

ISSUE 6 • FEBRUARY 2009

PHASE II

eMAGAZINE



"IN HARM'S WAY"
A VISUAL RETROSPECTIVE

STARFLEET'S ENEMY?
INTERVIEW WITH BARBARA LUNA

"BLOOD AND FIRE"
FAN REACTION TO PART 1

HOMEMADE HOLLYWOOD
INTERVIEW WITH CLIVE YOUNG



5TH ANNIVERSARY

CELEBRATING 5 YEARS • 2004-2009

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

PHASE II

eMAGAZINE



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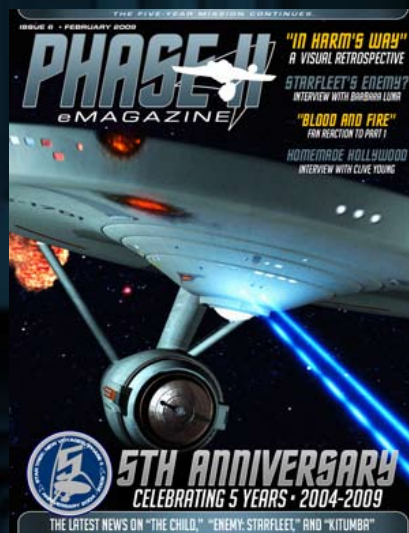
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COVER: "Blood and Fire" Part 1 Premieres and an outstanding clip from the episode's exciting opening is featured on this issue's cover.

Contents Page Image: This scene from "World Enough and Time" was created by the folks at the DAVE School and gives us a never before seen view of the U.S.S. Enterprise Shuttle Bay.

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CAPTAIN'S LOG

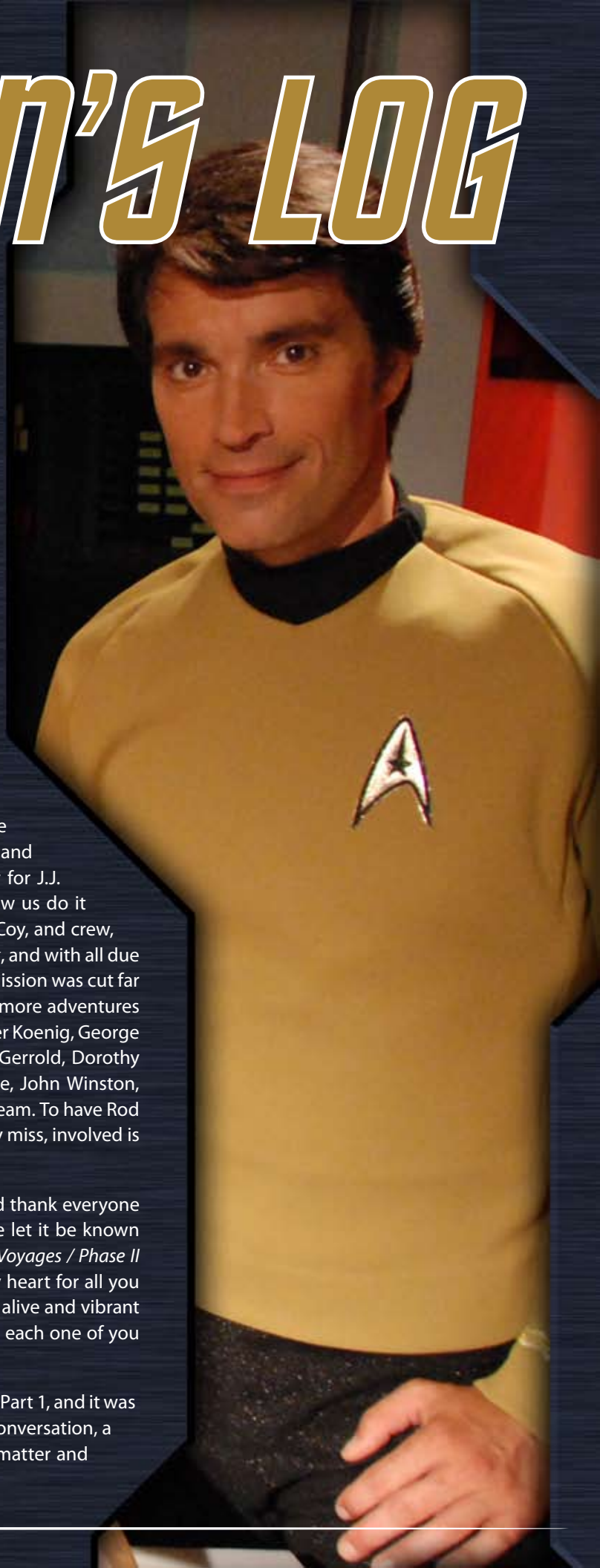
by James Cawley

Our 5th Anniversary – I can't believe it. It was just five short years ago that we unveiled *New Voyages* to the world. Although the production crew had worked on "Come What May" throughout 2003, the pilot episode was released in January 2004, with our first episode, "In Harm's Way," released the following October. Over the years, as *New Voyages* became, *Star Trek: New Voyages*, and ultimately *Star Trek: Phase II*. I reflect on this amazing experience and can't really believe we were able to do it in the first place, let alone still doing it today. There have been many, many, many high points, but naturally there have been a few low points as well, but overall, everything that has happened has made us the way we are today – one helluva good series.

We have five episodes under our belt and currently have four episodes in post-production – that's just exciting as it is unbelievable. We could have created a new ship and crew to tell our stories, like many other productions have done, but I think we owe our success to the decision to take on Kirk, Spock, and McCoy, and tell more stories involving these characters fans have loved for over 40-years. I've heard it said, and read it all over the Internet, that we may have paved the way for J.J. Abrams to tackle these original characters, because people saw us do it and it didn't bring about the end of the world. Kirk, Spock, McCoy, and crew, as well as the original *U.S.S. Enterprise* are at the heart of *Star Trek*, and with all due respect to the other incarnations of *Trek*, the original five-year mission was cut far too short and there were many stories still to tell – fans wanted more adventures with that original crew. To have *Star Trek* luminaries such as Walter Koenig, George Takei, Grace Lee Whitney, Denise Crosby, Barbara Luna, David Gerrold, Dorothy Fontana, Mary Linda Rapelye, William Windom, Malachi Throne, John Winston, and Eddie Paskey, participate in those adventures has been a dream. To have Rod Roddenberry and his lovely mother Majel, who we will all dearly miss, involved is almost unfathomable.

There isn't enough room in this Captain's Log to commend and thank everyone I would like to thank for making this dream possible, so please let it be known to all the cast, crew, volunteers, and fans who have kept *New Voyages / Phase II* going through these years – thank you from the bottom of my heart for all you have done, and will do, to keep the *Star Trek* we know and love, alive and vibrant – you all deserving of very special recognition and I appreciate each one of you deeply.

It's been a couple of months since the release of "Blood and Fire" Part 1, and it was received better than I had hoped. It generated a great deal of conversation, a bit of controversy, but mostly conversation about the subject matter and



how it made people look at things from a different perspective. In spite of the pre-release negativity, the post-release support shown by fans was evidence to me that we accomplished what we set out to do. Many fans said how much they loved the story, but there were a few who were inconsolably uncomfortable. However, many, many more told us that even though the intimacy between Peter (Bobby Quinn Rice) and Alex (Evan Fowler) made them somewhat uncomfortable to view, they also said that the episode made them examine themselves and the

reasons why they were so uncomfortable with the scene. I'm very proud of what we did and how we accomplished it, and I really believe that when people see Part 2, well, it will make them think even more about the issues raised in the episode. Currently, Part 2 is in post-production and the first edit completed. The VFX team is working hard on their shots, and when done the effects will be dropped into the edited episode – then it's off to Ralph Miller for the sound work. I'm hoping for a late spring or early summer release, but I can't give an exact release date right now.

