

# STAR TREK

## NEW VOYAGES

VOLUME 1 NUMBER 1



INTERVIEW WITH  
**RON THORNTON**  
ON THE VISUAL FX OF  
"WORLD ENOUGH AND TIME"

WHAT THE FANS HAD TO SAY ABOUT  
**"TO SERVE ALL MY DAYS"**

MARC SCOTT  
**ZICREE**

INTERVIEW WITH THE DIRECTOR OF "WORLD ENOUGH AND TIME"

A LOOK AT PRE-PRODUCTION ON  
**"BLOOD AND FIRE"**

REQUEST TO COME ABOARD  
GUEST CAST FOR "BLOOD AND FIRE"  
COMMENT ON THEIR ROLES

NEVER-BEFORE-PUBLISHED BEHIND-THE-SCENES PHOTOS FROM "WORLD ENOUGH AND TIME!"



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**COVER:** The very first cover of the eMagazine sports the brand new opening sequence *Star Trek: New Voyages* logo created by Daren Dochterman and the first high-resolution render of the *U.S.S. Enterprise* by Daren for *New Voyages*.

Cover composition by Jeff Hayes

Photos in this issue by James Lowe, Maurice Kessler, Jeff Hayes, Tanveer Naseer and Chris Lunderman

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# CAPTAIN'S LOG

I want to welcome fans to the first *Star Trek: New Voyages eMagazine*. We hope it will be informative, entertaining and give you a glimpse of what's involved behind-the-scenes in bringing you *New Voyages*. We are just weeks away from the release of "World Enough and Time" (WEAT) and post-production work is in full swing. After a nice Hawaiian vacation, *New Voyages* sound wizard Ralph Miller is beginning to work his particular magic on the latest episode. Ron Thornton, Lee Stringer and the folks at the DAVE (Digital Animation and Visual Effects) School, as well as our in-house visual effects team of Joel Bellucci and Dave Berry, continue to hammer out over 650 major and minor effects shots being completed for the episode. The visual effects work ranges from something as simple as an activation light on a communications panel to one of the most exciting and involved action shots ever attempted on *Star Trek: New Voyages*. This shot would never have been feasible in the original series. Many of the visual elements are beyond what most broadcast television shows can offer due to the time and funding constraints of network TV. With 650 effects shots, WEAT has more than most feature productions.

Even with all this work, they are on track for the premiere screening of the episode March 29th in Orlando, Florida. The premiere event will be part of the graduation activities of the DAVE School class members that helped produce the effects for the episode. The celebration dinner and premiere will be held at the one of the venues in the 30-acre Universal City Walk in Orlando. As of right now, I know that George Takei, Marc Zicree, and I, along with several of the cast members, as well as some of the behind-the-scenes crew associated with the production, are planning to attend the event. I think WEAT is without a doubt our best effort to date on *New Voyages* and best captures what I originally set out to do when creating Season 4 of the series. This will be the first

episode I have been able to Executive Produce from beginning to end. I'm happy to have had a hand in all aspects of the production, and feel this episode has the look and feel of the original *Trek*.

Right on the heels of the premiere of "World Enough and Time," we find ourselves just over a month from filming the next episode: "Blood and Fire." The teleplay was written by Carlos Pedraza and, as most of you know, is based on an original story by David Gerrold submitted for consideration in 1988 for *Star Trek: The Next Generation*. At that time, the script's subject matter was considered too controversial and was ultimately rejected. Well, it has been revived for *Star Trek: New Voyages* in a big way.

David is currently putting the final polish on the script and will be sending it over to Dorothy Fontana for her to give it a "once over" before it is sent out to the cast and production crew. Dorothy has just recently joined *New Voyages* as a Consulting Producer and will help guide this and future projects.

I guess this would be and be a good time to make the official announcement that David Gerrold is also going to be on set and behind the camera as the Director for the "Blood and Fire" shoot in June. This episode is certainly going to generate buzz, both positive and negative. I think the vast majority of people who *get Star Trek*, will *get* this episode. Those who want to be spoon-fed "soft sci-fi" are gonna' have to look elsewhere. "Blood and Fire" is a return to relevant *Trek*. This story is risky and it takes *Star Trek* from the safe confines of a franchise and speaks to issues where the franchise has fallen silent. The heart of this story is about love and survival, hatred and death. It will have a very dark side and be a horror story in several contexts of the word. We have a real nasty "alien of the week" in this episode, so to speak, but it







Senior Executive Producer James Cawley

will leave you wondering who the “villain” really is.

The visual effects work by Daren Dochterman, Joel Bellucci, Dave Berry and team, as well as the special make-up by Mikhael Benson are going to be very exciting and something I think fans are really going to enjoy. The primary shoot starts on June 1st, with about ten days of shooting scheduled. We are hoping for a Halloween release date, but that is still tentative.

Although we are very early in the production process, I can tell you that Howard Weinstein’s script for “The Sky Above, the Mudd Below,” is in the hands of guest star and episode director J.G. Hertzler. There will be other veteran *Star Trek* cast members joining us for the first *New Voyages* episode where we actually get to beam down to an alien location. Right now it looks like we will be filming some of the “on-location” footage in Florida, hopefully in September or early October. This is going to be one of our most difficult shoots to schedule regarding guest cast and locations, and there is a great deal yet to arrange, but we’ll keep ya’ posted.

There are so many big things happening behind the scenes on *New Voyages* and I’d love to tell all to the fans, but we’ll just have to keep some surprises for the future. I hope you continue to enjoy the show and hope you like this premiere issue of *Star Trek: New Voyages eMagazine*.

—James Cawley, Senior Executive Producer



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# "TO SERVE ALL MY DAYS"

## FAN REACTION



*"To Serve All My Days" was finally released on November 23, 2006 and, within an hour, fans began posting their comments on the Discussion Forum. Good or bad, everyone seems to have an opinion or comment. Those who are not regular visitors to the forum might not have seen some of the fan reaction to the episode featuring the return of Walter Koenig as Pavel Chekov. Here is your official "spoiler warning" if you haven't seen the episode, but plan to continue reading the comments. No comments were altered, but may have been shortened for space.*

*"Just watched the opening teaser and I have to say - WOW that is amazing. The special effects are on par to anything that airs officially. Perhaps even better."*

*– Foothill2112*

*"The first two acts are a nice step up in production value. You guys were already jumping ahead of all other fan sites in quality, but you just jumped to lightspeed, leaving everyone else at 1/4 impulse. Kudos. Oh yeah, the story so far has grabbed my interest (Fontana has always rocked with Trek, so I am not surprised)."*

*– wagman*

*"Folks, I don't comment very often but TSAMD is nothing less than FANTASTIC. It's a work that everyone should be proud of and I think there's going to be a lot of positive consequences. New Voyages is what Star Trek is all about!"*

*– daves1*

*"Mr. Koenig: It was an unparalleled pleasure to see your return as Pavel Chekov. You brought dignity and grace to a character that was never given proper development in the past.*

*While many actors have run the risk of being typecast or tied to a certain character that has defined their careers, you have shown your flexibility as a thespian again and again.*

*That you were willing to pick up the mantle of Pavel Chekov again for a fan-based production like New Voyages shows that you have never lost touch with your fan base, or forgotten them. Other actors would not have done the same, nor have provided as stirring a performance. Your love for the character shows through in every scene."*

*– ekuth*

*"Mr. Koenig, Ms. Fontana, and Mr. Cawley have given us more than we have bargained for with "TO SERVE ALL MY DAYS." They delivered to us a wonderfully written, beautifully acted, and professionally produced piece of art that, in my honest opinion, surpasses not only anything that's done in Hollywood, but anything that's done... PERIOD. With the way the fans have been nitpicking the living daylights out of this wonderful masterpiece is something that echoes the sad state of fandom in the STAR TREK franchise, and yet indeed, in the entertainment industry at large."*

*– kietero*

*"The acting in NV is as good as any television or motion picture out there. But Ms Rapelye took the Oscar. Great role and great performance. Many kudos. And I personally think she looks more beautiful now than ever."*

*– AnotherQ*





"As Kirk said to Chekov, something about it being the most elegant weapons demonstration he ever saw, I second that! I just finished watching the battle scene again. Wasn't that one of the best Trek battles ever done? It compares favorably with the final battle scene in Undiscovered Country or the Kirk/Khan chess game in the Mutara (sp?) Nebulae. So very well done, the ships coming about, the torpedoes and phasers and the Enterprise maneuvering around them, the fancy fingerwork of Chekov, Chekov waving off Kirk's commands with a knowing slow shaking of his head, Kirk silencing DeSalle with a hand, Chekov's "got you" at the end of it...quite a lot of delicious detail. What a treat! It seems like this episode is getting better every time I watch it."

