

STAR TREK
PICARD
LATEST!

MULTI-MOVIE ANNIVERSARY SPECIAL

STAR TREK

THE OFFICIAL MAGAZINE

D. C. FONTANA
ON HER SEARCH FOR
SPOCK

DISCOVERY
INTERVIEW

**RAINN
WILSON**

MUDD, MUDD,
GLORIOUS MUDD

CELEBRATING

THE MOTION PICTURE @ 40
THE SEARCH FOR SPOCK @ 35
THE FINAL FRONTIER @ 30
GENERATIONS @ 25
STAR TREK (2009) @ 10

**WILLIAM
SHATNER**
MOVIE MEMORIES

EXCLUSIVE INTERVIEW

N.E.C
25 - 27
OCTOBER

THE WORLD'S
LARGEST
STAR TREK
CONVENTION

DESTINATION
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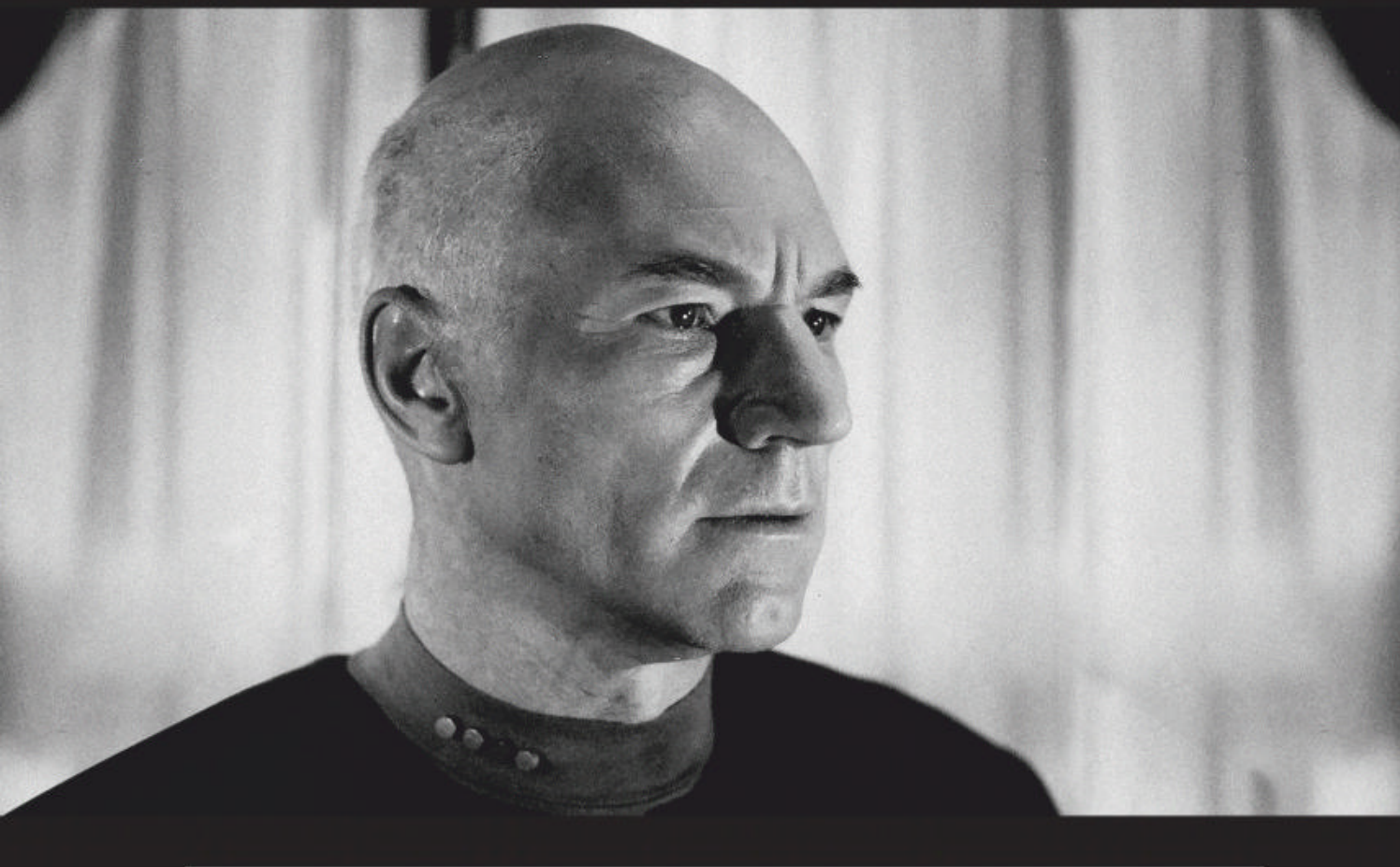


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MASSIVE EVENTS SHOWMASTERS

CAPTAIN'S LOG



If you were to pick a favorite from the five *Star Trek* films celebrating anniversaries this year, which would you choose? *Star Trek: The Motion Picture*, perhaps? Forty years old this year, it launched *Trek* onto the silver screen, and was possessed of a (some would say somewhat ponderous) grandeur the original series could have only dreamt of. Or what about *Star Trek III: The Search for Spock*? Thirty-five years young, it featured such momentous events as the death of Kirk's son, the death of the *Enterprise*, and the rebirth of the eponymous Vulcan icon.

Then there's *Star Trek V: The Final Frontier*, celebrating its 30th anniversary, and proving that every *Star Trek* film is somebody's favorite. Or how about *Star Trek Generations*, which 25 years ago brought the *Star Trek: The Next Generation* crew to the big screen; or *Star Trek (2009)*, which 10 years ago relaunched *Trek* for a new (rather than next) generation?

Each of those films has its champions (even *The Final Frontier*), but for me, much as I love them all (even *The Final Frontier*), it's a toss-up between the latter two. *Generations* I love for its themes of mortality and the road not taken, as well as for being the first *TNG* movie; and *Star Trek (2009)* I love for its zip, vigor, and the way it brought a fresh, zesty new sensibility to what was by that point a pretty tired franchise.

Whichever is your favorite of those five, you'll find it in this issue. We have William Shatner waxing lyrical about each of his *Trek* movie appearances; Yesterday's *Enterprise* comparing and contrasting *The Motion Picture* with *Star Trek (2009)* (and *Generations*); producer Ralph Winter recalling the making of *The Search for Spock* and *The Final Frontier*; and Doug Drexler displaying some little-seen photos from *The Motion Picture* premiere.

Besides all the movie malarkey this issue, there are also interviews with legendary *Trek* writer D. C. Fontana and *Star Trek: Discovery's* Harry Mudd, Rainn Wilson; reader reviews of *Discovery* Season 2 in Hailing Frequencies; and the latest on *Star Trek: Picard* and the future of the franchise.

To paraphrase *The Motion Picture*: the *Star Trek* adventure is just beginning.

Nick Jones
Editor

STAR TREK

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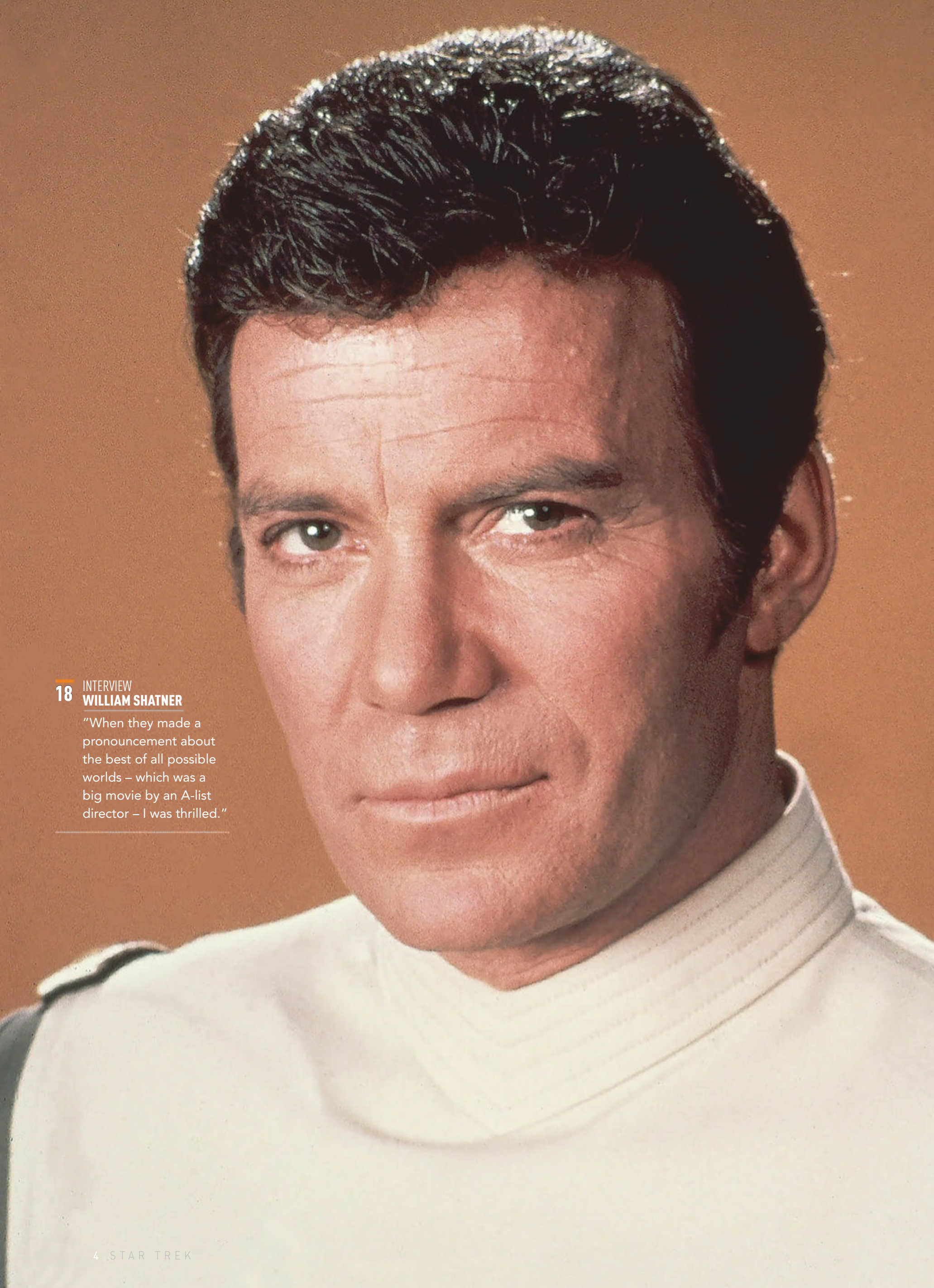
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WILLIAM SHATNER

"When they made a pronouncement about the best of all possible worlds – which was a big movie by an A-list director – I was thrilled."

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Exclusive Edition



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TEN FORWARD

STAR TREK NEWS FROM EVERY QUADRANT



STAR TREK PICARD

As the launch of *Star Trek: Picard* draws nearer, and with *Star Trek: Discovery* Season 3 heading into production, it's a good time to round up what we can look forward to in the franchise's future...

FUTURE TREK

Picard, *Discovery*, *Short Treks*, *Lower Decks*, and more...

Star Trek: Picard

Starring Sir Patrick Stewart as Jean-Luc Picard, *Star Trek: Picard* also features Santiago Cabrera (*Salvation*, *The Musketeers*), Michelle Hurd (*Blindspot*, *Lethal Weapon*), Evan Evagora (the forthcoming *Fantasy Island* film), Alison Pill (*The Newsroom*, *Vice*), Harry Treadaway (*Penny Dreadful*, *Mr. Mercedes*), and Isa Briones (*Takers*, *American Crime Story*). The show will air on CBS All Access in the US, Space and Z in Canada, and Amazon Prime Video in the UK and the rest of the world.

Now confirmed as showrunner, Executive Producer Michael Chabon said recently, “*Star Trek* has been an important part of my way of thinking about the world, the future, human nature, storytelling and myself since I was 10 years old.” Chabon, who is best known for his novels *Wonder Boys* and *The Amazing Adventures of Kavalier & Clay*, and who wrote the *Short Treks* “Calypso” and the forthcoming “Q&A,” added, “I come to work every day in a state of joy and awe at having been entrusted with the character and the world of Jean-Luc Picard, with this vibrant strand of the rich, intricate and complex tapestry that is ‘*Trek*.’”

“Daring, lyrical, humane, whimsical, celebrated: words that describe both Jean-Luc Picard and the literary genius of Michael Chabon,” added *Star Trek*’s Executive Producer Alex Kurtzman. “Despite a laundry list of accomplishments most writers only dream of, Michael shines with the heart and soul of a Trekkie who’s finally found his dream job. We’re so fortunate to have him at the helm as we explore this next chapter in the great captain’s life.”

At time of writing, all of the *Star Trek: Picard* main cast, along with Kurtzman, Chabon, and fellow Executive Producers Akiva Goldsman and Heather Kadin, were scheduled to appear in a special panel in Hall H at San Diego-Comic Con on Saturday July 20.

The opening pair of installments of the 10-episode first season have been directed by Hanelle M. Culpepper – director of *Discovery*’s “Vaulting Ambition” and “The Red Angel” – with Episodes 3 and 4

directed by *Star Trek* veteran Jonathan Frakes, and Episodes 5 and 6 directed by Maja Vrtilo, who directed *Discovery*’s “Perpetual Infinity.”

Star Trek: Discovery

With the *U.S.S. Discovery* and crew warping 930 years into the future – as in, their future, placing them at the tail end of the 32nd Century – at the end of Season 2 finale “Such Sweet Sorrow,” the possibilities for Season 3 of the show are potentially limitless. However, the *Short Trek* “Calypso,” written by Michael Chabon and set in the 33rd Century, might hold some clues as to what’s in store in this previously unexplored era of the *Trek* timeline...

What we do know for sure about Season 3 is that *Exes & Ohs* creator Michelle Paradise has assumed the role of co-showrunner with Alex Kurtzman, and that the writing has been proceeding apace, with production beginning over the summer. Paradise, Kurtzman, Heather Kadin, and stars Sonequa Martin-Green (Burnham) and Tig Notaro (Reno) were set to reveal more at San Diego Comic-Con, with Notaro moderating the Hall H panel.

Star Trek: Short Treks

Following on from the four *Short Treks* already released – “Runaway,” “Calypso,” “The Brightest Star,” and “The Escape Artist” – a further six are in the works. According to Alex Kurtzman, two of those are animated – one directed by *Kelvinverse* composer Michael Giacchino, the other by *Discovery* director Olatunde Osunsanmi – while the remainder are live-action. Expect them to debut in the run-up to *Discovery* Season 3.

Star Trek: Lower Decks

Masterminded by *Rick and Morty* writer Mike McMahan – who also penned the *Short Trek* “The Escape Artist” – this half-hour animated show about – as McMahan put it – “the people who put the yellow cartridge in the food replicator so a banana can come out the other end” was set to unveil its first footage at San Diego Comic-Con in July. Prior to that in May, McMahan teased his followers



01 Poster for *Star Trek: Picard*.

02 Tig Notaro as Reno in *Star Trek: Discovery*’s finale, “Such Sweet Sorrow.”

on Twitter by tweeting an image of the room in which the Episode 1 table read was to take place.

Nickelodeon Animation

A second animated show, to be aired on Nickelodeon, is being developed by *The Lego Movie* and *Trollhunters* writers Kevin and Dan Hageman. The CG-animated series will follow a group of lawless teens who discover a derelict Starfleet ship and use it to search for adventure, meaning, and salvation. Alex Kurtzman recently revealed that he had seen storyboards and that it looks “wow.”

Section 31

Also in development is a series focusing on Michelle Yeoh’s *Discovery* character Philippa Georgiou – or rather, the Mirror Universe version of her – and Starfleet’s black ops division Section 31. According to Kurtzman, *Discovery* writers Erika Lippoldt and Bo Yeon Kim are currently breaking story on the show, the aim being to start filming once *Discovery* Season 3 has wrapped.

PETER ALLAN FIELDS

1935–2019



03 Picard/Kamin in “The Inner Light,” one of Peter Allan Fields’ – and *Trek*’s – finest episodes.

04 Keith Birdsong’s cover art for the *ST:TNG* novel *Metamorphosis*.

05 Animation cel from “The Lorelei Signal.”

06 Greg Hildebrandt’s *Star Trek: Year Five* cover art.

07 Richard Moore interior illustration from *Mission to Horatius*.

Writer and producer Peter Allan Fields passed away on June 19, 2019, aged 84.

Fields wrote or co-wrote some of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*’s most iconic episodes. Among his 13 credits for the two shows are *The Next Generation*’s “Half a Life” and “The Inner Light,” and *Deep Space Nine*’s “Duet,” “In the Pale Moonlight,” and “The Dogs of War.”

A lawyer before he became a professional writer, Fields wrote short stories in his spare time. In the mid-1960s he was informed by two of his clients that *The Man from U.N.C.L.E.* was seeking writers, and from 1965 to 1966, he wrote nearly a dozen episodes for the show. He went on to write for *McCloud* (where he also took the role of associate producer),

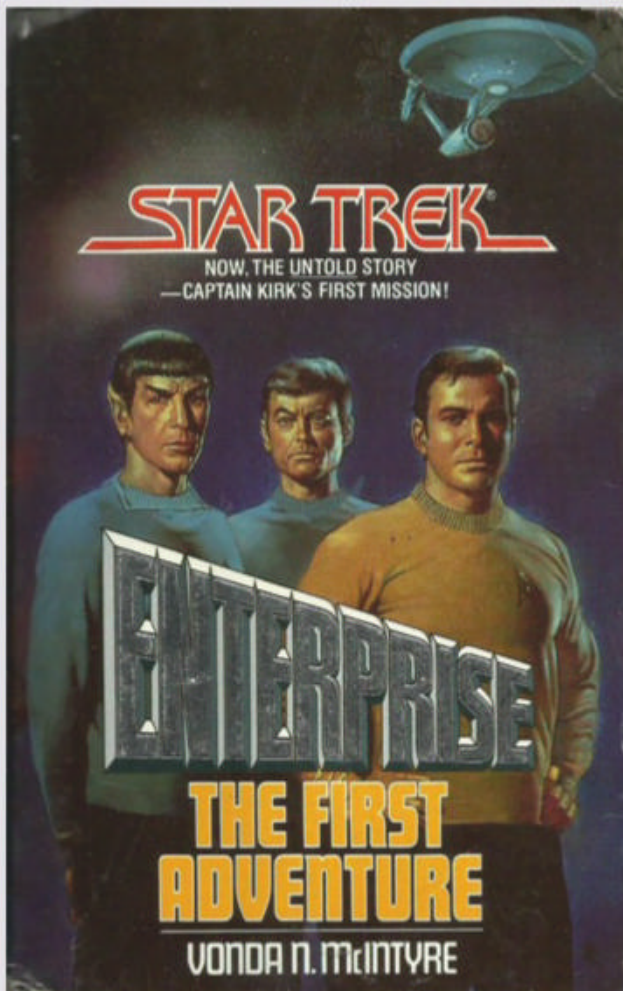
The Six Million Dollar Man, *The Man from Atlantis*, *Knight Rider*, and *Xena: Warrior Princess*, among many other TV shows.

As well as writing or co-writing 10 episodes of *Deep Space Nine*, Fields served as producer of that show from 1993 to 1994. On Twitter, *DS9* showrunner Ira Steven Behr commented: “Sad to report writer/producer Peter Allan Fields passed away today. He was a friend of mine. All you *Star Trek* fans can say a prayer. All you fans of ’60s and ’70s television can say one too.”

Added *DS9* writer Robert Hewitt Wolfe: “Peter Allan Fields was a storyteller and a great one... He created raktajino. Latinum? That was Pete. He was an integral part of the birth of *DS9*.”

VONDA N. MCINTYRE

1948–2019



Science fiction author and multiple *Star Trek* novelist Vonda N. McIntyre passed away on April 1, 2019, succumbing to pancreatic cancer. She was 70.

McIntyre was a leading figure in the new wave of female SF authors that broke through in the early 1970s, publishing her first novel, *The Exile Waiting*, in 1975. She won both the Nebula and Hugo Awards for her second, 1978’s *Dreamsnake*, making her only the second woman to win a Nebula, and the third to win a Hugo at the time.

In 1981 McIntyre published her first *Star Trek* novel, *The Entropy Effect*, which grew out of an unproduced screenplay McIntyre had submitted to the show when she was 18. The book gave Sulu

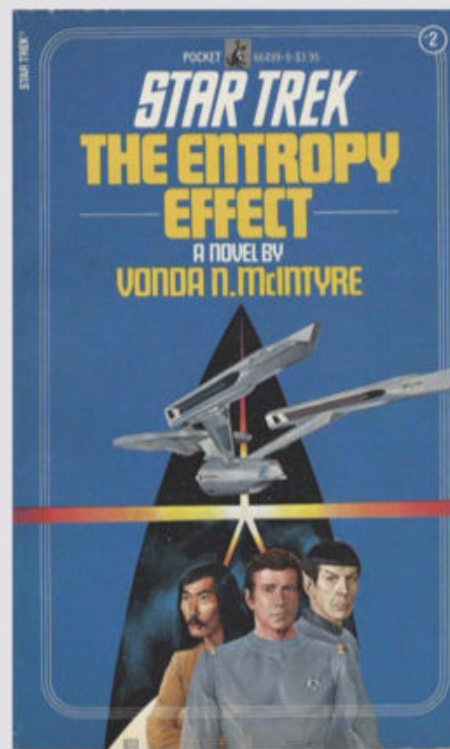
his first name, Hikaru, something that subsequently became canon in *Star Trek VI: The Undiscovered Country*. In addition, in her later *Trek* novel, 1986’s *New York Times*

bestseller *Enterprise: The First Adventure*, McIntyre gave James T. Kirk’s mother the name Winona.

Besides her two original *Trek* novels, McIntyre wrote the novelizations of *Star Trek II: The Wrath of Khan*, *Star Trek III: The Search for Spock*, and *Star Trek IV: The Voyage Home*.

On Twitter, *Star Trek* novelist James Swallow commented: “A great shame to hear about the passing of

Vonda McIntyre; her *Star Trek* novel *The Entropy Effect* was the first non-novelization tie-in I ever read and it was a great inspiration to a younger me.”



KEITH BIRDSONG

1959–2019

Celebrated *Star Trek* artist Keith Birdsong died on June 4, 2019, succumbing to injuries sustained in a car accident. He was 59.

Birdsong's vivid paintings adorned the covers of three dozen *Star Trek* novels, as well as novelizations, collectors' plates, and board games. His first *Star Trek* book cover came with Jean Lorrah's 1990 *Star Trek: The Next Generation* novel *Metamorphosis*, while in 1992 he painted portraits of Kirk, Spock, and McCoy for the postal envelopes celebrating *Star Trek's* 25th anniversary.

Self taught, Birdsong started making art whilst serving as a paratrooper and journalist in the US Army, creating sketches to accompany his stories. He became a professional illustrator after he left the service, his photorealistic art winning him a firm fan following, as demonstrated by his work's popularity at *Star Trek Las Vegas* and other events.

Birdsong's passing was marked on Twitter by *Star Trek* novelist David Mack, who noted, "His art was, for many, synonymous with the brand itself. Thank you for adding beauty to our universe, Keith."



04

ART AUCTION ACTION

Trek art fetches big prices

A handful of *Star Trek* art went under the hammer late spring, including the cover art and interior illustrations from the first original novel based on the original series.

The Heritage Illustration Art Signature Auction featured in its offerings three *Star Trek* lots. Among those, the biggest ticket item was Greg Hildebrandt's cover art for the first issue of IDW's new comic book series *Star Trek: Year Five* (reviewed this issue – see page 78), featuring Kirk, Spock, and the crew of the *U.S.S. Enterprise*. The 38 x 28-inch acrylic-on-board painting went for \$13,750.

Movie poster artist Steven Chorney's 1991 charcoal study for an ultimately unused poster for *Star Trek VI: The Undiscovered Country* (the final poster

was painted by John Alvin) fetched \$1,750. Lastly, Richard "Sparky" Moore's cover art and interior illustrations for the 1968 tie-in novel *Star Trek: Mission to Horatius* – a younger readers novel that pre-dated the first original *Trek* novel for an adult readership, *Spock Must Die!*, by two years – went for \$5,500, five times its estimate.

Meanwhile, in Heritage's summer Animation Art Auction, a production cel and background from *Star Trek: The Animated Series* sold for \$3,600. Taken from the episode "The Lorelei Signal," the hand-painted cel of the *U.S.S. Enterprise* on a 20 x 10.5-inch key master production background and overlay was described by the auction house as "one of the single most detailed setups for this show we have seen."



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07

THE MARTIAN HELLO

Geology imitates art on Mars



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09

In a curious echo of the pre-credits scene in the first episode of *Star Trek: Discovery* Season 1, NASA scientists have discovered strange chevron shapes resembling the Starfleet delta on the surface of Mars.

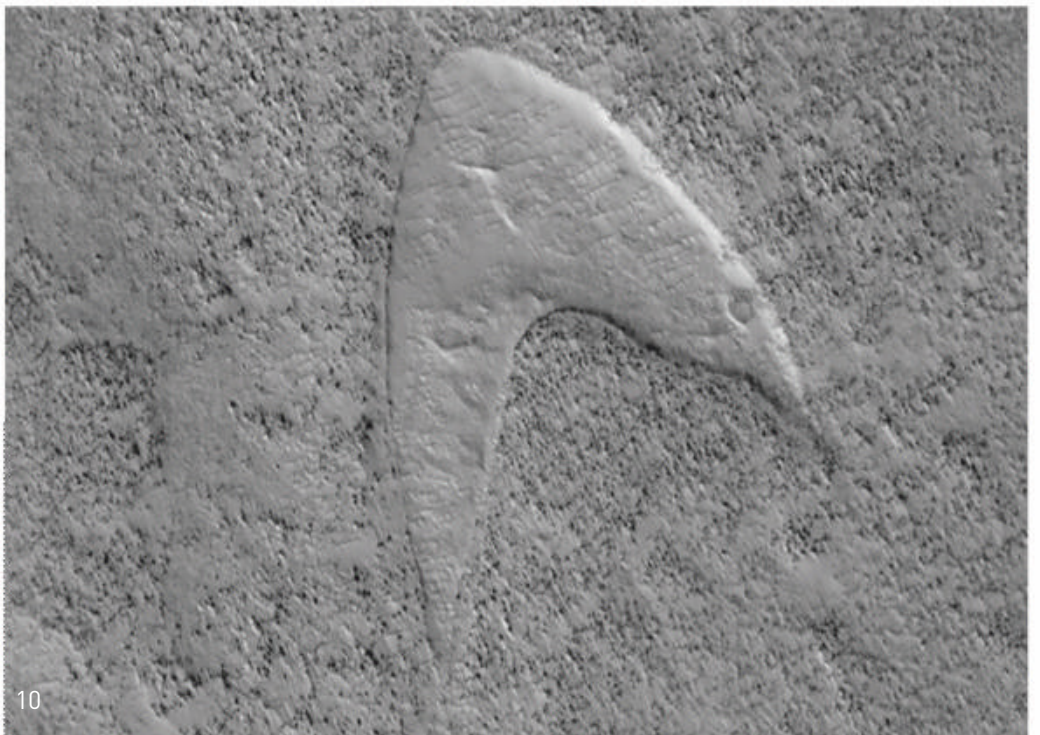
Photographed by the Mars Reconnaissance Orbiter, the shapes were spotted in the planet's south-east Hellas Planitia plain. In the *Discovery* episode "The Vulcan Hello," Captain Georgiou and Michael Burnham created a delta on a planetary surface out of their own footprints, but the ones on Mars are the result of a rather longer geological process.

According to NASA, "Long ago, there were large crescent-shaped

08 Georgiou and Burnham make tracks in "The Vulcan Hello."

09 The Martian deltas...

10 ...and a close-up of one of them.



10

(barchan) dunes that moved across this area, and at some point, there was an eruption. The lava flowed out over the plain and around the dunes, but not over them. The lava solidified, but these dunes still stuck up like islands. However, they were still just dunes, and the wind continued to blow. Eventually, the sand piles that were

the dunes migrated away, leaving these 'footprints' in the lava plain."

Wittily noting, "Enterprising viewers will make the discovery that these features look conspicuously like a famous logo," NASA pointed out that the similarity was "only a coincidence." For more on the Mars Reconnaissance Orbiter, go to mars.nasa.gov/mro/.

DS9 DOC ON DVD

Deep Space Nine doc arrives on Blu-ray and DVD

Following a run in cinemas over the summer, *What We Left Behind*, the long-awaited *Star Trek: Deep Space Nine* documentary, finally arrives on DVD and Blu-ray on August 6.

The feature-length documentary – which was reviewed in *Star Trek Magazine* #70 earlier this year – has been made available in three editions: standard, Special Edition, and an Indiegogo Edition. The standard release is available on Blu-ray and DVD through Amazon and other retailers, and features nearly 90 minutes of additional content and deleted scenes, comprising an introduction by co-director and DS9 showrunner Ira Steven Behr, along with six special features: A Brief History of *Deep Space Nine*

Featurette; *What We Left Out* – Deleted Scenes; Behind the Scenes at the *Variety* Photoshoot Featurette; HD Remaster Discussion with the Filmmakers; *More from the Fans* Featurette; and the Theatrical Trailer.

The Special Edition is a two-disc Blu-ray only available in the United States through Shout! Limited to 1,500 copies, it comprises a disc with the documentary and all the standard edition extras, plus a bonus disc with a 50-minute discussion, *A Round Table Look At The Making Of The Documentary*, featuring Behr, co-director David Zappone, and others; and *A Musical Reunion With Composers Dennis McCarthy And Kevin Kiner*.

Lastly, the Indiegogo Edition is an exclusive region-free Blu-ray/DVD set for the backers of the original 2017 fundraiser for the documentary, and includes the *Musical Reunion* featurette, a shortened version of the Shout! *Round Table*, Indiegogo Campaign Videos & Video Vault, and a Technical Trivia Track of subtitles with detailed technical info.



HONORING ANTON

Yelchin celebrated in new documentary



11

The life of Anton Yelchin, the late actor who starred as Pavel Chekov in all three *Kelvinverse* movies, is celebrated in a documentary that opens in cinemas this August.

Featuring contributions from director J. J. Abrams and co-stars

Chris Pine, Zachary Quinto, Zoe Saldana, Simon Pegg, and John Cho – along with a host of other non-*Trek* stars – *Love, Antosha* has been produced by Yelchin's friend Drake Doremus – who directed the late star in 2011's *Like Crazy* – and directed by

11 Anton Yelchin as Chekov in *Star Trek* (2009).

Garret Price. Besides interviews with more than 60 of Yelchin's collaborators and friends, the film includes home videos, behind-the-scenes footage, and photographs taken by the actor himself. Yelchin, who suffered with cystic fibrosis, was killed in a freak accident in 2016.

