

PHASE II



eMAGAZINE

PHASE II CHANGES
WHAT CAN FANS EXPECT?

KLINGON COSTUMES AND PROPS

INTERVIEWS WITH:

JON POVILL

DARREN DOCHTERMAN

DIANE CAREY

JIMMY DIGGS

D.C. FONTANA

COURT JONES

HOWARD BROWN

PAUL R. SIEBER

JONATHAN ZUNGRE

ERIC WATTS



"TO SERVE ALL MY DAYS"

"A NIGHT IN 1969" SPECIAL EDITION

PREMIERE EVENT

"KILKENNY CATS"

FIERCE FELINIDS RETURN TO TREK

THE LATEST ON "BLOOD AND FIRE" AND OTHER UPCOMING PROJECTS

PHASE II

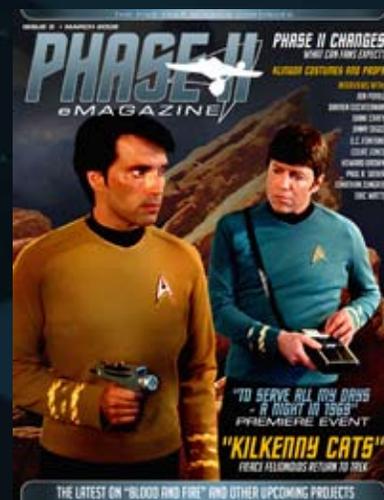
eMAGAZINE



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COVER: Big changes in the production result in big changes for the eMagazine. James Cawley (Captain Kirk) and John Kelley (Dr. McCoy) grace this issue's cover, sharing it with our new eMagazine logo.

Contents Page Image: Kargh's battle cruiser gives chase to the shuttlepod Archer in a scene from "To Serve All My Days - A Night in 1969" Special Edition. Model and render by Max Rem and Doug Drexler.

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CAPTAIN'S LOG

by James Cawley

This Captain's Log is written as I prepare to head to California for the premiere of "To Serve All My Days – A Night in 1969" Special Edition. This episode will have new visual effects, tighter editing, and a number of other fun surprises. Plans are in full swing to release the Special Edition version of this episode for streaming download shortly after the March 29th premiere. We are partnering again with our good friends at Roddenberry.com to help with a contest they will be holding promoting the Internet release of the Special Edition of this episode. Watch the website for more information on this as it develops. I've been told that all the seats have been reserved for the premiere and I know a number of *Trek* luminaries will be attending. I can't wait for this event and tribute to our friend Walter Koenig.

I have been asked several times about the transition to *Phase II* and wanted to explain to fans a bit about why I made the transition and what they can expect. I have always been enamored with the possibilities of the original *Phase II*. Of course, I wished that the original series had continued beyond its three-year run, but was always fascinated what *Phase II* might have been like—this is an area we want to explore. What we have planned for *Phase II* is much closer to my original vision for this production. This project will give us the opportunity to bring elements that were developed and never used into our project. Jon Povill, who was there and integral with the original *Phase II* project, is onboard with us for this incarnation. It is



Shot of the Enterprise by Daren Dochterman from "To Serve All My Days - A Night in 1969" Special Edition premiering March 29th.

great to have Jon as a part of this project, aside from being an all-around great guy, he is a wealth of information and brings a number of resources to the table. He will be re-writing his original *Phase II* story, "The Child," for our project and will also direct the episode. You can find out more about that in this issue of the eMagazine.



With *Phase II*, I think we have found a more flexible area in which to play—bridging the gap between the original series and *Star Trek: The Motion Picture*. There will be some gentle transitions to the look of costumes, props, and sets—nothing drastic, but bringing in some elements not used, but developed for *Phase II*. I don't want to talk too much about the visual elements that will be changing, but we will be adding sets not previously seen. In "Blood and Fire," fans will see props, costumes, and characters not previously presented in the original series.



Recent visit to the Smithsonian, or Mecca to some. Photo by Rich Newman.

One major goal is to develop an Engineering Room. Its not that I'm tire of Scotty (Charles Root) on the Bridge, but we really need to give him a place to work and the updated Engineering Room is a great element from *Phase II* we plan to build for future episodes. I have been able to obtain a number of original *Phase II* costumes from the *It's a Wrap* auctions, which we have already used for "Blood and Fire" and reproduced for upcoming episodes. Again these are minor changes, but things we didn't get to see in the original episodes. What I'm most excited about is developing some new characters and having them interact with the established crew. We get to see Xon in "Blood and Fire," and I plan on bringing in the character of Will Decker in a future story.

I think its important to talk about what will not change and that is our desire to tell good *Star Trek* stories. There were a number of great stories that were developed for *Phase II* that were never used, or were adapted to a degree that they were only a pale reflection of what the writer originally envisioned. We have the opportunity to tell those

stories. Fans never got enough of the original adventures, and that is what our project will continue to deliver—more adventures of the *U.S.S. Enterprise* and her crew— with a few twists. We will continue to involve original *Trek* actors when we can, as well as involving a few other classic sci-fi actors in our upcoming projects. The project still consists of true fans trying to bring more classic *Trek* to the screen, with the goal of expanding our abilities to offer more stories, more often.

The rough edit of "Blood and Fire" is essentially complete. I will be taking the California trip as an opportunity to work closely with the editor to fine-tune the rough cut and begin preparing the episode for the extensive visual effects work yet to be done. All the "ship shot" animatics for the visual effects for Part 1 have been completed and are inserted into the rough cut. The final versions of the external space shots for Part 1 are being completed and these are going to be beautiful. Much of the difficult composite work with our episode's "baddies" are yet to be done. This is very complicated and time consuming work that requires composite work, blending CGI generated characters with live action. Ron Moore, Daren Dochterman and Joel Bellucci are working closely to develop the Bloodworms for this episode— a crucial and difficult aspect of "Blood and Fire." We are working hard to get a test release version ready for the Shore Leave 30 convention this July in Baltimore, Maryland. This version of "Blood and Fire" will be similar to the version of "World Enough and Time" we premiered at the DAVE School graduation, not necessarily the absolute final version, but one that is very close and will give fans an idea of what to expect from the final product. As with recent episodes, we are planning a formal premiere event at the Fine Arts Theatre in Beverly Hills. We don't have a date for that event, but we will have a formal premiere. I will not be announcing the official premiere date until I am satisfied with the completed episode.

At this time, we have made a decision to shelve "Rest and Retaliation," as I was not fully satisfied with the script— it never really gelled for me. There was a lot of hard work done to try and

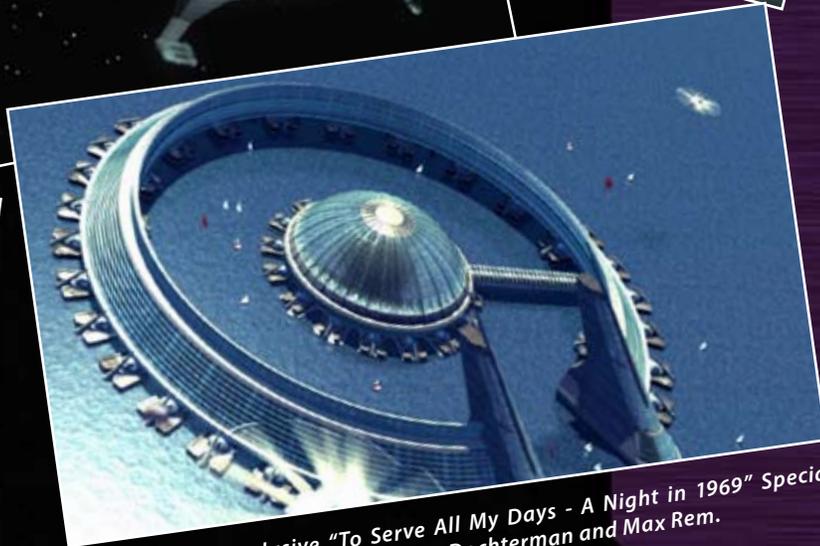


A restored cut-scene from "Operation Annihilate" of Peter Kirk (Craig Hundley) and Captain Kirk (William Shatner). The scene was restored by www.curtsmedia.com

make it work, but unfortunately there were some built-in problems with us revisiting the Shore Leave planet. Unfortunately, that resulted in the cancellation of our plans to shoot at Vasquez Rocks. With the new script nearing completion, I've decided not to reveal the story until later this spring. As the schedule is being developed for the June shoot, I can say that we will be filming two separate episodes. I'm just not ready to announce the scripts we are going to be shooting. We are also pushing to shoot another episode this coming fall. Although not scheduled, I have received the final draft script for the Harry Mudd episode and it is just great. We still hope that J.G. Hertzler will be able to play Mudd, but with his new teaching schedule he may not be able to commit to the project as planned. We have the script, now we have to work out all the other details. Again, we have to see how this fits into our overall production schedule.

"Pomp and Circumstance," "Kilkenny Cats", and a number of other projects are in pre-production, so there is much to do for our volunteer band of participants. Dave Galanter is currently taking the original *Phase II* writer's bible and adapting it to our needs. He is including information on the episodes we have filmed and the character development that has occurred during the *New Voyages* episodes. This *Phase II* writer's guide will open many new opportunities for future storytelling.

Although I could do without all the controversy, I am thrilled to learn that *New Voyages / Phase II* was nominated for a Nebula Award and Hugo Award. It is nice to see that the hard work of so many people is getting recognized. Although the Nebula award is primarily a writer's award, *New Voyages / Phase II* could not have happened without the efforts of many people. I see these nominations as a nod to all involved in the process of bringing this production to the fans. *Phase II* is a team effort and everyone should be recognized and proud of their contributions to our production. I am excited about this upcoming year—we want to build on our successes and continue to work hard and bring you classic *Trek*. Until next issue, Kirk out.



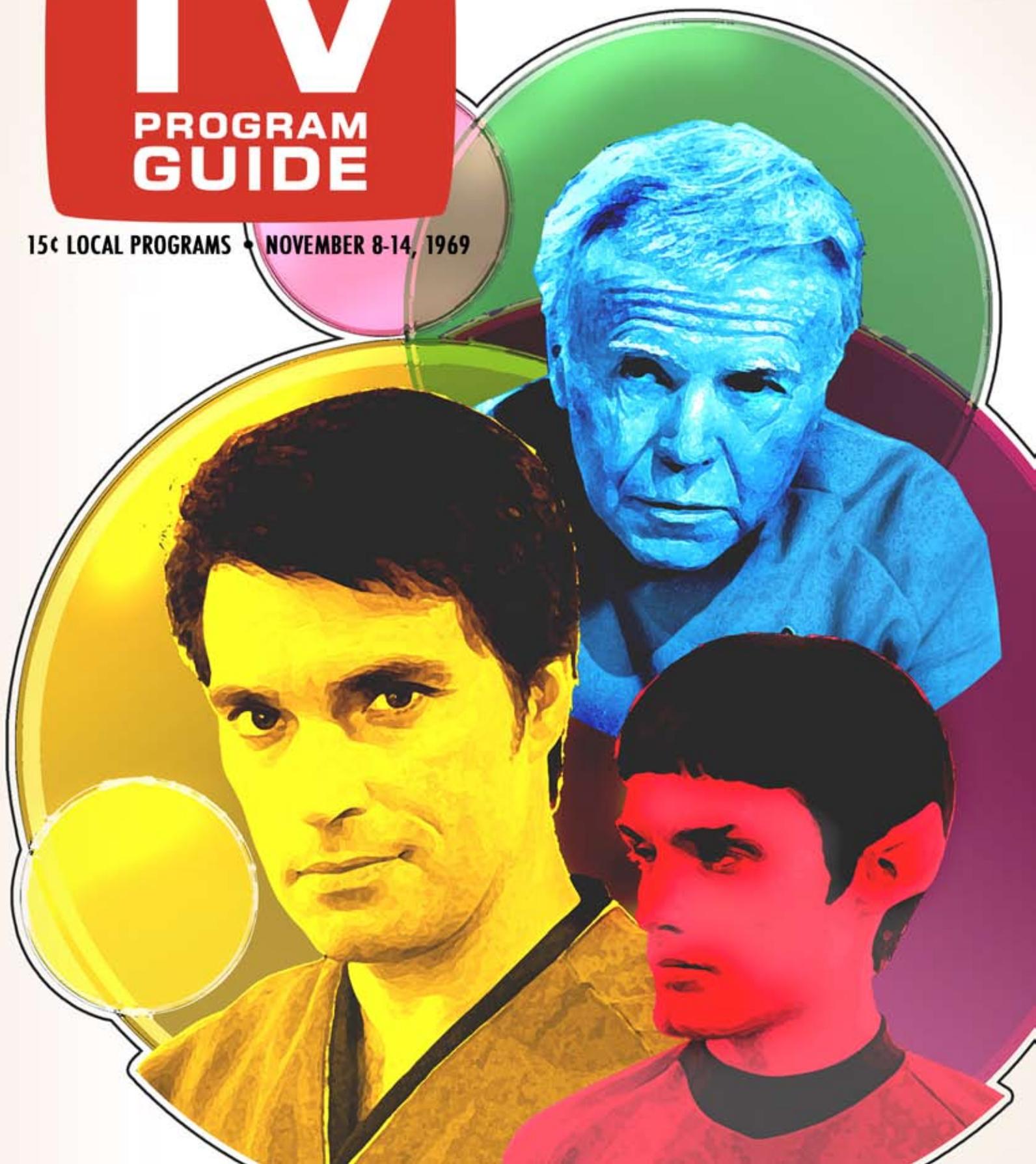
P2 eMagazine exclusive "To Serve All My Days - A Night in 1969" Special Edition visual effects shots by Daren Dochterman and Max Rem.

STAR TREK: NEW VOYAGES "TO SERVE ALL MY DAYS: A NIGHT IN 1969"

WALTER KOENIG,
JAMES CAWLEY, AND
JEFF QUINN OF
STAR TREK: NEW VOYAGES

TV PROGRAM GUIDE

15¢ LOCAL PROGRAMS • NOVEMBER 8-14, 1969



“TO SERVE ALL MY DAYS – A NIGHT IN 1969” PREMIERE EVENT

by Andrew “Sarge” Grieb

Morning broke on March 29th in “sunny” California and it was anything but. It was gray and overcast. Hope ran through the crew of *Star Trek: New Voyages/Phase II* that it was not an omen for the day. This was a special day. We were premiering the updated version of our second episode, “To Serve all My Days”. This version was done differently, with new visual effects and a cleaner, leaner look. It was redesigned to look and sound more like the original *Star Trek*. This episode was being called “To Serve All My Days - A Night in 1969”.

“It finally means the episode has been finished the right way.” stated James Cawley, Executive Producer and star of *Star Trek: Phase II*. “We had a lot of personal conflict going on when we produced it. There were a lot of problems that prevented the episode from being what we wanted and hoped that it would be. This gave us the opportunity to finally put a polish on the episode.”

We were also honoring one of our heroes, Walter Koenig. “This is all about raising awareness for the fact that Walter is the only member of the original *Star Trek* cast that still doesn’t have his star on the Walk of Fame.” said Cawley. “All of the fans know that they waited almost until it was too late to give James Doohan his star, he was in such ill health. Walter is still very healthy, he’s still very with us. There’s a new *Star Trek* movie coming out. This is the time to give Walter his star. This is the big push.”

The VIP list read like a “Who’s Who” of *Star Trek*. Malachi Throne, BarBara Luna, Michael Forrest, Alan Ruck, Chris Doohan and more came in and filled the seats. With the arrival of Walter Koenig and his wife, Judy Levitt, the list was complete and the show was ready to begin.

The theatre filled rapidly and soon Bob Nunchow was filling time as we waited for a few late arriving VIPs and conversations in the lobby to quiet down. The audience began to settle in for the main event. An expectant hush fell over the crowd as Nunchow introduced Cawley.

Cawley described his luck, with mutual friend John Carrigan’s persistence, in gaining Walter as a guest star and how Dorothy (D.C.) Fontana was asked to write the episode by Walter. After encouraging the audience to write to the Hollywood Walk of Fame Committee to get a star for Walter, Cawley then, to the crowd’s delighted applause, introduced the trailer to the new *Star Trek* movie being produced by J.J. Abrams and Paramount Pictures.

After the *Star Trek 11* trailer was run, Cawley took the stage again and asked that the audience give a round of applause to Paramount and J.J. Abrams for their support, stating, “It’s unprecedented. It’s never happened, in the history of *Star Trek*, that a fan film and a feature film have come together like this.”

Cawley thanked Patty Wright for organizing the event and Greg Schnitzer for paying for it, expressing his gratitude for their support.

Cawley, then, went on to describe some of the projects currently underway for *Star Trek: Phase II*, setting up a preview screening of a segment of “Blood and Fire”.

After a warm applause for the sneak peek of “Blood and Fire”, Cawley introduced two short films, both of which were about Walter. The first, “Home Alone”, set up a joke cameo by Walter and featured clips from the movie by the same name. The second short film was entitled “Walter Koenig: Exposed” was filmed by Walter’s children, Andrew and Danielle, as a “joke-umentary” that exposed Walter’s hidden life as a former Soviet secret agent. Both films were met with loud applause and laughter.

Cawley took the stage again and reminded the audience that Walter had made over 140 appearances on network television and once more encouraged the crowd to help get him his star.

Cawley then thanked Walter for his appearance and Dorothy Fontana for writing the script and invited the audience to go back to 1969. At this point, the episode rolled.

After the screen went dark, a heartfelt round of applause for the new version of the episode thundered throughout the auditorium. Cawley once again took the stage and asked “Well, what did you think?” Once more applause and whoops of joy filled the theatre.

Cawley then began to introduce some of the VIPs in the theatre. Michael Forrest, BarBara Luna, Malachi Throne, Dorothy Fontana, George Clayton Johnson, David Gerrold, Chris Doohan, Daren Dochterman, Doug Drexler, and Marc Scott Zicree all took their bows, with acknowledgements to their contributions to *Star Trek* and the science fiction community.

The crowd was then given the added treat of being able to screen the trailer to Walter’s latest work, “InAlienable”.

Following the “InAlienable” trailer, Cawley asked the cast and



crew of *Star Trek: New Voyages* to stand and be recognized. He then introduced the stars of *Star Trek: Of Gods and Men* and writer, Jack Trevino.

A question and answer period followed the applause of these introductions and Walter, Cawley, Daren Dochterman, Joel Bellucci, Jeff Quinn, Dorothy Fontana, John Carrigan and Andy Bray took their places on the stage.

Nunchow commented on the high quality of the video and that future episodes have been shot in HD and will be even better.

After several interesting questions, the night came to a close at Canter's Deli in Hollywood, where the ensemble was treated to great food and music.

The night was, indeed, successful. No bad omens for this day.



- 1. David Gerrold
- 2. Dave Berry and Joel Bellucci
- 3. Judy Levitt and Walter Koenig
- 4. Kurt Carley
- 5. Micheal Forrest, BarBara Luna, and Malachi Throne



1. Christopher Doohan and Ron Moore

2. Paul and Heather Seiber

3. Larry Nemecek and James Cawley

4. Erik "Gooch" Goodrich and Ben Alpi

5. James Cawley, Judy Levitt, Walter Koenig, Barbara Luna, Micheal Forrest, and Malachi Throne

6. George Clayton Johnson and James Cawley





1

1. Patty Wright



2

2. James Cawley, Christopher Doohan, Andy Bray, and John Lim



3. John and Anne Carrigan, Jack Trevino



4

4. Joel Bellucci, Adam Browne, Patrick Bell, and Greg Schnitzer



5

5. Dorothy (D.C.) Fontana

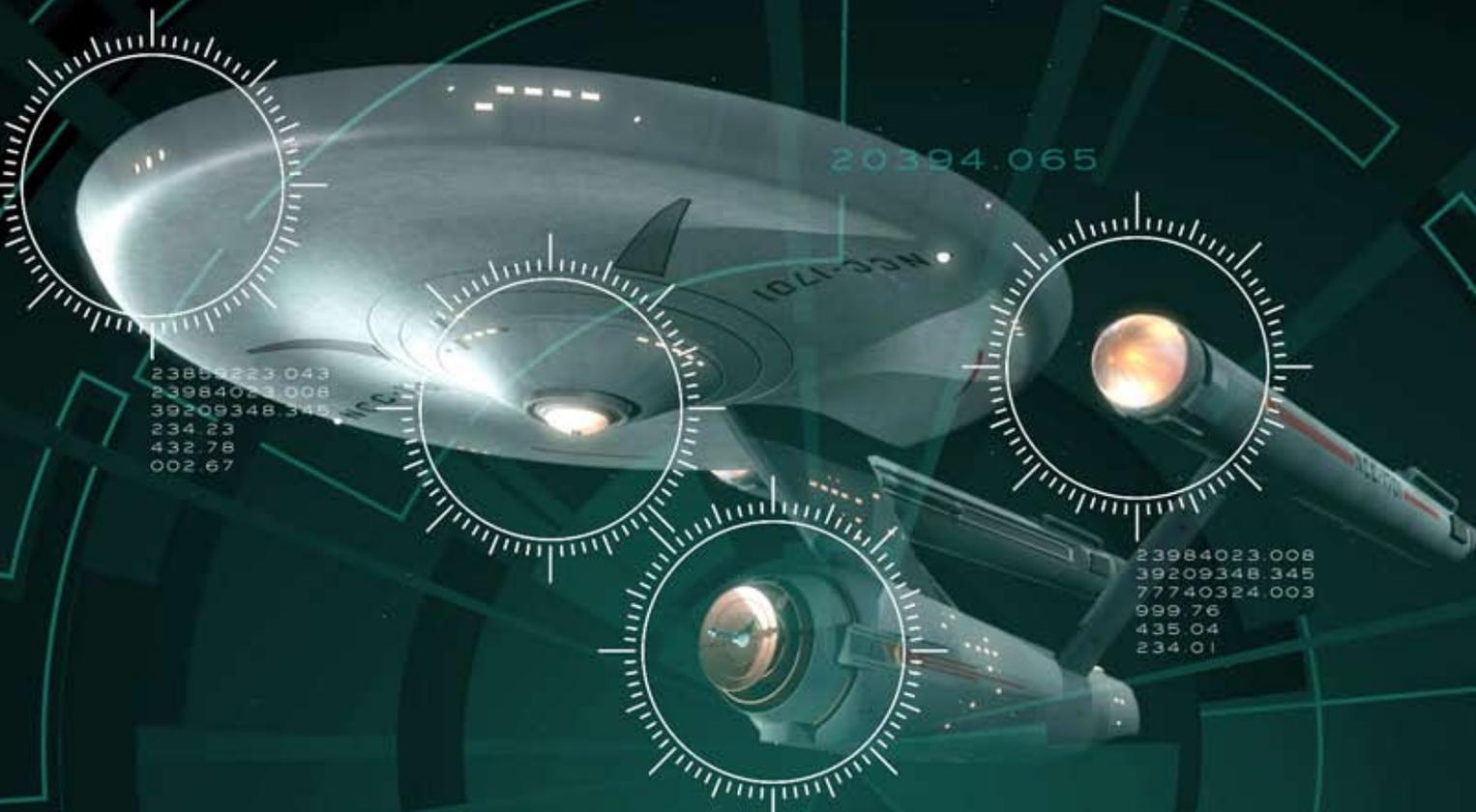


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6. James Cawley



DAREN DOCHTERMAN VISUAL FX SURGEON



Interview by Jeff Hayes (Phase II eMagazine)

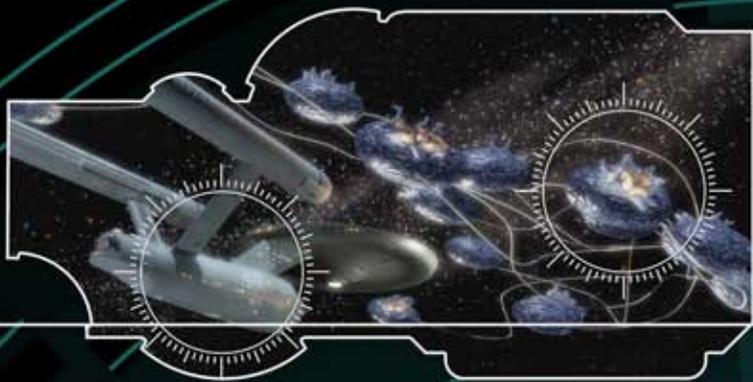
Phase II eMagazine (P2 eMag): *What are some of your earliest or fondest memories about Star Trek? What specifically about Star Trek made you a fan?*

Daren Dochterman (DD): My earliest recollection of *Star Trek* was sitting in the living room of my grandparent's house in, maybe 1970 or '71, when I was three or four, and seeing this show that my Grandpa was watching... I don't have any other memory of it other than there was a guy in a red shirt and something exciting was happening. Grandpa usually didn't watch anything else but westerns on TV, so I thought this was odd, for my newly-forming brain... and I remember that it was enjoyable. I also remember my uncle had a record album with Mr. Spock on it, holding the three-foot *Enterprise* model. Spock's ear creeped me out a bit... but I thought the silvery band around his sleeve was neat. (Years later, my uncle gave me this album. I still have it.) The show was obviously in syndication by

then... so I didn't get to see it first-run. Or if I did, I sure don't remember.

Then, in the fall of '73 I saw the "sneak preview" special one Friday night of the shows that were premiering the next Saturday morning... and it included *Star Trek*—the animated show. This was exciting, because I put two and two together and realized it was the same thing from the record album. (I didn't realize it was the same as the red-shirted guy until years later...) I began to watch it every Saturday morning, and I was hooked. I saw the model kit in the local 5 and 10 store, and got one for my birthday, I think. I would try and draw things from it. Would hum the theme as I walked to school. I was pretty much obsessed. Then, the "real" show began being shown EVERY NIGHT on local station WPIX in New York. I wondered why they used a different theme song. But that's when the real deal reeled me in. Right as my brain was at the point where it set my preferences and likes for the rest of my life, there was *Trek*. It was at this point that I drew the





Top: Rendering of a classic Animated Series scene from "Beyond the Farthest Star." Above: Battle with the Doomsday weapon.

picture that you've seen.

P2 eMag: At one point, I believe it was on your website, you shared a early drawing you did of the Enterprise. Can you share that with us and tell us about some of the projects you did as a kid, or about how you may have played Star Trek as a kid?

DD: Well, as I said above, that was made during the hey day of the animated series... and I was drawing *Star Trek* stuff every day... I believe it was right before the Mego onslaught, and when that happened, my life changed. I believe it was one Easter that I got my first *Star Trek* Mego figure. Loved those things so much. That Christmas, I got the Bridge playset with the spinning magic transporter, and I was set for



One of Daren's early renderings of the Enterprise, circa 1974 (age 7).

the next couple of years. About that time, my uncle built me the "Exploration set" model kit of the downsized phaser, communicator and tricorder, and he even built lights into them. Well, I was the coolest pre-geek ever. My third-grade class picture was me dressed in my official Donmoor *Star Trek* Sciences uniform shirt. I still have that framed today.

P2 eMag: How did you get involved in visual arts and digital graphics as a career? What were some of your earliest jobs in the entertainment field and how did it come about?

