

# STAR TREK NEW VOYAGES



VOLUME 1 NUMBER 2



**66-PAGE  
SPECIAL  
INTERVIEW  
ISSUE**

**KARGH**  
JOHN CARRIGAN

**RAND**  
MEGHAN KING JOHNSON

**KURT CARLEY**  
ON CAPTAIN PIKE AND MORE

**CARLOS PEDRAZA**  
LATEST ON "FIRST VOYAGES"

## DENISE CROSBY

COMMENTS ON **"BLOOD AND FIRE"**

THE LATEST NEWS ON

**"WORLD ENOUGH AND TIME"**

INTERVIEWS WITH  
**SPOCK**  
AND **UHURA**

BEN TOLPIN AND KIM STINGER

EXCLUSIVE BEHIND-THE-SCENES INTERVIEWS AND PHOTOS FROM "BLOOD AND FIRE"



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**COVER:** Denise Crosby, Kim Stinger and Ben Tolpin join the cast of *Star Trek: New Voyages*.

Crosby is seen on the cover wearing a *Star Trek: The Next Generation* costume purchased at auction specifically for her and her appearance in "Blood and Fire." Over her shoulder appear our new Spock and Uhura—Ben Tolpin and Kim Stinger respectively.

This special "Interview Issue" features interviews with Denise, Ben, Kim, and many others. Our covers will also now sport the TOS Command Insignia courtesy of graphic artist and our own Copy Editor, Maurice Kessler.

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# CAPTAIN'S LOG

by James Cawley

A great deal has been going on since the last issue. We attended the Digital Animation and Visual Effects (DAVE) School graduation in March, where we premiered an early cut of "World Enough and Time." I was very impressed with the school and how they treated us—they made us feel welcome and like part of the family. It is great to have a partner in the DAVE School and I look forward to future projects with them. As a matter of fact, John O'Mahoney and Rick Rameirez, VFX artists from the "WEAT" team, are helping us with "Blood and Fire." John is building the model of the science vessel *Copernicus* for this story, as well as helping with a few select VFX shots.

For those fans who are not already aware, Majel Roddenberry has joined the *Star Trek: New Voyages* crew and will be reprising her voice-over role as the *Enterprise* computer. A couple of months ago, Sound Wizard Ralph Miller visited Majel in her home and was able to get specific voice-over tracks for "World Enough and Time," as well as recording a nice library of computer phrases that can be used in upcoming episodes. Majel also recorded the lead-in phrase "Next time on *Star Trek: New Voyages*" for upcoming teasers. It's great having the First Lady of *Star Trek* on the team.

We also have the upcoming premiere of "World Enough and Time" on August 23<sup>rd</sup>. Right now we have three showings planned: one at 3:30PM for cast; one at 7:30PM (which is the big one) with George Takei, cast, crew, and other special guests; and then a third at 9:30PM for the public who can attend. The streaming schedule will be published soon. Much of this is still in the planning stages, but we should have the details ironed out very soon. By the time fans get to read this, our "contest" should have been announced. The contest is for those who register to view the streaming download to win round-trip

airfare and a hotel stay to participate in the big premiere. Rod Roddenberry and his staff from Roddenberry.com are planning to be there, as is the International Federation of Trekkers.

We just finished the filming of *New Voyages'* first two-part episode, "Blood and Fire." Working with David Gerrold was just great. In the ten years I have been working on *New Voyages* and the four years we have actually been shooting it, this was the happiest experience I have ever had making *Star Trek: New Voyages*.

David ran a happy set. Everyone I have spoken with, during the shoot and afterwards, said that that they had a blast during the filming. He had a documentary crew shooting behind-the-scenes video, so expect a formal look at the making of "Blood and Fire." Believe me, there were enough funny moments for at least an hour-long blooper reel.

Phil Keoghan (host of *The Amazing Race*) was on the set for this episode and did a piece on *New Voyages* for CBS News. The 4–5 minute news piece is scheduled to air on Monday, July 30<sup>th</sup>, between 8:00AM and 8:30AM in the morning, and should be a great publicity boost. Keoghan makes a cameo appearance in the episode as a Starfleet admiral who has to deliver some really bad news to Captain Kirk.

"Blood and Fire" is a great script, really intense, which made the shoot emotionally rough, but David still kept it fun. There were many laughs, so get ready for one heck of a blooper reel. "World Enough and Time" was a significantly emotional script, but "Blood and Fire" has character interaction that is just as powerful.



For me, this one is particularly emotional and intense because it is such a Kirk-centered story. He is dealing with a number of problems: with the Klingons, with his family, and on the derelict science ship *Copernicus*. Kirk has to make some tough decisions as a captain and a family member that cause him some ongoing grief—it was a true rollercoaster ride. There are some really strong scenes I play with Bobby Rice (Ensign Peter Kirk) that were emotionally agonizing. The story is about coming to terms with someone, emotionally, who doesn't want to come to terms with you. I hope you will enjoy the performances when the episodes premiere.

Working with Denise Crosby was just fantastic. She is one of, if not the sweetest lady I have gotten to work with, who is involved with *Star Trek*. It is a shame that most people don't get to know her better; she is just so sweet and down-to-earth. When Denise made *Trekkies*, she didn't do it to just make money or poke fun at the fans, she has a true bond with the franchise, a true affection for *Star Trek* and the *Star Trek* fans. She is just a wonderful person.

Bill Blair was also great to work with. He pitched in like he was a member of the family. He not only gave a great performance, but he did some outstanding make-up work on this episode. He's actually helping us now with some new ear-molds for Spock—he's such a go-getter, a really hard worker. I think his performance on-scene is classic. He reminds me of those great character actors from the 1960s, like Victor Buono, Frank Gorshin, John Colicos, or William Windom—he settles into a role and really makes it his. He chews the scenery, so-to-speak.

Speaking of scenery-chewing, Kargh returns in "Blood and Fire." In "In Harm's Way," Kargh was a crewmember, so you saw us get along well. In "To Serve all My Days," he's an adversary, but he is also forced to team with Kirk against a common enemy. In "Blood and Fire," he's out to destroy Kirk, the *Enterprise*, and her crew—to do whatever it takes to advance and preserve the Empire. This episode really lets John Carrigan and I push each other's buttons, but what you have to ask is "how far?"

I also want to tell you a bit about Bobby Rice (Peter Kirk) and Evan Fowler (Alex Freeman), and the great performances they bring to this episode. I can't think of enough good things to say about these two actors. Prior to filming, I spoke with them

on the phone and we discussed these characters. When they put on those costumes and walked on to that set, they were Peter Kirk and Alex Freeman. They make you believe that there is history here and that these two characters care deeply for each other. There are a couple of scenes that brought everyone on set to tears—their performances are something very special and truly phenomenal. The work that Bobby Rice has done on *Star Trek: Hidden Frontier* has been really good, but the

audience has never seen what Bobby Rice can truly deliver until they see "Blood and Fire."

We have a new Spock for this episode, Ben Tolpin, and he is a very intense actor. He really came in at the eleventh hour and pulled us through a tough spot. He is very committed to being Spock. He would sit in the make-up room for hours between takes while getting his make-up on, watching classic *Star Trek* episodes. I have become accustomed to Jeff Quinn playing Spock, and we had a very special dynamic between us, but there were times when Ben was almost channeling Leonard Nimoy. Ben said that he wanted to bring his own interpretation to the character, but was committed to echoing Leonard's portrayal. He has a strong physical resemblance to Spock, but with his intonation and delivery, at times he hits it dead-on.

We also have a new Uhura, played by Kim Stinger. After "World Enough and Time," Julienne Irons indicated that she did not intend to return to the role of Uhura, so we put out a casting call to which Kim responded. J.T. Tepnapa from *Hidden Frontier*, who is a great casting director, held auditions with Carlos Pedraza and found Kim. Her attitude about the part and her acting ability won her the role. Again, she has a strong physical resemblance to Nichele Nichols, but it is her performance that really makes her Uhura. She is a remarkable actor and fit in so well with the *New Voyages* family, people really just loved her. She has such a great sense of humor, and contributed a few good ones to the blooper reel.

I am very excited about some of the props and costumes we have on display in "Blood and Fire." I was able to obtain some original *Star Trek: The Next Generation* costumes at auction for Denise and Bill for this episode. Bill wore a costume from





the *TNG* episode "The Hunted," and Denise wore a costume from the *TNG* first season episode called "Home Soil." This is a nod to several things, including "Blood and Fire" (which is a Season One *TNG*-proposed script), Denise's appearance throughout Season One of *TNG*, and the 20<sup>th</sup> anniversary of the first season of *The Next Generation*. We were also able to get some *Star Trek: Phase II* costumes to replicate, and an Engineering Radiation suit from the movies that makes an appearance in this episode. I actually was able to obtain the prototype short-sleeve tunic made for William Shatner which I get to wear in this episode. We will continually be adding elements from *Phase II* into the production to move naturally forward toward the "movie era." I think fans will really enjoy these nice little additions to the episode that make it even more special.

*First Voyages*, or rather "Pomp and Circumstance," is currently in pre-production and although it was pushed back due to scheduling problems, it is still in the works. We look forward to this episode and how it follows the traditional spin-off formula. It is very fun and exciting to see the *Enterprise* from a whole new perspective and through the eyes of new characters. There is no projected release date for "Pomp and Circumstance" yet. Much of that will again depend on the post-production schedule of the Visual Effects team, who already have their plates full.

"Blood and Fire" is in post-production and we hope to release Part 1 before the end of the year, with Part 2 following shortly afterward. It all depends on the effects, and this one is at times more visually complicated than "World Enough and Time." This episode will be a great challenge for our Visual Effects team. Joel Bellucci, our *Star Trek: New Voyages* Visual Effects Supervisor and "BAF" Visual Effects Supervisor Daren Dochterman are working closely together on making this a very special episode. We have a new *Enterprise* model that was created by the team at the DAVE School, and reworked by Daren and Joel, to create what I believe is the best looking *Enterprise* since the original. This will create a better continuity to the look of *New Voyages*.

As a matter of fact, the Visual Effects Team is dropping this model into the scenes prepared for "To Serve All My Days" and is re-rendering many of the scenes in this episode for the Special Edition release. You have to understand that many of the original visual effects were done under a great deal of

pressure and time constraints, so we wanted to go back and retool them to bring them in line with "WEAT" and "BAF."

We have several other projects in the works, including the "Harry Mudd" episode with J.G. Hertzler. He is currently relocating from the West Coast to the East Coast, so when his schedule calms down, we will begin working up a shooting schedule for that episode. We also have

another script in the works that was written by Jimmy Diggs and Larry Niven, and that is absolutely all I will tell you about that. Howard Weinstein has presented another script to us, and although I can't say much about it right now, I am personally very excited about the setting for this episode. If all goes as planned, and with a little luck, we could be filming in Los Angeles as early as December of 2007.

I want to close this Captain's Log by expressing my appreciation for my friend Doug Drexler. Doug and I have been friends for over 14 years and, quite frankly, there probably would not be a *New Voyages* as we know it without him. I always had the idea for it, but when I talked with Doug about it, he encouraged me and told me he wanted to help make it a reality. He told me that if you ever get this project off the ground, I will do your visual effects, and he

did. Until his day job (working on the new *Galactica*) became all-consuming, he was our FX guy—by which I mean he did something like 1,200 individual effects shots for "In Harm's Way," all by himself.

Doug has been helping, when he can, on "World Enough and Time." He has helped us find specialized personnel and has been a sounding board for Marc Zicree and me on the episode. Doug is still very active in *Star Trek: New Voyages* and will carry an Executive Producer credit for "World Enough and Time." I am quite certain he will be consulting with us on "Blood and Fire" as well as anything we do in the future. He loves what we are trying to do, and we absolutely love Doug.

Until next time, Kirk out.





# YES WE CAN! by Thomas Donnelly



A few years ago, my nephew liked to watch *Bob the Builder*. I liked the show too. Bob would explain about some project, attract a team of cute building vehicles, and away they'd go, solving all of their problems with teamwork and hard work. Bob would always begin the job of motivating his team with his famous tag line, "Can we build it? Yes, we can!" and then proceed to do just that. It was a positive, hopeful message for all its viewers. It taught some valuable lessons—getting along with teammates, leadership at a simple level that kids understood, and the power of vision. But the one I liked most was: Isn't it neat we can make this thing? There will be some problems we have to solve along the way, and I'll teach teach you a few tricks to make it easier. But we can do this and you can too! It was a positive, can-do message, but especially I liked that it included everyone. These are fundamental lessons that apply to all people in all cultures everywhere, and have throughout history.

*Yes we can!* is the message that drove the original *Star Trek* television series and made it a phenomenon.

Some think that *Star Trek* became a phenomenon because it happened in the '60s, a time when the younger generation saw only limitless possibilities and the older generation saw little to give them hope. *Star Trek* was the elaboration of youngsters' dreams and reassurance for oldsters' fears. But I think its universal appeal to Americans was due to Gene Roddenberry, *Trek's* creator, using a formula long familiar to those who like westerns—a heroic struggle to explore, understand, face the issues of the day, and overcome challenges. He even pitched it to the executives at NBC television as a sort of "*Wagon Train* to the Stars." Indeed, the *Star Trek* characters would feel right at home in a western. Like those pioneers of centuries ago, they embodied that *Yes we can!* attitude. It enabled them to overcome their challenges with perseverance, hard work, human insight, and adherence to principles. The show used those challenges to offer hope and ultimately great rewards to those with the vision to find them and the courage to face them.





In the '60s, the scripts shouted *Yes we can!* With each new story, an enthusiastic cast and crew acted out scenes written not only by top-notch television writers but also by some of the best science fiction authors of the day. The energy must have fairly crackled as they worked long and hard hours to bring their messages to us embedded in entertainment. Sure, the actors had their arguments and conflicts, and the production budget was so small the production crew went dumpster diving for building materials, but they got behind Gene's vision and pulled together.

That message resonated not only with Americans but with many viewers across the world. *Star Trek* infused our cultures. Its people and props became an iconic part of our everyday lives, its catch phrases woven into our languages. But most importantly, its message reinforced the notion that our traditional beliefs can be applied successfully in modern and future times. We can overcome the specter of nuclear holocaust. We can overcome racial hatred. We can overcome our cultural divisions and many languages. We can overcome twisted societal values and oppressive governments. We can respect one another and acknowledge our differences yet find strength in the different ideas and skills people offer so long as we adhere to the common, well-proved principles that have brought us this far. We rally around a vision and all work toward realizing it. Together we are greater than the sum of our parts. Sure, there will be problems along the way, but we can overcome them by working together, and the Captain has a few tricks up his sleeve. Best of all, you can be part of the Federation, too!

After that first series *Trek* began to lose its way. Each new *Trek* series diverged from Gene's grand vision more and more. Loyal fans watched with increasing disappointment. They wanted Gene's vision—the positive, universal message of the pioneering spirit facing large, intractable issues and grappling with tough problems.



*The Bridge we all know begins to take form.*



*Sets under construction for "To Serve All My Days"*

Finding less and less of it, more and more fans fell away. Today, a few Paramount-CBS employees still know and love Gene's vision of *Star Trek* but there is a hiatus at the television studio. Paramount-CBS tells us there is another movie coming, but the heart and soul of *Star Trek* has always been in television. What *Trek* movie ever introduced a new crew, a new ship, or a completely different story line? The movies merely elaborated on that which already existed.

Today, some in the traditional entertainment industry think *Star Trek* is a tired franchise. But look away from the network and movie studios, and a bigger picture emerges. The phenomenon that is *Trek* today is the *Star Trek* phenomenon of the '60s but with a twist. *Yes We Can!* now belongs to the fans. The vacuum in the *Star Trek* universe has reinvigorated Gene's vision. There have always been *Star Trek* fan films, but until recently they were amateurish and usually parodies, an art form that is more tolerant of poor production values and bad acting than is drama. But the last five years have seen a change. A few visionary fans are combining some of that fabulous technology that *Trek* predicted with their own skills, experience, and determination to create fan episodes of unprecedented quality. The best fan films now rival the original series in acting, writing, and production values. How do they do it? A determined person with a flush pocketbook communicates a vision, attracts a team, and starts building sets. There are some problems to overcome—finding good actors, refining scripts, obtaining licensing or permissions, getting equipment, making do with skimpy resources and too little spare time, and a host of others—but they work together and they persevere, and all *Trek* fans benefit from the result.