Introducing a trailer for *Love, Antosha* at a 10th anniversary screening of *Star Trek* (2009) at the Hollywood Forever Cemetery in June, Chris Pine commented, "The film is incredible and I think it'll show you all different sides of the guy that I knew – this curious, fascinating, complex, strange little dude." In the documentary itself, Zoe Saldana notes that Yelchin "was so aware of the importance of *Star Trek*, and the message that *Star Trek* had, and he understood why it managed to live for such a long time – and he was nervous about being a part of it, and giving it that justice."

The film opens in Los Angeles and New York in August, before expanding across the US thereafter.

STAR FLICK!

WizKids launches tabletop flicking game

Collectible game company WizKids – the outfit behind the hugely popular HeroClix – is unleashing a new *Star Trek* tabletop strategy game where players attack each other by flicking discs.

Star Trek: Conflick in the Neutral Zone is a two-to-four player game where participants take the helm of either a Federation or Klingon starship and compete for control over the Neutral Zone. In order to take control and win the game, players must collect energy resources, buy more ships, and acquire command points.

According to WizKids, “Each turn, players will take a variety of actions including collecting Dilithium Crystals, moving throughout the board, and attacking other players by flicking discs, representing ships, across the board. Additionally, Asteroids can be moved in order to obstruct an opponent’s progress, bringing you closer to victory!” While play ends when one player has collected 10 Command Points, the game can be made shorter or longer by adjusting the number of required Command Points.

Boasting “beautiful art featuring the iconic ships of the *Star Trek* universe,” *Conflick in the Neutral Zone* is available from game stores and online. Visit wizkids.com/star-trek-conflick/ for more info.

12 Box art for *Conflick in the Neutral Zone*.

13 Back cover of the box.

14 Close-up of the ship cards, discs, and tokens.

15 The game in action.



12



13



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TIMELINE TROUBLEMAKING

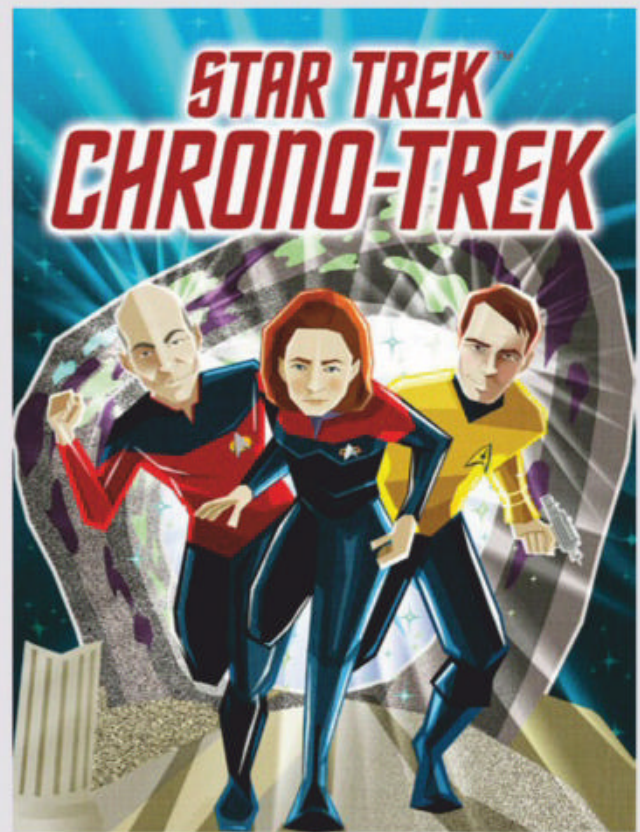
Tamper with the *Trek* timeline in chrono card game

A new card game from Looney Labs gives players the chance to explore the history – and alternate history – of the *Star Trek* universe, as they compete to restore their specific timelines.

Based on the company's existing *Chrononauts* game, *Star Trek: Chrono-Trek* allows players to adopt one of 32 identities, including starship crew-members from every iteration of *Trek* up to and including *Star Trek: Enterprise*. Thirty-six Timeline cards are laid out in a board configuration, from which players draw and play

cards, attempting to link sequences. According to Looney Labs, "Other cards include important Artifacts (such as Tribbles or the Guardian of Forever) and Inverters, which ripple reality and change the outcome of pivotal events. Your secret ID card tells you what parts of the Timeline you must change – or preserve – in order to win. But watch out for Q... he might just erase all of reality!"

Aimed at ages 11 upward, *Star Trek: Chrono-Trek* is available in stores and online from August.



WOMEN OF TREK

FanSets unveils female-focused pins



Collectible pins company FanSets has turned the spotlight on the female of the *Star Trek* species, with a new line devoted to *Trek's* women.

Debuting at *Star Trek Las Vegas 2019*, The Women of *Star Trek* set comprises an initial offering of 10 pins – plus a special limited convention-only extra pin – presented on a special backerboard. Each of the 10 pins was unveiled by FanSets

on social media on successive days over the summer, beginning with Dr. Beverly Crusher, then Lt. Uhura, Major Kira Nerys, Captain Janeway, T'Pol, Michael Burnham, Counselor Troi, the Borg Queen, and Edith Keeler. The *STLV* exclusive was an alternate Uhura design limited to just 100 pieces.

Following the backerboard set's *STLV* debut, the intention was to

16 A selection of FanSets' Women of *Star Trek* pins: Michael Burnham...

17 ...Uhura...

18 ...the Borg Queen...

19 ...and Edith Keeler (from "The City on the Edge of Forever").



17



18



19

make it available online for a limited time at fansets.com (sans the *STLV*-exclusive pin). Individual pins are slated to be available from October, although these versions will not have the glitter effect of the initial run. According to FanSets, the Women of *Star Trek* line is ongoing, and is projected to eventually comprise approximately 50 pins.

ANIMATED HARDCOVER

Animated Series spotlighted in new book

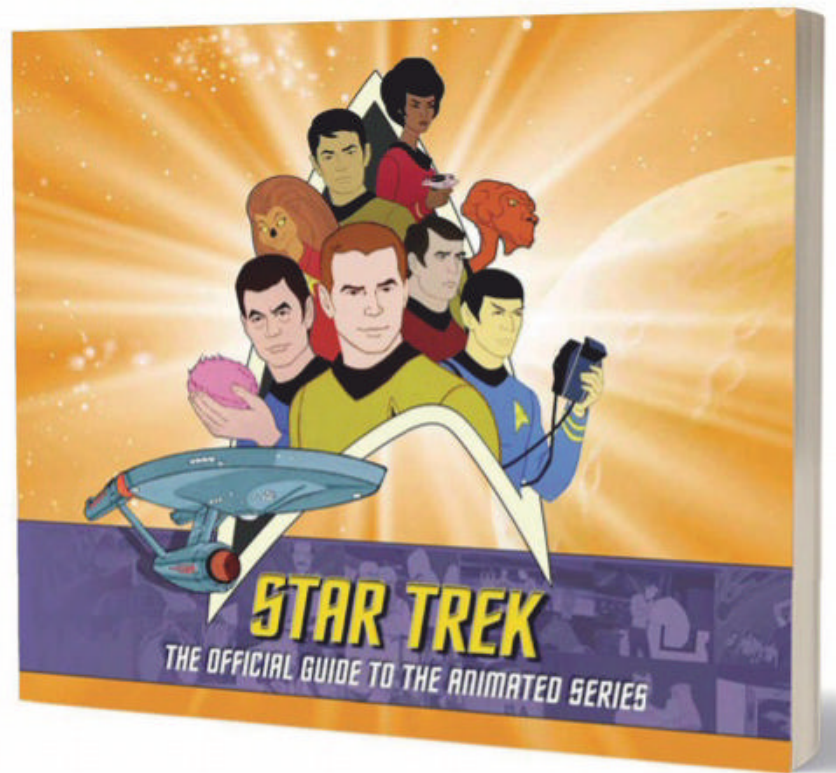
This fall, for the first time, *Star Trek: The Animated Series* will receive the illustrated book treatment, in a 160-page hardcover exploring every aspect of the 1970s TV show.

Written by Aaron Harvey and Rich Schepis, *Star Trek: The Official Guide to the Animated Series* digs into the making of the acclaimed animation, unearthing behind-the-scenes production documents and never-before-seen art. Documenting the process of the show from script to screen, the book examines each episode in depth, and boasts copious images, from little-seen sketches, to character guides, to animation cels. In addition, according to the publisher, the book “includes a Databank encyclopedia of new and returning characters, ships, and planets, as well as trivia, bloopers, and *TAS*’s connections to other *Star Trek* shows.”

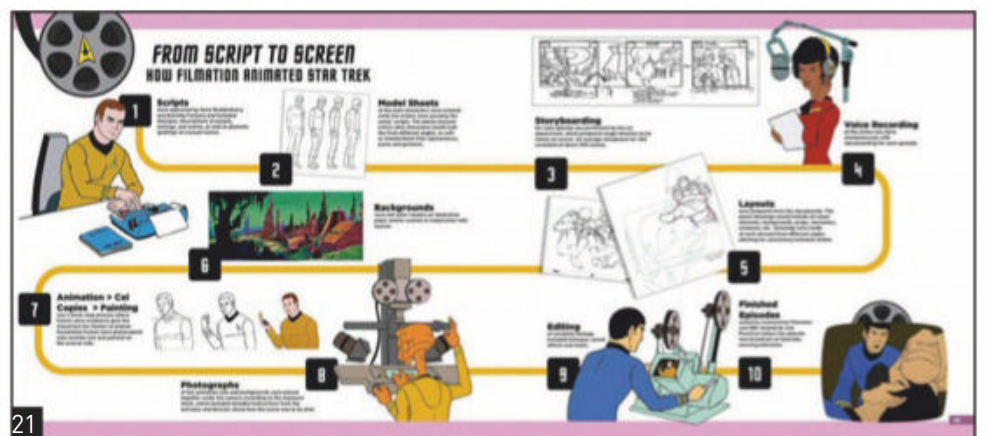
Star Trek: The Official Guide to the Animated Series is published by Weldon Owen on September 3.

20 Cover art for *The Official Guide to the Animated Series*.

21 Interior spread showing the process of *Star Trek: The Animated Series* from script to screen.



20



21



AFTER THE DISCO

Comic book miniseries centers on Spock

While the far future fate of the *U.S.S. Discovery* remains to be seen following the events of *Star Trek: Discovery*’s Season 2 finale, the immediate fates of Spock, Pike, and the other characters left behind in the 23rd Century are explored in an IDW miniseries.

Beginning in August, the three-issue *Star Trek: Discovery – Aftermath* is written by *Discovery* and *Star Trek: Picard* writer Kirsten Beyer with Mike Johnson, and art by Tony Shasteen. According to IDW, the story begins when Spock discovers his adoptive sister Michael Burnham’s personal log, and “begins to unravel the story of Burnham’s journey from orphan to Starfleet

officer – and the secret history of the Red Angel as well. But as he confronts the secrets of Burnham’s past, he’ll also have to grapple with his own.” As Spock deals with the loss of his sister, “Captain Pike makes an offer to the Klingons. But will the enemies of Chancellor L’Rel ignite a new war instead?”

Meanwhile, IDW’s ongoing *Star Trek: Year Five* series continues in August and September, as writer Jody Houser and artist Silvia Califano take over the title with issue #5. Their story concerns the discovery of a mysterious device known as the Truth Artifact – an item that soon has the crew of the *U.S.S. Enterprise* at each other’s throats.

DST REDISCOVERED

Long-lost *Trek* guest-star confirmed for British con



22

The all-star guest list for *Destination Star Trek 2019* at the NEC in Birmingham, UK on 25–27 October continues to grow, including the addition of a *Star Trek* guest star whose identity was thought lost to the mists of time.

April Tatro played the part of shapeshifter Isis – feline-human companion of Gary Seven – in the original series episode “Assignment: Earth” – a fact that was only rediscovered earlier this year. For many years the non-speaking role was associated with another actress, Victoria Vetri, until in 2018 it was established that Vetri hadn’t in fact portrayed the character. Then, early in 2019, Larry Nemecek and *The Trek Files* team unearthed documents in Gene Roddenberry’s archive that pointed to actress and contortionist April Tatro as the genuine Isis.

Tatro will be appearing at *Destination Star Trek* on the Friday, Saturday, and Sunday – “her first ever signing event in the world,” according to the *DST* team, “so a super rare signature for your *Star Trek* collection!”



23

Other guests confirmed for the show include Ethan Peck and Alan Van Sprang – *Star Trek: Discovery*’s Spock and Leland – who join their already announced co-star Anson Mount, alias Captain Pike. Also attending are Jonathan Frakes (Riker, as well as director of multiple *Discovery* and *Star Trek: Picard* episodes), Denise Crosby (Yar), Robin Curtis (Saavik), and from *Star Trek: Enterprise*, Connor Trinneer (Trip) and Anthony Montgomery (Mayweather),

22 The crowds in the main hall at *Destination Star Trek 2018*.

23 April Tatro as Isis in “Assignment: Earth.”

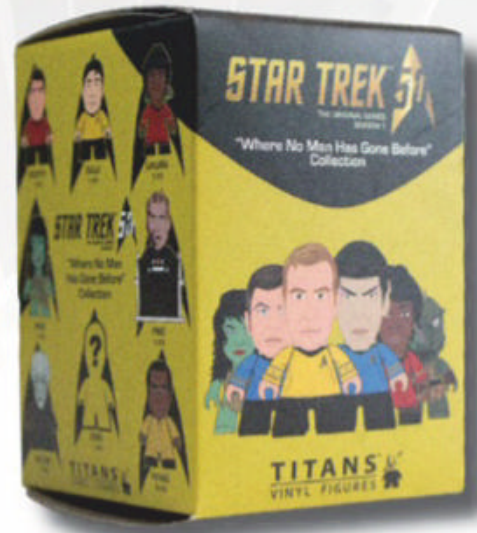
with many more to be announced in the run-up to the event.

A variety of tickets are available, from standard 3 day (£49), 2 day (Saturday and Sunday, £39), or 1 day (Saturday or Sunday, £29) tickets, to Lieutenant, Commander, Captain, or Admiral VIP packages, which include a variety of additional guest talks, autographs, meet and greets, and other goodies, depending on the package. Head to www.destinationstartrek.com/tickets for more info and prices. ✨

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KIRK ON FILM

Who better to lead off our multiple *Star Trek* movie anniversary celebrations than the man who not only starred in four of those anniversary films, but directed one? In an exclusive one-on-one interview – his first with *Star Trek Magazine* in three years – William Shatner reflects on not just *Star Trek: The Motion Picture*, *Star Trek III: The Search for Spock*, *Star Trek V: The Final Frontier*, and *Star Trek Generations*, but every one of the original cast movies.

WORDS: MARK NEWBOLD





**STAR TREK:
THE MOTION PICTURE**

Story by: Alan Dean Foster

Screenplay by: Harold Livingston

Directed by: Robert Wise

Released: December 7, 1979

“The Human adventure is just beginning...”

Star Trek Magazine: What were your initial thoughts when you first got the call to confirm that *The Motion Picture* was going to happen?

William Shatner: If I remember correctly, there were a lot of conversations about doing a variety of things. There was going to be a movie for television; there was going to be a series. So when they made a pronouncement about the best of all possible worlds – which was a big movie by an A-list director – I was thrilled.

STM: *The Motion Picture* was a massive hit, breaking box office records. Were you happy to be back in the role of Kirk?

WS: I think the character of Captain Kirk, the way he was written and

01 Kirk patrols the corridors of the *Enterprise*, in *The Motion Picture*.

02 Banished to Rura Penthe with Bones, in *The Undiscovered Country*.

03 Promo pic for *The Motion Picture*.



all that, was really terrific. I enjoyed playing him, and so when I was asked to do it again, I was thrilled and looked forward to it. It was a decent script. I think it got hurt by the fact that we were so rushed that Bob Wise couldn't put his absolute touch to it, and so it failed a little because we were so short for time.

“When they made a pronouncement about the best of all possible worlds – which was a big movie by an A-list director – I was thrilled.”

**ON THE MOTION
PICTURE**

**STAR TREK II:
THE WRATH OF KHAN**

Story by: Harve Bennett & Jack B. Sowards

Screenplay by: Nicholas Meyer (uncredited)

Directed by: Nicholas Meyer

Released: June 4, 1982

“At the end of the universe lies the beginning of vengeance.”

STM: Stepping forward three years, the lean, stripped-back *The Wrath of Khan* must have felt like a very different proposition to the big-budgeted *The Motion Picture*.

WS: *The Wrath of Khan* was really well written. I was excited by that, having to now round out this character that I'd played for a while, but it was the writing that made me feel good – that I didn't have a sense of the responsibility of trying to influence the script in some way, in ways I thought would make it better. I thought it was good.



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STAR TREK III: THE SEARCH FOR SPOCK

Written by: Harve Bennett

Directed by: Leonard Nimoy

Released: June 1, 1984

“A Dying Planet. A Fight For Life. The Search For Spock.”

STM: In 1984, your friend Leonard Nimoy settled in the director’s chair for *The Search for Spock*. At this stage of your association with *Star Trek*, did you too want to be more creatively involved?

WS: In the third film – and I don’t

know whether it was strategy or not – Leonard very cleverly said that he was not going to play Spock any more, and then he would play Spock if he directed it. That was really smart. Then I realized that if he was going to direct a film, then I was going to get to direct a film.

STM: Was that an opportunity you were keen to pursue?

WS: I had directed a lot on all of the series I was working on. I thought that was great, so I would direct the next film, but I was busy with a series I was doing, so I couldn’t do it.

04 Kirk on trial, in *The Undiscovered Country*.

05 Kirk, Sybok, Spock, and Bones, in the Shatner-directed *The Final Frontier*.

06 With the good doctor, in *The Wrath of Khan*.

STAR TREK IV: THE VOYAGE HOME

Story by: Leonard Nimoy & Harve Bennett

Screenplay by: Steve Meerson & Peter Krikes and Harve Bennett & Nicholas Meyer

Directed by: Leonard Nimoy

Released: November 26, 1986

“A catastrophe in the future can only be averted by a journey into Earth’s past.”

STM: What are your memories of *The Voyage Home’s* progress toward the big screen?



07

WS: Leonard got to direct *Star Trek IV* and he really did well by it; he got a wonderful script as well. He was very smart about getting the script written along the ways that he felt it should go, which allowed me to do *Star Trek V* with my own premise. My premise was *Star Trek* goes in search of God. Roddenberry was the first one to say, “Whose God?” and will I have the audience up in arms against whoever’s God it’s not? They would be upset – and we don’t want to upset anybody. So, I had to learn that lesson. But on the progression of scripts, *Star Trek IV* was good.

STAR TREK V: THE FINAL FRONTIER

Story by: William Shatner & Harve Bennett & David Loughery

Screenplay by: David Loughery

Directed by: William Shatner

Released: June 9, 1989

“The greatest enterprise of all is adventure.”

07 Kirk looks on as Spock probes Valeris’ mind, in *The Undiscovered Country*.

STM: You finally directed a *Star Trek* film with *The Final Frontier*. It’s had mixed reactions over the years, and you’ve noted how you would have liked more money spent on the special effects.

WS: Yes, exactly.

STM: Arguably, you gave DeForest Kelley his finest moment in the scene with his ailing father, but in terms of the overall performances that you got from your cast, how pleased were you?

WS: Well, I appreciate you saying that. I was that much short of making a good film, and it came mostly out of my trust in other people, which wasn’t fulfilled. When it came down to having more money for the special effects, to give the audience a resolve at the end, I didn’t have the money to do it.

STM: Is that a regret, or is that just business?

WS: I don’t live in regret, but I wished

“If I had more insight, if I was more intelligent, I would have tried it a couple of different ways, because I had something in mind on Kirk’s death.”

ON GENERATIONS

that I had done something a little differently. I don’t know what that something is, I haven’t given that thought.

STM: When did you realize that this wasn’t going to plan and there was trouble ahead?

WS: When I first learned that the suits that the stuntmen would wear would cost \$250,000 each, and to do four would cost a million dollars. It was far outside the parameters of the budget, so I was kind of lost as to what to do.



08



09

view, and since he wrote the script, it was as it should be. He was also very kind and strong in his way. I like him considerably. We had a very good working relationship and a lot of fun.

STAR TREK GENERATIONS

Story by: Rick Berman & Ronald D. Moore & Brannon Braga

Screenplay by: Ronald D. Moore & Brannon Braga

Directed by: David Carson

Released: November 18, 1994

“Two captains. One destiny.”

STM: *Generations* was your final onscreen appearance as Captain Kirk – to date, anyway – and famously features your character’s death. What are your thoughts on that movie?

WS: Really good. I’ve seen this last cut of Kirk dying and if I had more time, if I had more insight, if I was more intelligent, I would have tried it a couple of different ways, because I had something in mind on Kirk’s death. I’ve seen that cut several times, of Kirks death, and it doesn’t quite fulfil what I had in mind. I would play it a little differently.

NB: William Shatner’s comments regarding The Undiscovered Country are taken from Dan Yakir’s interview in Star Trek VI: The Undiscovered Country: The Official Movie Magazine.

The original reason for losing all that was the heads of the department with me hired a guy who was incapable of doing the special effects, and I didn’t know that – I just went by advice. I mean, who knows about special effects? I said fine, that sounds good to me. The guy’s wife made a really good meal and I think that swayed everybody, so we hired a guy that didn’t live up to the special effects, and that was a serious problem.

STAR TREK VI: THE UNDISCOVERED COUNTRY

Story by: Leonard Nimoy and Lawrence Konner & Mark Rosenthal

Screenplay by: Nicholas Meyer & Denny Martin Finn

Directed by: Nicholas Meyer

Released: December 6, 1991

“The battle for peace has begun.”

STM: The final full cast film was *Star Trek VI: The Undiscovered Country*, a beautiful way to wrap up your collective onscreen adventures. How did you find that movie?

WS: It was a very pleasant experience filled with nostalgia even in the act of making it, realizing that this was the last and that I would probably not work with these people again, especially Leonard Nimoy and DeForest Kelley.

STM: This was Nicholas Meyer’s second *Star Trek* film as director; how did you find working with him?

WS: Nick has a very strong point of

08 The end is nigh, in *Generations*.

09 Verbal sparring with General Chang, in *The Undiscovered Country*.



01

ROCKET MAN!

Shortly before William Shatner sat down with us to talk *Trek* movies, he beamed down to New Zealand to open a brand new rocket lab facility – and *Star Trek Magazine* was on hand to witness his typically idiosyncratic suggestion for the facility's inaugural mission...

WORDS AND PHOTOS: CHRIS GARDNER

It takes a rocket man to launch a rocket lab – and it takes another rocket man to introduce him.

When William Shatner, *Star Trek*'s original Captain James T. Kirk, opened private company Rocket Lab's new high-volume production facility in Auckland, New Zealand, Rocket Lab chief executive Peter Beck set the stage.

"There's one very special guest here today," Beck said. "He sparked a generation of space enthusiasm and he is an icon. Not just with the space industry, but globally.

"I used to watch him when I was five years old bouncing on my father's knee in front of the television, and I used to admire his exploration of the universe, boldly going where no man had gone before... I can only imagine going

back in time, tapping on that little boy's shoulder and whispering into his ear, 'One day, Captain Kirk's going to open your rocket factory.'"

SPACE, BABY!

The 12-year-old Rocket Lab launched its first spacecraft to orbit in early 2018, joining what Beck called "a very, very elite club. Generally, it's countries that go to space, not companies. There have been two private companies in the history of this Earth that have ever put a spacecraft in orbit, and Rocket Lab is one of them."

Among those gathered to watch William Shatner unveil a plaque and sign an Electron rocket were US Ambassador to New Zealand Scott Brown, as well as New Zealand's Prime Minister,

01 Shatner signs a rocket at Rocket Lab.

Jacinda Ardern, her partner, Clarke Gayford, and their four-month-old daughter, Neve. After being introduced, Shatner referred to Elon Musk's launch of a Tesla Roadster into orbit in February, 2018, before joking about launching the prime minister's baby into space.

"So, he puts a rocket up" said the *Star Trek* star, "and he puts a car up there, a Tesla! Incredible!

"See, now here's a suggestion that might be useful," Shatner teased. "The prime minister has a baby. So why don't we put the baby as a payload? Get the baby up there! Protect it and, of course, bring the baby back down. But, think how much better New Zealand's space programme would be. Instead of a car, a newborn baby!"



02



03

“I never, ever, thought in my life that I would acknowledge William Shatner at the beginning of a speech.”

NEW ZEALAND PRIME MINISTER JACINDA ARDERN

After the nervous laughter had died down, Shatner got serious about the achievements of Rocket Lab and its chief executive.

“What a wonderful place to be: on the cutting edge of this technology,” Shatner said. He noted how he was amazed Rocket Lab could put a payload into space for \$5 million, compared to the billions of dollars that a U.S. launch cost: “Wow! You’re sending rockets up for such a small percentage of the price it takes for us in America. What wonderful, innovative, work

02 Rocket Lab’s mission control.

03 Ever the pioneer, Shatner attempts to sneak on board the craft.

all of you are doing. It’s special. I’m glad to be here. You’re all very special and I feel special for being here. Thank you so much!”

A NEW SPACE RACE

The new 80,000 square-foot rocket development and production facility adds to Rocket Lab’s existing production facility and headquarters in Huntington Beach, California. The New Zealand facility rethinks the way orbital rockets are built, and brings Rocket Lab’s manufacturing footprint to more than 4.5 acres, enabling the company to build an Electron rocket every week.

“This is an incredibly exciting moment for the team, but also for the space industry,” Beck said. “For the past 12 years, I’m constantly asked the same question: Why rockets? Why space? Why do all this? In fact, I get asked that question so much that I often contemplate tattooing the answer across my forehead to save a bit of time. But the reality is, we go to space to improve life on Earth. That is the whole point of what we do.

“We’re in an incredibly exciting time right now in a new era of small

satellite technology, one that's changing the way we interact with each other, and also how we manage our planet. We rely on satellites. They connect us. They keep us safe and they help us understand and manage the impact we have on our planet. They enable us to innovate and to explore into the universe."

According to Beck, there are 2,600 small satellites that require launch in the next few years, and America only launched 28 rockets in 2017. "You can see that if you have got 2,600 spacecraft and 28 rockets, you have got a little bit of a problem on your hands. So, this is really what we are trying to solve."

GO FOR LAUNCH

Electron launch vehicles undergo final assembly at the Auckland facility, which houses more than 200 of Rocket Lab's growing team of 330 people. There, all parts go through a streamlined process for testing and integration into the rocket, before launch from Rocket Lab's private orbital launch pad, Launch Complex 1, on the Māhia Peninsula in Hawke's Bay, New Zealand. Mission Control is at the Auckland facility, serving launches both from Launch Complex 1 in Māhia and Rocket Lab's US launch site. While launches are currently monthly, the plan is to scale to weekly launches by the end of 2020.

For her part, Jacinda Ardern noted that the Auckland Rocket Lab looked like "the stuff of films... and the stuff of dreams." She also exhibited a surprising depth of knowledge of William Shatner's oeuvre, sounding more like a full-blown fan than a prime minister.

"I never, ever, thought in my life that I would acknowledge William Shatner at the beginning of a speech," she said. "Peter gave you a great intro but actually left off an important part of your résumé. Your album *Has Been* from 2004 is a revelation, and particularly your cover of "Common People" was inspired. I happened to play it in a DJ set at Laneway Festival a couple of years ago!"

04 Rocket Lab's Peter Beck with William Shatner.

SPACE... THE FINAL FRONTIER

Rocket Lab chief executive Peter Beck wouldn't call himself a Trekkie, but he does "own a set of *Star Trek* cufflinks." On top of that, Beck keeps a set of original series DVDs at work: "We play them in the lunch room during lunch." The average age of Rocket Lab staff being 32, Beck found that without the discs, many employees didn't understand his inevitable workplace references to *Trek*.

Growing up in Invercargill, New Zealand, Beck watched William Shatner and his *Star Trek* co-stars' adventures from a young age. "I certainly enjoyed the original series, and that's the series I grew up with," he told *Star Trek Magazine* following Shatner's visit. *Star Trek* was part of the landscape that inspired Beck's interest in space. "I've always been into space, for as long as I can remember. The stars and the night sky used to fascinate me. So, every Saturday morning, when we were growing up, there would be *Star Trek* on, along with *Hogan's Heroes* and all those kinds of programmes.

"The thing I love about the original series is that the story carries it. Today, it seems you have to have huge special effects to be

able to draw an audience. But for me, the story and the acting actually carries it. The true art is there; you don't need all these special effects to engage an audience."

Beck thinks it's important to remind today's generation of the vital role space plays in modern life. "*Star Trek* did a wonderful service to humanity in the fact that it inspired generations of people to think of space in a different way. One thing I find myself doing so much is trying to make people understand how reliant they are on space. People get very wound up in their terrestrial days and lives staring at their mobile devices. The whole point of humanity starting this project was to get people to look up and look out into the universe, and realize that we are just one insignificant species floating on a rock in a giant universe.

"*Star Trek* played a really important role in making space mainstream, making the exploration of the universe mainstream, and although the stories were sometimes fanciful and sometimes downright weird, at least they were exploring the potential of the universe. I think that's missing in today's culture." ✨



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YESTERDAY'S ENTERPRISE

REVISITING STAR
TREK'S PAST

(RE)LAUNCH CONTROL



Star Trek: The Motion Picture. Star Trek (2009).

Two distinct movies, released three decades apart – but each in their own way responsible for reenergizing *Star Trek*. As the two films celebrate their 40th and 10th anniversaries respectively, *Yesterday's Enterprise* examines how both relaunched *Trek* on the big screen.

WORDS: RICH MATTHEWS



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02

It's a hell of a responsibility, bringing a beloved franchise back from the dead. While it was *Star Trek: Discovery* that finally relaunched *Trek* on "television" (a somewhat redundant term in the age of streaming) a dozen years after the franchise's exit from broadcast in 2005, it was J. J. Abrams' successful big-screen reboot/prequel/sequel in 2009 that facilitated that small-screen renaissance.

But that wasn't the first time the cinema saved *Star Trek* – and

the parallels between Abrams' *Star Trek (2009)* and Robert Wise's *Star Trek: The Motion Picture* are striking. Released 30 years apart, both were born into an entertainment landscape where *Trek* was dormant. Where Abrams ventured to the final frontier four years after *Star Trek: Enterprise's* cancellation and six years after *Star Trek Nemesis* completed the *Next Generation* movie series, Wise faced an even bigger task: 10 years after the original series was axed and five years

01 The *Enterprise* remake, in *Star Trek (2009)*.

02 Spock (Zachary Quinto) and Kirk (Chris Pine), together again for the first time.

after *Star Trek: The Animated Series's* last episode aired, *Star Trek* was done and dusted.