The DAVE School 2009 class is currently working on the VFX for "Enemy: Starfleet." As there is still some principal photography to accomplish on this episode, due to a number of interesting obstacles,



Scene from the upcoming "Blood and Fire" Part 2 - Kirk (James Cawley), Blodgett (Bill Blair), Jenna Yar (Denise Crosby), Sentell (Jeff Mailhotte), and Prescott (Paul R. Sieber).

this will be the first Phase II episode where all the visual effects will be done before the episode's principal photography is fully completed. The great thing about that is, the episode will make it to fans faster once we get the few final pick-up shots accomplished. Unfortunately, due to a number of issues, we fell behind on those shots and since the schedule had been firmly set for the filming of "The Child," we couldn't get those pick-up shots done in the time frame we had hoped. Right now, we are focusing on "Kitumba," but are looking at the shot schedule to see if the needed pick-up shots can be done during the upcoming June shoot. "Kitumba" will be the priority then, but we are always hopeful that we can work in those shots and finish up "Enemy: Starfleet" for a 2009 release. It was a dream come true to work with Barbara Luna on E:S and there are some really fun scenes with her. This lovely lady has been on two of my favorite television shows, the *Wild Wild West* and *Star Trek*, so being able to share screen time with her was truly amazing and something I think fans will really get a kick out of. Check out her interview in this issue of the *eMagazine* and you will get a glimpse of her warmth and lighthearted mischievousness.

"The Child" was shot last October and is in post-production. I would have to say that it is in the "production cue" and waits editing and visual effects work. Since we are so involved in completing "Blood and Fire" Part 2 and "Enemy: Starfleet," I'm nowhere close to projecting a release date for this episode.

The shoot was fantastic and was probably the smoothest of all the *New Voyages / Phase II* shoots. The cast and crew outdid themselves while working on this episode and I think it will be very evident to fans when the episode is finally released. Writer / Director Jon Poville did an amazing job and was great to work with, and although the original script did see a "Next Generation" version, this episode is just how he originally envisioned it. I really think fans will enjoy this version of the story and the work of Anna Schnaitter and Ayla Cordell as the mother and child in this episode.



Ben Alpi on the set of "The Child." Ben will be directing P2's next episode "Kitumba" in June of 2009.

Coming up this June is "Kitumba" and I am happy to announce that team member Ben Alpi will be directing this episode. Ben has been our First Assistant Director for almost three years now and has directed all of our

pick-up shots for recent episodes. Ben knows the crew and our capabilities and can work around our weaknesses and capitalize on our strengths. I feel this will be a very smooth shoot – Ben’s familiarity with the cast and crew should make things much easier. He also told me that he is excited about directing this Klingon-centric episode – he says he looks forward to working with Klingons. I feel very comfortable putting this episode in his hands, as he is very prepared, if not the most prepared director we’ve had so far. He comes into this episode as a family

member with extensive knowledge of our production. He has worked closely with Dave Berry, our Director of Photography, and Carlos Pedraza, who will act as the First Assistant Director on “Kitumba.” They all worked together on “The Child,” and again that shoot was so smooth and so fun it was crazy – the level of stress on that set was at zero. I look forward to the “Kitumba” shoot and hope it will go as smoothly. Patty Wright did a great job on the script. She had to take John Meredith Lucas’ original story and bring it inline with the Klingon Empire that we are familiar with from both the original series and subsequent *Trek* shows. Patty masterfully wove the old and new, bridging many of the things we know about Klingons from the original series with what we have come to know about them today. In the original series, Klingons had few redeeming qualities – they were just nasty bad-guys, and how they came to be the honor-bound Klingons we are familiar with will definitely be explored in this story. I’m looking forward to working with J.G. Hertzler in this episode. I’ve been excited about working with him ever since we originally considered him for the part of Harry Mudd in “The World Above, the Mudd Below.” J.G.



James and Andrew Probert at the New England Fan Experience in Cambridge, Massachusetts in November 2008.

was a blast to work with when *Of God’s and Men* filmed in our studio several years ago, and I anticipate it will be a blast working with him again. Actor Kario Pereira Bailey will be playing the Klingon Emperor, and I can’t wait to see what he will do in this role. He is a professional actor, and after seeing his demo tape, I knew this was our Emperor Kitumba. And of course, our own resident Klingon bad-guy, John Carrigan will return as Kirk’s nemesis, Kargh. We couldn’t have a Klingon episode without Kargh. We are also lucky to have John Paladin doing the Klingon make-up for this episode. He is very experienced – I would say one of the best Klingon make-up artists around, and has toured with J.G. and done much of his Klingon make-up work for his stage appearances, so this will be a big plus for a very make-up intensive episode. Keep in mind that Kirk has yet to encounter a “ridge head,” so this should prove to be very interesting.

We are also very excited to have Andrew Probert contributing his design / illustrations skills to this episode. He has a Klingon fighter that he designed about 20-years ago that he thought would be great for this episode.

You can see the basic fighter design here: http://probertdesigns.com/Folder_STORE/Folder_CONCEPT-KITS/K-Fighter_KIT.html I met Andrew at the New England Fan Experience in Cambridge, Massachusetts last November and we began to talk about the possibility of him getting involved with *Phase II* as well as other projects. Andrew is another who will join the list of *Trek* veterans to help with *Phase II* – I’m happy to have him on board for “Kitumba.”

Also, (I guess you could count this as an *eMagazine* exclusive.) we are casting Mark Goddard as a Starfleet Admiral in “Kitumba.” Fans will remember Mark as Major Don West in the classic 1960’s *Lost in Space* series. Mark’s appearance, although considered a cameo appearance, will be more than just a brief appearance on the view screen. Mark’s Admiral character is integral to the “Kitumba” script and is much more substantial than previous cameo appearances we’ve had in the past. Mark is a great actor and a really nice guy – it will be great to have him on set. Another exclusive piece of news is the addition of Paul R. Sieber to the cast. Yes, I know, Paul is in everything – Paul is everyone, but he now will officially play the character he originated on *Starship Farragut*, as Paul “transfers” to the crew of the Enterprise as Lt. Commander Prescott. Although you see Paul as an unnamed Security Guard as far back as “To Serve All My Days,” we’ve never really addressed the strange similarity between Prescott and his *Enterprise* counterpart.



Mark Goddard as Major Don West on the original 1960’s *Lost in Space* series. Photo courtesy CBS / Paramount.

Well, now that will be addressed head-on, as we will learn more about this in "Kitumba." I want to formally welcome Paul aboard, even though he's been here all along. Check out the mini-interview on the following pages for more info on that.

As far as other projects, it doesn't look like we will be doing "Kilkenny Cats" as planned. We had envisioned bringing back the Kzinti, albeit in a more contemporary fashion than the Kzin that appeared in Star Trek the animated series, but the rights to the Kzinti, at least the name, could not be secured, so it diminished that direct connection – the ability to pick up the threads from the Animated episodes. Jimmy Diggs and I both agree that this ambitious effort is just not going to happen as a

Phase II episode. "The Sky Above, The Mudd Below" is on hold until

I can cast Harry Mudd. I want someone who can embody that character.