– dagiffy

"Well.... I was totally blown away by this episode in every conceivable way. I had a lump in my throat when we first see the Enterprise against the beautiful Babel background. On that note - this is leaps and bounds better than the effects in previous episodes, it's paced, well thought-through and cinematic. Kudos to the CGI team and the designer. And then there's the last act. Well..... not a dry eye in the house. Of course, we all know Chekov lives!! So I hear the cries of "CONTINUITY, CONTINUITY!!!!" Ah, shut it! For a performance by Mr Koenig, Ms Rapelye and Mr Cawley as moving as this was - who cares?? Very touching indeed and a beautiful 'GodSpeed' kiss to his role by Walter Koenig. Well done putting the "Next Voyage" bit before the end credits too. It felt better that way."

– karlo1981

"This was like watching the Original Series."

– vedek

"I kept expecting McCoy to find the miracle cure toward the end and when that did not happen it was quite a shock. However it made the ending very powerful and better than finding the miracle cure. For those who can not handle the fact that Chekov died in this, I don't get it. Characters in Star Trek have died in the past and come back from it... its the beauty of Sci-Fi."

– jkhiggin

The reason this episode was better than the others was not merely "technical" (i.e. lighting, sound, etc...) but because the story and, most importantly, the character interactions were the focal point! Space battles are always fun to watch but what I will remember from this episode was the human interaction.

– Steve Strockhan

"I am not a person who employs profanity. Ever. However, that ending was bulls\*\*\*. THIS we waited for so long? I am DEEPLY disappointed in this effort. SO many possibilities within canon and you come up with this???"

– admiraldeem

Let's remember a quote from Leonard Nimoy, circa 1982: "No one ever really dies in science fiction."

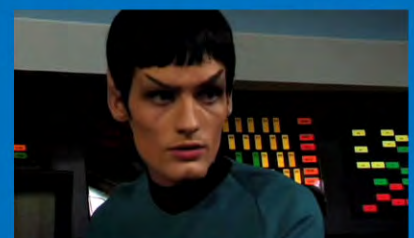
– DrPhoton

Although I didn't like the ending 'cause I don't like it when any of "my" people die/get killed (even though, hey, life [and death] happens,) I enjoyed the episode overall and thought it well done.

– RoseHawk

"This is entertainment people! It's not real life! Relax, and enjoy. AND while you're at it, thank James and his crew for some incredible Trek!!! "

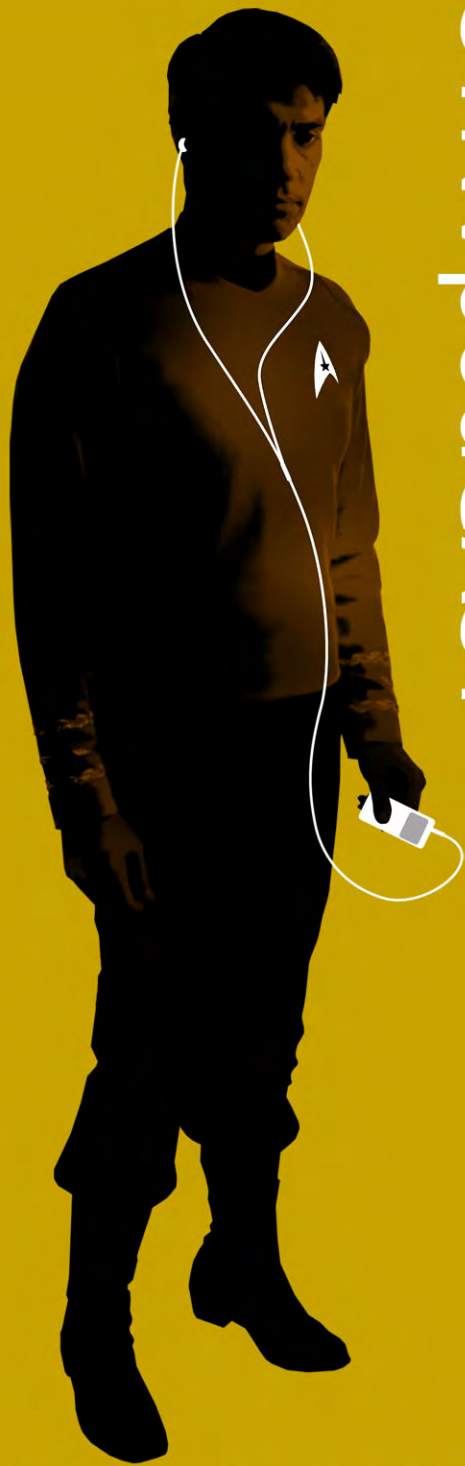
– mikephys



See "To Serve All My Days" now at [STARTREKNEWVOYAGES.COM](http://STARTREKNEWVOYAGES.COM)







STNVpodCAST produced by Charles Root

STNVpodCAST are downloadable interviews with the cast and crew, with behind-the-scenes info on upcoming New Voyages episodes.

The STNVpodCAST are available in MP3 format for download to the portable electronic device of your choice. They are found on the STNV discussion forum page at [startreknewvoyages.com](http://startreknewvoyages.com).



Like the fictional ship they recreate, filming a *New Voyages* episode takes all kinds of people doing all kinds of jobs. While some of these jobs are much prized and sought-after (like playing an extra on the *Enterprise*), for the most part, these jobs are in themselves are rewarding and integral to the success of the show. But just like the *Starship Enterprise*, there are other jobs – jobs that are more reminiscent of the infamous TOS red shirts and well, you know what happens to them . . .

So, from the head offices at the Miss Port Henry Diner, here are the Top 10 signs that you're the New Voyages equivalent of a Red Shirt –

10. You don't get a "Crew" badge - instead, you're handed the dreaded "Visitor" badge.
9. When looking for a missing prop, you're the one they send to look behind the Transporter Room set "just in case . . ."
8. When filming a scene, your job is to stand by the side of the road signalling the trucks passing by "to keep it down a just a little bit."
7. You end up running so many errands to Stewart's Grocery that you're voted the employee of the month.
6. Instead of getting a souvenir picture sitting in the Captain's chair, you get instead an 8x10 glossy sitting in a golf cart with some weird blue guy.
5. When you first meet James, he smiles at you then asks "I'm sorry, but who invited you here?"
4. You're given the honour of figuring out how to stop sewer gas from coming out of the toilet - again!
3. Your on-screen work credit for the episode is "2nd Unit Fly Swatter."
2. You have to help Paul reduce his beloved spaghetti sauce over a bonfire created from unwanted Charles Root fan club merchandise.

...And the number 1 sign that you're the NV equivalent of a Red Shirt is...

1. Your new nickname given by the rest of the crew... Mr. Expendable.

– Tanveer Naseer (RED SHIRT)





# NEWBIE ON DECK

by Maurice Kessler

Here's the first in a series of articles to give you a taste of what it's like to work on *New Voyages*. First up, a brief, second-person series of impressions by one of our Discussion Forum regulars.

The first things you see when you arrive at the *New Voyages* soundstage for the first time can appear truly alien, no matter how many movies about moviemaking you may have seen.

You step around an outdoor construction shop (trying not to inhale any sawdust or Bondo fumes) up the ramp leading into the main building, the repair shop of a former car dealership. Tireless individuals are cutting, trimming, sanding, filling, painting, or assembling shapes of wood and composite in a ritual which (you are later told) is not all that different from what took place on another set over forty years ago on the other side of the continent. Two individuals are sanding down a bathtub-sized something that you've instantly recognized as a futuristic bed.



