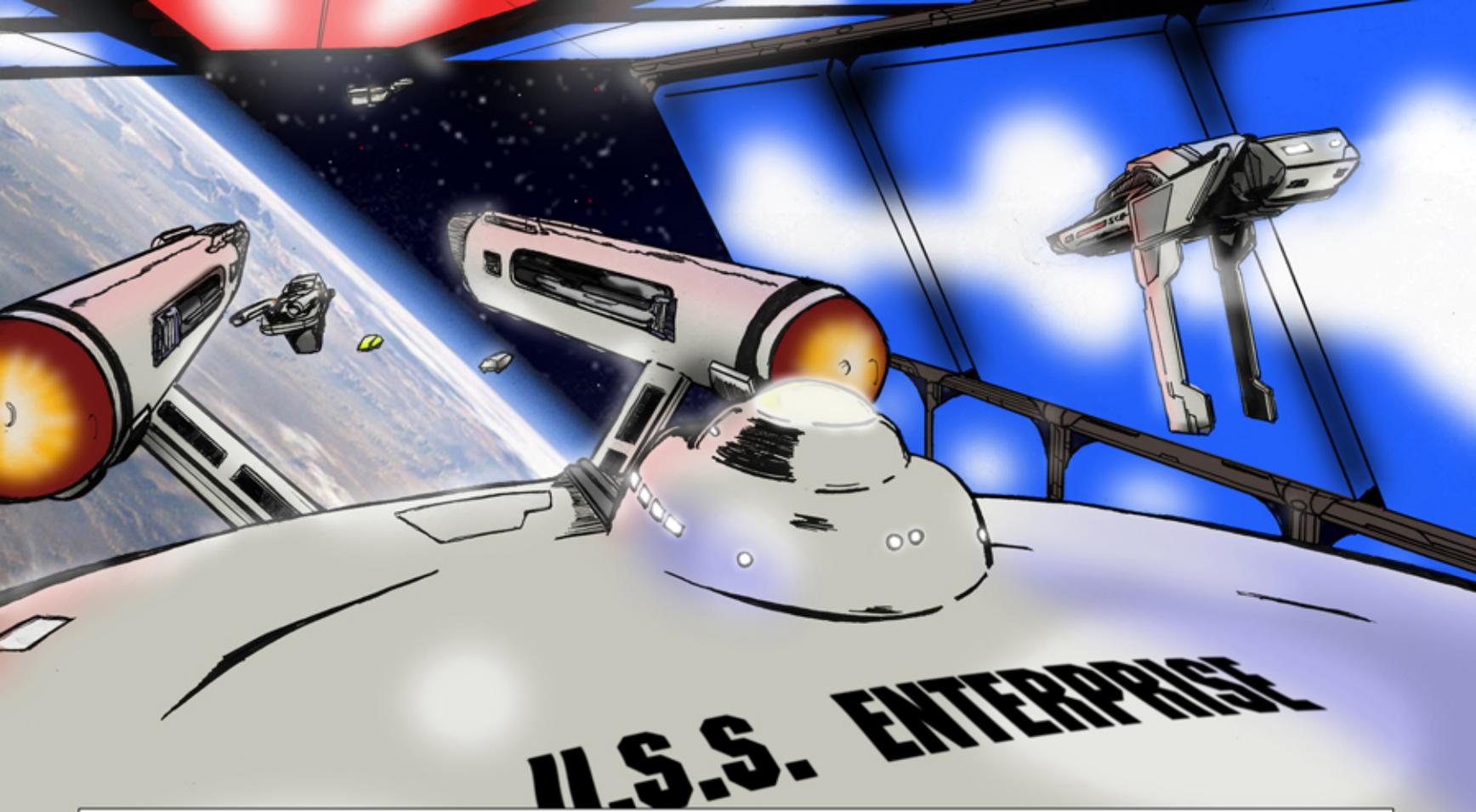
YOU'RE STILL IN CHARGE OF THE SPECIFICS, SERGEANT.

AYE, SIR.

YOUR PROGRAM HAS KEPT THEM BATTLE-READY BETTER THAN ANY I'VE EVER SEEN.