We of *Star Trek: New Voyages* are some of these visionary Trekkers. Of all the modern fan film groups, I think *New Voyages* is the most accomplished. I admit to bias, but I think the facts support my opinion. We are the only fan film group that regularly features professional actors with name recognition as guests in our episodes. Many of our scripts were written by professional script writers who wrote for other *Trek* series. Dorothy Fontana ("Way to Eden," "That Which Survives," and others in *TOS* as well as *Babylon 5* scripts) and David Gerrold ("The Trouble with Tribbles," "The Cloud Minders," and others in *TOS*, *TNG*, *DS9*, *Sliders*, and *Babylon 5*) are but two of several. So *New Voyages* mixes amateur and professional cast members with stellar writing, movie-quality special effects (as our Chief of Security says), first-rate music, and top-notch directors. Our unusual mixture in cast and crew has made us hard to categorize—are we amateurs, professionals, or something else? Whatever we are, we are all



*The full 360° Bridge set nears completion.*

fans, and we are living our dream—making fresh *Star Trek* with a meaty, relevant message. We are still learning and overcoming problems, but we continue to improve our product and ourselves as we make great entertainment that communicates the *Trek* philosophy. Most importantly, we have that invaluable can-do attitude at the heart of *Yes we can!*

Hollywood is experiencing a change too. Technological and cultural advances have changed how people want their entertainment to work. Movie studios are seeing differences at the gate. Network television is losing audience as entertainment choices multiply. As a result, studios are becoming more cautious as they concentrate on works that are more likely to make a profit.



*Walter Koenig gets tour of Bridge under construction.*

I sometimes wonder if fan films are the future of entertainment for audiences that are too small to interest the big movie and television makers. With declining attendance at *Trek* films being the track record, they could be for *Star Trek* fans. But are fan films truly the future? *Star Trek* fans have downloaded the *New Voyages* episodes millions of times over the Internet and clamor for more. But with current developments they are only part of the future. A fan film group can create only one or two episodes a year, and many take longer than that. Slow production schedules may be the hardest challenge of all for fan film groups to overcome, but I believe they will because they believe they can. Throughout history, that can-do attitude has carried many a team through every adversity.

So is *Trek* a tired franchise? I don't think so! *Star Trek* is alive and well because it lives in the hearts and minds of a bunch of activist fans that are shouting to the world "Yes we can, and you can too!" Are you interested in joining us? Well then—welcome aboard! Oh—and don't forget to bring your *Bob the Builder* tapes for the kids. We need to start educating the next generation of Trekkers. **STAV**



*The Bridge is ready for filming the continuing mission.*



# HOW ELVIS SAVED STAR TREK



**BY RICH NEWMAN**

*I came to New Voyages in August of 2004 to watch pick-up filming of shots for "In Harm's Way." Over the course of the previous year, I had come to be acquainted with James Cawley who helped with my costume for a grand Halloween party I attend each year. In 2004, I was Captain Kirk.*

*I came to recognize immediately that New Voyages was something special, something incredible and something that needed to be preserved and recorded. How unlikely is it that the lens cap would be removed to look at these sets, these characters, after what was then 35 + years? Don't answer that just yet, because the odds start to soar when you add the fact that the lens is in upstate New York, the players came from all over the world, the company was organized by an Elvis impersonator who was so good, Elvis' own backup singers will work only with him and one other, and that this man had worked with William Ware Theiss, and had been passed the sources and materials Bill Theiss worked with. Then, along the way, you mix in all the original series talent and the behind-the-scenes professional influences and contributions and the odds reach beyond the likes of a super-lottery on a national scale.*





## CHAPTER 1

# ELUSIVE BEAUTY, TIMELESS FAME

"I didn't want to destroy her," Kirk lamented as they led Dr. Janice Lester away in tears.

"I'm sure we all understand that, Captain," Spock replied. Captain Kirk regretfully added "her life could have been as rich as any woman's. If only . . . if only."

It seems the last words spoken by Kirk could have referred to the show itself. Disjointed, broken, and in disarray, these words marked the end of *Star Trek's* third season, and the end of the series. As the closing credits rolled past the scant number of viewers that June night, it was believed that was the end of *Star Trek*. The series had been battered by low ratings, low advertiser interest, and low enthusiasm at the network—the three strikes that kill television programs. NBC didn't know how to program a show like *Star Trek*. Indeed, there never had been a show like *Trek*, and few noticed its departure. Even the series' creator, Gene Roddenberry, had seemingly abandoned the good ship *Enterprise* for its third year, distancing himself by moving off the Paramount lot before production began. Roddenberry, ever the visionary, could see the writing on the wall. The show suffered from enormous production costs, threadbare budgets granted by the network, and production on each episode was glacial, causing several headaches to those who put their creativity and effort into bringing it into living rooms each week. Shy of the golden 100 episode mark by more than 20 episodes, it seemed the series wouldn't even limp into syndication, giving NBC and Paramount a chance to try to break even.

It was a good bet that while the light of Roddenberry's vision was flickering to a cloaked ember, that radios in homes, cars, offices, and transistor radios being carried by Americans to beaches, picnic areas and amusement parks were reverberating with the aching tones of Elvis Presley as he sang the hit song "In the Ghetto."

That first week of June in 1969 the song was at number five on the charts in the US. By the end of the month, it would mount the top of the charts. Elvis was demonstrating a dominating hold on the heart of popular culture, and was nearly at, if not on top of, his legacy-in-the-making. His star shined brightly.

The sometimes fickle weather upstate New York has in late spring was thankfully pleasant June 3, 1969. Clear skies and mid-seventies ruled the day from Albany to neighboring Burlington to the north east. Yet one more household that went unrecorded by the Niensens as having tuned in to watch Kirk speak the last words of a dying show, passed the grim mark with nary a scant glance. The pace of life in the house was frantic looking after the toddler who, despite his diminutive size, somehow seemed to fill it. In just three weeks the sights and sounds of a second birthday party would occupy center stage, marking entrance into the "terrible twos." The only space-related conversations in the house at that time, it seemed, centered on the realization of President Kennedy's man-on-the-moon initiative that was to fulfill itself the next month. "Armstrong" was much more likely to have passed the family's lips than "Kirk" ever would—or so it was thought. The place that Elvis had in the house was already as comfortable as the cozy surroundings of this home near a historic fort of the American Revolution.

With history's backdrop, it would indeed prove to be fertile soil and an apt setting for such a tale—one that weaved The King's music from the venerated banks of Lake Champlain to the raising of the fallen banner of a different type of stardom that a Hollywood studio left battered and trampled, resigned to history's dustbin.

*Various chapter excerpts from Rich Newman's "How Elvis Saved Star Trek" will be featured in future issues of Star Trek: New Voyages eMagazine.*



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# SHORE LEAVE 29

## SCI-FI CONVENTION

### GETS A SNEAK PEEK OF

# "WORLD ENOUGH AND TIME"

BY RICH NEWMAN

"Thank you, thank you—this is the most incredible thing I've ever seen—thank you for making it!" she sobbed as she collapsed in my arms. I had just descended from the stage in the main ballroom of the Shore Leave sci-fi convention in Hunt Valley, Maryland on July 13, 2007. The woman who was so emotional had been one of 200 audience members who witnessed the first screening of "World Enough and Time," the third *Star Trek: New Voyages* episode.

I had the privilege of introducing the film at the convention after an incredibly disappointed James Cawley was unable to attend due to a last-minute commitment. We got sent off on the right foot with the screening of our sister production, *Starship Farragut's* teaser trailer for their second episode "For Want of a Nail." The fine folks at *Farragut* then graciously presented me (on behalf of *New Voyages*) an awesome litho of the U.S. Navy Destroyer USS *Farragut* they had received from the actual warship's commanding officer. The framed print was signed by the cast of *Starship Farragut* with a congratulatory message for the release of "World Enough and Time."

I read a brief introduction James Cawley sent with me, and the film got underway.

When the film began, as the story unfolded and George Takei appeared, a small smattering of applause and excited murmuring ran through the crowd. The banter between Grace Lee and George delighted them. The audience laughed in all the right places (the humor in the film is really well done, in perfect balance as seen in the original series), and gasped at the effects (which still make me gasp).

In the final act, as I watched the audience, I noticed a new behavior. Up to that point, people had sat in rapt attention, but now I saw hands start to move to faces to wipe away tears. A few were actually sobbing. The full emotional impact of the story began to wash over them.



Rich Newman on the Shore Leave stage. Photo by Alex Ibrahim

As the closing credits began to play, the applause started, and didn't stop as the credits rolled by. As I retook the stage in the middle of the credit roll, the applause continued as the screen went black. Then, people began to stand and applaud — I was stunned — pleasantly so. I feel strongly about the episode, and it was a wonderful surprise to see an auditorium of people felt the same way I do. I said "Thank you, thanks very much," two or three times while the standing ovation continued, and interrupted long enough to say "Ladies and gentlemen, *Star Trek* is BACK" which re-energized the applause, then "... and the FANS own it!" which elicited cheers!

People mobbed me to come and say they loved the film. I was completely overwhelmed. I was told as I registered for the convention that the buzz already was that there were two types of people who would attend during the weekend—those who got to see the screening of "World Enough and Time," and those who wished they could have seen it.

I want to say I am very VERY proud of all of my colleagues at *New Voyages*. Your performances are stunning, the story is incredibly compelling, the effects are way beyond world-class, the music is stirring, and the volunteer spirit that brought this effort to the screen from behind the camera is nothing short of a miracle.

*Star Trek* IS back, and it is *STAR TREK: NEW VOYAGES!*

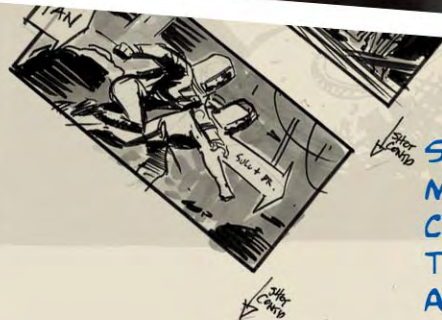
Cheers my friends, and thanks, James, for the giving me the privilege of introducing our film!



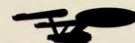
# STORYBOARDING

## "WORLD ENOUGH AND TIME"

WHEN MARC ZICREE BEGAN PLANNING "WORLD ENOUGH AND TIME," HE KNEW HE WANTED IT TO BE VISUALLY BOLD AND A TRUE ACTION ADVENTURE. TO ACCOMPLISH THIS, HE ENLISTED THE AID OF STORYBOARD ARTIST GABRIEL HARDMAN TO HELP PLAN OUT SOME OF THE MORE COMPLICATED ACTION SEQUENCES. HERE ARE JUST A FEW OF THE WONDERFUL STORYBOARDS PREPARED FOR THE PRODUCTION, SIDE-BY-SIDE WITH CLIPS FROM THE FINAL SCENES AS THEY APPEAR IN THE EPISODE.



STORYBOARDS ASSIST THE DIRECTOR IN PREDETERMINING POTENTIAL CAMERA POSITION AND ACTION CHOREOGRAPHY. STORYBOARDS WERE ALSO USED TO PLAN THE VISUAL EFFECTS SHOTS TO SAVE TIME AND REDUCE THE NEED TO DELETE SCENES.







PULL BACK  
RESUME SULU



WIDE TO REVEAL  
COSTUME (CUT)



SULU'S POV. REDSHIRTS  
APPROACH.



SULU JUMPS DOWN ...  
... PULL SWORD  
AS REDSHIRTS  
ENTER



SHOT  
CONT'D

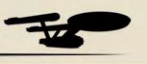


SULU TAKES BUT  
REDSHIRTS.

SHOT  
CONT'D



(CUT)







KIRK MOVES FORWARD .



CUT

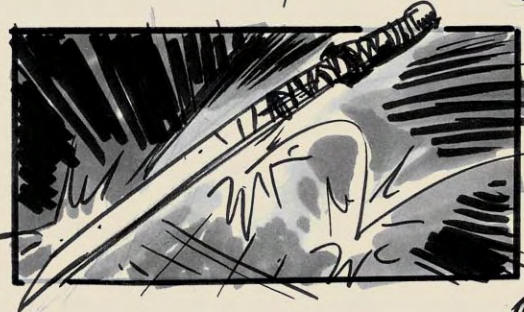


KIRK KNOCKS SWORD FROM SULU'S HAND .

CUT



SWORD HITS GROUND .



CUT



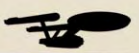
SHOT CONT'D



PAN + TILT DOWN AS HE GRABS A KNIFE FROM BEHIND HIS BACK .



SHOT CONT'D

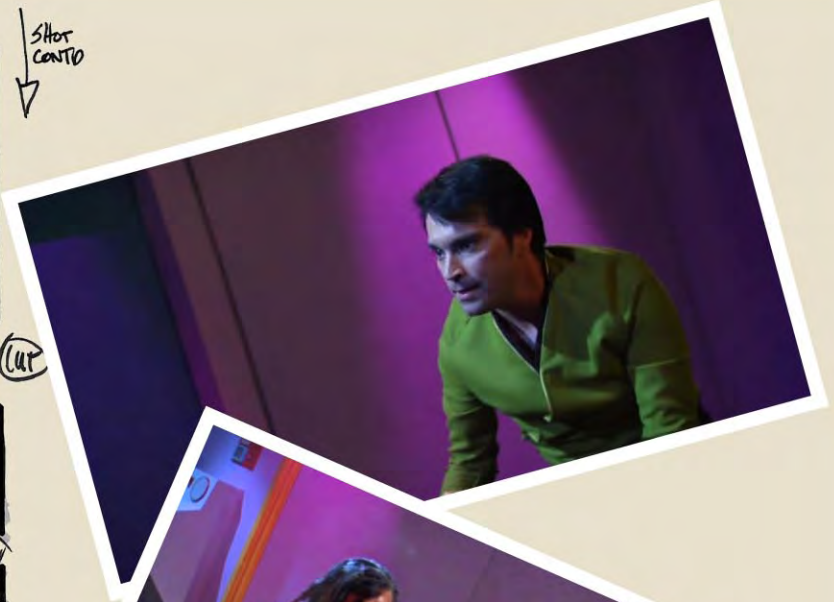






Shot  
CONT'D

CUT



CUT



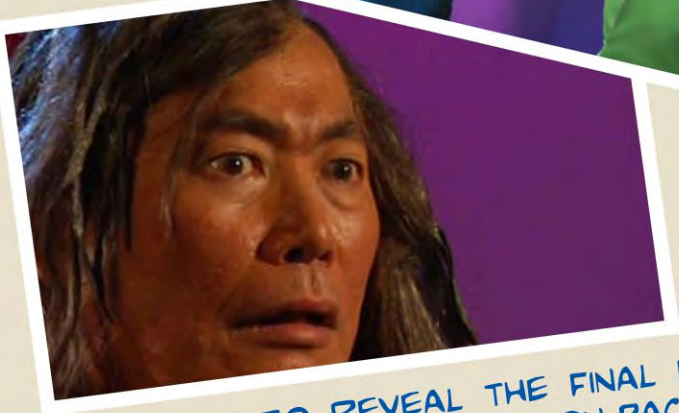
OVER KIRK



CUT

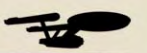


CUT



SULU REACTS TO SOMETHING  
O.S. PULL BACK ...

WE'RE NOT GOING TO REVEAL THE FINAL FEW SHOTS THAT CAP OFF THIS ACTION-PACKED SCENE. YOU'RE JUST GOING TO HAVE TO WAIT FOR THE RELEASE OF THIS EXCITING EPISODE TO SEE WHAT SULU IS REACTING TO.





# PRE-PRODUCTION ARTWORK FOR "WORLD ENOUGH AND TIME"

Before any great television show or film goes before the lens, there is a great deal of planning. For "World Enough and Time," Director Marc Zicree called upon the talents of award-winning artist Ian McCaig and his daughter Mishi McCaig to design the "alternate universe" costumes to be worn by George Takei and Christina Moses. The developmental process included talks with Marc Zicree and a visit to George Takei's home that resulted in a roundtable style meeting between Marc, Ian, Mishi, and George, where ideas and concepts were discussed that led to the final designs.