**Jeff Mailhotte**

Just inside the main doors, you see another familiar something. It looks glorious, yet out of place in the afternoon sun of upstate New York.

You approach a colorful doorframe, and peer into a blue-and-gray meeting room you'd swear you've spent years within. Nautical-looking ceiling beams curve down onto the floor, enclosing a table which would seat about seven people. A three-sided display screen sits at the center of the table, which is ringed with speakers and switches.



**Briefing Room Set**

Just beyond this area are the outer walls of a larger, circular room. Each wall segment contains one or two tv-sized light-boxes, set above eye level. Each light-box has its own clip-light and a colorful transparent piece of art. Other wiring below these boxes suggests more, smaller displays underneath.

You want to see all of these from the other side, within this circular room. You want to proceed to the small steps which lead up to a vestibule. You want to set foot on the Bridge of Starfleet's flagship, where you've spent years watching mythic stories unfold. But you have somewhere else to go first.



**James Lowe (J-Lo)**

Photos by James Lowe, Maurice Kessler, Jeff Hayes and Chris Lunderman





Lots of people are running around, hauling heavy gear. One or two are huddled over smaller objects that look like flat wall control panels or small futuristic gizmos, adding multi-colored bits of plastic to lovingly-detailed wood and acrylic shapes. You take in the preponderance of lighting rigs hung on precarious ceiling attachments or mounted on floor stands. Heavy-gauge wires, tools, and scraps of wood are scattered everywhere.



***Building the Shuttlebay Corridor Set***

Step carefully: someone is handing a wall segment down from an upstairs loft. It gets stacked on a side wall where a crew is grabbing them to create a vestibule around another doorframe. The loud whirs of screw guns punctuate every conversation.

More bustling activity awaits you in the north wing of the building, where you try not to stare at what looks like the 23rd-century equivalent of a VW bus. A somber Security man takes your picture, while you sign your life away in exchange for the right to work your ass off for the next seven days.



***Richard Newman and Mark Strock***



***Setting up for Sickbay Shot***

These sets, props, and the people rigging them together, are the reality behind your childhood illusions. Seen from the wrong side, disassembled, hammered and screwed together out of recognizably mundane materials, it appears far less wondrous than they you have imagined for the past 40 years. A medical bay. A briefing room. The control center of a mythical starship. Each only awaits proper lighting and the attention of several dozen people who collectively tell wonderful stories.



***Abel Rodríguez***

Someone in an avocado-colored tunic strides past you, issuing orders in a very familiar tone. He's followed by another individual in blue, who runs over to a pile of tools. The blue-shirt seems to have an advanced state of jaundice, but he proves fit enough as he rapidly cuts several parallelogram-shaped pieces of bubble wrap, glues them onto flimsy-looking cardboard, then spray-paints them gold. The young, angular Vulcan officer has just assembled three fake-metal belt buckles for his enemy's costumes.





Seeing them drying on a tray or finally attached to Klingon belts, you would never have known how flimsy they were by how they'll appear on screen months later.



**Linda Cleveland**

With your dearly-obtained identity badge secured around your neck, it isn't long before someone spots your dazzled, vacant expression and has you hauling set flats, running power cables, bagging rubbish, running up to the convenience store for coffee, or joining a caravan to the hardware chain in the next town for supplies. No matter what you've been asked to do, there is no such thing as an ordinary task when it comes to being part of this project. You're here to make *Star Trek*. You can go see the Bridge now. Hope you brought your camera.



**Set Construction**

# STAR TREK NEW VOYAGES

## "THE FACE-OFF"

A "To Serve All My Days" Desktop Wallpaper

*Joel Bellucci*



Newsletter recipients get first access to this special "To Serve All My Days" episode desktop wallpaper by *Star Trek: New Voyages* visual effects team member and digital artist Joel Bellucci.

"The Face-off" wallpaper is available exclusively to *Star Trek: New Voyages* eMagazine recipients at:

[www.startreknewvoyages.com/download/the\\_face\\_off.jpg](http://www.startreknewvoyages.com/download/the_face_off.jpg)

More *New Voyages* digital goodies can be downloaded at [startreknewvoyages.com](http://startreknewvoyages.com).





# TREK FILMING 101

## Or How NOT to Operate the Enterprise Corridor Doors

by Tanveer Naseer



James Cawley, David DuFrane, Andy Bray, Mary Linda Rapelye, and Erik Goodrich

When you work on filming a fan Trek series, sometimes you're lucky enough to get the chance to fulfil one of your childhood dreams. Of course, many fans would love to get an on-screen role as a member of the Enterprise crew, but I'm talking about something even bigger than that – the chance to be the operator of the door mechanism for the Enterprise corridor doors. And as luck would have it, I got to do just that on my first day on the set of the "World Enough and Time" (WEAT) shoot.

Well actually, this wasn't a part of the WEAT shoot, but rather it was a pick-up shot for the previous episode "To Serve All My Days". But here's the cool part – the scene in question would feature Mary-Linda Rapelye and Andy Bray in the scene where they exited the shuttlebay into the corridor after their fanciful flight through the ice fields. And guess who got the chance to hang out with these two in between takes? Yep, you guessed it, me, Mr. Door Operator Guy. Yeah, I was doing pretty good, thank you very much. That is, of course, until filming started . . .

But we're getting a little ahead here. First of all, the obvious question is how does someone land such a cushy job? I'm glad you asked and the answer will no doubt surprise you . . . I just showed up, found the door mechanism unattended and basically told Gooch, *le directeur de la scène*, that I'd like to operate the doors. Gooch turned and looked at me – I could feel him trying to determine whether this young hot-shot (hey, it's a relative term here) could do the job. After a pause, he gave his deliberation, his words still etched in my memory: "Sure, go for it." Yes! Of course, I couldn't rest on my laurels as I didn't want to be just A door mechanism operator, but I wanted to be the BEST door mechanism operator east of the Mississippi. So, while Gooch and his team worked on the final details of shooting the scene, I got to work trying to figure out exactly HOW to work the darn thing.

To help set the scene for everyone, the sliding corridor doors work on a basic pulley system where you pull on one side of a

Photos by Jeff Hayes and Tanveer Naseer





loop of rope and both doors open simultaneously, and then pull the other side to close them back again. Pretty straightforward stuff. The trick, though, is learning how much force to use – too little and the doors open too slowly, too much and the doors bang together with a loud thud. In the case of this particular shot, things were a bit more interesting. You see, although the doors were on a pulley system, there was quite a bit of resistance in the rope, making the process of opening and closing the doors feel more like an exercise regimen geared for arm and pectoral muscle toning.



***Ralph Miller, David DuFrane. and Paul Sieber***

In any case, while I was wrestling with the doors, my good buddy Jim noticed that when the doors were closed, there was a small gap in between them. The question now was does this gap show up on the other side where filming would take place. Sure enough, when viewed from the set, we could clearly see the green screen material shining through the closed corridor doors. We pointed this out to Gooch, but as they were already behind schedule, he said they'd have to film the scene as is. What?! A gaffe in MY scene operating the doors?! I was understandably horrified (Jim didn't feel too good about it either). As such, we decided to figure out a way to stop this gap from being visible on camera. After some searching, we found a black piece of cardboard that blocked the gap perfectly, but how could we keep it in place? Being men, there could only be one answer – duct tape. Jim put on one of his work gloves and I took some duct tape and taped the cardboard to his gloved hand. Now what we had planned was just before I completely closed the doors, Jim would swoop the black cardboard taped to his hand over this gap, masking its appearance. After much discussion between us regarding timing this (should we count up to 3 or down, is it on 3 or after, . . .), we had our routine down pat and we were ready to film this poetry in motion. Time to cue the actors.

I doubt there's really any way to describe the excitement coursing through my veins when Ms. Rapelye and Andy, in full costume and make-up, made their way through the corridor set and out back to where Jim and I were 'manning the gate'. Suffice it to say, we both exchanged a glance at one another while we waited for the call to action that basically said "Can you believe where we are?!" And then the moment arrived . . . someone yelled 'Quiet on the set' after which Gooch had his various team members signal their readiness before he called out 'Action – open doors!'. I gave a pull, but the doors opened rather slowly, so after the actors entered the set, I closed the doors with more force – BANG! Aw, crap. While Ms. Rapelye and Andy finished their dialogue for that scene, I grimaced behind the corridor wall flat, awaiting news of my replacement by another more 'experienced' door operator. But when the shot was finished, I was only told to 'try and open the doors more quickly, but be careful not to make too much noise closing it'. Phew! Alright, I can still do this.