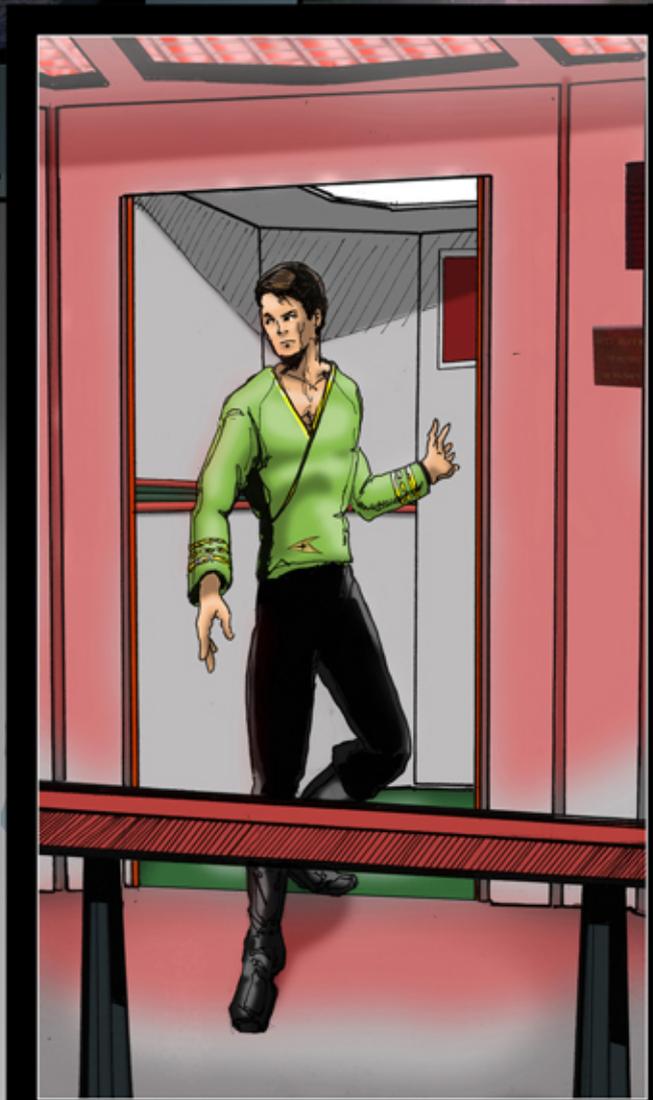
GOOD OL' JIMMY KIRK. HE JUST CAN'T LET THINGS GO, CAN HE?

I HAVE A FEELIN THIS IS GOIN TO BE A LONG ASSIGNMENT.



IT IS STILL
NINETY-SEVEN. WHAT
IS YOURS?

NEVERMIND.



LET ME KNOW AS SOON AS THE HANGER DECK REPORTS ALL SECURE, LIEUTENANT.



AYE, SIR.



SO... COLONEL FINNEGAN.



YES INDEED, MISTER SPOCK. COLONEL FINNEGAN.



A COLONEL I DON'T WANT, A COMPANY OF SOLDIERS I DON'T NEED, AND A PAIR OF ASSAULT SHUTTLES WHOSE EXTENSIVE LOGISTICAL NEEDS SCOTTY JUST SPENT THE LAST FORTY-FIVE MINUTES BENDING MY EAR ABOUT.



YES, SIR. THAT.

THAT WASN'T REALLY HIM, SPOCK.

NO, SIR. HOWEVER...

HOWEVER... THE SATISFACTION IT GAVE ME AT THE TIME WAS REAL.

PRECISELY, SIR. AS I RECALL, YOU ENJOYED IT VERY MUCH.

YOU RECALL CORRECTLY.