Ian McCaig has worked on such projects as *Star Trek: The Undiscovered Country*, *Harry Potter and the Goblet of Fire*, and is well known to *Star Wars* fans as the designer of the evil Darth Maul. Mishi is well on her way to establishing her own career in the entertainment industry as a designer and illustrator, working on such films as *Outlander*, *Iron Man*, and most recently on the production, *John Carter of Mars*, where she will work with her father.



George Takei Publicity Photo



Same photo with McCaig design elements



Costumer Kathy Pillsbury assists George Takei into his multi-layered costume.



Ian McCaig's  
Concept Art for  
Darth Maul



Mishi and Ian McCaig  
Photo courtesy of Marc Zicree



The responsibility for bringing the McCaig's drawings to life became the job of costumer Kathy Pillsbury, who did the final wardrobe work, with much of the costumes being hand-stitched to give authenticity to each piece. Aided by Senior Production Assistant Chris Lunderman, the costumes were assembled using bone, sinew thread, natural leathers, and



SULU & ALANA - 1  
10/11/11 MISHI MCCAIG



Final costume photo of Sulu (George Takei)

expensive faux-leathers that were distressed to give the costumes a realistic, worn look. Much of the wonderful detail and craftsmanship that went into creating these costumes from the concept art may never be fully seen by the viewer on screen. Beading details, tight leather-wrapped blade handles, and many more loving detail which went into the costume fabrication will be only slightly perceivable, even with the episode being filmed with high-definition digital cameras. Kathy and Chris both worked previously on *Star Trek: New Voyages* "To Serve All My Days."

During a recent interview, Marc Zicree commented the first time he saw Christina Moses in full costume on set, he said that the sight brought tears to his eyes. Clearly, the pre-production design work by the McCaigs had been well worth their effort.



Final costume photo of Alana (Christina Moses)



THE CAWLEY ENTERTAINMENT COMPANY WITH THE MAGIC TIME COMPANY PRESENTS

# "WORLD ENOUGH AND TIME"

STARRING GEORGE TAKEI



# STAR TREK NEW VOYAGES

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



# MY "BLOOD AND FIRE" EXPERIENCE

BY GLENN SMITH



James Cawley and Glenn Smith



What a phenomenal experience! My participation in the production of *Star Trek: New Voyages'* latest episode, "Blood and Fire," was so much more exciting than I ever expected it to be, I'm not sure where to begin. Don't get me wrong. I knew it was going to be fun. But I never dreamed that it would be as fun and as thrilling as it turned out to be.

After discovering that my digital camera was broken and realizing that my son still had my old Canon 35mm film camera, I left my home in West Chester, Pennsylvania at 9:00 AM on Thursday, May 31st, expecting to be on the road for about six hours and hoping there would be photographers on the set whom I could persuade to take pictures for me. As I drove, I thought about what I might

do when I arrived—how I might help the team. I decided that no matter what the task, I would do anything that might be asked of me. After all, I was going up there to help produce *Star Trek!*

Everything was going well until I made one wrong lane change somewhere near Albany, which sent me off to God-knows-where and ended up adding an additional three hours to my drive. After two hours of wondering if I was even traveling in the right direction, followed by an hour of feeling fairly confident that I was, I finally arrived at Retro Film Studios at 6:00 PM. Actually, I zipped right past the studio at first, but fortunately my eye caught a glimpse of the "RFS, Inc." sign as I passed and my brain registered it as the place I was looking for.







At first glimpse, the first thing to pop into my head was, "That's a production studio?" Keep in mind, I've never actually seen a studio before, but I was pretty sure that the building I was looking at didn't qualify. But hey, who was I to judge? I parked my gas-guzzler and headed for the garage door.

Among the first people I met were Jeff Mailhote (a.k.a. Lt. Sentell), who was hard at work on the circular saw, and Ron Gates, who was hard at work... watching him. Actually, as I soon found out, they were in the process of rearranging a small airlock to look like a short corridor. I introduced myself and asked where I could help. Turned out there was nothing for me to do at that moment, as filming had already begun and most of the crew were at the church on a closed set, so Ron offered to give me a tour of the studio sets.

The little airlock, Sickbay, the Briefing Room, the Transporter Room. All were great to see, but like everyone else, I'm sure, what I was really looking forward to seeing was the Bridge. As Ron led me to it, I only hoped I wouldn't get all teary-eyed and make a fool of myself.

I followed Ron up the steps and into the turbolift. I turned left, and there she was. The Bridge of the Starship *Enterprise*. My eyes did not tear, but my



James Cawley and Director David Gerrold

mouth stretched into a grin that must have reached from one ear to the other. Even empty, unlit, and without power, the bridge was a sight to behold. As I stepped out of the lift, my grin grew even wider. Thirty-nine years after seeing it for the very first time, I was actually standing on the bridge of the Starship *Enterprise*.

I stood there for several moments, then returned to where Jeff was still working. I helped him and a few others move a couple of walls around—rearranging the sets for an upcoming scene, I learned. Had I just joined the Set Construction Department? Who knew? But I was there to help wherever I could, so if I had, I was fine with that.

Then came one of several company moves that would take place over the next ten days. I followed a couple of other vehicles up to the church, helped load up all the lighting and camera equipment, and take it all back down to the studio. I was amazed at how much gear it took to produce a show such as this.

A little later that evening I had the opportunity to meet James "Captain Kirk" Cawley, who greeted me with a friendly smile, a hearty handshake, and an enthusiastic "Sergeant." No inflated ego. Not even a little inflated. Just a warm, friendly, fellow fan who shares my love of *Star Trek*. A very down-to-Earth man. As the hours passed, I also met my distant cousin, Andy "Sarge" Grieb, Miss Kim Stinger (our lovely new Lieutenant Uhura), and Debbie (our lovely Nurse-Doctor-Nurse-Doctor-Nurse no-name eventually named "Fontana"). I also met Ben Alpi, among a few others, who'd been assigned to the same cabin as I was. My roommate for the next ten or eleven days.

And then, later that evening, I met David Gerrold. If there was one person I expected not even to get a chance to talk to while I was there, it was David Gerrold. I expected to meet a stereotypical, somewhat aloof Hollywood-type with another over-inflated ego who'd be so busy he'd barely have time to acknowledge my existence.





I couldn't have been more wrong. When the time finally came that David—yes, "David," not "Mister Gerrold"—appeared to be a little less busy, I took the opportunity to introduce myself. I found David to be one of the kindest and friendliest people I had ever met.

That was day one. It ended at 2:00 in the morning. We went to the cabins, which I found to be... well... less than what I had expected, but after getting up at 7:00, driving for nine hours, and working until 2:00 AM, did I care? No. I was given a cot because there was only one bed, which Ben had already made his. But after almost twenty years of military service, a cot was not a problem at all. I made it my own, and fell asleep the moment I went horizontal.

The next morning, I went to the studio expecting to work with the construction crew, but upon arrival I learned that a couple of electrical lines needed to be run, so I jumped in and helped run them. As I said, I was there to help wherever I could.

And then it happened. Sometime around noon, I was sitting down and talking with some of the nicest people I'd ever met, when the call came. "We need extras." According to Einstein, had I jumped up any faster, I would have been standing up before they made the call. James took me and a couple of other volunteers into the Costumes room to be fitted for uniforms—uniforms that included red shirts. I figured, "Okay, my character might not live long, but at least I'm going to be in the show." That was already much more than I'd ever expected.

I worked in one scene for a little while, but was eventually replaced by someone else before it was actually filmed. But hey, that's show biz. I didn't mind at all. The opportunity to watch and listen while the teams discussed lighting, camera angles, dialogue delivery, etc., made the whole thing worthwhile. I returned to the



Director David Gerrold, Bill Blair, and Bobby Rice

break room and sat to wait for my next call—a call that never came. We were released at 9:30. I figured, "Okay, I got to wear a Starfleet uniform. Cool. Tomorrow I'll get back to work behind the scenes." But to my surprise, David came to us—me and the others who had dressed—and told us that he wanted us back in costume the next morning. I was going to get another chance!

The next day was another long one. It went past midnight. John, another "atmosphere" actor, and I worked on the bridge, playing engineering technicians in a scene that I knew right from the first rehearsal would definitely not be cut out of the final product. So whatever was to come later, I knew that I had made it into the show, and I was content.

I mentioned before that I'd found David Gerrold to be a kind man. One example of that kindness is this: Jeff Collinsworth, one of *New Voyages'* long-time contributors, had his son Joey there. David showed Joey so much kindness that I had to remark to several people about it. He invited the boy onto the bridge set, put him in the center seat, and had the photographers take pictures of him with some of the cast. David had already shown us all his deliciously sarcastic sense of humor, and now he had shown us his softer side. Once again, I found myself in awe of just how "normal" a person David was.





One other thing that I took notice of that day was just how hard-working the lighting and camera crews were. While we “actors” took breaks between scenes, those guys kept on working in the incredible heat to make sure they would get every shot lit and recorded as perfectly as possible. My hat's off to “Camera Dave” Berry, “Camera Alex”, Jami from down under, and all the rest of the crew for a job extremely well done.

The highlight of the next day came soon after I'd again been replaced in one scene, when I learned that I was to have a speaking part in another scene on the bridge. Yes, a *speaking part!* I'd never even expected to be in front of the cameras, and here I was being given dialogue! Just a very short line, but dialogue nonetheless! On the Bridge of all places! Talk about a dream come true! That made all the very long, long hours of sitting in costume and



*Glenn Smith on the Bridge of the U.S.S. Enterprise*

make-up, waiting and hoping for a call worthwhile. I reported to the Bridge, we went through the scene and filmed it. Actually, there was no film being used, but I digress. I had the distinct privilege of working alongside John Carrigan in that scene, literally—another extremely kind and friendly man, I assure you. The shot was in the can, and I was in it! Two scenes on the Bridge for a guy who'd never acted in his life! I couldn't believe it.

The next day, I was replaced in every scene I was called for, except for one, but as I stated earlier, that's show-biz. I'd already spent more time in front of the camera than I had ever expected, so how could I possibly be disappointed? What was the one scene I wasn't replaced in, you ask? A scene where I sat at the helm. Yes, the helm. I don't think I'm visible in the shot—as David put it, “...in case the helm makes it into the edge of the shot.”—but that's okay. I sat at the helm during the shooting of a scene!

I started day six feeling very tired of waiting around in costume for hours on end in the hopes that I might get called in to shoot a scene. Truth be told, after watching how incredibly hard the entire production crew was working day in and day out, I was also beginning to feel like I wasn't contributing to the effort as much as I should. After all, Gary Evans had been kind enough to invite me to participate. The least I could do would be to sweat for the cause like so many others had been doing all along. So I did something about it. After sitting at yet another bridge console for yet another scene, I changed out of costume and offered to help the lighting crew in whatever way I could.

That offer blossomed into several opportunities over the next few days to learn a little bit more about what goes on behind the scenes of a production such as this. Trust me, folks. This is no fan film. This is a professional production, crewed by a lot of incredibly talented people. I learned a lot from many of them while I helped out. I helped the lighting crew some more by controlling a dimmer on a couple of occasions. A small contribution perhaps, but it freed someone up to do something else. I also helped with set construction again by assisting in the conversion of the corridor set into a cargo bay. And when “Sarge” Andy needed a break from the sound boom for a couple of days, I helped sound man Ralph Miller by taking over on one of those.





One more thing all this behind-the-scenes work did in addition to providing me with the opportunity to help the crew and learn was that it allowed other extras a few more opportunities to get in front of the cameras. Knowing how exciting it was to do that, I was happy to do my part in allowing others to enjoy it.

That's it in a nutshell. Ten days living a lifelong dream, all the while feeling amazed at what an awesome group of people I had found myself among. And then I left, but not before something happened to show me just how special a time it was. As I said my good-byes to those who remained, all was smiles and laughter and "see you next time"s. There wasn't a tear in the place, as far as I could see. But then, as I passed the sets on my way out, I decided to take one more look at the Bridge. Just as I had upon my arrival, I stepped up into the turbolift, turned left, and walked out into the nerve center of the Starship *Enterprise*. Once again empty, unlit, and without power, it looked just as it had looked on that very first day, but this time the emotions it invoked were quite different, for that emptiness reflected the emptiness I was feeling in my heart. I couldn't help it. I couldn't stop it. The tears flowed freely. It was over.

\* \* \*

*I could have gone on and on and on in this account, writing out every detail of every day, but such an article would probably fill this entire publication. I would be remiss, however, if I didn't thank at least some of the wonderful people who make up the Star Trek New Voyages family.*

*To the principal cast as a whole—thank you for your warm acceptance and friendship.*

*James, as I have written elsewhere, by living your dream you have allowed me to live mine, and I thank you for that.*

*Ben "Spock" Tolpin, your professionalism and dedication are an inspiration.*

*Doc John and Charles "Scotty" Root, we didn't get a lot of opportunities to talk, but when we did, your warmth and willingness to engage this newbie extra in conversation was greatly appreciated.*

*Andy "Chekov" Bray, what can I say? "Entertaining" barely begins to describe you.*

*Kim "Uhura" Stinger, you dear lady are one of the most kind-hearted people I have ever met.*

*Bobby "Peter Kirk" Rice, your enthusiasm does you credit and will help you along your path. You have a bright future ahead of you.*

*Evan "Alex" Fowler, like John and Charles and me, you and I didn't get to talk much. But I did observe you while you worked, and I suspect the future holds great things for you as well.*

*To David Gerrold—thank you for helping to make my first-ever experience on any set of any kind, working for any director, such an enjoyable one.*

*To Denise Crosby—thanks for your kindness. You are one classy lady.*

*To the rest of the supporting cast, my fellow extras, and all the members of the crew, from lighting and camera, to construction, to make-up, to photographers, to 5-0, to those who went on food and water runs and saved us all from starving and dehydrating—I thank you all.*

*I will value your friendship forever. We are all truly members of a family, and I look forward to seeing you all again. **STAV***





# DENISE CROSBY INTERVIEW

*During the filming of "Blood and Fire," we were able to capture a few minutes of Denise Crosby's time and hear a few of her thoughts about Star Trek and New Voyages.*

*Denise, how did you get involved with Star Trek: New Voyages?*

Well, I met James [Cawley] about a year ago at Dragon Con. I had heard about *Star Trek: New Voyages* and that it was a high-quality fan film that had been receiving a great deal of attention. When James and I began to talk about the possibility of a guest appearance, I asked different fans at various conventions what they had heard or thought, and most of the responses were positive. As discussions continued, James sent me the script to "Blood and Fire," and I was knocked out by David Gerrold's script, so I said "let's do it." I suggested that my character should be somehow related to Tasha Yar and they both thought that was a great idea, so here we are.



*When you first arrived on the set and saw the fans, the building and all the activity, what were your thoughts?*

It really was very representative of indie filmmaking. I've done enough independent films, so this atmosphere wasn't surprising to me. The feel here is along those lines and everybody's heart is definitely in this production.

*Have you been able to see any of the latest episode, "World Enough and Time?"*

I've only been able to see bits of it, and what I did see were tremendous — beautifully shot.





*Were you surprised to see what this group of fans has been able to produce?*

This is one of the wonderful aspects of *Star Trek*, that fans are able to create their own series - I love the whole idea of it. It's so modern and so fantastic to use the Internet this way — it's amazing how much technology allows us to do today. That is what I found particularly intriguing about this project. The next generation of fans isn't going to think twice about downloading their entertainment from the Internet — they're doing it as we speak — its good to get onboard with that now.



*On the 20th Anniversary of Star Trek: The Next Generation, we have a Yar back on an Enterprise. What is it about the classic Star Trek and Star Trek: The Next Generation that is so enduring?*

I think they are just great heroic characters with endless tales to be told. It's endless as to what the adventures can be—timeless fables as modern adventures—true modern-day storytelling. I also think its the iconic characters that appeal to everyone—so much about those characters still to explore,—there are endless possibilities.

*Regarding "Blood and Fire," you had said you were 'knocked out' by the script, what was particularly striking to you about the script?*

I think the conflicts that Kirk encounters are what I found so intriguing. These conflicts are so strong and so elemental—he is placed in some very difficult circumstances and is forced to make some very personal decisions. What sacrifices is he willing to make? This story is all about sacrifices—on so many levels. How we are asked to make sacrifices in our lives—and how easy it is to get swept up in the emotion of the moment and lose perspective of the big picture.