Once again, Ms. Rapelye and Andy joined us behind the wall flats. I quietly mouthed an apology and they both graciously



***Erik "Gooch" Goodrich***





dismissed the whole thing with a smile. Once again, the call to action rings out and I wrestled to open the doors. And again, the doors responded in sluggish manner, but at least they closed with barely a hint of noise. At the end of that take, I heard Gooch asking if the door closing was okay this time, but the consensus was that, once again, it was just a tad too slow. This gig was turning out to be a lot harder than it appeared. The filming continued with one take after another and every time I worked the doors to open and close, the resistance on the rope grew stronger. When I first started, pulling the rope was no harder than playing tug of war with 6 year olds. Now, with the rope entwined around my arm up to my elbow, it was more like I was trying to raise a mast on a sailboat in high winds.



***Andy Bray, Mary Linda Rapelye, David DuFrane, James Cawley, Tanveer Naseer, and Andy Greib***

After a couple of takes, we got the shot and everyone broke out into cheers and applause. As for myself, I was just glad they got the take and I gave them a good door effect. At this point, J-lo, Art Director of the whole shebang, walked behind the set to where Jim and I were hanging out. He started giving me some tips on how to get the timing of the doors right, but when he tried pulling on the rope, the doors barely moved. After scrutinizing the pulley system, he found that one of the pulleys was damaged during its installation. He made a note to get a new one installed before heading off to answer a call for help. Meanwhile, I stood there, trying hard not to laugh at the almost scripted punch line offered at the end of all this.



***Jim Montgomery***

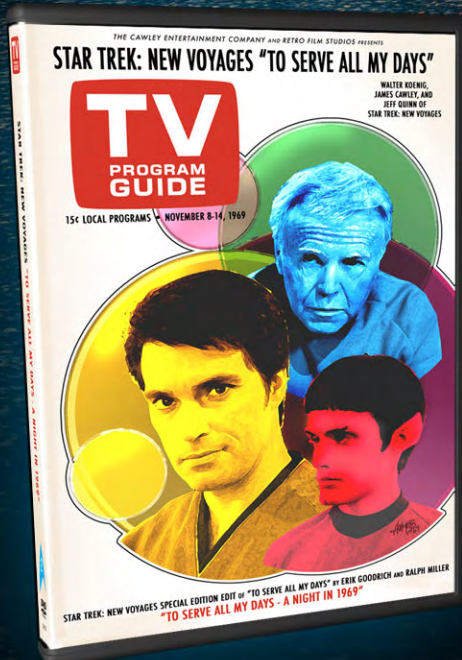
So, the next time you watch "To Serve All My Days", keep an eye out for the doors in the scene after the opening credits where Ambassador Morgan and Chekov exit the shuttlebay into the corridor. Now imagine that on one side behind those doors, there's a guy with a big piece of cardboard duct taped to his hand waiting to block the noticeable gap in the door, and on the other side, another guy wrestling to close the doors with a defective pulley. Ah, the magic of modern-day filming.

Of course, you should hear what happened to me during the WEAT shoot . . . but that's a story for another time.





It's an average evening in 1969. You've had enough of watching the news on the war in Vietnam. You've just finished dinner and had your bath, when you and your very cool parents sit down to watch the newest episode in the fourth season of your favorite science fiction TV show. You click the channel selector on the Zenith to NBC and sneak the TV Program Guide out from under your Dad's cup on the coffee table. Ignoring the stain ring left on the cover, you flip through the pages and find the day and time you want. As the last few minutes of *Rowan and Martin's Laugh-In* finish up, you read the sketchy details provided in the TV Program Guide. Just a few commercials later and you're watching *Star Trek: New Voyages - To Serve All My Days... just the way it was meant to be seen.*



Written by veteran *Star Trek* writer D.C. Fontana, starring original series actors Walter Koenig and Mary Linda Rapelye, "To Serve All My Days - A Night in 1969" is a special edit DVD release by Erik Goodrich and Ralph Miller, featuring original series music, period commercials, and a surprise at the end that makes this re-envisioned version uniquely different from the original.

**STAR TREK  
NEW VOYAGES**

The only official DVD release of "To Serve All My Days" will be available soon at [STARTREKNEWVOYAGES.COM](http://STARTREKNEWVOYAGES.COM)





**DR. LEONARD MCCOY**

John Kelley



**STAR TREK**  
NEW VOYAGES





**U.S.S. ENTERPRISE**

CGI Image by Daren Dochterman



**STAR TREK**  
NEW VOYAGES





# "VIRTUAL DISASTER"

A Fan Fiction Script by:  
Charles E. Root Jr.  
Star Trek: New Voyages  
"Scotty"



Hello fellow Star Trek Fans! I appreciate the opportunity to present my first effort at a full-length Star Trek episode script for your enjoyment. This story is something that I've had in the back of my mind for many years, but only recently decided to put the effort into completing it.

I've always thought that the genre of fan fiction was one of the most pure forms of fan appreciation for a show. People put much dedication and toil behind a piece of work that they will receive no money and little recognition for. Whether it's Star Trek, Star Wars, or heck, even M\*A\*S\*H, there are hundreds of talented writers putting their ideas on paper for not much more than the love of their favorite fantasy world.

Fan fiction runs the gamut from having characters fall in love with each other, to cross blending realms of fiction together and having those worlds interact with one another. Mostly though, fan fiction produces predicaments that the author has never seen before, but would love to have happen, and for whatever reason those events have never transpired on screen or paper.

I personally have always wanted to have our favorite TOS characters placed in a present-day military situation and see what happens. That is what this story presents; but of course there's a twist, because without a twist there is no drama, and if there's no drama, unless you're writing a comedy, it can make for rather dull reading!

If this were a script that was being created for production, it would go through several rewrites and edits to make it perfect. Unfortunately, I don't have the time to rewrite or the resources for a proper editor to make sure my commas are in the right place. What you are getting is the raw flow of my ideas on to paper. Personally, I think it makes for exciting "guerrilla" reading and I hope you do, too.

If you like this teaser to the full story, please be sure to visit the website listed at the end and download the entire thing, of course completely free of charge.

Kindest Regards,

Charles Root  
"Scotty"

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## OPENING TEASER

The scene opens with a very tight shot on Kirk's face, with Kirk looking very concerned.

**KIRK**

*Have you ID'ed the target, Mr. Spock?*

**SPOCK**

*(off screen)*

*There are now four targets of still unconfirmed identity.*

CAMERA BEGINS TO SLOWLY PAN BACK

**KIRK**

*Mr. Sulu, bring the ship to alert level 5 and notify fleet command of the situation.*

AS THE CAMERA CONTINUES TO PAN BACK IT IS REVEALED THAT KIRK AND CREW ARE NOT ON THE BRIDGE OF THE USS ENTERPRISE NCC 1701, BUT ON THE BRIDGE OF THE USS ENTERPRISE CVN-81 AS IT POWERS ITSELF ACROSS THE WATERS OF THE PACIFIC. THEY ARE DRESSED IN MODERN-DAY, ALBEIT SLIGHTLY CHANGED U.S. NAVY UNIFORMS.