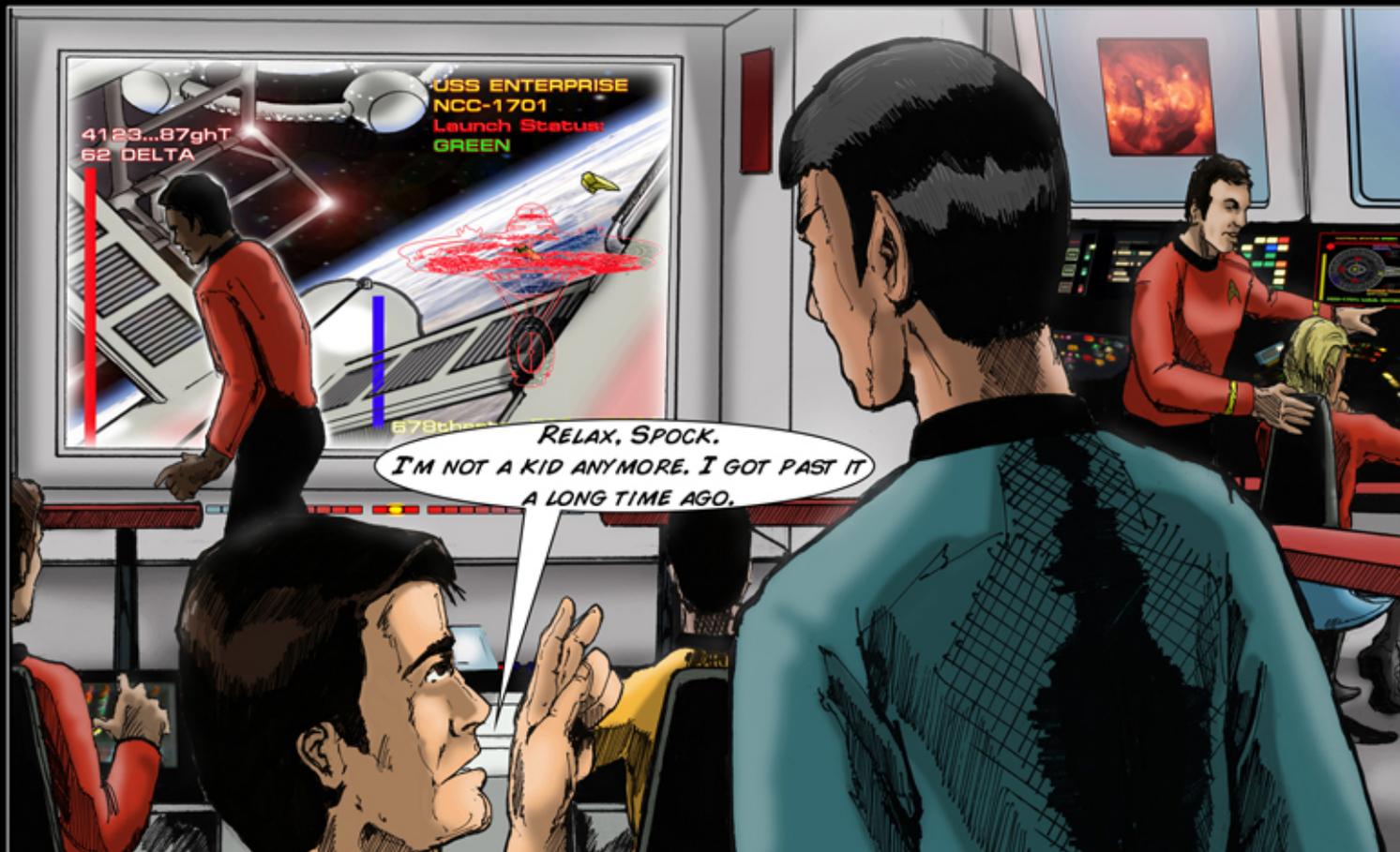
WHICH BRINGS ME BACK TO MY ORIGINAL QUESTION.

NO PROMISES.

MAY I REMIND YOU, SIR, THAT ALTHOUGH A CERTAIN AMOUNT OF UNRULY BEHAVIOR IS TO BE EXPECTED AMONG CADETS--PARTICULARLY HUMAN CADETS--THE TWO OF YOU ARE COMMAND LEVEL OFFICERS, NOW, AND AS SUCH...

HE WAS ALWAYS A PRACTICAL JOKER, SPOCK, AND SOMEHOW I BECAME HIS FAVORITE TARGET.

PAST ACTIONS ARE NOT ALWAYS A SURE INDICATION OF PRESENT INTENTIONS. THE FACT THAT HE TORMENTED YOU IN YOUR ACADEMY DAYS DOES NOT NECESSARILY MEAN...







YOU DID NOT REALLY JUST SAY THAT, RIGHT? PLEASE TELL ME YOU DIDNT REALLY JUST SAY THAT.