*During the filming of Trekkies 2, you visited the set of the German fan film, Star Trek: Das Vermächtnis. What contrasts or comparisons can you make between the projects?*

Well, they are still working on their very first film, and filming when they can. The quality and attention to detail on both projects in just amazing—really, really amazing. Most obviously, *New Voyages* isn't in German. [Laughs] It is really interesting to watch Spock—Willie—delivering his lines in German.







Denise Crosby and Ron Boyd

*When all is said and done, what do you hope for this story — what do you hope for “Blood and Fire?”*

I hope it earns respect, not just of the fans, but also in the public eye. This project is something very unique and that very unique people have accomplished something that hasn't really been done. I hope it opens minds in many ways — about fandom — what that really means. I hope it will break down assumptions about fans, like that they are just geeky, nerdy people that don't have a life, when in fact they are able to come together and accomplish something wonderful.

*Is there anything I haven't asked, that you would like to add?*

I'm just so thankful for this opportunity. I'm so happy to be a part of this experience and to see where it goes — to see what effect this episode has on people. **STNV**



produced by Charles Root

# STNVpodCAST



STNVpodCASTs are downloadable interviews with the cast and crew, and behind-the-scenes information on upcoming *Star Trek: New Voyages* episodes.

The STNVpodCASTs 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).



**COMMANDER**  
**SPOCK**

**BEN TOLPIN**





# SPOCK

## INTERVIEW WITH BEN TOLPIN

Here on the set of "Blood and Fire" it is Tuesday, June 5, 2007, and we are speaking with Ben Tolpin, who is playing Spock for the first time. Ben has been gracious enough to take a few minutes out of this busy shooting schedule to give us a few of his thoughts about the episode and his experiences on the set.

*Ben, how did you get involved in Star Trek: New Voyages?*

I had originally auditioned for the Alex Freeman character in "Blood and Fire," the part being played by Evan Fowler, but they thought I was right for another role. That role, it turns out was, cut from the final script. The "Blood and Fire" shoot wasn't for several months so I had almost written it off until I got a call out of the blue from James Cawley asking if I was interested in replacing one of the regular parts on the series. I asked, "Which part?" When I was told it would be Spock, I could hardly believe it, but of course said "Yes!" We made the arrangements and I was sent the 95-page script, which I had to learn in ten days. I then watched over 20 episodes of *Star Trek*, worked on the script daily, and studied Leonard Nimoy and his portrayal of Spock. All this in between working on another film and going out of town for a wedding. And, now, here we are.

*When preparing for this project, what was your biggest worry, if any?*

You know, my first thought was, "Wow, what am I getting myself into..." Then it was like "Wow, what a big responsibility," and finally settled on "Wow, how much fun is this?!" and "What a challenge!" I knew there was going to be a lot to live up to playing what I think is *Star Trek's* most beloved character. I knew I would never live up to Nimoy's Spock, but I was going to try as hard as I could to get the same essence of the character. I wanted to portray the character in a way that is familiar to fans.



*What is your previous experience as an actor?*

I've been a professional actor for over ten years. I've done over forty national commercials, was a regular on a sitcom and have done other guest roles in film and television. I've been fortunate to work with a lot of top actors and directors. I studied acting in college in New York and started doing commercials and other studio acting training. I knew I would need to move to Los Angeles for more film and TV. Highlights for me include doing the play *Biloxi Blues* for Neil Simon himself at The Pasadena Playhouse in Pasadena and playing the idiot neighbor role on the sitcom *The Mullets* on UPN. I could go on...I actually started as a professional juggler when I was a teenager. I can admit that now since Patrick Dempsey did it also.





*Is there someplace for fans to see your work?*

Sure. I put some stuff on YouTube, mostly comedy—I'm mostly a character actor, so there are a few reels up... one is of a bunch of my commercials and one is of some TV and film. Just search "Ben Tolpin" on YouTube.

*What was your exposure to Star Trek before New Voyages?*

I had always watched reruns of *Star Trek* when I was growing up and I've always been a big science fiction fan. I watched *Star Trek: The Next Generation* on and off for the first few seasons when I was a teenager... I also got a personal tour of the *Star Trek: Enterprise* set from Scott Bakula. He let me sit in the Captain's chair and tell him to, "Fire the torpedoes," which was fun. [Laughs] He gave me a tour of the ship set as if he was the Captain and I was visiting the actual ship. He explained everything, what it was and the way it was supposed to work, which was really neat. I got to load one of the photon torpedoes into the torpedo launch tube. That was great, and on the way walking back to my car in the Paramount parking lot, I passed Patrick Stewart in an alley. He said, "Hey," and I said, "Hey," and that's about as exciting as that got. I personally spoke to two *Star Trek* captains in one day. [Laughs] I know some *Star Trek* fan would have given his right leg for that day. I actually got to see Patrick Stewart perform Shakespeare's *The Tempest* at Shakespeare in the Park in Central Park, New York City, and thought he was incredible. He is really an amazing actor.

*Regarding "Blood and Fire," what are your impressions of the script?*

Admittedly, the strong gay theme was somewhat surprising to me at first, as I hadn't seen that in *Star Trek* previously—but I understood where the script was going and what they were trying to achieve with the story. This was a great way to culturally expand the *Star Trek* universe. *Trek* has always paved the way for a more rich and diverse cultural environment. It is filled with metaphors for many contemporary experiences, its socially relevant—which is *Star Trek* at its best.

*Was there any one thing that jumped out at you about the script? Is there something you just can't wait to do?*

You know, there is this one line in the script where they ask Spock about the Vulcan Death Grip, and I just love his answer—it's so "Spock." Great dry Spock humor! I love doing that type of humor, so I was excited about these "Spock" moments in the script.



*How is it working with David Gerrold as Director?*

He's great—a lot of fun. He really knows how to run the show, especially since there have been a number of challenges on this project. He has really gotten everyone even more excited about being a part of this and has overcome the challenges and limited resources to make it all come together. It's really amazing to see what is available and how all the volunteers come together to make this happen. David is all about keeping it fun and does a great job at keeping people loose and as stress-free as possible—keeping the energy up, having fun, but getting everything done that we need.







*When you arrived on set, what were your first impressions?*

Well, to tell ya' the truth—I was a little freaked out about being in the middle of nowhere. [Laughs] I couldn't believe they were going to make this thing happen here. A friend of mine, Tasha Hardy, who had worked on "World Enough and Time," told me some things to expect, but I was really surprised. Stepping on the Bridge the first time—seeing that was really amazing. What blew me away was that they had managed to reproduce the set in such detail. It takes your breath away a little that they could do all of this—here. It really shows that if you have the will, you can make your dreams come true. I think that's what Jim [Cawley] has done—he's made his dream come true.

*Some have called this, "we-have-a-barn-let's-put-on-a-show-filmmaking," or "guerilla filmmaking"—what are your thoughts about the production style?*

You know, they may call this "guerilla filmmaking," but it's not; this is very professional. I've made a living as an actor for 11 years and the actual shooting is as professional as any set I've been on. Yes, there are a few challenges due to budgetary constraints, but the caliber of equipment, set design, artistry, and the level of dedication and professionalism is there—more so than some projects I've been on with way bigger budgets. This has been a bit more relaxed and

has a much more family atmosphere than a shoot where everyone is just there to "work"—there is much more to this. Even with the tight schedule and a pretty big script, we're getting it done and still managing to have fun.

*You were able to watch "World Enough and Time" here the other night. How does what you saw on screen connect with your experiences here? Are you surprised that something like that can come from this environment?*

It was amazing. What you see looks like it was shot on a soundstage in Los Angeles with a million dollars behind it. The visual effects blow me away.

*We are only about halfway through the shoot right now—with that, can you see yourself returning to do this again?*

Let me tell you—this is one of the most fun acting jobs I've had, because this is *Star Trek*. It is hard to look that far ahead right now—I still have so much to accomplish on this episode and we are doing it day by day. I can definitely see myself doing more. With the "fun factor" and the professionalism, it's been awesome—yes, I can see myself doing this again. [Laughs] But, I haven't made it to the end of the week yet. [Laughs]

*Ben, is there anything that I haven't asked about that you would like to tell the fans reading this?*

I recognize how much this character means to everyone. I know I'm stepping into a role previously occupied by an actor that the fans have become familiar with, Jeff Quinn, and I see that playing Spock is a big responsibility that I take very seriously. I want to thank *New Voyages* and the fans for the opportunity to play this character.

*We want to thank Ben for taking a few minutes of his time to talk with us. With a week remaining in the shooting schedule, there will be a great deal of work to do and a great number of opportunities to make this role your own. We wish you the best. STAV*





LIEUTENANT  
**UHURA**

*KIM STINGER*





# UHURA INTERVIEW WITH KIM STINGER

*Kim Stinger is a new face in the New Voyages cast, and will be playing Lieutenant Uhura in "Blood and Fire." We cornered her for a few minutes to talk about her experiences and opinions about Star Trek, New Voyages, and the "Blood and Fire" shoot.*

*How did you get involved with Star Trek: New Voyages?*

Well, I live in Los Angeles and I saw a posting on a casting website and responded to it. The posting had James Cawley's email address, so I sent him a picture of Nichelle Nichols and a picture of myself, and said that I would love to play this role. That's how this all got started.

*How familiar were you with Star Trek before this?*

I had seen *Star Trek*, but I wouldn't say I was fluent in *Star Trek*. I have family members who are totally engrossed in *Star Trek* and when I was growing up they used to tell me that I looked like Uhura. So when I saw the opportunity, I thought my family members would love this. Whether you are a long-term fan or not, you can't ignore the fact that not only the show is iconic, but also the character of Uhura is iconic. As an African-American actor, she is a hero to me, so I was I was very excited about the opportunity to play the character.

*What is your previous acting experience; how did you become an actor?*

I have always had a passion for acting. I went the conventional route and got a Bachelor of Arts degree in English, and worked for Hallmark Greeting cards for a time. I worked for Walt Disney World for a while, and then decided to cut my strings with corporate America and pursue my passion for acting. I began that journey, my journey, when I moved to LA.



*Is there any other work that fans might get to see you in?*

Actually, I'm filming another sci-fi show, a pilot that I'm working on called *Trinity*. I get to play a villain in that one, so that should be kind of fun. You should be able to find it online in August at <http://5talententertainment.com/trinity/index.html>. Last year, I completed a direct-to-DVD Christian film called *Lord Save My Daughter*, where I played a supporting role. Ironically, I'm in talks with NASA about doing an educational film, so doing *New Voyages* is right in sync with that. [Laughs]

*What were your thoughts when you were told you would be taking over a role previously portrayed by another actor who has become somewhat familiar to fans of New Voyages?*





You know, in all honesty, I'm more focused on what the character of Uhura is doing in context of her place on the *Enterprise* and in this story. Nichelle Nichols had her perspective of the role and Julianne [Irons] had hers, so what I really wanted to focus on was what the intentions the writer had for the character and what I could add to the character as an actor. If I can give a nod to those actors who played the character before me, that would be just great, but I do want to bring a fresh perspective, my own perspective to the character. I'm not coming to this with the intent of taking a character that they have loved and known for years and make it totally different, I have an honest respect for the character and want my portrayal to reflect that.

### *What did you do to prepare for this role?*

Well, I spent a great deal of time on the *New Voyages* website, and watched a lot of the original episodes. I did watch a few *Star Trek: The Next Generation* episodes, but I honestly prefer the original show. [Laughs] Don't tell anybody. [Looks around the room and laughs again.] I researched Nichelle Nichols and James Cawley, who continues to impress me with what he has been able to accomplish. I learned as much as I could about the fan base and how active, invested and involved all the fans are. I think it better prepared me to come out and get the most out of this experience.

### *When you first arrived on the set, what were your thoughts?*

I was amazed. I actually flew into Albany and thought I would be filming there. So on the way here, I was thinking where the heck are we going? When I got here and they took me up on the Bridge, my jaw dropped. It looked exactly how I remembered seeing it on TV, and it was in 3D—it wasn't some one-sided set, it was... well, I was standing on the Bridge of the *Enterprise*. The people... the sets... I'm just really, really impressed.

### *How is it to work with these fans?*

You know, I have to tell you, I became an actor because I have a passion about it and from my experience,

everything works better when people are passionate about what they do. So, being in an environment where I get to do what I'm passionate about, around people who are passionate about what they are doing, and together we are all passionate about making a great project, then it's exciting—there is a buzz, a vibe, a real energizing feeling about this place and these people.



### *Is there anything in particular in the script you are looking forward to filming?*

There is one point in the script where Uhura has to come to Captain Kirk and convey an unpopular message about fear, an honest fear that is going on with members of the crew. When I first read that, I questioned whether that was cowardice or disguised cowardice, but after looking at it I respected what she had to do more, as it was her job to convey this unpopular message to the Captain whether he wanted to hear it or not. From my perspective, she didn't agree with the message, but as a Bridge officer, she had a duty to let the Captain know there was this element or factor he needed to be aware of, and that he needed to consider. I felt that this displayed bravery for Uhura and I hope that comes across in the scene. She has another opportunity to show bravery when she is the first to answer when the Captain calls for volunteers for a particular need in the story.







*If you could play any role, what would you like to play?*

You know, I was talking with another cast member about that earlier. I had mentioned that when I wanted to become an actor, I was watching *I Love Lucy*, when it really sunk in that I would love to play a character, like Lucy, that lives on in the heart of popular culture long after I'm gone. Then it occurred to me, I *am* getting to play that type of character.

*What was the first New Voyages episode that you watched and what are your thoughts about what you saw in context of all that you have been doing the past couple of days?*

Well, the first episode I saw was "World Enough and Time" and I was amazed with the production quality and the professionalism, especially for this to be a "fan-produced" show, the caliber of what was being produced was extremely impressive, and something I would love to be involved in. I then watched the older episodes to see the evolution, which made me want to be a part of it more, because I could see how each episode improved. The bar is definitely being raised with each new episode, so the bar is set pretty high for "Blood and Fire." I feel blessed to have this opportunity to be a part of this whole project.

*Regarding "Blood and Fire," what are your impressions of the script?*

Well, when I first read the script, I recognized that there were some potentially controversial story elements, but as I learned more about Gene Roddenberry and how *Star Trek* tried to show a multi-cultural and multi-species crew, in the future, working together, then it was natural to see how these elements were a part of the story. No matter what your opinion is, the reality is that even today we live in a very diverse society, not only ethnically, but also in terms of sexual orientation, so I thought *this* story really needs to be told.

*Although we are only a few days into this shoot, could you see yourself returning to New Voyages and this role of Uhura?*

Absolutely, absolutely—I have to say, if Nichelle Nichols were ever to participate in an episode, I would love the opportunity to work with her. That would just blow me away. So, yes, I hope to continue to play Uhura and continue to work with the amazing people involved with *New Voyages*.

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

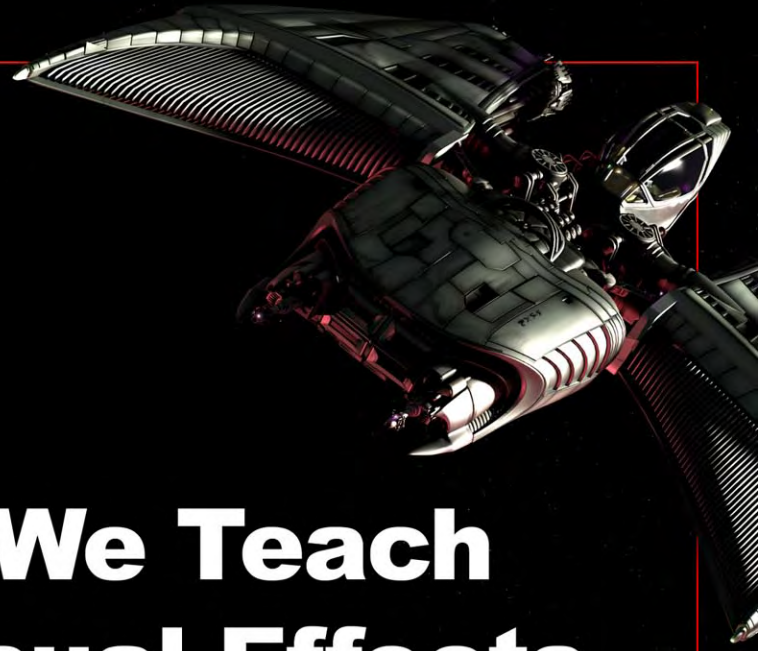
I would like to thank everyone I have come in contact with so far, for being so welcoming and for giving me this opportunity to play Uhura. For all the *New Voyages* fans I've not had a chance to meet, I hope my performance is in line with your vision for the character. I recognize that these characters touch people very deeply and I want to honor that with my portrayal.