## FADE TO BLACK

Opening Credit Sequence

### ACT 1.

ON THE BRIDGE OF CVN-81, THE US NAVY'S 4TH AIRCRAFT CARRIER IN THE CVN 21 CLASS. THIS PUTS THE TIMELINE SOMEWHERE AROUND 2021. WIDE SHOT- SHOWS THE BRIDGE TO BE UTTERLY MODERN FLAT PANELS EVERYWHERE, FORESHADOWING THE BRIDGE OF ENTERPRISE NX-01

**SPOCK**

*(now revealed that even in this past time he still has his trademark Vulcan ears)*

*Captain, the radar cross profile have identified the boogies as MIG 36's.*

**KIRK**

*Where the hell did they come from?*

**SPOCK**

*Sir, the USS Ticonderoga is indicating her radar picked them up shortly after they went feet wet off the coast of the Chinese mainland, her guided missiles are locked on all four targets and are ready to fire on your command.*

**KIRK**

*Tell them to hold tight Mr. Spock I want our birds to get a chance to see what their intentions are before we start blowing them out of my sky.*

SWITCH TO INTERIOR OF A F-35 (Joint Strike Fighter)

**DESALLE**

*Boogies are 30 nautical miles out closing at 920 knots. Ok boys make sure your weapons are hot, I don't want get caught with our shorts down on this.*

**(UNIDENTIFIED AMERICAN VOICE)**

*Aye Sir, weapons hot.*

**DESALLE**

*Sir, they're closing fast, but still haven't shown any aggressive stance, no radar locks, no laser targeting. What are our ROE's*

**KIRK**

*Mr. Desalle, Rules of Engagement say unless they break the 12 mile exclusion zone of the surface group or target your aircraft we're all here in international waters regardless of what the Chinese government says to the contrary, let's see if they're simply going sight seeing.*

**DESALLE**

*Aye Sir! Blue Squad you heard the man, no action unless provoked, of course if we're all just up here sight seeing we should take pictures right? Photo recon gentlemen take as much digital bytes as you can.*

THE TWO GROUPS OF PLANES CLOSE IN ON EACH OTHER AND PASS CLOSELY IN AN ORGY OF NOISE AND SLEEK SPEED.

**DESALLE**

*Went right by us sir, turnin and burnin to tail em.*

FLASH TO AN INTERIOR OF A RUSSIAN MIG 35 AND THE PILOT PRESSING A RED BUTTON OF AN OBVIOUSLY NON STANDARD PIECE OF COCKPIT EQUIPMENT.

CUT BACK TO DESALLES COCKPIT WHERE THE HEADS-UP SCREEN FLICKERS GOES DEAD AND THEN IMMEDIATELY COMES BACK ON

**DESALLE**

*What the hel..?*

*(Desalle's professionalism stops him from saying anything more, that and a change in the MIGs course)*

*Sir, looks like they're turning away from the group, shall we follow?*

**KIRK**

*We're reading that here too Mr. Desalle stay on station for the next 15 minutes and then come home for fuel, we'll send up black flight to replace you and begin a regular C.A.P.*

*(turns to Spock)*

*Thoughts?*

**SPOCK**

*The Chinese of course dispute that this is international waters and with the significant tension since Taiwan's stated independence and held elections last month, they could see our presence here as an act of aggression.*

**KIRK**

*Well they can argue that point to Washington, for now we stay right here. I want to see the photos from Blue Squad as soon as they're downloaded and filtered.*

**SPOCK**

*Aye Sir!*

SWITCH TO A SCENE OF A UTILITARIAN OFFICE A MAN SITS AT A DESK DRESSED IN A CHINESE MILITARY UNIFORM BEHIND HIM HANGS THE FLAG OF THE PEOPLES REPUBLIC OF CHINA

**CHINESE OFFICER**

*(Speaking to a person off camera)*

*It is done, now we shall see if all the money my government is paying you is worth it.*

THE CAMERA MOVES TO THE OTHER PERSON TO REVEAL THAT IT IS CHEKOV DRESSED IN A RUSSIAN MILITARY UNIFORM, RANK OF GENERAL

**CHEKOV**

*I assure you Colonel it is. Very soon our American "friends" will have one of the largest nuclear emergencies they've ever faced.*

The complete adventure is available at [WWW.CHARLESROOT.COM](http://WWW.CHARLESROOT.COM)



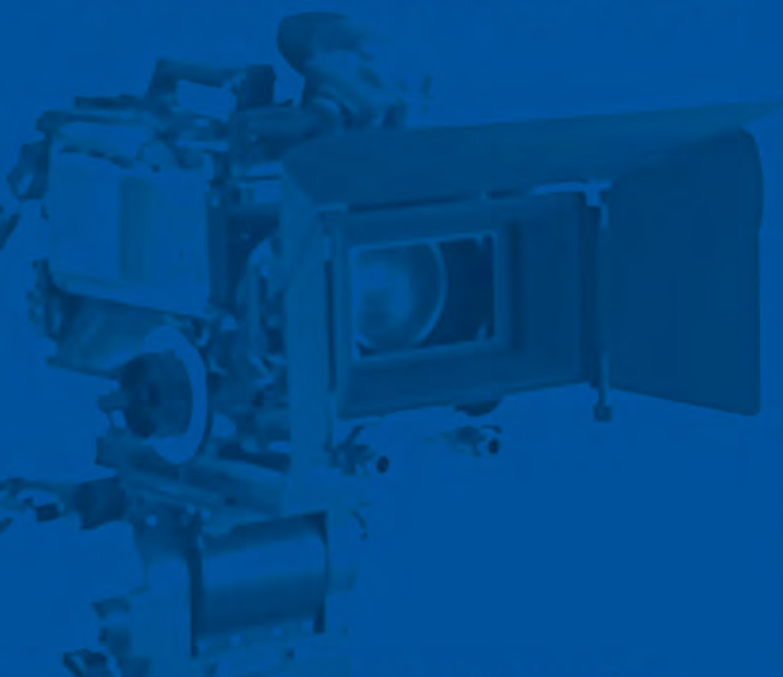


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# VFX VISUAL EFFECTS

## FOR "WORLD ENOUGH AND TIME" AN INTERVIEW WITH **RON THORNTON**

One thing that is guaranteed with the involvement of award-winning visual effects and computer graphics artist Ron Thornton and the talented students of the Digital Animation and Visual Effects (DAVE) School, is that "World Enough and Time" (WEAT) promises to be a *Star Trek: New Voyages* like you've never seen before. Ron took a few minutes out of his very busy schedule to talk with us about the visual effects for the upcoming episode.

Ron, how did you get involved with the *Star Trek: New Voyages*, "World Enough and Time" project?

"I have known about the *New Voyages* project for some time as my friend and ex-Foundation employee Doug Drexler was instrumental in the creation of the voyages. So when Jeff Scheetz, the DAVE school Director, was talking about doing the effects for WEAT, I was very familiar with the project."

What were your thoughts on this type of production and the show's method of delivery on the Internet?

"I think this sort of production is the future of TV entertainment... In that the networks are struggling to find marketable franchises, but the delivery medium has changed... The Internet is the future."

After reading the script and attending the filming last September, what are you most excited about, in regards to possible special effects for this episode?

"The sequence where Sulu pilots his shuttle to the Romulan... and the problems thereafter are my favorite sequences. We have to create a new Romulan Warbird... and find a way to show the temporal anomalies that occur around the ship."



Just a hint of the awesome DAVE School CGI model of the unique Romulan ship of war created for "World Enough and Time."



Lee Stringer, Marc Scott Zicree, James Cawley, Jeff Scheetz (DAVE School Director) and Ron Thornton at a recent meeting in Orlando, FL.

How does the DAVE School fit in to the VFX post-production work for this episode?

"The school is creating the VFX for this episode of *New Voyages* as a final graduation project for the current class."

For those who don't know, what is your relationship to the school?

"Jeff Scheetz, the founder of the school, used to work for me at Foundation Imaging... As did Instructors Lee Stringer, and Motion Capture/Compositing instructor Dave West."

How many people will be working on this project?

"We have a main crew of 15.. plus about 5 volunteers."

How long do you think it will take to complete the project?

"We HAVE to finish the project by March 22nd... There will be a school screening and graduation ceremony on March 29th!"

What is the process you use to determine who will work on which aspect of the project? How do you assign a particular segment to a particular artist?

"There are two factors at play here... One is to give the students as authentic a work experience as possible, and the other is to challenge them a bit. Also, if someone really wants to work on a specific shot, they can lobby for that."





You are a very busy man. Will you be working on any of the segments personally, or just supervising the team of artists involved in the project?

"I did some design work... but mainly I'll be supervising."

What will be the primary software used to generate the special effects for this episode?

"We will be using Lightwave for 3D, and Fusion for compositing."

In comparison to other live-action science fiction projects, how would this episode rate with the number of SFX shots required? Would you consider this episode labor-intensive, or routine in comparison to an average episodic science fiction television show?