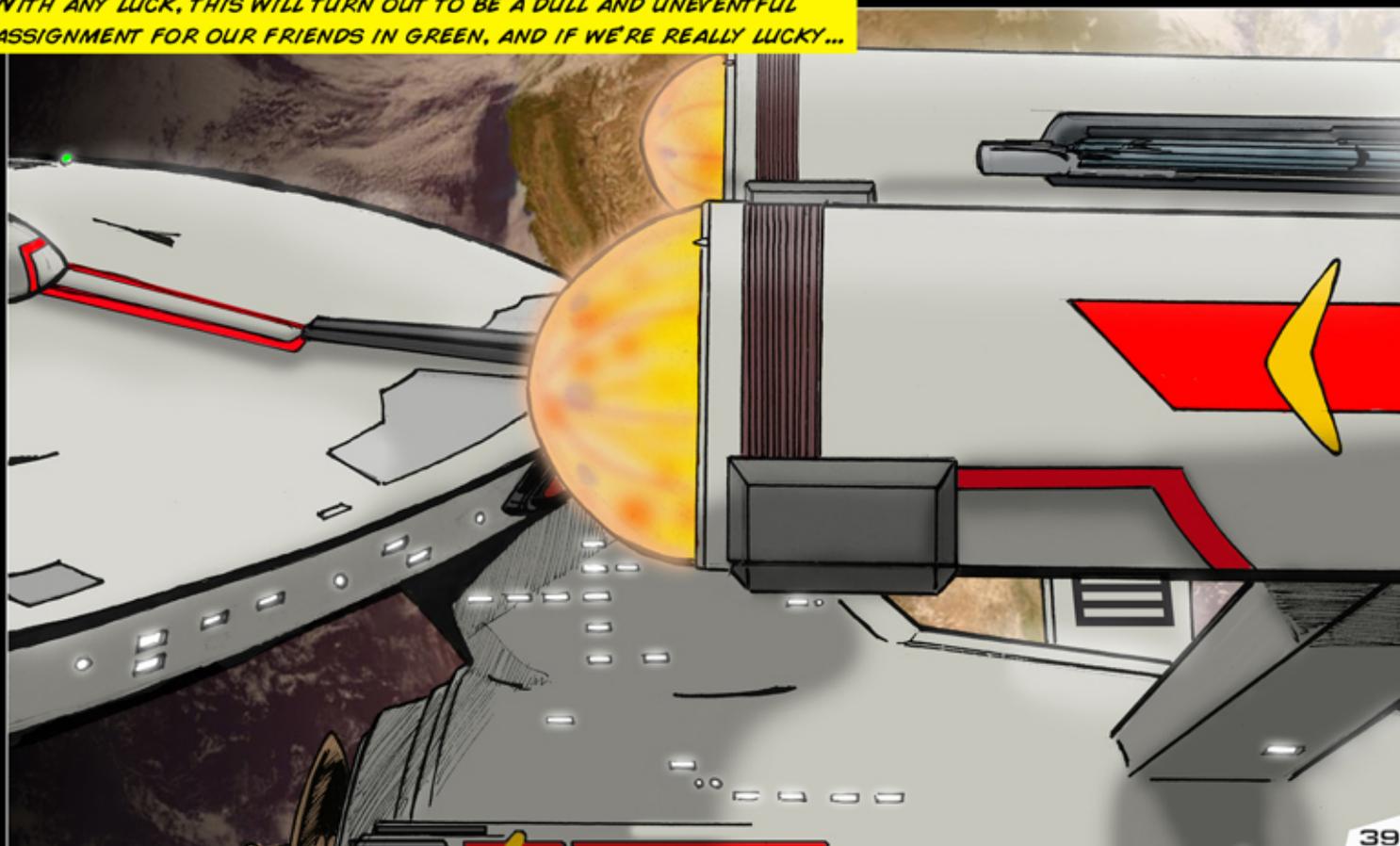
THRUSTERS AHEAD, MISTER DESALLE. TAKE US OUT.

THRUSTERS AHEAD, AYE.

CAPTAIN'S LOG: STARDATE 6453.9. AFTER NEARLY SIX WEEKS IN SPACE DOCK, THE ENTERPRISE IS FINALLY BACK IN SERVICE ONCE AGAIN. WITH A COMPANY OF MACOS ONBOARD, WE ARE ENROUTE TO OUR ASSIGNED PATROL SECTOR ALONG THE KLINGON AND ROMULAN NEUTRAL ZONES.



WITH ANY LUCK, THIS WILL TURN OUT TO BE A DULL AND UNEVENTFUL ASSIGNMENT FOR OUR FRIENDS IN GREEN, AND IF WE'RE REALLY LUCKY...