*Thank you, Kim, for taking a few minutes to talk with us about your experiences so far. As of this writing, there is still so much there is still many pages of script yet to film; we wish you the best and hope you will enjoy your time with the cast and crew of New Voyages. We look forward to your portrayal of a fan favorite and we know you will bring your humor, warmth, and sincerity to the character of Uhura. **STAV***





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# KARGH LIVES

BY JOHN CARRIGAN



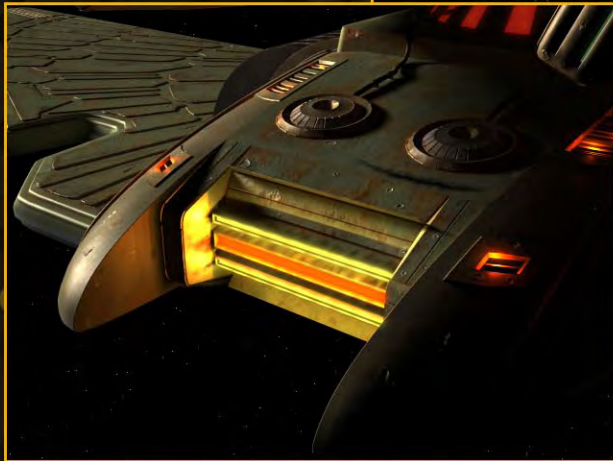
I was first contacted about a part on *Star Trek: New Voyages* by a friend of mine who worked on many *Star Trek* shows and films, the legendary Doug Drexler. Doug had known James for years and was involved in the formation of *New Voyages*.

Doug said that the part of a Klingon had been written by Erik Korngold and the role had yet to be cast; he thought that I might be good for the part. I had been fortunate enough to have known Gene Roddenberry personally and it was Gene who had inspired me to become an actor in the first place, so this seemed like the chance of a lifetime. In no time, my wife and I had booked our flight, and off went my wife and I to meet the *New Voyages* team in Los Angeles so I could be vetted by them. Thankfully they liked me and I got the part.





Images of Captain Kargh's Klingon Bird of Prey, the "Dark Destroyer," have been downloaded thousands of times from the *New Voyages* web-server. The ship was designed especially for *Star Trek: New Voyages* by Visual Effects artist Joel Bellucci. Joel created a unique *TOS* era design that naturally bridges the evolution of the ship style from the Bird of Prey seen in *Star Trek: Enterprise*, and that of the movie-era version seen in *Star Trek III: The Search for Spock*.



"Dark Destroyer" Images by Joel Bellucci

Doug had seen my work before and knew about all my martial arts training as well as my credits as an actor. He said that because of my combat training I stood very upright and had a kind of bearing like the actor Yul Brynner, this had sparked an idea in Doug's mind. We drove to a DVD store, picked up *The Ten Commandments* starring Yul Brynner as King Rameses, and we sat and watched his performance. That was it. I agreed with Doug about the way he stood, the way he spoke... and I also liked his pride and self-importance. Then Doug said that the best aliens in *Trek* had accents, as if they had learned English as a second language. So it was decided that Kargh would also speak with a slight accent. I added bits of Kor and Kang to the mix and Kargh was born.



Commander Kargh, Captain Kirk, and Lt. DeSalle from "In Harm's Way"





Since that first episode several years ago I have come to know Kargh well, and have developed a backstory for him. I know that he is driven by pride and honour and would do anything, stop at nothing, to further the Empire and his career. But anything he does must be justified; not for the sake of doing it. If he has to kill, it is because it is his duty, not just for fun. The writers of the episodes Kargh has been in have taken this into account and have given him a kind of moral background which makes him even more interesting to play.



Captain Kargh from "To Serve All My Days"

I love playing Kargh, because I really think Kirk needed someone who would be his opposite and his equal, someone whom Kirk could dislike and respect at the same time (the same goes for Kargh's feelings). A soon-to-be-released Klingon Vignette called *The No-Win Scenario* will show a lot about Kargh's background, and especially why he and Kirk have this ongoing thing between them. Whenever they see each other you can feel the sparks fly, and the episode usually ends with Kargh giving Kirk a threat. One day they will meet face to face again, and then **POW!**



Kargh from "The No-Win Scenario" Vignette



Kevin Haney and John during "To Serve All My Days"

I have had a lot of positive feedback from the *NV* fans about my portrayal of Kargh and I would like to thank them for it. I think the fans can see that I play Kargh as a person with a lot going on inside of him, and not just a bad guy for the sake of being evil. I think he is the bad guy you love to hate.

They say that heroes are defined by their adversaries. Well I hope that Kargh gives Kirk a run for his money for many more episodes to come. Stay tuned for "Blood And Fire." You had better raise shields.

**STAV**



Sneak Peek of Anne and John Carrigan in "Blood and Fire"





# GET TO KNOW

# MEGHAN KING JOHNSON

## IN HER OWN WORDS

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

I found my way to *STNV* via Jack Marshall, the co-producer and director of the pilot and first few episodes. I was originally scheduled to work with Jack on a feature film that was to be filmed in West Virginia, where I currently live. When that project fell through, Jack said, "Well, I'm working on another project; it's about *Star Trek*..." And my response was basically, "Sure, why not?" The rest, as they say, is history. As far as the part of Janice Rand goes, I was initially slated to play the part of Nurse Chapel. However, Jack decided to re-cast the actress who was going to play Rand (Andrea Ajemian) as Onabi and asked me to play Rand. Shannon Giles was then recruited to play Nurse Chapel. Incidentally, I was thrilled about this, because I have often been asked to play the nurse/librarian/secretary types, and this was an opportunity to play "outside of the box" so to speak.

*Although you were in the pilot episode, fans first got to see you in action in the episode "In Harm's Way." What was the most memorable experience from either of those shoots?*

Of course, the most memorable part of "In Harms' Way" was being 3 months pregnant with my son, Stellan (who is now 2 1/2), during the shoot! I remember reading the script thinking, "I'm supposed to be blown up and thrown out of a chair — while pregnant?!" Everyone took such good care of me though. To deal with this issue, the team edited together two different shots: one of me falling backward into my chair during the explosion, and the other of me lying on the ground covered with debris. John Carrigan was kind of enough to hide behind my chair to make sure it didn't topple over! And of course, taking the Conn in "Come What May" was pretty darn cool.



Meghan on the set of "Blood and Fire"



Meghan, John Kelly and Ron Boyd





*If you could write any script you wanted for the character of Janice Rand, what would you have her do?*

Right now, I'd really love for Rand to have some romance! Typical girl answer, right? I think it would be a great way to explore the "softer" side of Rand. Up until now, she's been pretty much all business; you usually only see her in action, not in her down time. I'd like to be able to explore her character a little bit more when she's not on duty.

*Where would you like to see the writers take the character of Rand?*

In addition to the answer above, I'd like to have the writers give Rand more than one line at a time. It's so funny, because in all the episodes I've done, she usually only has one sentence at a time, and they're usually short and interjectory, like "The what?" or "Aren't we going to fight?"



Freeman (Evan Fowler) and Rand on the derelict ship.

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

In real life, I'm a full-time mommy to my son, Stellan. Up until his birth, I worked for about 10 years in non-profit arts administration—giving grants to arts organizations, promoting arts events, etc. When Stellan came along, I took a part-time job in the Admissions Office at the college where my husband, Grant, teaches. It works out great because I'm home all day with Stellan, and then go into the office in the evenings while my husband watches Stellan. It brings in a little extra income and gets me out of the house. The best part is that my schedule coincides with the typical college calendar, which means long holidays, and summers off. The other nice thing about my current job is that it is not extremely taxing, which means I can focus my energy on my more creative endeavors, such as *New Voyages*. Performing is my true passion, but I need to pay the bills, too! I'm still hopeful that some day these two things will go together.



James Cawley and Megan King Johnson





*We hear that you are a vocal artist as well, what is your favorite kind of music to sing?*

I like to sing all kinds of music! However, I usually end up singing what most people would probably refer to as "folk" since I'm usually accompanying myself on the guitar. I like to take different kinds of music, put it to the guitar and add my own vocal stylings. Basically if I like a song, I'll try to figure out a way to play and sing it in my own style. I do covers — anything from Tom Petty to the Indigo Girls — as well as original music. The outcome is some kind of "Celtic-folk-Americana-alt-country" mixture. I have been known to belt out a few musical numbers here and there, too. Oh, and kids' songs, of course.

*Is there anywhere on the Internet where the fans can hear some of your music?*

Yes, as a matter of fact there is — and thank you for asking! You can hear some of my original tunes at [myspace.com/meghankingjohnson](http://myspace.com/meghankingjohnson). I'd love for people to check it out and "friend me" there! And if anybody knows of any gigs they can hook me up with let me know: I might need to crash on your sofa though!

*Is there anything that you would like to tell fans?*

Just how happy I am to be back in the *New Voyages* fold. It's such a creative group of people, and we have such a good time together; however, we are also committed to making a final product of which we can be proud and that will stand the test of time. It's an outstanding bunch of people — including the fans — particularly in this case, since the fans and the creative team are pretty much one and the same! Thanks for such a wonderful experience, everyone, from the bottom of my heart.

*You can see Megan's return in "Blood and Fire," Star Trek: New Voyages' first two-part episode, due out in late 2007 or early 2008. In the next issue, we hope to learn more about our favorite Doctor McCoy, John Kelly, in his own words. If there is a cast member you would like to know more about, drop us a line and we'll do our best to feature them in a future eMagazine.*

**STAV**



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# "BLOOD AND FIRE" BEHIND THE SCENES



1. Ben Tolpin
2. Denise Crosby
3. Kim Stinger, Andy Bray, James Cawley, Denise Crosby, Bill Blair, David Gerrold, Jeff Mailhotte, and Ron Gates
4. Mabel Villagra and Cynthia Lin
5. Evan Fowler and Ron Boyd
6. John Herrmann
7. John Carrigan and James Avalos
8. Jeff Mailhotte and Patrick Bell
9. Jay Storey



# "BLOOD AND FIRE" BEHIND THE SCENES



1. David Gerrold
2. James Cawley and John Kelly
3. Abel Rodriguez
4. Debbie Huth and Bobby Rice
5. John Kelly
6. Ralph Miller
7. Andy Miller
8. Dave Berry
9. Rich Dimascio
10. James Avalos





# "BLOOD AND FIRE" BEHIND THE SCENES



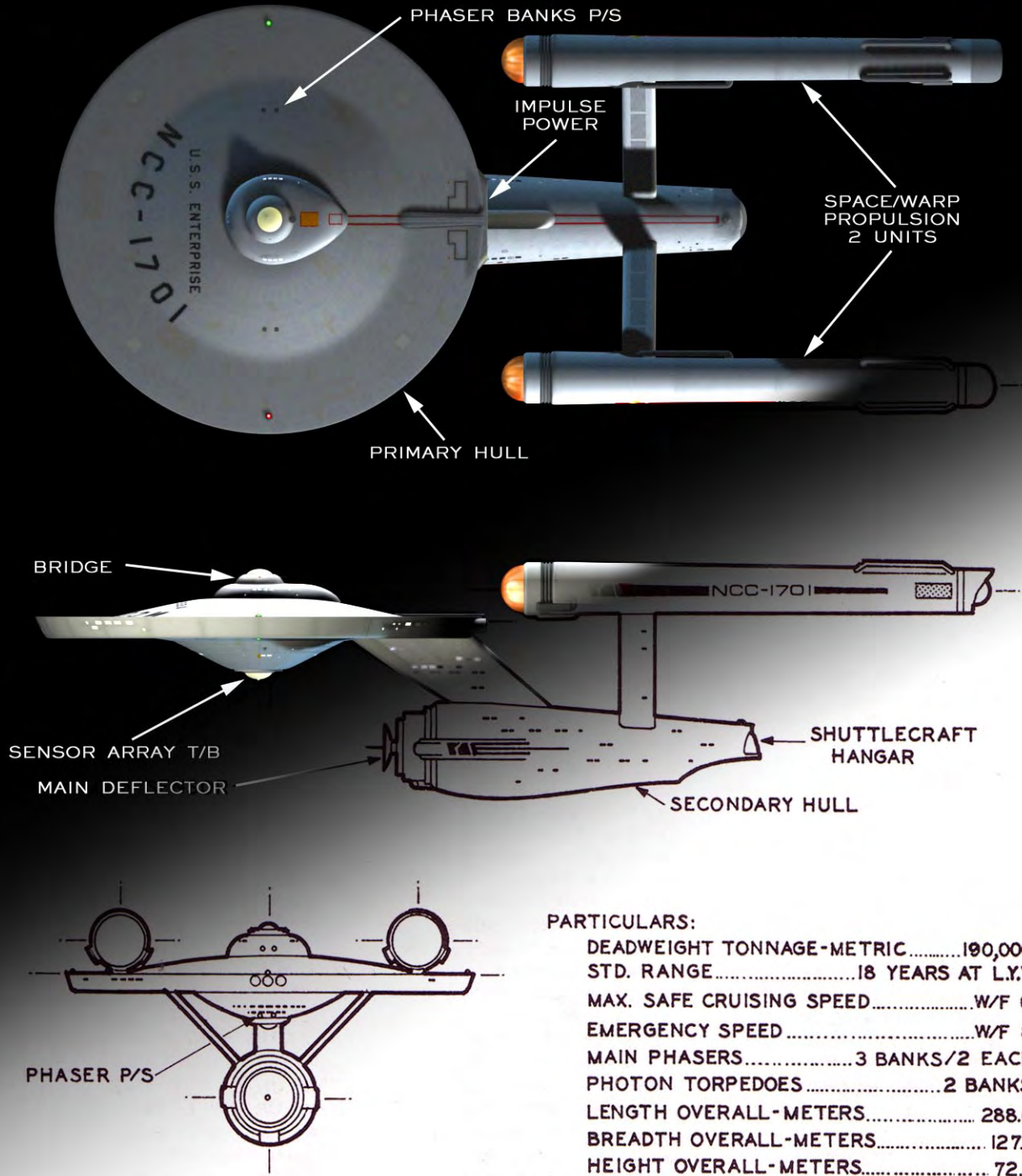
- 1. Meghan King Johnson and "Magic Terry" Morgan
- 2. Denise Crosby
- 3. Anne Carrigan
- 4. Paul Sieber
- 5. David Gerrold
- 6. Bill Blair
- 7. Betsey Durkee and Greg Schnitzer
- 8. Kim Stinger
- 9. Amanda and Charles Root
- 10. Andrew "Sarge" Grieb





# CLASS 1 HEAVY CRUISER

CONSTITUTION CLASS STARSHIP: U.S.S. ENTERPRISE

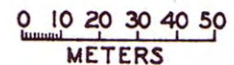


STD. SHIP'S COMPLEMENT:

OFFICERS (COMMAND).....	43
CREW (ENSIGN GRADE).....	387

**PARTICULARS:**

DEADWEIGHT TONNAGE-METRIC.....	190,000
STD. RANGE.....	18 YEARS AT L.Y.V.
MAX. SAFE CRUISING SPEED.....	W/F 6
EMERGENCY SPEED.....	W/F 8
MAIN PHASERS.....	3 BANKS/2 EACH
PHOTON TORPEDOES.....	2 BANKS
LENGTH OVERALL-METERS.....	288.6
BREADTH OVERALL-METERS.....	127.1
HEIGHT OVERALL-METERS.....	72.6
PRIMARY HULL DIA.-METERS.....	127.1
SEC. HULL LENGTH-METERS.....	103.6
SEC. HULL MAX. DIA.-METERS.....	34.1
PROP. UNIT L.O.A.-METERS.....	153.6
PROP. UNIT DIA.-METERS.....	17.3



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# TOS LCARS

BRINGING THE BRIDGE SET INTO THE 21ST CENTURY  
BY CHARLES ROOT

If you are a fan of *Star Trek*, then you are more than likely very familiar with Michael Okuda's LCARS (Library Computer Access and Retrieval System), created for *Star Trek: The Next Generation* on behalf of a request by Gene Roddenberry to make the sets' computer interface panels more "futuristic."