Mudd is well known and well liked by fans, so I want to find someone who can really capture the character that Roger Carmel made famous. David Gerrold is still working on "Bandi," and I have the draft script for George Clayton Johnson's "Rockabye Baby, or Die," but both pieces need a great deal of work before we tackle them as Phase II episodes. I do have a script in hand that I am very excited about. I'm not yet ready to spring it on the public just yet, but it is one I really would like to see developed into a Phase II episode.



Roger C. Carmel as Harcourt Fenton Mudd. Photo courtesy of CBS/Paramount

Finally, last year I was scheduled to attend the first Naruto / Star Trek Convention in Florida, but my time on the set of Star Trek 11 interfered with that opportunity. I will be attending this year with a large New Voyages / Phase II crowd. Scheduled to appear are Walter Koenig, Denise Crosby, BarBara Luna, Christina Moses, Mark and Elaine Zicree, Charles Root, Patrick Bell, Patty Wright, Greg Schnitzer, Robert Mauro, Howard Brown, Brian Holloway, Deniz Cordell, and Bobby Quinn Rice who will be there to promote Phase II and the Buck Rogers in the 25th Century web-series. You can get more information here: www.narutotrek.com

That's about all the news there is, so until next time, Kirk out.



5TH ANNIVERSARY

CELEBRATING 5 YEARS - 2004-2009



Pilot Episode: "Come What May"



Premiere Episode: "In Harm's Way"



Episode 2: "To Serve All My Days"



Ep.2 Redux "TSAMD - A Night in 1969"



Episode 3 "World Enough and Time"



Episode 4 "Blood and Fire"



PAUL R. SIEBER PERMISSION TO COME ABOARD?

Interview by Jeff Hayes for Phase II eMagazine

Just announced in this issue of *Phase II eMagazine*, in James Cawley's Captain's Log, Paul R. Sieber will become a regular cast member as Lt. Commander Prescott, a role he originated on the fan-series *Starship Farragut*. With this exclusive announcement, Paul took a few quick minutes to conduct a mini-interview to get his perspective on this development.

P2eMag: James Cawley has just exclusively announced in this issue of the *eMagazine* that you will be joining the cast of *Star Trek: Phase II*, but that's only part of the announcement since you have appeared in several *New Voyages / Phase II* episodes so far – as various different characters. What is most interesting about his announcement is that you will be playing Lt. Prescott, the character you originated on *Starship Farragut*. The natural question, is how did this all come about?

Paul R. Sieber: (PRS): Actually, that's Lt. Commander Prescott to YOU sir! James has wanted to make me a permanent character on *Phase II* for quite some time. I love doing the guest roles, but the desire to make me a "series regular" was always there. We looked at several options. For a while, we had discussed me playing Will Decker. Heck, you may even see a cameo of me in "The Child" with my blonde hair!

But the more we looked at it, Decker was really just not an interesting character. James told me he felt it was a waste to use me as him, so we began looking at different options. James always like the character I created on *Farragut*... and the whole back-story of his relationship with Kirk. He thought that Prescott was very different than anyone we'd seen on *Trek* before, and he and I both agreed that such a character would be a compliment to the characters already aboard the *Enterprise*. Plus, the opportunities for interaction between Peter, Prescott and Chekov... well, three security officers that could not be any MORE different!

My association with the fantastic folks over at *Farragut* continues. I have provided the voice of Prescott for the two animated episodes coming out later this year, and I am still looking forward to

Paul R. Sieber as Lt. Commander sporting his Security red with U.S.S. Enterprise insignia. Prescott's father was killed aboard the Enterprise during an encounter with the energy barrier at the Galaxy's edge. (Where No Man Has Gone Before-TOS)



any productions they have in store. Who knows, maybe someday Prescott will visit his friends back on that other starship.

For now, it just seemed like a good direction to take the character, and a good place for me to expand who the character is.

P2eMag: Prescott is seen in Part 2 of "Blood and Fire," but I'm guessing your transfer to the U.S.S. Enterprise will be explained in an upcoming episode?

PRS: Yes. We are going to see some of this in "Kitumba," but I can't give away too much. A lot of folks say that Prescott has been on the *Enterprise* for quite some time... I was a security guard in "To Serve All My Days," and "World Enough and Time," as well as in "Blood and Fire" Part 2. I used to joke that it was Henry Prescott's identical twin cousin, Phil.

P2eMag: Will the back-story that exists between Prescott and Captain Kirk remain intact with the move to Phase II?

PRS: That back story is one of the things that makes the move to *Phase II* so interesting. James loves the idea that there is a history between us, and that not everyone in Starfleet worships the ground Jim Kirk walks on. I am also adding to the history, with the possibility that Prescott was involved with a member of the *Enterprise* crew in the past, that perhaps didn't end very well. I had written a script for *Farragut* that delved into this more, and James has asked me to rework it for *Phase II*. I hope I can put something together that is worthy of this production. Prescott is actually a pretty complicated guy.

P2eMag: What do you look forward to most about the move to Phase II?

PRS: Exploring more about this character and his history, and the interaction with the crew of the *Enterprise*. PLUS, don't ever think that Prescott is the only time you'll see me... I'm not *Phase II*'s man of a thousand faces for nothing. James allows me the opportunity to put on different voices and faces, sometimes in the same story, and as an actor, that makes it even more fun!

P2eMag: If you could have Prescott do anything in the Phase II universe, what would you have him do?

PRS: Command a battlecruiser of nothing but "redshirts," all as stiff and rigid as himself.

P2eMag: Anything I haven't asked that you'd like to tell fans?

PRS: I look forward to continuing on with a character that so many folks have told me they enjoy watching. I hope I can show them a different side of him in the future, and that he compliments the Crew of the Finest Ship in the Fleet.



Sieber on the set of "To Serve all My Days."



Paul poses for a behind-the-scenes shot on the set of "World Enough and Time"



Sentell (Jeff Mailhotte) and Prescott (Sieber) draw down on Commander Blodgett (Bill Blair) in "Blood and Fire." Part 2.

WHERE SCI-FI BEGINS



RODDENBERRY

"BLOOD AND FIRE" PART 1 FAN REACTION



Part 1 of "Blood and Fire" premiered on December 20, 2008, just after midnight and within hours of the release comments on the episode were steadily finding their way to the *Phase II* forum and other *Star Trek* sites across the World Wide Web.

Sufficient hype had preceded the potentially incendiary subject matter of David Gerrold's allegorical tale, originally penned for *Star Trek: The Next Generation*, but retrofitted for the original series era by Gerrold and writer Carlos Pedraza. As a result, expectations ran high for the episode and questions of how the subject matter would be handled could now finally be answered.

As usual, this section of the eMag comes with an implied "Spoiler Warning."

"Truly spectacular piece of work. Fantastic cinematography. Fantastic acting. Well timed moments. Keeps you hooked every minute of the way. Absolutely fantastic. The rest of my words can't be emphasized without resorting to strong profanity to emphasize how damn good it was."

- Ripper

"Each episode just gets better and better with the writing, the acting, and the special effects. I think a giant leap was made with "The World Enough and Time" in all of these areas. And, Part 1 of "Blood and Fire" shows even more improvement."

- bmcfarl

"All I can say is...OMG! I'm speechless! I'm blown away by the special effects and how it looks, one word...OUTSTANDING!!!"

- trekchick

"Just awesome!!!! Part 2 looks to be even better. I get goose bumps thinking of what the episodes in production will be like."