"It's heavy... Right now, we have more than 513 shots so far... Just as an example, the original Star Wars had about 150! A good number of them are fixup shots... Fixing Spock's ears, or removing a zipper in the back of someone's costume.. even getting rid of wrinkles on Captain Sulu's command chair."



A Federation freighter, that catches the interest of the Romulans, is another CGI model created especially for this episode.

I know you worked on *Star Trek: Voyager* and *Deep Space Nine*, have you worked on any other *Star Trek* projects in your career? If so, can you tell us a little about that involvement?

"We worked on the first season of *Enterprise*, and also the Director's Cut of *Star Trek: The Motion Picture*. I also produced the opening shot of *Nemesis*."

Is there anything special or specifically intriguing for you about working on a *Star Trek* "original series" style project like *New Voyages*?

"Trying to capture the atmosphere of the original series, but without the cheese!!"

I know that you worked on *Babylon 5* and *Gerry Anderson's New Captain Scarlet*. What other projects were you involved in that fans might be familiar with?

"Haha... how about *Spaceballs*??? I made the "We brake for Nobody" sign."



A visual effects shot of an energy field that surrounds Alana Sulu (Christina Moses), separating her from Captain Kirk (James Cawley).

What is your latest professional project?

"I supervised a game trailer for Sony... It's amazing how far game technology has come... The next generation will be able to do some amazing stuff... Rendering in real time."

Is there anything that you would like to add?

"I wish I could... but there just ain't enough hours in the day."

Ron, we want to thank you again for taking a few minutes to give us a behind-the-scenes peek at the visual effects for "World Enough and Time." For more on Ron Thornton and the other talented folks at the DAVE (Digital Animation and Visual Effects) School, check out the below links .

(DAVE School) <http://www.daveschool.com/>

(Ron Thornton) <http://www.imdb.com/name/nm0861591/>

(Lee Stringer) <http://www.imdb.com/name/nm0834574/>

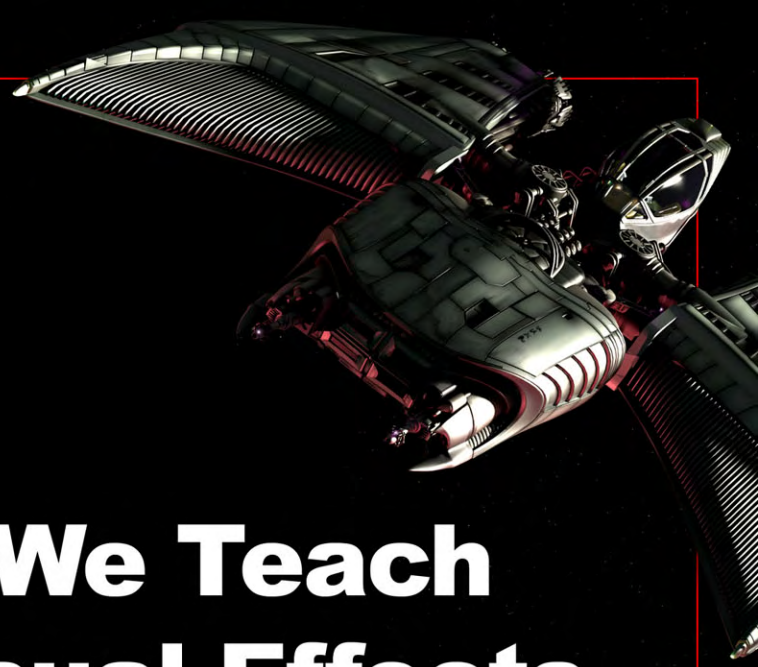


Captain Sulu (George Takei) and Commander Janice Rand (Grace Lee Whitney) and crew on the bridge of the U.S.S. Excelsior.





Scenes from  
"NASA SEALS"  
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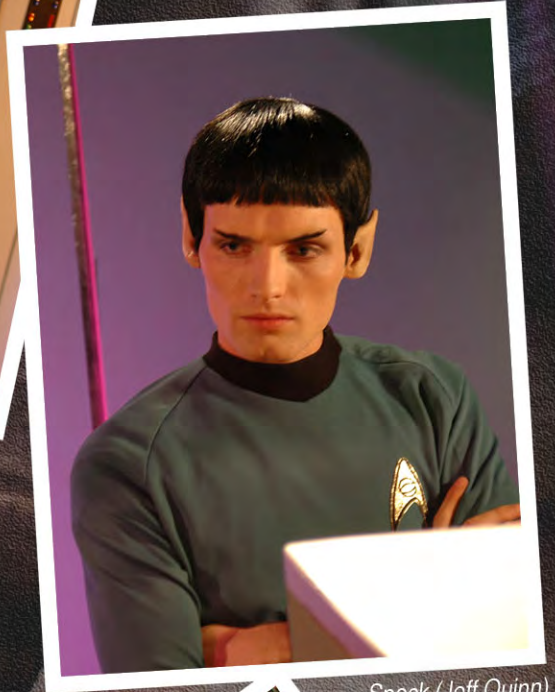
# "WORLD ENOUGH AND TIME" BEHIND THE SCENES



John Lim (Sulu) in Environmental Suit



Alana Sulu (Christina Moses)



Spock (Jeff Quinn)



Hikaru Sulu (George Takei)



Scotty (Charles Root)



Cali Ross and George Takei in Make-up Room





Sick Bay Scene - Day 1 of Shoot



George Takei and James Cawley



Mark Strock



Filming on the Bridge



Ron Boyd and Jeff Quinn



James Cawley



Brian Holloway





James Cawley - Armed and Dangerous



George Takei and James Cawley



Julienne Irons, Giovanna Contini, and Cali Ross



Erik "Gooch" Goodrich



Ron Boyd and Lia Johnson



John Lim and Kurt Carley





INTERVIEW WITH THE DIRECTOR OF

# "WORLD ENOUGH AND TIME"

# MARC SCOTT ZICREE

Marc Zicree, Co-Writer, Producer, and Director of "World Enough and Time" chatted with us on the phone about this upcoming very special episode.

PHOTOS BY JEFF HAYES, JAMES LOWE, AND CHRIS LUNDERMAN

## How did "World Enough and Time" come about?

This is actually quite a remarkable story. When I was nineteen years old, I went to a Clarion Science Fiction Writers' Workshop, which was the leading science fiction writers' workshop in the country. It was six weeks long and there were twenty-five students. Most of the major science fiction writers, over the last thirty years, have come out of that workshop. I went to Clarion and then came back to finish my undergraduate degree at the UCLA, where there was an extension class being taught by Theodore Sturgeon. He was one of the great writers of the original *Star Trek*, writing "Amok Time" and "Shore Leave." Undergrads were not allowed to take extension courses, those were reserved for adult education students only, but I thought, to hell with that, if I get a chance to take a class with Theodore Sturgeon, I am going to take that opportunity.

I took the class and the Teachers Assistant in that class was Michael Reaves. That was around 1975 or 1976. Michael and I became good friends and it was about that time that he pitched "World Enough and Time" to the *Star Trek: Phase II* producers. It wasn't called "World Enough and Time" then and the Sulu storyline was very different. I thought it was a lovely and very interesting story that Michael never got to complete for *Star Trek: Phase II*, since it was never made, but I always remembered the story.

Michael brought me into television as a writer and we started working as a collaborative team when I was about twenty-two or twenty-three years old. We both continued with our writing careers, sometimes writing together, sometimes separately, and over that time we have always remained really close friends. Walter Koenig told me about *Star Trek: New Voyages* when we were both on a *Star Trek* panel at a science fiction convention at UCLA. I was fascinated with the concept and



Christina Moses, Marc Zicree, and James Cawley

that Dorothy Fontana was writing an episode. I remembered the story about Sulu that Michael had written for *Star Trek: Phase II*, and had always wanted to work with George Takei. I had interviewed George when I was writing the *Twilight Zone Companion*, as he had starred in one of the great lost-episodes called "Encounter," so we have known each other for many, many years.