DD: Well, from an early age, I had been drawing... and I loved movies as I got older, so naturally, I wanted to get into the movie business. At 18 years old, I came out to Los Angeles to attend the University of Southern California Film School. I met a lot of great people there, some of whom became lifelong friends. After attending for two and a half years, and applying to the actual cinema school five times without being admitted, I dropped out.

I had made friends from school and was able to bounce around for about a year doing freelance jobs, including sound editing, model building, prop building, computer data entry, etc. I had the good fortune to have a friend who had just started working for James Cameron, and I was able to do some odd jobs for him as well, including computerizing his rolodex. At that time, he was beginning to develop what would become "The Abyss," and I managed to get hired on as a Production Assistant for the art department, building study models of the various sets. After about 14 months of doing various art department jobs on the movie, including graphic design, set design, and illustration, I had finished my first real job in the movie business.

P2 eMag: How were you involved professionally with Star Trek?

DD: I had interviewed with Herman Zimmerman and Rick Sternbach when they were just starting on *Deep Space Nine*... but it wasn't until *Voyager* that I got to work on the show. I worked alongside Rick as an illustrator for Production Designer Richard James on the pilot episode. I got to know all the *Trek* folks quite well by that time, and I began to also work on one of my first 3D models, one of the *Voyager* itself. (Of course, I also was working on perfecting my *Enterprise* model in a



Daren's 3rd Grade school photo, taken when he was 8-years old. Daren says he still has the shirt.

program called Strata 3D. Remembering how slow that program was, and how excruciating it was to generate animations, it's a wonder I ever stuck with it. But I did do some fun animations, and it was a start for what I wanted to do later on in the business.

When 1998 rolled around, and my friends David Fein and Mike Matessino were involved in some Laserdisc projects with Director Robert Wise, it was only a matter of time before we approached him about the possibility of "Star Trek: The Motion Picture—The Director's Edition," and I got to use my talents to supervise the visual effects with the wonderful crew at Foundation Imaging, and had a great time working with all of them, including Ron Thornton and Lee Stringer, who did the effects for "World Enough and Time" with their DAVE school students. I also got to have Doug Drexler and Mojo on the team, and was able to learn a lot in the process, and got involved in doing images for the popular "Ships of the Line" calendars, which I enjoy doing every year.

P2 eMag: Can you tell us a bit about how your Trek Enhanced project got started?

DD: When I was fiddling around with 3D in the early nineties (and before, actually) I of course always wanted to build an *Enterprise* model. In every software package I used, there would always be the obligatory NCC-1701. When I finally got to the point where my 3D renderings looked passable, I started trying to do shots from the original series as I wanted to see them... with a newly built Doomsday machine. I thought this was a fun thing, and often wondered what would happen if you were to completely replace the effects from a classic episode with new, modern effects. This idea was hit home to me when I saw a video of the fifties classic film "Rocketship X-M" where a team of modern effects artists re-made the effects for the film and replicated the style of the period, while replacing the "stock footage" that was used in the original version. This was inspirational to me, and it seemed that this would be the way to go.

I was able to get that feeling in the work for the *Director's Edition* later on, but I first started out trying to do *TOS*. I would bring in a tape every now and then to the *Star Trek* Art Department and show the guys what I was working on, and it was fun to see their reactions. I'm sure it inspired some of the later work on the remastered *Trek* episodes. I pitched the idea to various people at Paramount, but it was reaching [only] brick walls. I had put together a 15-minute presentation with the first act of "The Doomsday Machine" episode with my new visual effects in it. I'm sure it made the rounds, and someone finally realized it was a good idea. I just wound up not being involved.

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Below: Daren's "Star Trek: The Motion Picture" Enterprise. Bottom: The "Ships of the Line" book which has a number of examples of Daren's work.



P2 eMag: *How did you come to learn about Star Trek: New Voyages and what led to your involvement as a Visual Effects Advisor?*

DD: I had heard about it pretty early on, due to my friendship with Doug Drexler. I had wanted him to be a part of *Trek Enhanced* should that have gone my way, and he told me of the project he was becoming involved in... and it sounded fun. I saw the first "test" episode, and it looked like people having a great time. Unfortunately it also looked like a school play, but that is understandable. I documented my reaction to this in my blog entries at the time—and I was less than enthusiastic about the acting—but I always felt that the spirit and the intent was very pure and good. Which is why I was very surprised to hear from James Cawley at the beginning of last year asking me to help him bring *Phase II* [then *New Voyages*] more of the feeling of *TOS*, and make it look, at least in the visual effects realm, like the mythical fourth season.

P2 eMag: *James Cawley has said that your CGI Enterprise is, in his opinion, "perfect." How did your Enterprise become the Phase II Enterprise? Will you be designing other ships for P2?*



August of 2000, Daren with the 8-foot Filming miniature of the Enterprise built for *Star Trek: The Motion Picture*. It was brought to Foundation Imaging for reference on the *ST:TMP Director's Edition* project.

DD: Well, to be fair, my *Enterprise* ISN'T the *Phase II Enterprise*. The one we will see in "TSAMD—1969" and in "Blood and Fire" will be a hybrid... a conglomeration of the best parts of the DAVE School model used in "WEAT," and of my own. Those guys spent a lot of time and effort on a very nice model, and it only needed a few changes to bring it into the *TOS* look-alike realm.

A lot of the look has to do with the lighting. I'm not lighting the ship like a real ship would be in space; I'm lighting it like an 11-foot model of a spaceship, and I think on a subliminal level, that says *TOS* to me. You can still have lovely-looking shots, and treat it like models—it doesn't have to be 100% mimicking the "reality" of spaceflight. My style is to do 1960s-style effects. They aren't flashy at all, they don't have wild camera moves or complex animations. They are simple, because I think it's a little more elegant to try and force yourself to be simpler, at least for a project like this which works so well in that place and time.

P2 eMag: *What led to your involvement with the "To Serve All My Days—A Night in 1969 Special Edition" project—exactly what will you be doing?*

DD: I'll be doing exactly that: bringing all the effects "down" to the level of the "fourth season." I'm very pleased with what the guys did in the original version, and they are some great shots. Some of them are *too* great, if you're trying to do a 1960s *Star Trek*. I'm being very "old school" with everything, and simplifying so that all of these new

Below: The Spinrad heads toward certain doom at the hands of Commodore Decker in Daren's enhanced version of "Doomsday Machine." Bottom: Classic phaser fire.





Top: The Enterprise gets her first refit. Above: The crew of the Enterprise discovers the S.S. Botany Bay.

shots could have been done in 1969, and wouldn't seem out of place if you had seen them originally. I'm redoing ALL of the effects, except for the opening teaser sequence, which Doug Drexler is graciously finishing from his original sequence that wasn't used the first time. He's done some great stuff. It's the only "modern" section of the episode, but it is so much fun, that people will love to see it.

P2 eMag: *What did you enjoy most about working on this project? What was one of your biggest challenges?*

DD: I love playing *Star Trek* with James. It's as simple as that. It's so much fun when we get together and talk about it, and it's a great feeling working on something that has people that totally love doing it. My biggest challenge is going to be finishing the shots in time for the premiere, with enough time so that Erik, the editor, can manage to fit the shots into the cut. It's gonna be down to the wire, but I've found that working under a deadline is a good way to get you to focus on what's important and what isn't.

P2 eMag: *Will you be doing more work with Star Trek: Phase II?*

DD: I certainly think so. I'll be doing a couple of shots for "Blood and Fire," and there has been talk about other involvement down the line... some things of perhaps a surprising nature. But I'll let others divulge that.

P2 eMag: *What kind of visual effects scene would you like to see or design for an episode of Phase II?*

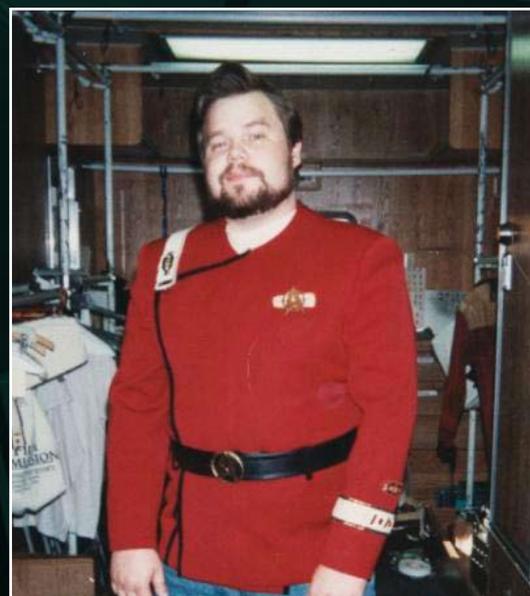
DD: Well, I've always been a fan of the First Federation and the massive *Fesarius* ship. I would love to see a fleet of those babies.

P2 eMag: *When fans approach you, what is the most common question they ask you and how do you answer?*

DD: Sometimes it's "Hey, I have an idea for a *Star Trek* movie or TV show, or etc. How can I get it to the right people?" I usually respond with words of encouragement, because the drive to be creative is a strong one, but needs much attention and care. I also tell them that when they find the right people to bring the ideas to, to let me know, cause I have some of my own as well.

P2 eMag: *Without listing your extensive career profile as part of this question, what professional projects were most interesting for you to work on?*

DD: "The Abyss" was not only my first professional movie job, it was also the most difficult. But I'm very glad to have been a part of that movie—which, arguably, was a pioneering work in CG effects and one of the last great conventional effects movies. I'm proud to have worked on the best *Star Trek* movie in the last 25 years: "Master and Commander." [laughs] And there are so many good memories from all the projects I've worked on that it would be too many to mention. By far, though, the most meaningful project to me was the work on "Star



Daren wearing William Shatner's Movie Era tunic. The opportunity presented itself during a costume trailer clean-up effort during a shoot for a *Star Trek* video game.



October of 2001, at the Hollywood Bowl "premiere" of scenes from the ST:TMP Director's Edition. (Back Row) Restoration Supervisor Mike Matessino, Producer: David Fein, (Center Row) Composer Jerry Goldsmith, Associate producer of ST:TMP, Jon Povill, Actress Michelle Billy Povill, Director Robert Wise, Visual Effects Supervisor: Daren Dochterman (Front) Millicent Wise

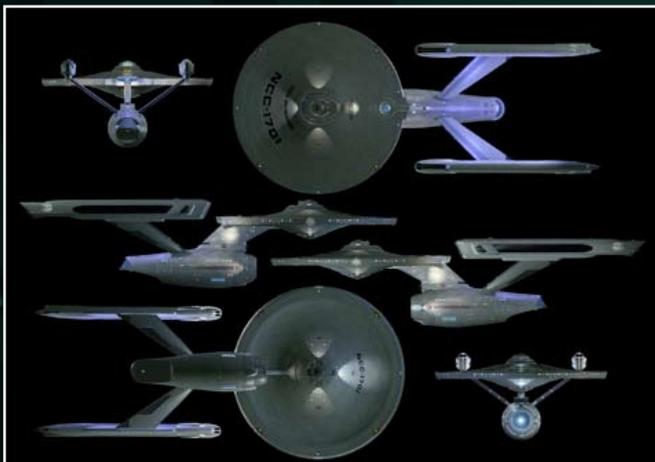
Trek: The Motion Picture." It was a personal honor and joy to have worked for Robert Wise, and to have contributed to revitalizing a film that I grew up with and love.

P2 eMag: What's next for Daren Dochterman?

DD: Oh, I don't know. Maybe go back to Earth, get a horse, ride out with a picnic lunch everyday. Or maybe become a trader in the Orion Colonies... who knows?

P2 eMag: Is there anything we haven't asked that you would like to tell fans?

DD: There are probably many questions left unanswered. I hope I'll be around to answer as many as I can, as they arise. Thanks.



Lightwave 3D version of The Motion Picture Enterprise by Daren for the Director's Edition of ST:TMP. The final version was a compilation effort of several talented artists, including Lee Stringer, who helped the effects development on the Phase II episode, "World Enough and Time."

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GET TO KNOW **JONATHAN ZUNGRE**

IN HIS OWN WORDS

How did you come to be involved with Star Trek: Phase II?

I auditioned for the role of Ensign Noura in early January. A few days later I got a voicemail from James Cawley, and I thought, "great I guess this means I get a call back." When I spoke to James he said he saw my audition tape and he wanted to offer me the role of Chekov. I was like, "um...Yes!"

What are your thoughts of the project? What do think about the recent episodes and the attention the production has received?

It's the most excited I've ever been to work on a project. I can't wait to meet the other actors and crew. The TV Guide award definitely solidifies that fact that this is the greatest time to jump on board. But even if everything wasn't going so well, I'd still jump at the chance to play Chekov.

Where you a Star Trek fan or SciFi fan before you got involved. If not, what is your favorite genre of entertainment.

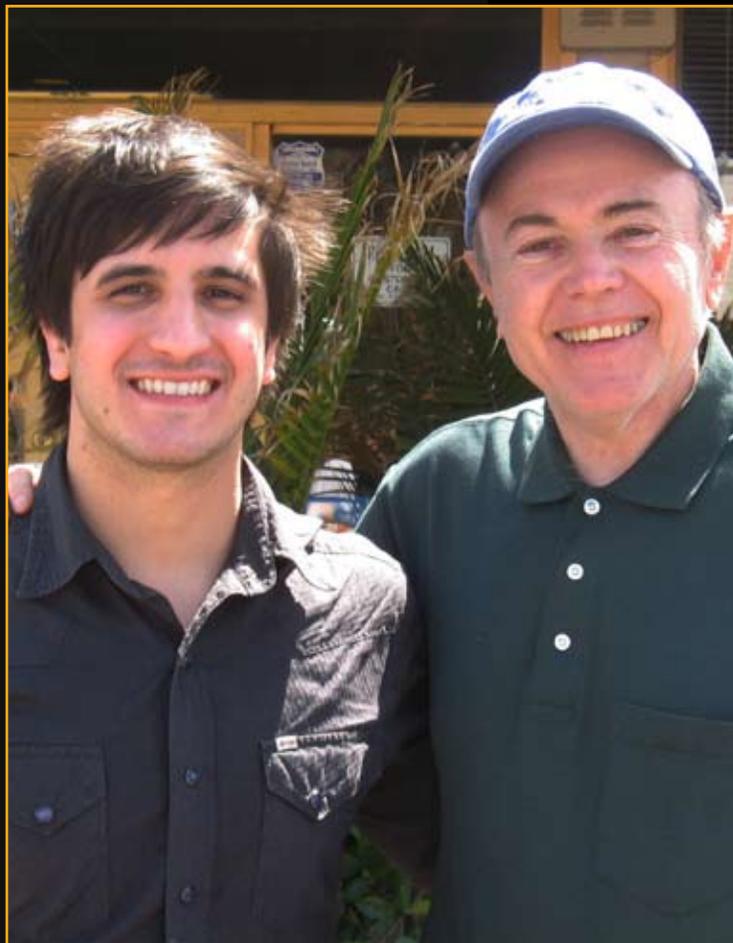
I love sci-fi with every bone in my body. One of the greatest moments in my life was watching the t.v. edited version of Aliens when I was in middle school. Thanks Dad! Most of our family gatherings consist of me asking the opinions of my uncles on older sci-fi books and movies.

How long have you been acting? Ultimately, what would you like to accomplish with your career?

I've been acting for 12 years. And really, I just want to be part of something special. I want to be part of something that matters, that helps people. And I think in a way being part of Star Trek: Phase II is exactly that. It really matters. It's really gives people something to rest themselves on. So in a big way being part of Star Trek: Phase II is fullfiling a dream for me.

What other roles have you played? Is there anywhere on the internet a Phase II fan can go to see more of your work?

Haha, well I played a meth addict in an award winning anti-meth campaign that was directed by Darren Aronofsky (Requiem for a Dream, The Fountain). Check it out at:



Jonathan and Walter Koenig at a March 31st meeting in California. During the meeting, Walter told Jonathan, "I now pass the torch onto youhold it high!"

http://www.montanameth.org/View_Ads/index.php

I'm in the one entitled "Parents". Warning: I freak out.

And I do T.V. Hosting for a video game website called Ripten.com.

What gets you creatively charged? What inspires you?

Working with another actor to create moments. The unpredictability of it. Knowing myself as the character and knowing how I ineract with the other characters. Then just having fun.





What more can we say. Photo provided by Jonathan Zungre

If you could play any part you wanted, what would it be?

I always thought The Joker, from Batman. But also, I think I'd like to bring life to a new role, one that only currently exists in the mind of a talented writer. And I'd want the character to be a little bit crazy.

What do you look forward to most about the role of Lt. Pavel Chekov? Is there anything that you are apprehensive about?

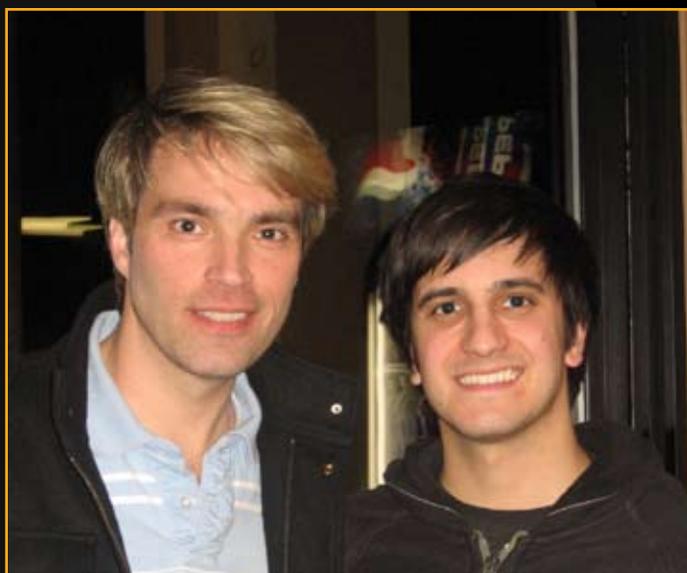


That's what you get when you mess with that "other" franchise.

I can't wait to wear the uniform, sit in the bridge, hold a phaser. It's all really exciting to me right now. I'm actually really looking forward to falling out of my chair onto a control panel when we get hit by a photon torpedo. Oh and I'm a little nervous about meeting Walter Koenig, because, well, he's the man. What if he took one look at me and said, "you look too vulnerable" I'd be crushed! Haha!

If you could write a script for Chekov, what about the character would you like to explore, what would you have him do, where might he go in the Star Trek universe?

I would really like to explore his growth from his early twenties into manhood. I'd also like to explore finding



James Cawley and Jonathan Zungre after meeting on Thursday, February 7th to discuss Jonathan's role as Pavel Chekov.

God in the Star Trek Universe, because I've seen some exploration on the topic but feel like since it is one of humanities most timeless pursuits, Star Trek has more to say about it—aside from Star Trek V.

And if I'm going to be honest, if I wrote a script, Chekov would definitely get into some serious scraps and gunfights. I would be like Star Trek meets John Woo, which might not be good for anybody.

Is there anything I haven't asked you that you would like the opportunity to tell fans?

I'm working on saying my V's like W's. Sometimes they come out as "Qu's". Nuclear Quessels doesn't sound right at all.



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EXPLOSIVE *HOWARD*

INTERVIEW WITH HOWARD "PYROBOY" BROWN

*Interview by
Meghan King
Johnson*



MEGHAN: *Let's start with the basics—
tell me a little bit about yourself.*

HOWARD: Here are my stats: Live in Harrisburg, PA. Married for 15 years. Wife: Nancy. Legal guardian of Jordan Labraola of Ovedio, Florida. Currently a confidential messenger for the PA State Police (24 years) and President and CEO of Republic Fireworks & Displays, Ltd. and its divisions: Skybound Productions, Ltd. and Industrial Pyrotechnics & Effects, Ltd. They've come a long way in *Star Trek* in a very short time.



MEGHAN: *How long have you been a Star Trek fan, and how did your interest in Star Trek begin?*

HOWARD: My brother Vince got me hooked on *Star Trek*. He is one of the original Trekkies. I was 10 to 12 years old at the time. Big brother sat me down in front of his black-and-white TV to watch a science fiction show call *Star Trek*. Because of my age I really didn't get it right away. It took me till I was 16 or so till I was interested in sci-fi. My brother told me about this movie called *Star Wars*. I saw it and was blown away. I became a die-hard *Star Wars* freakazoid!

After awhile the *Star Wars* fad wore off and I was watching the same humdrum TV reruns. When I turned 17, I was allowed



Lieutenant Uhura (Kim Stinger) deals with a short-circuit in her communications panel courtesy of Star Trek: Phase II's Pyrotechnic Visual Effects Supervisor Howard Brown.

to stay up until midnight on Friday and Saturday nights. On Saturday night they had "thriller theater" on our local TV station. One night they showed a *Star Trek* episode. It was like a light switch had turned on! I wanted more of this! I called the TV station to see if they could air more of *Trek*. They told me that airing of *Trek* was a mistake. They should have shown "Blood-Sucking Freaks." I was bummed out. Little did I know [that] a lot other people had also called to request *Trek*. The long and the short of this is: the next season the station started showing *Trek*! It lasted for three years!

MEGHAN: *How did you get involved with Star Trek: Phase II [FKA: New Voyages]?*

HOWARD: I was at a convention in Ohio over the Thanksgiving weekend in 2005 with my friend Tom Klinger. I was looking through the abundance of DVDs for sale in the dealers' room when I saw two *Phase II [FKA: New Voyages]* DVDs for sale.

I was amazed at the fact that someone was doing *TOS*-style *Trek*! I bought them and watched them numerous times. I was amazed! Little did I know that they were bootleg DVDs.

While I was watching "In Harms Way," I was most interested in the pyro effects. I kept watching the actors' reactions over and over. I thought the reactions were off in an unusual sort of way. I finally realized that these were CGI and not real effects. I kept thinking that if real effects had been added, the actors' reactions would be on the mark. In the back of my mind I knew I had to do something.

So after the first of the new year, I began to do research about *Phase II [FKA: New Voyages]*. I came across the name "Russ Haslage." I emailed him and told him how I'd like to improve the effects by adding real pyro. Russ emailed me back and said he would make sure the executive producer would know my intentions.

About two weeks later the executive producer emailed me back. He introduced himself as James Cawley. This nearly floored me! He asked me to come up [to New York] in March for an interview. I eagerly said "yes!"

I didn't receive any further communications until March when James emailed me again and said to come up for an interview in April, for the whole weekend. He also asked me to bring up some of my effects

so he could see them. Of course I accepted. Little did I know the "interview" was to add real effects to the reshoot of the episode "To Serve All My Days"!

Along with my assistant, Tom Klinger, I added four pyro effects and other atmospheric effects to the reshoot. We were very lucky; we'd brought just enough product to pull it off! Much thanks to the prestigious Doug Drexler! He gave us technical assistance for the placement of the effects. What an honor to work with Doug! WOW, what a weekend!

On another weekend in May, my wife and I were on vacation. It was a Sunday morning and we had just gone to breakfast. My cell phone rang. I answered, and it was James! He said the effects just blew him away! He then asked me if I would be willing to be on staff and take the position of Pyrotechnic Supervisor. Again James had floored me! Of course I said yes! That's how I got involved with *Phase II*—it all started from two bootlegged DVDs!

MEGHAN: *That was quite an "interview." ;-)* Could you tell me more about your "other life," about Republic Fireworks & Displays, Ltd. and Skybound/ EFX Productions?

HOWARD: The Browns operate one of the many home spun explosives firms in Pennsylvania. Headquartered in Harrisburg, PA with a field office and operations center in Huntingdon County, PA, we have three generations of blasting and pyrotechnic skill, and a four-state reputation.

My grandfather and father started the business. They were both dynamite-blasters for rock quarries and coal mines in Pennsylvania, Maryland, Virginia and West Virginia. Because they had federal high explosives licenses, they could also entertain the local community on July 4th and New Year's with elaborate firework shows. We had a grand time! You always knew they were going to put on quite a show!

My grandfather passed away when I was five and my father downsized the business to work only in PA. In my junior year of high school I started helping my father dynamite for new road and building construction. As I got older my interest turned to pyrotechnics.

My father retired in 1992 and mother baled the business. In 2000, I started the company back up and renamed it Republic Fireworks and Display, Limited. With the help of my wife, Nancy, and ten volunteers who help out of the pure love of shooting fireworks, we shoot professional displays in Pennsylvania and New York. In 2005 our special effects division, Skybound/EFX Productions, Ltd., was formed. We have done numerous effects for television, motion pictures, and other venues.

MEGHAN: *Could you describe some of the other effects work you've done?*

HOWARD: Skybound Productions has done pyro effects for The Author S. DeMoss Foundation, The YFC Entertainment Center, Rising Phoenix Productions, Great Bird of the Galaxy Productions, Breadwin Productions, Commonwealth of Pennsylvania and, last but not least, The Cawley Entertainment Company. We have done multiple jobs for some of these.

MEGHAN: *Could you describe some of the effects you've done for Star Trek: Phase II?*



Howard Brown and Tom Klinger provide smoke effects on the Bridge to give the scene "atmosphere" and provide continuity between shots where pyrotechnics were previously used.

HOWARD: The effects we've done for *Phase II* have been very controlled because of the highly detailed and non-replaceable parts of the sets. The effects we do are called "close-proximity pyrotechnics." These effects are used so the actors and the sets can be within a desired range without getting hurt or "peppered" from the effect. The effect is a pre-formulated mixture that is used in conjunction with an electronic match that fires the effect. Other effects that have been done are atmospheric haze and smoke.

MEGHAN: *What's your favorite memory from working with Phase II so far?*

HOWARD: I have many favorite memories of *Phase II*. The one that stands out in my mind was when I first walked onto the bridge set for the first time. It was so surreal. It was like I had been there hundreds of times before. It was that realistic. It gave me goose bumps up the back of my neck! I had the feeling that someone was watching me. I turned around. It was James Cawley. He walk over to me and said, "Welcome home, Brother."

MEGHAN: *What kind of things do you see yourself doing and/or dream of doing in the future in regards to Phase II—pyrotechnically speaking and otherwise?*

HOWARD: I have a lot of ideas for *Phase II* lurking around in my head. If I had the chance I would like to do an outdoor battle scene with explosions and large fireballs! I would also like to do a slow-motion "pass-through" phaser hit on someone. I have dreams of a running phaser fight in a corridor with crossfire and smoke and flames and sparks—OH MY!



Ron Gates, Jay Storey and Bobby Rice react to a pyrotechnic explosion, which provides motivation for the actors' response and real reflections on surrounding surfaces.

MEGHAN: *What's the craziest thing you've ever done (and/or "closest call") with regards to pyrotechnics?*

HOWARD: The craziest thing I ever did was to set off a professional fireworks display in the middle of a cornfield. The corn was over eight feet high. The farmer was really pissed that he had to mow down a ton of cornstalks for us to set up our mortar racks. The problem was that he'd mowed them down two weeks before the shoot. The stalks dried and we wound up with a major fire hazard. We had the local fire company with us just to put out any fires that were created by our mortar blasts. What a mess!