- Anthony

"AWESOME!!! The episode is just Awesome. As others have and will mention, waiting for the conclusion will be tough. The episode flows well and is suspenseful. The new Spock and Uhura fit in well. If the special effects technology had been available back in the sixties, the viewers would have truly believed that there was in fact a star ship flying in space called the Enterprise. The acting is top notch, the story is great, the effects second to none, and the wait for the conclusion is agonizing."

- camskip

"Brilliant work everyone. I came home from band rehearsal around 1:30am, expecting to go straight to bed. I ended up check the site and was surprised to see BAF part 1 had indeed been released on time!!! Congrats.

I agree that this episode marks another step up for the series. Another step up in the acting and visuals. I'm pleased to see that there are folks enjoying the episode, even though they disagree with the gay storyline. Thanks for keeping an open mind friends!

Overall, I loved part one."

- New Horizon

"OMG! WOW! I was just blown away that was amazing. Great S/FX, lighting and Acting too. Thank you to everyone who makes this possible, ST:P2 keeps Getting better!"

- cybermaxpower

"I got home this morning from work and realized that the episode had been relased. I didn't expect it until Saturday night. So I downloaded the torrent, put on my headphones and sat back to enjoy. And I did enjoy it. Superb visuals and the sound effects were awesome. When the ships passed close to the camera angle my bass in my headphones pounded. If I had put this on my surround sound speakers it would have rattled the windows."

- cellblock

"Wonderful, awesome,an extremely well made production, I would stack it up against any of the best of the original series, any of the Star Trek Series for that mater."

- oooooo

"WOW! With the original music, this episode sings! The teaser left me a little unsure of where it was going (too much build up I guess), but once Act 1 started you could see the different story plots that are unfolding, it becomes MIND BOGGLING! Mr. Pedraza has done a wonderful job with the script and Mr. Gerrold appears to have done a wonderful job of directing to give it that "real Star Trek feeling" we all love."

- Gary Seven

I loved the episode -- the effects were fantastic! I loved the pacing and the story -- as someone who has read David Gerrold's original TNG script, I loved it! Nick Cook's "red shirt" scene was also well done, and I had to do a double take at Admiral Keoghan in short time he was in the episode before I realized who he was!"

- mhking

"All I can say right now is HOLY @#*%! that was incredible! I've gotta watch that again! Bring on the next one."

- Kang

"I also enjoyed it quite a bit. Great work as always. Awsome use of Lighting and Camera work (It was a great cross of TMP/TOS styles, and really did a good job of setting the mood of the episode) Outstanding VFX/CG work. Costuming and Production Design/Art Direction was very good . I really liked Ben Toplin as Spock, that guy's a good actor! And, I thought Bobby Rice's "Shatner" Impression was quite funny. Well worth the wait. Thanks Guys!"

- Joshua Michael Irwin

"Really fabulous work on the new episode!!!"

- Glazy

"Some great science fiction in the episode, had me on the the edge of my seat. Nice jokes, awesome fx, and the love scene suited the story well. Ben as Spock nailed the performance, bravo. 2 Kirks! Looking forward to part two."

- Berenixium

"I've just finished watching and was absolutely blown away. Every episode just gets better and better..."

- AussieTrekker

"Well, Part one was a BLAST and I have to say the FX scenes are utterly fantastic! There are blockbuster movies and high end TV shows out there which do not have FX half as good! The acting? So far brilliant. I had a giggle at the insider digs such as 'Mmmmm, Mr Sulu," "You wish!?!", and Peter's impression of his uncle made me nearly fall off my chair! I won't say too much more about the tale, as I don't want to chuck out spoilers for anyone still waiting to download the thing. But suffice to say, this is the best yet!"

- MadamCod

"I just wanted to say beautiful job the episodes are getting better and better every time. I thought the acting was top notch. In fact, I would put the acting in this episode up against anything seen in any of the various incarnations of Star Trek..."

- Cable

"This was an incredible great episode and I felt like I was being warped back to the first times I saw the original series for the first time. Great job!!"

- Nightwulf

"That was exceptional all the way through. The acting, the effects, especially the Copernicus, and all the witty lines. Thank you to the cast and crew for a real viewing experience. Roll on Part 2!"

- Mire_Beast

"Wow. Just... wow. This was totally worth the wait! This is the first time in a long time that I have been shocked by something in Star Trek... If I had to describe it in two words I would say it was a 'thrill ride.'"

- Captain Alex

"Token first response: Wow!!!!!! Everyone who worked on this episode, from James and the production team to the cast to the effects workers to the PAs (and everyone in between), please all give yourselves a well-deserved pat on the back. This was a beautiful piece of entertainment."

- BPStoyle

"Totally enjoyed the whole thing ! Cant wait for Part 2"

- kickitt





A NATURAL CHOICE FOR

SPOCK

INTERVIEW WITH BRANDON STACY

With Ben Tolpin unavailable to reprise the role of Spock, the search began for a new actor to “fill the ears.” It wasn’t long before the natural choice surfaced. Beginning with the Phase II episode “Enemy: Starfleet,” actor Brandon Stacy will assume the role of our favorite Vulcan First Officer. Taking a short break from the demanding shoot schedule of “The Child,” Brandon was able to answer a few quick questions and give us an opportunity to get to know him a bit better. This interview was conducted by Jeff Hayes and published at the Star Trek: Phase II website.



Photos: Andy “Sarge” Grieb

Jeff Hayes (JH): How did you come to be involved with Star Trek: Phase II?

Brandon Stacy: James and I met at Paramount Studios, on set of JJ Abrams' STAR TREK. I expressed interest in New Voyages/Phase II. We stayed in touch and I had intended on being a guest star of an episode. Eventually the role Spock opened up, he thought I would be perfect.

JH: Well, the fact is, you actually played Spock before – what can you tell us about your experience on the Star Trek (XI) movie set?

Brandon: Yes, for about four months I was fortunate enough to be on set with JJ Abrams, doubling for Spock and standing in for my long lost brother, Zachary Quinto. Incredible experience working with JJ. What a fantastic cast and crew!



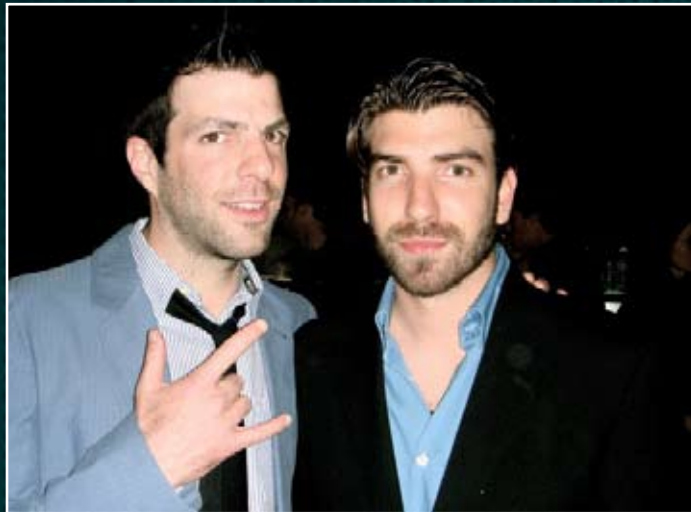
Brandon on the Bridge

ple like George Takei and Walter Koenig wanting to be a part of it, it's obviously something to watch. I'm glad I was able to get into the mix.

JH: When preparing for this shoot, was there anything that caused you apprehension or anything that you were worried about? How did you prepare for the role?