But in both 1979 and 2009, *Trek* was reborn in spectacular style, with scope, vigor, cutting-edge visual effects, and more than enough antimatter in its warp core for future voyages. No matter what anyone thinks of Gene Roddenberry's creation, *Star Trek's* enduring appeal and almost limitless possibilities are beyond reproach. *The Motion Picture* and *Star Trek (2009)*

are two very different movies in tone and intent: one serious, arguably slow, pretentious, and self-important, but brimming with big ideas and delectable science fiction; the other a jaunty, fun, bombastic space adventure hellbent on entrancing a younger audience. But both brilliantly fitted their moment and did their job. *Star Trek* was back – twice.

“This is an almost totally new *Enterprise*!”

As the Season 1 finale of *Discovery* demonstrated, the most powerful totem in *Star Trek* is the *U.S.S. Enterprise*. Whenever any incarnation of the NCC-1701 shows up – but especially the original, its A sister, or D offspring – it immediately energizes any spin-off. For the movies, it's flat-out essential.

A *Star Trek* movie *must* have the *Enterprise* – and that movie has to *love* that ship. This was acknowledged by J. J. Abrams on his DVD commentary when he explained that the reveal of the “new” *Enterprise* in his 2009 film was a direct tribute to the “amazing” (and nearly six minutes long!) shuttle sequence from *The Motion Picture*.

That *Motion Picture* sequence performed two functions: it was a love letter to the *Enterprise*, allowing William Shatner to do some of his best emoting; and it was a statement of scale, a showcase for top drawer VFX – that *Star Trek* was ready and able to go toe-to-toe with *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and (importantly) *2001: A Space Odyssey*. It was a straightforward “look how beautiful this ship is now!” backed up by the majesty of Jerry Goldsmith's score, moving from small and flighty to full triumphal fanfare – a slower-tempo, weightier rendition of what would become widely known as the theme tune to *The Next Generation*.

The parallels between J. J. Abrams' *Star Trek* (2009) and Robert Wise's *Star Trek: The Motion Picture* are striking.

03 From an approaching shuttle, Kirk feasts his eyes on the refitted *Enterprise*.

04 Ilia, Spock, Kirk, Decker, and Sulu on the bridge.

05 *The Motion Picture Enterprise* forward...

06 ...and aft.

Three decades later, Abrams paid suitable homage. He may not have been a *Star Trek* fan, but an early memory of seeing *The Motion Picture* on the Paramount lot clearly baked in the essential epic elements that big screen *Star Trek* needs. When the cadets of his movie – the still-green Kirk, Bones, and Uhura, plus a more seasoned Spock – commenced their own shuttle connection to the *Enterprise* under crisis conditions, the camera lingered on the still-new Starfleet flagship. Sweeping majestically around the vessel, it allowed

us to see the subtle changes in design from the original *Enterprise* – the bigger, fatter nacelles, the swooping contours of their pylons – contextualized and fetishized by the wide-eyed admiration of her (future) captain, all underscored by Michael Giacchino's rousing, symphonic music emphatically stating that *this* was the real star of the movie. It was the heart of the film, and the connective tissue to *The Motion Picture*.

The adulation continued in both movies – because the next thing the audience needed to see was the bridge:

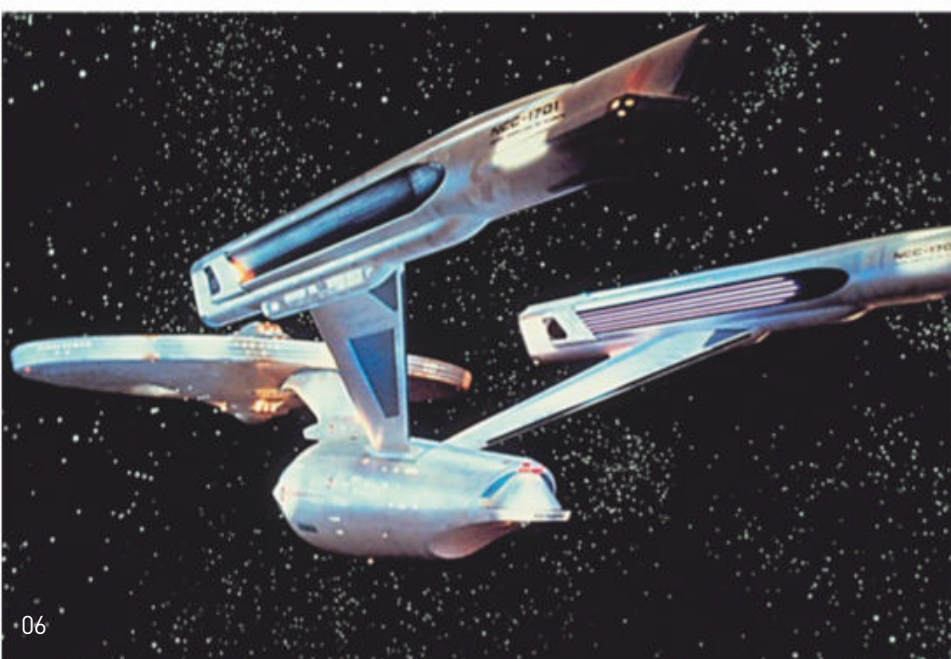




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Ship's Manifest

Star Trek: The Motion Picture

Story by: Alan Dean Foster

Screenplay by:

Harold Livingston

Directed by: Robert Wise

Released:

December 7, 1979

Original US domestic gross: \$82m

Adjusted for inflation: \$296m

When a huge alien cloud of unknown origin completely obliterates a Starfleet listening post, the only ship in range is rushed out of drydock to intercept: the refitted *U.S.S. Enterprise*. Controversially, Starfleet also sends its chief of operations to take command of the untested ship – one Admiral James T. Kirk...

- *The Motion Picture* was the first time we saw 23rd Century Earth, as the original five-year mission was in the farthest reaches of explored space. Original pilot "The Cage" came close, but in reality the Mojave park of Captain Pike's youth was a Talosian illusion. Since *The Motion Picture*, only *Star Trek Insurrection* and *Star Trek Beyond* have been set entirely off Earth.

- The film also marked the debut appearance of the Klingon language – developed initially by James "Scotty" Doohan after Gene Roddenberry was dissatisfied with the efforts of University of California academic Hartmut Scharfe. "I'll do it for you after lunch," Doohan told Roddenberry. "I was doing something close to Mongolian. We

had to cut out vowels as much as possible." It was admittedly only a few phrases, with linguist Marc Okrand truly fleshing it out for *Star Trek III: The Search for Spock*. Scharfe's Vulcan dialectic, however, did make it into the final film.

- *The Guinness Book of Records* cited *The Motion Picture* as the most expensive then made (unadjusted for inflation), with a budget of \$46m. Years later, however, the actual budget of *Superman: The Movie* was finally revealed as \$54m. If you adjust for inflation, *Cleopatra* was the highest US production, with a USSR-bankrolled production of *War and Peace* rumoured to be the real title-holder, thanks to a mind-boggling \$100m budget in 1966 – which works out at approximately \$1.8bn in today's money. In comparison, TMP's late-20teens budget would be a mere \$260m.
- Based on the adjusted figure – which doesn't factor in a mammoth marketing spend by Paramount – it's less surprising that the film wasn't considered a big success by the studio, even though it was clearly a hit. The poor cost-to-profit ratio resulted in the pared-down budget for *Star Trek II: The Wrath of Khan*, the sidelining of Gene Roddenberry, and the introduction of TV producer Harve Bennett and young buck Nick Meyer – all decisions that arguably "saved" the franchise, with *The Wrath of Khan* still lauded as the best *Star Trek* film and the most profitable.



07

In both 1979 and 2009, *Trek* was reborn in spectacular style, with scope, vigor, cutting-edge visual effects, and more than enough antimatter in its warp core for future voyages.

07 J. J. Abrams takes it to the bridge.

08 Uhura looks to Kirk's command.

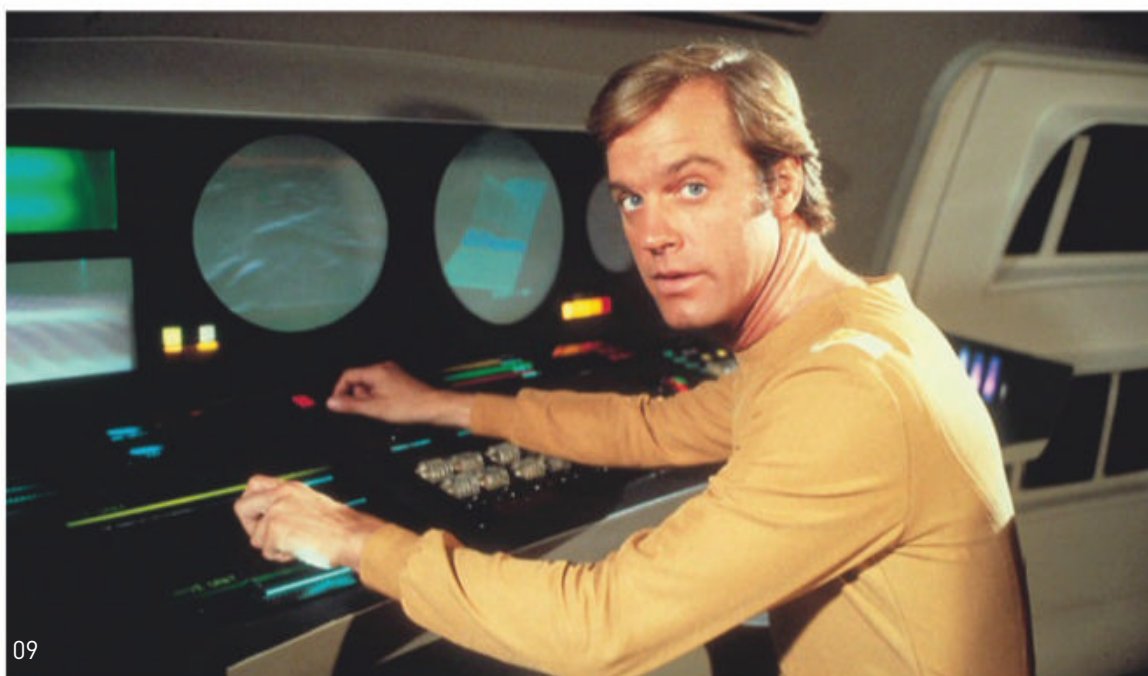
09 Will Decker, as played by Stephen Collins.

▶ the captain's chair nestled in the brain of the ship, surrounded by its key players. Both Abrams and Wise teased us a bit, holding it back, hanging around on the lower decks, showing us corridors, shuttle bays, engineering, before...

1978's gun-metal grays, sleek lines, and glowing buttons and dials – the height of latter 20th Century futurism, and a complete revelation next to the boxy, garish psychedelic tech of the original series. 2009's gleaming white, smooth ergonomics and holographic touchscreen nirvana – an Apple Store in space, a perfect complement to the optimism of Gene



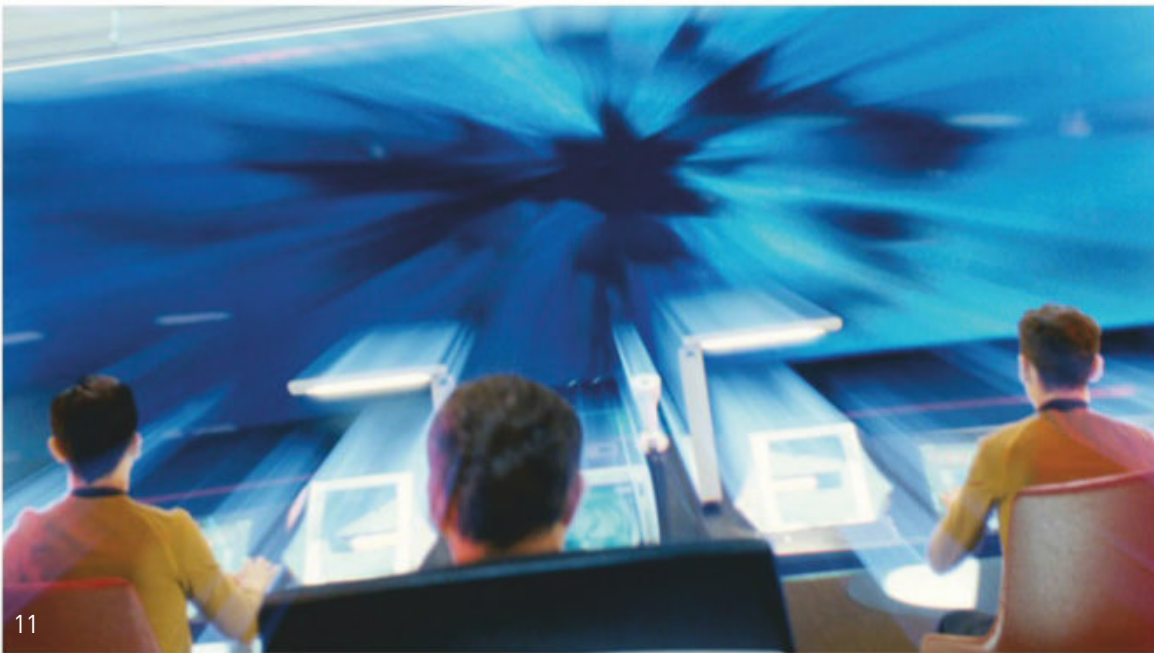
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11

Roddenberry's vision. The result was the same: you wanted to be on that bridge, on that ship, gallivanting around the galaxy. That is vital for any incarnation of *Star Trek*, and a big part of the reason *The Motion Picture* and *Star Trek (2009)* successfully relaunched the franchise.

“You know, coming back in time, changing history... that's cheating.”

Once the *Enterprise* is shipshape, the next vital component in any *Star Trek* recipe is a Big Idea (copyright Gene

Roddenberry, D. C. Fontana, and Gene L. Coon). It's arguably what separates true science fiction from space opera and mythos-based archetypes: a concept at the center of the story that boggles the mind, challenges outlooks, and triggers a spasm of existential introspection about life, the universe, and everything.

Prior to *Star Trek's* cinematic rebirth in '79, the obvious champion of Big Idea sci-fi movies was Stanley Kubrick's *2001: A Space Odyssey*, which tracked the birth of man at the hands of monolith-planting god-aliens

10 The *Enterprise* finds itself in a debris field in *Star Trek (2009)*.

11 Going to warp, 2009 style.

right through to interstellar travel and humanity's evolution beyond the stars. Evidently this was the space Gene Roddenberry wanted *Star Trek* to occupy by the end of the 1970s, once *Star Trek: Phase II* morphed into *The Motion Picture*.

Look at who he hired to direct the picture: it wasn't *The Sound of Music* and *West Side Story* on Robert Wise's résumé that got him the job (although their huge commercial success couldn't have hurt); it was all-time 1950s sci-fi classic *The Day the Earth Stood Still* – with a little nudge from 1971's *The Andromeda Strain* – that sealed the deal. In *The Day the Earth Stood Still*, an alien intercedes in humanity's development to warn them that their current warring behavior must stop or the Earth will be destroyed. Stark and thought-provoking – if not entirely in keeping with the Prime Directive – that could easily be an episode of *Trek*.

Wise was the perfect candidate to dramatize the return of a lost Earth probe seeking its creator after gaining sentience at the hands of living machines, imbuing it with a planet's worth of advanced technology in order to fulfill its mission to learn all there was to learn, and then return that



12

information to its maker. *Voyager* had become *V'ger* and was grappling with the meaning of life. Ideas don't come much bigger than that.

Unless, that is, you take into account parallel universes, time travel, and the nature of reality, which was what J. J. Abrams selected for 2009's Big Idea(s). Whether or not you're a fan of the *Kelvin* Timeline, it was an incredibly creative way to destroy numerous birds (of prey) with one torpedo.

In many ways, Abrams had been given a thankless task: to entirely reboot a beloved franchise that had one of the most vociferous and pedantic fan bases in history. The creator and director of such pop-

12 Spock and Kirk: facing the future, back to back.

culture touchstones as *Lost* and *Alias* knew he had to appeal to a young blockbuster crowd while not losing the diehard convention-attending Trekkers. So, rather than start from scratch, Abrams used a Big Idea to engineer a solution, allowing him to make the film a reboot (starring a sexy new young cast), a prequel (set before the five-year mission of the original series), and a sequel (with Leonard Nimoy once again reprising his role as Spock, flung back through time in a wormhole created by a planetary cataclysm).

What was ostensibly a popcorn space movie became a contemplation of quantum theory, the fabric of space-time, and predestination. Are the

Once the *Enterprise* is shipshape, the next vital component in any *Star Trek* recipe is a Big Idea..

key crew-members of the *Enterprise* always destined to come together on that ship, like planets held in sway by a star's orbital pull? Are we more than just the sum of our upbringing? Is the universe malleable, as plastic as the human brain?

Star Trek needs a Big Idea? Bingo.



Ship's Manifest

Star Trek (2009)

Written by: Roberto Orci and Alex Kurtzman

Directed by: J. J. Abrams

Released: May 8, 2009

Original US domestic gross: \$258m

Adjusted for inflation: \$312m

The *U.S.S. Kelvin* encounters a spatial anomaly that spits out an enormous unknown Romulan vessel. Its captain, Nero, demands information on an "Ambassador Spock" then kills their captain and destroys the ship. Most of the crew escape, including baby James Tiberius Kirk, born during the attack, as his father George sacrificed his life. Twenty-two years later, a rebellious, near-delinquent Kirk is convinced to join Starfleet by Captain Christopher Pike of the *U.S.S. Enterprise*...

- The only actors to appear in both *The Motion Picture* and *Star Trek (2009)* are Leonard Nimoy (as Spock), Majel Barrett-Roddenberry (as Doctor Chapel and the ship's computer), and Chris Doohan, son of Scotty, who popped up with twin brother Montgomery on the recreation deck of the refitted *Enterprise*, and as a transporter engineer on the *Kelvin* timeline *Enterprise*.
- Writers Alex Kurtzman (now executive producer of *Discovery*, *Picard*, and various other *Trek* enterprises) and Roberto Orci cited *The Wrath of Khan* as their inspiration, hoping to recapture some of the film's spirit. Other touchstones included the original series' "Balance of Terror" and *Star Trek: The Next Generation's* "Yesterday's Enterprise." Meanwhile, costume designer Michael Kaplan turned to the *Star Trek Encyclopedia* to gauge the evolution of Starfleet uniforms over time.
- Both William Shatner and Leonard Nimoy had sign-off on the new actors to play Kirk and Spock, but only Nimoy appeared onscreen with his recast "younger self" – Zachary Quinto being the first cast. The last member of the key crew to be cast was *The Lord of the Rings* actor Karl Urban as Bones. Shatner had publicly stated his desire to be in the film, and continued to discuss his absence from the movie in numerous interviews and conventions, with his moment – as a hologram presented to Quinto by Nimoy – being cut from the script.
- All the minor Romulan characters in the film were voiced by Wil Wheaton (Wesley Crusher), with his voice digitally altered for each, apart from the one warning Nero about igniting the red matter, who had Wheaton's unaltered Crusher pipes.



14



15

13 Prime Spock as he appears in *Star Trek (2009)*.

14 J. J. Abrams directs in *Enterprise engineering*.

15 Abrams with Zoe Saldana, alias Uhura.

"The Human adventure is just beginning..."

All of that glorious science fiction boiled down to one very simple, human question: what if Captain Kirk had never known his father? Which mirrored the human question at the heart of *The Motion Picture*: what if an entity didn't know its parents and thus had no connection to its true purpose?

But even that wasn't the heart of it. The core of the thing lay in the moment that the previously estranged Spock grasped Kirk's hand in a sign of fraternal love, reaffirming their friendship, the bond that defined them, and the franchise they spearheaded. Abrams recognized this too, with Ambassador Spock (the

avatar for Abrams in rebooting the whole kit and caboodle) knowing it was vital that his younger self and Kirk come together, that their kinship was essential to the future of the Federation (alias the franchise).

The *Enterprise* is key. The Big Idea is vital. But the people, the crew, are *everything*. Kirk, Spock, Bones, Scotty, Uhura, Sulu, and Chekov are the reason we have nearly 800 hours of TV *Trek* and 13 films.

As space-bound families go, they are the benchmark for engaging, enthralling, and entertaining casts. It's the shared laughter, tears, and excitement throughout their adventures that makes it work – and those relationships are at the heart of both of *Star Trek's* big screen launches.

Yes, *The Motion Picture* was decidedly less *overtly* emotional than 2009's *Kelvin* cast, but that was the tenor of the emotion, not a lack of it. Witness Kirk's arrival on the bridge in 1979, the crew's joy and unbridled excitement at seeing Spock again, and the troubled romance between Decker and Ilia. The finale was essentially a huge, glowing climax of emotional lovemaking on a galactic/existential level, a literal moment of creation that evolved three entities into a new form of life. That's pretty emotional. (Although maybe not as emotional as Spock and Uhura getting hot 'n' heavy in a turbolift...)

The key dynamic was the bringing together of the main players. For *The Motion Picture*, it was the reunion, with all its permutations, trials, and (ahem) tribbleations. For the *Kelvin* crew, it was the first meetings, showcasing cosmetic differences in the otherwise essential familiarity of the crew for an expectant audience. Both foregrounded the joy of characters who were meant to be together taking their place beside each other on *that* bridge, on *that* ship, acting as our mirror, our gauge for the Big Idea science fiction being played out before us. Both movies were pure cinema, fodder for the heart, soul, and mind. Epic and intimate. Complex and simple. Alien and human. *Star Trek* in all its glory.

That's how you relaunch a franchise. ✨

16 Brace for impact: the *Enterprise-D's* saucer section plummets toward Veridian III.

Nipped & Tucked

***Star Trek Generations* was something of a middle-ground movie relaunch: much of *Star Trek: The Next Generation* was transported directly to movie theaters. But the film still needed a bit of starry support...**

Star Trek Generations

Story by: Rick Berman & Ronald D. Moore & Brannon Braga

Screenplay by: Ronald D. Moore & Brannon Braga

Directed by: David Carson

Released: November 18, 1994

Original US domestic gross: \$76m

Adjusted for inflation: \$163m

There was barely a pause between TV and movies for Picard, Riker, and co. The cast only had a week off in between, and fans knew they'd get a movie sharpish after the seventh season finale – and they had *Star Trek: Deep Space Nine* to be going on with during the brief wait.

The *Enterprise-D* only had a superficial makeover, getting greater detail, a few more bridge terminals, moodier lighting, and a pedestal for the command chairs. Until, that is, the stardrive section was destroyed and the saucer section crashed into Veridian III. But before it was wrecked, the ship sure looked gorgeous. During the fateful "landing," *Generations* also finally got to show a saucer

separation on the big screen – something that had originally been planned for and designed by production illustrator Andrew Probert for *The Motion Picture*. It had, of course, been seen a few times on *The Next Generation*, first in pilot "Encounter at Farpoint," and most memorably against the Borg in "The Best of Both Worlds."

The biggest similarity of *Generations* to its relaunch siblings came with its reliance on the original series cast. *The Motion Picture* had the entire original crew; *Star Trek (2009)* had Leonard Nimoy and new versions of the whole crew; *Generations* had William Shatner, Jimmy Doohan, and Walter Koenig. Of course, the big hook was Kirk and Picard meeting up to pass the torch (on horseback, no less), fighting side by side. The Big Idea was the Nexus – an energy ribbon containing a nonlinear existence/nirvana – which offered the age-old conundrum "would you be happy in a perfect world if you knew it wasn't real?" For Kirk, we all knew the answer, but it was fun watching Picard persuade him.

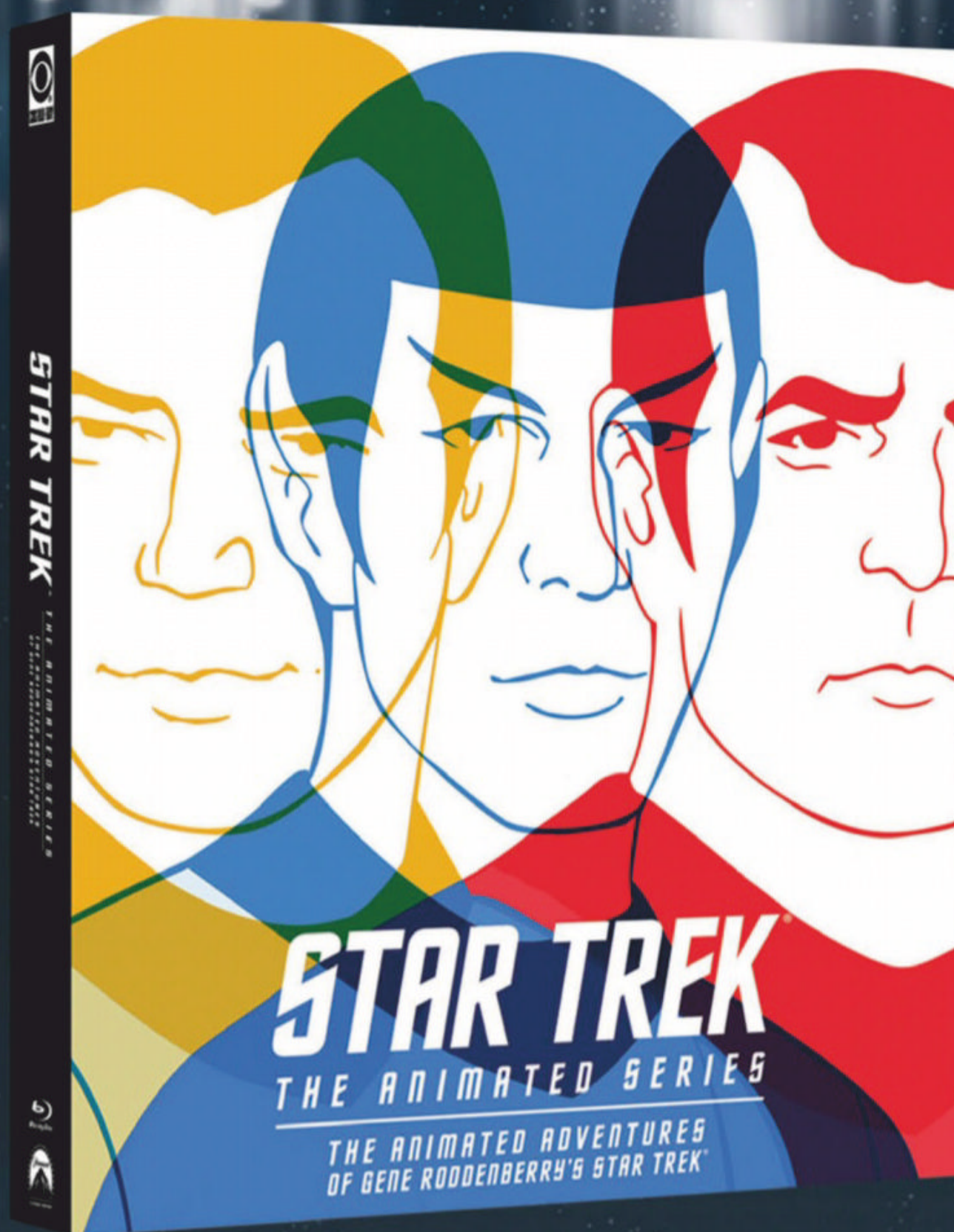


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Searching for Spock

It's safe to say that without original series writer and story editor D. C. Fontana, Spock wouldn't be the fully rounded character we have come to appreciate across multiple television series and movies. With the Vulcan's starring role in *Star Trek: Discovery* Season 2 still fresh in memories, *Star Trek Magazine* quizzed D. C. Fontana about her early years on *Trek*, her deep character development of Spock, and the possibilities of *Star Trek: The Animated Series*.

WORDS: BRIAN J. ROBB

Dorothy "D. C." Fontana was in the privileged position of being involved with Gene Roddenberry's *Star Trek* from the very beginning, as a secretary, scriptwriter, and story editor. She helped shape some fundamental aspects of the universe of *Star Trek*, not least the character of Spock – recently developed even further in the second season of *Star Trek: Discovery*.

Fontana came to *Star Trek* through writing television westerns – including Samuel A. Peeples' *The Tall Man* – while working as a production secretary. It was in this capacity that she began working for Roddenberry on *Star Trek*, but it wasn't long before her ambition to write came to the fore. Fontana is one of the few remaining people from those early days who's still around, so when the opportunity arose to talk to this "living legend" – as *Discovery* and *Star Trek: Picard* writer Kirsten Beyer put it in a profile of Fontana in *Star Trek Magazine* #69 – we couldn't resist.

***Star Trek Magazine*: You were one of a handful of women making inroads into television scriptwriting in the 1960s, and you were with *Star Trek* from the start.**

D. C. Fontana: Yes, and because I had been with it from the beginning, I was well aware of all its aspects and story possibilities. When I requested it, Roddenberry gave me the assignment to adapt his story, "Charlie X"

[the second episode of Season 1], into a script. Because I was working on shows, in studios, I had a very good "in," and I took advantage. If I had been an outside writer, trying to get in, it would have been harder.

What role did Gene Roddenberry play in helping you realize your ambitions?

Gene gave me the same kind of opportunities as Sam Peeples did. I was on the show every day, reading every script that came in from freelance writers, and those Roddenberry did. I knew it intimately. Gene knew I had already sold material to television, so he allowed me to write for *Star Trek*. After "Charlie X," I wrote scripts from stories I came up with, or rewrites I was assigned by Roddenberry to do.

How did humorous Season 1 time travel tale "Tomorrow is Yesterday" come about?

I had thought of a sort of "return to yesterday" story, but I was spurred to "Tomorrow is Yesterday" by some lines in John D. F. Black's script "The Naked Time." There was a brief reference to time travel, as I recall; I picked up on it and ran with it. I thought it would be a lot of fun to have a contemporary pilot thrust suddenly into a future he couldn't even begin to imagine. Then he has to live in that world for a bit and not only figure it out, but figure out how to return to his time on Earth.



01

“I’m living, but I don’t feel I’m a legend!”

D. C. FONTANA

Your rewrite of Season 1’s “This Side of Paradise” saw you become story editor; why did you switch the focus from Sulu to Spock?

I knew the show from top to bottom. When the rewrite on “This Side of Paradise” was necessary, Roddenberry told me if I could do it to his satisfaction and NBC’s, I would become story editor. Roddenberry knew my work by then, but I had to do the rewrite well enough to convince both him and NBC that I could do the job. I knew the writers and actors we were working with; Gene Coon had come on board as producer after the first 13 episodes, so I knew him and his work by then, too.