The closest call I had was when a six-inch mortar shell detonated *inside* a mortar tube during a show. I was hand-firing the large shells when one of the mortars gave a "flowerpot effect" which means that the shell was on fire inside the mortar tube! I was approximately six feet away when I noticed it. I dropped to the ground and rolled as fast as I could. The percussion of the detonation blew me end-over-end. I finally landed on my back. I started to brush off any smoking debris that was on me. My crew ran over to me to see if I was all right. I jumped up and ran toward my mortar units yelling, "Keep firing! Keep firing! Hurry up and light something!! The show must go on!" I still have the blown-out mortar tube in my office as a reminder to myself and crew to never let your guard down. Always be aware. Always be safe.

MEGHAN: *Wow. That was a close call. Do you have any other hobbies, besides blowing things up?*

HOWARD: I love hunting and fishing, going to auctions, sales and flea markets. Of course, I love to blow stuff up! Along with my friend Tom, I rebuild computers and sell them. Of course I have my *Star Trek* collection, and also collect other things that interest me.

MEGHAN: *Anything else you'd like to mention here?*

HOWARD: I would like to take a moment to thank some really wonderful people in my life. First, my wife Nancy for supporting me! To my good friend, James Cawley, for trusting me that his bridge will only "look" blown up! To Doug Drexler for helping on some effects problems on the "TSAMD" reshoot. You're the best, Doug! I also want to thank my coworkers and friends on the production staff and cast for accepting me into the "family." To the volunteer crew members: you are the backbone of our production; without you the production would greatly suffer. Keep up the good work! Last, but not least, I would like to all the directors who have made *Phase II* what it is today—WE ALL THANK YOU!

Next up for Howard: consultant, grip, gaffer, and jack-of-all-trades for the next Star Trek: Phase II episode.

About the Interviewer: Meghan King Johnson plays Lt. Janice Rand for Star Trek : Phase II. In her other life she is a freelance writer (among other things), and holds a degree in English Literature from Saint Mary's College, Notre Dame.



Apparently, Lieutenant Kyle (Jay Storey) is at the epicenter of several *Bridge* explosions in the upcoming episode "Blood and Fire."

RODDENBERRY 2008 MEMBER OF THE YEAR

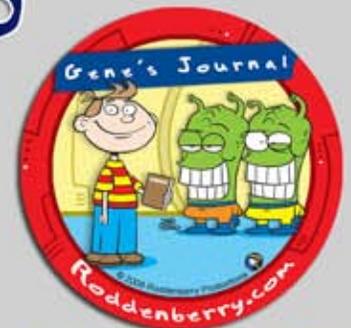
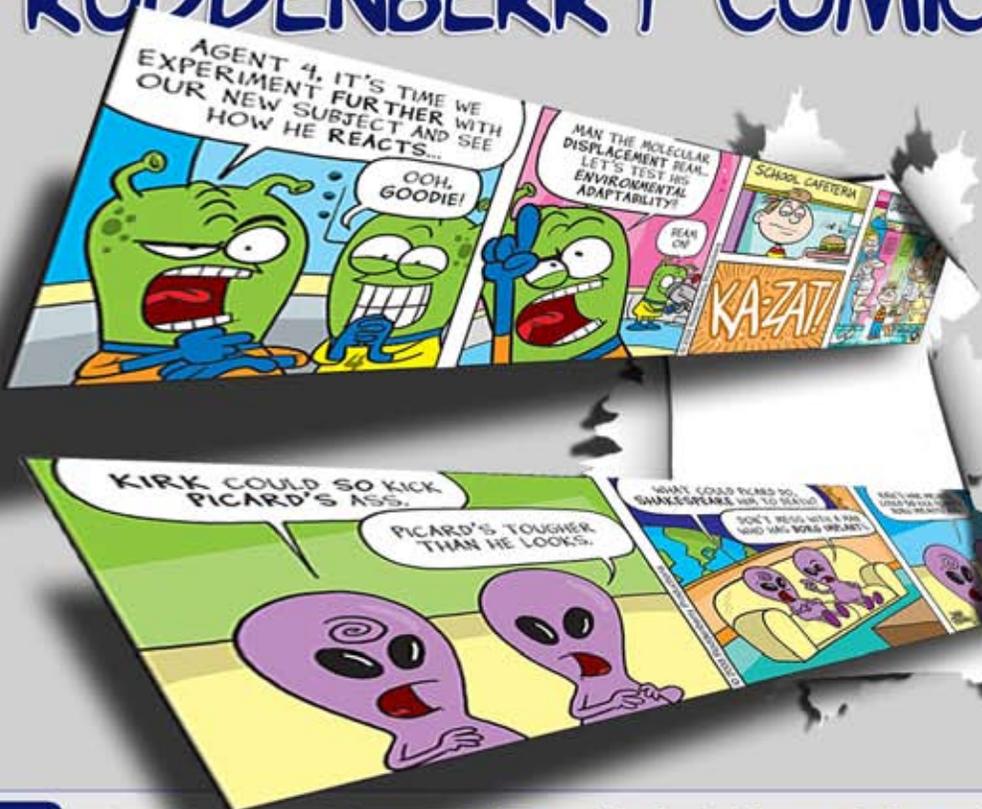


GRAND PRIZE

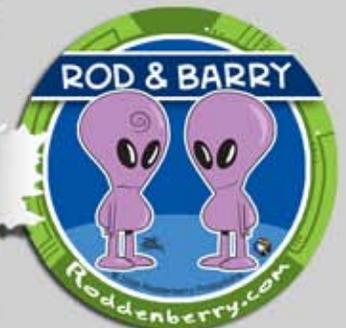
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CAT FIGHT

WRITER JIMMY DIGGS BRINGS FIERCE FELINOIDS BACK TO THE STAR TREK UNIVERSE

Bringing Larry Niven's warrior-cat race back to the Star Trek universe has been a dream of writer Jimmy Diggs for quite some time. Even after writing a number of episodes for Star Trek: Deep Space Nine and Star Trek: Voyager, Diggs is on a mission to see one story, "Kilkenny Cats," made as a Phase II episode. We were able to talk with Jimmy about the journey his story has taken and what will be necessary to bring his "Kilkenny Cats" to the screen.

Star Trek: Phase II eMagazine (eMag): *When did you originally start working on a story that would re-introduce the Star Trek Universe to Larry Niven's race of space-faring warrior-cats? Can you tell us about the genesis of this story? Tell us about "Lions of the Night" and how "Kilkenny Cats" was originally a Star Trek: Enterprise story, and then how came to where it is today.*

Jimmy Diggs (JD): I pitched my first Kzinti based story in 1994. At that time I was a WGA writer intern on *Star Trek: The Next Generation*. In the years that followed, I sold episodes to *Star Trek: Voyager* and *Star Trek: Deep Space Nine*. But I just couldn't abandon the idea of bringing these creatures back into franchise. I consistently and repeatedly continued to pitch Kzinti-involved stories. So much so, in fact, that Brannon Braga began to refer to them as "Jimmy Diggs' Crazy Cats."



Diggs holds a maquette of a Kzinti (Ky'Theri) warrior-cat that he commissioned artist/sculptor Clint Burgin to create, based on the early concept artwork done by Court Jones.



Neal Hallford has always been a big supporter of my push to re-involve the Kzinti. One day, Neal called me with an idea about a scene that he and his wife Jana were working on. It centered around a juvenile Kzinti being brought aboard the *Enterprise*. It had a touch of humor and a very *X-File*-ish twist. I was so impressed I insisted (begged, really) that Neal and Jana allow me write the teleplay. That scene, which I won't reveal here, informed the entire episode.

"Kilkenny Cats" wasn't the first *Star Trek* script I'd written to involve the Kzinti. I originally wrote a feature film screenplay that I hoped would one day become the first totally CGI *Star Trek* motion picture. That script was entitled, "The Lions of the Night." While Nichelle Nichols, George Takei, D.C. Fontana, and Majel Roddenberry were big supporters of the script, sadly, it never captured the attention of Paramount.

Once again, I just couldn't leave the whole Kzinti thing alone. After completing the first draft of "Kilkenny Cats," I asked my good friend Andre Bormanis (then the Executive Story Editor on *Star Trek: Enterprise*) to take a look at it. He loved it. Andre then arranged a pitch with then-Executive Producer of the show, Manny Coto. That meeting consisted of Manny, Andre, Neal, and yours truly. It lasted for *three hours!* At the end of that pitch Manny Coto promised to "fight" to have the Kzinti reintroduced in the fifth season. Neal and I were prepared with several other Kzinti stories. I felt certain (based on Manny's initial reactions) that at least three (with "Kilkenny Cats" as the first) would eventually wind up on the air. Unfortunately, as we all know, the fifth season of *Star Trek: Enterprise* was cancelled.

eMag: *What sparked your fascination with the Kzinti? What is it about them that stirred you to write the story? Why bring the race of warrior-cats back into the Trek universe at all?*

JD: I was intrigued by the notion of a creature that thinks *as well as a man*—but not *like a man*. Larry Niven's spacefaring felinoids are so richly textured, so exquisitely indifferent to the needs and desires of their human counterparts, that it's easy to forget they aren't the heroes of the story. If you could ask him, I'm sure the Kzinti character would say the story *IS* about him.

A while back, I wrote an article for *Star Trek: Communicator Magazine*, #149. It was entitled "The Seven Deadly Villains of Star Trek." In it, I proposed that the villains of the *Star Trek* franchise were as successful as they were because they were allegorical constructs of the seven deadly sins of man. I conjectured that the Klingons were the embodiment of wrath, the Romulans were "pride," the Frenengi were perfect as "greed," the Cardassians were "envy," the Pakleds were representative of "sloth," and the Borg personified "gluttony." Only one deadly sin remained—lust! I felt the Kzinti, with their languorous feline body movements, and their gastronomic lust for the flesh, were the perfect allegory for this final deadly sin. If they could be infused with some of the gothic horror qualities of the vampire or werewolf, their transition would be complete.



A revised Ky'Theri warrior-cat sketch, complete with trophy breastplate and claw-accessible technology on his wrist.

If you want to create a heroic captain, you've got to give him a fitting villain. It's the same for any hero. What would Luke Skywalker be without Darth Vader? What would Clarice Starling be without Hannibal Lector? The greater the villain, the greater the hero. The Kzinti/Ky'theri are worthy opponents for *any* Starfleet Captain.

eMag: *It is our understanding that you prepared a "writer's bible" on the Ky'Theri (Kzinti), can you give us some backstory on them and their place in the Trek universe? Why are the cats called Ky'Theri in this story, rather than Kzinti?*

JD: I did, in fact, write a 35-page, color illustrated "Guide To Using The Kzinti In Star Trek." I only produced about 30 copies. They went to key people in the *Star Trek* and *Man-Kzin Wars* franchises (Manny Coto, Larry Niven, D.C. Fontana, Jim Baen, Andre Bormanis, Brannon Braga, Mike Okuda, etc.) It was designed to familiarize writers and directors with these creatures, their culture and history in this universe, and help them avoid making ridiculous or cheesy mistakes. One of the features I was proudest of was a *Star Trek/Man-Kzin Wars* Integrated Timeline that seamlessly merged the two universes and answered everyone's most-asked questions. This timeline has Larry Niven's official endorsement.

The Kzinti of this timeline (as in the *Man-Kzin Wars* universe) have suffered several humiliating defeats at the hands of humans. In this universe they were first defeated by pre-

Federation Earth and later by the Federation itself. By the time of our story, Kzinti space is isolated by a Quarantine Zone. Most of their subject races have been liberated. There has been no human-Kzin contact for almost a hundred years. It is suspected that some fundamental internal struggle has kept them from reasserting themselves in the quadrant. This explains why we haven't seen much of them until now.

While Larry Niven has always supported my efforts to bring the Kzinti back to *Star Trek*, sadly, he no longer has sole ownership of the Kzinti for film and television production. While Paramount would have had the lawyers and deep pockets to hammer out a deal, I cannot ask James Cawley to shoulder such cost or assume the associated risk. The term Ky'theri comes from a published short story by my good friend Geoff Thorn, who has also written a couple of *Star Trek* novels. Geoff's Ky'theri look and behave suspiciously like the beings in "Kilkenny Cats." Personally, I like to pretend that "Ky'theri" is Klingon for "Kzinti." Who knows, maybe one day, we'll be able to say that legally. In the meantime, we are dedicating this episode to Larry Niven.

eMag: *We have seen the pre-production artwork, but can you describe them to us in your own words? Can you tell us why certain choices were made on the appearance of the Ky'Theri?*

JD: Although it breaks my heart to do so (for the reasons I have stated above), I have no choice but to change the name, story details, and more distinctive physical characteristics of these creatures (such as the ears, tail, fur color, etc.—as some fans have already noted from the teaser poster).

However, we're keeping all of the unique features we developed to make the Kzinti more menacing. Most fans familiar with the Kzinti will notice that they've never actually looked like this before. Our felinoids are physically more imposing. They're more muscular, more expressive, and more dangerous-looking. Our felinoids look like a bizarre alien cross between a lion and a lowland gorilla. This is quite deliberate. They will also move differently. I don't want to give too much away, but I hope you'll get goose flesh when you see their alien anatomy at work.

eMag: *Who did the pre-production artwork? Who is Court Jones and how did he become involved with the production?*

JD: All of our pre-production artwork, as well as the illustrations for "The Guide To Using The Kzinti In *Star Trek*" come from the hand of Court Jones. Besides being the in-house artist for "House of Diggs" Productions, Court created the logo for the musical group Blink 182. A visit to his website, Court Jones Caricature & Illustrations (www.courtjones.com) is a real treat for art lovers. You can also see pre-production artwork for several other "House of Diggs" Productions at his site.

eMag: *A maquette of a Ky'Theri warrior-cat was completed by Clint Burgin. Who is he and how did he become involved?*



Jimmy Digg's article "The Seven Deadly Villians" appeared in issue #149 of the *Star Trek Communicator*, on Pages 46–49.

JD: Clint is one of the instructors at the Watts Atelier, an art school located in San Diego. He asked if I would assist some of his students with a film project. I agreed, but instead of cash, I asked if he would sculpt a movie-quality maquette for me. The resultant piece was spectacular and even inspired Court to take a fresh look at how these creatures might look and move in 3D. Manny Coto was so impressed that the sculpture sat in his office at Paramount for three months.

eMag: *We understand that ships have been designed for the Ky'Theri, and that Josh Finney of Glitchwerk actually constructed a CGI model. Photos of the ship can be found in several Trek wikis and other online locations. Will these ships be used in the P2 production of the story? How did Josh Finney get involved with your effort?*

JD: In *Star Trek*, the ships are so essential to the story that they become virtual characters in and of themselves. Often, the first sight we have of an alien is of their ship. The ship becomes an outward manifestation of the being within. The Kzinti/Ky'theri deserve a ship as distinctive and as singular to them as the D7 is to the Klingons, the Bird of Prey is to the Romulans, or the Cube to the Borg.

Court Jones and I designed the original "Dark Stalker" for "The Lions of the Night." Since that story took place in the era of *Star Trek* movies II through VII, the ship had to have a look and feel that was appropriate for the period. Since "Kilkenny Cats" would take place in an earlier era, I decided to retro-engineer



(if that term makes any sense) the original design from "The Lions of the Night." Josh Finney was commissioned to render a CGI model of what an early "Dark Stalker" might look like. I instructed him to incorporate elements that would resemble parts of planes and ships from World War II. While I'd like to continue using some of our original concepts, the Ky'theri will need ships that have none of the elements that are clearly Kzinti in origin.

eMag: How did you come to find out about Star Trek: Phase II and how did this team get involved in your effort?

JD: Obviously, I was pretty devastated by the cancellation of *Star Trek: Enterprise*. Almost immediately, I was contacted by my friends D.C. Fontana and Jack Trevino. Both were familiar with "Kilkenny Cats" and both were writing projects for *Star Trek: Phase II* (then known as *New Voyages*). They suggested that I contact James Cawley and show him the script.

eMag: In general, what kind of story are you hoping to tell with "Kilkenny Cats?"

JD: "Kilkenny Cats" is something of a cautionary tale. The story derives its underlying theme from the title, which pays homage to an old Irish limerick:

There once were two cats of Kilkenny,
Each thought there was one cat too many
So they fought and they hit
And they scratched and they bit
'Til instead of two cats there weren't any.

While the term "Kilkenny cat" has come to represent a tenacious fighter, there is an obvious warning embedded in the humor of this poem. Dr. Martin Luther King once wrote, "An eye for an eye, and a tooth for a tooth leaves everyone blind and toothless." Fighting for your principles can be a good thing, but it can also be taken to ridiculous and self-destructive extremes. This can be an important lesson to learn in these post-9/11 times.

eMag: What other hats will you be wearing with this production?

JD: Besides writing and directing I may, from time to time, just grab a broom and sweep up the place. Seriously, I'll do whatever job needs to be done. If I have to grip, I'll grip. If I have to get in front of the camera, so be it. At Stu Segall Productions in San Diego, I worked as set security, as an extra, an extras wrangler, camera truck driver, casting assistant, even co-star and stunt fighter. I was a member of SAG long before I was a member of the WGA.

I've even been known to scrub out a toilet on the honey-wagon [on-set multi-room trailer]. Hey, it may not have been glamorous, but at least it was show business.

eMag: What do you look forward to most about directing your story?

JD: Taking the script I penned as the writer and bringing fresh vision to the story. I know what I was striving for as the writer. Now, as the director, I want to take it to another level.

eMag: The story is in "pre-production," what does that mean and where are you at now with that process? What is the next step, and when do you hope to "go before the cameras," so to speak?

JD: I just completed casting. There are some minor revisions to be made to the script before we storyboard and we're in the process of testing make-up and creature effects for the Ky'theri.

eMag: Without giving away too much, how do you plan on bringing the Ky'theri to the screen? Will you use computer-generated images or make-up and costumes?

JD: That's a good question. Obviously, we'll rely heavily on computer-generated graphics. But I don't want to be dependent on that technology exclusively. I intend to use facial prosthetic devices, some minor animatronics, and a pair of truly gifted actors to bring these creatures to life. If you can tell me how I created this creature in every scene, I will have failed as its director.



Concept drawing of Kzinti cruiser and "claw swipe" emblem of the Kzinti. The "Dark Stalker" was developed further as a CGI model.

eMag: Are there others involved with the bringing the story to life? Can you tell us who they are and how they are involved?

JD: Besides penning the story, Neal Hallford will act as my Assistant Director. A fellow San Diegan, Kristen Martin, is our Script Supervisor. Lou Klein, who is developing the make-up, and the prosthetic facial devices, will perform as one of the Ky'theri captains.

eMag: Why is this story important to you and what do you hope fans will take away from it when the episode is filmed and released?

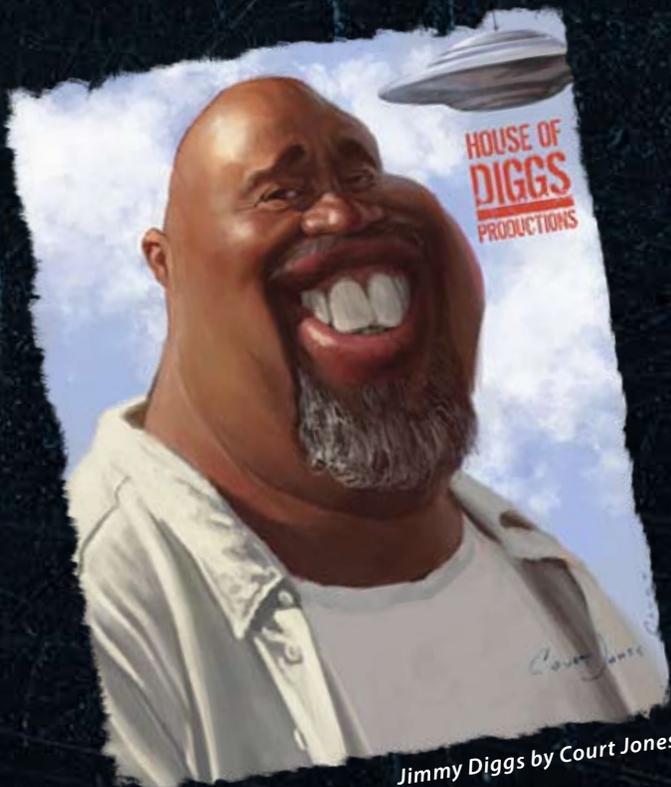
JD: For years, it's felt like the whole franchise had lost its way. It felt like something essential was missing. It felt like the pride was gone.

The Ky'theri hold the key. They are the solution. Pitted against these flesh-rendering adversaries, I knew that Captain John Archer would rise to his full potential. Pitted against these "lions of the night" I know that James Cawley's portrayal of Kirk will ascend to new heights. The challenge has been renewed. The vision is restored. The pride has returned!

eMag: Is there anything about this project that I haven't asked you that you'd like to tell fans?

JD: Yes. "Let the leaf-eaters tremble, the hunters have nothing to lose but their hunger! Beware of the lions of the night!"

Thanks, Jimmy, for the special insight into this story and we look forward to talking with you again very soon.



Jimmy Diggs by Court Jones



Dorothy Fontana

Star Trek writer and producer Dorothy (D.C.) Fontana was instrumental in bringing Larry Niven's Kzinti to the Star Trek universe in the 1973 Animated Series episode "The Slaver Weapon." *Phase II eMagazine* was able to ask Dorothy how Niven initially became involved.

"Using the Niven story for a *Star Trek Animated* script was an easy choice. I had read the original story "The Soft Weapon" in a Niven collection and liked it. The original story involved a couple on a prospecting search discovering the peculiar weapon, but I thought it could be broadened to include our primary characters from the *Enterprise*. I recommended it to Gene



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Kzinti from the Star Trek: Animated Series episode "The Slaver Weapon"

Roddenberry, who read it and agreed. Then we contacted Larry and had him come in for a story conference. He agreed it could be made into an animated episode and wrote the script for us. It was a good episode, and the only thing I ever regretted about it was the colorists made the Kzin spaceship PINK. Just not the color I'd associate with eight-foot-tall felinoid aliens! I found out later this color was because Hal Sutherland, the director, was color blind. To him, all colors were shades of gray. However, I do think the Kzinti themselves were very well portrayed with just the right amount of alien characteristics, and looked very much the way Larry had envisioned them."



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"You have something we want." —Chuft Captain

DOROTHY FONTANA





COURT JONES

ILLUSTRATOR

Court Jones is a renowned caricaturist and illustrator who has been working with Jimmy Diggs for a number of years to bring the space-faring cats back to Star Trek. Court's Kzinti illustrations have evolved, with the story or as copyright technicalities have required. He and Diggs have developed a unique look for the feline race, which captures their predatory nature and evolutionary history. Court took a few minutes to answer questions about the project for the Phase II eMagazine and provided some of his concept artwork of the big cats for this article.

Star Trek: Phase II eMagazine (eMag): Tell us about you. How did you get into illustration? When did you decide to make illustration your career?

Court Jones (CJ): After college, I got a job working as a theme park caricaturist. Some friends there turned me on to the caricature illustration work of Sebastian Kruger. And it blew my mind what he was doing with paint and caricature. After that, I had a firm idea in my mind about doing humorous illustration. Later on, I started training at an atelier school here in San Diego, and that has helped round out my skills in more traditional subject matter. And I met many artists there who were doing fine art and illustration as their job, so I saw how it could be done. I took a leap, quit my theme park job and dedicated myself to my freelance career.

eMag: What is the primary medium you work in? Traditional or digital?

CJ: I seem to do most of my illustration jobs digitally now, because it is so darned fast and easy to change things. Clients often want many revisions, and the digital medium allows



A warrior-cat attacks a movie-era crew member in this illustration by Court Jones for Star Trek: The Lions of the Night, as seen in Star Trek Communicator #149.

for that very well. But whenever I have a nice long deadline, I prefer to paint in oils.

eMag: Who are some of your favorite artists?

CJ: I have a pretty wide range of favorite artists and influences. I constantly find inspiration from the artists of the late 19th and early 20th century. Sargent, Zorn, Sorolla, Joseph Clement Coll, and the early California Impressionists move me most in the area of painting and fine art. And commercial illustrators like Rockwell, Leyendecker, Cornwell, Mucha, Arthur Rackham were classic masters of visual storytelling that I constantly look

to when I get stuck in my work. As far as contemporary guys, I can't get enough of Craig Mullins, Frazetta, Claire Wendling, Dean Yeagle, Jon Foster, David Levine, Jan Opdebeeck, and of course, Sebastian Kruger.

eMag: *How did you get involved with Jimmy Diggs and his "Kilkenny Cats" story?*

CJ: I've been doing concept art and sketches for Jimmy since 1999. He had faith in me and an appreciation for my stuff, long before I think I was any good at all. A friend of mine introduced me to him because he was looking for an artist to help visualize a fantasy script he was working on at the time about Vikings. It was a really cool idea, and after that, I got hooked on all of his different stories—wanting to bring them to life. I was getting

though the story has evolved quite a bit since then.

eMag: *What direction were you given on the Kzin race when you started developing the imagery?*

CJ: When Jimmy first told me about the Kzin, he showed me a lot of the original cover art from Larry Niven's books. I didn't know anything about the characters or storylines. But I knew I didn't want to just draw human bodies with tigers' heads as had usually been done on those covers. Jimmy told me many things about the Kzin, and some of that imagery was very potent for me. He said their physiques should be a cross between a lion and a mountain gorilla. They are supposed to represent the visceral fear that man has always had towards the large predatory cats that competed with us for food, or even used us AS food throughout time. But when we look at these creatures, they not only need to frighten us with their feline ferocity, but we want the audience to see a sentience and intelligence to rival even the smartest of us monkeys.

Another element which has played into their look was something Jimmy wrote about them for an article he did for *Star Trek Communicator* magazine. He had a theory that the main villains of *Star Trek* could be seen to represent the seven deadly sins. Klingons are Wrath, Romulans are Pride, Ferengi are Greed and so on. Jimmy felt that the Kzin would represent the sin of Lust very well. Not so much carnal lust, but lust as it relates to hunger and desire for flesh. But they would also be able to move smoothly and sensually like a feline, at times. Always stalking with very deliberate movements. That affected a lot of the sketches I did of them.

eMag: *What elements did you suggest or add?*

CJ: Whenever I have bit of time to spend on a sketch or illustration of the Kzin, I often like to add a little story or dark humor. I came up with this idea of the Kzin figure sitting in his captain's chair, and wondered how it would differ from a Starfleet captain's chair. Well, first of all, it would need some sort of slot or space for their tails. And since they are a race that explores space to increase their herds, perhaps they would prefer to have some captured prey chained to the foot of the chair, to feast on when the mood strikes.

In the process of designing and sketching, I sometimes come up with a certain gesture to the pose or other element that Jimmy hadn't thought of, which often inspires him. He'll look at a new sketch of mine and imagine a whole personality around it, and create a place for him in the script. And if I ever do have a random thought or contribution, Jimmy's always very open to collaboration and input. His stories always inspire my compositions. So I'm happy that my sketches can, in turn, sometimes spark an idea in him.