Brandon: When I was offered the role of Spock, I immediately went to the wig store and had them fit, cut, and style me a wig. I couldn't wait to get home and stare at myself in the mirror. Now, I know Trek fans can be very critical. Many have a very specific way they would like to see these characters portrayed, so of course, I want to please the fans and give them what they want. I also want to give them a good mix of Nimoy and Brandon Stacy.

JH: What was your exposure to Star Trek or other science fiction before you got involved with this project –



Zachary Quinto and Brandon – the two Spocks

JH: Now back to your role as Spock in Phase II – when you first arrived on set in New York, what were your first impressions?

Brandon: I sensed an immediate sense of family. I was welcomed with open arms. Walking onto the bridge gave me a big silly smile.

JH: Now that you have a few days of filming under your belt, what are your thoughts about the production?

Brandon: Everyone really enjoys what they are doing here, which makes for a very fun, relaxed atmosphere. The sets are great. Crew is efficient. Playing make-believe on a starship is fun. (Smiles)

JH: Have you seen any of the previous New Voyages / Phase II episodes?

Brandon: Of course I've seen them! Hey, if you got peo-



If it's not ears, it's eyes and teeth... ouch!



Spock in command?

do you consider yourself a sci-fi fan? If not, what is your favorite genre of entertainment?

Brandon: Oh, I love Sci-Fi! Parallel Universes, Time Travel, and Alternate Dimensions. I grew up pretending I was Marty McFly, and made sure I was in front of the T.V. for shows like SLIDERS. I can thank my older brother for my exposure to Sci-Fi as well as Horror. I got to peek behind his shoulder to watch episodes of Star Trek, and steal his videos of Nightmare on Elm Street. Oh, I love my Sci-Fi and Horror, hehehe.

JH: Without forcing you to reveal a “spoiler,” regarding the scripts that you are currently filming in New York, was there anything that jumped out at you - something you read and said to yourself, “I can’t wait to do that?”

Brandon: You know those times when you think, “If only I could just use my Vulcan Nerve Pinch on this fool.” Alas, the time has come.



Kirk (James Cawley) and Spock (Brandon Stacy) in deep discussion.

JH: Although this is your first time appearing as Spock on Phase II, do you see yourself reprising the role in future episodes?

Brandon: Oh, I think it’s in my green blood.

JH: Do you have a favorite moment or experience from the current shoot – so far?

Brandon: I got to try my Robert Deniro impression in Spock make-up and attire. Let’s just say it was a “Mind-Meld” to remember.

JH: What do you do in the real world other than acting? What do you like to spend your time doing?

Brandon: Well, I have interests in producing as well as directing. Outside of business, I enjoy studying the art of



JT Tepnepa (Sulu) and Brandon (Spock) wait for the cue.

film in all aspects. And outside of film, my interests are in being an explorer. I love the mountains, the ocean, the seasons, and the undiscovered territories of my own mind. Family, of course, is extremely important to me.

JH: Other than the Star Trek movie we discussed above, what are some of your other acting experiences? Is there anywhere on the Internet that Phase II fans can go and see some of your work?

Brandon: Aside from the Trek world, I’ve been acting practically my whole life on stage. I earned a degree in Theatre as well as film Studies from James Madison University. I’ve spent the past few years trying to do as much Film and T.V. as possible, where my love and obsession lies with film.

The Trek fans can see me play a villainous Betazoid on a quest for power where I recurred as rogue Starfleet Lieutenant Milo Surgant, in *Star Trek: Hidden Frontier*. And various clips of other projects are viewable online.

JH: If you could write a script for your character of Spock, what would you have him do or what aspects of the character would you particularly like to explore?

Brandon: I'd love to see him explore his human side, to test his boundaries of emotion, friendship, even knowledge. I know he has a suppressed barbaric nature. Maybe if you push the right button he could lash out. Not only would it be fun to play, but to watch.

JH: If you could play any role that you wanted, what would it be?

Brandon: I always wanted to play The Joker since I was little boy. I enjoy the darker roles, complex and interesting. I greatly enjoyed Heath Ledger's performance. Most of my comic heroes have already been done.

I wanted to play Gambit (X-Men comics), a thief from New Orleans with mutant abilities, but it seems they have given that role away recently. Aside from Sci-fi, I look for great Dramas. I look for chances to dive into gritty, edgy roles. And anyone who knows me knows my love for humor.

JH: What gets you creatively charged? What inspires you?

Brandon: Art. Art in all forms. And that being said, Film. I think film is the greatest art of human kind, encompassing every art there is. Nothing inspires me more than the mind of a child, free and imaginatively limitless.

JH: When all is said and done on this shoot, what do you hope to have accomplish with this role?

Brandon: Ultimately, that I had fun doing it, and of course that the fans can appreciate what I added to the Trek Universe.

JH: Brandon, is there anything I haven't asked that you would like to tell fans?

Brandon: Sometimes you need to take a minute and let your imagination get the best of you.

JH: Thanks for your time, Brandon. We wish you the best and look forward to seeing you as Phase II's new Mr. Spock.



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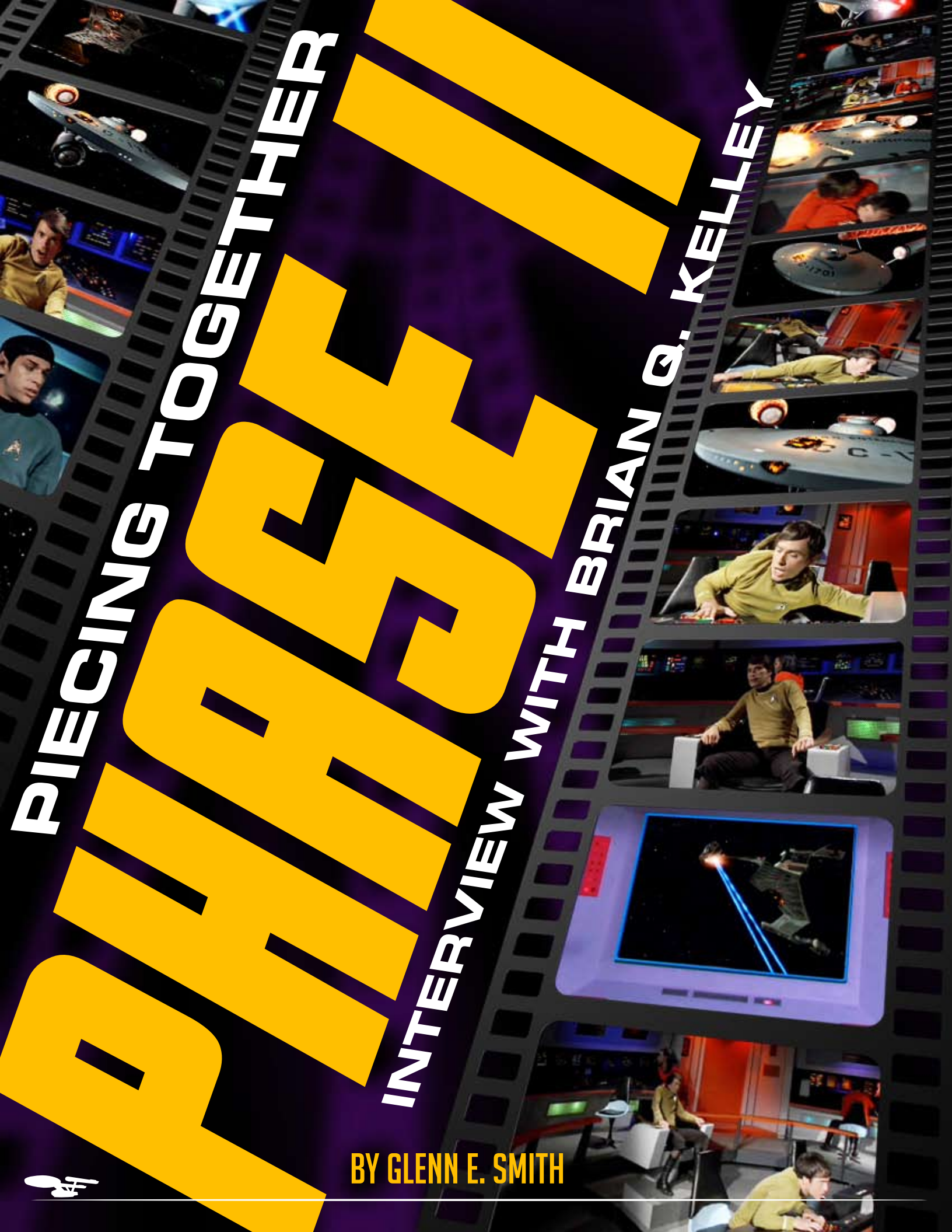
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PARADE