On the original *Star Trek* of the 1960s we can see that each station on the bridge appears to have 8 computer screens on which various blinking lights, charts and ship schematics are doing their thing. These "blinky screens," as they are called, were created by set designer Matt Jefferies, and while the concept of LCARS was there, the screens were never called that until after Michael's creations for *TNG* and fans "back-termining" LCARS on to the TOS blinkies.



"Christmas Tree Light" style screens on the STNV Bridge Set



Spock's (Ben Tolpin) station wouldn't be the same without LCARS

On the sets of *Star Trek: New Voyages*, we built the TOS LCARS exactly as Matt Jefferies did back in the '60s. In front is a piece of plexiglass; attached behind it is a multicolor transparency on which is printed a simulated computer screen. (Many of the original displays were designed to suggest specific information being conveyed to a particular bridge station, and *New Voyages* reproduces those designs as faithfully as possible.) The pair are then placed within a square hole in the bridge station set.

On the outside of the set's support structure—unseen by cameras—the square hole is covered with a lightbox which is sectioned off, almost like a miniature case of wine. A Christmas-light bulb is wired within each tiny section. When the bulbs begin to flash and the light shines through the transparency/plexiglass,





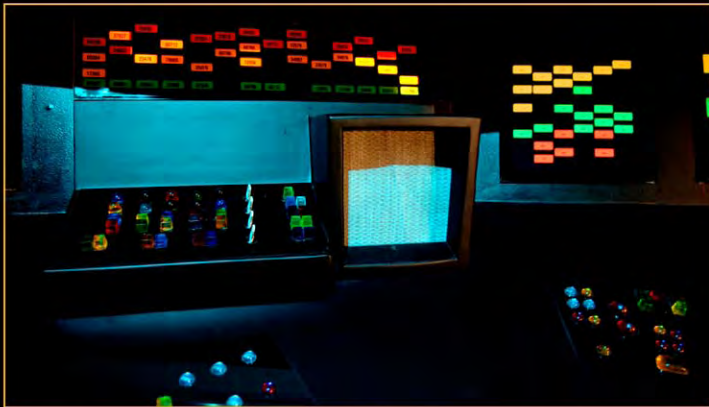
this gives the illusion of a computer screen with indicator lights turning on and off. The process is repeated for each blinky screen, on each duty station ringing the bridge.

All of this is fine and dandy, but it doesn't allow for dynamic animated screens which display changing text or moving indicator graphics, much less completely rearranging to animate a different set of visual "information." In order to do that you need *real* computer screens mounted to the back of the set, not static transparencies lit with Christmas light strings.

Back in the '60s they could have only dreamed about the technology we'd have in the 21st century, and it's only recently with the advent of relatively cheap and lightweight LCD monitors that the thought of replacing *simulated* computer screens on the bridge with *real* ones has become a reality. On the sets of *New Voyages* we are slowly undertaking that task.



LCD screens mounted to set frame and their control computers.



Close-up showing both Christmas lights and LCD screens.

On our bridge set we have replaced 13 of the lightbox/transparency setups with 15- and 17-inch LCDs. These monitors are connected to four separate computers, each of which contains four video cards. The overall hardware installation was pretty straightforward, but the more difficult part was creating the dynamic LCARS animation to run on the new screens.

Your intrepid author undertook the LCARS programming task back around Christmas of 2006 in anticipation of filming "Blood and Fire" with our new LCD setup. I first decided that the easiest way to produce the screens was to do them in Flash, and just about the easiest program to do Flash programming with is SwishMax. So, with copies of the original lightbox transparencies in front of me, I set out to recreate them in Flash.



The screens as they appear prior to the Flash animations.



More information on SwishMAX at [www.swishzone.com](http://www.swishzone.com)





The animation process is fairly straightforward, too. The first step was to create all the “buttons” that would actually need to blink.

After creating the button graphics, I laid them out in a pattern similar to the original transparency. Unlike the transparencies, however, I needed to cover the entire screen with buttons, to allow for more complex blink patterns than we usually see with the lightbox rig.

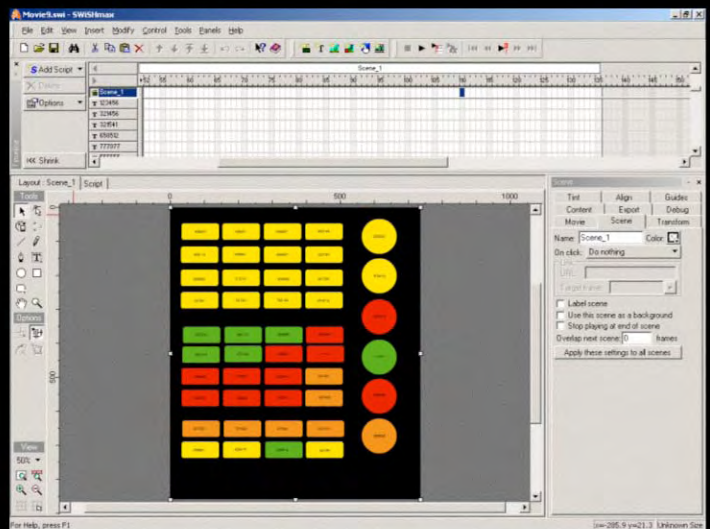
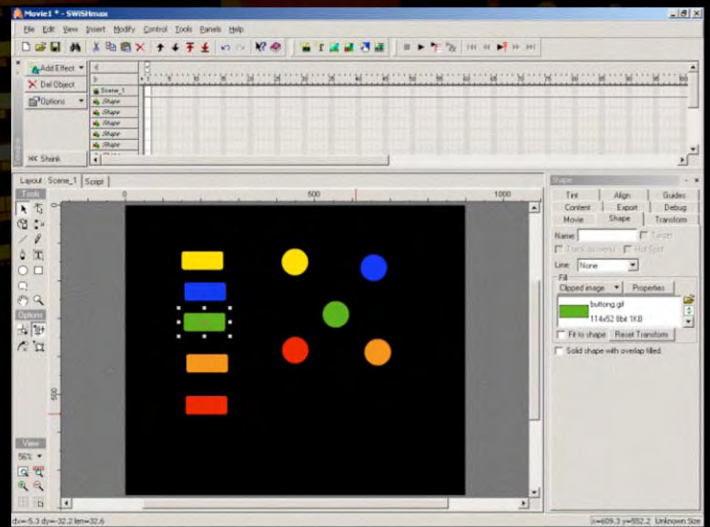
Once I created the general layout of how the buttons will appear, I dropped some text over the top of them to make them *Trek*-like. Then I needed to animate them. This is where SwishMax proves itself as king of Flash programs!

First off, SwishMax has hundreds of preprogrammed animations available, like “Enter from Left of Screen.” To make each graphic element simply blink, all I needed to do was tell SwishMax to *place* or *remove* it.

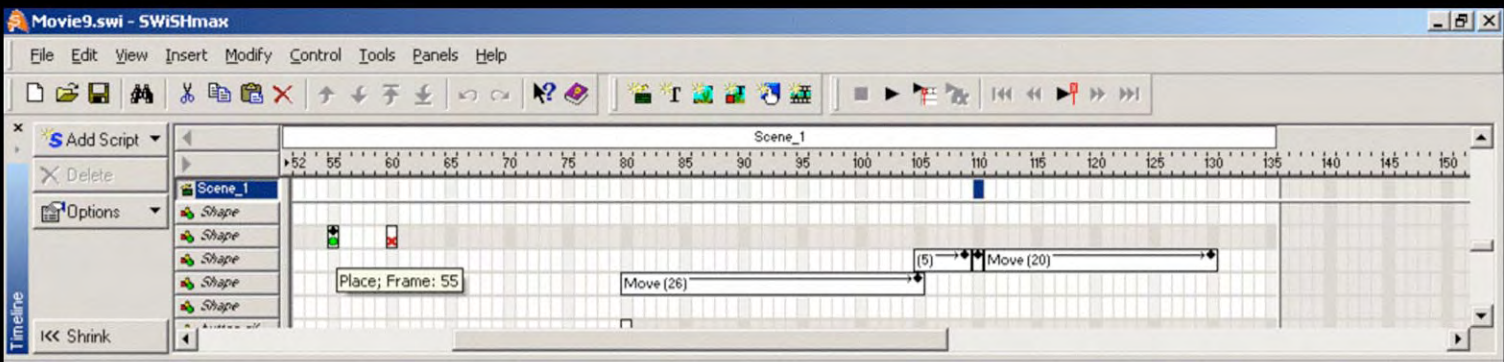
The last step in the process was to save the finished sequence with the programmed animations and export it as a self-contained, runtime .EXE file. This allows every computer on the bridge set to run the Flash animation without requiring SwishMax be actually installed on each of them.

Getting the correct Flash EXE file to display on the appropriate screen actually required a mishmash of other software, especially considering that some of the LCDs are mounted 90 degrees from horizontal, to facilitate mounting onto the set’s framework.

This article wasn’t intended to be an exhaustive instruction piece on how to create your own futuristic bridge set or to animate in SwishMax... it’s just to give you a small taste of what is undertaken by the crew of *New Voyages* to bring you top-notch *Star Trek* entertainment.



If you’d like a copy of the EXE file that I created (seen in the screenshots above), which is actually used for filming *New Voyages* (HINT: It runs on Spock’s station. Can you spot it in the up coming “Blood & Fire” episode?). You can go to my website [www.charlesroot.com](http://www.charlesroot.com) and click on the FREE LCARS button to download the file, along with instructions on how to use it. **STAV**





# KURT CARLEY

## INTERVIEW

*BY TANVEER NASEER*

Kurt Carley is, without question, a man of many talents, as his diverse and acclaimed body of work attests. In one of our talks together, Kurt and I got a chance to discuss some of these experiences and touch on what future projects we'll be seeing him in soon.

Tanveer: While everyone knows of your work from the *New Voyages* episode "In Harm's Way," I was wondering if you could first tell us something about your professional work, something I think many fans might not know about you.

Kurt: I've been working for the last 10 years here in Los Angeles as a suit performer, where I play creatures in movies and TV shows. I've done some acting outside of a suit, but my bread and butter for the last 10 years has been my creature work.





Tanveer: Unlike today, *Star Trek: New Voyages* wasn't as widely known since at the time "In Harm's Way" was being planned, they had only released their pilot episode "Come What May." So, how did you come to find out about this project and land the role of Captain Pike?

Kurt: My friend Kevin Haney sent me to the website for *New Voyages* and I was blown away by the sets and the costumes. I hadn't even downloaded any of their videos — I was just blown away by the costumes and the sets and I thought 'I have to go and see these sets, they are so amazing'. Kevin then introduced me to his friend, Doug Drexler, and Kevin suggested that I would be a good Captain Pike for their next episode. So I met with Doug and I auditioned for Doug and Jack Marshall, the director, and I was very, very happy that they gave me the part of Captain Pike. So, in a nutshell, that's how it all happened.

Tanveer: Although the character of Captain Christopher Pike is well known in the *Star Trek* universe, it's still a character that is not well defined given how he was only featured in one episode. How did you prepare for taking on this character with so little material to build on?

Kurt: Well, one thing I wanted to do was to try to not imitate or impersonate or do an impression of Jeffrey Hunter, but to add some Jeffrey Hunter sauce to my performance. Fortunately for me, I'm a big fan of "The Menagerie" and I watch it a lot. And so, since I've seen it so much — and I watched it again and watched it again and again before going out to New York to shoot *New Voyages* as Pike — I really focused my attention on trying to absorb everything I could that Jeffrey Hunter did and basically just try to do Pike the way I thought Jeffrey Hunter would do Pike.

Tanveer: I think your portrayal of Pike is probably one of the high-water marks in that episode. Indeed, the reaction of fans eager to have you reprise this role is a clear indication of how successful you were in bringing this character to life in this story. What do you think it is in your performance in this episode that has so captivated the audience?

Kurt: That's a tough question. Perhaps it's because Pike is really no-nonsense and I got the chance to do this script in which I think the Pike character was written very well. That, of course is not to say that the other parts weren't written really well, but I, of course was focusing on the job I had to do. And I guess maybe people connected with it because I really wanted to do a good job and I didn't want to let down anyone on the set. I wanted to make sure I was carrying my load just like everybody else does. And obviously some people really appreciated my work and nothing makes me happier than to hear that because when I do hear that, it makes my day.

Tanveer: Speaking of being on the set, some people might not be aware that you make a cameo of sorts in the upcoming *New Voyages* episode "World Enough and Time," starring George Takei.

Kurt: Yes, I got called a little while before they went into actual production and Marc Zicree's line producer on the shoot, Tasha [Hardy], called me and said 'Marc would like you to play a small part in this transporter room scene even though it doesn't have any lines'. And I said 'Hey, I get to be in a scene with George — that's good enough for me'. And it was a stunt kind of scene and if you blink, you'll miss me. But that's okay because I got to be in a scene with George Takei, who was in *The Original Series*, in the transporter room. Oh my gosh, that also made my day.





Tanveer: That certainly must have been something memorable and quite worthwhile. Of course, *Star Trek* is not the only popular fictional universe you've played roles in. In fact, you've played parts in several Batman fan films including *Patient J*, *World's Finest* and of course *Batman: Dead End*. Has this body of work garnered you the attention of the Batman fan base as much as your performance as Captain Pike has with *Star Trek* fans?

Kurt: That's a great question and I really couldn't honestly answer it. I enjoy Batman, that genre, but I am not as steeped in that culture as I am in classic *Star Trek*. So I couldn't really tell you that Batman fans know who I am better than *Star Trek* fans. I've just been very fortunate to have been in some things — *Star Trek* things were pretty good and the Batman things I've done are pretty good. So I've just been very blessed to do both.

Tanveer: Without question, though, *Batman: Dead End* was the most successful of these shorts not only in how it earned the praise of Kevin Smith and Alex Ross, but also how it was billed by *Fan Films Quarterly* as being one of the 10 most pivotal moments in fan film history. When you were working on this film, did you have any idea that it would create such a buzz in the field?

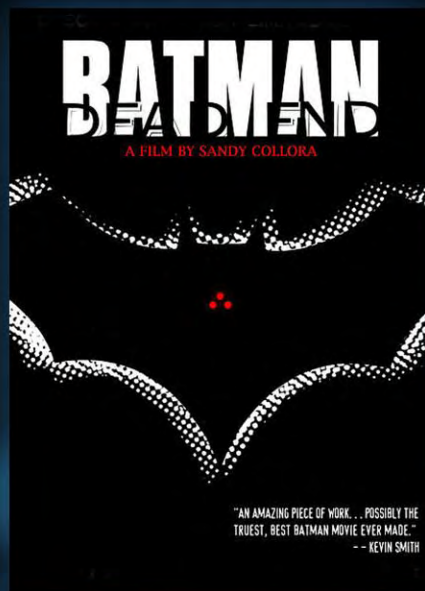
Kurt: No, when I started getting involved with *Batman: Dead End*, I knew that it was going to be good because I saw the dedication and drive of the director Sandy [Collora] and everyone else who was volunteering their time and their talents. But after we wrapped shooting, a couple of months went by, maybe three months went by, and Sandy and one of the producers Simon (Tams) called me up to do the behind-the-scenes, the DVD extras for *Batman: Dead End*. And before I went in for my actual interview, Simon said 'Hey, I want to show you a cut of the film'. And he shows it to me and my jaw hit the floor. I knew it was going to be good, I just didn't know it was going to be this good. So, to answer your question, the end result far exceeded my expectations and — trust me — my expectations were high. But the finished product was so far beyond what I ever thought it would be; it was very gratifying. And a lot of that is due to Sandy's vision and Sandy's hard work and his drive and the producers also bringing all the right people together; everybody going in the same direction to create that little seven- or eight-minute film that we did.

Tanveer: Although we've been talking about films with an action/adventure basis, your experience is not limited to this area. In fact, you recently starred in the comedy short *The Tiny Spaceship*, which I thought was not only very funny, but also well-executed. Was it hard for you to make this transition from working in an action/adventure genre to comedy?