Star Trek: The Lions of the Night concept poster by Court Jones, with layout/composition work by Neal Hallford

a lot of valuable experience working with a real industry pro, and my art was being seen by many studio folks. I even got to go on a few "adventures" with him, like the time we went up to Paramount for a *Star Trek: Voyager* pitch meeting. Fun stuff.

Anyways, the first incarnation of "Kilkenny Cats" was *Star Trek: The Lions of the Night*. A feature-length script starring several characters from the original series. It was a long shot, I think, at that point, but I went ahead and did a movie poster mock-up for that project. That illustration is still up on my website, even



Various early sketches showing movement and posturing of the Kzinti, and one particular sketch of a very suspicious-looking mealtime.

eMag: *What about the armor and weapons? What developed the look and feel of those elements?*

CJ: Well, the general direction I got from Jimmy about that was that they were originally a race of sentient cats who were in their Bronze Age when a space-faring race arrived on the Kzin homeworld. Overnight, they went from a tribal Bronze Age culture to one that used high technology. So their uniforms and gear would represent that mixed aesthetic. I imagine they would keep their duty uniforms simple, so they could be as nimble as possible. I usually just think of them in loincloths and bits of armor here and there. Although, looking back, I don't know if a loincloth is really even necessary. I don't think they would be too modest. They're covered with fur, after all. But, like *Predator*, they would most certainly keep trophies of their kills, like teeth, ears, or bits of alien technology. I think Larry Niven's books usually depict them clothed from head to toe. But I just preferred to show off their animalistic anatomy more.

eMag: *What do you like to draw most about the Kzin characters?*

CJ: I enjoy the caricature aspect of their physiques. It's quite a challenge to artfully blend their animal and primate physiology and make it work. Historically, caricature meant to draw humans

with animal features. And that's basically what I'm doing with the Kzin. But cat-like faces are damn hard. It's always a struggle to get a good Kzin face that reads as an intelligent cat.

eMag: *It was my understanding that you designed the ships for the space-faring cats, is this correct?*

CJ: That's right. Jimmy always thought of them as stalkers in the night, even in space. So their ships would be reminiscent of stealthy submarines. They even use torpedoes as their primary weapon. Not phasers. Which is different for *Star Trek*. We wanted to do a ship that looked like it belonged in the *Star Trek* universe, but didn't rely on the same type of traditions were used to seeing, like external warp nacelles. And I tried to base the core design on something organic. So what we ended up going with for the Kzinti Cruiser was sort of lobster-like. A blood-red hull, with a heavy, weathered-iron feel to it. Something primal and fierce looking. I think the design could evolve a little more though.

eMag: *The "Claw Swipe" emblem of the Kzinti Nation...how did you develop that idea?*

CJ: That came from Jimmy's very rich imagination. Paramount was very close to buying the Kzin story from Jimmy before *Star Trek: Enterprise* went off the air. So in preparation for that, he created a "Kzin Bible" for the writers, which has a lot of "dos" and "don'ts" for the Kzin, as well as mythology, stories and cultural references from their society. I developed some more



The threatening posture of this Kzinti warrior would bring the 8-9-foot tall monster eye- and tooth level with a human opponent.

artwork for the guide, including the emblem, which came from a story about an incident where four ships flew in formation across the disk of the sun, trailing smoke behind them, giving inspiration for the emblem. Or something like that. Jimmy can explain that better!

eMag: *How much research did you do into the characteristics originally described by Larry Niven?*

CJ: Next to none. Either from laziness or a desire to not be influenced by what had come before. Jimmy filled me in on what I needed to know, and I wanted these Kzin to represent his vision of them. Which he took right from Larry's books, and added his own twists.

eMag: *Are you a sci-fi or Star Trek fan?*

CJ: Oh I've been a huge Trekkie since the mid 80's, before *Star Trek: The Next Generation*.

eMag: *Were you familiar with Star Trek: Phase II before this project?*

CJ: Jimmy was the one who first showed me the website shortly after the first episode premiered. So yes, I was familiar with it.

eMag: *What do you most look forward to as this project makes its way through the lengthy pre-production process?*

CJ: I am so looking forward to finally seeing the Kzin come to life. It was a blast when my friend Clint Burgin created the Kzinti maquette off of my original drawings. But watching them come to life as characters in the *Star Trek* universe, and being partly responsible for their evolution from page to screen is going to be very exciting.

eMag: *What do you think are some of the biggest obstacles?*

CJ: Well, I don't know much about computer animation or compositing it with live action. But getting a seamless blend between the effects and actors will probably be the biggest challenge. If it's not done right, the effects will just pull the viewer right out of the story and we'll lose them.

eMag: *Could the Kzin be pulled off effectively without CGI?*

CJ: I'm sure they could. Costumes and puppetry, combined with creative cinematography could be all that is needed to tell an effective story. The original Yoda is still way better than the CG Yoda.

eMag: *Any final thoughts?*

CJ: From the beginning, I think it was always a good move to put the Kzinti into *Star Trek*. It almost happened with *Star*

Trek: Enterprise, and it would have been a bold move for the producers. It's such a different kind of threat than has ever been dealt with in the shows. And there's obviously a built-in history and familiarity from Larry's universe that brings a bit of clout to this villain. Not to mention the instant deep-seated anxiety of large things with teeth and claws hiding in the dark and stalking you in the night.

Thank you, Court, for your time and for sharing your artwork with Phase II fans.

Court and Jimmy continue to develop the Kzinti (Ky'Theri) characters, ships, weapons, and other aspects of the warrior-cats as pre-production moves steadily forward on this ambitious and challenging production. Although many elements will change between now and the release of the episode, Court's concept art for the Ky'Theri will guide the production crew toward their final product. We look forward to seeing more work from Court as the project progresses.

If you would like to see more of Court's illustrations and artwork, check out his website at: www.courtjones.com



A Kzinti (Ky'Theri) sits in his throne-like Captain's chair. This sketch was given several revisions before it was used for the teaser poster.





THE DARK STALKER

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Another developed, but sadly unused element of the *Star Trek: Enterprise* effort was this wonderful model of the Kzinti *Dark Stalker*, designed by Josh Finney of Glitchwerk (www.glitchwerk.com), based on sketches by Court Jones. Writer Jimmy Diggs commissioned this pre-production concept model as the "Kilkenny Cats" story was being developed for the unrealized fifth season of *Enterprise*. The design brings a nice alien perspective to the established look of classic *Trek* ships. Diggs has worked with Glitchwerk on other projects and turned to the team to give substance to the warrior-cat's cruiser.

"Josh Finney was a joy to work with, and his CGI images brought a level of realism to this endeavor that few science fiction projects ever get to enjoy!" —Jimmy Diggs



The two forward torpedo pods and the three external warp nacelles add a unique look to this ship, giving it a sleek, fast appearance that is quite natural for the feline race. *Trek* writer and designer, friend Jack Trevino commented about the design and designer, saying, "...truly a talented artist. Kudos to Josh, the designer. The ship certainly captures the style and feel of the TOS era." It is unfortunate that we didn't get to see this ship being so specifically tied-in with the "Kzinti," it is unlikely that this version of the ship will be used in the *New Voyages'* episode, but we felt it is still worthy of a second look. 



INTERVIEW WITH

JON POVILL

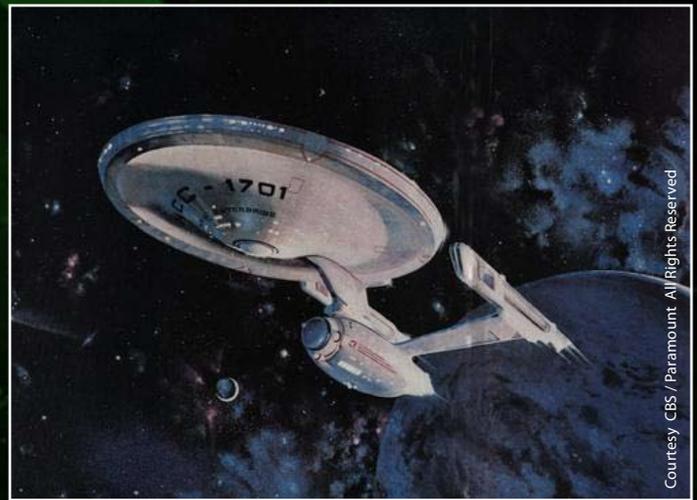
PHASE II ROUND II

In the late 1970's, during what some consider the golden era of the original series, there was a real possibility of a new *Star Trek* television series starring most of the original cast. That production was called *Star Trek II*, then *Star Trek: Phase II*, and constantly found itself in a state of flux between being a motion picture project or television series. During the metamorphosis of the *Phase II* project, a young screen-writer, Jon Povill, worked as an assistant to Producer Gene Roddenberry, then as the Story Editor on the planned *Phase II* television show, and ultimately as an Associate Producer on the project's final incarnation, *Star Trek: The Motion Picture*.

With *New Voyages* in evolutionary transition, Jon has joined the effort and has offered information and resources to help Executive Producer James Cawley fulfill his plan to take *New Voyages* into its next phase. A version Jon's story, "The Child," originally written for the 1970's *Phase II* television series, was ultimately produced as an episode of *Star Trek: The Next Generation*, but is being rewritten again as a *Star Trek: Phase II* episode, which he will direct. Jon sat down and answered a few questions for the *Phase II eMagazine* about his history with *Star Trek* and his involvement with a second *Phase II* project.

Star Trek: Phase II eMagazine (STP2): *Jon, can you tell us how the original Star Trek II, or Star Trek: Phase II, project came about?*

John Povill (JP): *Star Trek Phase II* was the result of numerous failed attempts to make a *Star Trek* movie. Paramount had discovered through the immense popularity of TOS in syndication that they had something that hinted at “The Franchise” that *Star Trek* came to be. As the shows ran and reran and reran some more for an astounding loyal and growing fan base, Paramount grew ever more eager to make a movie to capitalize on the phenomenon. Paramount, however, had very little idea as to exactly what it was that the fans loved so very much about the show. One could argue, I suppose, that after all this time Paramount still hasn’t quite grasped the nature of the magic as it has generated ever diminishing returns with each new incarnation of *Trek*. They assumed that the franchise was simply wearing out, that the fan base had moved on, but the huge popularity of *Star Trek: New Voyages* (now the new *Phase II*) pretty clearly refutes that theory. Perhaps the JJ Abrams *Star Trek* movie will be true to the core of *Star Trek* and will reinvigorate the franchise for them, or perhaps not, but either way I’m pretty sure that Paramount has never really understood *Star Trek* or its fans. My own experience with the Paramount executives who oversaw those early attempts

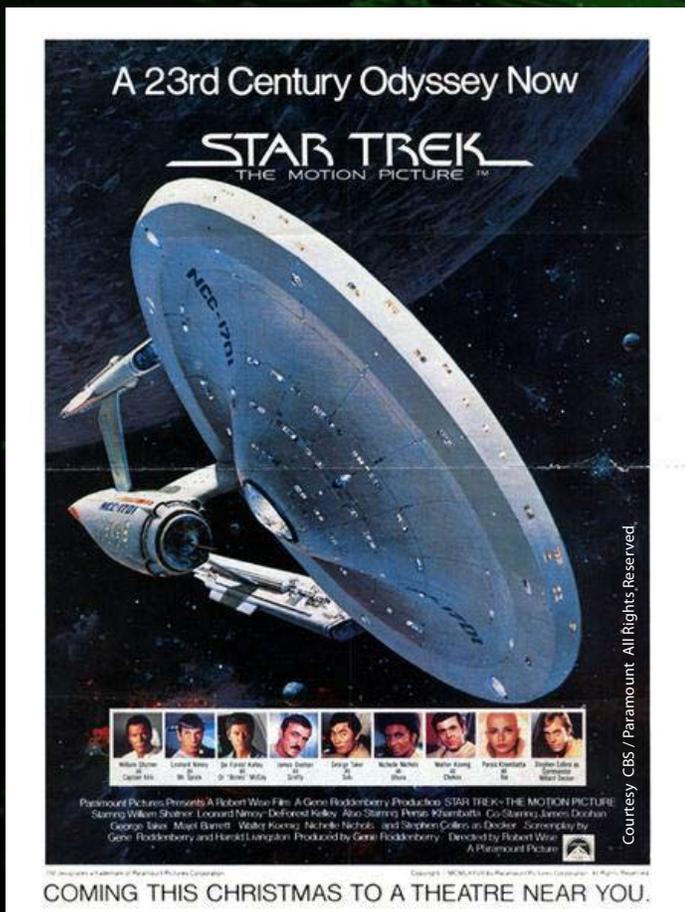


Courtesy CBS / Paramount. All Rights Reserved.

Another concept piece by production illustrator Mike Minor

at coming up with a feature was extremely limited and was mostly filtered through Gene Roddenberry and Chris Bryant and Allan Scott, who were one set of writers on one of the aborted features, but the sense I got was that the Paramount executives were anything but fans of the show. I think they viewed it with some degree of contempt, as though it was an aberration to be capitalized upon and fixed, if possible. Paramount didn’t trust the *Star Trek* fans, didn’t trust that there were enough of them to support a movie and felt that any movie that was to be made had to be “broadened” in its appeal so as to reach a substantially larger audience than the *Star Trek* fan base. So, script after script was attempted and no one could figure out how to make a script that was *Star Trek* but also something more than *Star Trek* and all the projects died. Finally, they decided the best idea was to return the show to television and use it to launch a new network, and they gave the green light to *Phase II*.

As to my involvement, I’d managed to worm my way into Gene’s awareness shortly after finishing film school. I think he was working at Warner Brothers at the time, preparing a series called *Genesis II*, and I wanted to get myself hired to write an episode. I sent in a sample script that his assistant read and liked, and Gene agreed to read it. It took something like a year before he actually found the time to do so, but he liked the script well enough to let me pitch some episode ideas to Larry Alexander, the story editor of *Questor*. (*Genesis II* had fallen by the wayside in the year it took to get my script read.) Larry liked one of my ideas, but before I could be hired, *Questor* was cancelled. I don’t remember exactly how I transitioned from that almost job to an actual job as Gene’s research assistant on a novel he wanted to do, but somehow it happened and I found myself working at his house, looking up information on the likely response to a large UFO in Earth orbit and other sundry subjects. The job only lasted a few weeks, but in that time Gene learned that I was supporting myself as a freelance handyman when not working as his researcher. So, when the research was done, Gene hired me to baby-proof the house for Rod, his son with Majel. I did the baby-proofing and a



Courtesy CBS / Paramount. All Rights Reserved.

This *Star Trek: The Motion Picture* teaser poster utilized the *Phase II Enterprise* concept art by John Berkey. Note the subtle differences that were further refined for the *ST:TMP* version of the Big E.



number of other odd jobs for them and at the end of a day's work would often have dinner with them and then hang out and talk into the night. And so it was that, when Gene got the call from Paramount to come back to the lot and write a script for a *Star Trek* movie, I was the guy who hauled all his boxes of *Star Trek* stuff from his garage to his office at Paramount. And, some months later, when Paramount rejected his script and was taking *Star Trek* movie pitches from scores of other writers in town, Gene told me if I wanted to come up with an idea he'd be happy to read it and, if he liked it, present it to Paramount. I wrote a treatment and gave it to Gene. He read it promptly this time but told me he felt it was better suited to an episode than a feature. Six months later, however, he called me out of the blue and said he had another idea for a feature and asked if I wanted to co-write it with him. I agreed immediately and, after hanging up the phone, shrieked loudly enough that my neighbors came running over to make sure I was all right. I moved into my first office at Paramount some time around January, 1976, and though I switched offices many times thereafter, I was pretty much at the *Star Trek* offices from then through February 1979. In that time I was a writer, an assistant to the producer, a production coordinator, the story editor on *Phase II* and finally Associate Producer on The Motion Picture. I was both a witness and a contributor to the reinvention of *Star Trek* through countless incarnations. Did *Phase II* have more of the essence of *Star Trek* than the later versions? It's really not for me to say. I will say, however, that I'm thrilled to be able to make the *Phase II* version of "The Child" for the *New Voyages/Phase II*.

STP2: Where there any concepts of the original *Star Trek II* project that did not make the transition to *Star Trek: The Motion Picture* (or other *Star Trek* incarnation) that you would have like to have seen come to pass on screen?

JP: There were several scripts that were worthy of becoming great episodes. Richard Bach, author of *Illusions* and *Jonathan*



Patrick Bell (Xon), Jon Povill, David Gautreaux (The "Original" Xon), and Executive Producer James Cawley at California meeting.

Livingston Seagull had gotten about halfway through an episode called "Practice In Waking" that I thought was absolutely brilliant. I would love to see that episode finished and shot as I think it would have been one of the best *Trek* episodes ever. There was a two part episode called "The Kitumba" that was terrific. I think we'd assembled some really good scripts. As to other concepts, I think most of them made it into *Next Generation*. The Kirk-Decker relationship as we'd had it became the Picard-Ryker relationship of *Next Gen*. Xon's need to study and understand human emotion so as to better work with humans became Data's quest to understand what it is like to be human. Troi had many of the attributes of Ilia, though I believe that ultimately Ilia would have developed into a more volatile, passionate and interesting character. I don't think we had Ilia breaking her oath of celibacy in any of the episodes we'd assembled before the demise of the show, but certainly that's an area we would have eventually explored. We'd have put her in a situation where she would have been very hard pressed not to break the oath, and then have explored the consequences of that.

STP2: How did you come to learn about *Star Trek: New Voyages/Phase II*? What were your first impressions of the project? Have those changed? What interested you enough to become involved with the project?

JP: Jaron Summers, my writing partner on "The Child" had sent me a link to the site some time ago. I'd looked at a few minutes of one of the early episodes and got interrupted and never got back to it. Then I met James this past January at the reception for the opening of "Star Trek – The Tour" at the Queen Mary Dome in Long Beach, and his energy for the project is truly infectious. Without any hesitation whatsoever, he offered me the opportunity to direct my *Phase II* show for the site and that has been something I'd dreamed of doing for years, but always assumed it to be something that could never be. So, I accepted the offer without any hesitation whatsoever. Then I went back to the site and this time looked at the most recent episode, "World Enough and Time," and found it genuinely impressive. Clearly everyone involved had learned a great deal with every



Screen test of Xon (David Gautreaux) from the original *Phase II*. Gautreaux also played the ill-fated Cmdr. Branch in *ST:TMP*.

episode they'd done. That is worthy of great respect. As for me, I had always intended to be a director, and strange twists of fate in film school and *Star Trek* led to me becoming a writer and a producer instead. I'd never given up my desire to direct. If anything, it had gotten stronger as I got better as a writer, because directing is, to me, the full realization of the writing process. I visualize what I'm writing when I'm writing it – more or less transcribing what I'm seeing on the movie screen in my mind. So, directing the original version of "The Child" gives me the chance to bring it to the screen as close as I can to the way I saw it in my mind. It's a dream come true and I'm extremely grateful for it.

STP2: *Without revealing any possible future story ideas or specific direction of Star Trek: Phase II, what do you hope for your involvement in this project?*

JP: I hope to do an excellent job of directing my episode. I hope to learn a great deal in the process. I hope to make it an enjoyable and rewarding experience for all who work on the episode and all who subsequently see it. If I succeed at all of that, I would want to do more of the same in the future and, hopefully, those who worked with me on this one would want to do more as well.

STP2: *If you were developing a bible for Star Trek: Phase II, are there any story elements or ideas that you would like to see in future Phase II scripts? Are there elements or stories that you would like for our project to completely steer away from?*

At the moment, I'm totally focused on the revisions I'm making to "The Child" and it's all project specific. I don't have the kind of "big picture" overview right now that would be necessary for those kinds of insights. Furthermore, it would seem a little presumptuous on my part at this point in time. This [Phase II] isn't my project. It's not my show (except for my episode) so it's really not my place to tell James how to do what he's already doing quite well. If he asks me, I'll think about it and maybe come up with some things, but until then I'm more inclined to focus on what I need to do in order to do the best job I can on my episode.

STP2: *Are there still any good Star Trek stories to tell? Is the franchise "tired," or dead?" Why do you believe that each Trek incarnation saw dwindling interest?*

JP: I think there are definitely more *Star Trek* stories to tell. It's a matter of exploring the characters and stretching their experiences and challenging their values and perceptions. I think, in a sense, the stories need to get smaller, more intimate. Does anybody know *why* Scotty is so damn focused on technology and engineering, for example? What is the human connection to his seeming preference for machines over people or relationships? The McCoy – Spock conflict has been mostly caricature. I think a situation could arise in which that blew up into something that really threatened

their ability to work together and the ship at large. And most of the supporting characters have yet to be deeply revealed or explored. In a sense, "World Enough and Time" was a substantially more intimate look at Sulu, with very strong results.

As to the dwindling results of the other incarnations, I covered that to some degree in the first question. Beyond the matter of trying to constantly make the show appeal to people who aren't *Star Trek* fans, I think the mistakes have been to focus too much on hardware and hardware related problems. To be fair, I haven't seen all that many episodes of most of the latter incarnations, but too often in the episodes I've seen, the resolution is a matter of finding some kind of new approach to fixing a broken piece of machinery or electronics or whatever. It's techno-babble and it's way to easy. Compare someone solving some technical glitch to get the *Enterprise* out of a jam with Kirk preventing McCoy from rescuing Edith in "City On The Edge of Forever" in order to restore the proper structure of time. Yes, there were lots of little technology things that needed to be solved in "City" and in virtually all TOS episodes, but they weren't what the stories hinged on. They hinged challenges to the human heart and spirit. Latter incarnations of *Trek* fell victim to being "science fiction" and the idea that you constantly had to be dealing with some kind of science issue. The best episodes of TOS (and, I would hope, *Phase II*) were dealing with powerful human issues first and foremost. It just happened that those issues came up in a science fiction context because that was the setting of the show.

STP2: *Is there anything we haven't asked about that you would like to tell Phase II fans?*

JP: Can't think of anything, but then it's 3:30 in the morning and I'm mostly thinking of getting to bed.

Thanks for the late-nighter and for answering our questions. We look forward to your further involvement and for your upcoming *Star Trek: Phase II* episode, "The Child."



The Phase II *Enterprise* filming model, primarily designed by Matt Jefferies, was built by often uncredited model-maker Brick Price.

Courtesy CBS / Paramount. All Rights Reserved



KLINGON

COSTUMES & PROPS



by John and Anne Carrigan

John Carrigan: When I came home from filming my first episode (“In Harm’s Way”), I was blown away by all the fantastic things I had done and seen, and by all the great people I had met. I went on and on about this to my lovely wife Annie, saying “if only you could have been with me, you would know why I feel this way.”

When I was asked back for my second episode—the one with Walter—I told James that Annie was a great seamstress and used to make lots of her own clothes and costumes, and did he need help? James jumped at the chance to get her on board. She has to-date worked on three episodes of *Phase II [FKA: New Voyages]*, either acting or costuming, or both. I will let Annie tell her side of the costuming story from here.

Anne Carrigan: My involvement with the costuming began on John’s journey back to Albany Airport with James Cawley at the end of “In Harm’s Way.” James had been spread pretty thin on the shoot and in true Brit style my husband volunteered my services, having seen some of my costuming talent many years before. So it was to “To Serve All My Days” that I travelled with some mixed feelings. I was looking forward to meeting all of the wonderful people John had met but wasn’t really sure what was going to be required of me in the costuming/wardrobe department. Of course, I soon found out and must admit that for a few minutes I felt slightly out of my depth, as it had been many years since I’d done any serious sewing.



Klingon Agonizer by Dave Wardale

A couple of days into the shoot I was making not only Klingon trousers but Starfleet ones, too. The Klingon trouser and vest material had been sourced by James so I didn't have to worry on that score, but the Klingon trouser material was a terror to sew. In true Bill Theiss style, the fabric was used inside-out, and I ended up hand-sewing them all, as the machine just couldn't stitch the tough pants. Although in "To Serve All My Days" there are only three Klingons—including Kargh—there were *many* costumes needed for the "No-Win Scenario" Klingon vignette (one of the three filmed during the "To Serve All My Days" shoot), which I believe is at last in the process of being finished with visual effects.

One of these costumes was for a female character who was Kargh's first officer, which had originally been written for a male, until we met vignette writer Erik Korngold in Las Vegas. He thought it would be a great idea if I would take up that role, so he re-wrote the part for a female, and thus Le'ak was created! Thanks, Erik—I owe you (big time)!



Anne and John Carrigan on set with props.

I didn't have much chance to play with Le'ak's costume, but simply put together a dress from material supplied by James. I wished I'd had more time to create a better likeness of the outfit worn by Martia in "Day of the Dove." The next year when I knew that John and I were going to once again reprise our roles as Kargh and Le'ak for "Blood and Fire," I was determined to see if I could get a nearer match for the Klingon vest material for Kargh, and also the dress material for Le'ak, so John and I took ourselves off to Berwick Street Market in London. With photos in hand, and in the *last* shop on our search we found a great match to the fabric, for not only the Klingon vests, but also the sleeves/front of the Klingon dress. We bought what was left of the Klingon vest material, which wasn't much, but still cost an arm and a leg, but because the material was old stock we only had about enough to make three tops (if we were lucky).

I was even more excited a few months later during a trip to Los Angeles when we were fortunate to get the chance to take a



Data Card Reader by Dave Wardale



Klingon Disruptor by Dave Wardale





Dr. McCoy's Medical Instruments by Dave Wardale

look at a few original classic costumes which were owned by a friend of ours, Greg Jein. The Klingon material we had obtained was such a match for the vest that my eyes almost popped out of my head. I thought: "wait until James sees this!" The Klingon vests are not too hard to make, but as the newer material is not as thick as the original, so I lined it to give the vest depth. I think it worked.

John also had a special pair of long Klingon boots hand-made just to finish off the Kargh look. The Klingon dress, however, was more difficult, not only in assuring the fit, but also making sure it was as near to the original design as possible, which was difficult without any real close reference material apart from a few photos and watching "Day of the Dove." It took a lot of time, especially fitting the shorts under the dress and then cutting the front away. Boy, was I nervous. I made both costumes before flying out to the "Blood and Fire" shoot, so we were just hoping James agreed with all my costuming choices. I need not have worried, though. As soon as he saw the new Kargh



Klingon Communicator by Dave Wardale

vest James vanished with it to show David Gerrold. I think he liked what he saw. Whew!

John Carrigan: Along with Annie's great costumes, we also needed Klingon props. I have a friend here in the United Kingdom who had provided props for many of the TV and film projects I've worked on, so I gave him a call. My friend's name is Dave Wardale and I have been in awe of his skills as a model-maker for many years. When it comes to *Trek*, if you can't buy it anywhere, Dave makes it. It also helps that he is a *massive* classic-*Trek* fan.

I sent James some pictures of Dave's work and Dave ended up creating not only Klingon props for *Phase II*, but also McCoy's full array of medical instruments and a card-reader which is seen in the two-part episode "Blood and Fire." The props are not only accurate, but many light up, move, and have authentic sound effects. Some of Dave's excellent work is pictured here.

I may be an okay actor, but without costumes and props, I could give only half a performance.

Thank you, guys! 



Anne Carrigan as Le'ak



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STP2 ART CONTEST WINNERS

First Place Winner

James Michael Avalos

Forum Nick: Jami!