INTERVIEW WITH BRIAN Q. KELLEY

BY GLENN E. SMITH




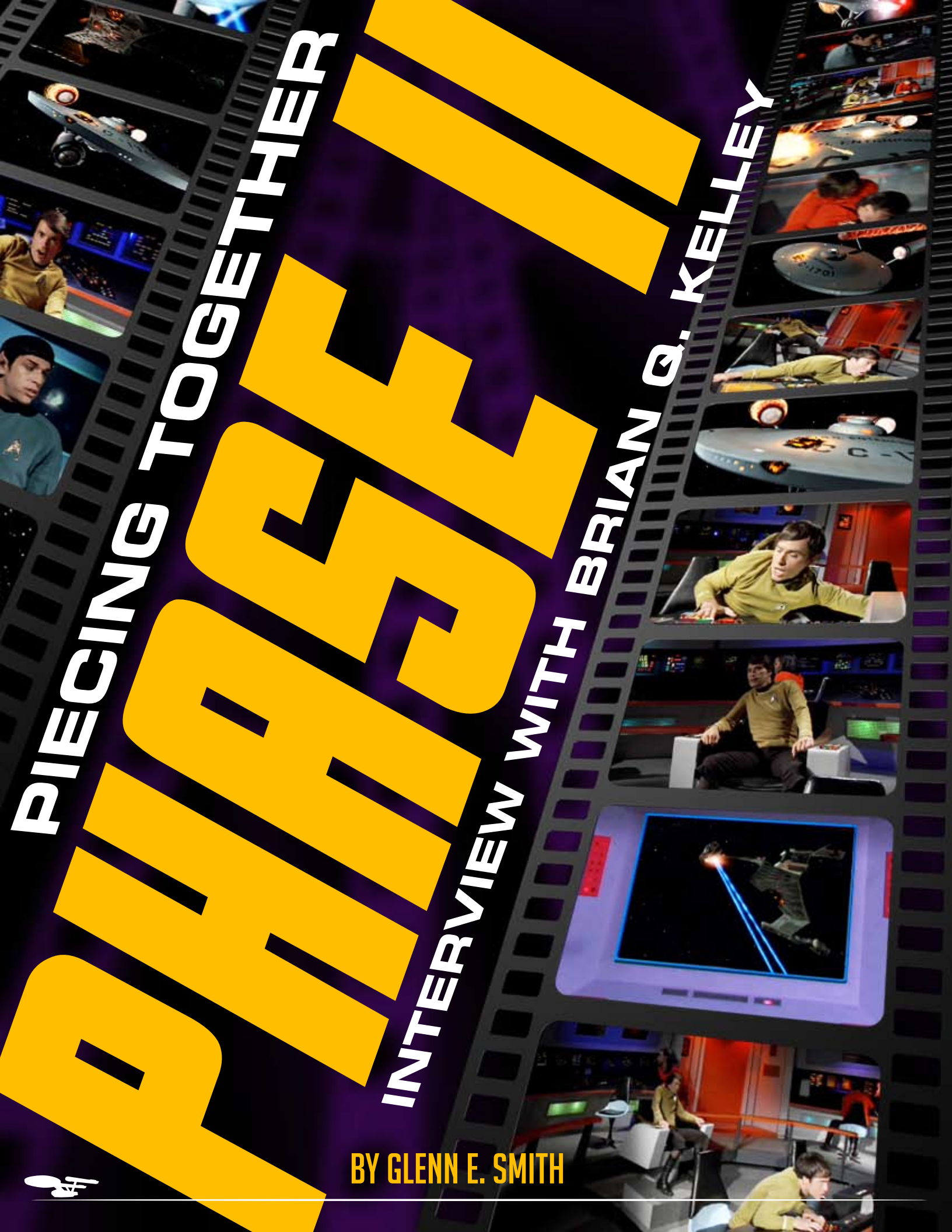
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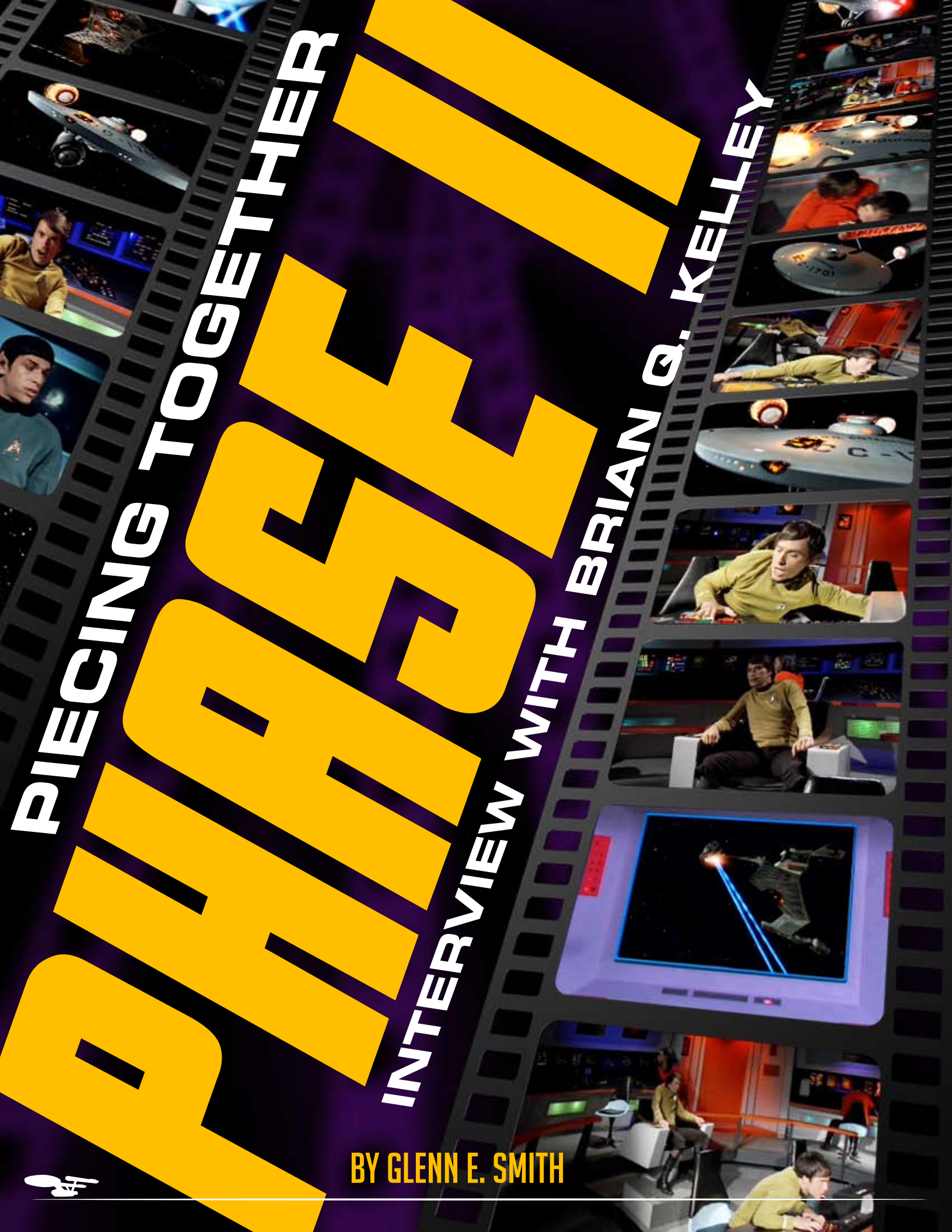
PIECING TOGETHER