When I read the original second draft script of “This Side of Paradise,” I immediately said, “This is not a Sulu story. This one has to be about Spock.” I love and respect George Takei, his intelligence and talent, but this story was about deep personal emotions coming forward under the influence of the spores. That was so wonderful

01 Spock pacifies 20th Century pilot Captain John Christopher, in the Fontana-written “Tomorrow is Yesterday.”

02 A blissed-out Spock, in “This Side of Paradise.”

03 Spock duets with Uhura, in “Charlie X.”

04 “Journey to Babel” added further depth to Spock.

an element of Spock to bring forward. Here was a character we knew so little about, as he was always guarded, emotionally clamped down, logical. To reveal elements of his “human” side and allow him to fall in love with Leila Kalomi – beautifully played by Jill Ireland – was to give the audience – who loved the character – an insight into Spock never seen before. It allowed [Nimoy] as an actor to really dig into the character.

It was a wonderful episode, which all the actors put on screen beautifully, and I had a lot of fun writing it. I was sort of the Spock “developer,” since I really enjoyed bringing forward new information about him as a character.

What did you hope to achieve in fleshing out the character of Spock?

To me, “unknowable characters” are kind of a bore. It’s fun to be able to reveal new aspects as a series moves forward. It’s fun to be able to surprise the audience – and sometimes the actor! – with new elements and angles on their



02



personality or background. In fleshing out the character, we not only gave new information to the audience, but also to writers coming to the show. Sometimes, the smallest aspect of a character's "hidden past" or "hidden personality" can make the greatest stories.

Season 2's "Journey to Babel" saw you add further depth to Spock, including introducing his parents. Was this a plan, or were you working on a script-to-script basis?

I was working on a script-to-script basis! At the end of "This Side of Paradise," when Kirk was trying to goad Spock into anger, to break free of the calming, subservient reaction to the spores, he insults Spock's parents. Spock replies: "My father is an ambassador; my mother was a teacher." That's the only reference to them personally, but it starts to pull Spock out of the influence of the spores.

Later, when thinking about what story I wanted to do next, I decided those few words gave me a springboard for a whole new tale, which I then developed into a way to show a little of Spock's background and influences as he grew into the

Vulcan he became. I thought Mark Lenard and Jane Wyatt did wonderful jobs as Sarek and Amanda.

As story editor, how much influence did you have on other writers in their depiction of Spock – as with Ted Sturgeon's second season opener "Amok Time," which introduced Spock's home world and the Vulcan mating ritual of pon farr?

I could always make suggestions if I felt the writer was somewhat off in Spock's depiction. Or, if assigned by Gene Roddenberry or Gene Coon, I would rewrite as needed. Ted Sturgeon came up with a good deal of Vulcan tradition and lifestyle in "Amok Time," and we saw no reason to correct or change it.

Of your non-Spock focused second season scripts – "Friday's Child," "By Any Other Name," and "The Ultimate Computer" – was there anything you specifically set out to achieve? "Friday's Child" seems to engage with issues such as women's rights, arms dealing, and the Vietnam War; was there a deliberate introduction of political and social issues?

FIRST STEPS IN TREK: "CHARLIE X"

D. C. Fontana's first *Star Trek* script was "Charlie X." Working from a storyline devised by Gene Roddenberry, Fontana had a surprising amount of freedom first time out.

"Gene and I discussed the story when I first began it," she says. "I asked to write the script because I liked the story so much. It was intriguing to build the character of a young man raised by aliens who knew nothing about how to be a human being, because he never was among them until he was in his late teens. He had been given or taught strong powers by the aliens to keep him alive, but he had no sense of control or human behavior. When angry, he struck out at whoever had aroused his anger – and he could be highly dangerous. I had the freedom to show this and the change or growth and ultimate failure of Charlie in the human world.

"I thought Robert Walker, Jr. was outstanding as Charlie. He brought a fine sense of innocence and naivety to the character, and also a sense of uncontrolled rage when thwarted or threatened."



05

“Friday’s Child” was my original idea. And, yes, women’s rights and the Vietnam War were primary issues I wanted to deal with. My younger brother, Richard, was at that time serving in the Air Force. In his four years in service, he served six months in Guam, six months in Okinawa, and a year in Thailand, where he and his fellow servicemen came under enemy fire. So those things were on my mind, and *Star Trek* was a good place to examine and discuss those issues.

“By Any Other Name” and “The Ultimate Computer” were rewrite assignments, but I addressed whatever issues the original writers had put in them initially.

You left as *Star Trek*’s story editor at the close of the second season; was this to pursue other freelance opportunities, or did Gene Roddenberry’s departure have any bearing on your decision?

I did do it to pursue other freelance opportunities, but did write one script and a couple of stories for *Star Trek*’s third season. I became busy writing westerns again – *Bonanza*, *The Big Valley*, *The High Chaparral*. It was fun to work in those story fields again.

You returned to *Star Trek* with *The Animated Series*, as associate producer and story editor. Once more, you added previously unseen

05 Playing chess with Charlie, in “Charlie X.”

06 Spock, Bones, and Sulu, in “Tomorrow Is Yesterday.”



06

depths to Spock with first season episode “Yesteryear.” Did animation offer you opportunities that were difficult to achieve in live action?

I worked closely with all the writers on the first season of 16 episodes. Many of those writers were ones who had written for the original series because there was a Writers Guild strike when we began *The Animated Series*. They could not write for any live action show, but could do scripts for an animated series because it was a different union. Animation most certainly

“I was sort of the Spock ‘developer,’ since I really enjoyed bringing forward new information about him as a character.”

D. C. FONTANA

gave us opportunities that were difficult to achieve in live action. We could have any planet landscape, any spaceship, any alien. They only had to be drawn believably and animated well! The stories had a new and more science fiction look.

We did have to watch one thing: our

director, Hal Sutherland, was color blind, and so a couple of times, he approved pink spaceships! We had to keep track of the colors the animators put on spacecraft, aliens, and so on, so they did not come off as too “kiddie-like” or too cartoony.



07

“Yesteryear” has been recognized as a key episode of *Star Trek*; do you think that *The Animated Series* has now been given its due as “proper” *Star Trek*?

I believe *Star Trek: The Animated Series* has finally been recognized as “real” *Star Trek*, not only for kids. We were not writing cartoon episodes. We were doing *Star Trek*, but in a half hour format and with the ability to show more elaborate beings, landscapes, and spaceships. I would confidently say any of the half hour scripts could have been an original series episode if we had had the ability to properly portray those things with the relatively limited capacity for visual effects we had at the time. Animation absolutely opened a door for us to tell more and different *Star Trek* stories.

How did you feel as *Star Trek* became a full-blown phenomenon, and how did you feel about the switch to movies with *Star Trek: The Motion Picture*?

I attended a number of conventions, starting in roughly 1970, and I was astonished at how many fans were still with the series. The numbers of con attendees kept growing, until thousands were routinely attending. We knew we had a large fan base because the fan mail kept coming in. It was always satisfying to meet and talk to fans because it reiterated that we had told good stories with interesting characters, and the fans remembered them.

I was not involved with any of the movies in any way, but I thought *The Motion Picture* was visually interesting and stayed close to the look of the show. I did think the following pictures were better told stories, up to *Star Trek VI: The Undiscovered Country*. I haven’t seen any of the movies after that...

Your 1989 novel *Vulcan’s Glory* added further to Spock, featuring a young adult Spock who serves

BACK TO THE FINAL FRONTIER: *STAR TREK: THE NEXT GENERATION*

D. C. Fontana came back to *Star Trek* in the 1980s with *Star Trek: The Next Generation* – and it all started with a dinner date...

“Gene Roddenberry and Majel Barrett took me out to dinner one evening in 1986 and told me there was going to be a new *Star Trek* series on TV,” Fontana recalls. “Gene wanted me to create and write the pilot, which became ‘Encounter at Farpoint.’ I wanted it to be *Star Trek*, but with new characters we hadn’t met before, coming together for the first time and having to solve a mystery. I did do that script – Roddenberry rewrote it and took half credit. He then employed me again as associate producer/story editor to start the new series.”

The new *Star Trek* was designed to be very different from the original. “Patrick Stewart, an outstanding actor, was older and more experienced than Captain Kirk,” notes Fontana. “The new Federation rules demanded that he not go down on every planet landing, but would send an away team, usually headed by the first officer. Our ‘alien’ on the bridge was not human, but an android – and Brent Spiner was a wonderful Data. I tried hard to get a female engineer on board, but was only successful in the pilot. After that, the key engineer was a man. As usual.”

07 Emotions run wild, in “This Side of Paradise.”

aboard the *Enterprise* under Captain Christopher Pike. Was it impossible to resist the temptation to continue to develop the character, even in the different form of prose?

I think I did develop Spock a little more in the novel. It was fun and, in fact, almost demanded to fill pages and to let readers in on Spock’s earlier training, growth, and development as a Starfleet officer.

***Discovery* writer Kirsten Beyer told *Star Trek Magazine* that you “broke new ground for women” and were “an integral part of shaping the *Star Trek* universe in a way few others can claim.” How does it feel to be a living legend?**

I’m living, but I don’t feel I’m a legend! I enjoyed writing *Star Trek* because we could do stories so many other series at the time could not do. And I’m now writing other things that I hope will pave new ground in other areas.

Sacrificing for Spock

Spock made the ultimate sacrifice in *Star Trek II: The Wrath of Khan*, giving his life so that the crew of the *Enterprise* might live. But each of Spock's friends made their own sacrifices in *Star Trek III: The Search for Spock*, putting their standing, their careers, even their lives on the line in order to rescue him. As the film celebrates its 35th anniversary, *Star Trek Magazine* recalls the sacrifices made for Spock.

WORDS: JAY STOBIE

Thirty-five years ago, Admiral James T. Kirk and the *U.S.S. Enterprise* crew embarked on an epic mission to rescue Spock and reunite the Vulcan with his katra, in *Star Trek III: The Search for Spock*. Spock famously sacrificed his life to serve the needs of the many following the battle with Khan Noonien Singh in the previous film, and his friends displayed the same selflessness when the time came to place everything on the line to save Spock.

Risking All

Kirk demonstrated his willingness to risk all for Spock when Sarek revealed the nature of the katra that resided in Doctor McCoy. The ambassador pleaded with Kirk to bring Spock's body and McCoy to Mount Seleya. After acknowledging the task's difficulty, Kirk swore to find a way to fulfill Sarek's request. Kirk's resilience was immediately tested by Admiral Morrow's refusal to grant him permission to take the *Enterprise* to the Genesis planet, an order which Morrow issued with a warning, "Keep up this emotional behavior, and you'll lose everything... you'll destroy yourself!"

Undeterred, Kirk defied the directive by disobeying the Commander of Starfleet's wishes and assembling Scotty, Sulu, Uhura, Chekov, and McCoy for the unauthorized journey to the Mutara sector. Led by Kirk, the officers endangered their Starfleet careers and committed offenses worthy of a court martial when they conspired to steal the *Enterprise* from spacedock and broke the Genesis quarantine.

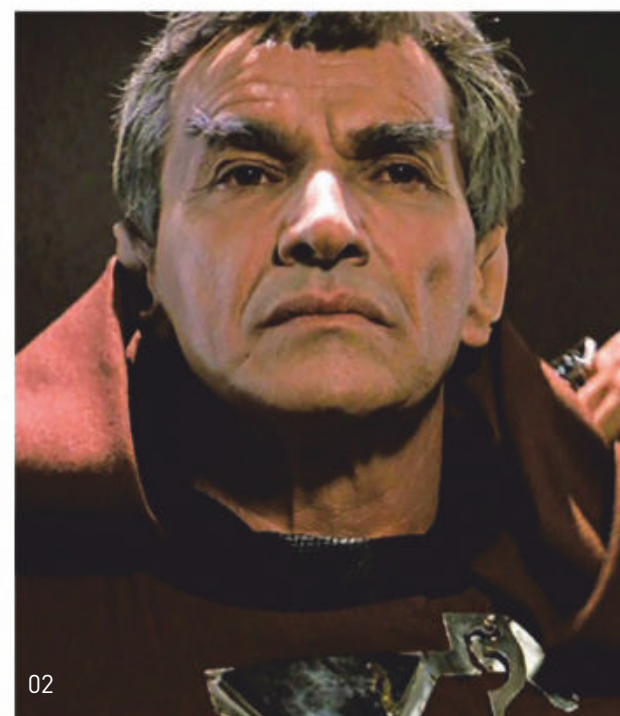
Kirk's Cost

Unfortunately, Starfleet regulations proved to be the most trivial casualties caused by Kirk's excursion. Ambushed by Kruge and a *Bird-of-Prey* at Genesis, the admiral was forced to listen from the *Enterprise's* damaged bridge as a Klingon murdered his son, David Marcus.

Pushed into an impossible situation, Kirk managed to gather his senses and set the self-destruct sequence for the *Enterprise* to catch the Klingon boarding party off guard. As Kirk and his cohorts watched their beloved starship burn up from the surface of Genesis, the admiral questioned his actions in anguish.

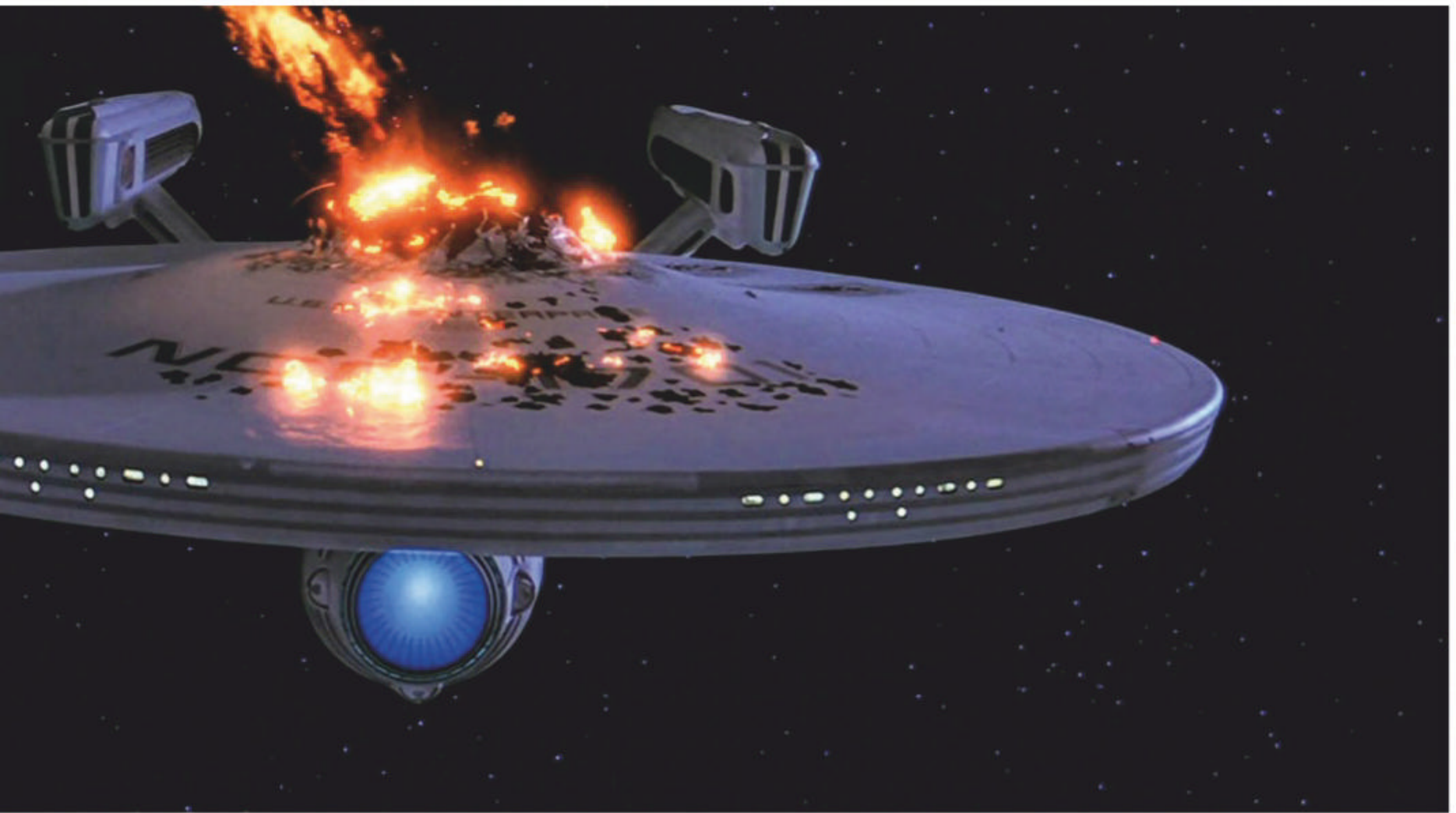
01 The *Enterprise* was just one of the sacrifices made for Spock.

02 Sarek instigates *The Search for Spock*.



McCoy comforted his friend with a surgeon's skill, advising Kirk that he had done, "What you had to do, what you always do... turn death into a fighting chance to live."

While the entire command crew participated in the endeavor to retrieve Spock, Sarek summarized all that Kirk sacrificed once the admiral arrived on Vulcan in the stolen *Bird-of-Prey*. In an attempt to express his gratitude, Sarek acknowledged that the mission had laid to rest Kirk's ship and son. Kirk simply replied, "If I hadn't tried, the cost would have been my soul."



Choosing Danger

Although McCoy did not agree to host Spock's katra – or temporarily lose his sanity – his deeds in *The Search for Spock* left little doubt that he would have consented to the procedure if asked prior to the meld.

The doctor visited the unconscious science officer aboard the *Bird-of-Prey*, confessing that he missed Spock and could not bear to lose him again. As the Vulcan priestess T'Lar explained the peril the re-fusion process presented to McCoy and Spock alike, the doctor granted his permission with his customary

sarcastic charm: "I choose the danger... hell of a time to ask."

Of course, Kirk's other senior staff also tempted fate and risked the Federation's wrath to find Spock. Kirk and Sulu each assaulted a Starfleet security officer during McCoy's jailbreak, with Chekov coordinating the operation over comms. Uhura drew a phaser and imprisoned her subordinate in the supply closet located in the Old City Station's transporter room, and Scotty sabotaged the *U.S.S. Excelsior's* transwarp drive to prevent any pursuit and automated the *Enterprise's* system

03 The doomed David Marcus with Saavik.

to be run by a skeleton crew. The expedition's legality aside, Kirk's crew carried out McCoy's escape and appropriated the *Enterprise* with precision.

Defying Logic

Prior to his death, David Marcus allied with Saavik to look after a swiftly maturing Spock and evade the Klingon search party on Genesis. Sarek endangered his stoic reputation on multiple occasions, first by approaching Kirk about Spock's katra in San Francisco, and later by petitioning that the fal-tor-pan ritual be utilized to



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refuse Spock's mind and body. When T'Lar questioned Sarek's request, the ambassador admitted, "My logic... is uncertain where my son is concerned." For a Vulcan in Sarek's position, acknowledging such a significant lapse in logic jeopardized his public image.

While the fact remained unknown until *Star Trek IV: The Voyage Home*, Kirk's conflict with Kruge jeopardized peace negotiations between the Federation and the Klingon Empire. The Klingon ambassador emphasized Kruge's death and the pilfered *Bird-of-Prey* to the Federation Council, but fortunately Sarek pointed out that the Klingons destroyed the *U.S.S. Grissom*, sought to steal information about the Genesis Device, executed David Marcus, and launched an unprovoked assault on the *Enterprise*. Regardless of blame, Kirk's activities nevertheless inflamed tensions with the Klingons.

04 "My God, Bones. What have I done?" Scotty, Kirk, and McCoy watch the *Enterprise's* fiery finish.

05 Kirk sacrificed so much for Spock, including his son, David.

06 Breakout: Kirk spirits Bones away.

Charged with violating nine Starfleet regulations, Admiral Kirk and his co-conspirators finally faced the legal repercussions stemming from *The Search for Spock* at the end of *The Voyage Home*. With Spock at their side, the *Enterprise's* senior staff discovered that all charges except for the one pertaining to Kirk's disobedience of a direct order had been dropped. The mission to save Spock's final victim turned out to be Kirk's rank, as the Federation president demoted the admiral to a captain. Luckily for Kirk, the "punishment" placed him precisely where he wanted to be: in a starship's center seat.

Ultimate Sacrifice

Along with his trusted crew, Kirk accomplished the impossible and provided his friend Spock with a second chance at life. David Marcus stands out as the greatest loss from the

venture to the Genesis planet, with the scientist's death clearly having the most impact on his father.

From McCoy to Sarek, the members of Kirk's inner circle each placed their reputations on the line to varying degrees, though they all avoided any long-term harm to their careers and prestige. The *Enterprise's* fiery demise and Kirk's reduction in rank grade as the unsanctioned journey's final concrete consequences, but even those events worked out in Kirk's favor as he began his tenure as the *U.S.S. Enterprise-A's* commander. However, the legal slap on the wrist does not diminish the bravery and selfless behavior exhibited by the *Enterprise's* officers, or David's sacrifice; for Kirk and his colleagues truly believed that undertaking the odyssey on Spock's behalf meant the end of their Starfleet service, and possibly their lives. ✨

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Doug Drexler's A BRIEF HISTORY OF... The World Premiere of *Star Trek: The Motion Picture* (I Was There)

Star Trek Magazine columnist and *Trek* design legend Doug Drexler takes a meander down memory lane to 1979, and the Washington world premiere of *Star Trek: The Motion Picture* – in the process unearthing some little-seen photos he took at the time...

ALL PHOTOS © DOUG DREXLER UNLESS OTHERWISE STATED

I am a document of *Star Trek*; a first-generation fan who was there from day one: September 1966. I watched the entire first season in black-and-white because we didn't have a color TV until mid-Season 2. My parents broke down and bought one to keep me home on Thursday nights. No kidding: I was watching at a friend's house because they had a color TV, and we didn't. Once you'd seen *Star Trek* in color, there was no going back. Pretty wild, huh?

Seeing a show in color was such a treat – it made black-and-white TV look like stone knives and bearskins! Now we

carry color TVs around in our pockets. It's great to be living in the future... minus the flying cars. (What a mess that would have been!)

When NBC planned to cancel *Star Trek* during Season 2, I was part of the resistance, forming my own local Save *Star Trek* committee. I organized the kids to write letters and mail them to Rockefeller Center. We wrote thousands of letters. It got me an article by Harvey Aronson in *New York Newsday*. I was 14, and bringing a ruckus to NBC without the internet.

When the network finally acquiesced in the face of unprecedented audience

mobilization, they announced on air during "Assignment: Earth" that *Star Trek* would be back, and that we could please stop now. Fans were doing high fives in front of the television (even though there were no high fives yet). At that tender age, *Star Trek* had taught me to be proactive. That's a lesson I never forgot.

Beyond the Lens

Star Trek was helping to change me into an adult. It enticed me to discover that I could have an impact on the outside world. Then, something really big happened. Stephen (Poe) Whitfield's book,

HARVEY ARONSON

Feb 1, 1968.

This Group Isn't Way Out, But Its Cause Is

One of the great qualities about young people today is their willingness to commit themselves to causes. They're out there fighting for what matters. They are willing to put their ideals on the line. They are willing to be . . . well, political. There is the new left and the new right, and then there is the Center-reach Committee to Save Star Trek.



Harvey Aronson

That's right, the Center-reach Committee to Save Star Trek. The committee is a 20-man action group from Dawnwood Junior High School headed by Douglas Drexler, a 14-year-old idealist. Or as Douglas explains his role: "I'm the instigator. I make the other kids write to NBC. We're writing every day. I'd say that I've written a couple of hundred letters in the last week."

The letters, as every intellectual in this country well knows, are part of a national movement to save television's "Star Trek," a first-rate show about a spaceship's crew traveling through the universe. The ship's commander is Capt. Kirk, who plays a space-age Gary Cooper. His officer is this great-looking character, Mr. Spock, as pointed ears and is half-Vulcan and half-earth-

ling. Obviously, and I should admit this at the outset, I'm prejudiced. I think it's right up there with "The Avengers." It's good enough to be on Channel 13.

Anyway, people started writing letters after it was announced that NBC had filled Star Trek's current time slot with a new show for next season. To date, the network has received more than 20,000 letters, and the program is being given a 50-50 chance of survival. A key point here is whether the letters will help. Normally, they don't. Or as an NBC spokesman laid it on the line: "They might help, and they might not."

But the important thing is that Douglas Drexler and the other members of the Center-reach Committee to Save Star Trek care. They're taking an interest in their community; they're trying to save a shaky culture from the ravages of situation comedies and Jerry Lewis. They're out there in the mails trying to hold off the Philistines. Or as Douglas tells it like it is: "I don't think television can afford to lose such a show—a show that so boldly predicts man's future."

Douglas, who wants to be a doctor and who is currently co-editor of the school newspaper, is in good company. The show's producer says he has received fan letters from such persons as science writer Isaac Asimov and Gov. Rockefeller. Asimov confirmed this yesterday.

"I'm a bug on Star Trek," he said. "It's the only program that makes a serious and solemn attempt to present adult science fiction to a mass adult audience."

What's more, he said, the fight to save "Star Trek" is the cause celebre of science fiction fans these days. As to what he thought of young people like Douglas committing themselves to such a cause, Asimov had this to say: "It's very worthwhile. It keeps them busy, it keeps their minds active."

It's the truth. When I was a kid, we were wasting our time sending away for Lone Ranger rings and playing cards behind the candy store. We were grown kids playing with bottle caps, and flipping bubble gum cards.

That's why today's kids have it all over us. At least, they care about what matters. They ask for values, and we give them phoniness. Pap, that's what we give them. "Gilligan's Island" and "Peyton Place"—that's how we sell them out. And now we want to take away "Star Trek," which has to be an oasis of meaning in a desert of inanity.

I'm glad these young people are getting involved, and I think it's healthy that Star Trek pickets have appeared at Radio City in New York and the Burbank studios in Los Angeles. And I agree with Douglas Drexler, who's not afraid to speak his mind. Or as he throws down the gauntlet: "I pity NBC if Star Trek goes off the air!"

[01] Me (right) at age 14 in 1967. The walls are festooned with *Star Trek*, and especially Leonard Nimoy. That's my buddy Mitch on the left. We're building model kits. He's got a Pan Am Clipper there. The fight to save *Star Trek* is about to begin.

[02] February 1, 1968. The fight to save *Star Trek* was underway, as I formed The Center-reach Save *Star Trek* Committee. The newspaper had me pulled out of class for the interview, and I was a celebrity at school. Every teacher read the article aloud in class. I just couldn't believe that Isaac Asimov was talking about me.

[03] This is what you get for watching *Star Trek*.

[04] Me at the Federation Trading Post, our *Star Trek* store at 53rd and 3rd in Manhattan. Check out the Matt Jefferies door I cut in the wall which was the portal to our *Trek* Museum. On the left you can see some of our fanzines on consignment. The *Trek* internet of the day.

[05] October, 1979. Throw me the tickets, I'll throw you the whip! It might just as well have been the Ark of the Covenant. Tickets to the World Premiere of *Star Trek: The Motion Picture*, in Washington, DC. This unused ticket is still in my collection.

[06] Me after sleeping on the sidewalk all night to be first in line at Columbus Circle in Manhattan.

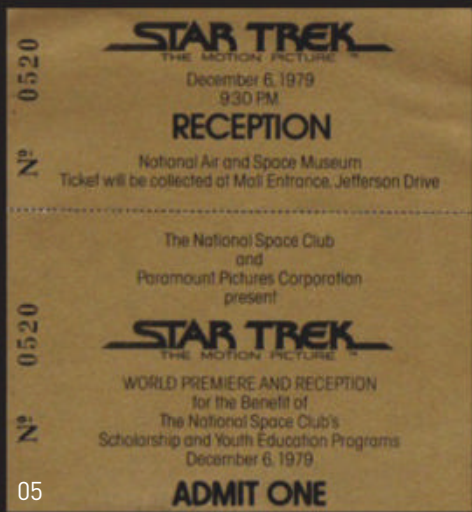
[07] Lined up for the first showing in Manhattan and brandishing our tickets for the newspapers. That's me far left.



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Somehow I ended up sitting in front of Jerry Goldsmith and his wife. How could I have a better seat than Jerry Goldsmith?!

DOUG DREXLER

The Making of Star Trek, hit the stands, and it was a revelation. It turned out that there was this world coexisting alongside Kirk, Spock, and McCoy, just beyond the lens of the camera. That, in itself, was science fiction – and that became even more fascinating to me than the fictional voyages of the *U.S.S. Enterprise*: the real voyage behind the imaginary voyage; the show behind the show.

Now I was privy to secrets, mysteries, and clues to an unseen universe that existed right alongside the crew of the *Starship Enterprise*. The show I watched on television was just the beginning of the story, and I was to learn that there was an even more exciting adventure – a real-life adventure – waiting for me just beyond the camera’s field of view.

That fascination, and the gift I got from *Star Trek*, led to an Academy Award, eight Emmy nominations with two wins, a BAFTA, a VES, and a Saturn. So kids, watch *Star Trek*! Your actual mileage may vary, but you can see the insane impact it had.

“If you spent half as much time on your schoolwork as you do on that television show,” my father lamented, “you’d be okay!”

Who knew?

Fandom Ascendant

In the years between the end of the original series and the first motion picture, fandom took control of the mythology, energizing it with fanzines and conventions that grew exponentially. In 1974 we opened a *Star Trek* store in Manhattan called the Federation Trading Post. It sported an entire wall of fanzines on consignment from everywhere on Earth. That was our analog internet. We were united, creative, and spurred on by *Star Trek*.



The studio took notice. They were baffled, but couldn’t deny what was happening. *Trek* exploded in syndication and began its tortured path toward a return to television. When *Star Wars* broke records, Paramount finally got serious. *Star Trek: The Motion Picture* was a go. But even that wouldn’t be easy, with a revolving door behind the scenes, and playing musical chairs with directors.

Fandom was giddy and feeling powerful. An entire genre-fueled generation came into its own, right alongside *Star Trek*.

Forward Motion

Star Trek: The Motion Picture was our picture. Twelve-year-old Mark Altman said it best in the cult classic *Free Enterprise*, when the ticket lady told him that under 13s had to be accompanied by an adult. He panicked, blurting: “This is my movie! The Human adventure is just beginning!” “Well,” she replied smugly, “it will just have to begin without you!”

Mark was speaking for all of us. This was our movie. We made it happen. We kept it alive, we kept it visible, and we kept it growing.