Home: Young, New South Wales, Australia

Title: "A candid portrait of Captain Kargh"

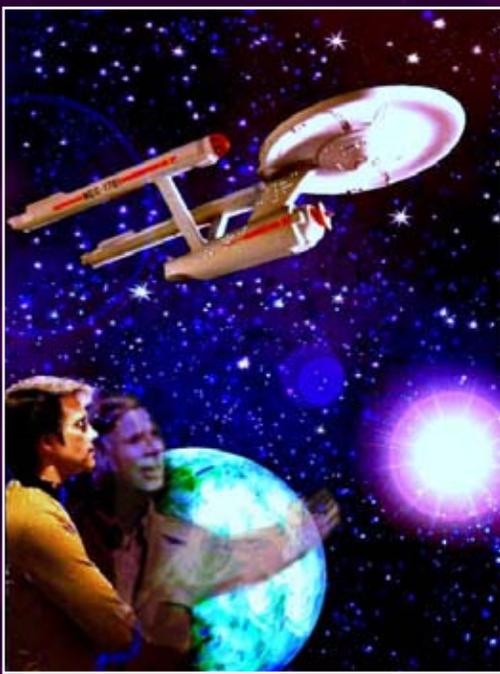
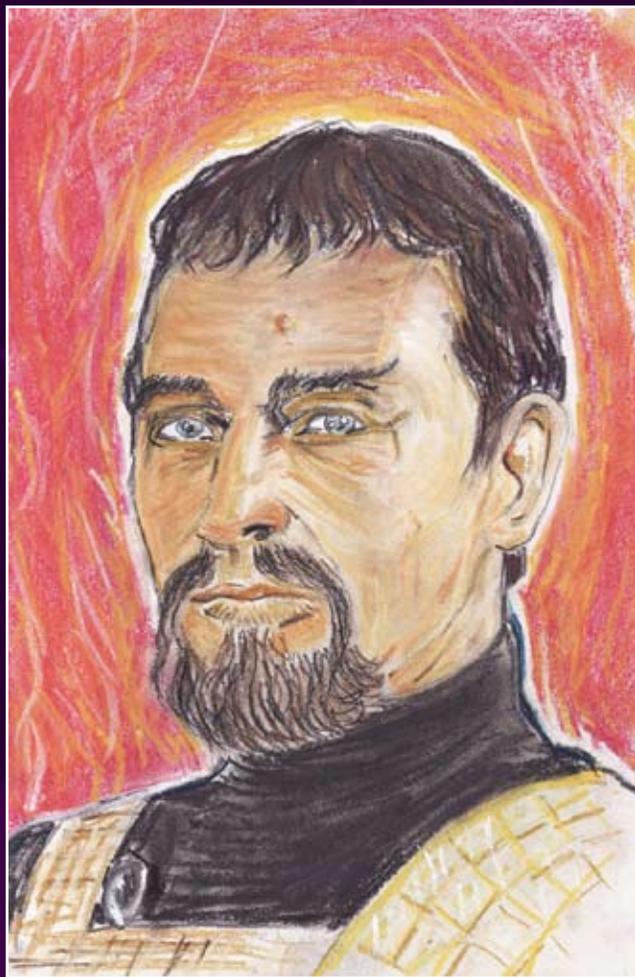
Media: Pencil and Pastel (Scanned)

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

James originally intended to do a portrait of Captain Kirk but at the last minute he started roughing out a sketch of Kargh, and reportedly couldn't stop working on that piece until it was completed. Kargh is one of Jami's favorite characters and called John Carrigan's performance in previous episodes, "brilliant." Jami had the opportunity to play a Klingon alongside Carrigan in the upcoming *Phase II* episode, "Blood and Fire." "John is genuine," said Jami, when describing his favorite actor, "I am privileged to have had the chance to work with him."

Jami says that he rarely uses computers to create his artwork, but that he prefers traditional media when he creates his works. His favorite subject matter usually falls in the realm of sci-fi, fantasy, or action-adventure. He particularly loves comic book artwork and is actually working on a couple of comic projects right now.

When asked how he felt about taking first place in the competition, he said that he was, "blown away," and that he rarely participates in competitions. When asked if he would participate in another STP2 contest, Jami said, "I would participate," and, "there is a lot of artistic talent out there, I would actively encourage everyone to join in."



Second Place Winner

Robert R. Rearick

Forum Nick: R3 Arts

Home: Lakewood, Ohio, US

Title: "Passing on the Original Spirit of Star Trek"

Media: Digital – Corel Photo Paint

Prize: Photo and autograph cards of Kirk (James Cawley), Spock (Ben Tolpin) and McCoy (John Kelley).

Robert's original approach was a multiple panel painting called "The Admiral's View," but time played a major factor in his decision to create "Passing on the Original Spirit of *Star Trek*." Robert said that the inspiration for his piece was that he felt *Star Trek: Phase II* had the look and feel of the original series and that he felt James Cawley was following the course set originally by Gene Roddenberry. Robert indicated he was "thrilled" when he found out that he had been awarded second place by fans saying, "When I found out I took second, I told everyone in my family and at work. My grandson thought it was 'AWESOME' and I did too!" and, "Mainly it is not so much the prizes as it is the recognition and the validation of my work. I have had no formal art education and knowing that people respond favorably to what I am doing is very satisfying."



Third Place Winner

Ona Victoria Okon

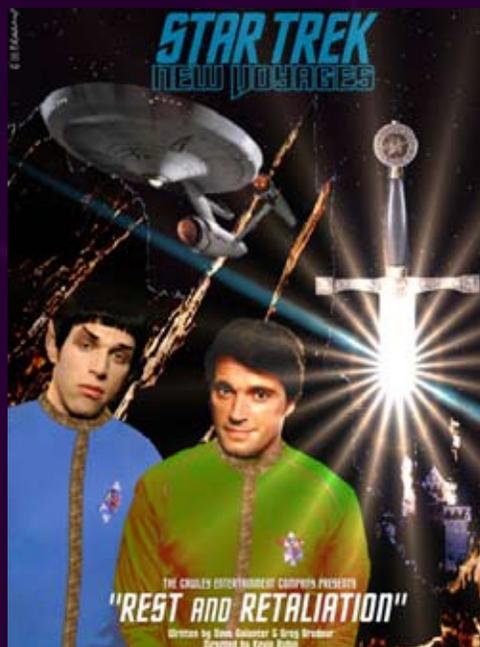
Forum Nick: penthesileia

Home: Chermside West, Queensland, Australia

Title: "Blood and Fire Wallpaper"

Media: Digital

Prize: Photo of Kirk (James Cawley)



Honorable Mention

Stephan Mittelstrass

Forum Nick: Kapitaen Stephan

Home: Bavaria, Germany

Title: "Rest & Retaliation - A Knights Tale"

Media: Digital



Honorable Mention

Joseph M. Wagner

Forum Nick: Proxima

Home: Dearborn Heights, Michigan, US

Title: "Whatever"

Media: Digital



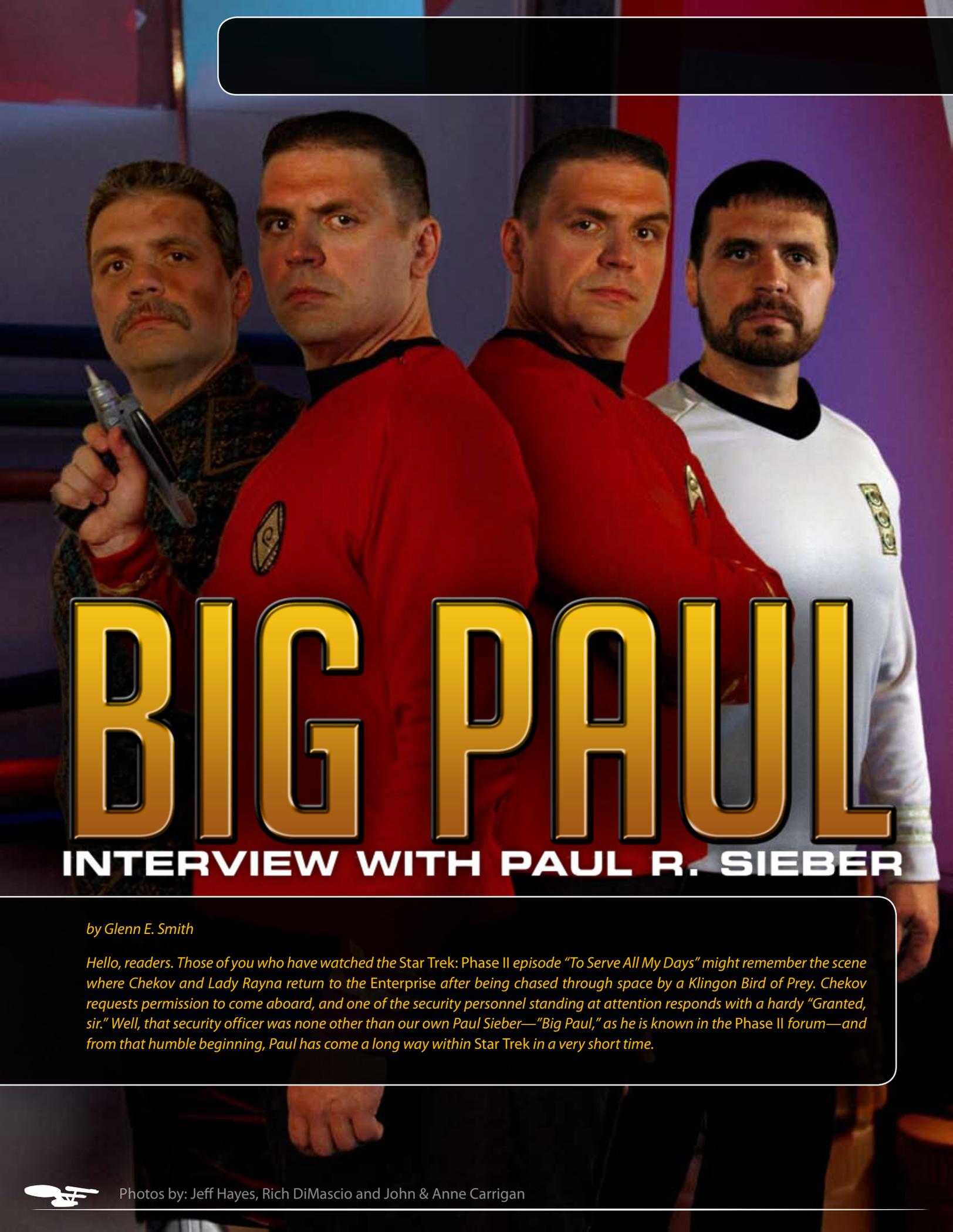
Honorable Mention

Doug Jordan

Home: Wanneroo WA, Perth, Australia

Title: "Let's see what's out there."

Media: Digital



BIG PAUL

INTERVIEW WITH PAUL R. SIEBER

by Glenn E. Smith

Hello, readers. Those of you who have watched the Star Trek: Phase II episode "To Serve All My Days" might remember the scene where Chekov and Lady Rayna return to the Enterprise after being chased through space by a Klingon Bird of Prey. Chekov requests permission to come aboard, and one of the security personnel standing at attention responds with a hardy "Granted, sir." Well, that security officer was none other than our own Paul Sieber—"Big Paul," as he is known in the Phase II forum—and from that humble beginning, Paul has come a long way within Star Trek in a very short time.



Photos by: Jeff Hayes, Rich DiMascio and John & Anne Carrigan

Glenn E. Smith (GES): Thank you for taking the time for this interview, Paul. Tell us a little bit about how you got started in acting in the first place.

Paul Sieber (PS): I did a lot of theater back in high school and college, but got out of it after then. I had always planned on getting back into acting, but life got in the way. A little over two years ago, I met John Broughton, who was interested in starting up his own *Star Trek* series, based on the original series (*TOS*), down in my neck of the woods, Northern Virginia. Initially, I was going to do some set designs and production work for him, but after



sitting down and talking for a while, we came up with the character of Prescott, and John immediately wanted me to play him. After shooting a few scenes for a promo trailer, I re-caught the acting bug, and have been working on and off as an actor ever since. James Cawley allows me to be a regular character actor for the *Phase II* team... thus Andy Bray's naming me as the "Bruce Campbell of *P2*", as I've been in three episodes and one vignette, and I've played four different people.

GES: What was your experience like working on your first episode, "To Serve All My Days"?

PS: What a wonderful experience! I first met several of the *Phase II* crew at a sci-fi convention in Baltimore, and thought it would be great fun to participate using my carpentry skills to help on the sets. After making the arrangements to join the team, I made the nine-and-a-half-hour trek to the sets. I remember first walking onto the set and just seeing wood everywhere, and

folks scrambling all over the place. James Cawley wasn't there—he was out performing—so I didn't get the "first treatment" of walking onto the sets and the bridge as my first moments there. Instead, I noticed a couple folks struggling with some carpet scraps, and the conversation went something like this...

"What's the problem?" I asked them.

"We need to carpet this whole room (Chekov's quarters) but all the carpet we have left are a bunch of scrap pieces. We can't do it."

"Let me give it a shot."

I went into my truck, pulled out my main toolbox, and began to install the carpet.

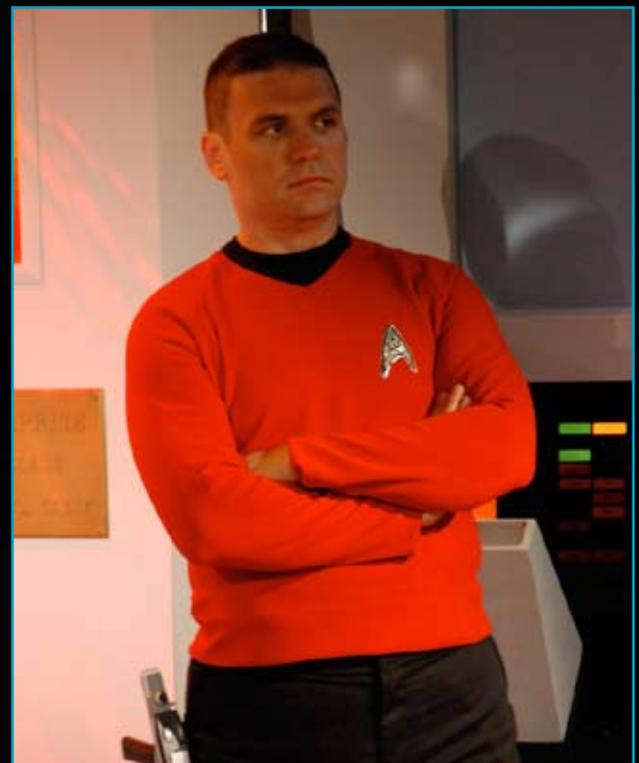
After about an hour, I felt a figure looming over me. Since I'd never met James [Cawley] before, all I could think was that Captain Kirk was staring at me. I looked up at him. "Who are you?" he asked me.

"Big Paul from the forum. I'm a friend of Rich Newman."

He looked around Chekov's quarters at the carpeting, and said, "I thought we didn't have enough to do the room?"

"I managed to patch it together from what pieces you had."

"You've done carpeting before then, right?"



"Actually, no, but I've installed vinyl flooring. Basically the same idea."

He looked me over again. "When did you get here?"

"About an hour ago."

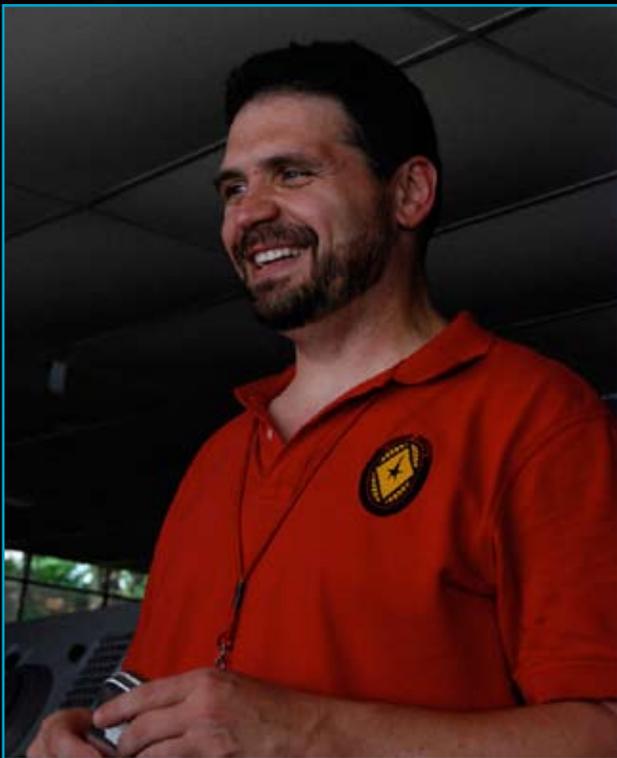
"How long have you been working on this?"

"About an hour."

"You mean you got here after driving up from DC, and immediately started working?"

"Yeah, why?"

He reached out his hand. "Welcome to the team!"



You've also got to understand that the reason they called me Big Paul is I weighed about 385 lbs. About a year after that, and after my weight-loss program had started (and I'd lost about 130 lbs.), I came back up to help with a couple reshoots for "To Serve All My Days." One scene was the one where Chekov and Lady Rayna are coming out of the shuttlebay. They needed a couple of security guys to be standing there. James told me to get to wardrobe.

"Why?" I asked.

"'Cause you're in this scene."

And thus was born my first scene in *Phase II*. But, onscreen

or not, it was a great experience, and I've made so many of my best friends through this and the *Starship Farragut* projects.

GES: How did your experience working on "World Enough and Time" compare to that magical experience of the first time around?

PS: It was a different experience, but just as rewarding. With WEAT, a lot of professionals had joined the team for the shoot, and it took on a different atmosphere, much more like the other film sets I've worked on. Still, it was a great time, and any opportunity I have to work on *Phase II* is worth the effort. In WEAT, I can be seen as a red-shirt in the corridors getting batted around as the shock waves hit the ship.

During this shoot, I also had the opportunity to take on some new responsibility. Since we were shooting in two locations at the same time, someone had to take a team up to the second location to set up the corridors for those scenes. I was able to put together a small team to



transport up the components, and run and organize the team for the construction, getting the corridor set up in time for lighting! I also came up with the cost-saving idea of painting the floors, rather than carpeting.

My crowning glory on this one was helping to redo sickbay to turn it into a cargo-bay (Jeff Mailhotte's work on this was genius), and to get to assist the lighting guys with setup. I have no experience with lighting, so I might not have been much technical help, but I can sure lug around a lot of heavy stuff between ladders!

GES: You mentioned that you've appeared in three episodes, one vignette of Phase II, and played four different characters. You played three of those characters in a two-part episode, "Blood and Fire," directed by David Gerrold. How did that happen?

PS: James cast me as Ahrens in this episode. He called me to explain that although it wasn't a huge role (in terms of screen time) it would be a memorable one. I got a copy of the script and began a dialog (via email) with the director, David Gerrold. He told me that he really wanted this performance to be big. Since he didn't know me, I nicely informed him that me being over the top was NOT a problem! To differentiate Ahrens from Prescott, I grew a beard and changed my hairstyle for the role. It dramatically changed my appearance, and several folks did not recognize me, so IT WORKED! After filming my scenes, there was a call for extras to play survivors on the *Copernicus*. So, I shaved off the beard, leaving the moustache, combed my hair differently, and added in some gray. And now I was someone else. As we got toward the end of filming, they needed two red-shirt security guards on the bridge. James said that since I'd already been a red-shirt in TSAMD and WEAT, I was an established presence, and he wanted me on the bridge for those scenes. Off went the moustache, and I grabbed a cheap set of hair clippers from Wal-Mart and buzzed off the hair, and ended up being in a pivotal scene on the bridge as well.

In between all of that, I played a speaking role with John Carrigan (Kargh) in the vignette "No-Win Scenario" as a Klingon.

GES: Tell us a little bit more about each of those "Blood and Fire" roles.



PS: Ahrens was a fun role. Previously on *Phase II* I played a red-shirt security guy. Stand tall, and keep out of the way. On *Starship Farragut* I play a clean Marine-type. Ahrens was neither of those, which really gave me a chance to go on out there and ham it up a bit. As you can see in



the trailer for B&F, Ahrens is crazed... maddened... It was a blast to really chew up the scenery. David Gerrold told me before we began to shoot the scene to really go over the top... that he'd rather have to tell me to pull back than to put out more. He never had to tell me to put out more. After we shot the whole scene all the way through for the first time, I lay there on the floor waiting to hear "cut." There was nothing but silence for a few moments, and finally a delayed "cut" from David. Then applause from the crew... It was my proudest moment as an actor!

As a *Copernicus* survivor, I needed to stand around looking haggard. Since I was exhausted from helping to work on the sets, and it was 110 degrees in there, it wasn't too hard to look haggard. PLUS, I got some screen time with the very sweet Meghan King Johnson (Lt. Rand). That makes it easier to work, but harder to look haggard!

As a security officer, I was in one of the final pivotal scenes of the story, and got screen time with the wonderful Denise Crosby, and the amazing Bill Blair! Great folks, and wonderful people to be around!

GES: Having joined the team for the production of "Blood

and Fire” myself, I seem to recall that you didn’t come away from one particular scene as Ahrens completely unscathed. Care to comment?.

PS: In my “big scene” as Ahrens (without giving away too much) I had to take a couple of steps back and fall onto the bridge decking. I rehearsed this many times on the set, and when my heel felt the step, I’d fall backwards onto the upper level of the bridge flooring. I did it over and over again. Then came the actual shooting... I was intensely into the part, as Ahrens is crazed at this point... and as soon as I felt my heel hit, I fell backwards, but instead of the nice flat flooring, I hit the corner of the stairs with the middle of my backside. OUCH! Of course we did multiple takes, and almost every time, I did it again. At the end of the scene, I went into the restroom to find a huge bruise running like a stripe across my butt. It hurt for about three days.

GES: *What was it like working so closely with John Carrigan and playing a Klingon for the first time?*

PS: John and I are good friends, so it was an absolute pleasure to get to share screen time with him. He came



up with the idea of my playing the character in the vignette, and even did my makeup. John is a real pro, and he knows how to set up a scene, and how to get other actors motivated. I’d relish the opportunity to play in ANY scene with him again, as a Klingon or otherwise. He’s the best.

GES: *In addition to your work on Phase II, you are heavily involved in another fan production entitled Starship Farragut. Tell us about your role in that production, on both sides of the camera.*

PS: My roles on *Starship Farragut* really run the gamut. I’m the set designer and one of the primary set-builders, I’ve done a few props and costumes (although neither of these is my specialty, by any means), I wrote the pilot episode, as well as two vignettes and episode three, I’m the script/story supervisor for the series, I’m one of



the producers, I directed the pilot and the first of the vignettes, “Just Passing Through”, and I’m one of the principal characters: Lt. Commander Henry Prescott, Chief of Security.

It keeps a lot of my free time occupied, but is a great amount of fun. The *Starship Farragut* team is very much a family, and we enjoy each other’s company outside of the film-making process as well.

We’ve just begun pre-production on our biggest and most ambitious effort... a two-part, two-hour, feature length story, “Fathers and Sons.” This is a big effort, and we don’t expect to have anything out to the public until sometime in 2009, as 2008 we’ll be heavily involved in this story. Personally, I’m pretty fond of this story, as it took me over a year to write.

GES: *Between the writing, the work behind the scenes, and the acting, which do you enjoy the most, and why?*

PS: I really enjoy writing. It’s pretty new to me, but it is something I think I’ll continue to work on and improve. Directing is also fun, but I’d prefer not to direct anything I’m acting in. The combination is too stressful, and I don’t think that I can get the best performance out of myself if I’m concentrating too much on the other actors. I’ve been a carpenter for years, so I’ve really gotten into the idea of building sets as well.

That all said, it’s the acting that really drives me. I love performing. I guess you could call me a character actor as I most enjoy the opportunity to play different types of people. The more challenging, the more exciting to me. Acting on set with the *Phase II* and *Starship Farragut* teams has been great in that regard, as I have gotten to play different types of people. Some aspects of me are in them, but neither Prescott, the Klingon, or Ahrens are Big Paul, so it’s been fun to try to portray them in a believable fashion.

I'm really hoping that James has some more opportunities in store for me in future *Phase II* episodes.

GES: *Not everyone might be aware that Phase II and Starship Farragut enjoy a close partnership. For example, the crew of Farragut have made use of the P2 sets. What other resources have the two productions shared?*

PS: Quite a lot. In addition to physically being a part of both shoots, the *Starship Farragut* folks are some of the best prop-makers around. Michael Bednar and John Broughton (Tacket and Carter on *Farragut*) are amazing. Their attention to even the smallest details on props is uncanny. James Cawley frequently calls on them to create and detail some of his best and most-loved props. Now in "Blood & Fire," the phaser-3 assault weapon, designed and used in *Farragut's* pilot episode, "The Captaincy," will make an appearance as the weapon of choice for Peter Kirk. Seeing it now in both shows is an amazing thing and makes me feel that it will now forever be considered *Trek* "canon."

We also work on a lot of costuming together. We've gone into some bulk purchasing of fabric and braid with the *Phase II* team, and James Cawley made the new wrap-around that Carter is wearing in *Starship Farragut's* newest release, "For Want of a Nail."

GES: *James Cawley, Jeff Quinn, and John Kelly made an appearance as Captain Kirk, Mister Spock, and Doctor McCoy in Starship Farragut's premier episode, "The Captaincy." Are there any more planned crossover appearances by Enterprise and Farragut crewmembers that you can talk about?*

PS: Well, without giving too much away, we have at least two more appearances of P2 crew on *Farragut* productions. I've written a vignette called "Security Conference." In it, Lt. Sentell of the *Enterprise* (played



by my good friend Jeff Mailhotte) and Lt. Commander Prescott of the *Farragut* are returning by shuttlecraft from a security briefing on a starbase. Too much time

alone makes them begin to get on each other's nerves, and when someone comes after something they are carrying... well, it'll be a fun and humorous story. We're looking to begin filming it as soon as we complete our shuttlecraft interior set, currently under construction (in my garage).

In our next episode, "Fathers and Sons," Kirk will return to romance our lovely Lt. Moretti (played by Tonya Bacon) and we'll finally find out what the deal is between him and Mr. Prescott (and the gift of the Klingon dagger).

I'd love to see some crossover of the *Farragut* characters onto P2 as well. Some folks like to say that the security guy I play on P2 is Prescott. I like to tell them that it isn't my *Farragut* character, Lt. Commander Henry Prescott, but that it's his identical cousin, Phil.

GES: *In addition to Phase II and Starship Farragut, what other productions are you involved in?*

PS: A few at this time. I'm providing two voices for the audio (and soon to be animated) project *Star Trek: Unity*. In the pilot episode, "Disunity," I voice Dr. Sobak of Vulcan and Admiral Hembold. I look forward to returning to these characters in future episodes of this ambitious and fun series!

I'll also be starring with James Cawley in *The Wild Wild West*. I'll be playing one of the two leads, Artemis Gordon, to James Cawley's Jim West. This is a dream role for a character actor like myself, as "Artie" was known for his ability to disguise himself in different outfits and makeup and play different characters. So, I'll get to play a character playing characters!