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INTERVIEW WITH BRIAN Q. KELLEY

BY GLENN E. SMITH

4



Hello, readers. If you've visited the *Star Trek: Phase II* website recently, then you might already know that we have the incredibly good fortune to be able to count Mr. Brian Q. Kelley among the members of our ever growing extended family. Known simply as "bqk" on the forum, Mister Kelley has actually been with us for approximately a year, but circumstances required that his identity be kept under wraps until recently. He's been editing our soon to be released episode, "Blood and Fire", and has recently started editing our most recently filmed episode, "Enemy: Starfleet" as well.

If you look him up in the "IMDB" website, you will quickly discover that Mister Kelley has quite an impressive resume in the film industry, having worked on such projects as *Quantum Leap*, *X-Files*, *Star Wars*, *Star Trek(s)*, *Lost*, and most recently the feature film *Iron Man*, just to name a very few. I consider it a great privilege to have been asked to interview Mister Kelley for our website. [This interview originally appears as a Feature on the *Star Trek: Phase II* website. - Ed.]

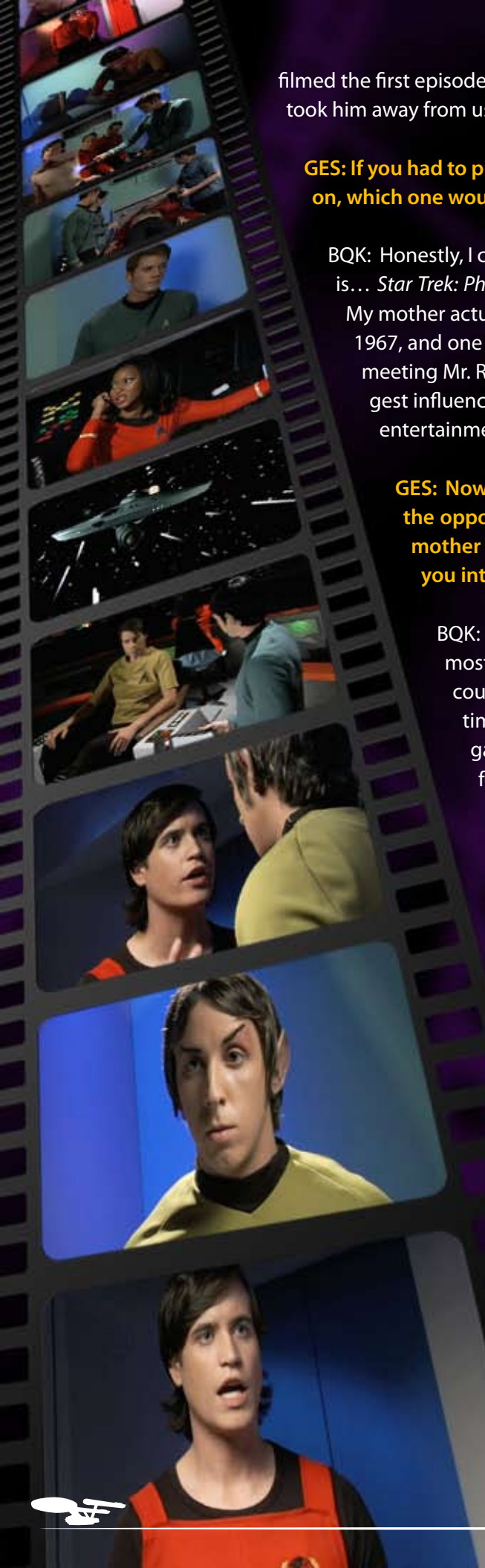
Glenn E. Smith (GES): Hello, Brian. Thank you for taking the time to do this interview. Tell us a little bit about what you've done in your film career.

Brian Q. Kelley (BQK): Well, since you have already mentioned some of my work, instead of telling you what I have worked on, I will tell you EXACTLY what I have done... For every project I have had the opportunity to work on, I have always tried to make that project the "Best It Can Be"... to tell the best story possible, or to make that project be something that I personally love to watch, and that I would be proud to show to my friends and family.

GES: Which projects would you count among your most and/or least successful in that regard?

BQK: Well, I have to say, of course, I love *Star Trek*, so working on those was cool, and I was a huge *X-Files* fan, so I loved working on that show...but I like a Lot of things I have worked on. As far a least successful, I'd have to say it was probably my film called "We Found It!"... It was a show about 2 explorers who find all of the mysteries that Leonard Nimoy talked about on "In Search Of"... I





filmed the first episode, where we found Bigfoot... and tackled him, and then the FBI came and took him away from us... I never did do any more episodes...

GES: If you had to pick one favorite project from the myriad of productions you've worked on, which one would it be and why?

BQK: Honestly, I can say that the project that has meant the most to me in my entire career is... *Star Trek: Phase II* "Blood and Fire"... I have told James and a few other people this. My mother actually wrote a couple of *Star Trek* TOS stories for Gene Roddenberry, one in 1967, and one in 1969. The episodes were not produced, but I did have the privilege of meeting Mr. Roddenberry when I was young. *Star Trek* has always been one of the biggest influences in my life, and Gene Roddenberry is the whole reason why I am in the entertainment industry in the first place!!!

GES: Now, that's what I call having a major influence on someone! I assume the opportunity for you to meet Mr. Roddenberry came around the time your mother pitched her ideas. What was it about your meeting with him that drew you into the industry?

BQK: Well, Mr. Roddenberry was actually so nice to our family... We were almost out of money by the time we rented a place after driving across the country... He actually gave us all of the food out of his refrigerator the first time I met him. Another thing he did that really stood out to me was, he gave my sister Kathy and I \$50 each, and told us to take our parents out for a fun day. But there was a condition. He said we had to write him a letter telling him why we wanted to work in the film industry, or we would never work in Hollywood!! After I wrote him my letter telling him how I wanted to make shows like *Star Trek*, he actually said that there was nothing I couldn't do or accomplish if I set my mind to it. (He wrote that later in a letter too... I showed it to James)... Mr. Roddenberry then sent back to us our change that was left over from the \$50.

GES: Wow, what an incredible story! One of the questions I had originally planned to ask you in this interview was, "Are you, like the majority of our audience, a long-time fan of *Star Trek*?", but the answer to that question is pretty obvious at this point.