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[08] The MacArthur Theater today – a classic theater which is now a CVS Pharmacy. (Photo: Jack Coursey)

[09] The Boeing Milestone of Flight Wing, at the National Air and Space Museum today. This is the home of the original *Enterprise* 11-foot filming miniature. (Photo: NASM)

[10] That's me with the "E," on the night of the reopening of the Boeing Wing in 2016. The freshly – and beautifully – restored *Enterprise* in front of Bob McCall's glorious mural. Perfection!

[11] December 6, 1979, at the Air and Space Museum, following the premiere of *The Motion Picture*. William Shatner chatting with Jesco von Puttkamer. Jesco Hans Heinrich Max Freiherr von Puttkamer was a German-American aerospace engineer, senior manager at NASA, and a pulp science fiction writer. He was an advocate of manned space exploration and the search for extraterrestrial intelligence. Jesco was an avid *Trek* fan, and at the time was dating Nichelle Nichols. He often attended conventions, and was a regular sight. That's the Lunar Lander behind and to the right.

[12] Shatner and Von Puttkamer.

[13] De Kelley and Nichelle Nichols.



We fans have always felt proprietary of the show, but no generation had a better right to feel that way than the alpha generation. Us. Gene Roddenberry knew it, and there was a family bond between that audience and *Star Trek*, the like of which will probably never be seen again.

Thus lays the groundwork. The idea that *Star Trek* was back in production was mind-bending. Did I just twiddle my thumbs while waiting for it to premiere? Not on your life! Geoff Mandel and I flew out to Hollywood and talked our way on to the backlot at Paramount... but that is another story, which I will look forward to telling you at another time.

A Premiere In

It's now October 1979, and I'm sitting behind my drawing board sketching, when Donna (my wife at the time) looks at me and says, "I have a friend who works in a law firm in Washington, DC, who can get tickets to the *Star Trek* premiere." I'm sorry... would you please repeat that...?

The *Star Trek: The Motion Picture* World Premiere was held at the MacArthur Theater in Washington, DC. The screening took place on December 6, 1979, and was part of a fundraiser for the National Space Club. Jackpot. I had fallen face first into the sugar bowl.

But wait, there's more! Seeing that we weren't quite stocked up on crazy just yet, I slept on the sidewalk at Columbus Circle to secure tickets for the very first showing in NYC, which was the morning after the DC premiere. The theater was at the base of the then Gulf & Western Building, who at the time owned Paramount Studios. When they discovered us on their doorstep, they sent down bagels, coffee, T-shirts, posters, and *Star Trek* sleeping bags. How about that? I proudly brandished my tickets to the *Daily News* photogs who scampered to grab shots of the "Trekkies."

(You know, back then, the term Trekkies was derogatory. Fans since have owned the nomenclature, but it still makes me bristle.)

Picture Perfect?

I was about as excited as anyone could get, but there was the specter of the movie being a bomb, which terrified me. The fact that it was premiering on December 7 seemed like some serious fodder for reviewers who were straining at the leash to sound clever – and they would not disappoint.

I'd never been to a Hollywood premiere in my life, and to be going to this one: no words. Powerful Klieg lights split the sky, as the crowd milled in the gathering dusk of Washington, DC. Outside of the MacArthur Theater, a couple of goofy kids who had no business being there rubbed elbows with the stars – and to us, there were no bigger: Shatner, Nimoy, Roddenberry, Wise... I mean literally everyone who was anyone, and those few who – *ahem* – were not anybody at all. I overheard a voice in the crowd comment that the print had been hand-carried by Robert Wise, and was "still wet." Now I really was nervous. Somehow I ended up sitting in front of



[14] Walter Koenig chatting with local news reporters.

[15] Shatner and Kelley chat under the *Enterprise* filming miniature. Note the plaque in the background.

[16] Nichelle and early fan pioneer, Jacqueline Lichtenberg.

[17] Left to right: Nichelle Nichols, Marcy Lafferty, William Shatner, Grace Lee Whitney, and Stephen Collins.

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Now I was privy to secrets, mysteries, and clues to an unseen universe that existed right alongside the crew of the *Starship Enterprise*.

DOUG DREXLER

Jerry Goldsmith and his wife. How could I have a better seat than Jerry Goldsmith?! The irony was that his wife coughed all the way through the picture.

As the film spooled out, I could feel many in the audience impatiently stirring. It was probably about as far from a genre crowd as you could get. I love *The Motion Picture* for many reasons, but I knew that it was plodding. On the way out I heard a woman remark, “Well, *that* was dreadful!” I couldn’t have felt more upset than if I had been Gene Roddenberry himself. When I did see Gene at the reception later, he was sitting with Harold Livingston, the co-writer,

and they were both sweating and looking uncomfortable.

After Trek

The after-party was out of this world. It filled the entire ground floor of the still brand-new National Air and Space Museum. A full orchestra performed Jerry Goldsmith’s now-classic score for the picture. Open bars lined the length of the museum, while overhead floated the *Spirit of St. Louis*, the Wright Flyer, and Chuck Yeager’s Bell rocket plane. The cast looked positively smashing, and I remember thinking that Stephen Collins was painfully handsome. Meanwhile, Gene Roddenberry looked anything but exuberant. In fact, he looked dejected.

We bugged out early, as it was a three and a half hour drive to get back to New York City for the Manhattan premiere. This time the audience was all in, and there was lots of excitement from the crowd. The reintroduction of the characters for the first time since 1968 was greeted by huge rounds of applause and cheers.

A totally different reaction than the DC experience, but it was not enough to save the film from reviewers’ barbs, which were everywhere the next day. Rex

Reed said, “Stop the Starship, I want to get off,” and one reviewer, too clever for his own good said, “*Star Trek: The Motion Picture*... there is precious little motion in it.” But the one review I will never forget was ABC’s Joel Siegel, who was, in fact, a *Star Trek* fan. He admitted the film had pacing and scripting issues, “But LOOK at the *Enterprise*,” he enthused. “It was MADE for the big screen!” That comment alone made my day, as truer words had never been spoken.

Don’t Dream It’s Over

I feared that *Star Trek* had had its moment, that this would be the end of it. It was the most expensive motion picture ever made (up until that time), but a lot of that was due to mismanagement and false starts. Jeffrey Katzenberg, studio exec at Paramount (and *Star Trek* fan) called its production a runaway stagecoach, but *The Motion Picture* seemed to be critic-proof, and it broke attendance records.

Rather than the end of *Star Trek*, it would just be the beginning, and the rest is history. Gene’s sometimes maligned lyrics to the theme of *Star Trek* were ringing in my ears: “...his *Star Trek* will go on forever.” And, apparently, so it shall. ✨



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WINTER'S TALE



Producer Ralph Winter was intimately involved in the making of four *Star Trek* films, among them *Star Trek III: The Search for Spock* and *Star Trek V: The Final Frontier*. As those two films celebrate their 35th and 30th anniversaries respectively, Winter tells the story of the development of the two projects, and the difficulties in particular of *The Final Frontier*.

Words: Bryan Cairns

Ralph Winter knows a thing or two about building and nurturing a franchise. The veteran producer proved instrumental in ushering in a new era of superhero feature films with 2000's *X-Men* and its sequels. But long before mutant mania hit, Winter helped steer the *Star Trek* universe, beginning as an uncredited post-production supervisor on *Star Trek II: The Wrath of Khan*. He subsequently served as an associate producer on *Star Trek III: The Search for Spock*, an executive producer on both *Star Trek IV: The Voyage Home* and *Star Trek V: The Final Frontier*, as well as a producer on *Star Trek VI: The Undiscovered Country*.

A Cinematic Trek

"I had built a relationship with [producer and writer] Harve Bennett,



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who was pretty much the leader of revitalizing *Star Trek* with *The Wrath of Khan*,” Winter explains. “He and I became friends and worked on a bunch of stuff, particularly with helping get *The Wrath of Khan* in theaters on time.

“There were a lot of things that were very high speed about *The Wrath of Khan*. It was written quickly, in a short amount of time; the post-production was short; it was made for \$12 million and grossed \$80 million. That was remarkable, and that sort of catapulted a bunch of us. It was convenient for me to leave the studio and, ironically, get rehired by the studio to work with Harve on *The Search for Spock*.

“The first day I started at Paramount, I walked into the studio

commissary,” he continues. “I was standing in line to get my food behind three six-foot-seven Klingons in full make-up, and I started to think, ‘What in the world have I signed up for? What am I doing?’ But I knew who they were because I was a fan as a kid and used to watch the TV show and devoured that. It was like pinching yourself to be around Bill Shatner or Leonard Nimoy. I was lucky. I was in the right place at the right time.”

Search for Success

Thirty-five years old this year, *The Search for Spock* revolves around the *Enterprise* crew dealing with Spock’s death in *The Wrath of Khan*. When Bones begins displaying abnormal behavior, Kirk and company

01 Kirk and crew’s captured *Bird-of-Prey* lands on Vulcan, in *The Search for Spock*.

02 Leonard Nimoy behind the camera on *The Search for Spock*.

deduce he is harboring their fallen comrade’s katra, or living spirit. They consequently defy orders, steal the *Enterprise*, and embark on a mission to resurrect Spock.

After the success of *Star Trek II*, expectations were through the roof for *Star Trek III* to deliver an entertaining sequel that cashed in at the box office. Winter confirms that “we always felt that pressure. The studio gave us a little more money, but they emphasized that pressure, that *Star Trek* was only as good as the one we were making, and we needed to keep that success going.

“The best thing about it was for Harve, it was all about story,” Winter says. “The movie was made for no more money than *The Wrath of Khan*. It was an efficient shooting schedule.”



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RALPH WINTER ON LEONARD NIMOY

Director, *Star Trek III: The Search for Spock*

"Leonard was great. He was easy. Leonard was organized. He was certainly all about the actors, but thoughtful. By the time he got to directing the fourth movie, I think we brought that together under schedule by a day or two. Ironically, *Star Trek IV* was a million dollars under budget. That's really unusual. There's a letter on my wall from the head of the studio at the time. They were astonished. It was not only the highest performing film, but it actually came in under budget. That doesn't happen. We didn't try to spend less. We didn't try to spend more. We tried to tell the story based on the plan we laid out and as we got there, things went in our direction."

03 Nimoy directing on *The Search for Spock*...

04 ...and working with William Shatner on the same film.



04

Risky Business

The emphasis might have landed on the narrative, but it's always risky shaking up the status quo. One of *Star Trek's* principal and most popular characters, Spock, would be notably absent for the majority of the adventure (or at least, his recognizable adult incarnation would be). However, Winter says that plot point was deliberately conceived for multiple reasons.

"That was partially by design, to lay the pipe for a series of films," Winter reveals of the decision. "It was also convenient for Leonard directing. He didn't need to be on camera all the time. It was the beginning of those origin stories and building the anticipation for your favorite character to come back in at the end. That's a common story-telling technique."



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Certainly *The Search for Spock* sucks audiences in with an emotional and personal arc, but the movie still boasts an impressive amount of eye candy. There's the Klingon *Bird-of-Prey's* cloaking device; the *Enterprise* exploding; the Genesis planet's destruction; not to mention such visual staples as the transporter beams and the warp drive. In retrospect, those visual effects only enhanced the viewing experience.

"We felt good about them," Winter states. "Again, we were focusing on the story. We weren't trying to win an Oscar. We went after the effects in a stronger way in *The Voyage Home* and did a superior job on those effects – we were aiming to make it so realistic that you wouldn't think twice that those whales weren't wind-up toys in a bathtub. But I remember being satisfied."

05 The *Enterprise* reaches its final destination, in *The Final Frontier*.

06 William Shatner directs on the *Enterprise* bridge.

"I think we had done so well on *The Voyage Home* that we were smoking our own press releases."

A New Frontier

While the third installment in the *Star Trek* film franchise is generally well liked, the fifth entry in the series is more divisive. Thirty years old this year, *The Final Frontier* sees the *Enterprise* crew hunt down the renegade Vulcan, Sybok, who is busy searching for God in a distant galaxy. The movie has proved to be one of the more polarizing *Trek* films among fans and critics alike.

"I think we had done so well on *The Voyage Home* that we were smoking our own press releases," Winter explains. "We thought we could do no wrong."

"Ironically, in building a movie that Bill [Shatner] wanted to make about searching for God, in an odd way, we were sort of remaking *The*



07

RALPH WINTER ON WILLIAM SHATNER

Director, *Star Trek V: The Final Frontier*

“We had a lot of fun filming that movie. Bill has a tremendous sense of humor. He is full of life. You can see that in his tweets every day now – he’s fun to be around. He was enthusiastic and passionate shooting the movie. Again, there’s some other skill sets needed to tell a story in a compelling way. Bill was doing his best. The outline and structure of the story weren’t helping him. We had attempted a very difficult story. That wasn’t making it any easier for a guy who was trying to make his way and show his directorial skill and act in the movie. He had a lot on his plate, but he worked hard. He was not lazy. He was present and involved.”

07 Spock with Sybok, in *The Final Frontier*.

Motion Picture. Also, in an odd way, we weren’t completely thinking it through. ‘Okay, you’re searching for God; what do you think you are going to find? How are you going to portray that? What do you think you are going to show on screen that is going to be dynamic at any budget level and demonstrate that you found God?’ I think we were flawed from the beginning and didn’t know it.

“That is painful to remember. The fans were loyal. They stuck with the story and gave us a pass, or forgave us a bit, on the production values and the visual effects, which were not very good.”

Trouble Ahead

After Paramount greenlit the concept, rewrites helped iron out several elements, such as Sybok’s motivations and crafting a satisfying ending.

“The introduction of Spock’s brother was an attempt to deepen the story and offer more of a psychological thriller in terms of where Sybok is taking us,” Winter recalls. “Is it true or

isn’t it? What’s true and what’s not? You know there is something wrong, but you can’t put your finger on it. That’s the discovery process of storytelling.

“I think we failed in that final execution to really dazzle the audience with a vision that had captured Spock’s brother, and, therefore, made him passionate to recruit others. We weren’t being sloppy. We were doing the right thing. We thought we were making the best movie we could based on where we had been with *II*, *III*, and *IV*.”

Another significant misfire revolved around moving away from Industrial Light & Magic as *Star Trek*’s major visual effects company. ILM had been instrumental in the previous three films, but the production wanted to save money and possibly inject more creativity with a new supplier. As a result, Bran Ferren’s effects company, Associates & Ferren, climbed on board. Ultimately, they couldn’t deliver the goods.

“We learned that as a hard lesson,” Winter acknowledges. “We pioneered



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some very interesting front-projection, composite, in-camera stuff, but it wasn't as cool as the visual effects being done at the time. Again, not our best foot forward. There was the 'Rock Man.' Bill had a vision for that, which didn't work out very well. There are limitations of what you can do with make-up and a suit, without any enhancement.

"CG wasn't as advanced in '88 as it is now," he adds. "We struggled with that. Again, to me, it goes back to that we thought we knew what we were doing. We were a little giddy from the success of *The Voyage Home*. We weren't able to execute, to achieve the same level of story or effects. It sobered us up right away. I think we came back strong with *Star Trek VI: The Undiscovered Country*."

Inventive Production Design

More positively, Shatner hired production designer Herman Zimmerman to bring their landscape to life. Zimmerman went on to conceive and construct new sets, including the

"The introduction of Spock's brother was an attempt to deepen the story and offer more of a psychological thriller in terms of where Sybok is taking us."

Bird-of-Prey's bridge, the *Enterprise's* bridge, elevator shafts, corridors, and alien planet surfaces. Winter has nothing but praise for Zimmerman.

"Herman had the inventiveness of a television production designer who is stepping up his game in the feature world," he says. "We were always amazed at the little things Herman would do. There are those plastic containers you buy a pre-made sandwich in from the commissary, that have that triangle

08 The infamous Rock Man from *The Final Frontier*.

09 Shatner works with Laurence Luckinbill, alias Sybok.

box shape. When it snaps together, it's a box. When it unsnaps, it looks like two triangles. He figured out a way to pull that apart, put it on a wall, paint it, move it around, and it became some texture for an alien spacecraft. He was really clever about that.

"We did make one mistake at the last minute," Winter notes. "We got nervous. On the wall of El Capitan [a rock formation in Yosemite Valley], there's a bit of a sparkle when the sun hits in the right way. Without time to make changes, we made a last-minute decision – I probably pushed Herman to do this – to add a little bit of that kind of texture to our set wall, and we went too far. It looked fake; it looked glossy; it looked stupid. It was an over-application, or maybe we should have sprayed on something. In my mind, it detracted from the realism we were attempting."

Box Office Bonanza?

Despite all the hurdles, *The Final Frontier* crushed it at the box office opening weekend. The film earned \$17.4 million, beating out *The Voyage Home's* previous record of \$16.8 million. For a brief moment, there was a sense of relief.

"We watched those numbers like a hawk," Winter says. "We were constantly dissecting those numbers and how we were performing. It became clear after a while that word of mouth wasn't going far enough because it didn't excite the fans, and non-fans, as much.

"One of the things that we achieved on the fourth movie, *The Voyage Home*, is that we were able to engage an audience that was not regular *Star Trek* fans. The story was accessible. Part of it was being on the streets of San Francisco. Part of it was you didn't need inside information about *Star Trek* to enjoy the movie. Those contemporary elements helped a great deal. Scottie trying to talk to his mouse on the computer – that was just funny stuff at the time.

"You needed more of the inside *Star Trek* for *The Final Frontier*," he concludes. "The audience anticipation was high because of *The Voyage Home* and that's part of what fueled that opening weekend. After an opening weekend, it's up to a movie to deliver, and we just couldn't deliver the same level." ✦

TREKNOLOGY

TOMORROW'S FANTASY / TODAY'S TECHNOLOGY

01



SCIENTIFIC MILESTONES

A TREKNOLOGICAL CELEBRATION OF THE MOVIE ANNIVERSARIES

In celebration of five *Star Trek* movie anniversaries, Treknology looks back at the scientific and technological advances that paralleled those five films – and in many cases pointed the way to our future.

Words: Chris Dows

If 40 years is a long time in the history of *Star Trek*, it's a veritable eon when it comes to the advancement of technology.

Normally, this feature brings you the very latest *Trek*-inspired developments in science, whether they be concepts, experiments, or actual technologies. However, as we're pausing to reflect on five significant movie milestones, we thought it'd be interesting to use those anniversary dates of 40 (*Star Trek: The Motion Picture*), 35 (*Star Trek III: The Search for Spock*), 30 (*Star Trek V: The Final Frontier*), 25 (*Star Trek Generations*),

01 The refitted *Enterprise* in *The Motion Picture*.

and 10 (the *Kelvinverse Star Trek*) to investigate what major scientific breakthroughs happened in those original release years, and how they connected to the *Star Trek* universe.

STAR TREK: THE MOTION PICTURE (1979)

With a refitted *U.S.S. Enterprise* and pretty much every other aspect of technology updated for the film's release, *The Motion Picture* was a feast for Treknology fans, once again

extending the distance between “real” science and imagined.

Of all the scientific advancements 1979 brought to the world, there were two that had very close parallels to what was seen in *The Motion Picture* – and what was yet to come. At a press conference in Eindhoven in March, the Dutch company Philips revealed a technology that would change the entertainment and computing industries almost overnight. It was the world's first digital optical storage medium – the Compact Disc. Originally designed for music only, it would very quickly be



02 Sulu, Chekov, and tricorder, in *The Search for Spock*.

03 Apple's Macintosh computer, which debuted in 1984.

04 A close encounter with V'Ger, in *The Motion Picture*.



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developed to store larger amounts of data, leading to DVD and Blu-ray formats over the next four decades. While discs per se were never used in *Star Trek*, the concept of optical data recording and retrieval forms the backbone of every Starfleet computing system from *Galaxy*-class ships on.

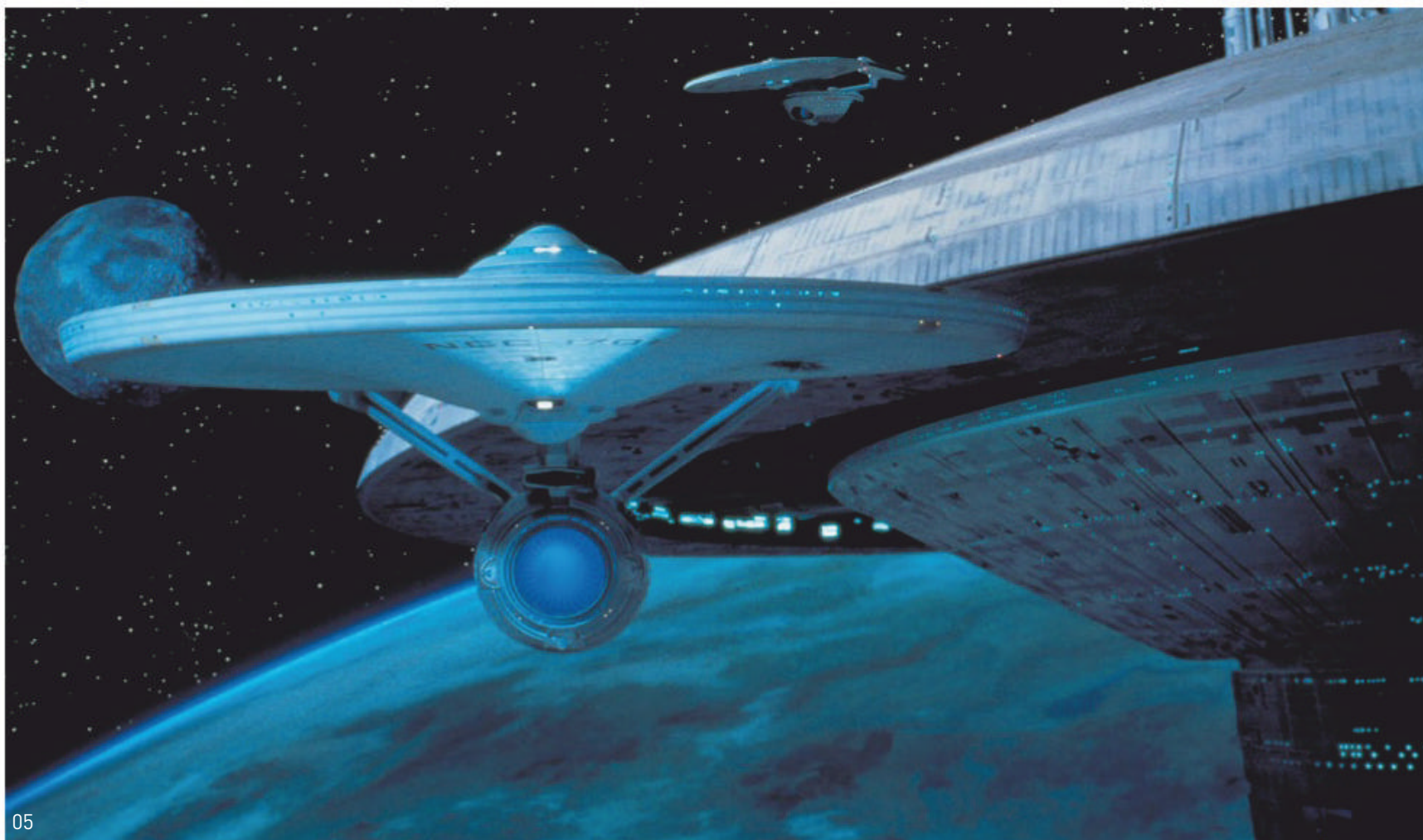
The second landmark Treknology of 1979 was more of an event connected with Starfleet's aims and objectives than a new scientific breakthrough. On September 1 of that year, NASA's *Pioneer 11* probe became the first spacecraft to travel past Saturn as part of its mission to explore the outer reaches of the Solar System. Launched six years previously, its encounter with Saturn (particularly the planet's rings) also acted as a "test run" for *Voyagers 1* and *2*, coming up close behind *Pioneer 11*, whose trajectories could have been altered had *Pioneer's* encounter proved too dangerous. In addition to the spectacular photographs of both Jupiter and Saturn it sent back, the probe continued to transmit vital astronomical data to Earth until losing contact in 1995.

STAR TREK III: THE SEARCH FOR SPOCK (1984)

Following the design revamp seen in *Star Trek II: The Wrath of Khan*, the third film didn't bring a great deal of new Treknology (transwarp excepted), mostly due to the sorry state in which the *Enterprise* had been left after the battle with Khan. However, it did introduce a new kind of tricorder – the Type B – and a Type 1/Type 2 hybrid phaser for us gadget lovers to enjoy.

Losing the *Enterprise* during the film was, of course, a big deal, but it had nowhere near as big an impact on contemporary – and future – society as the following real-world advancements.

Anyone who uses a computer will know how a graphical user interface works – you basically move the cursor, click, and something happens. While the various touch screen interfaces seen across *Star Trek* push this idea to the limit, 1984 saw the first affordable GUI-based operating system go



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to market, in the shape of Apple's Macintosh personal computer. With the stated intention of making computers easier to use, it was an immediate success, leading to an industry-wide revision of how data was presented and retrieved.

The second chosen technology was momentous for quite a different reason. Working out of the United Kingdom's Agricultural Research Council's Institute of Animal Physiology in Cambridge, Danish scientist Dr. Steen Malte Willadsen became the first person to successfully clone a mammal. Using the somatic cell nuclear transfer procedure, Willadsen took the nucleus from an adult sheep's cell and transferred it into an unfertilized egg cell, then implanted it into another sheep to produce an exact copy of the original donor.

Subsequent refinements of this highly controversial technique form the basis of continuing experimentation into cloning advances, particularly for the potential reproduction of replacement organs and body parts. The influence on *Star Trek* is undeniable; two top examples are the Romulans' creation of Shinzon from Jean-Luc Picard's DNA in *Star Trek Nemesis*, and *Star Trek: Deep Space Nine's* entire Dominion race.

05 The *Enterprise* in *The Search for Spock*.

06 The *Final Frontier's* "levitation" boots.



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STAR TREK V: THE FINAL FRONTIER (1989)

The Final Frontier was notable from two Treknology standpoints. First, we had the (undeniably cool) "levitation" boots worn by Kirk and Spock during their mountaineering adventures and subsequent escape from Sybok. Second was the newly designed shuttlecraft *Galileo* (shame it didn't last the film though). Great as these two examples of *Trek* tech were, this year would herald a

scientific event that would change the real world forever.

On March 12, 1989 (Sir) Tim Berners-Lee, an English computer scientist working at the European Organization for Nuclear Research (CERN), submitted a proposal to combine two existing data technologies – the Transmission Control Protocol (TCP) and domain name system – with his idea for a hypertext-based information management system. After a few months of experimentation and refinement, he created the first web browser, web server, and Hyper-Text Transfer Protocol – taken together, the World Wide Web. After a shaky start,



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1994 brought two advances – one in computing, the other in how we communicate – that would once again showcase *Trek's* penchant for predicting technology.

it exponentially grew to be the most important scientific development of the modern age – and also confirmed just how advanced *Star Trek's* writers and designers had been in their thinking: library computers, subspace communications, tricorders...

While not as widely known, the second scientific advancement had big implications to us Treknology aficionados. In late March 1989, University of Utah electrochemists Stanley Pons and Dr. Martin Fleischmann announced that they had successfully generated a “sustained nuclear fusion reaction” at room temperature. With fusion reactions usually taking place at millions of degrees and huge pressures, their declaration was greeted with enormous excitement by the scientific community.

Unfortunately, no one could reproduce their results, leading to their findings being dismissed and discredited. This is a shame, as fusion reactors – also known as impulse drives – are a mainstay of Starfleet's and numerous races' sub-warp space flight, all of which incorporate many of Fleischmann and Pons' ideas.

STAR TREK GENERATIONS (1994)

Combining the Kirk and Picard eras brought a wide range of new Treknologies, from the huge (the *Excelsior*-class *U.S.S. Enterprise* NCC 1701-B) to the tiny (Data's emotion chip). Add to that the raft of tech deranged genius Soran employed to make his way back to the Nexus, and the spectacular *Enterprise-D* saucer separation, it was quite the event.

In the real world, 1994 brought two advances – one in computing, the other in how we communicate – that would once again showcase *Trek's* penchant for predicting technology, and be incorporated into future series' starship design.

On August 16, 1994, IBM launched its “Simon” model of cell phone (or, as they preferred to call it, “Personal Communicator” – how much more *Trek* can you get?). Combining a personal digital assistant (PDA) with a mobile telephone, it could also send emails and faxes.

07 The *U.S.S. Voyager* – a wonder of bio-neural circuitry.

08 The *Enterprise-D* in *Generations*.

The term “smartphone” wouldn't be coined until 1995, but Simon is generally regarded as the world's first. While tricorders still had the design edge over the IBM's clunkiness, when you consider what's widely available to us now, spare a thought for Simon. It was the first to combine communication and data retrieval, and continues to influence the worlds of *Star Trek* and our own today.

The second milestone could yet have an even greater impact. In his paper “Molecular Computation of Solutions to Combinatorial Problems,” University of Southern California mathematician Dr. Leonard Adleman outlined the world's first successful use of DNA in a computational system. This launched worldwide research into how DNA could be used to create hugely powerful and sophisticated data processing systems. If you're not quite sure what the Treknology link is, look no further than the *U.S.S. Voyager's* “living” bio-neural circuitry, which replaced isolinear chips in ships of the line.



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From red matter to Sulu's funky fold-out sword, *Star Trek (2009)* dazzled with eye-popping technology from start to finish.



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STAR TREK (2009)

With everything from the *Enterprise* to phasers reimaged for the Kirk-era reboot, it would be quicker to identify what *wasn't* newly designed or freshly created Treknology in this film. From red matter to Sulu's funky fold-out sword, the film dazzled with eye-popping technology from start to finish. But as far as real-world science is concerned, there were equally significant developments.

At the beginning of the year, a team led by Professor Minoru Asada out of Japan's Osaka University revealed CB2 – a childlike robot with a silicon

09 Lal, in the *TNG* episode "The Offspring."

10 Sulu wields his fold-out sword, in *Star Trek (2009)*.

skin designed to learn in the same way as a human infant. With the ability to "read" facial expressions, memorize them, and respond with physical reactions (closing its eyes when its head was stroked), it was a revolution in artificial intelligence and biomimetics – the field of biomechanical engineering mimicking biological processes. Lore, Data, and, particularly, Data's "daughter," Lal, came some years before CB2 in *Star Trek: The Next Generation*, and it's always exciting to see contemporary research suggesting that what appears on our screens isn't as far-fetched as some might suggest.

On March 7, 2009, NASA successfully launched the Kepler

Space Telescope. Tasked with finding potentially habitable exoplanets (worlds with liquid water which are outside of our Solar System and are half to twice the size of Earth), the observatory employed the transit method of detecting extrasolar planets, a technique that searches for miniscule reductions in the brightness of a star when a planet crosses in front of it. Working to a target field of view virtually identical to what's seen in the *U.S.S. Voyager's* astrometrics laboratory, by the end of its mission in 2013 it had detected 2,338 planets, with another 2,423 to be confirmed.