I'm also currently co-developing a concept for a fully independent series, and hope to have some of the process underway for it sometime in 2008.

In addition, I've been in a few TV shows, and some indie films... always looking for my big break.

GES: *Is there anything else you'd like to tell our readers?*

PS: Becoming a part of the *Starship Farragut* and *Phase II* families has been an amazing experience. I can honestly say that the best friends I have are because of working on these films. So, take a chance, and go on out there and try something new. You never know who you will meet, or what new experience will await you.

I owe James Cawley. He's one of the best friends I have, and I could never repay him for all that he's done for me. All of my personalities are at his disposal, whenever he needs them!



ERIC L. WATTS

JUST FAN TASTIC

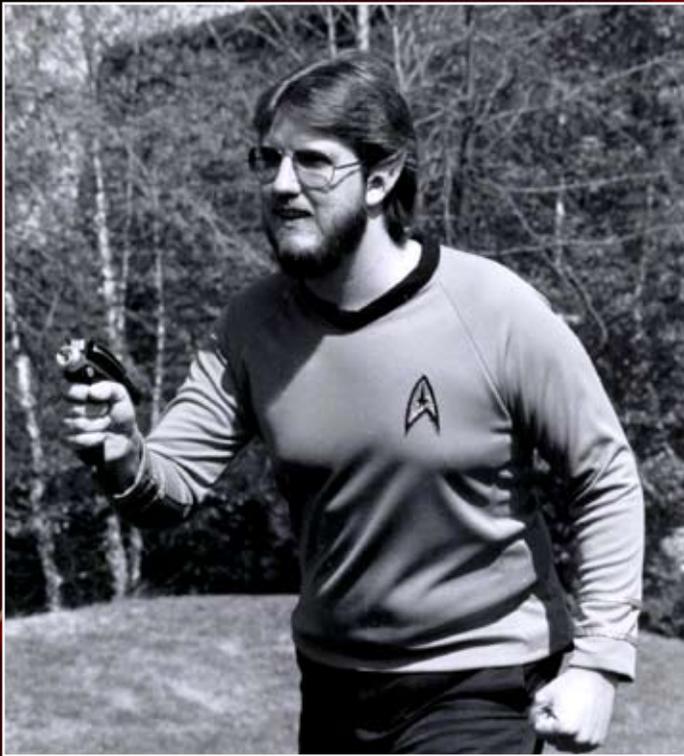
Interview by Joël Bellucci

*Eric Watts is a truly remarkable Star Trek fan. As the TrekTrak Programming Director for Dragon*Con held every autumn in Atlanta, Georgia, he has helped keep the dream alive and has been a vocal fan of Star Trek and Star Trek: Phase II. We recently got to know more about this fantastic person and his love for all things Star Trek.*

Phase II eMagazine (P2 eMag): *Tell us about your history with Star Trek in general and TrekTrak in particular. What drew you to Star Trek, and how and why did you get involved with organizing all things Trek at Dragon*Con?*

ERIC WATTS (EW): Way back in the early 1970s, when I was in junior high school, after getting home from school, I would go to my friends David and Lawson Brown's house, and watch TV with them and some of our other friends. I'll never forget the afternoon lineup: *Batman* at





Eric in an Original-Series costume, from 1983.

3:30, *Star Trek* at 4:00 and *The Wild Wild West* at 5:00. We were all avid fans of all three programs and this was our afternoon routine for a couple of years. At the time it seemed to us that the three programs could not have been more different: one was a Western, set in the past; one was a comic book, set in a present-day alternate reality; and one was science fiction, set in the far future. It wasn't until I was well into my adult years that I realized in hindsight just how similar the three programs really were; all of them were action/adventure dramas featuring grand, over-the-top heroes and dastardly villains in fantastic situations, with all sorts of cool gadgets (breakaway derringer, batarang, phasers, etc.) vehicles (the No. 8 train, the Batmobile, the *Enterprise*), and outlandish plots that inevitably resulted in our heroes saving the country, the world, or the universe.

By the time I reached high school age, I grew to appreciate the depth of the characters and the meaningful stories presented in *Star Trek*. Unlike *Batman* or *The Wild Wild West*, which were pure bubble-gum, *Star Trek* actually had something to say. Sure, Bill Shatner might have been a bit ham-fisted in his speeches to Bele and Lokai about racism, or to the Eminians about the horrors of war, or to the Yangs about the virtues of freedom and liberty, but the stories were solid allegories for issues that I, as a young teenager, was becoming familiar with in my own small world.



Eric with Bjo Trimble

Then I met another *Star Trek* fan in one of my classes in high school, and everything changed. She introduced me to fanzines, then I discovered the James Blish adaptations and the paperback novels "Spock Must Die!" "Spock, Messiah!" and the rest of the original Bantam line including, ironically, the very first *Star Trek* anthology: "The New Voyages." Less than a year later, I attended my very first *Star Trek* convention in Greenville, South Carolina, and it changed my life. A year after graduating high school and eight months after the premiere of "Star Trek: The Motion Picture," I started a fan club in Columbia, SC, called the United Federation of Trekkers.

It was an instant success. Within three years we had over a hundred members and became the largest such club in the state—although there were only three that I knew of at the time. I held the jobs of president and newsletter editor for the UFT for eight years and during that time came to be known as "Mr. *Star Trek*" to all the local media, particularly when a new movie premiered and they needed footage of a bunch of Trekkies in costume. I appeared on a couple of radio talk shows, was interviewed by several newspapers and featured in a segment of *PM Magazine*, and the club was hired as ushers for a science fiction concert presented by the Columbia Philharmonic Orchestra. *Star Trek* movies were coming out every two or three years and we had all sorts of fun dressing up in costume and making public appearances. Eventually, though, I came to realize that what I really wanted to be when I grew up was a resident of the Emerald City of the South, and so in 1988, I resigned the presidency of the UFT after eight years and moved to Atlanta.

I did not immediately become involved in *Star Trek* fandom after moving to Atlanta. Much to my surprise, I discovered that instead of there being one large fan club in the city as in Greenville, Columbia and Charleston, SC, there were more than a half-dozen small groups scattered all over the metro Atlanta area... and more often than not, they didn't get along with each other too well. A real bad case of too many chiefs and not enough Indians. Well, to hell with that, I thought! After having been the big fish in a little pond for so long, I really didn't want to become involved in any one little club among many. Instead, in 1990 I joined the "Atlanta in '95" WorldCon Bid Committee, a group dedicated to bringing the 1995 WorldCon to Atlanta. During the next two years, I met, worked with and became friends with Ed Kramer, a founder and then-chairman of Dragon*Con, who also served on the committee. Ed became aware of my longtime involvement with *Star Trek* fandom in South Carolina and my eight-year tenure as president of the UFT. At the 1992 WorldCon in Orlando, following the announcement of Glasgow (Scotland's successful bid for the 1995 WorldCon), Ed

asked me to join the Dragon*Con organization and develop a track of programming devoted to *Star Trek*. Dragon*Con was much, much smaller then than it is today, and a lot less micro-managed, and I was given pretty much carte blanche to create any type of programming that I wanted. After having sat on the sidelines of *Trek* fandom for four years, not only was it a wonderful opportunity to get back into fandom, but it also gave me an opportunity to do something meaningful for a whole lot more people than just running a small fan club. I had never been involved in the running of any kind of convention before, but I had certainly attended dozens of them by then, from mini-cons to WorldCons, so with a little bit of help and guidance from the incumbent programming directors on the mechanical and logistical structuring of a programming track, I brought to my "Trek track" one simple philosophy: without regard to anything that might have come before, what kind of programming would I, as a *Star Trek* fan, like to see at a *Star Trek* convention? Nine months later in July 1993, the very first TrekTrak was presented... and frankly, Dragon*Con and *Star Trek* fandom have never been the same.

P2 eMag: *Many people don't realize that all of the work you do at Dragon*Con is voluntary. That's a whole lot of hours for no pay. Why do you do it?*

EW: Hmm. Well, let's see. 1) Because they couldn't possibly pay me what I'm worth. 2) Because if I didn't, who would? 3) Because I'm a glutton for punishment and I love the stress.

Okay, just kidding. Kinda. Seriously, now... I suppose the answer to that has changed over the years. It was a wonderful opportunity when the job was first offered to me, although



*Gates McFadden (TNG's Dr. Crusher) at a Dragon*Con guest appearance Q&A with Eric.*

I could not have possibly predicted all the many benefits I would reap from my efforts when I first started. When the job was offered to me, I hadn't been involved in *Trek* fandom for about four years, after having served as the president of the

largest *Star Trek* fan club in South Carolina for the eight years prior to that. It was not only a way to get back into fandom, but to get back into it in a big way. Because *Star Trek* fandom in Atlanta in the early 1990s was horribly splintered, creating a *Trek* track for Dragon*Con would give me the opportunity to work with all the local fan clubs, instead of becoming intimately involved with only one. Remember, this was back in the day when programming was totally fan-driven, long before convention management started bringing in high-profile, well-known media guests. Every bit of programming back then was developed by fans, presented by fans and presented to fans, and in order to pull it off, I had to network with all the local clubs. This was my first involvement with STARFLEET International, Starfleet Command, the Klingon Assault Group and other fannish groups, and they were all delighted to participate in TrekTrak programming. It was very gratifying back then to be responsible for the creation of an event that brought all these various groups together in the spirit of IDIC, and over the course of TrekTrak's first few years, I eventually established a name for myself as being one of Atlanta's most well-known *Star Trek* fans. The reputation that TrekTrak quickly developed for bringing outstanding programming to *Star Trek* fandom and the name recognition that came with it was certainly reward enough for me back in those early years.

As time passed and as the convention grew, management started bringing in what we now call "media guests," or actors from TV shows and movies that were the subjects of our programming tracks. TrekTrak's first real "media guest" was Chase Masterson in 1997, then Robin Curtis and Patricia Tallman in 1998, then Grace Lee Whitney and Richard Herd in 1999, then Walter Koenig, J.G. Hertzler, Robert O'Reilly and Chase Masterson again in 2000. Imagine my thrill, as a longtime *Star Trek* fan, to get to meet all these folks "backstage," as it were, to take care of their needs, to introduce them to their fans, and then to be thanked by them for our hospitality. Again, in spite of Dragon*Con going from three days of programming to four in 1997, and with the crowd increasing by thousands every passing year, and with fan expectations increasing every year as well, the job was still pretty much its own reward.

And then it just exploded. Jimmy Doohan in 2001; Nichelle Nichols in 2002; George Takei and Walter Koenig in 2003; Garrett Wang, Richard Herd and Nicole DeBoer in 2004; Marina Sirtis, Levar Burton, Connor Trinneer, Max Grodénchik and Robin Curtis in 2005; George Takei, Denise Crosby and Tony Todd in 2006; and Jonathan Frakes, Brent Spiner and Gates McFadden in 2007. I mean, these are guest lineups that you might expect to see at some local or regional cons, and they're coming to be on *my* little ol' programming track? I've said it many times before, and I don't mind saying it again: this is one of the best jobs a *Star Trek* fan could possibly have. Is the job stressful? Very. Exhausting? Extremely. Financially draining? Absolutely. I lose close to two thousand dollars in wages by taking two unpaid weeks off from work to run TrekTrak, and



*Jonathan Frakes, Brent Spiner, and Gates McFadden at a Dragon*Con guest appearance, with Eric and an ASL Interpreter in foreground.*

then have hundreds of dollars of operational expenses on top of that. I try to recover some of those expenses by selling TrekTrak t-shirts and programming videos and by accepting donations towards the cost of the TrekTrak program book, but even so, I guarantee you that I pay many more times the amount of money out my pocket to run TrekTrak than you do to buy a Dragon*Con membership and enjoy it. But I'm not complaining. Well, not much, anyway. I've met many of my childhood idols (and even more of my young-adult idols) along the way, have created something that has earned the respect of fandom, have contributed something to fandom both meaningful and memorable, and have apparently earned a bit of a name for myself along the way. I don't think that's too terribly shabby. You could say I do it for the satisfaction of a job well done, but I suppose you could also say that I do it for the glory. It's sure as hell not for the money!

P2 eMag: *What are some of your personal highlights with Trek? What people and experiences have had the most impact on you?*

EW: As I mentioned earlier, being interviewed by the local press on several occasions in the early to mid-1980s as president of the UFT was always very exciting. Then, in 1989, I was briefly interviewed by CNN correspondent Bobbi Batista at the world premiere of "Star Trek V: The Final Frontier" here in Atlanta. The segment aired periodically for several hours thereafter. Have you ever come home, turned on CNN, and seen yourself being interviewed? Let me tell you, it's a thrill!

In 1995, both Bjo Trimble and Jacqueline Lichtenberg attended the STARFLEET International Conference which was hosted by Dragon*Con that year. Both of them told me, on separate occasions, that TrekTrak was one of the best conventions they'd ever attended. Given the fact that these two ladies virtually invented *Star Trek* fandom in the late 1970s, their words of praise have meant more to me than practically anyone else's—and this was back in TrekTrak's early days, before the really good stuff even got started! I would dearly love to have both

of them back as my guests again sometime in the near future.

In 2002, "in recognition of TrekTrak's tenth year and its many contributions and achievements that helped make Dragon*Con the twelfth largest annual convention in Atlanta," Mayor Shirley Franklin proclaimed September 2, 2002 as "TrekTrak Day" in the City of Atlanta. That was a terrific honor. How often do you get a day named by the city in honor of your work?

In 2003, George Takei and I "walked briskly" together from the front door of the Atlanta Hyatt Regency to the front door of the Fabulous Fox Theatre, three-quarters of a mile away... and back. It was supposed to be his morning jog, but he slowed himself down to a "brisk walk" so that I, who was about 50 pounds heavier at the time than I am now, could keep up. The mile-and-a-half walk just about killed me physically, but the experience of walking and talking with George along the way was thrilling.

In 2005 and again in 2006, one of TrekTrak's most popular annual events, "The Miss Klingon Empire Beauty Pageant," which I created, produced and hosted, was recognized by America Online as one of the "Top 11 Most Offbeat Beauty Pageants Across America." The MKE Pageant has also been recognized by or featured in *Discover* magazine, *Shock* magazine, *Spin* magazine and on FoxNews.com. It's such an incredible thrill



Eric appeared on CNN Live to talk Trek and was able to give us a nice little plug at the end of the interview.

to be recognized in the national media for something you've created and have worked so hard on to nurture and promote.

In 2005, I introduced a brand new programming event to the TrekTrak schedule: "The TrekTrak Show." With the stage set up like a late-night talk show, with a desk for me and a big comfy sofa for the celebrity guests, I conducted a casual and conversational one-on-one interview with the guests, instead of just handing them a microphone on an empty stage and letting the audience ask the same old tired questions. It was risky because it replaced the typical Q&A hour that fans and guests alike have come to expect, but right off the bat,

the format was a surprise hit. LeVar Burton made headlines throughout the fannish press when he matter-of-factly announced, in response to my question about the box office failure of "Star Trek: Nemesis," that the movie "sucked." I also got to interview George Takei in 2006 at one of his first convention appearances after coming out publicly, and in 2007, I asked Jonathan Frakes if he was aware that he was something of an icon in the "Bear" community—and the audience's response was hilarious. For me, "The TrekTrak Show" has quickly become one of the highlights of the convention for me, because I get to interview the celebrities in such a high-profile format, and so far, the talk-show format has been extremely well-received by both the audiences and the guests.

In October 2006, I was interviewed by CNN's Hong Kong news anchor Hugh Riminton about *Star Trek's* 40th anniversary in a segment on *CNN Today*, broadcast live around the world on CNN International. Later the same month, I appeared in *Star Trek* costume in an episode of CNN's *Future Summit* program, hosted by Richard Quest, featuring "iconic sci-fi forms of travel."

In May 2006, I was elected commanding officer of the USS Republic NCC-1371, the chapter of STARFLEET International chartered in Atlanta. In March 2007, I won the STARFLEET Region 2 Commanding Officer of the Year award in Columbus, Georgia, and in August 2007, I won the STARFLEET International Commanding Officer of the Year award in Denver, Colorado. I've worked incredibly hard to rebuild the Republic into the kind of fan club I've always wanted Atlanta to have, which is to say, one large club that has a lot of members across the metro area, instead of being one little neighborhood club with only a handful of members. There's strength in numbers and the larger the membership, the stronger the club. It was incredibly rewarding to be recognized for my efforts on both the regional and international levels for my work in fandom.

And oh, by the way: back in 2006, I also got to be a part of one of those newfangled Internet-based *Star Trek* series. Have you heard about 'em?

P2 eMag: *You've been a wonderful advocate for Phase II over the past two years. How did you find out about Star Trek: Phase II, and why are you so nice to us?*

EW: As I recall, I received an email a couple or so years ago from some rabid fan, foaming at the mouth about some fan-produced, Internet-based live-action series called *Star Trek: Hidden Frontier*, demanding to know if I had ever heard of or seen it and insisting that I include a discussion panel on TrekTrak about it. That guy's name was... ummm... Joey Bell, or Joe Belushi, or something like that. I'll have to go back and look it up. Anyway, he said that one of the reasons I should pay attention to it was because of the openly gay characters and storylines that were featured in the series. So I checked it out, briefly, just long enough to get an idea of what it was and

what it was about. It was... well, it was... interesting. I certainly admired the effort that was put into it and the dedication of its cast and crew, and I appreciated its inclusiveness, but it didn't exactly jump out of the Internet and grab me by the throat and make me the immediate fan that he was.

While the *Star Trek* setting was obviously familiar, these new characters were strangers to me, the acting was wooden, and the virtual sets and green screen cinematography made it visually boring to watch. On the other hand, I had to respect the fact that they were cranking out these episodes on a regular basis, making them available on the Internet and attracting a significant amount of fannish attention, so as a programming director, a panel about the series definitely deserved to be included on TrekTrak. Fortunately and coincidentally, it turns out that one of *Hidden Frontier's* staff writers and producers—one Carlos Pedraza by name—was planning to attend that year's Dragon*Con, so after a short email exchange confirming his participation, *Star Trek: Hidden Frontier* was added to the 2005 TrekTrak schedule. Oh yeah, I put that other guy on it, too.

That panel went well, but it wasn't until the following year that I got bitten by the *Phase II* bug, as a result of a "perfect storm" of circumstances. After the 2005 *Hidden Frontier* panel, both Carlos and that Belushi guy joined the then-*New Voyages* crew and wanted to come back and talk about that series on TrekTrak in 2006. At the same time, Dragon*Con management booked James Cawley, Jeff Quinn, John Kelley and Charles Root as convention guests. And on top of that, it turns out that my friend and fellow Dragon*Con programming director,



*Charles Root, Jeff Quinn, James Cawley, John Kelley, Eric Watts, and Carlos Pedraza at Dragon*Con.*

Brian Holloway, was not only a fan of *Phase II* but also a friend of Cawley's, and Brian's the one, really, who insisted that *Phase II* was the "real deal" and that I really owed it to myself to check it out. Let's face it—Carlos, Cawley and the boys had an agenda: to promote their series. Brian, my friend and colleague, was just a fan, with no such ulterior motive. So I checked it out and downloaded both "Come What May" and "In Harm's

Way." I was immediately impressed with both episodes, much more so than by *Hidden Frontier*, although it was practically impossible not to be amused by Cawley's Elvis coiffure, or taken aback by Quinn's bone-thin Spock, or embarrassed by William Windom's horrible reprise as Commodore Decker, or irritated at the *Enterprise's* bouncing in space and dreadful barrel rolls. Despite all that, even an old, crusty fan like me got sucked into the story—even without any gay characters. Here, you had real actors on real sets, with moving camera shots, panning, real photography... all the technical things you really



Charles Root, Jeff Quinn, John Kelley, James Cawley, and Carlos Pedraza participate in Dragon*Con panel.

need to make the story come alive onscreen. It also helped that the characters were familiar, even if the actors were not, so you had a reasonable expectation of how any one character was supposed to react to any given situation. Part of the fun of watching these first episodes, in fact, was comparing them to "real" *Star Trek* episodes... something you just don't do while watching those other fan-produced series. And isn't that high praise, indeed? Rather than comparing *Phase II* to other fan-produced series, most fans compare it to the actual original series. Doesn't that say something about the quality of the product? I certainly think it does.

So anyway, Cawley and Quinn and Doc John and Root all show up at the 2006 TrekTrak, and I just couldn't have asked for a nicer, more gracious, more charismatic group of folks. The panels they participated in all went exceedingly well and their audiences simply adored them, and just as importantly, I think they all had a great time, too. It must be enormously gratifying to pour your heart and soul into a project like *Phase II* without knowing how well the fans might receive it, then to have your work validated by an enthusiastic standing ovation... and that was certainly the case here.

I was also incredibly thrilled when Cawley invited me up to Port Henry three weeks later to be a part of the "World Enough and Time" shoot. I've been doing this Trekkie thing now for more than thirty years and I've had more than my fair share of wonderful experiences with the franchise. I'd met George Takei

three times before, in 1984, 2003 and 2006, before arriving on the set, and he's nothing less than an absolute gentleman. But when the director called "Cut!" and Sulu—yes, the real Sulu!—walked off the stage in full "Sulu the Barbarian" garb and greeted me by name—"Eric! How nice to see you here!"—I was absolutely humbled. I don't have many fanboy moments any more, but that one nailed me. Forget the fact that it's 2006, forget that it's a sleepy little town in upstate New York, forget that that's not really Bill Shatner over there in the captain's chair... when you're standing next to the "real" Hikaru Sulu on the bridge of the *Enterprise*, you're as close to making and being a part of *Star Trek* as you ever will be. So what if I did little more than pick up trash?

All the folks that I met and got to know there, no matter what their job or reason for being there was, shared that same passionate love for *Star Trek* that has always burned in my heart. But this wasn't your average group of rabid Trekkie fanboys, drooling over the latest video game, or a gaggle of swooning Mary Sues pretending to be something they weren't. Instead, this was a solid group of dedicated professionals who had come together to create something wonderful. Even during the late-night hours and the tense moments—and as you know, there were a few—there was an overwhelming sense of camaraderie. We knew we were making history and contributing something important to something we loved. It was a wonderful, amazing, awesome experience, one that I'll treasure forever. And I'll always be grateful for being included in the ending credits. What a wonderful gift.

P2 eMag: *One of the mainstays of TrekTrak has been "The Missing Minority" panel, during which panelists discuss the dearth of gay characters and storylines in Trek. When and why did you first include "The Missing Minority"?*

EW: From the very beginning, I wanted TrekTrak to stand out from not only the other programming tracks at Dragon*Con, but from other local *Star Trek* conventions as well. Every other convention always has the obligatory trivia contest, the clichéd costume contest, the unavoidable make-up workshop. What could I, as a programming director, do to grab the interest of *Star Trek* fans that they haven't seen or heard or done before at some other convention? What would I, as a longtime *Star Trek* fan, be particularly interested in talking about with other *Star Trek* fans at a *Star Trek* convention myself? I've always been fairly fearless when it comes to tackling controversial, politically incorrect subjects, so I simply applied that attitude towards programming development. As a result, right off the bat, TrekTrak's inaugural year (1993) included discussion panels that addressed controversial real-life issues like gay rights ("The Missing Minority"), racism and bigotry ("The Absence of Black Fandom"), and obsessive-compulsive disorders ("Get A Life! The Deranged Trekkie")... topics that were practically unheard of and considered "edgy" for their time.

The lack of gay characters in canon *Star Trek*, as opposed to the



Eric presides over the Miss Klingon Empire Beauty Pageant at Dragon*Con.

prevalence of “K/S” and other popular slash fiction in fandom, was obviously a topic that was particularly important to me, and it’s the only panel that I actually seated myself on that year. For more than twenty years, the original *Star Trek* had been hailed as being socially progressive for including a variety of ethnic, racial and national minorities not just in the crew of the *Enterprise*, but in the cast of the show—something that I think most fans don’t fully appreciate. Compare, for instance, the racial and ethnic diversity found in the casts of *Gilligan’s Island* or *The Beverly Hillbillies*. By 1993, six years into *The Next Generation*, gay characters were noticeable only by their absence, and a discussion panel to address that issue only seemed natural. For the first couple of years, the discussions basically griped about the exclusion and offered tips on how to lobby Paramount for the inclusion of one or more gay characters in whatever new series or movie was in production at the time. Later, the panel explored the various places where gay characters in *Trek* could be found, such as in fanzines, certain paperback novels and comic books, and more recently, in some of the Internet-based fan series, such as *Hidden Frontier*. We’ve also talked about and speculated on who among the various casts and crews might be gay, and needless to say, we had a lot to talk about in 2006, the year after George Takei came out publicly. This past year, the panel was devoted to the upcoming *Phase II* episode “Blood and Fire,” based on the David Gerrold script originally submitted to *The Next Generation*, which includes a very open gay relationship. Needless to say, we’re all very much looking forward to its release, and I hope we’ll be able to have a screening of it on this year’s TrekTrak.

One of the interesting things about the “Missing Minority” panel, which falls into that old “unintended consequences” category, is that after a couple of years, in the absence of any other discussion panel or even a programming track dedicated to GLBT issues, “The Missing Minority” became “the” place for gays and lesbians at Dragon*Con to come and meet and promote whatever GLBT room party was being planned for that particular evening. The panel eventually became so cruisy,

I created and added the Rainbow Flag Party to the TrekTrak schedule in 2005, an annual event that has since become one of the most popular and highest-profile GLBT events at the entire convention.

P2 eMag: *In recent years, panel discussions dealing at least partly with the new Battlestar Galactica have surfaced in TrekTrak. Why did you start including discussions about this very non-Trek show?*

EW: “Versus” discussion panels have been a longstanding staple of TrekTrak programming, comparing and contrasting the virtues and vices of *Star Trek* against those of any number of other science fiction TV shows or movies. We started with “*Star Trek* vs. *Star Wars*” in 1994 and since then, have “versused” *Star Trek* against *Babylon 5*, *Stargate* and *Battlestar Galactica*, each of them several times, depending on which franchise was the “hottest” that particular year. In 2006, in recognition of *Star Trek*’s 40th anniversary, we held the ultimate “versus” panel, “*Star Trek* vs. *Star Trek*,” to determine which of the various series and movies was the best of them all. So discussing *Battlestar Galactica* on TrekTrak was simply a natural progression of that tradition. What’s been more of a recent development, however, is that I’ve had the opportunity to actually include actors from the franchises themselves in the discussion. Depending on which actors are included and which franchise we’re talking about... well, let’s just say, results vary. When someone like Gates McFadden says, on stage, “I don’t watch TV and I’ve never seen this other show,” well, it can certainly be awkward for everyone.