Kurt: No, and actually "Tiny Spaceship" was written and directed by a good friend of mine that I've known for about 8 years. I've done a lot of improvisational comedy with him; his name is Tom O'Connor and the actor that I was in that short with, Ezra Weisz, I've known for about the same amount of time I've known Tom and I've also done improvisational comedy with Ezra. So, in regard to "Tiny Spaceship", I was just trying to do the best job I could like I do with everything.

Tanveer: You mentioned that you came into the piece "Tiny Spaceship" with a number of years experience in improvisational comedy. So I guess it was never a concern of trying to convince others that you could handle a comedic role?

Kurt: No. Oh, gosh, no. I was very touched that Tom asked me to do this, to do that project. There was zero effort on my part that I had to show anybody anything.





Tanveer: Well, it certainly had a more theatrical feel to it than your other works in large part due to the limitations used in the set design and filming angles. Given these restrictions of movement and where you can direct your acting, did this also present you with a challenge when taking on this role?

Kurt: First of all, Tom wrote a very tight script and I had a great actor to work with, Ezra, as a foil to play off of because I was kind of the dummy, idiot guy. But I would say I was very aware of where the camera was. And due to my experience playing creatures in film, I always like to know where I am in relation to the camera. I like to know what lens they have on the camera so I know what the frame is, so I know that I don't have any extraneous movement that's not going to show up on film. And I was very aware of that during *Tiny Spaceship*. It was a little easier on *Tiny Spaceship* because that camera was locked off on the two or three positions we had. So, yes, I was aware of the space that we had and I was aware of the camera and that was factored into my performance.

Tanveer: Given this positive experience, are you now considering exploring other opportunities to play on this comedic side in addition to your action/adventure roles?

Kurt: Well, a few friends of mine and I have a little comedy troupe, if you want to call it that, and the name of our group is "Big Hollywood Big-Time Big Shots". And earlier this year, we were hired by Yahoo! to make funny movie parodies for them. In fact, in a few more weeks, we're going to be shooting some more funny things that we've written. But I've actually done a lot of comedy — if you would look at Captain Pike and Predator and the role from *Patient J*, you might not think that I am funny. But actually I think I'm a very funny guy. And Tanveer, you know me (deadpans) — come on, I'm hilarious.

Tanveer: [Laughs] That's true, I will admit to knowing that without hesitation. Now as fans have probably heard a few weeks ago, the news broke on the Slice of Sci-Fi news website that you will be guest starring in *Star Trek: Unity's* first episode, *Disunity*. While you and I can't divulge what role you'll be playing in this episode, I did want to ask you how it feels to return to the *Star Trek* universe and working within the construct of an audio-only format?

Kurt: Well, first of all, it was very touching that you asked me to be a part of this project. Anytime anybody asks me to do anything that's very nice. But it was a real challenge because initially the way we were working it was you would send me the script with my lines and I would record them at home without a director and then I would forward those audio files to you and then you would give me notes and then I would work on re-doing the lines again with your notes. And I didn't really like working like that just because I wanted a director to tell me right then and there 'No, this is more what it's like!' And so, fortunately, you and I were able to set up a live session where you were in Montreal, and I am in Los Angeles, and we were talking over Skype while I recorded lines on my Mac Powerbook; you could hear me over Skype and give me direction and I could play back audio for you. So that worked out as well as it could be and as low-tech as it was, I think it worked out pretty well, didn't you think Tanveer?

Tanveer: I think so. Certainly, I am quite pleased with your performance and I think the audience is going to be thrilled, not only to hear your return to the *Star Trek* universe but also your playing this character who we won't divulge just yet. But I think people are going to be very excited, since I loved the performance you gave.

Kurt: Thank you.





Tanveer: Now, as you know from our discussions about "Disunity" and where I'd like to go with your character, there may be some scenes that could touch a nerve with some of the listeners, depending on how they interpret these scenes. One of the elements fans often associate with *Star Trek* is its ability to tell a story that makes us question the status quo. Do you feel that doing such makes not only for a good *Star Trek* story, but also a good dramatic telling?

Kurt: Absolutely. Absolutely. I don't want to give anything away about the "Disunity" script, but from the material I read in the "Disunity" script, it really is like a dichotomy where opposites are being played by characters. As a matter of fact, Tanveer, you and I talked a lot about how a line may be written in a certain way, but we talked about playing the opposite with that line. For example, the line may read as if you're yelling at someone or you're being very stern. But we were playing some of those lines in the opposite, which is very effective dramatically. And playing the opposite is nothing new; that's a device that's very effective, that classic *Trek* used quite frequently. But that's the first thing that leaps to mind — playing the opposite, finding the opposites in this particular character I'm playing for "Disunity".

Tanveer: Other than working on "Disunity", what other projects are you working on within the sci-fi/adventure genre?

Kurt: Well, I suppose I could talk about this in a roundabout way. I will be working with a friend of mine on a sci-fi/horror project in the near future, but I'm going to keep the director and project a secret for now. And that is actually the only thing I have on my plate that I know is going to happen. But hopefully they'll be some more roles out there coming my way or down the pike — pardon the pun — for me to perform in.

Tanveer: Well, I hope to have the opportunity to talk with you again about all these upcoming project, as I'm sure our readers would love to hear what's next in store for you.

Kurt: Yes, thank you. Thank you very much. **STATV**

Kurt Carley can be seen in the *Star Trek: New Voyages* episode "In Harm's Way" available for download on the *New Voyages* website.

You can view the film *Batman: Dead End* at [www.collorastudios.com/projects/bde/bdemain.htm](http://www.collorastudios.com/projects/bde/bdemain.htm)

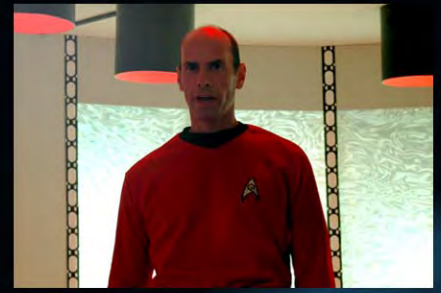
You can view *World Finest Heros* at <http://www.theforce.net/fanfilms/nonsw/worldsfinest/index.asp>

You can view *Patient J* at <http://batinthesun.com/>

You can view his film *Tiny Spaceship* at [www.youtube.com/watch?v=HqPPDDXKaNc](http://www.youtube.com/watch?v=HqPPDDXKaNc)

For more news on his role in the fan series *Star Trek: Unity* visit their website at [www.st-unity.net](http://www.st-unity.net)

You can purchase *Underworld* and *Underworld: Evolution* at the video store of your choice.





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**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.

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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





# MISSING IN ACTION



**STAR TREK** *FAN FICTION* BY PATTY WRIGHT  
**NEW VOYAGES**



# MISSING IN ACTION

By  
Patty Wright

The sun poked and prodded into the mist filled darkened alley until it found him. Gently, it inhaled the cool morning mist. The warmth sank upon him and he stirred slightly. He had lain there all night through the tormented storm and was curled in a ball to protect himself from the cold wind and rain. Slowly, he began to uncurl and emerge from the tightly woven cocoon. Each movement was done slowly, tenderly, with the curiosity of exploring a new sensation.

He blinked his eyes open painfully, the sunlight prying at them until they remained open, comfortable with the sun's warm light. Slowly and cautiously, he climbed to his feet and stood there motionless. His mind was empty, suctioned as with a vacuum. It lay motionless within him, waiting for a direction, a guide. There were no thoughts, no feelings, no curiosity, and his eyes began to dart around the alley with the naivté of a newborn child.

He had on no shirt, and the remnants of his pants barely hung past his knees. The drenched cloth clung to his skin like a sinewy spider's web. He began to walk at a slow, easy pace. The rough cobblestones tore at the exposed, tender flesh on the soles of his feet.

Moving out of the alley, he began to walk down the town's streets. He walked to no particular destination and without a thought of having a destination. His walking had no purpose, save that of being something to do rather than sitting in the alley.

\* \* \*

Kirk turned from speaking to the Lieutenant and froze as his eyes fell on the empty navigator's chair. The sight of it sliced through his gut with a cold, sharp steel blade. The navigator had only left his post temporarily, but it served Kirk as a blaring reminder of the missing crewmember. He turned back to Uhura. "Lieutenant?"

"Search Party Four has just beamed up," she responded. "They report negative, sir."



There was a tinge of sadness in her voice, but Kirk refused to acknowledge it because it had a haunting hopelessness in it.

"I'll be in sickbay. Scotty, you have the conn."

Nurse Chapel's eyelids lowered and she turned away as Kirk leaned forward intently yet again.

Sulu had been badly injured: he was weak and tired from the experience and constant interrogations since. Even so, he was the only lead they had; surely the Helmsman understood that.

His face was swollen, pale and blotchy—remnants of lacerations and bruises were not entirely erased by McCoy's handiwork. He shook his head intently again in response to the Captain.

"No, sir."

"Just once more, Sulu—it's important. When the landing party beamed down, you separated."

"Per standard procedure," Sulu reminded him. "I was teamed with Chekov."

"And when the storm hit?"

"It was getting bad: Chekov said it was a hurricane."

"It was," Spock confirmed.

Sulu nodded. "Chekov contacted Riley; and Riley ordered the entire party to beam up."

"Why didn't the two of you beam up together?" Kirk demanded, a little too harshly, he realized.

"I called for our beam-up and he left... for some reason. I couldn't really hear him. I think he went to help someone. He said he'd follow..." Sulu stopped abruptly. It was the same conversation he'd had over and over with the Captain.

"Jim," McCoy warned.

But Kirk persisted. "Just tell me, when was the last time you saw him?"



"Just as the transporter was beginning to take effect, I saw him across the street. He pulled his communicator out, and then..." He paused, swallowing hard. "I saw the building collapsing on him."

McCoy latched onto Kirk's arm and pulled him into the office.

Spock let the door slide quietly closed behind him before locking the three of them in.

"Why do you insist on continuing this??" McCoy demanded.

"One of my crewmen is missing."

"One of your crewmen is dead!" McCoy spat back at him. "Why don't you admit it? The rest of the crew has. Chekov is dead and you're endangering everyone else's lives by prolonging this ridiculous search!"

Kirk turned and met Spock's even gaze. "And you, Spock? Do you agree with that verdict?"

Spock hesitated a long moment before responding quietly. "All evidence does seem to support that conclusion with overwhelming agreement. The statements of the landing party members, the artifacts discovered by the search parties...."

"So you think he's dead, too."

"Jim," McCoy drew out, "we found his communicator, most of his bloodied tunic..."

"But not his body!" Kirk spat out,

"Is that what you're looking for?" McCoy demanded angrily. "His body? For what reason: why?"

"No," Kirk said evenly. "I'm looking for Lieutenant Chekov, one of my crewmen. And I'll continue to look until we find something conclusive." They did not understand—*could not* understand what was ingrained in only a captain's soul.

"The only conclusive thing left to locate is his body," the Doctor intoned.

"Captain," Spock began, "the ion storm which caused the planetary weather disturbances is drawing alarmingly close."



"How much longer is our safety factor?"

"Two point five eight hours."

Kirk nodded. "One more search party: they'll return in two hours and we'll leave with or without Lieutenant Chekov."

Turning, he indicated the viewscreen on the wall, still displaying a map of the city in question. There was red spot to indicate the last place Chekov had been seen and numerous blue spots showing where his various belongings had been found.

"Advice on where this search party should concentrate their efforts, Spock?" he questioned.

Spock nodded and drew his finger over an area.

It was the most logical area, of course: slightly overlapping where the other search parties had concentrated their efforts, yet still in the general area of where the Lieutenant had been seen last.

Kirk nodded, gave the orders to implement the final search, but then remained staring at the map. The area Spock had indicated was the most logical. But he was wrong. They'd never find Chekov there. Kirk knew it decisively.

The Captain's eyes drew instinctively away from the densely populated area where Chekov had been lost to another. The terrain of the northwest area captured his eyes and held them with an intrinsic bond he could not explain. It was a primordial connection so vital he could feel it roaring in his blood, thundering in his ears and drowning out the world around him.

"You have the conn," he said. "I'm beaming down."

Spock raised an eyebrow, but Kirk was gone before he could object.

\* \* \*



He moved at a steady, monotonous pace, not slowed by the open cuts on the soles of his feet. Eyes drawing over the shops' windows as he passed them, the items in them had no meaning to him. This was not so much confusing but brought to him a type of primal fear. Hardly present enough to be acknowledged, the emotion still left a feeling of emptiness somewhere within.

He found himself stopped in front of a store window, not knowing why. These items looked no different to him than others he'd seen elsewhere: indeed, he seemed to have no capacity to differentiate. Yet, there he stood, staring.

"Father!" a voice exclaimed.

Startled, he jerked his head toward the shop's doorway, where the sharp cry originated. He stared blankly at the young girl clutching the doorframe. A tall, broad man appeared behind her.

"Get your mother," the man barked out, stepping out of the doorway as the child disappeared. He gently took hold of the young man. "Come in the shop: let's see to you before you go any farther."

He looked down at the man's hand on his arm curiously. He found himself moving, was led easily. He drew his eyes upward to the items hanging from the ceiling and let them move across the endless bins of items around him as the man propelled him forward. He had neither any actual interest nor curiosity, but somehow this place gave him the first real emotion he could remember. This place was warm, comfortable, and familiar: home. He sat down with no protest.

The sound of footsteps drifted past his senses and he turned his eyes to the woman wringing a cloth in a basin of water.

"Is he going to be alright, Father?"

"He's injured, watch his head."

The voices drifted around him, but he had no interest in them. He watched as the woman drew the cloth over him. It slowly peeled off the protective layer of dirt that had grown upon him and the tender, white skin was exposed.

Suddenly, searing pain sliced through his skull and drove itself into the base of his spine. He shrieked, but the man's arms gripped him to prevent him from jerking up in reflex. Several more times the pain came, finally dying away as a flood of warm water ran over his head. He whimpered.



"I'm sorry," the woman said softly as her fingers gently arranged his hair. "I had to."

He found himself lifted then, standing. Clothing made of a light material draped over his body and it brought cool comfort as it swirled about him like a cocoon. His feet were surrounded gently by soft protective shoes. They felt right: seemed to belong next to his skin. His senses stirred, inhaled the feel of the cloth, and then swept it past his brain with the same instinctive and instantaneous response the shop itself had brought.

He found himself outside the shop's door again.

"Maybe I should bring him, Father."

The plaintive voice had emerged from within the shop. He stood motionless before the door as the man disappeared back within it. Again, he stood before the shop, drawing his eyes over its windows. There was no purpose in standing there, no thought of purpose in doing anything.

"He'll find his way, they always do," the man's voice drifted out to him.

"But how?"

"Instinct," her father replied. "Men like him have an intrinsic bond to the sea, to the stars and to each other. The ones that belong: it's born in them.

"Instinct," the man repeated. "He came here: you saw how far he walked. He'll find his way."

\* \* \*

The Captain stood motionless, staring out over the water. The sweet, pungent air swept over him in waves until it engulfed his senses and drowned them with its overwhelming will. The sea was restless: churning and leaping and rolling in impatience and fighting the contamination that the storm had thrown into it. It shouted to him; ridiculed him in jest; laughed at him; and finally spoke to him in silent whispers that vibrated through him. He stood for a long while listening to it, staring at the broken masts and shattered souls strewn about the harbor. A single tear rolled down his face



as a lone, tattered sail rose desperately in a vain attempt to capture the wind and regain its glory. It fought hopelessly against the tangled rigging and shattered masts about it: an albatross caught within a self-made cage.

He turned, at last listening to the sea's reprimands, and began to walk off the wooden wharf. He moved through the grass and onto the cobblestone hill at a methodical pace. He wanted to run: wanted to find his missing crewman within moments, but he moved slowly and evenly. The Captain's hopes were high: resting on something within him he couldn't define, but determined that he was right.

His time was nearing its end. He'd stood watching an ancient mistress far too long, but he had only one place to go—one place he was instinctively called upon to look.

The Captain's steps echoed through the home with a sharp sounding click, bringing relief from the tedious burden of silence. The men straightened in anxious awaiting, listening intently to the footsteps. They'd heard them a thousand times over in waking dreams and nightmares; heard them in toil and danger; and now, heard them in mirrored hope because there was no mistaking the footsteps of a captain.