Stellar cartography – and the United Federation of Planets – had to begin somewhere... ✨

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MUDD'S RAINN

An undoubted highlight of the first season of *Star Trek: Discovery* was Rainn Wilson's turn as incorrigible galactic rogue Harry Mudd. Building on Roger C. Carmel's iconic original series portrayal, Wilson also got the chance to direct himself as Mudd in a *Short Trek* – and given half a chance, he'd happily continue his reign as Harry.

WORDS: IAN SPELLING

"I'm about the biggest sci-fi fan that you could imagine, because my dad was a science fiction writer," explains Rainn Wilson, referring to author Robert Wilson, who wrote 1978 pulp SF novel *Tentacles of Dawn*. "So, I grew up with it. We read science fiction all the time. I saw *2001: A Space Odyssey* when I was maybe four years old, and that blew my mind."

And, yes, confirms the versatile actor – who has a recurring role on *Star Trek: Discovery* as Harcourt Fenton Mudd – *Star Trek* entered his orbit at an early age. He'd arrive home from school, plop down on the couch, and watch Kirk, Spock, McCoy, and the rest of the *U.S.S. Enterprise* crew in action via reruns of the original series. Even better, his local television station aired *Star Trek* reruns repeatedly on weekends.



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“I’m talking maybe as early as ’71, ’72, ’73, definitely,” Wilson recalls. “So, the original series had just gone off the air. It’s an odd thing, because... I was just thinking about this: now, because of the internet, and because of conventions, you can find your tribe. I remember there was a time I was really into the band R.E.M. I loved R.E.M. – I had all their albums, I memorized their lyrics, and I just thought they were amazing. I was in a record shop once, and I found an R.E.M. fanzine. I picked it up, and it said something like ‘This is for R.E.M. fans.’ It was hand-printed, mimeographed, or something like that, by some fans in Georgia. I paid \$3.50 for it. It was incredible, because it [made me realize], ‘Oh, there’s other people that feel the way that I do. There’s people dissecting the lyrics, and people talking about what their favorite albums are, and drawing

“Harry Mudd is a conman, smuggler, raconteur, roustabout, and it is really informed by his wardrobe.”

RAINN WILSON

01 Rainn Wilson as Harry Mudd in his debut *Discovery* appearance, Season 1, Episode 5, “Choose Your Pain.”

02 Mudd in captivity again in the *Short Trek* “The Escape Artist.”

03 Mudd captures Stamets and Burnham in Episode 7, “Magic to Make the Sanest Man Go Mad.”



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artwork inspired by R.E.M.’ It was so touching to me.”

Again, that was all pre-internet – practically the Stone Age. Message boards didn’t exist. Neither did chat rooms. No one could text or instant message like-minded friends about exciting news or compelling rumors.

“You couldn’t find that community,” Wilson puts it succinctly. “So now, there’s this [*Star Trek*] community, but even back then I went to Norwescon – which is a science-fiction convention – several times. My dad had written *Tentacles of Dawn*, and I would go play *Dungeons*

& *Dragons* there, and I would go to the panels. They had a 24-hour movie room, movie marathons playing constant sci-fi movies, and horror and stuff like that. I still have my science fiction book collection from the ’70s, which numbers about 3,400 science fiction books. So, I was – I am – a huge, huge fan.”

To the Disco

Cut to the present. Wilson, now in his early 50s, is a three time Emmy Award-nominated actor. He’s best known for his role as Dwight Schrute on the American iteration of *The*



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Office, but he's frequently lent his talents to sci-fi and horror films and shows, as well as several animated projects – and by frequently, we really mean frequently: *Galaxy Quest*, *Charmed*, *Dark Angel*, *House of 1,000 Corpses*, *My Super Ex-Girlfriend*, *The Last Mimzy*, *Monsters vs. Aliens*, *Transformers: Revenge of the Fallen*, *Super*, *Cooties*, *Uncanny*, *Smurfs: The Lost Village*, *Mowgli*, *The Death of*

Superman, and the newly released animated feature *Batman: Hush*, with Wilson as the voice of Lex Luthor.

Wilson very much wanted to add *Star Trek* to his résumé, particularly since acting with Patrick Stewart in a 1995 Broadway production of *The Tempest* doesn't quite count. Right after CBS All Access announced that *Discovery* was in the works, the actor reached out to his agent expressing his

04 Strung up in "The Escape Artist."

05 With cellmate Tyler in "Choose Your Pain."

desire to beam aboard. Wilson met the *Discovery* team, which had nothing for him, at least initially. Six months later, though, he received the offer to play Harry Mudd, the fast-talking, chaos-causing criminal and conman.

Mudd in Your I

Wilson went on to portray Mudd in the first-season episodes "Choose Your Pain" and "Magic to Make the Sanest Man Go Mad." In the former, Mudd spent much of his time in a prison cell, clashing with Gabriel Lorca (Jason Isaacs) and Ash Tyler (Shazad Latif), grousing about the Klingon-Federation war, and pining for his beloved Stella. In the latter, a time-looping Mudd assumed command of the *U.S.S. Discovery*, killed Lorca several times, and delivered a barrage of savage one-liners. Between Seasons 1 and 2 of *Discovery*, Wilson returned to play Mudd again in the *Star Trek: Short Treks* installment "The Escape Artist," which he also directed.

"I think finding that edge to Mudd," Wilson replies when asked what worked best for him about his



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first two episodes. “How dastardly can you be, and at the same time, how much humor and comedy and charm can he bring? Finding that balance is always interesting with Mudd. I think that they walked that tightrope really well. He was a little more comedic at first, and then we saw in ‘Magic to Make the Sanest Man Go Mad’ how he turned and there was a real edge to this Harry Mudd. He was not quite so much a buffoon, but he has to be believable as a real threat.”

Colorful Clothes

It’s been said that clothes make the man. Well, they also make the Mudd. Just as Roger C. Carmel’s colorful attire in the original series complemented the actor’s broad, playful performance as Mudd, so too have Wilson’s elaborate threads on *Discovery*. At the mention of *Discovery* costume designer Gersha Phillips’ name, Wilson immediately heaps words of praise upon her.

“She’s brilliant,” he enthuses. “She’s phenomenal. These costumes are next-level *Star Trek* stuff, and I’m not just saying that. I really think they’re exquisite and her designs are immaculate.”

06 Reunited with his betrothed, Stella, in “Magic to Make the Sanest Man Go Mad.”

07 With Lorca in “Choose Your Pain.”



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“Costumes always help you find your character. Dwight Schrute has a polyester suit, has got a calculator wristwatch. He wears a beeper, even though beepers are defunct, because he didn’t want to give up his beeper. He’s wearing one as late as 2013, when the show ended. Harry Mudd is almost part pirate. It’s a little operatic: leather boots, a lot of buckles and straps and rings. It feels very ornate. He’s kind of conman, smuggler, raconteur, roustabout, and it is really informed by his wardrobe.”

A Shorter Trek

Discussions with *Discovery*’s producers about Wilson possibly returning to the

show in Season 2 led to him directing “The Escape Artist.” He read the script for the short, which he deemed “absolutely hysterical and strange and exciting,” and then was invited to direct it.

“It was an incredible learning opportunity,” he says. “I’d directed three episodes of *The Office* before, but *The Office* was pretty simple. It’s like, ‘Where are you going to put the camera, to cover the dialogue and the desks?’ We used documentary-style cameras on *The Office*. This one was a lot more demanding.”

“I got to learn a ton about visual effects and special effects, and how



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08 Another sticky situation for Harry, in “The Escape Artist.”

09 Wilson stepped behind the camera for “The Escape Artist,” directing the *Short Trek*.

“Mudd was a little more comedic at first, and then we saw in ‘Magic to Make the Sanest Man Go Mad’ how he turned and there was a real edge to this Harry Mudd.”

RAINN WILSON

visual effects work, what it is when you do a plate shot and you have multiple Mudds in that plate shot. There were just so many visual post aspects that I needed to become acquainted with, and they have such a huge, amazing team there.

“We were shooting ‘The Escape Artist’ when they were shooting the last episode of *Discovery’s* second season,” Wilson reveals. “So, we were there right at the end of it. I got to use their wardrobe department and their hair and make-up department,

Mudd: In His Shoes

Rainn Wilson has been here before: inheriting a role originated unforgettably by a predecessor. First, for the American version of *The Office*, he assumed the part of Dwight Schrute from Mackenzie Crook; and long before Wilson played Harry Mudd on *Discovery*, the esteemed Roger C. Carmel appeared as the character in the original series episodes “Mudd’s Women” and “I, Mudd” (and provided the voice of Mudd in the *Star Trek: The Animated Series* episode “Mudd’s Passion”).

“Basically, I stole all of the brilliant stuff that [Crook] did, and then added my own stuff, and it was great,” Wilson says of *The Office*. “And it’s the same thing with [*Discovery*]. I inherited a character that had been previously played by another brilliant actor. I stole a lot of things that I loved from his performance, and then added a lot more of my own.

“It’s a testament to [Carmel]; what an interesting actor he was. You can’t take your eyes off him when he’s in an episode – so full of light. There is a wonderful light and dark quality that the original writers brought to [Mudd]. But I think the new writers [on *Discovery*] have also brought their [own spin]. He’s mischievous and deadly at the same time, and that’s a fun balance to watch.”

and their special effects and visual effects and set design, plus their composers and everything like that. It feels like a multi-multi-million-dollar production.

“I think it was also a challenge to find that balance of, ‘This has to be really funny and entertaining, and it also has to feel really real,’” Wilson continues. “The stakes have to be high. It’s not just a comedy in the same way that *Guardians of the Galaxy* has some outrageous visual fun and great jokes and one-liners; you have to care about the characters and you have to believe that you’re in the real world with Harry, even as outlandish as it is.”

Multiple Mudds

There were plenty more challenges on “The Escape Artist”: envisioning visual effects to be added later, particularly during the sequences with multiple Mudds; hanging suspended in the air for take after take; and, perhaps trickiest of all, acting and directing at the same time.

“You have to call ‘Cut,’ and then you have to run over to a little

10 Roger C. Carmel as Harry Mudd in “Mudd’s Women.”

monitor and watch the last take and watch your performance, and make sure it’s fitting in with everyone else’s performances,” Wilson notes. “But you’re also keeping an eye on everything else, like where the camera is, how tight the frame is, and you’re thinking, ‘Is everything happening in the right order? Are we telling the story that we need to tell?’

“It’s incredibly challenging being on both sides of the camera, but boy, it sure is fun. Fortunately, I’d played Mudd a couple of times, so I really knew the character pretty well, and I knew how I wanted to play him.”

Fan reaction to “The Escape Artist” proved to be quite positive. It was a fast-paced, entertaining romp with a couple of neat twists. Wilson sounds as if he liked it, too. “I’m really thrilled,” he says. “To be honest, I think it’s f***ing awesome. I think it’s exciting and visually cool. I got so much support from the producers, and so much help from an amazing crew up there. The cast was fantastic. I couldn’t be happier with how it turned out.”

Another Trek?

Wilson is currently hard at work on his next project, an American adaptation of the British series, *Utopia*, in which he’ll co-star with John Cusack and Sasha Lane. Also on the way are the films *Robodog*, *Blackbird*, and *Don’t Tell a Soul*. Considering that most of the *U.S.S. Discovery* crew warped deep into the future in the *Star Trek: Discovery* second-season finale, it’s anyone’s guess as to whether or not Mudd will – or even could – wreak more havoc in Season 3. Wilson, for his part, hopes for a revisit, and even has a few ideas about the next steps in Mudd’s development as a character.

“I would love to be back on the show,” he says. “I would love to do more *Star Trek* and more Harry Mudd. I think the evolution is keeping the audience on their toes. You don’t know if you’re supposed to be laughing or if you’re supposed to be afraid for your life. He’s a master of illusion. He’s a conman, and nothing is ever as it seems to be with Harry Mudd. That’s what’s really exciting about him, and I hope that we’re able to play with that aspect of his character in the future.” ✦

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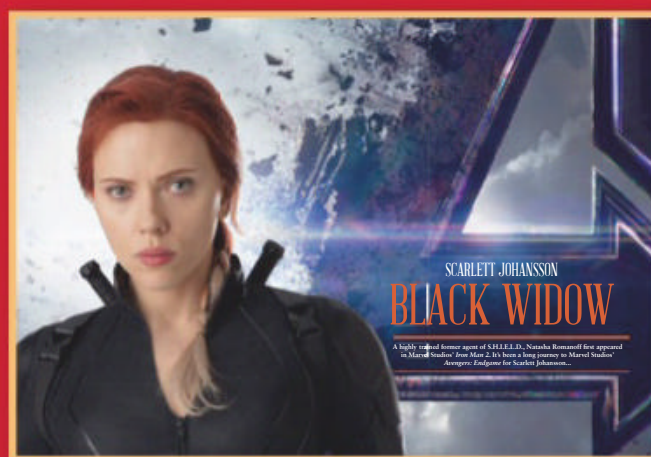


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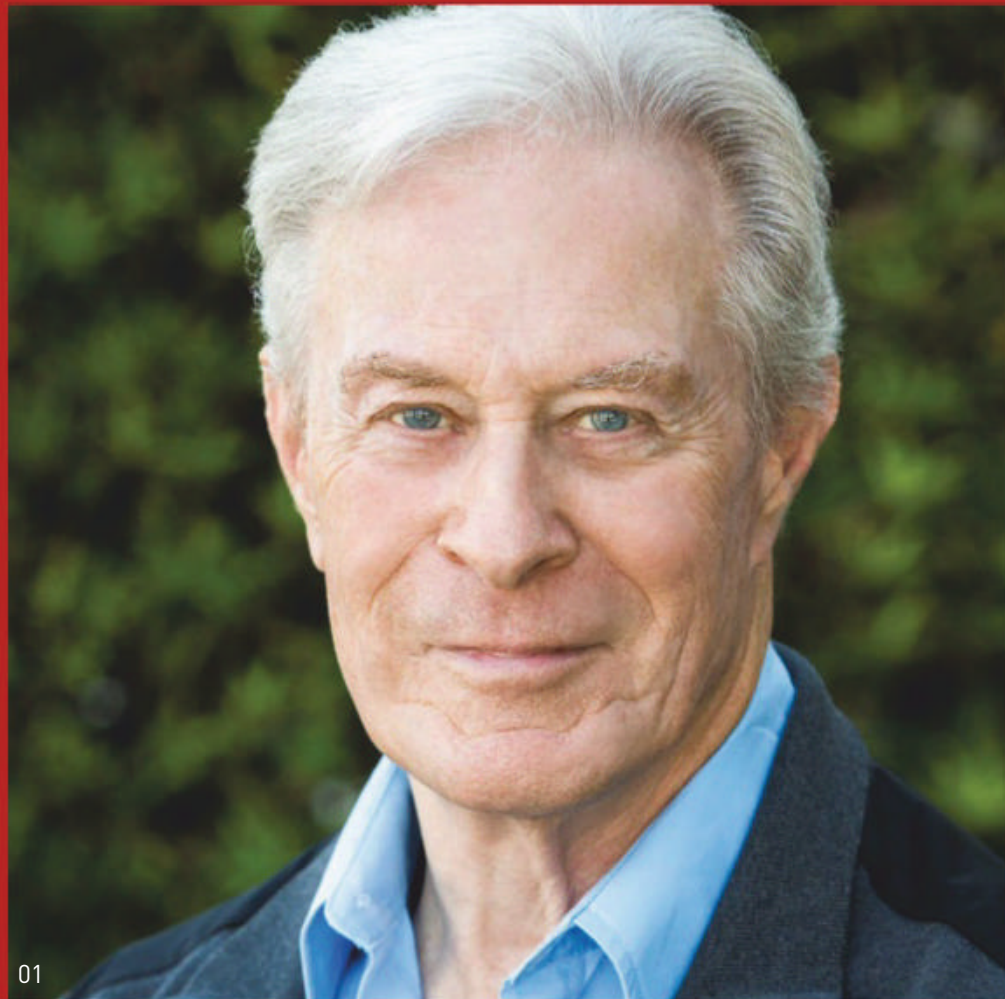
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**DEREK PARTRIDGE,
"PLATO'S STEPCHILDREN"**

Appearing in *Star Trek* would be an extraordinary event for most people, but for actor Derek Partridge, playing Dionyd in "Plato's Stepchildren" was something that wouldn't have come to pass without an even more extraordinary event earlier in his life.

Words: Mark Phillips



01

Derek Partridge is fortunate to be around to talk about his role as Dionyd, one of the arrogant Platonians in the original series third season episode "Plato's Stepchildren." In 1943, as a seven-year-old boy, Partridge was set to board what was, it would transpire, a doomed plane — until he was bumped from his seat by a movie star at the last minute. As a result, the famous actor perished, and young Derek Partridge was granted a second chance at life, going on to a varied and versatile career that has included being an author, a news anchor, a TV presenter, a voice-over artist, and, of course, an actor. More on that strange turn of events later...

Today, Partridge is still getting mail from *Star Trek* fans of all ages, from all over the world, 50 years after appearing in the series. The London-born actor recalls that it was his agent who submitted him for the role of Dioynd, one of the Platonians who enjoys watching their leader Parmen (Liam Sullivan) use psychokinetic powers to inflict cruel acts upon Captain Kirk,

01 Derek Partridge, pictured recently.

02 Partridge as Dionyd with Ted Scott as Eraclitus, in "Plato's Stepchildren."



02

Mr. Spock, and the sensitive dwarf Alexander (Michael Dunn).

"I can't say I was excited over getting the role, especially with that silly-looking wig on my head and the costume I had to wear," says Partridge, who now lives in Utah. "It was not a large part, and the character was not remarkable. As a freelance actor, I was just happy to be working, even if only for a couple of days!" Partridge says his wife summed it

up best upon seeing him in the episode. "She said, 'Oh, typecasting!' meaning I was playing a 'gay Greek' and British actors at that time were always being cast as either gay or as drunks."

Carping from the Sidelines

In addition to the typecasting, another drawback of the role was that Partridge and fellow Greek Eraclitus (Ted Scott) were limited to sitting in



03

the stands, moving giant chess pieces with their mental powers, or mocking the *Enterprise* officers. “Oh, how faithless and fickle!” Dionysus snickers as Kirk and Spock stagger between Lt. Uhura and Nurse Chapel while under Parmen’s control. “Be careful, Mr. Spock. Too much love is dangerous,” taunts Dionysus as Spock and Chapel kiss. (Captain Kirk finally wins a mental showdown with Parmen after duplicating his mind-power.)

“Ted and I had very little interaction with the others,” Partridge says. “Mainly we just sat there making these comments.” But he does recall the set as being “very pleasant to work on,” despite memories from others about how the special effects – of thin fishing wire being used to move objects – exasperated director David Alexander and put him way behind schedule.

“I don’t remember much about that, but our show had a great first,” Partridge enthuses. “It was not just the first interracial kiss on TV, between Kirk and Lt. Uhura, but the first intergalactic kiss between Spock and Majel Barrett!”

An Extraordinary Episode

“Plato’s Stepchildren” elicited a great deal of positive mail, while *The Copley News* said at the time the episode was “an imaginative, bizarre and fascinating trip to an evil Shangri-La.” Partridge listens with great interest when *Star Trek Magazine* tells him that some television stations in the southern US refused to carry “Plato’s Stepchildren” because of its historic interracial kiss – including an angry Mississippi woman who said she would never watch *Star Trek* again.

“That’s sad,” he says. “The BBC in England also refused to air that episode. I spent part of my life in Rhodesia and South Africa, where I saw racism, and it’s very sad. Unfortunately, it’s still with us.”

He admits he watched and liked *Star Trek* at the time. “I certainly saw my episode originally but I don’t think I have seen it since.” He also attended a few conventions, meeting fans and signing photographs, but after a while, he stopped doing these. Speaking as a world traveler, Partridge says *Star*

03 Partridge with Scott, along with Michael Dunn as Alexander.

“Our show had a great first. It was not just the first interracial kiss on TV, between Kirk and Lt. Uhura, but the first intergalactic kiss between Spock and Majel Barrett!”

Trek should be put into its proper perspective. “It’s called classic *Star Trek* for good reason, but people need to remember, it was just a TV show. It was simply a figment of a writer’s imagination. It’s not real life. There’s a whole world out there to be lived in.”

Star Trek isn’t the only iconic sci-fi universe Partridge has appeared in. “I think I am one of the few people who did *Star Trek* and *Star Wars*,” reveals the actor, who played Commander



04

Brom Titus in the CGI animated series *Star Wars Rebels*. He also had a small role in another famous franchise, playing, aptly enough, a Vulcan bomber crewman in the 1965 James Bond movie *Thunderball*. But none of it would have been possible without that haunting near miss in 1943...

A Fateful Flight

As the young son of a diplomat in the British Foreign Service at the height of World War II, Partridge was about to fly with his nanny from Lisbon, Portugal to Bristol, UK. His flight, 777, was ready to take off when film legend Leslie Howard – one of the stars of 1939's *Gone with the Wind* – who was anxious to get back to America, persuaded officials to make the young boy give up his plane seat.

“I was seated with an adult companion and just before takeoff, the

04 Dionyd and Eraclitus carp from the sidelines, in “Plato’s Stepchildren.”

staff came aboard and told us to get off the plane and make way for two others,” Partridge says. “I have a dim memory of seeing two men standing outside on the tarmac as I came down the steps.”

That was Howard and his agent, who took over the seats. The plane took off, and shortly after was attacked by a squadron of German fighter planes. Riddled with cannon shells and tracers, the aircraft exploded in mid-air and plunged into the sea. All 17 people aboard, including Howard, perished.

“The passengers had been graded from the most important, VIPs, to the lower level passengers,” recalls Partridge, “and in that pecking order, it meant Howard got on and we had to get off the plane.” Many years later, Partridge narrated and was one of the producers of the 2016 award-winning documentary *Leslie Howard: The Man Who Gave A Damn*, in which he also appears.

Telling the Tale

Some would be tempted to jump to conclusions about their life after being spared by such a quirk of fate, but Partridge sees it differently. “It’s interesting to speculate on, but no, it was just one of those things. As a boy, I was lucky to have been taken off that plane, and consequently, I lived to tell the tale.”

Meanwhile, *Star Trek* lives on, even on his website (www.derekpartridge.com), where he has a photo of Michael Dunn standing by one of the giant chess pieces from the episode. “I must say, I am utterly amazed by the fan mail I still get from the fans, asking for autographs, even from youngsters and teenagers,” he remarks. “There are thousands of actors who have had much bigger roles than I ever had on *Star Trek*. It is truly astonishing.” 🍌

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Star Trek: Year Five

Jackson Lanzing & Collin Kelly, Stephen Thompson
IDW, 2019



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An ambitious new project from IDW, *Star Trek: Year Five* sets out to tell the full tale of the final 12 months of the *U.S.S. Enterprise's* five-year mission, as depicted by a rotating "writers' room" of creators. The result is one of the best *Star Trek* comics yet published.

A comic book can stand or fall on its first page. The ensuing story may be the greatest ever told, with words that leap from the page and artwork that sears itself into your soul; but if that first page doesn't grab you, chances are you'll never find out.

I'm not sure if *Star Trek: Year Five* is the greatest story ever told, but it certainly has a killer first page: a panel of the *Enterprise* ablaze, followed by interior shots of a bloodied Captain Kirk dictating his final log from his captain's chair... with a gun

pointed at his head. Who in their right mind wouldn't want to find out what happens after that? Although, given that that first page appears to be a flash forward to the very end of the *U.S.S. Enterprise's* five-year mission, we may have to wait a while...

The premise of the ongoing *Year Five* series is on the surface pretty straightforward: untold stories set in the final year of the *Enterprise's* five-year mission. But as the first few issues demonstrate, not only is there a greater arc

over and above that set-up, but the creators seem as much concerned with character as they are plot – perhaps more so.

Sublime character moments abound in *Year Five*. After Spock gives a handily expository summation of the *Enterprise's* mission to contain the energy of an exploding hypergiant star, Chekov rolls his eyes at Spock's clinical verbosity, to which Sulu responds, "It's Spock, Pavel. If you want brevity, talk to a Klingon." Not long after, in conversation with McCoy, Kirk



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reveals that a promotion to admiral awaits him at the end of the mission, and gloomily wonders who he'll be without the *Enterprise* (a nice nod there to *Star Trek: The Motion Picture* and *Star Trek II: The Wrath of Khan*).

All this is helped immensely by artist Stephen Thompson (ably assisted by colorist Charlie Kirchoff), who brings the *Enterprise* crew to life with restrained

hatching and dramatic posing, managing to make even the standing-around-and-talking scenes look interesting. The *Enterprise*, too, looks fabulous: detailed and convincing, despite it being, as Kirk puts it, “now ancient by fleetwide standards.”

Following the hypergiant crisis, the main plot in these initial issues concerns the perennially hostile

01 Greg Hildebrandt's cover for *Year Five* #1...

02 ...and Stephen Thompson's cover for #2.

03 The first page of *Year Five* #1.

04 Stephen Thompson's spectacular take on the *Enterprise*.

Tholians. The *Enterprise* receives a distress call from a Tholian colony on nearby Lloyd Zeta-9, but when the ship arrives, most of the Tholians are already dead. The only survivor is a Tholian child, but when the landing party brings the child onboard the *Enterprise*, the ship is attacked by a vessel from the Tholian Assembly, who demand they hand their passenger over. It seems it was the Tholian Assembly itself that attacked the colony – and it won't rest until it has the child.

Kirk's insistence that the child should remain on the *Enterprise* because it wouldn't be safe on the Tholian vessel meets with stiff resistance from Bones and Spock, both of whom question the wisdom of his actions – especially since the Tholians have already killed half a dozen crew members. Later, Kirk reveals his reasons to the creature itself, relating the incident from his own childhood on Tarsus IV, when half the 8,000-strong colony was murdered by the governor. “I know what it's like to be betrayed by those who are supposed to protect you,” he tells the child, promising that he won't let the Tholians take it. Evidently, for Kirk, this is personal.

It's this kind of solid character work – drawing on everything we've gleaned about Kirk, Spock, Bones, and the rest of the crew across three seasons of the original series – that lifts *Year Five* above the standard *Star Trek* comics fare. Here, the many callbacks to classic episodes and situations – Spock quoting Kirk's “Risk is our business” speech from “Return to Tomorrow”; Kirk quoting Bones' “Don't destroy the one called Kirk” words from “Balance of Terror” – aren't simply there to provide a jolt of nostalgia: they're deployed to reinforce the sense of character, to underpin the reasons why the protagonists do the things they do.

The net result is that *Star Trek: Year Five* feels incredibly authentic, about as close as you can get to watching new episodes of the original series. Praise for a *Star Trek* comic doesn't come much higher than that. On top of which, there's that tantalizing first-page tease to be resolved at some point down the line. Brilliant stuff.

NICK JONES

Star Trek: The Q Conflict

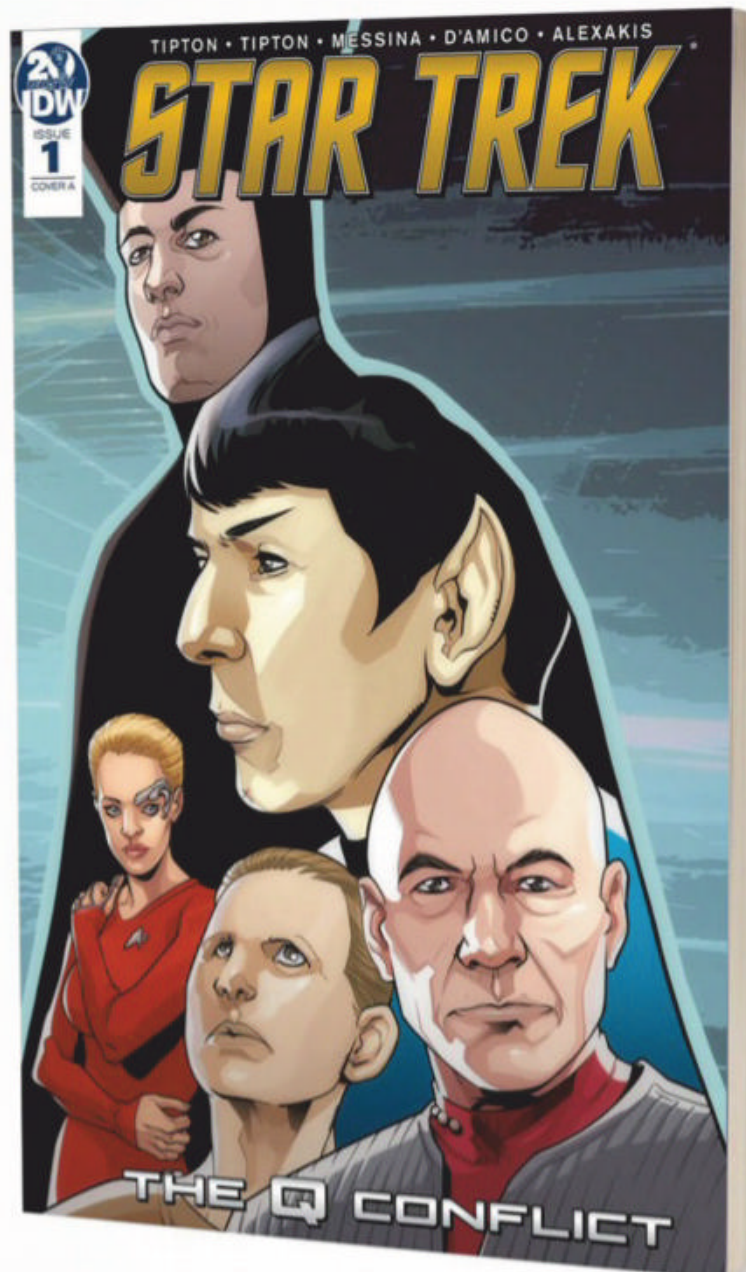
Scott Tipton & David Tipton, David Messina,
Silvia Califano, Elisabeth D'Amico
IDW, 2019

Heralded by IDW as the biggest *Star Trek* comics crossover ever, the six-issue *The Q Conflict* boasts captains, crews, and characters from across four incarnations of *Trek*: the original series, *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, and *Star Trek: Voyager*. That's a lot to live up to, so it's no surprise that the end result struggles to match that dizzyingly high concept.

When Captain Picard and the crew of the *Enterprise-D* learn of eight supernovae in two days, they are rightfully concerned: usually there are at most eight per year in the Milky Way. Two of the most recent supernovae have been within the Gorn Confederation, resulting in the loss of multiple colony worlds and thousands of lives. But what's causing this phenomenon?