With all that said, however, let me add that I have never been as excited by or as devoted to any other science fiction or space opera since the original *Star Trek* as I have been by the new *Battlestar Galactica*. I would even go so far as to say that in 2004 and 2005, I was much more of a *Galactica* fan than I was of that awful, dreadful, embarrassment, *Enterprise*. From a dramatic storytelling point of view, *Galactica* is everything

that *Deep Space Nine* and *Voyager* could have and *should* have been. Dramatically speaking, was the myriad of alien races aboard DS9 any different than the citizens of the Twelve Colonies? Dramatically speaking, were the Borg any different than the Cylons? Not much, but Rick Berman's family-friendly, sanitized version of "conflict" didn't allow for the compelling, bare-knuckled "realism" of Ronald Moore's *Galactica*, and I absolutely couldn't wait for the next episode. There are still many episodes of *Enterprise* that I haven't and just simply cannot force myself to watch, even with it being spoon-fed to me every Monday night on the Sci-Fi Channel. *Galactica* is just simply so much better than anything off the Paramount lot in the last decade, what Trekkie wouldn't naturally be drawn to it?

P2 eMag: *Rumor has it that you have an impressive singing voice. When can we expect your first album and what will its title be?*

EW: Oh, you're so sweet! Well, "impressive" is in the ear of the listener, I suppose. But if there's anything I love just as much as *Star Trek*, it would be singing in front of an audience. I've been in various choirs and choruses since I was just a wee tribble, beginning with the youth choir at the Baptist church my parents dragged me to when I was still in elementary school. It was the



Eric and George Takei in barbarian garb during the 'World Enough and Time' shoot in September 2006.

only thing about church that I actually liked! After a year or two of that, I joined the chorus in the junior high school I attended, and then in high school, things just exploded: I was in the school chorus, the glee club, the concert choir and the school's "pop ensemble," plus four years of school musicals, including the role of Cornelius Hackl in "Hello, Dolly!," two years in the South Carolina All-State Chorus and then one year in the SC All-State Honors Choir. I even brought home the Male Chorus Member of the Year award my senior year in high school. In college, I sang with Carolina Alive!, USC's version of Up with People!, for about a year, as well as a couple or so years in the

St. Jude Metropolitan Community Church choir in Columbia. I moved to Atlanta in 1988 and it took me five years to discover the existence of the Atlanta Gay Men's Chorus. I joined the AGMC in 1993 and have been a singing member for 12 of the last 15 years, an association of which I'm very proud. When I'm not in rehearsals or concert with the AGMC, you'll often find me at a nearby karaoke bar, where I find a great deal of satisfaction belting out any number of my favorite showtunes. You know, I've earned many thousands of dollars over the course of my adult life at various jobs and in various careers, but none of that compares to the absolute thrill of somebody handing me a single dollar bill while I'm on a karaoke stage... and I still have every single karaoke dollar I've ever been given, stuffed into a little "tip jar" on my bedroom dresser. I've either won or placed high as a runner-up in a couple of local and regional karaoke competitions in the last few years, and I just can't tell you what an absolute thrill it is to finish a song to a standing ovation.

As for an album... ha! Find me a producer, and let's talk! Seriously, though... if I can ever figure out how to convert 8mm tape to a digital video file, I'll upload a couple of my award-winning karaoke performances to YouTube and let you decide if I need to find an agent!

P2 eMag: *Where do you see TrekTrak going in the future? Along the same lines, where do you see Eric L. Watts ten years from now?*

EW: Fifteen years ago, I never could have imagined where this journey would take me. I've been privileged to meet and get to know so many actors from the various *Star Trek* series, so many well-known authors such as Peter David, Ann Crispin and Keith DeCandido, as well as such iconic figures in *Trek* fandom as Bjo Trimble, Jacqueline Lichtenberg and Susan Sackett. I've been interviewed live on *CNN International* and was thrilled to be a part of the "World Enough and Time" production crew. I've also had the mayor of Atlanta name a day for TrekTrak, had a number of Miss Klingon Empire Beauty Pageant winners featured in several national magazines and had an extraordinary article about TrekTrak featured on StarTrek.com. How do I top all that? My work for Dragon*Con was never meant to elevate me to a place of pseudo-celebrity, but I can't deny that I do get a tremendous amount of gratification from the recognition that my work has received. I really can't predict where TrekTrak will go from here, or where it will take me, but I'm definitely looking forward to the ride.

I've been asked before whether I would ever consider taking my show on the road, as in, spinning TrekTrak off into its own independent convention. It's a wonderfully flattering question, but its premise doesn't take into account that TrekTrak is and always will be an indigenous part of Dragon*Con, and it cannot exist without Dragon*Con's fundamental foundation of support. For as long as I remain Dragon*Con's Director of *Star Trek* Programming, I can only pledge that I will continue to do the very best work that I can on behalf of all of fandom,



Eric poses with the Miss Klingon Empire Beauty Pageant contestants at Dragon*Con.

for as long as I can, or for as long as they (Dragon*Con management) will let me, and hope that my work continues to meet with everyone's approval and respect. Of course, at some point in the future, TrekTrak will outlive me and the job will fall to someone else. When that day inevitably comes, I'm sure TrekTrak will be reincarnated to reflect the new Director's personality and vision.

As for where do I see myself in ten years... well, so long as it's not in jail, in the hospital, in rehab or in the morgue, I figure I'll be doing okay. Where would I like to see myself? Honestly, I'd love to be able to quit my mundane day job and draw a paycheck doing something, anything, anywhere in or for the *Star Trek* franchise. Maybe working for Paramount as a graphic designer... maybe working for StarTrek.com as a content producer... maybe working for *Star Trek: The Experience*... maybe working for some future *Trek* TV series as an advisor... maybe working as a programming director for one of those companies that produce *Star Trek* conventions around the country and around the world. Wouldn't you like to go a major *Star Trek* convention and have something interesting to do besides waiting in line for an autograph or watching Yet Another Costume Contest featuring a parade of homemade Starfleet uniforms? Let's face it, if there's any one thing that I do best, it's *Star Trek*-related convention programming. I'd love to do that as a full-time job. Hey, have somebody from Creation give me a call, would ya? I'm available!

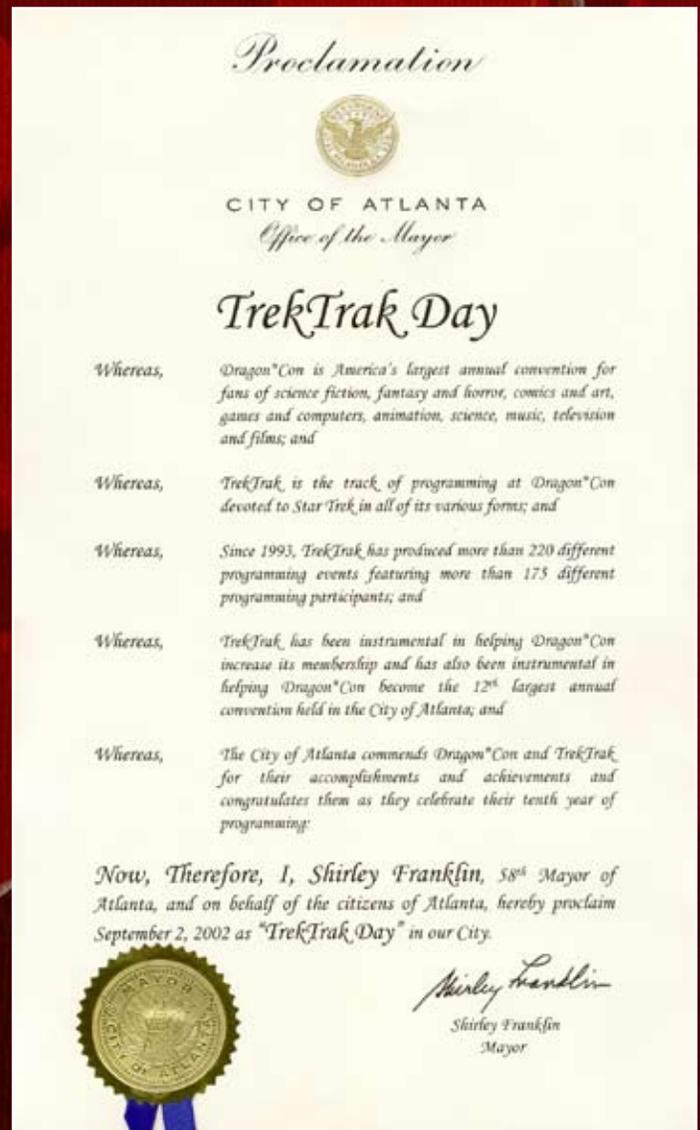
P2 eMag: *Is there anything that we haven't asked that you'd like to tell fans?*

EW: Hmm. Well... I'm single and looking, and would love to meet that special Bear to share this roller coaster ride called My Life with. So if you're out there... email me! Woof!

Like pretty much everybody else reading this, I'd love to have a part in an upcoming episode of *Phase II*... since J.G. is already set to play Harry Mudd, I'm thinking I'd be a perfect Cyrano Jones for a sequel to the "Tribbles" episodes. Did I mention I

have a smattering of theatrical experience? It's true... like I said earlier, I played Cornelius Hackl in "Hello, Dolly!" in high school, and I also played Mr. MacAfee in "Bye Bye Birdie" a number of years ago, as well as bit parts in *Oklahoma!* and *South Pacific*. If you've seen me more recently hosting "The TrekTrak Show" or MC'ing "The Miss Klingon Empire Beauty Pageant" at Dragon*Con, you might have seen a certain energy and stage presence that I'd love to bring to the character. So pass that along to Captain Cawley, would ya?

Finally, I'd like to thank everybody involved with *Phase II* for keeping *Star Trek* alive in the hearts of the older generation of fans like me who grew up with the original series. I'd also like to invite everyone in the cast and crew, as well as everyone reading this, to come on down to Atlanta for Dragon*Con over Labor Day Weekend. I'm passionate about what I do for TrekTrak and I'd be honored if you'd all come down and play with me for a few days. 



A proclamation from Atlanta, Georgia Mayor Shirley Franklin declaring September 2, 2002 as "TrekTrak Day."



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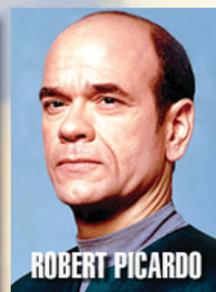
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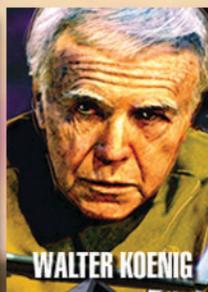
MICHAEL DORN
THE NEXT GENERATION



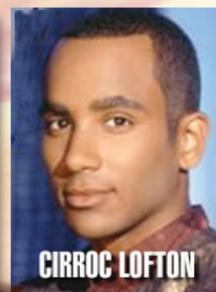
ROBERT PICARDO
STAR TREK: VOYAGER



GEORGE TAKEI
"WORLD ENOUGH AND TIME"



WALTER KOENIG
"TO SERVE ALL MY DAYS"



CIRROC LOFTON
DEEP SPACE NINE



BRAD DOURIF
DEEP SPACE NINE



PETER DAVID
WRITER OF STUFF



KEITH R. A. DeCANDIDO
POCKET BOOKS



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STAR TREK: PHASE II



JOEL BELLUCCI
STAR TREK: PHASE II



BEN ALPI
STAR TREK: PHASE II

READING IN BETWEEN THE LINES - GETTING TO THE HEART OF THE STORY WITH

DIANE CAREY



Diane stands with a print of the cover art from her New York Times Top #5 Bestselling novel "Final Frontier." Currently she is adapting the novel into screenplay form for a group of filmmakers in Germany who want to make a movie for their project, Star Trek: The Early Adventures (www.the-starship.de).

By Tanveer "Kracko" Naseer

When I first met Diane Carey back in November of last year, one of the first questions I asked her was how she felt about having a Star Trek story of hers brought to life. Her answer: "How many ways are there to say 'a dream come true?'" Since then, I've had the distinct pleasure of getting to know who Diane Carey is beyond the best-selling author of 29 Star Trek novels. It quickly became apparent that she possesses within her a drive, passion, and keen understanding of the inner workings of the dramatic arts. In this conversation with Diane, she not only shares some interesting perceptions about Star Trek and its future, but also her passions outside of the writing sphere.

TANVEER NASEER (TN): While I'm sure many of our readers are familiar with your work in writing Star Trek novels, I wanted to start off discussing one of your other passions that is very apparent to those who meet you and that is sail boating. How did you get started in this field and what attracted you to it in the first place?

Photos provided to Tanveer "Kracko" Naseer, courtesy Diane Carey



DIANE CAREY (DC): Well, I really didn't start sailing tall ships until I got married. I didn't grow up in sailing or near water or anything like that. But my dad was the lieutenant for the sheriff's department in our county and he was in charge of the marine patrol. And he and I just enjoyed going out on this little pontoon boat, and I always took to the water and always loved the water. So when I got married, I said to my husband "I really have to try this. I want to sail some kind of ship." And he said "Well, go for heaven's sake" [laughs]. So he put me and

not only serve on these ships, but you also train others on how to navigate and work on a functional sailboat.

DC: I do. I was promoted by the captain of the *Alexandria* at the time, who is now the captain of *Half Moon*, and he promoted me to Watch Leader. A watch officer is in charge of half or a third of the crew during sailing, makes sure the ship stays on course and that the people are trained; you're a conduit between the crew and the captain. And the captain has to come to the watch leader to get a crewman to do certain work, because I know what people's strengths and weaknesses are, I'm responsible for their safety and their training, to make sure that they are at their posts at the right time, and to change them between posts so that they don't get glassy eyed while standing at the bow too long or something like that. And so basically you're in charge of that group and also if there's an emergency, it's the watch leader's responsibility to be one of the officers taking charge of emergencies, delineating orders, making sure the posts are handled, and that things happen the way they're supposed to happen.

So, because of the kind of person I am—I'm sort of a natural teacher—I took on the responsibility of training volunteers. I work a lot on volunteer vessels, or vessels that take volunteers, so I frequently do the training. I went to a vessel called the *Highlander Sea* here in Port Huron. At the time she had a very aggressive volunteer program, and there were so many people who wanted to volunteer that we set up some seminar-type training. Instead of on-deck, on the ship taking one person at a time, we'd get 10–12 people in a room and just teach them the basics. So I developed a class called "Helm and Bow Watch," which is how you steer the ship, the different points of the vessel, how you identify where's 1, 2, 3 points off the bow, how you give directions and say where something is in the water, the parts of the vessel, and how you direct somebody to go to a specific point on the ship. I developed a class so people would have some idea of what was expected of them when they stepped aboard the ship. That included bow watch, which is very important; it's a look-out position. But it's very important to know how to deliver messages about what you are seeing in the water. There are ways to respond to an order and to give an order, and those are very important. It just all translates very well; once people have heard it, it makes sense. We've been teaching people the same way for thousands of years and this is just a compacted, quickie version of it.

I also teach the use of sailor's knots on board a ship. I mean, it doesn't do you any good to use a clove hitch where you need a constrictor knot. So you need to know the difference and where to use them. It's not a matter of just tying the knots, but it's the proper use of them, because we can get into big trouble if the wrong knot is in the wrong place. So, my job and the other watch leaders' jobs are to make sure that everybody is safe, alert, and comfortable in their posts, that the ship goes where it's going, and that the water stays outside.



A member of the Flint Scottish Pipe Band, Diane holds the band's Grade 5 trophy during the 2007 competition season.

my best friend, actually my maid of honor, in a ratty, little old Volkswagen that needed oil every few miles and we made our way down to Florida and we took a plane to Marsh Harbor in the Abaco Islands in the Bahamas and spent a week on a pilot schooner called the *William H. Albury*, which was doing these sort of barefoot-type cruises at that time. And the captain asked me to come back for tall ships two years later to crew the ship 850 miles on the East Coast. So I did and I just continued to follow him to another ship and that captain to another ship and got more and more experience and more involved and it's really a great addition to my life. I sail exclusively historical ships; I don't know anything about modern vessels.

TN: *In one of our earlier conversations, you told me how you*





The Flint Scottish Pipe Band Grade 5 competition unit became U.S. and Canadian National Champions during 2007. The unit is now practicing to move forward to Grade 4 in '08.

TN: You mentioned in describing this course that one point you teach people is how to give and receive orders. That reminded me of an interesting comment you made to me about the usage of the word “aye,” of how there are very specific instances of when that command reply should be employed.

DC: Well, there are, and I have a little beef sometimes with some of my friends and others who write for *Star Trek* in how they use it in their stories. I’m a 30-some odd year bagpiper and am now in a National Championship Pipe band. So I’ve been around Scottish people all my life, and I don’t know any them who say “aye” when they mean “yes.” It’s rather a poetic application. And on board a ship, if you’re saying “aye,” it means you are the person receiving the order, and that you have received and understood it. So if someone gives an order, or if there’s a command given and then disseminated into orders, and you are the person who is saying “Come to course 240, aye,” that means the person who gave the order knows that you heard it and he can hear if he gave the correct order. This is something I’ve heard before. I’ve heard commanding officers give an order, and only when it’s repeated do they notice “Oh, wait a minute. I didn’t mean that. I meant ‘bow.’”

So it’s very important how orders are given and how they’re repeated. One of the hardest things to train people is to actually speak up and repeat your order because it’s weird, it’s uncomfortable to do so. But it works in a very specific manner. For example, if two officers are standing on the deck

and they are discussing something and they say something like “Change course to this?” and if the helmsman mistakenly says “Change course to this, aye” then they can turn around and say “No, no. We didn’t mean it. We were just talking about it.” But you’ll know that the order was given, was not given, was given to right person, etc. That’s why it’s important for only the person that the order is delivered to say “I’m repeating the order, aye,” whatever that order is. It’s fascinating, isn’t it [laughs].

TN: [laughs] Yes, I did think it was fascinating when you first told me about this because we do tend to treat the word “aye,” the concept behind it, and the command structure in *Star Trek* in a rather perfunctory fashion. I can imagine that people who’ve now read your explanation

and understanding the proper usage of this term will be more conscious of how it’s used in a *Star Trek* story.

DC: Well, it was confusing in *Star Trek* because Scotty was there, and every once in awhile when he was mumbling to himself or off-duty he’d say “aye” when he’d mean “yes.” But the fact is, most of the time when he was on deck and was responding to an order, he used “aye” in a proper way and not just because he was Scottish. If you think back to the *Original Series*—and I know I told you this before—I watched *Star Trek* at the knee of my dad. Almost everybody in the mid or early 1960s had been to one of two wars; they’d been to World War II or been to Korea or something like this, and they were now raising their own kids—us—or they had somebody else in the family who’d been to war.

Now I had at least three of these. We had lots of veterans in my family; one of them was a Navy veteran who just recently passed away. My father was a Captain, test pilot, and a lot of other things. So these people knew what the real military vernacular was. And those writers who were writing *Star Trek* at that time had a pretty good grasp of what the real military order-giving and response-giving were all about. They’re not just a *shtick*. It’s not just something the military does because it likes to be spit-and-polish. It has specific reasons [for its behavior]. One of my favorite examples is in the movie “The Hunt For Red October,” where you can tell when they’re giving an order, when they are receiving an order, what’s happening—“Surface to ship, aye” is the guy who’s receiving the order and he’s going to go do it. Sometimes it’s different as to when the Captain is talking to the First Officer and the First Officer communicates to the crew—that’s in battle stations. The rest of the time, just under



The 125-foot, traditionally-rigged Pilot Schooner Virginia, out of Norfolk, is one of several tall ships on which Diane serves as deckhand, cook, training officer and watch leader.

normal cruising, the Captain and the First Officer would rarely see each other except to consult on something because they are commanding two different watches.

TN: *You briefly mentioned the writers who wrote for the Original Series. As many of our readers know, you yourself have written a pretty impressive number of Star Trek novels.*

DC: I think it's 29, but I wouldn't hold me to it [laughs]. I've written 46 books so far; two Civil War novels and a seven-book young-adult series about teenagers involved in emergency rescue and police work. I have written several romances although I don't think I've ever read one all whole way through—of someone else's I mean. I write for the market, I write what people want to hear and I do it at the best quality I can. *Star Trek* and I seem to fit very well together because I'm willing to work for a market, but I have my own standards too. Pocket Books and I sort of pulled ourselves along into a very effective marketing scheme for the *Star Trek* books, and we've done very well.

TN: *So what then is the approach you use for writing these novels? Do you have an idea for a story that you pitch to the editors at Pocket Books? Or do they come to you offering you the chance to write a story about certain characters in a particular time frame or story plot?*

DC: Well, my first *Star Trek* book was "Dreadnought!" It involved a female officer who was younger than Kirk, inexperienced, and did a lot of stumbling around. I did that because at the time I thought that most of James Kirk's point of view had been pulled, little did I know. So I decided to do something completely

different. I had no idea really what was going on other than I like *Star Trek* and I thought it would be interesting to look at the main characters from somebody else's point of view. I also did it in first-person, which was taboo at the time, but I didn't know that either, so I went ahead and broke that rule. It worked so well that the book went straight to the Top 10 of *The New York Times'* best-seller list and Pocket Books just naturally asked me for another one. Immediately. So I went ahead and wrote a sequel to it, and we just kind of went on from there. It was so successful and it was such a good, strong relationship that Pocket started asking me "Can you do this? Can you do that?" And every time they said that I went "Yeah, I bet I can."

So the first thing they asked me for was the first mission of the Starship *Enterprise*, before she was even named, her first mission under Robert April. And I said "Yeah, I guess I can do that. Who's Robert April?" [laughs] They told me that he was theoretically the first captain of the ship and I said "Great, no problem." They called a couple of days later and said "Well, do you think you could get George Kirk into it?" and I said "Yeah, no problem at all. Who is George Kirk?" And they told me who George Kirk was—James Kirk's father—and I said "Really? Do we know anything about this guy?" They said "Well, no. He was just a casual mention so you are free to make up whatever you want." Then they came back two weeks later and said "Is there anyway you can get Jim Kirk in it?" I said "He's ten years old," and they said "No, as an adult." So I said "Oh, fine," and I added a framing sequence and got him into it.

So it was just a matter of every time they asked me to do something, it became a more interesting challenge and almost always a better book. I'm very open to suggestions. And that's the way we developed almost all of the books—it was a cooperative between something Pocket needed for marketing at the time and ideas that myself and my husband, Greg Brodeur, came up with to deliver whatever it was that Pocket Books needed. I find it much more satisfying to write for the market and take a challenge and accomplish a goal that's needed than it is to just write down any old thing I feel like writing. I became successful when I started to think about what other people wanted to read, and what the marketing scheme was, and what would make *Star Trek* more and more of a success. The result was that "Dreadnought!" was the first *Star Trek*/*New York Times* best-seller, and my book "The Great Starship Race" was the last. So we've had a pretty good run.

TN: *You mentioned how a lot of the thinking behind the development of these books (and lately the series, as they often*



do these book series now), is to address the market; what's the interest in the fan base, what kinds of stories do they want to read, what elements they'd like to see brought back, and so forth. And yet the other side of the coin is that in many fan circles, these books are not regarded as being "canon." Does it bother you that whatever plot or character details you create in your stories are not going to be considered "official" Trek? Or is the focus for you more that you simply want to tell a really good story with some compelling characters and hopefully make it entertaining for the reader?

DC: Well, nobody has ever been able to figure out whether they are "official" *Trek* or not. The fact is that it was an ongoing, developing series; it was a live product. Very shortly after I wrote my third book, "Final Frontier," they started to develop a new series of books, largely because the fan base was growing. So it became a living, breathing, constantly-developing product. Nobody has time to watch every aspect of every last little bit of what's going on in this book and this book and this book. If you're doing six books a year, you can manage that, but eventually we got up to where they were putting out something like 40 books a year. At that point, there's just no way keep track. I mean, the editors did their best and the [television] producers did whatever they wanted to do, and we didn't really speak to each other all that much. Licensing had to approve of all of the books—you can't write *Star Trek* for profit unless you are approved by Licensing at Paramount.

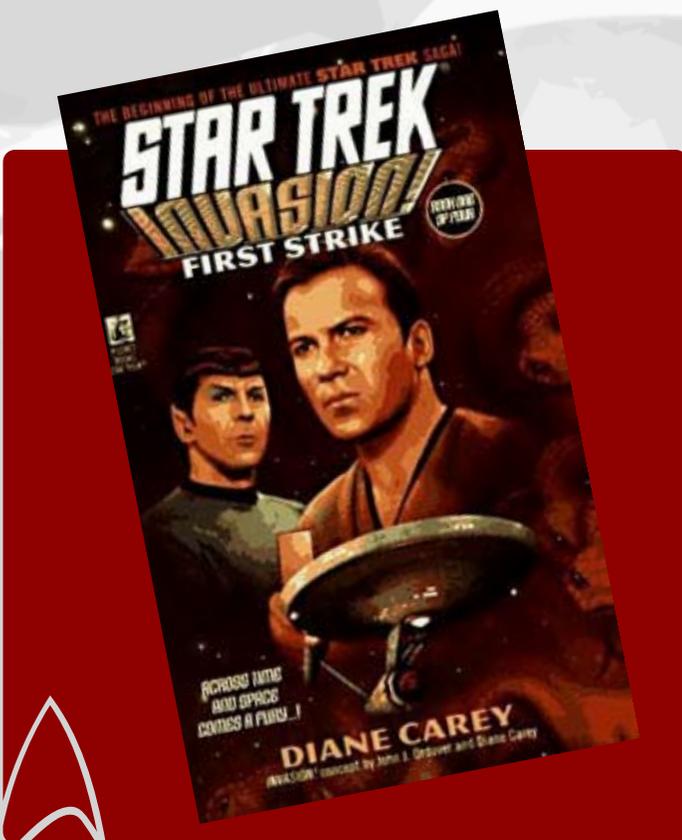
So in that way, the books are canon; they had to approve absolutely everything, there was no way around that. And that

was part of the trick, to massage these plots and these things that went on in the books so that they would get approved. As such, as the books became more and more and more popular, and the series were back on TV, it became even better to have something that was planned by all of us together and then executed basically by me because that way you'd avoid all these problems of "Has this been done? Are they doing this in the film or are they doing something else? And who dies and who doesn't?" It's tough to write a product that is alive and changing all the time. You know, Paramount Studios owns all the books; they own my notes. The contract is very iron-clad and you have to know that going in, that you're part of a larger structure, which is delivering to people what they want to see and yet keep a firm control over it.

It took experienced writers who know *Star Trek* well enough to not go in and make the characters do something they ordinarily wouldn't do in a million years. In fact, I think the novelists know the characters and the basis of *Star Trek* in many ways better than a lot of the people doing it on film, just because we've been doing it longer. I've been involved with *Star Trek* since I was a kid, and it's easy to write something that you know really well. Lots of times, the new producers or the new directors or the new writers just haven't been around it long enough. Some of the producers and writers and directors for the various series, like those for *Deep Space Nine*, some of them were really not that familiar with the *Original Series*; that wasn't their mandate. They had an idea for a science fiction show that was based, however loosely you want to interpret it, on this *other* show. They like *Star Trek*, they had a market, and they went after it their way, interpreting it another way. Now, I guess J.J. Abrams is doing a movie and he's going to interpret it *his* way. It might be grating and annoying sometimes to the classic fans when things aren't done exactly as we all imagine them in our heads, but the influx of more and more talent into *Star Trek*, and into media tie-in is what keeps things fresh. So I'm keeping my mind open.