When I initially contacted *New Voyages*, I received a "thanks, but no thanks" form response regarding submitted materials. I asked one of my research assistants to get a number for one of the producers, John Muenchrath who plays Doctor McCoy on the show. I spoke with him and he said that they would be very interested in the story, which ultimately led to conversations with James Cawley. I then contacted Michael and asked him if he'd be interested in co-writing the episode with me and he agreed. I typed up a three-page synopsis and showed it to George Takei. I told him how much I enjoyed his work, but I felt he never got to do the *Star Trek* solo story he





deserved – and that this was it. George read the synopsis and said he would do it. After running it by Michael, I had rewritten the story exploring family, sacrifice and the cost of love. Love is really the only thing worth having in this life, and when you look back over a lifetime, it's not how much work you did, but the people you loved and that loved you. I then showed the script to James Cawley and he asked me if I'd be interested



George Takei, Marc Zicree, and James Cawley

in directing it. This was a dream come true for me, because when I was twenty-two I sat down and wrote what I wanted to do with my career. My list was... I want to write a drama, write a half-hour comedy, write pilots, write features, write movies of the week, write non-fiction books, write fiction, ...and direct. Up to this point, I had done all those things except direct. Yes, I had directed a few small things in high school and a short scene from my novel *Magic Time*, which we used as a selling tool last year, but this was a great opportunity. I had been a writer and producer for many years, so I felt somewhat confident that I could pull it off. I have many friends that are directors, so I had a lot of people who could advise me. So now, we were off and running. We were utilizing the team that James already had in place, but also bringing in my friends from network TV and features for the project as well. I knew telling this story was going to be a massive undertaking to accomplish.

When you first showed up in New York to discuss the project and were able to visit the bridge set, what were your thoughts and feelings when you saw that place everyone is so intimately familiar with?

Well it was quite wonderful. When I was a kid and *Star Trek* debuted, I was instantly hooked. In fact, I would record the episodes on reel-to-reel tape, because I wanted to make sure if *Star Trek* were never shown anywhere ever again, I could still relive those episodes on audio tape. I was such a fan and was ultimately able to meet Nichelle Nichols, who gave me some of the original scripts. I actually got to visit the original set when they were shooting the final episode, "Turnabout Intruder," and was able to sit in the original Captain's chair. I saw Shatner and DeForest Kelley shooting a scene in the Sick Bay. So when I went on the *New Voyages* set, it was extraordinary and very much a homecoming since I had been on that original set. I must tell you, the bridge set on *New Voyages* is much better than the one they had at Paramount. That one was not 360 degrees - it didn't immerse you - you could see the back of the set and cables, it was like any set in Hollywood. When I was on *New Voyages* set, there were sound effects and flashing lights – I was on the Enterprise. It was quite wonderful and very thrilling.

"World Enough and Time" has a number of very emotional scenes. What did it take for you to capture those intense and emotional moments and still get all the other material you needed for the rest of the project?

I had read Sidney Lumet's biography and he talked about the emotional moments. He said to make sure you get the set quiet and very intimate, getting nonessential personnel off the set for the scene. So, for me it was doing that - making



Alana (Christina Moses) and Kirk (James Cawley)





an intimate space for the actors to work. I was very pleased we were able to that. My wife came with me to Port Henry and she is an acting coach, which helps. I knew that George would do a terrific job. I was blessed with many talented actors on this project. Having two cameras when shooting helps a lot too, because when you had a great take, you get two different angles.

My goal when I started this project, and I said this to James Cawley early on, was that I wanted this episode to be indistinguishable from a network show. That is why I chose to shoot it in high-definition, because I knew that network shows are shot one of two ways - they are either on film or high-def. I always knew that I would be fighting the clock. As a new director, I knew I would be rough around the edges and that I was going after "very big game." I tried as much as possible to make this a doable shoot, so we ended up shooting nine days in New York, two days in L.A. on the Excelsior set, and then one day in Orlando, Florida on the Romulan ship stuff. It was an enormous undertaking all around. I knew there would be challenges, but it just comes down to getting it done.



John Kelley (Dr. McCoy) and Director Zicree

Christina Moses, who plays Alana Sulu, joined the project shortly before the first scheduled shoot. Can you tell us how she got involved and your perspective on her performance in this story?

The original actor we cast had to withdraw for personal reasons just four weeks before our first scheduled shoot and that was extremely unnerving. So we had auditions.

I run a round table for writers and actors in L.A. with over 500 members. Someone heard we were casting and told someone else, who told Christina, and she came in for an audition. She had done some stage work in New York, but



Alana Sulu (Christina Moses)

really very little out here in California. The moment we saw her, she was perfect - I was hugely pleased with her performance - I thought she was magnificent - a dream come true. In fact, I intend to continue working with her. I have a serious project I want her to play a lead in. I was just blessed to have her drop into our laps.

What was your favorite moment during the shoot?

Finishing - that was my favorite moment. Until you have all the footage in the can things can go awry, but once you have all the footage, you know you can get it done. A favorite moment... quite frankly, I think the scene between Sulu and Alana at the end of the story - that whole scene, where she is speaking to him, I think it was the emotional high point of the episode. It was incredibly moving, with both of them in tears and there was a moment when we were shooting that scene, when I turned to the Line Producer Tasha [Hardy] and said, "This is the moment we have just spent a year building to... right here - this moment." I was also in tears, because it was at that moment that I realized I would accomplish what I set out to do. I knew that when people read the script, they were in tears, but I didn't know if when they saw the episode they would be. That was going to depend on my ability as a





Director and the actor's abilities and performance. So, I knew the moment we had that scene, we had done it. I was enormously grateful to Christina and George. They trusted me, and they delivered a heartbreaking scene – one that I'm very proud of.



Marc Zicree, John Kelley, and Jeff Quinn

You have a number of people who work in television and feature films helping with this project. Who are some of the people and how are they involved?

There's Ron Thornton, who I worked with on *Babylon 5* – he and I go way back, so I was thrilled when I heard he wanted to effects for the episode. Incidentally, I don't know if fans know this, but there are five hundred and twelve visual effects shots in "World Enough and Time." It has more special effects shots than the original *Star Wars* – its huge. Just to put it into perspective, on any one-hour drama on any network, you could never, ever, ever have that many effects shots, there would be no way to afford them. Ron Thornton revolutionized how visual effects were done on television. Prior to him there were no CGI space ships – you wouldn't have the new *Galactica* or CG ships in *Star Trek* if it were not for Ron. He and Lee Stringer have been working hard on this project, and certainly we should note that Doug Drexler and Ron B. Moore have been advising and putting in their expertise. We have more Oscar and Emmy winners working on this production than any network show I have ever worked on. The thing I really love about "World Enough and Time" was that so many of my friends that are just tops in their fields came aboard, working for free – just for the love of *Star Trek*.

Take Michael Reaves, he's an Emmy-winner and he trusted me with co-writing and directing his story. Then there is my friend Iain McCaig, who designed the look of Darth Maul and Queen Amidala in *Star Wars*, he designed the barbarian look for George and Christina. My goal for the Alana character was that she would look unlike anyone you'd ever seen before, and Iain pulled that off. I knew it when I first saw the drawings that he and his daughter Mishi did. When I saw Christina in the costume, I was just in tears, because there was the "princess" that we wrote – she was this alien, wonderful, majestic creature – I couldn't have been happier.

What is next for Marc Scott Zicree? What special project are you working on next?

Well, *Magic Time* is going to be a Marvel Comic book this summer and we hope that it will ultimately be either a movie or television feature. I'm currently writing a new book, which is memoir about my mother, which Ray Bradbury has been mentoring me on, which is very close to my heart. The blessing of my life is that I work everyday on things that interest me, that I'm passionate about, and excited about. I then get to put them out in the world and I'm able to share them with millions of people – I can't think of a better way to spend one's life. I have people in my life that love me and work that interests me – what more could I ever want?

What are people going to get when they finally get to view "World Enough and Time?"