The *Enterprise-D* heads to Cestus III to help with the evacuation there, only to find that the planet's sun, which was on the verge of going supernova, has suddenly returned to normal. Picard suspects Q might be behind it all, and sure enough, shortly after, Q appears. It transpires that there is a war going on between godlike beings, the supernovae being a consequence of the spillover into our reality. But being summoned by Picard gives Q an idea: rather than continue fighting the conflict themselves, the godlike beings will use humans as proxies in their war. Thus, Picard and his command crew are joined by Sisko and his crew (circa three years into *DS9*), Janeway and her crew (circa four years into *Voyager*), and Kirk and crew (circa the original five year mission).

The fun of a crossover like this isn't in the daft plot, but in the interactions between characters who on television never – *can* never – meet. Unfortunately, aside from the frisson of seeing Janeway, Riker, Chekov, and Kira together in the same panel, *The Q Conflict* is a little lacking, with exchanges between characters largely limited to furthering the plot. With pretty



much every main crew member from each series, there's barely any time for the kind of smaller character moments that might have lifted the whole enterprise (so to speak). When they do come – such as when the *Enterprise-E* Worf confesses to Chief O'Brien that seeing the doomed Jadzia Dax again is difficult – you're left wishing there were more of them.

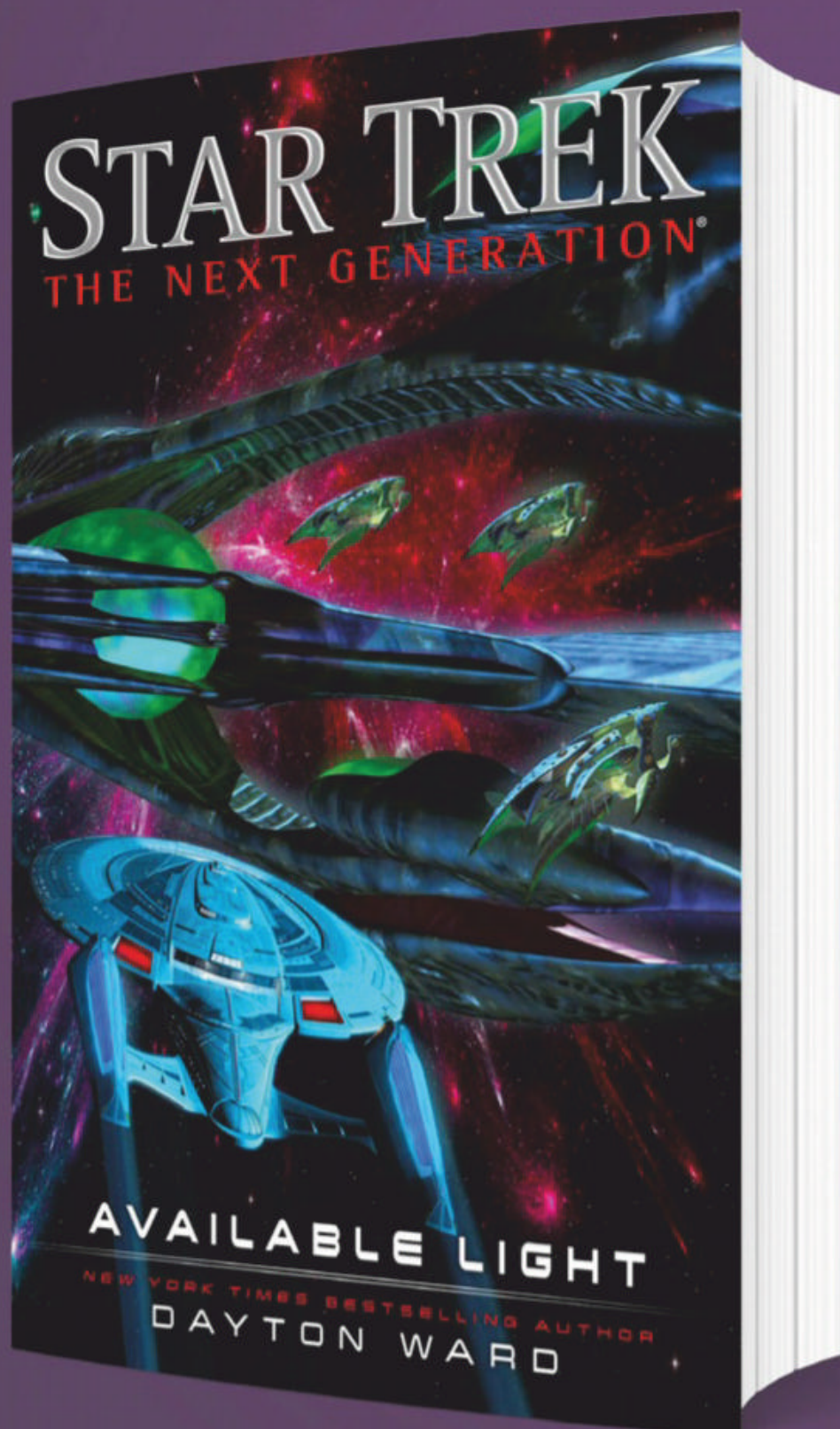
Still, there is enjoyment to be had in witnessing Janeway (representing the Metrons), Kirk (representing Trelane, the Squire of Gothos), Picard (representing,

of course, Q), and Sisko (representing the Organians) go head to head, especially when Trelane introduces the added threat of the Doomsday Machine into an outer space game of capture the flag. And that's before we even get to the introduction of the Borg, along with some surprise special guests... Plus, there's a particularly amusing moment when the godlike entities are picking their mix-and-match teams: last to be chosen are Harry Kim and an indignant Quark.

NICK JONES

STAR TREK: THE NEXT GENERATION: AVAILABLE LIGHT

Dayton Ward
Pocket Books, 2019



While we await the much-anticipated *Star Trek: Picard*, the *Star Trek: The Next Generation* novels have been continuing the adventures of the *Enterprise-E* and her crew. Set after the events of *Star Trek Nemesis*, the books have given us the ultimate Borg invasion, a presidential assassination, Picard marrying and becoming a father, and the *Enterprise-E* once again exploring the final frontier in the far reaches of the Odyssean Pass.

Available Light is the latest novel by veteran *Trek* author Dayton Ward. The story picks up with the startling revelation and exposure of the covert organization Section 31 and the impact its demise is having upon the Federation, Starfleet, and more specifically the involvement of Captain Picard in the removal of Federation President Min Zife (as told in the *A Time To...* series from 2004). The crew are shocked to discover that their captain – a man who they know to be honorable – could do such a thing, and Picard struggles to cope with the fallout and the responsibility he must take for his role in the coup.

In the midst of dealing with all this, the *Enterprise-D* encounters a mysterious and ancient vessel. At first it appears to be deserted, but an investigation leads to a discovery that means Picard and crew must do everything they can to preserve the vessel and the secrets it holds. Of course, for Picard this is a standard day at the office, but the stakes are raised by salvage hunters who have also discovered the ship and want it for themselves.

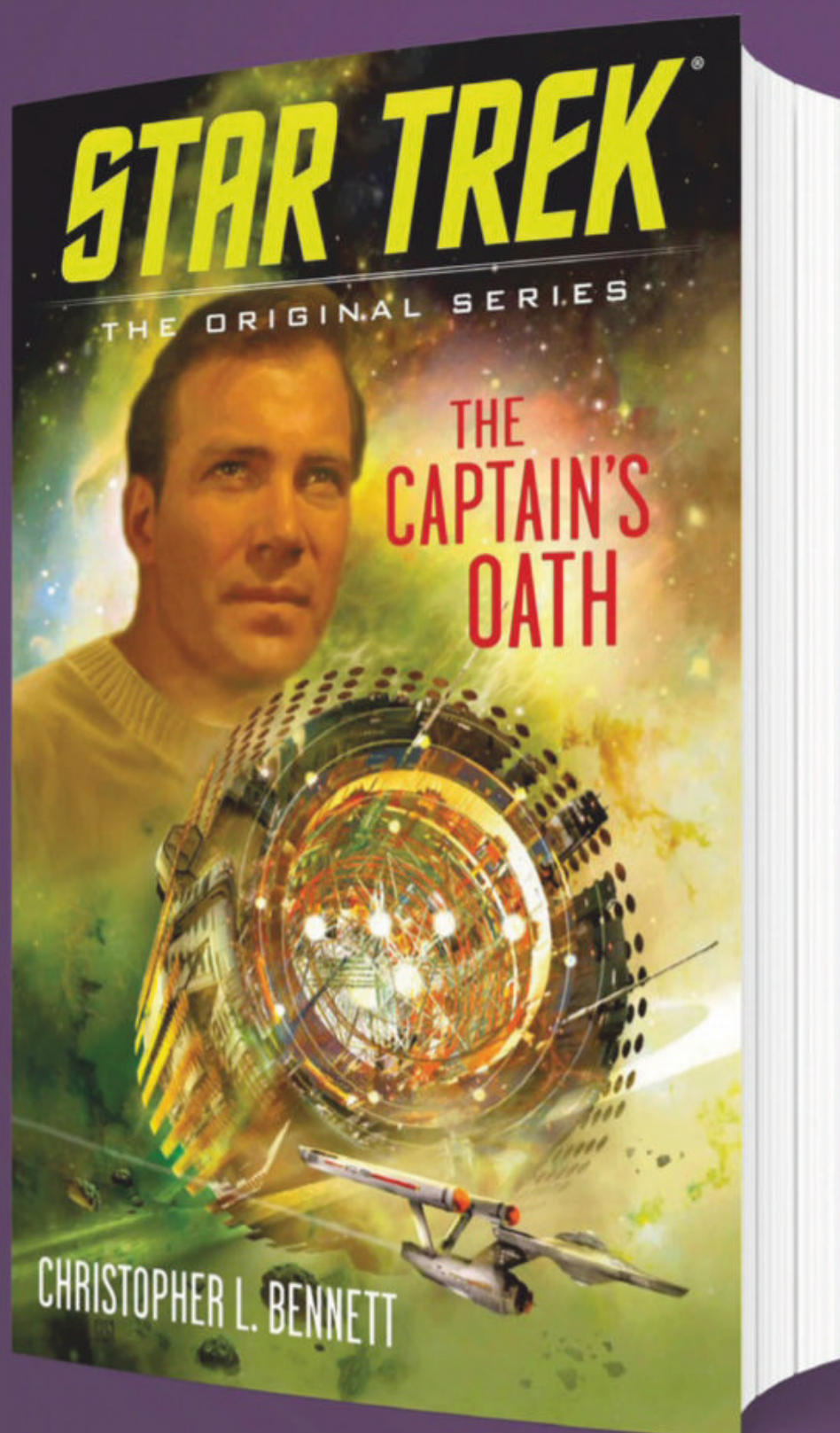
Available Light is a fast-paced novel. Ward captures the tone of *The Next Generation* perfectly, and with a set of new characters introduced over the years – including Vulcan/human hybrid T'Ryssa Chen – the story feels as fresh and enjoyable as any episode of the series. The mystery of the ancient vessel is intriguing, and it's interesting to see how the ripples of the exposure of Section 31 impact some of the higher levels of Starfleet, including Admirals Ross, Nechayev, and Jellico. But it's Picard and the journey he goes on in making what he feels is the right decision that most captivates.

The story ends on a cliffhanger, leaving this reader eagerly awaiting the follow-up, David Mack's *Collateral Damage*, which is due in October.

MICHAEL CLARK

STAR TREK: THE ORIGINAL SERIES: THE CAPTAIN'S OATH

Christopher L. Bennett
Pocket Books, 2019



It's been two and a half years since the last original series novel was published, with all the more recent *Star Trek* novels focusing on *Star Trek: The Next Generation* or *Star Trek: Discovery*. So it's good to return to where it all began: with James T. Kirk. Over the years we have read various stories about Kirk's first adventures aboard the *Enterprise*, but until now we have not really known about his previous command, and how this led to him becoming the captain of the Federation's flagship.

The Captain's Oath is set weeks after Kirk has become captain of the *Enterprise*, and as he starts getting used to a new ship and crew, and getting to grips with a mission to save an archaeological team, we jump back to his previous command, the *Starship Sacagawea*, where the majority of the story takes place. Here we see a different Kirk, one who is still learning what it means to be a starship captain; who is more disciplined and not yet willing to trust his intuition – something that later will become one of his best-known traits.

Kirk and the *Sacagawea* have to deal with Klingons, space pirates, first contact situations, and various encounters with a race called the Agni, who could endanger the whole Federation. It's the Agni and how Kirk finally allows his intuition to help save the day that is the focus of the story, but along the way Kirk does make mistakes, and as such must deal with the consequences of his decisions and actions.

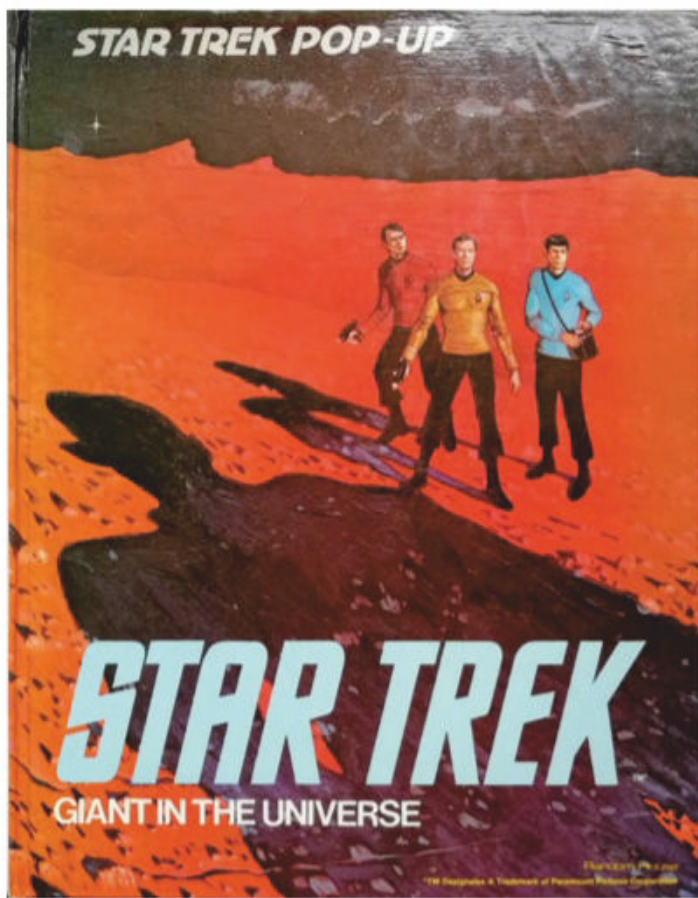
This is a character-driven story, one where over several years, Kirk, through his crew on the *Sacagawea*, learns a lot about what it means to be in command. It's his interactions with his crew – especially Rhenas Sherev and Mehran Egdor – that I enjoyed the most. We begin to see his friendship with Leonard McCoy, and his continuing one with Gary Mitchell, but it's the introduction of the new characters and the impact they have on Kirk's life that for me made the story stand out. While he is not a prominent character, it's also great to see Captain Pike, and the part he played in Kirk becoming captain of the *Enterprise*.

Christopher L. Bennett shows us a Kirk that we've not seen before, which makes this story feel fresh. Like his other novels – such as *The Buried Age* – it fills in a lot of gaps about the characters, and provides background to events that the TV series just didn't get time to show. This isn't your typical original series story, but it is a very enjoyable one.

MICHAEL CLARK

Star Trek Pop-Up: Giant in the Universe

Kay Wood
Random House, 1977



The retro item under scrutiny this issue was a fortunate find in the back-issue outlet of my local comic shop, Dave's Comics in Brighton, and once again reinforces the message – conveyed over successive retro reviews – that there are all manner of *Star Trek* books and collectibles I had no idea existed. Which rather begs the question, what exactly qualifies me to be your retro reviewer... although since people have supposedly had enough of experts these days, you could argue I'm the perfect person for the job.

Giant in the Universe was the first of two *Star Trek Pop-Up* books that Random House published in 1977, the other being *Trillions of Trillions*. Written and illustrated, as far as I can establish (there are no author credits in the book itself), by Kay Wood – who also created a set of *Sesame Street Little Library* picture books for Random House the same year – it comprises four pop-up spreads that open up into vertical vistas.

I loved pop-up books as a kid. I was endlessly fascinated by Jan Pienkowski's 1979 classic *Haunted House* (a fascination now shared by my daughter, Edie, after I gave her a copy of the book), and while *Giant in the Universe* doesn't quite match the fiendish ingenuity of that masterwork, it does have a charm of its own. Seven-year-old me would definitely have been impressed by it... although given that I'm not sure it was even published in the UK, seven-year-old me would never had got his grubby mitts on it in the first place.

Fortunately, 40-something-year-old me now gets to enjoy it for the first time (as does Edie). Very much aimed at kids, it details the *U.S.S. Enterprise's* "urgent mission," as the text has it, "to explore a gigantic unidentified planet." Captain Kirk, Mr. Spock, and Lieutenant Scott "did not know who lived there. But their mission was to find out."

It turns out that who lives there is – surprise, surprise – "a tremendous giant," who promptly captures the landing party "to use for my experiments. Maybe I'll turn you into giants – or feed you to my rats!" I'm not sure the latter strictly qualifies as an experiment, but in any case this is the best spread in the book, showing our hapless trio helpless under glass jars on a table top, with the hirsute giant towering over them.

Needless to say, Kirk, Spock, and Scotty escape, and the final spread shows them beaming back to the *Enterprise*. This is the only one of the pop-ups in my copy that's slightly faulty: Kirk's legs have folded in along the book's gutter, giving him an unfortunate case of genu recurvatum (or knee hyperextension), preventing him from popping up alongside Spock and Scotty. Still, considering I only paid three quid for the book, that's a minor complaint. ✦

NICK JONES

THE HOLODECK

STAR TREK FANS, FUN, & FACTS

Computer, start program... Welcome to The Holodeck, where fans make their voices heard. This issue, there's further film anniversary fun in *Starship Trekkers*, *A Fistful of Data*, *The Neutral Zone*, *Captions Logged*, and the *Star Trek Quiz*, while the fans have their say on the second half of *Star Trek: Discovery* Season 2, in *Hailing Frequencies*.

The Holodeck is an open forum for you, our readers, to get involved with your canon queries, artwork, letters, and thoughts on all things *Trek* – so get writing!

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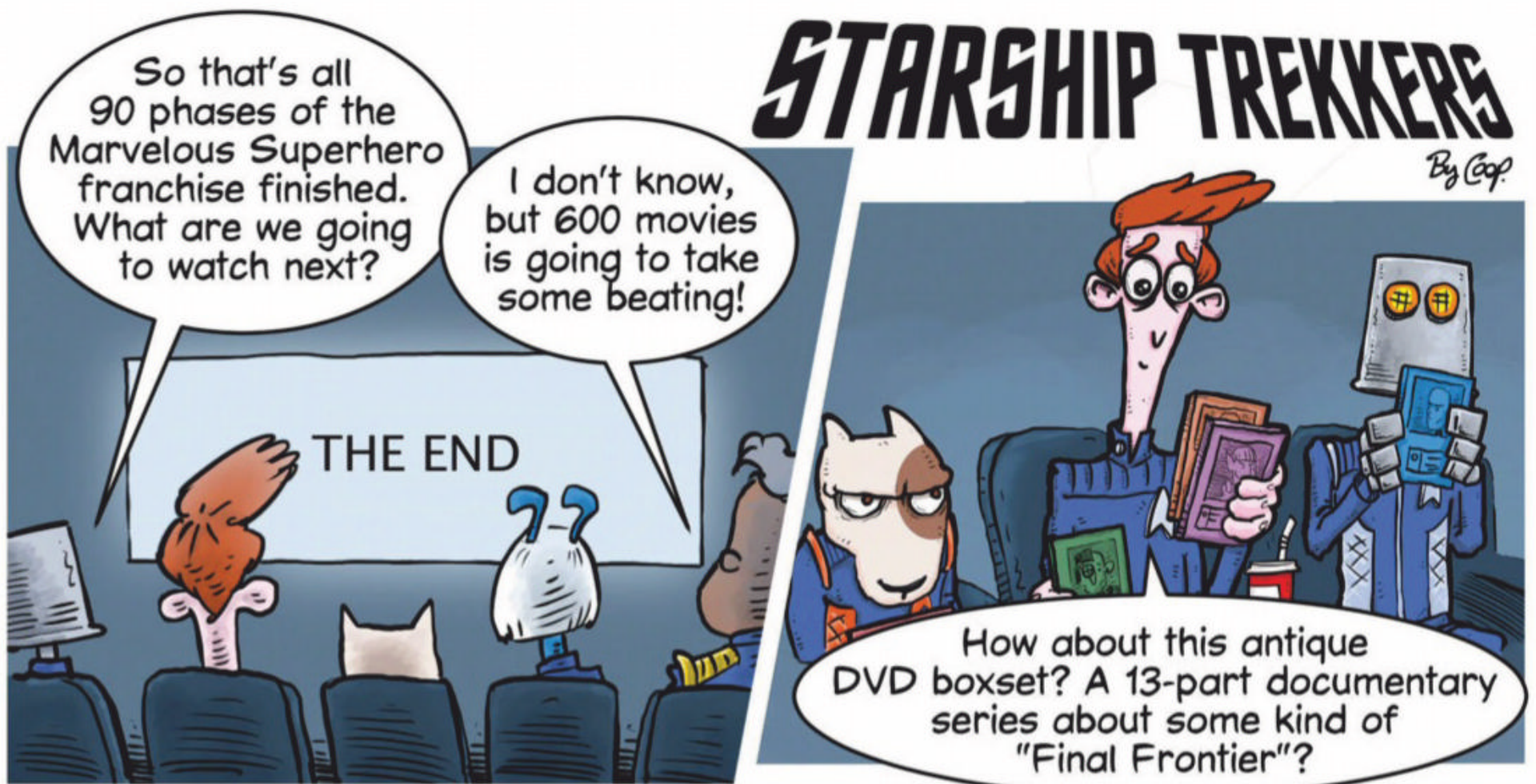
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Did *Star Trek (2009)* herald a new golden age of *Trek*, or did it lead the franchise down a *Kelvin* cul-de-sac?



HAILING FREQUENCIES

STAR TREK FANS HAVE THEIR SAY

As Season 2 of *Star Trek: Discovery* was completing its epic run on CBS All Access and Netflix, we asked fans on the *Star Trek Magazine* Facebook page to let us know their thoughts as episodes debuted. Head to @StarTrekMagazine to have your say!

2 THE FINISH!



01

ON "LIGHT AND SHADOWS" (EPISODE 7)

Talos IV is where it all began. Between the events of "The Cage" and "The Menagerie," who knows what unseen events have occurred? What kind of bargain will Spock make with the Talosians that would lead him to risk the death penalty years later to save his former captain? Very excited to see.

Chris Hope

Best episode of the season. Mid-season intensifying just like last year.

Jon X

I think "Light and Shadows" will be the episode that *Star Trek* fans will be talking about for years. It will connect the original series and *Discovery* perfectly.

Rob LeDrew

It was great to see Captain Pike put Tyler in his place for starters. I'm a little annoyed with how Georgiou is treating Leland. I'd like the writers to give the male characters permission to have balls. I also am really starting to like Leland. I'd like the backstory between he and Pike fleshed out a little. It was good to have Burnham separated from the main cast and doing her own thing. This gave the rest of the cast a chance to speak unfettered and un-henpecked. I am really looking forward to a Talos IV story arc.

James Russell Drew

To see Talos IV was the best yet, also sad because of what we know will happen to Pike.

Mike Lanski

01 Ash Tyler clashes with Captain Pike, in "Light and Shadows."

ON "IF MEMORY SERVES" (EPISODE 8)

It was fantastic to see the team on *Star Trek: Discovery* incorporate a disparate piece of *Star Trek* continuity into the main timeline and better show how Christopher Pike changed from his initial appearance. Seeing the Talosians appear again – with Vina as well – bringing Spock back to his senses, and then showing how the rift between him and Michael began worked well, culminating with Spock onscreen with his original captain more than 50 years later for us. A spectacular episode, and a good sign of things to come in the next several weeks.

Sebasitien Deam

The intro was beyond awesome, and it didn't stop being awesome until the



02

end credits. So much covered story-wise and everyone seemed to be at their best acting-wise. Anson Mount was phenomenal, you could see the emotional pain seeing Vina again caused Pike, but let's be honest, he has a history in which he played a character that could only communicate through facial expressions and body language, and he was the best part of that show. Such a great episode during such a great season.
Sean Skidmore

Personally I thought the episode was good overall, but the big reveal of what caused such a separation between Spock and Burnham was just dumb. This season, in my opinion, has not been as consistent as last year. There's a great episode and the next week is a flub. I can't think of any *Star Trek* as inconsistent as this show has been in a single season. The good episodes keep me hoping and coming back but as a lifetime *Trek* fan I think *Discovery* has yet to really grasp what *Star Trek* is. They almost get there but never quite make it.
Kevin Pearson

What a great follow-up episode to the classic original series pilot "The Cage."

02 Pike is reunited with Vina, in "If Memory Serves."

03 Nahn, Burnham, and Airiam have a close encounter with Control, in "Project Daedalus."

04 Georgiou, Pike, Burnham, and Spock discuss the red angel, in "The Red Angel."

05 Clean-shaven Spock, in "Such Sweet Sorrow."

Discovery is on point this season. This is a fantastic season. Now we need a Pike series of his own.

Jared Hasewinkle

Was I the only one who had to double check I hadn't played the original series by mistake on Netflix?? *Discovery* has definitely won me over with Season 2!

Thomas James Skevington

They'll win me over with interesting scripts and compelling characters, not by just recycling stuff I recognize.

J. R. Shartzner

"Yes. Do you really think the beard is working?" Best sibling line so far. We're just not going to talk about Sybok, are we, *Discovery*?

George J. Hill

I have found this episode to be my favorite of both seasons so far, it is a refreshing upgrade of the original as well as a continuation which answered some questions.

Randall James Turner

Talosians straight pimpin' them robes.
Phillip Bauer



03



04

ON "PROJECT DAEDALUS" (EPISODE 9)

Given that we knew very little about Airiam, it was a brilliant and heartbreaking episode. The storyline fleshed out her character enough to be genuinely moved by her departure. The fight scenes were impressive, so too was the *Discovery's* arrival at the starbase. Pike and Cornwell were exceptional as always and the downplayed Tilly showed us that the character has more depth than just being there for comic effect. It was nice to see more of the bridge crew, especially at the end when they stood helplessly listening/watching Michael and Airiam's final moments. Another great episode, from this exceptionally



impressive second season!
Jonathan Crosby-Bromley

My favorite episode of the new series so far. Loved how the away team were all (quietly and with no fanfare) female – some amazing role models for my little girl one day!

Meg SF

In a subtle way, Airiam reminded me of Commander Data's sacrifice in *Star Trek Nemesis*. I really felt Burnham's pain at the thought of losing her. A very touching and dramatic episode. I'm going to miss her on the bridge. Thanks to the *Discovery* crew for an outstanding and involving job.

Raphael Archangel

ON "THE RED ANGEL," "PERPETUAL INFINITY" & "THROUGH THE VALLEY OF SHADOWS" (EPISODES 10, 11 & 12)

The plot remains mysterious and unfolds in an unpredictable but progressively elaborate way. Marvelous job guys. Keep it up and please ignore critics.

Raphael Archangel

"Wait, did you just call me 'papi?'"
Delaia Daniels

Anson Mount as Pike has been the best part of Season 2 for me. Kind of dreading that we will see what happened to him in the original series come to be now.

Mike Lanski

I've really enjoyed this season, Anson Mount's Pike most of all. Been a really great way to tie this series to the original series.

Craig Tellum



05

ON "SUCH SWEET SORROW" (EPISODES 13 & 14)

Michael Burnham Michael Burnham
Michael Burnham.

Pieter Lyall

It was fantastic. I love "The Cage" reference shot at the end. I loved it so much I hope they do a Pike series.

Keith Hollinshed

Season 1 was slow going, it started to build up pace. Season 2 was out of the gates pure *Star Trek!* May it Live Long and Prosper. Looking forward to its return next season.

Rob LeDrew

I love the show overall. The story is mind blowing and so different and off the wall that it works so well. I think that what separates the show from other shows today is that it thinks way outside of the box. I love all of the characters in the show and love how it keeps evolving.

Nelson Olivier

I loved it and was on the edge of my seat the whole time, the writers did an awesome job.

Randall James Turner

This *Enterprise* looks like the *Farragut* in the future, minus two bridge chairs and more colorful than the *Farragut*.

Edward William Johnson

I mean if by linking up with canon, we pretend the *Discovery* and everyone who served on her never existed and never talk about her and her crew again...

Kevin Jones

Spock is VERY handsome.

Angela DeGraftenreed

Very well done, keep up the good work. And so, let's see what's out there. "Engage" ... into the future.

Jwilliam Flores

Looks like there will be a *Disco* revival in the 31st Century...

Stephen McGrane ★

05 Clean-shaven Spock, in "Such Sweet Sorrow."

LARRY NEMECEK'S A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Look around you! We're living in historic times. Not only is *Star Trek: Picard* busy filming, but *Star Trek: Discovery* is back in production for Season 3. That means we're living through days that have not been seen in 20 – count 'em, 20 – years: namely, two *Star Trek* series in production at the same time. That hasn't happened since March 19, 1999, when *Star Trek: Voyager* was wrapping its Season 5 finale while *Deep Space Nine* was shooting penultimate series episode "The Dogs of War," en route to a storied finale wrap day on April 20. The bottom line is that the new planets, characters, technologies, and situations can't *all* be settled on-screen with each other, much less all that has gone before. So we'll be "smoothing the gaps" for some time to come – as long as you keep asking the questions!

Larry Nemecek

Send your background bewilderments and canon queries to starttrekmagazine@titanemail.com, via larrynemecek.com, @larrynemecek or @StarTrekMag on Twitter, or @StarTrekMagazine on Facebook.



RANK AND FILE

In *Star Trek (2009)*, Kirk, McCoy, and Uhura all go to Starfleet Academy together. When all cadets are ordered to the fleet during Nero's attack on Vulcan, Kirk is still referred to as a cadet when he's told he's grounded, and Kirk refers to Uhura as a cadet when he is looking for her on the *Enterprise*. But somehow, once McCoy is on board the *Enterprise*, he is a "senior medical officer" with the rank of Lt. Commander. How does McCoy hold that rank when he was just fast-tracked to the fleet as a cadet?

Douglas Payne
Jacksonville, NC

Good logical catch, Douglas! It brings up another point where, going back to the original series, *Star Trek* historically echoes actual naval (if not overall military) practice – at least, that of the United States. Because of their additionally complex skills and aptitude that can also be used in civilian life, doctors are often rewarded at enlistment – or even right after graduation from a service academy – with a rank one or two steps higher than the norm, and then typically advanced more slowly.