It's also [about] what would take something like *Star Trek* and move it forward into literature. You know, all of the Batman movies don't exactly line up, either. But they're still great to watch and they are different interpretations of the same, exciting vision. You could say the same for the Zorro movies and the old *Zorro* TV series. Every time that comes up, it's a new interpretation of something that we like. If we get all caught up on whether or not every detail is followed perfectly, you're just going to go out of your mind because then you might as well read the same book over and over again because that's the one you like.

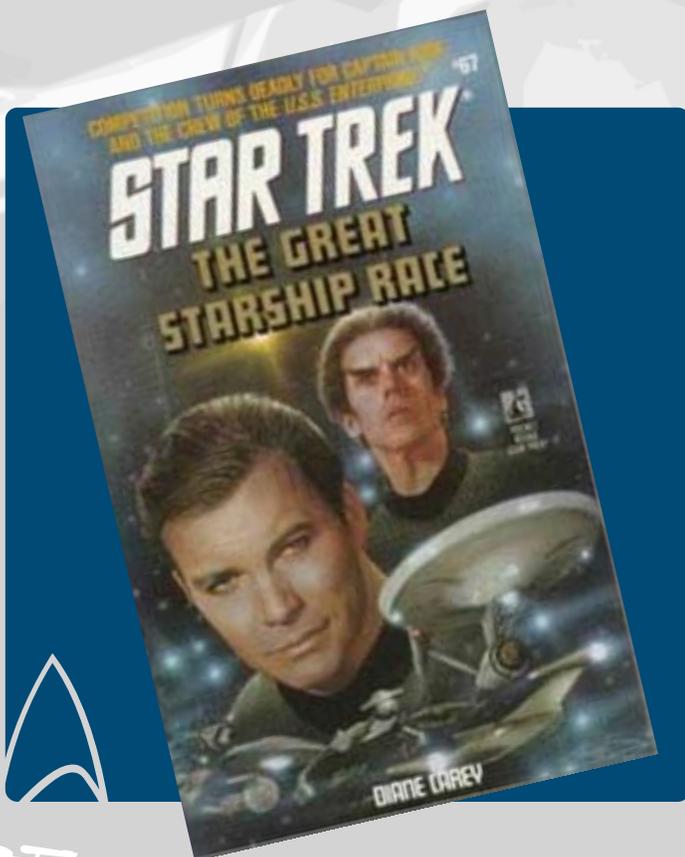
TN: *That's a very good point. You mentioned something from one of our earlier conversations that I found intriguing. In discussing Abrams' Trek film, even though we don't necessarily know what the film will be like, you mentioned that his bringing his own interpretation of Star Trek would have the benefit of*



allowing this series to move into the realm of literature. It's a very interesting take on all this and I was wondering if you could discuss this point further, in particular what this possible evolution is that you see Star Trek undergoing as it moves from a television concept to a literary one.

DC: Well, it started as a TV concept with TV scripts and then it moved into books in which you must, by the nature of books, examine things much more widely and much more intimately. You have all this space you need to fill, and you don't want to just fill it, you want to use it really to examine what you're seeing, what's going on, and the mindset. So that was another step, for *Star Trek* to go into serious novels and not just novelizations of the cartoon series or something, but to really take these much more seriously. I've had people tell me that a couple of my books could've been Hugo winners if they hadn't been *Star Trek*, but *Star Trek* and line fiction aren't allowed in the Hugo Awards. But they're still very, very sound science fiction. Also, one thing that was very important was to keep it in science fiction and not just venture off into just ordinary adventure or into fantasy, because in science fiction, the key word is "science." We always kept our plots along the lines of something that could only happen in science fiction. That's when you get good literature like *The Twilight Zone* and *Night Gallery* and some of those other things; despite the fact that they're on television, they're still literature.

Taking *Star Trek* to a new level, where you get a completely new interpretation of it, I think is kind of fun and exciting and I can't wait to see what happens. Now I might hate it, I don't know, I'll see. I'll keep my mind open. But you see this kind of



thing happening for instance when someone does something like the movie "Without a Clue," which is one of my favorite movies. It's about Sherlock Holmes and it's a hilarious movie, I really liked it and it's one of best scripts I've ever seen. And another excellent interpretation of *Star Trek* that I thought was probably one of the best screenplays I've ever seen was "Galaxy Quest." If you watch it over and over again, every single scene is flawless in that script. They really thought it out; they worked it from back to front, which is how you work a good script, and every line fitted in to this wonderful, new imagining of a *Star Trek*-type show. It was great. You could see—despite the fact that it was spoofy—the love for *Star Trek* in the script, so it was just absolutely wonderful. If I were teaching a screenplay course, I'd be teaching that script.

There are elements of the original *Star Trek* that really were literature. I have a degree in literature so I kind of know what I'm looking for, like "The Enemy Within," is a good *Star Trek* episode. You could say "Yeah, it's cool. He gets split into two by the transporter," but that's not all that's happening there. That episode is a literary examination of what the ideal commander is; he still has his human flaws. We tend to think that if only we could purge mankind of all our violent characteristics, we would have a perfect, ideal society. But we wouldn't, because that's only half a human being. James Kirk could not command if it weren't for his demonic side, which was almost under control, not quite, but almost. If you tipped the scale a little more or a little less between his wise and intellectual side and his violent, aggressive side, you would end up with either Jack the Ripper or a monk. But you don't know [laughs]. It was a fabulous examination of human characteristics, of just being mankind, being people, being human. It was a wonderful examination, a literary examination and it could only happen in science fiction. I thought that was a fantastic episode and it doesn't get talked about all that much, but when you look at this sort of thing as literature that's what you're going to find.

As you get into classical literature—we have all seen "Hamlet" and "Richard III" done in different venues—some director, some writer will come along and write "Hamlet" in Harlem in the 1960s. It's still the same show; it just has these different twists on it. Or you'll see "Richard III" during World War I. So I find these things to be kind of fascinating and I'm waiting to see what they do with the new movie and if they manage to pull that off. But I think it's interesting that *Star Trek* is now taking this step where different people will have new interpretations of it. To me, it's a step forward in making *Star Trek* a classic.

TN: It's a very interesting perspective on Star Trek, certainly one that most fans have not considered. I wonder if maybe the problem is that by having so many Star Trek episodes—and I'm not referring to just the Original Series but also to everything that followed after it—is that Star Trek has become weighed down with all this information, all these plot lines and minutiae and so forth. Perhaps this is why Abrams' approach is the right

one in trying to come in with a fresh start and get people to focus less on all this minutiae and more on the characters and the story.

DC: Well, if all you want to do is the same old same old, then like I said, just watch the old episodes and read the old books and just read your favorite books and don't read anything new. This recently, oddly enough, happened to me recently with my two "Alien" books. I got hired by Dark Horse Publishing to write a couple of "Alien" books as they had bought the franchise and they wanted a couple of solid media writers to get in there and do a few. [Michael] Jan Friedman and I wrote the first couple of books, and some of the fans said "Well, wait a minute. I've never seen the Aliens doing this stuff before, I've never seen them doing *that*. They don't do this. And the Aliens didn't show up until halfway through the book." And I'm going "well, first you don't understand the nature of media tie-in writing." Nothing can get into our books if the publisher and the studio do not approve. So it's not like the writers are off on their own tangent doing whatever we please.

In fact, much of what we write has been based upon things we were asked to do. For example, in "Final Frontier" I was asked

to portray the launch of the ship, I was asked to put Robert April in it, I was asked to put George in it, then I was asked to put Kirk in it. At every step, I just figured a way to do that. But those weren't my ideas. And it's the same thing with the "Alien" books. The publisher said "Have them do something we've never seen them do before. Maybe they can fly, maybe they can this, maybe they can that." So I did; I tossed in a few characteristics and I had different tribes of different hives of Aliens who were fighting each other, and they looked a little bit different because evolution does that.

Another good example is one of the books I enjoyed writing quite a bit called "Ship Of The Line," which was actually a *Next Generation* book. My editor called and said "Do you think you could get Captain Bateson into a book? The fans really like him and they want to see him." I said "Oh, yeah, I can do that. No problem. But who's this? You keep throwing characters at me and I don't know who they are." They said, "Well, Kelsey Grammer did a bit part, you know, did a cameo in *Star Trek: The Next Generation*, and the fans really liked it." [The editors] had to send me the episode because I hadn't even seen it.

After the book was written, people were accusing me of having been in love with Kelsey Grammer because I wrote a whole book spun around this guy. [laughs] I had never even seen that episode before. But I was asked to do it and so I did it. It's kind of funny, because that's the way it works in the media tie-in world; you're all working together. Frequently, what you see in a book is what's been asked for by the publisher, not just necessarily something that's been conjured up by the writer. If I did conjure up something that was really wild (and I have before), and the studio and the publisher don't approve of it, it isn't going to go in there. So it's just an interesting little fact of life for media tie-in writers, and something the fans ought to keep in mind before you get mad at us [laughs].

TN: [laughs] *You bring up another interesting point. I'm going to play a little bit of a devil's advocate here, because you're the one who's really more knowledgeable than us fans about the whole process. For the last couple of years, the blame for declining interest in Star Trek was often placed by the fans onto the studios, by saying that "the studios don't know what Star Trek is, only the fans know what Star Trek is." So is the studio really in a position to say what can go in a book and what can't, that they know what the product should be as opposed to, say, going to the audience and asking them what they think?*

DC: Well, first of all, you could do that for 50 years and get a bunch of different answers. Studio people are hired by the studio to take care of this franchise (which is now worth who knows how much money—it's now a 40-plus-year-old property, it's still paying off) to take a corporate point of view, and there's nothing wrong with that. Giving the fans what they want and yet still keeping it alive, it doesn't work doing the same thing over and over and over because people will get bored.



Diane at the mainmast, serving as deckhand and training officer on the Schooner Virginia in Chesapeake Bay, during a voyage up the James River to Richmond. Experience under real captains, taking and giving orders, has enhanced Diane's writing about life aboard ships in space.



On the other hand, you really need to protect your product because if you let wild-eyed renegade writers, occasionally like Diane Carey, go off on a tangent and do something that's completely different, it may or may not work out. And you'd better hope that it does. With "Dreadnought!" I just sort of took them by surprise and they loved it. Pocket Books told me that I broke every rule they had, but they loved it. That was just my being lucky to be there and then at that time. Ten years later it probably wouldn't have been published because they were putting out a multi-million dollar TV series and they had tighter control. So these are not necessarily *Star Trek* fans who are working for the studios. They know about it roughly, but they are not *Star Trek* experts in any way; they're producers and directors and licensing people that are hired to protect the product so that it can't be damaged, like somebody doesn't kill off some key character and then not bring them back.

The other truth about working within a line is that, as a writer, you need character arcs. In other words, they have to change, they have to grow. And yet, at the end of the story, they're still themselves for the next writer to take over because we didn't get together and decide. It's not like working on a TV series where you have real good continuity. They could ask the fans, but the fans tell them all the time what they'd like to see and it's always different. I have fans walking up to me at conventions and arguing with me that something can't be done with the transporter because it has to be re-routed through 16 different systems and back through the impulse engines before this can happen. And I'm just standing there going "Great. I'll see if I can fix that next time." [both laugh]

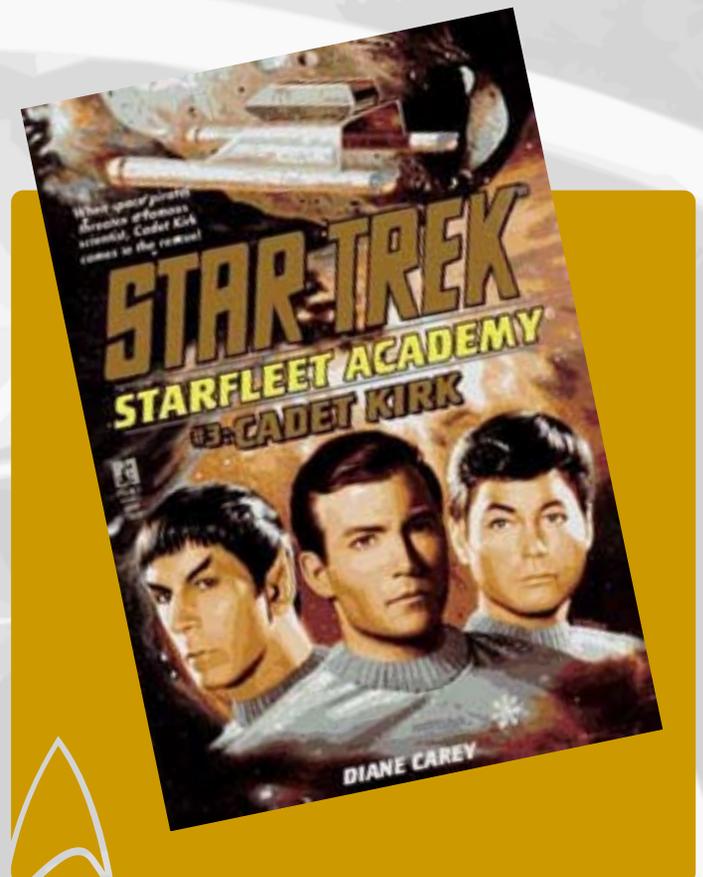
You know, I don't get into a whole lot of technobabble; I just pluck things out of the *Star Trek* manual and say "Look—it's in here, so it's right." And I've had that happen to me; I've had the studio call my editor and say "She can't do this because we haven't seen this before." I just tell them it's in the *Star Trek* manual, and my editor will say "Oh, if it's in the manual, fine, no problem." And they back off. Nobody is that much of a *Star Trek* expert that every last little detail can be chased down or that we even want to spend time doing that. Certainly the people at the studios, you know, in order to have been there since the beginning, they'd have to be of retirement age, and they've retired. So, over the years, new people have come in. Harve Bennett hadn't seen *Star Trek* when he was hired to do the movie. He sat down and watched all 79 episodes in a run and that's how he got to know *Star Trek*. It turned out that he wrote the best *Star Trek* movie, probably because he was fresh; he didn't have all these preconceived notions or calcified ideas in his head. It was all new to him. And that can be a factor, so you don't know how these things are going to turn out.

I mean, I wasn't an "Aliens" expert; I like "Aliens." "Alien 2" was one of my favorite science fiction movies, favorite adventure movie I should say. I like it very well, but I hadn't indulged every last curiosity about the bone structure and other things.

I looked back in my own memory and said "what struck you when you watched these movies before you ever thought about writing them." So I went into it, wrote a couple of them, and I've enjoyed it. It's funny to watch the comment boards from the fans, because the detail to which the fans get into some of this stuff is really amazing. Sometimes it turns out to be wonderful because it manifests itself in *Star Trek: Phase II* and your *Star Trek: Unity* series and the things that are going on with making movies in Germany. It's absolutely astonishing to see the adoration of the fans coming out in these new creative ways, and I'm really enjoying it, I'm quite fascinated with it.

But *Star Trek* is something that's gone beyond the control of any one person. I mean, nobody really can control it—not a producer, not a director, not a creator, not anybody. It's in millions of imaginations now. And I think that's great. I mean, people tend to think somehow it's horrible when they see something they haven't seen before. But I usually go "Oh, all right. That's different." So, we'll see what happens. *Star Trek* seems to be enjoying a resurgence again after a few years of a lull, so I'm curious and excited to see what comes up next.

TN: You mentioned earlier that in writing *Star Trek* novels, as the basic premise is defined by the editors, the challenge that you see in writing these works is working within a construct created by someone else. What do you see as being the challenge in writing a *Star Trek* episode for Phase II, aside from migrating from a novelized form to a filmed version?





Diane and her son Ben Brodeur, on the Virginia. Adopted from Guatemala at the age of three months, Ben enjoys serving as a deckhand with his mom on several tall ships.

DC: Well, the first thing is to make sure that I don't come up with something so visually expansive that they can't do it. One thing that you have to realize is you're kind of writing for an advanced community theater. And you don't want to put something on them that's too hard for them to do, that it would cost too much or take too much time or stifle the actual creative process of just putting this thing on the air. So, it's not like you're writing something for Paramount, that has millions of dollars at its beck and call. That's one factor—I have to control that part. The other part is, I understand these are fans who are moving towards doing something para-professional—they're doing a good job. All the fan products that I've seen so far are really quite amazing.

So my charge is to make sure that all of the people who want to be in the show get a chance to be. This is like casting, as I said, community theater, and everyone wants a chance to take part in it. Writing a script that has enough of the characters in it, so that lots of the actors can get together, portray whomever they wish to portray, and that they have a good time doing it. They don't want to do a script that's a one-man script because that leaves almost everybody out. So that's a consideration. Beyond that, I'm waiting to see what comes out of my head when I try to do this. The other thing, which is actually kind of good, is that if you're writing for a unit that has multi-millions of dollars, like at Paramount Studios, you know that by the time your script goes through all the hoops and stretches through all the copy-writers and whomever else they got going for

it, the chance that you'll recognize it at all is probably fairly small. I've heard some quite nightmarish stories.

I have an opportunity here to write and direct, which means I can probably just write it and do it any way I want to, but I still need to do it in such a way that makes the people who are doing it happy—the actors happy, makes them feel fulfilled, the producers, the special effects people, work within their abilities and give them a chance, too. I'm looking forward to hearing things like "what do you envision for this particular scene in space?" and I'll say to them "why don't you

tell me your ideas, because you're the one who's going to put it on the screen. So let me see what you got." I enjoy doing that kind of thing, I'm a team player, even when I'm in command [laughs]. You'll know that from my ships —my crew will come up to me and say "wouldn't it be better if we did this," and I'll say "go ahead, give it a try." So we'll see what happens.

TN: *Moving away from Star Trek for a moment, you mentioned earlier in our conversation how you've been a member of a National Champions team of bagpipers for some time. I recall it being an amusing anecdote that I was wondering if you could share it with our readers.*

DC: Well, the interesting part is the strange and wonderful correlation of a little girl's life because there I was, sitting there watching TV with my dad, watching *Star Trek*, being raised in a family that was half-Assyrian and half-Arkansan. And there's Scotty [on the screen] and, I don't know why, but I thought he was cute. After that, I became a sort of Scott-o-phile. And the people across the street from me, Mrs. Burns and her husband—she was from Scotland, so I'd go across the street and play with her little whatever-she-had that she'd brought from Scotland. I got more and more interested [in Scottish culture]. When I got to high school, I was actually in my school band during the St. Patrick's Day Parade, where we were all jumping up and down with our instruments, trying to stay warm. The Flint Scottish Pipe Band marched by, with their ostrich busbies and their plaid flowing and the buckles and broaches flashing in the streetlights, playing something wonderful. I pulled on my dad's sleeve—he was on duty that day with the sheriff's department—and I just pointed at the band as they were walking by and I said "I want to do that."

Well, knowing the kind of kid I was, which was "I want to do that" kind of fell out of my mouth by the week, whether it was sky-



diving or it was roofing or whatever. I wanted to do everything. But I guess there was something in my eyes that night because he got on the phone with somebody—to this day I have no idea whom he called—but the next Monday night I was taking bagpipe lessons. Out of 10 years of community education, bagpipe lessons that were put on by a foundation here in Flint, two pipers emerged: myself and one other piper who's in my band now. That's because there's a very high attrition rate with bagpipes, most people who start quit—it's not easy.

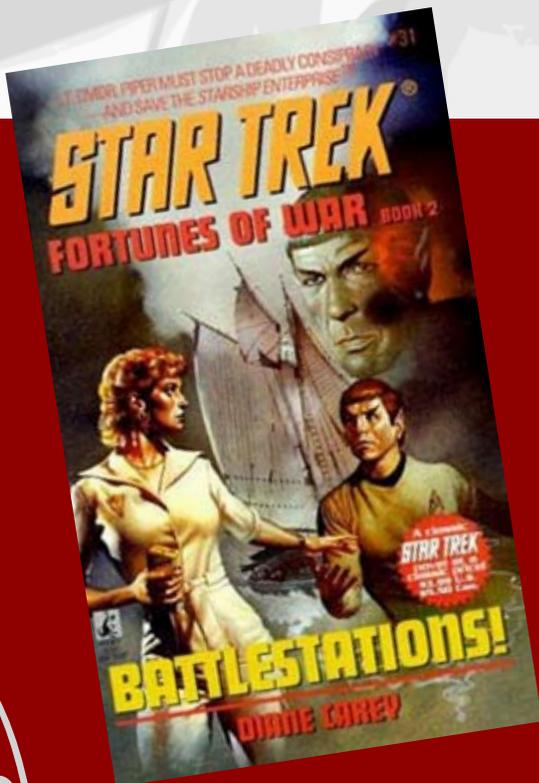
I have played in a couple of bands; I played with this band for many years and now I have come back to it—Flint Scottish Pipe Band—we have gone into Grade 5 competition last year and we swept the field almost everywhere we competed. We became National Champions, U.S. National Champions, Eastern U.S. National Champions, and Canadian Champions for the Grade 5, which is basically the entry level because we hadn't competed for something like 12 years, and I took a hiatus in there, didn't play for awhile, and then came back and had to work at it. And we have really worked—we're working two or three times a week right now to get our tunes up. We're going to Grade 4 this year, and we're wondering if there's the possibility of achieving Grade 3 sometime this summer. Just to give you a perspective, Grade 2 and 1 are almost professional. To be a Grade 1 band... I think there are only two or three Grade 1 bands in North America. So it's very exclusive, and the opportunity to be a Grade 3 piper is amazing for me, just absolutely amazing, I never imagined it. But here I am, all these years later. So thank you, Montgomery Scott, for putting the kilt on me. Isn't that funny? How everything kind of comes together?

TN: *[laughs] Well, it's also a great story since it's rare that we hear that Scotty inspired someone to become a bagpiper instead of the usual "I became an engineer because of Scotty" sort of gig. And yet, along with the writing of Trek novels and other books, training people and working on historical sailing ships, and being a member of a championship bagpipe band, as if that wasn't enough, you're also working with a think tank organization.*

DC: That's true. I work for a public-policy think tank, it's primarily a free market think tank called the Mackinac Center for Public Policy. I am very much an economic conservative, so I actually tend to like the research they put out because they go after the truth and there's no political spin. I've been a member for years, reading all the things that they've put out and I'm very respectful of what they do. They criticize anybody they need to criticize; they're not political and they're not party-oriented. So, it's always been very objective and I appreciate that.

So anyway, I got to know them and, this last year, it just popped up somewhere that they needed an editor and they were starting something called the "Property Rights Network." So I am doing a case study on a company whose property rights have come in question because there may or may not be a piece of wetland on their property. It's in an industrial park, so it was always earmarked for building—you know, paving and building and making new businesses, which we very much need in Michigan. All of the sudden the Michigan Department of Environmental Quality is telling them maybe you can't build here. So, it's an interesting case study—I'm examining the laws, the wetlands laws, I'm examining basically the non-political angles of how wetland laws are written, whether or not they need to be tightened up to accommodate business growth and that kind of thing. We're in an excellent position to be examined in Michigan because we are in a very dire economic state right now and we need businesses and we need jobs. So my study, the way I'm doing it, is to find a way that we can have our wetlands and maintain basically Michigan's strongest offering, which is fresh water, and also have business growth and not have the state's laws stepping on individual rights. But not have individual rights go so crazy that people can do whatever they want on their property no matter what it does to properties around them. It's a lot more complicated than I thought it would be when I started, but I truly enjoy the work. I really have enjoyed it. I love to learn and I don't even mind reading entire laws if I have to. I'm finding it just as interesting as anything I've ever done.

TN: *[laughs] You mentioned your love for learning and always wanting to try new things. Something that we often hear talented actors say, is that the key to successful work is that they often rely on their own life experiences to help them bring more realism to their performances. Do you find all these diverse life experiences that you have had or are experiencing help you to write better, to create better understandings of character motivation and emotions?*



DC: Writing is a craft. Just because you have a computer doesn't make you a writer. I've been writing literally since second grade; I've been writing stories, and writing is communication. Every story is communication. If you write for yourself, keep a diary. Not everything is for someone else to read. I very quickly became good at grammar, because if you don't have proper grammar, don't bother to write. It becomes a skill. I've been an English teacher at the college level. I keep a thesaurus next to me—it's my bible. I work on note cards and put them all in order, it's a very structured kind of a process. You have to know what makes good drama, how you deliver a story and make sure the characters work. There's lots of different technical aspects to writing that people generally don't pay that much attention to, so they think they're writers. If they found out what it took to really be a writer, I think it would scare off a lot more people than who give it a try. A lot of my life experiences have been in learning how to write, in rewriting and rewriting, having my submissions rejected, having comments on them, going back, and never giving up. It's not easy, and it never will be easy to become successful as a writer, or to be able to do it for a living.

But all these other things in my life of course come back and affect the writing because the more I do outside my office—hearing how people talk to each other, seeing what happens to them, what makes them tick, living with them in tight quarters in a sailing ship, having to get along with people I don't like, and captains where we don't like each other or whatever it is and yet still handle our emergencies effectively, still keeping the ship on course. Listening to other people's experiences, their levels of education, how they turn a phrase—you bet, it all affects my writing. If doesn't, you're not having much of a life. I spend a tremendous amount of my time in my office by myself, so I have to get out in order to know what's going on in real life. I go outside, you know. I go where ever I can—I march a parade, or I go hang out with these other pipers, or I go sail on a ship in several different parts of the country. I mean, I go on my ship in California and they're giving me tofu and seaweed for breakfast. Where else are you going to get an experience like that? [laughs] You never know when something is going to come along your way that is going to show you that someone else has a different perspective. Yes of course, if you're a writer, get out as much as you can and listen to people. Listen to them talk to each other and not necessarily to you.

TN: *Well, with all these activities and projects going on in your life right now, are there any other plans out on the horizon? Do you have any other things going on to add to your already busy schedule?*

DC: After I finish with this case study, which is the first one for the "Property Rights Network," I'm hoping maybe they'll like it [laughs]. We all have to see if we like each other [laughs]. But I'm assuming I'll be doing several more case studies for the Mackinac Center on different aspects of property rights and

state law and federal law, which as I said I like a lot. I also will be writing a script for *Phase II* and I'm really looking forward to that. It's starting to take shape. I have told The Early Adventures, which is a group of German fans, that I would write the script based on "Final Frontier" for their movie. And I'm just thrilled that they have chosen "Final Frontier" to base their movie on and we're calling it "The Starship." As soon as I get all these other papers off my desk, I'll be moving on to at least those two scripts. Since I didn't even know until about November that that was in my future, I guess I won't know what else is in my future (laughs). We'll see.

TN: *As always, it's been a genuine pleasure to talk to you. I really enjoyed hearing your insights and your perceptions of Star Trek. It's an approach that you don't often hear when the topic of Star Trek comes up, and I believe it makes for some excellent food for thought about this series and its future. I'm sure there's going to be more to discuss when you start work on your Phase II episode, and I hope we can talk then about your experiences with that.*

DC: I am looking forward to it very, very much. I really enjoyed my trip to Ticonderoga and meeting all of you. It just breathed new life into my old love for *Star Trek*. I appreciate it very much.



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