Well I think it will blow people away. I think they will be moved by it. I very proud that it is a story that has never been done on *Star Trek*, that it is totally original and totally fresh. I think it expands the canon of *Star Trek* and gives George an opportunity to play Sulu in a way that he has never really been able to before, in terms of depth, and the place he is able to take this character. I think it's going to be something we can all be very, very proud of. One of the things we were going after at the beginning of this project was, "The City on the Edge of Forever." It was the episode we were emulating and the "high-water mark" we were aspiring to. Harlan Ellison has been one of my mentors throughout my career and when I was younger and he talked about creating work that has never been done before – stories that were emotionally truthful and powerful. That's what I have always tried to do when working





on *Sliders*, *Star Trek: The Next Generation*, *Deep Space Nine*, *Babylon 5*, or any of the shows I have worked on. With "World Enough and Time," I was trying to create an episode that had the emotional power and truthfulness of "City on the Edge of Forever." That's the only episode where you really believed Kirk really loved somebody. I can't wait to show the episode to Harlan. To be able to write "Kirk, Spock, and McCoy," is so great. We never thought we would get to write "Kirk, Spock, and McCoy." I remember at one point during the filming with the "Tholian Web" space suits, I looked at Michael [Reeves] and said, "We've got all the toys we wanted." (Laughs) I think "World Enough and Time" is going to entertain and move millions of people all over the world. One of our plans is to take it to WorldCon [Nippon 2007] in Yokohama, Japan and I've extended an invitation to George to go with me to that event. I think we have created the story that we originally set out to create. (Laughs) During filming, I kept telling people that we were hunting a very big elephant, and I think we bagged it. It took over 200 people to do it, and I'm very grateful to each one of them for their help and for being a part of this wonderful adventure.



Marc Scott Zicree



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We recognize that;

**FIRST** – To discover, create, and distribute successful and artistic entertainment you cannot simply follow last year's success story. While tracking the marketplace, we regularly deconstruct traditional business patterns as well as financing and production models.

**SECOND** – This is a highly competitive business; "runaway production", labor costs, currency evaluation, egos, and "that guy who wants \$4000 a day to film in his run-down old barn because he sees big dollars in movies" are only a few of the challenges that Producers and Production Companies face everyday.

And **THIRD** – If you cannot produce high-quality productions at a competitive price in our global economy, you are "dinosaur" in this business. Productions must be profitable and showcase substantial production values while at the same time being highly entertaining, or artistic at a breakthrough level. In addition, the State of Vermont has recently boosted Vermont-Based Filmmaking by introducing a number of substantial financial incentives and tax rebates to producers.

We are more than: a Lighting and Grip Company, Stages and Production Offices for Rent, Camera and Production Support Equipment Rentals, a State-Of-The-Art HD/2K/24F and Multi-Definition Post-Production Facility, including a full Pro-Tools Sound Edit and Mixing Suite - all staffed by industry pros with decades of experience. (And that's not just by adding everyone's resume together! For example; Sound Mixer Toby Fitch brings over 30 years experience alone with him)

We are more than: Independent Production Representatives, Music Publishers, and Producers of Feature Films and Entertainment that are distributed to the Global Marketplace.

We are ALL of these things, integrated within a 40,000 square foot facility located in a cooperative Vermont community that we, in turn are dedicated to giving back to whenever we can. (Edgewood is proud to have just donated the keystone equipment needed to start a new Micro-Cinema set to open soon in the center of Rutland, Vermont.)

If you have any questions or if you would like to schedule a meeting and tour the facility, please call or e-mail us. (And yes, the winter skiing, fall foliage, and summer fun in Vermont IS as spectacular as everyone says – and a deductible business expense...)

Please take the time to check us out. We hope you stop by [edgewoodstudios.com](http://edgewoodstudios.com).

– David Giancola, Founder and President

**Edgewood**  
S T U D I O S







# **"BLOOD AND FIRE"** PERMISSION TO COME ABOARD



With the upcoming *Star Trek: New Voyages* shoot of David Gerrold's "Blood and Fire," scheduled for June 2007 and a possible Fall 2007 release, some of the Guest Cast tell us a little about themselves and thoughts on their participation in this unique episode.



BOBBY RICE



REBECCA WOOD



NICK COOK



EVAN FOWLER



Familiar to fans of the *Star Trek* web-series *Hidden Frontier*, actor Bobby Rice joins the cast of *New Voyages* as the young nephew of Captain Kirk, Ensign Peter Kirk.

"I was contacted, I think, almost two years ago by James. He had said that he enjoyed my work on *Hidden Frontier* and that he thought I would be a good candidate to play his nephew on *New Voyages*. I jumped at the opportunity and we met in L.A. about a month or two later."

"I've played bullies and over-confident young guys. But I would really like to play something darker."

"I'm excited to get back to *Ticonderoga* to see all my friends again and start this thing off. I'm very grateful for the opportunity, especially to be a part of this project in particular. "Blood and Fire" deals with a lot of powerful issues and strong relationships. I'm looking forward to the challenge and opportunity to put myself in this character, Peter Kirk, and honestly, intelligently, and passionately portray him. There's many levels to this upcoming episode."

Bobby can be seen on the web in *Star Trek: Hidden Frontier* and in the upcoming movie *Watercolors*.

Best known to fans as the evil Cardassian Betras, the iron-handed ruler Vindenpawl, and as Section 31 operative Jenna McFarland on *Star Trek: Hidden Frontier*, the versatile Rebecca Wood joins the cast of "Blood and Fire."

"I was trained at the Juilliard school of drama in NYC, and also have received a certificate from the professional Shakespeare training program at the Royal Academy of Dramatic Arts in London. The training doesn't sink in, really, until you're out in the trenches, so to speak."

"If I could spend my life doing Shakespeare, I would. It rarely pays the bills, however."

"I watched (*Star Trek*) the original series only and stopped when Spock died. I loved Spock."

**What do you most look forward to regarding the shoot?**

"Seeing the set, to be honest. Seeing old friends and making new ones. The ("Blood and Fire") script will be awesome, I know, because Carlos (Pedraza) wrote it. I'm looking forward to working on another "Carlos-crafted script."

Rebecca can be seen regularly on *Star Trek: Hidden Frontier* at [hiddenfrontier.com](http://hiddenfrontier.com). March will see the series finale, but all past episodes are available for download.

Theater (Operating Room) Anesthesiologist Nick Cook will soon make his first debut acting appearance as Commander Daniel Hunter of the U.S.S. *Intrepid* on the *Scottish Trek Fan Film, Star Trek: Intrepid*.

"I grew up in the seventies, and I guess I was just one of those kids that was heavily into sci fi. *Star Trek* was one of the many shows I watched back then (I was also very heavily into *Space: 1999*) and have fond memories of *The Animated Series*. In fact, my first *Star Trek* memory is watching *The Counter-Clock* episode of the *Star Trek* animated series. I also remember playing Captain Kirk at one of my birthday parties which must have been around '75 or '76."

"I'm really looking forward to meeting everyone, and being part of the crew. One of the best things about making *Intrepid*, other than getting to dress up and play *Star Trek*, is the sheer fun we have doing it. I have no doubts that I'll have the same fun with the *New Voyages* crew, and that's probably the thing I most eagerly anticipate. Well that, and visiting those fantastic sets."

Nick can be seen in *Star Trek: Intrepid*, set to premiere in the Winter or Spring of 2007. For more information go to [ussintrepid.net](http://ussintrepid.net).

Evan Fowler joins the cast of "Blood and Fire" and takes on one of the most pivotal roles in the story.

"I first became aware of the part in "Blood and Fire" through [nowcasting.com](http://nowcasting.com), a website that allows actors with or without agents to submit themselves for auditions. Before auditioning for this role I didn't really know much about the *Star Trek* legacy whatsoever, though I did watch a lot of older episodes with my dad when I was a kid."

I've been acting since Junior High School plays, then community productions. In Los Angeles, I've bounced around from one theatre group to the next, trying to get on stage as much as possible. I studied Method for a very long time and although I still have insurmountable respect for it, I've tried to study as broad a range of acting techniques as possible..."

"I love the character I'm going to play in this episode and I can't wait to get the script so I can really begin preparing... but, generally speaking, I secretly love to play the villain! My alter ego wants to grow up to be John Malkovich."

"There really is SO much (*Trek*) history and I think that's my biggest concern. I really want to live up to the expectations that fans have about the characters..."





FROM THE PRODUCERS OF STAR TREK: NEW VOYAGES



COMING SOON