CONTINUED...

...PERHAPS WE'LL GET THE OPPORTUNITY ONCE MORE TO BOLDLY GO WHERE NO MAN HAS GONE BEFORE.

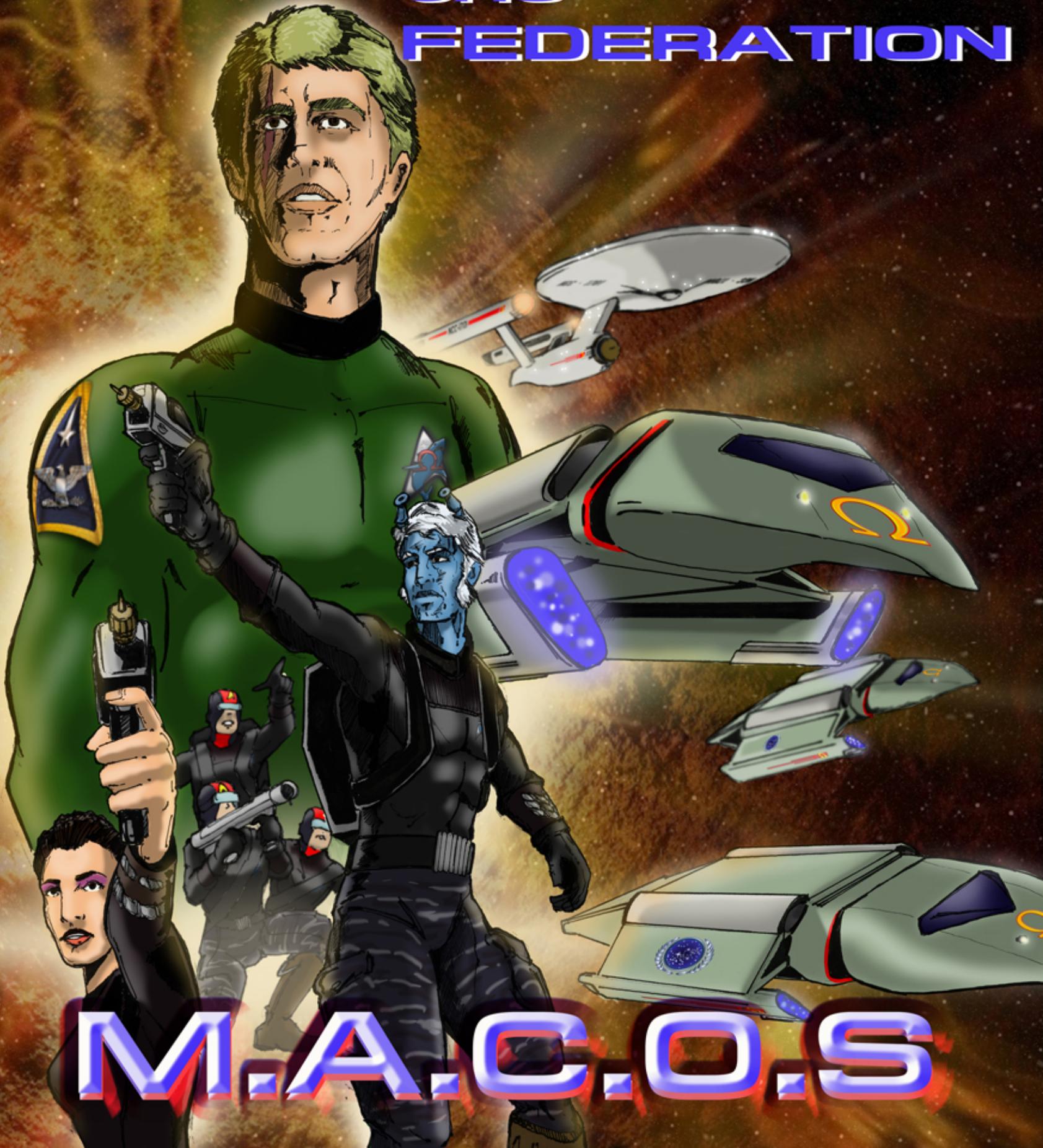
COMING SOON:



**SHE MUST CHOOSE
BETWEEN GLORY FOR
HER EMPIRE
OR HONOR FOR
HERSELF....**

**THE
11TH
HOUR**

Guardians of the FEDERATION



M.A.C.O.S