In the US naval equivalent to Starfleet, for instance, a routine

graduate is usually commissioned as an ensign, whereas a doctor – coming aboard either from a full academy term or signing up with a civilian degree – might start a step higher: a lieutenant, junior grade, being rewarded for the time in medical school, which can double the years of cadets' undergraduate courses. That's exactly what we saw with both Doctors Bashir and Lense – recent Starfleet Medical Academy graduates – in their first postings on Deep Space 9 and the *U.S.S. Lexington*, respectively.

Your question about *Kelvin McCoy* covers the same ground, and his initial posted rank is an even bigger leap, in any universe (bearing in mind that "cadet" is not really a rank). But as a licensed, trained doctor, with not only undergrad but medical school and two years' practice behind him by 2355 when he met *Kelvin Kirk* on that shuttle, alt-Bones was already years ahead of the typical cadet age three years later. So, at 31, it seems a lieutenant commander posting is seen by his superiors as not exorbitant.

Don't forget that medical officers with that higher beginning rank are still considered a staff officer, not a line officer in command. That is, until – like Doctor Crusher and Counselor Troi, and now Admiral Cornwell – they apply to take actual command training, and then do go into that line.

01 Karl Urban as Bones with his *Star Trek (2009)* co-stars.

GENES OF THE PROPHETS

Ben Sisko was the “Emissary,” chosen by the Prophets to help Bajor recover its dignity, and in the last episode of *Deep Space Nine*, he and Gul Dukat were swept away. Sisko was a single father to Jake, who became a writer – but being Ben’s son, wouldn’t he have inherited the genes of the Emissary? He would then carry on his father’s mission.

**A. “Tony” Gamble
Norwich, Norfolk, UK**

Great question, Tony – a real mind-bender. It brings to mind just how bizarrely Sisko’s own arc wrapped up as *DS9* ended – as well as the late-

series reveal that his mortal mother Sarah’s body had been inhabited by a “prophet alien” solely to meet Sisko’s father and conceive their son, Ben. Once done, Sarah’s human body was vacated by the Prophet, and she left the family with no real interest in them.

So that leaves us with the question: did Sisko inherit *any* “genes” from his Prophet mother, as we understand that species and our own genetics; or were they actually just regular human genes from his disinterested host mother? The latter would seem to be the case, judging not only by Jake’s reaction to the revelations but Ben’s as well – unchanging until his *Deep Space 9* saga became too personal and interwoven with Bajor to ignore.

02 Ben and Jake Sisko in “What You Leave Behind.”



02



03

SEPARATION ANXIETY

Were *Star Trek: The Next Generation*’s writers told explicitly not to use saucer separation as a plotline after Season 1 due to the budget issues involved in filming the separated ship footage?

**Johannes Kemppanen
Oulu, Finland, via Facebook**

In the era of the late 1980s and early *Next Generation*, Johannes, CGI had not yet made visual effects just another “string of code,” rather than a marathon session of building, filming, and compositing models and backgrounds. So your hunch about emergency saucer separation on the “new” *Galaxy*-class flagship is spot on. Beyond the vivid impression

made in the premiere, “Encounter at Farpoint,” saucer separation *is* seen a second time (via stock footage) to make a vivid story point later that year in “The Arsenal of Freedom.” But we also know that a proposed saucer-sep *was* dropped from the early draft of “When the Bough Breaks.”

To be accurate, the Season 2 *TNG* Writer’s Guide carried no specific directive for would-be story pitches to avoid the sequence. Although, with saucer-sep primarily used as a combat tactic – involving the *battle* bridge and *battle* section – you do find this on the list to would-be writers of what *not* to do:

10. Beware of spaceship battles.

They cost enormous amounts of money and are not really as interesting as people conflicts.

03 Saucer separation in “Encounter at Farpoint.”

But the biggest reason goes even beyond money, and comes not from the front office, but the “post office” – post-production, that is. Both Dan Curry and Rob Legato, *TNG*’s alternating visual effects supervisors, had long since grown weary of having to shoot the big six-foot *Enterprise-D* model for a host of reasons: the longer camera set-back; its lack of surface detail; even its slow lighting rigging. The big lug of a model required *six* handlers just to move it from crate to shooting rig stand!

So, the VFX staff had a four-foot model built after Season 2, which solved so many visual problems and time delays that it made the six-footer – and the companion two-footer “D” (used for long shots) – obsolete. Almost every new *Enterprise* shot filmed after Season 2 used this model. But the six-footer remained the only one built to *separate*. Thus, the evacuation of families to the escaping saucer section in case of battle or other peril became less and less a story driver.

Now, a staff-driven epic on the scale of “The Best of Both Worlds, Part II” would totally seem to call for a new take on the saucer-sep – and worth the hassle of wrestling the big monster and its two unwieldy sections to film once more. But not, in contrast, the typical mission-of-the-week. Which is why the next time the 1701-D’s saucer separated, it was on a movie budget – and it was forever!

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

01

RISK ASSESSMENT

Welcome to our corner of “next level *Trek*,” where we take a little more time and space to dive even more deeply into a canon quandary or a background debate from the *Star Trek* universe, in a very specific way. This time, I want to thank Alan Andres of Brookline, Mass., who asked me over Twitter:

“Can you determine from different drafts of ‘Return to Tomorrow’ who authored Kirk’s ‘Risk is our business’ speech, and when it was added to the screenplay? The context is important as it was written around the same time the *New York Times* was calling Project Apollo a ‘needless gamble.’”

That “risk... is our business!” moment might indeed be the iconic speech of the original series – perhaps even of all *Star Trek*. You can tell Gene Roddenberry thought so, too: a rare alternate camera move on this moment with William Shatner was not only shot, but then

saved, and can be seen archived on the *Roddenberry Vault* DVD set from CBS. And you are totally on point, Alan, to know that aside from the credited name of John Kingsmith, several writers – from the showrunner on down – might have laid hands on specific lines. So let’s do a little forensic script sleuthing, shall we?

The episode itself was filmed over November 20–28, 1967 – only 10 months after the potentially project-stopping tragedy of the fatal Apollo 1 fire during ground tests, and one month after the initial Earth-orbit test of the improved Apollo capsule with crewed Apollo 7. Thanks to good coverage in Gene

01 Kirk in the midst of his “Risk is our business” speech, in “Return to Tomorrow.”

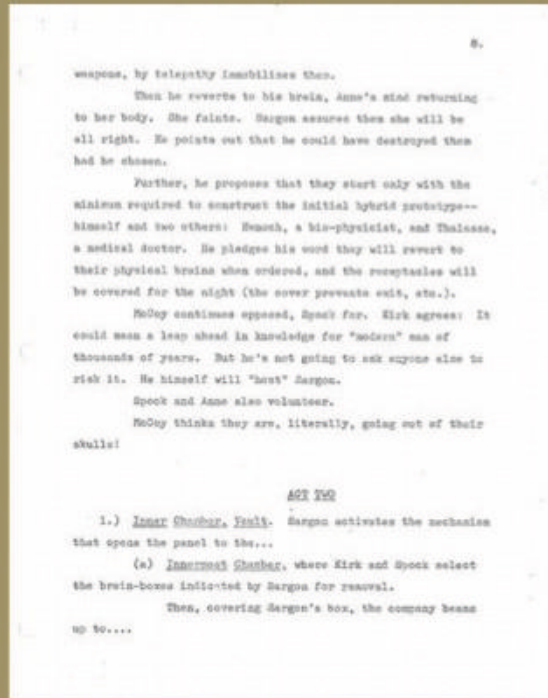
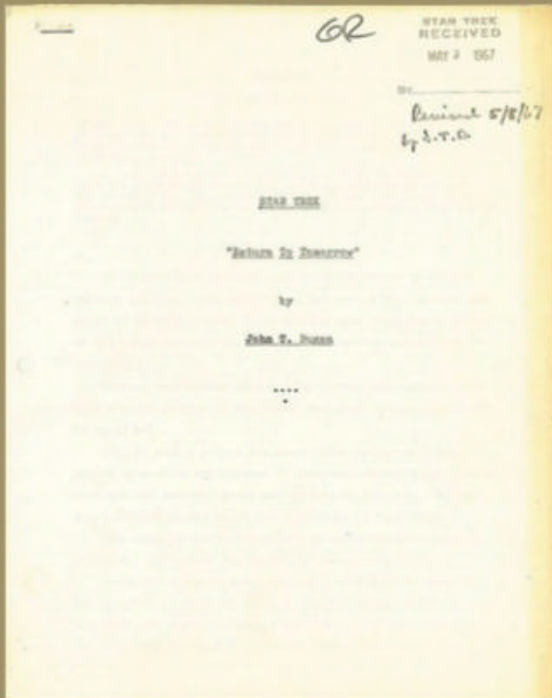
DATA CORE LARRY NEMECEK



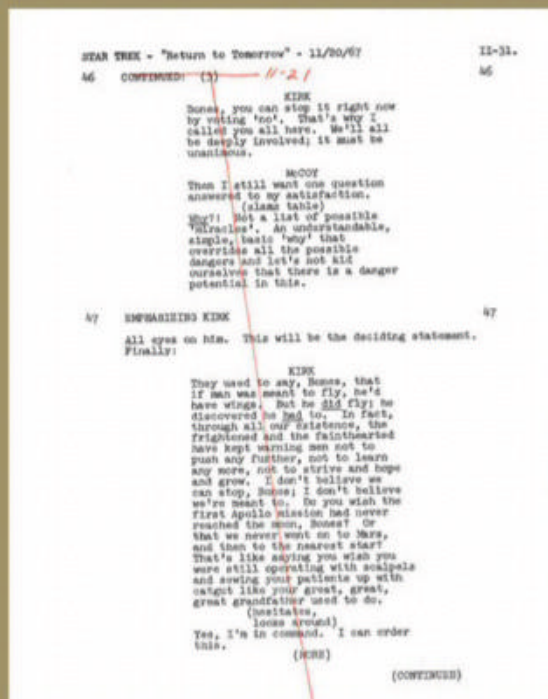
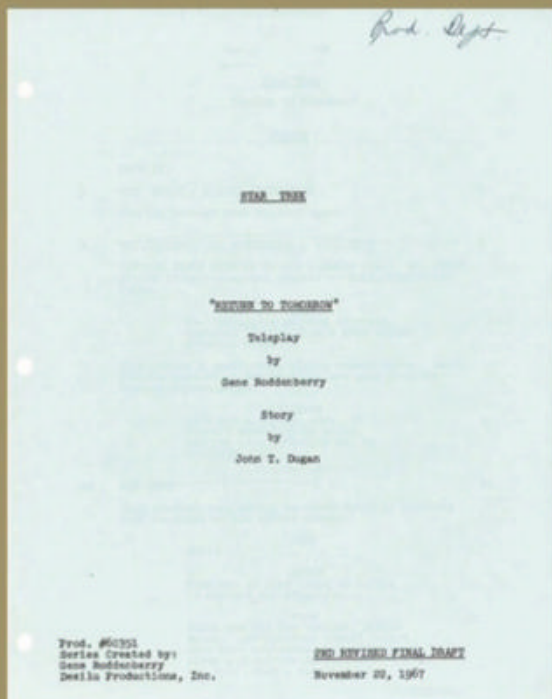
With a background in news and theater, Larry Nemecek hosts *The Trek Files* weekly on the Roddenberry

Podcast Network, offers *Trekland* Tuesdays Live on Facebook, and elsewhere blogs, vidchats, and leads his Portal 47 boutique monthly fan experience from larrynemecek.com. All based on his longtime career as *Star Trek* author, editor, consultant, interviewer, host, and archivist. He is also producer of *The Con of Wrath* documentary, and his *Star Trek: Stellar Cartography* map/book set is now updated for *Discovery* and much more!

02



03



Gene Roddenberry had agreed to jump back in and polish this script hands-on himself.

Roddenberry's archival papers and the small writing staffs of the 1960s, we can get to an answer for you by process of elimination and this episode's unique pivot point in *Star Trek* staffing – dated, according to the final shooting script, to basic and first-change pages for the “risk” speech on Page 46, from November 20, 1967.

So, of the known writing staff:

Gene L. Coon: The series' legendary mid-era story engine and rewrite man, in the one writer-producer slot under Gene Roddenberry, had just left – whether by exhaustion, or a difference with Gene over increased humor in dialogue and

bought scripts, or both. Coon had put in his notice back on September 5, and played out his transition duties within the month. By November he was nowhere near the series office.

John Meredyth Lucas:

Coon's successor, a writer-director-producer picked up quickly from the neighboring *Mannix* TV team, was overwhelmed to drop in at mid-season and survive through to season's end – beginning with his own script for “Patterns of Force,” long in work before his hiring and slated in as Episode 52, followed by his choice to prep and direct Dorothy Fontana's “The Ultimate Computer” right after. Part of Lucas' transition

deal: aside from taking spec scripts and pitches, those would be his first projects – which leaves him out of the hunt on Episode 51.

“John Kingsmith”: The lone credited writer on “Return to Tomorrow,” Episode 51, was actually the original story pitcher: a professor-turned-writer named **John T. Dugan**. That pseudonym gives you a clue that he was nowhere near the script, though, as Dugan's progress and tone caused him to be “cut off” after a couple of tries by October 11. So with Coon gone, and Lucas starting with Episode 52, Gene Roddenberry had agreed to jump back in and polish this script hands-on himself, delivering the shooting draft on November 20 – and that speech on November 22 – just as the show went before cameras on November 20!

For the record, Dugan's prose “story document,” last revised May 8, had paraphrased the moment as “Kirk agrees: It could mean a leap ahead in knowledge for ‘modern’ man of thousands of years. But he's not going to ask anyone else to risk it.”

Which leaves only...

Gene Roddenberry: In fact, not only was Gene the “last man standing” to tackle the final version of the dialogue, he had initially been taken to Writers Guild arbitration when Dugan contested being bumped down to a “story by” credit only. It is also why story editor **Dorothy “D. C.” Fontana** did not take a turn on the “rewrites,” busy with her own script for “By Any Other Name.”

Yet Dugan's surprise victory in his WGA case was not only ironic but pyrrhic, as he was incensed at the beings' “fade out” oblivion. Because of that – along with the fact that much of his dialogue and tone remained from his October 11 second draft – “winner” Dugan demanded his “Kingsmith” pseudonym be used for his solo, unshared credit.

How about that, Alan? For once, the dialogue forensics maze was easy.

And by the way, Kirk's famous line occurs... in this episode's Scene 47. ⬆

02 John T. Dugan's original “story document”...

03 ...and the shooting script of “Return to Tomorrow.”

TALENTED

TREKKERS

THE FANS
INSPIRED BY
STAR TREK

01



STARGAZING: THE NEXT GENERATION

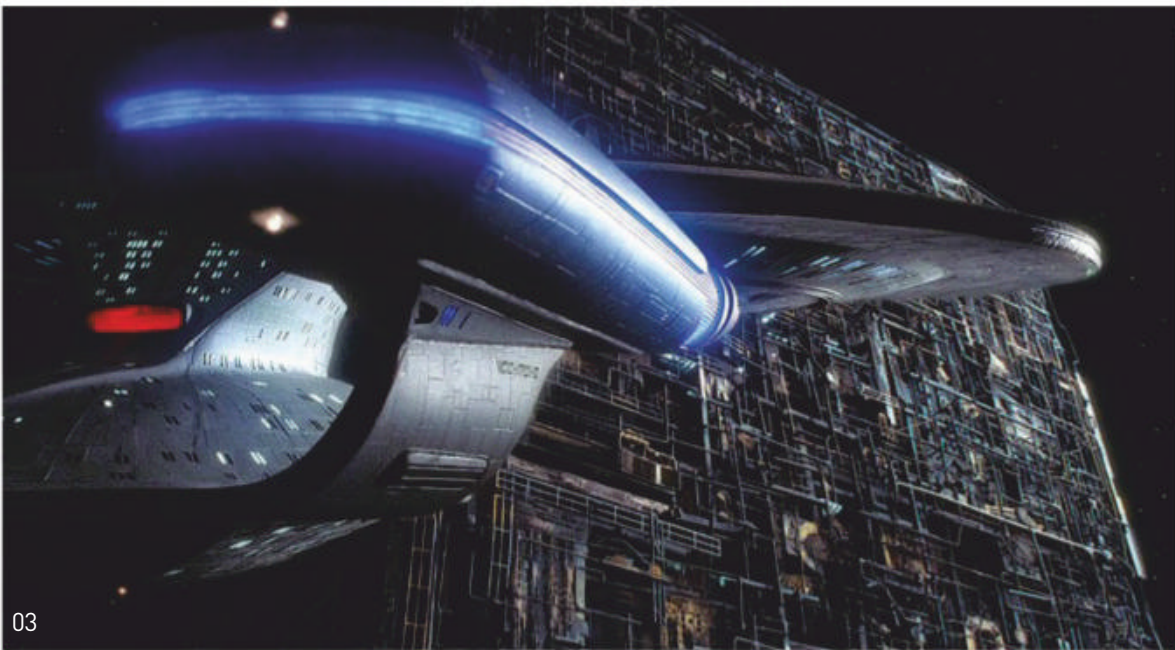
DR. STEPHEN WILKINS

For more than half a century, *Star Trek* has been inspiring fans to embark on their own continuing missions of creativity, whether it be as academics, artists, writers, or rock stars. *Talented Trekkers* talks to prominent figures whose lives have been energized by the final frontier.

Words: Mark Phillips



02



03

remains my favorite character. He was more likely to think or negotiate his way out of problems instead of resorting to force. There is also the fact that, like Patrick Stewart, I am a Yorkshireman. Despite not really containing many discovery/exploration elements, two of my favorite episodes are ‘Conspiracy’ and ‘The Best of Both Worlds.’”

Surprisingly, at that time, the first *Star Trek* was something of a mystery to him. “I didn’t watch the original until much later, thanks to a lack of cable, and by then my impression of it was colored by its special effects.” However, he embraced *DS9* when it premiered in 1993. “I really enjoyed it, particularly because I was older and I could follow the more arc-driven story format.” The often under-appreciated *Star Trek: Enterprise* is also praised by Wilkins. “I felt it recaptured some of the exploration and discovery themes, more so than *DS9/Voyager/Discovery*. It’s also close to my heart as it is the series my eight-year-old son enjoys the most.”

Now involved in real-life space exploration research, Wilkins thinks we are on the brink of a new frontier in discovery. “We’ve identified about 4,000 planets orbiting other stars, showing that planets are ubiquitous in the universe. Obviously the fact there is plenty of ‘real estate’ out there is positive for the possibility of life. But it still may be that life is incredibly rare, perhaps requiring a very specific set of circumstances.”

To help find that answer, a number of advanced revolutionary telescopes and exploratory spacecraft are poised to search outer space. “The James Webb Space Telescope will probe the atmosphere of planets around other stars, allowing us to find out whether those atmospheres contain things like water, carbon dioxide, methane, and even oxygen,” explains Wilkins. Finding an Earth-like planet, with oxygen in its atmosphere, “would be a groundbreaking discovery.”

However, the launch of the Webb telescope has been delayed several times. “That is the result of additional testing, which raises issues that need to be solved. Unlike Hubble, which is in low Earth orbit and could be serviced by astronauts, Webb will orbit almost five times farther away than the Moon. For this reason, we need to get it right the first time.” ✨

As the Senior Lecturer in Astronomy at the University of Sussex in the UK, Dr. Stephen Wilkins is excited over entering what he calls “the golden age” of observational astronomy, as scientists prepare to see further and clearer into the universe than ever before. Specifically, with the James Webb Space Telescope, which will be bigger than the famous Hubble Space Telescope, “Thereby providing better sensitivity and resolution,” says Dr. Wilkins. “It will also operate exclusively in the infrared and allow us to peer through dust clouds and see back to the formation of the first stars and galaxies.”

Dr. Wilkins has a lot more to say on the subject, but when asked how *Star Trek* played a role in getting him interested in space, he replies, “I really grew up with *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. I was six or seven when I began to watch *TNG*. Compared to the other programs I was allowed to watch, it was completely different. My family

“*Star Trek* provided my first interest in science and almost certainly shaped my political views as well.”

DR. STEPHEN WILKINS

and peers really didn’t have an interest in science, and other than the local library, there wasn’t much opportunity to engage in the subject. *Star Trek* provided my first spark of interest in science and almost certainly shaped my political views as well.”

The Next Generation especially appealed to him. “Bearing in mind I was born in the early 1980s, it was the first *Star Trek* I engaged in. It focused more on discovery and exploration – obviously important elements of my career. Picard

01 Dr. Wilkins enjoys a mug of tea, Earl Grey, very hot.

02 The *TNG* episodes “Conspiracy”...

03 ...and “The Best of Both Worlds,” two of Stephen Wilkins’ favorites.

THE KELVIN CONVERSION

In The Neutral Zone, we present a pair of expert *Star Trek* fans with an aspect of *Trek* lore to debate, and then get them to pick sides!

This issue, we ask our deliberating duo the following question:

Did *Star Trek* (2009) reinvigorate the franchise, leading to what some are calling “a new golden age of *Trek*,” or did the Kelvin Timeline films hold *Star Trek* back for 10 years?

Fine with '09:

BUNNY SUMMERS

'09 was malign:

MICHAEL CLARK

#STMTheNeutralZone

Head to The Neutral Zone to add your opinion to the debate. Follow @StarTrekMag on Twitter, @StarTrekMagazine on Facebook, or email starttrekmagazine@titanemail.com

MICHAEL CLARK: Bunny, I can't believe it's been 10 years since *Star Trek* (2009) was released. It only seems like yesterday that *Star Trek* fandom was debating – quite strongly, I should note – whether it was right to have new actors play the characters of Kirk, Spock, and McCoy. While I'm a big fan of the film and the two that followed, I can't help but believe that the *Kelvin* films held *Star Trek* back overall.

BUNNY SUMMERS: Ten years have passed really quickly. I remember being very excited for this “new” iteration of *Trek*. I got into the franchise quite late compared to many other fans; after a smattering of *Star Trek: The Next Generation* episodes, the first show I really watched was *Star Trek: Voyager*. I was happy that *Voyager* embraced women in positions of power – unlike *TNG*, where I felt at times that the female characters were simply an addition or there to look pretty. I was very eager to support the *Kelvin* films, as I was never a fan of the original series or the original Kirk – and these movies didn't disappoint me.

MC: *Star Trek* thrives on the small screen. We've had hundreds of episodes which have captured our imaginations, characters whose stories have resonated with us, which a two-hour film can't deliver. Films must capture you within minutes; they need to move the story along quickly, and within that they need to be as accessible as possible to

a wider audience. The *Star Trek* films did that, but I feel they lost something; a piece of *Star Trek* that only being on TV can have, and that's the “soul” of *Trek*. For me, *Star Trek* is an exploration of ourselves, not just about space battles and special effects.

BS: While you may think *Star Trek* thrives on the small screen, it's also had a run of successful films with the

original series and *Next Generation* casts. A film hadn't graced the cinema since 2002; the franchise was very tired, and I suspect new fans felt overwhelmed with how to get into the franchise, while old fans were getting bored. *Star Trek* (2009) came at the perfect time to reinvigorate

the franchise. With the new cast portraying the characters we loved, and older mentors like Nimoy on board, I thought it was a very exciting time to be a Trekkie. The film was gripping from the outset and made a tired franchise feel shiny and new again.

MC: *Star Trek* (2009) is a space action film; it's non-stop fun, accessible for all, and yes, it created new fans. But the three *Kelvin* films spanned a decade: we had six hours of new *Star Trek* in 10 years, whereas if *Trek* had returned to the small screen, we could have had 178 hours of new *Star Trek* for all of us to enjoy (based on a seven-year run).

In three films, how much character development was there?

The film was gripping from the outset and made a tired franchise feel shiny and new again.



01



02

Not much, to be honest. If we'd had a new series, we wouldn't have been going back to old characters but creating new ones, with new stories, new adventures. Look at *Star Trek Nemesis*: the negative impact of the film affected *Enterprise* and led to franchise fatigue. The films do more harm than good.

BS: I think what you want and what you need are two different things. You agree that the *Star Trek* franchise was

fatigued, and by not developing new series, I believe this gave everyone the break the franchise needed. Three films in 10 years is not overkill and gave the studios time to rethink how they needed to develop *Star Trek* for the fans of today. That can only be a good thing, as I believe that it's because of those films that we have *Star Trek: Discovery*, which truly delivers to fans in terms of diversity, storytelling, action, and adventure, while honoring where *Trek* came from.

01 A bruised and battered *Enterprise*, in *Star Trek Into Darkness*.

02 Zachary Quinto and Chris Pine as Spock and Kirk, in *Star Trek (2009)*.

MC: *Star Trek* belongs on the small screen. While we now have *Discovery*, and soon *Star Trek: Picard*, where would we be if a new television show had aired 10 years ago? Both *Discovery* and *Picard* have courted controversy, from the storylines to how we watch them. Ten years ago, we may have avoided all that. Perhaps *Trek* fandom might have been more united. A lot of "ifs," I know, but for me, *Star Trek (2009)* may have been one *Trek* too many for the franchise.

BS: You still have your *Star Trek*, Michael. After all, the franchise continues to produce merchandise and publications that cater more to the fan of "classic" *Trek* – and you'll soon have *Picard* back in a new series. But you should acknowledge that you wouldn't have these things without *Star Trek (2009)* and the other *Kelvin* films.

Yes, they were gripping sci-fi action films, but they continued to push the boundaries by giving fans something new, as well as being perfect for welcoming new fans on board. By the franchise jumping backwards for three films, we were not set back 10 years; we warped ahead with better diversity and inclusivity – something I think rather fits Gene Roddenberry's vision. ✨

QUIZ

BIG SCREEN/BIG QUESTIONS

How well do you know the five *Star Trek* films celebrating anniversaries this year? Test your knowledge here...

1. *Star Trek: The Motion Picture's* Lieutenant Ilia has taken an oath of:

- A. Silence
- B. Celibacy
- C. Secrecy
- D. Hirsuteness



2. Which *Star Trek: Voyager* regular appears in *Star Trek Generations*?

- A. Tim Russ
- B. Jeri Ryan
- C. Kate Mulgrew
- D. Robert Beltran



3. Malcolm McDowell (Tolian Soran in *Generations*) is the real-life uncle of which *Star Trek: Deep Space Nine* cast member?

- A. Alexander Siddig
- B. Nana Visitor
- C. Nicole de Boer
- D. Avery Brooks



4. Which crew member enjoys a romance with Uhura in *Star Trek V: The Final Frontier*?

- A. Kirk
- B. Scotty
- C. Sulu
- D. Chekhov



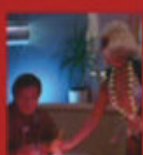
5. How many actors played the role of Spock in *Star Trek III: The Search for Spock*?

- A. 2
- B. 3
- C. 4
- D. 5



6. Which iconic *Star Trek* species makes a cameo appearance in the bar in *The Search for Spock*?

- A. Romulans
- B. Horta
- C. Tribbles
- D. Gorn



7. Though credited as Frank Force, who provides the voice of the *U.S.S. Excelsior* computer in *The Search for Spock*?

- A. William Shatner
- B. Leonard Nimoy
- C. Walter Koenig
- D. Nichelle Nichols

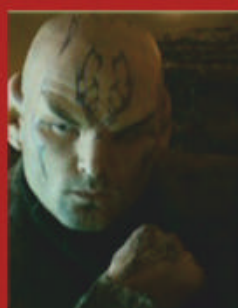
8. Which legendary *Star Trek* actress made her last contribution to the franchise in *Star Trek (2009)*?

- A. Nichelle Nichols
- B. Gates McFadden
- C. Majel Barrett-Roddenberry
- D. Marina Sirtis



9. Which former *Star Trek: The Next Generation* cast member voices some Romulans in *Star Trek (2009)*?

- A. Patrick Stewart
- B. Jonathan Frakes
- C. Michael Dorn
- D. Wil Wheaton



10. Which *Star Trek* movie had the tagline, "Why Are They Putting Seatbelts In Theatres This Summer"?

- A. *Star Trek (2009)*
- B. *Star Trek Generations*
- C. *Star Trek V: The Final Frontier*
- D. *Star Trek: The Motion Picture*

NAME THE MOVIE ALIEN

Identify these five extraterrestrial species seen in *Star Trek* films.

1.



2.



3.



4.



5.



ANSWERS

NAME THE MOVIE ALIEN

- Score 1 point for every correct answer.
- 1-5 Your *Trek* film knowledge is truly terrible. An immediate re-watch of the entire movie series is essential.
 - 6-10 You're evidently pretty familiar with the films. Best re-watch yourself by re-watching them all again.
- 1. B. *Star Trek: The Motion Picture*
 - 2. A. *Star Trek V: The Final Frontier*
 - 3. C. *Star Trek: The Motion Picture*
 - 4. B. *Star Trek Generations*
 - 5. D. *Star Trek: The Motion Picture*

CAPTIONS LOGGED

ARCHIVE IMAGES LOST AND FOUND

Words: Larry Nemecek

Yes, it's the 40th anniversary of *Star Trek: The Motion Picture*. Recognize our archival image this issue? It *is* a bit different.

See, in the vast array of images snapped for any production, there are obviously “stills” of moments from the show. There are also, as we love to spotlight here, behind-the-scenes moments of directors and crew interacting with their cast. But let's not forget all those set-up “gallery” or publicity shots of individual actors and characters, meant to glamorize the character for poster or cover use, or to record details of a costume or make-up for future reference.

And so we have this Aaamazzarite.

You heard me. Of a host of aliens meant to take advantage of *The Motion Picture's* big-budget contrast to the lowly TV series, the Aaamazzarites were among those initiated by costumer Robert Fletcher and then barely glimpsed onscreen in the San Francisco air tram station, their primary use. Owners of the original *Motion Picture* soundtrack album got the best glimpse of them all, with this set of standees gracing the record sleeve.

It's a sure thing this pose dates from about February 1979, when that scene was shot and the aliens were all in use – about a month after the principal shoot wrapped on January 26.

But every actor needs a little motivation – even on a gallery shoot. Officially, Fletcher memoed that Aaamazzarites are an insectoid or arachnid-like species, and that they “manufacture everything they use from their own chemistry, from inside their own body, from clothing to furniture... like bees making hives.”

So here's your chance to bring life to an Aaamazzarite and say what's really going on here, preferably with a Universal Translator in tow. What might be on his (or her, or its) mind?

Send your *Trek* caption to starttrekmagazine@titanemail.com, @StarTrekMag (Twitter), or @StarTrekMagazine (Facebook), and we'll print the best one... Aaamazzarite?



LAST TIME, IN CAPTIONS LOGGED...



Caption Logged by:
Jean Dufresne, Sherbrooke, Quebec, Canada

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