The Captain moved into the room with a hush as the haunted, hopeful eyes turned in pleading. His eyes moved slowly round, resting softly on each man. With an effort, they moved onto the next with terror, his feet riveted to the ground. He did not want, could not bear failure. The image of the last held his attention, everything that was within him seizing with impotent, dismal rage. He forced his feet to move and dragged himself slowly out of the home, clouding his memory of the men he left behind, each single face an ache in a captain's soul somewhere. That ache was a consuming place in his own soul, an emptiness that longed for completion; and a dull throb of disbelief, because he had been wrong. He could not have been wrong.

He hesitated outside and stared at the incongruity of his Starfleet boots on the rough cobblestones. It pained a commander enough to lose a crewman. To lose an officer that was a member of the ship's core command team was unacceptable. To lose one of the people the universe had a connection with was intolerable.

The Captain's eyes drew upward then and he stared silently at the building next door. A sort of peace washed over him, as if the sea wind had reached out and absorbed the entire ache that consumed him. He turned and began walking with his eyes fixed on the sedate building. His light, methodical steps echoed an unconscious expectation that his being didn't dare to acknowledge—simply couldn't.



He stopped before the back door and stared at it. Yes, he had passed the front door and walked directly around the side of the building without knowing that there was a door here: but he didn't want to go in. Despite the open door, the repulsion that overpowered him held him frozen there. If the slight stirring of hope he felt were destroyed here, there would not be another chance, it would be the ultimate death.

Carefully, he stepped down the short flight of stone steps and ducked through the threshold into the basement room. He stopped there and scanned its white washed walls, worn wooden floor and expanse of open space. The overwhelming smell of a just-washed wooden ship's hold engulfed him and he steadied himself noticeably.

An inconsequential podium rested at the front of the room and, between the supportive beams of the building, two rows of six simple wooden benches. He inched down the aisle between the ingenious benches. A piece of wood had been attached to them to provide backrests, but the same piece of wood could be pivoted forward to form a surface for writing or such.

The wood on the first bench had been swung forward in this manner and a solitary figure sat there, hunched over, his head lying on his folded arms. The Captain moved toward him slowly, his eyes riveted to examining every detail of the figure. He paused behind him and stood for a long moment. Finally, he tentatively reached out and rested his hand lightly on the man's shoulder.

The figure turned, raising his wide brown eyes to the man poised behind him. The face he saw was not familiar and brought no memories to him. Yet, he knew. His soul itself knew and the word spilled out in a nearly silent whisper.

"Captain."

Just one crewman had been missing, but each crewman was more than a captain could afford to have missing. Kirk smiled slowly and helped him to his feet.

"I knew you'd come," Chekov murmured. "I knew you'd find me."

The Captain gathered him in his arms. "So did I."



INTERVIEW WITH CARLOS PEDRAZA, WRITER & CO-EXECUTIVE PRODUCER OF

# FIRST VOYAGES



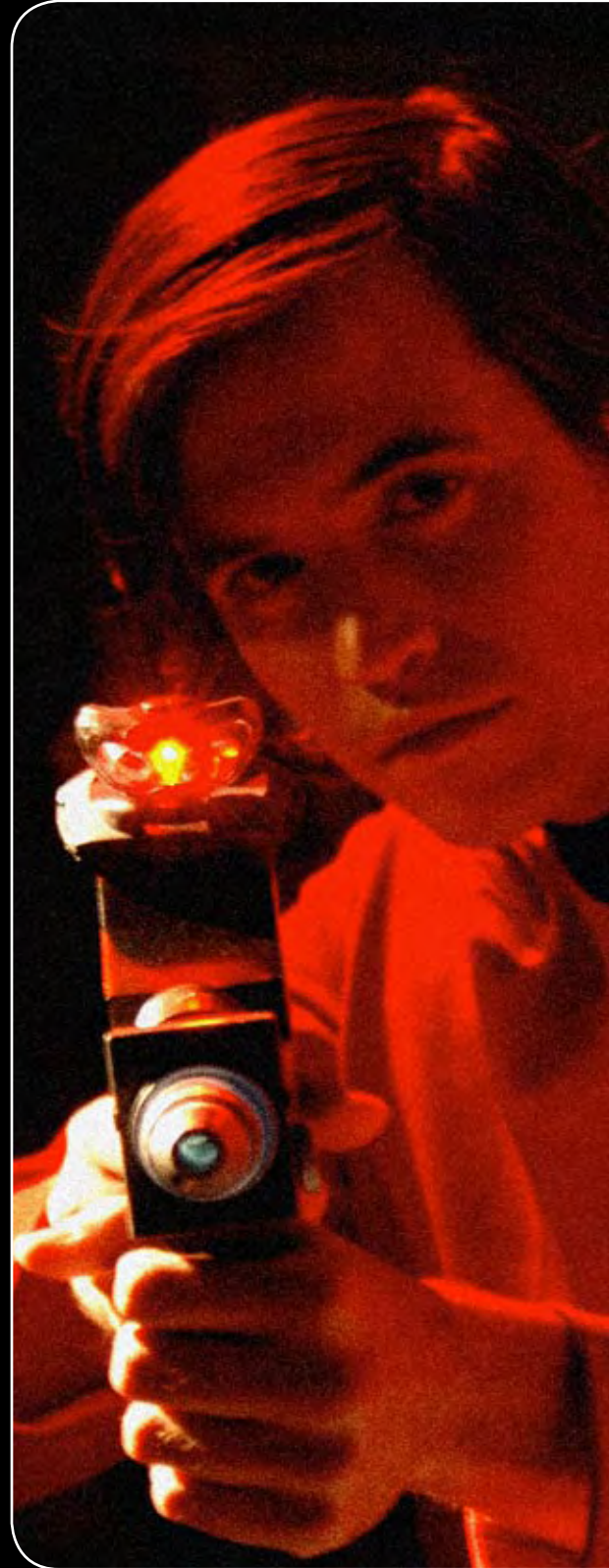
*Carlos, what is First Voyages?*

Well, we always get to see what life is like on the *Enterprise* for all the senior officers. We are always on the Bridge, in the Briefing Room—we get to see the big missions on the important planets. *First Voyages* is about what life is like on the rest of the *Enterprise* from the point of view of new characters who have just graduated from the Academy. It shows what it's like to be a "grunt" on a starship. It focuses on the wonder of exploration and starting out for the first time. One of the things that intrigued

me about the premise of *First Voyages* is that there is a natural draw for fans to want to be one of those 430 crewmembers onboard the *Enterprise*. We get to peek at the lives of some of those crewmembers we normally don't get to see. I often refer to some of the set locations that you will see on *First Voyages* as being in the "basement" of the *Enterprise*. You will get to see some areas of the *Enterprise* that you've seen before, but you will see them from the perspective of the working stiffs on a starship.

*Where did the idea for First Voyages come from?*

The nugget of the idea came from James Cawley. When he first approached me, he wanted to do a story on the young James T. Kirk and what motivated him to join Starfleet Academy as opposed to doing something else in life. I actually wrote a treatment about that for a *New Voyages* vignette, which at some point I would still love to do, but as we talked more about being young and contemplating being an explorer, the story took on its own life. James and I are both fans of the *Star Trek: The Next Generation* episode "Lower Decks," which chronicles the life of a group of junior officers as they face a critical mission and review by the senior crew. For those familiar with this episode, *First Voyages* is a series of stories similar to "Lower Decks," but set on the original series' *Enterprise*. Once we decided the direction we wanted to go, and with James being intrigued with developing the character of Captain Kirk's nephew, Peter Kirk (Bobby Rice), we developed the idea of making Peter the center of these stories. He was the first character we developed, and as you learn from "Blood and Fire," the additional dramatic angle of the character is that he is gay. With those two basic ideas, I sort of took it from there. I wanted there to be a sense of estrangement between







the uncle and nephew. Then I started thinking about what type of characters I wanted to surround Peter with—how do we introduce them, and how do we fit them in with the continuity of *New Voyages* and all that comes along with that? I wanted to make sure there was a nice mix of characters and personalities—people from different planets with their own quirks and motivations and stuff. I took those characters and developed a script and submitted it to James. He green-lighted the project with what will be the pilot episode, “Pomp and Circumstance.” The episode will actually be a *New Voyages* episode and will be spun off into its own series—a device which many television shows have used over the years.

*Timeline-wise, does the spin-off episode, “Pomp and Circumstance,” take place before or after “Blood and Fire?”*

“Pomp and Circumstance” takes place before “Blood and Fire,” but the *First Voyages* series takes place after.

*You’ve told us a bit about Peter Kirk, can you tell us about some of the other characters and who might be playing them?*

Sure—my next favorite character is a female named Lara Tannin. She looks human, but she is actually from Alpha Centauri, which is the first human colony. I decided to make this whole backstory for her that was about how Alpha Centaurians don’t consider themselves “human” any more in terms of their being from Earth. They see themselves as their own planet with its own culture, so they refer to themselves as “humanoid” the way other Federation species might. But because they were one of the founding members of the Federation, they see themselves at least on equal standing as people from Earth.

As a result, they resent being referred to as “humans” just as a Canadian might resent being mistaken for an American. She is a kick-ass woman—she is tough—she admires Klingons and their “warrior spirit,” and she speaks Klingon. She also refuses to wear the mini-skirt. [Laughs] That actually becomes a plot point in “Pomp and Circumstance,” because she doesn’t find the *TOS* miniskirt reflects the type of work she plans to be doing as a Starfleet officer. Lara is yet to be cast. She and Peter are best friends in the story—they are a part of this group of friends from the Academy. As a matter of fact, “Pomp and Circumstance” opens with their last day at the Academy. Lara and Peter are very good friends, but they are also fierce competitors.

We are also introduced to Alex Freeman in this episode. He has graduated ahead of Peter Kirk, so he has already been assigned to the *Enterprise* as a Medical Technician. We get to know Alex better and understand more about his and Peter’s relationship in “Pomp and Circumstance.” There is also another female character, played by Debbie Huth, named Laisa Attux. The main characters in the story are all members of the elite Red Squad at Starfleet Academy, but her character is not a part of that group. She is an Ensign and she joins the crew of the *Enterprise* at the same time as the other characters. They are all on the bottom of the totem pole and even though some of them were considered elite before, they all essentially “swab the deck” together now.

There is also Bren Marden, Peter’s best friend at the Academy, played by Joel Bellucci. He is a bit older than the other cadets. He started the Academy at a later age than the others. He basically spent most of his early life helping run his family farm. He acts as Peter’s conscience and is always looking out for him.

We also have a Vulcan character named Xon. This is the same character that never fully came to life from *Star Trek: Phase II*. We borrow the same back-story as found





in the writer's guide for *Phase II*. [In 1977, Paramount drew up plans to launch a new *Star Trek* series that would cover a second five-year mission, with the premiere expected in spring of 1978. However, with the success of *Star Wars*, Paramount chose to turn the pilot into a full feature, *Star Trek: The Motion Picture*.] Ed. Unlike the other characters, Xon will be graduating from the Academy as a Lieutenant, because he is also a graduate of the Vulcan Science Academy and is given credit for the higher rank. He is a full Vulcan and Peter's roommate. Being fully Vulcan, he doesn't have the angst that our half-human/half-Vulcan, Mr. Spock, does, but he has the same social obstacles to navigate as most Vulcans do when dealing with humans.

#### *Who are the current production crewmembers working on this project?*

Well, the Director is Ben Alpi, who joined the *New Voyages* production crew during "World Enough and Time," and was also the Second Unit Director on "Blood and Fire." The Director of Photography on "Blood and Fire," Dave Berry, will also return for *First Voyages*. Dave and I met when both of us worked on *Star Trek: Hidden Frontier*, so I asked him to join the *First Voyages* project. He also worked on "World Enough and Time" as an Assistant Director of Photography. I am the writer and Co-Executive Producer with James [Cawley]. I also believe I will be acting as script supervisor. Joel Bellucci, who did Visual Effects for "To Serve All My Days," "World Enough and Time," and "Blood and Fire," will also be doing the visual effects for "Pomp and Circumstance."

Joel designed the TOS-era Klingon "Bird of Prey" used in "To Serve All My Days." There is actually a great story about that. He had originally designed the bird of prey for "Pomp and Circumstance," when he had to step in at the last minute to help complete the visual effects shots for "To Serve All My Days." He needed a Klingon ship and the BOP was completely modeled and textured, so it was used for "To Serve All my Days," and so will be making a return in "Pomp and Circumstance." This is a beautiful model with a great deal of detail. The surface texture has pockmarks and rust-like surfaces scarring the outer hull of the ship. The BOP for "Pomp and Circumstance" was supposed to be somewhat of a rust bucket, and Joel put a lot of time into getting that feel for the ship. These are the confirmed production crewmembers right now, but we just recently put out a call for other interested persons, so hopefully that list will expand shortly.

#### *This is a question with an almost obvious answer, but will there be character crossovers from New Voyages?*

This is actually an interesting aspect of the show that I am really looking forward to exploring. We have had the chance to see Sulu, Chekov, Uhura, and others on the bridge and in supporting command roles, but I look forward to taking these supporting characters and seeing them from a whole new perspective, that of the junior officers and enlisted people onboard the ship. It would be great to see how they view these senior characters as they act more like mentors, teachers, and supervisors. We will actually get to see one of these characters leading the first "mundane" mission to which our Ensigns find themselves assigned. You will get to see a different side to Scotty—and of course Captain Kirk is there—to help launch that mission." You will be meeting many new crewmembers, and seeing the ones we love, from a whole new perspective. We have whole episodes planned where Uhura and Nurse Chapel are major characters. We do have about eight episodes charted out already that delve more deeply into subjects that the original series only touched upon. We will get to know the Romulans better than you did in the original series.





*What phase of production is the project in now?*

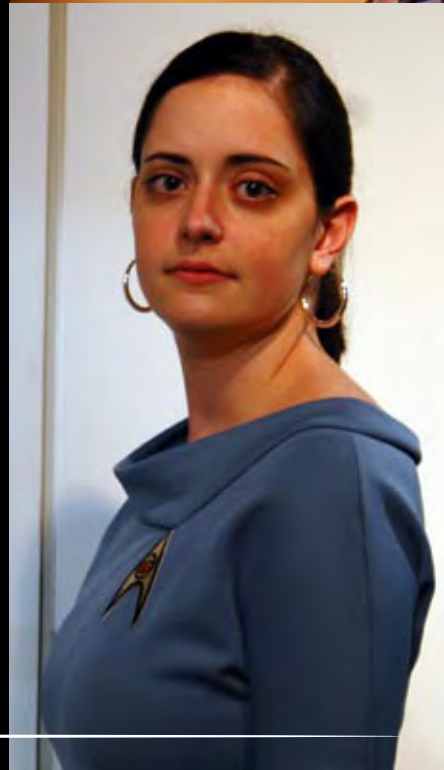
We hope to begin filming later this year. Like I said earlier, we are still working to fill the crew positions and there are a few minor cast positions that need to be filled. Although the script has been done for about a year and a half, I am actually working this weekend on some minor final rewrites.

*What is the projected release date?*

As soon as possible, but there are just some realities we will have to deal with. We will be doing principal photography on the sets in New York, then we will be filming in Los Angeles on the same grounds as *Star Trek* has used for the Starfleet Academy in the past. As far as an actual release date, well that is harder to predict. As you know, "Blood and Fire" is in post-production now and even when we get the principal photography in the can, "Pomp and Circumstance" lines up behind "Blood and Fire" for post-production work such as visual effects, so it depends on when post-production is complete on "Blood and Fire" before we can set any kind of release.

*Is there anything we haven't asked or anything you would like to tell the fans we haven't already talked about?*

I really want *First Voyages* to touch upon that part of a *Star Trek* fan's love of the *Trek* universe —what it's like outside of Captain Kirk's Bridge and Briefing Room; their passion to see what the rest of the *Star Trek* universe looks like. I want fans to see other parts of the ship, explore other aspects of the Federation. To learn more about their allies and their enemies, through the eyes of someone encountering them for the first time. *First Voyages* is about exploration—exploration of all types. We will look at what motivates these young people to join Starfleet and along the way we will explore some contemporary issues in that way that *Trek* has always explored issues in their best stories. I hope fans will connect with these perspectives. We can all dream of being Captain Kirk, but we are more likely to be the Ensign. Remember, there are 430 members of the crew, but just one Captain. **STAV**





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