BQK: YES!! ... Since before I was even born!!! (I will expand on this later...)

GES: (laughs) Seriously, were you a fan before you met Mr. Roddenberry, or did that meeting start it all for you?

BQK: I was always a fan, because my mother always taught us about *Star Trek*, and encouraged us to watch it, and talk about it, and learn from it...

GES: Hmm... A very wise woman!

BQK: Thank you sir!! I thought so too!!

GES: Jumping forward to the present now, I hinted rather straightforwardly in the introduction that you've joined *Star Trek: Phase II* (P2) as our editor. How did you come to be involved with the P2 project?

BQK: I actually heard an interview with George Takei, talking about "World Enough and Time" and *Star Trek: New Voyages*. I rushed home, logged onto the STNV web site, and just sat there in amazement... like a kid in a candy store... I started to download the older episodes so I could watch them.... My internet wasn't fast enough!!! **&#@!! If ONLY I COULD SEE AN EPISODE!!! After about a day (thanks to my old dialup connection), I was able to see an episode... it was "To Serve All My Days"... I REALLY LOVED what I saw, and words could not describe how I felt. When I finally saw "World Enough and Time"... I actually cried... I felt as if my entire life had just changed... I was the kid in the candy store, taken to Toys R Us for the first time... I sent an email to the STNV website, telling them that if they ever needed an editor to work on the show, I would be the perfect editor for the job... I got a call from James Cawley 3 months later... I still have the voicemail message...

GES: What exactly did he say?

BQK: "Hello Brian, this is James Cawley... I'd like to talk to you about possibly editing for our show... could you please give me a call at your earliest convenience?"

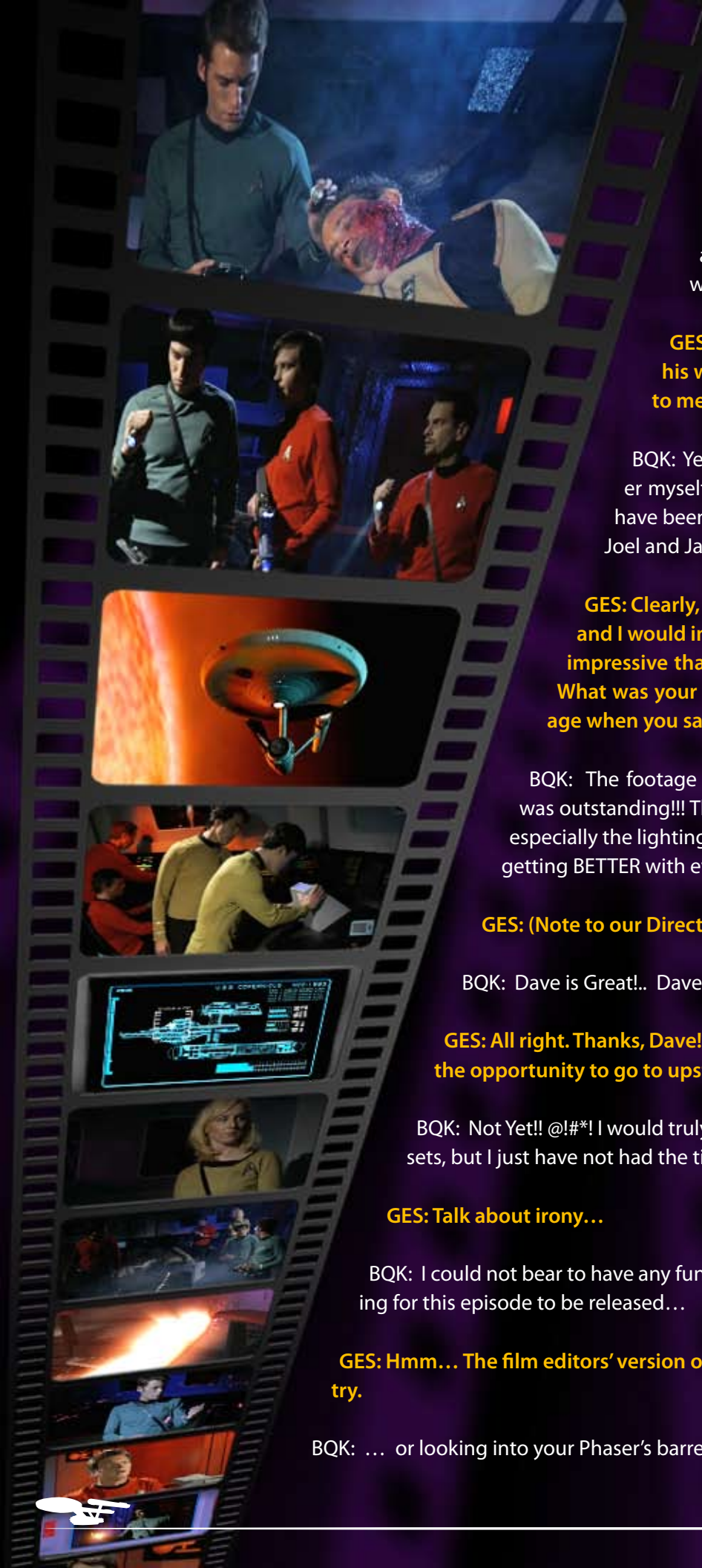
GES: Yeah, you can always count on our captain to get straight to the point. So what did you say when you called him back?

BQK: I said: "What do you mean POSSIBLY!!!!... Of COURSE I am going to edit your show!!! ... if you let me... that is.....

GES: And now that he has "let" you—as if he ever would have said, "No"—how long have you actually been editing "Blood and Fire", and how on Earth do you find the time to do it?

BQK: Well, I have been involved with the project for about a year, but I actually started editing it about 9 months ago... I had the first Rough Cut of BOTH PARTS completed in about 4-1/2 months... Most of the process after editing the Rough Cuts has been just refining certain scenes, and working with the Visual Effects team for the effects shots. We have also done several "Pick-Up Shots", as the fans know, and all of those had to be edited in. James wants the movie to be the best that it can be when the fans see it, so there are often improvements we have time to make while waiting for the effects to be completed.





As far as "How do I have the time to do it?"... I actually don't. I have spent the past 9 months with about 4 hours of sleep... and my wife wonders who I am sometimes... sitting in the back room of the house... but seriously, I really haven't had much time to do anything except work, eat, edit, nap, work, eat, nap, edit...etc...

GES: Well, you are obviously a man who truly loves his work, so that sounds like a good couple of days to me.

BQK: Yep... I just can't wait to see it all finally put together myself... after the final Visual Effects and Sound work have been done... (I just want to add a note to Ralph and Joel and James...and others I haven't contacted recently...

GES: Clearly, you've seen a lot of film footage in your career, and I would imagine you've found some projects to be more impressive than others from a production value standpoint. What was your initial impression of the "Blood and Fire" footage when you saw it for the first time?

BQK: The footage was very impressive, and the production value was outstanding!!! There is so much attention to detail, framing, and especially the lighting!! I love it all!! And the great thing is, it just keeps getting BETTER with every new shot I see!!!

GES: (Note to our Director of Photography... Told ya, D.B.!!)

BQK: Dave is Great!... Dave is Good!... Let us thank him... Like we should!!

GES: All right. Thanks, Dave! Now, getting back to business... Have you had the opportunity to go to upstate New York and tour the P2 sets yet?

BQK: Not Yet!! @!#! I would truly LOVE to have a chance to come up and visit the sets, but I just have not had the time to do it yet... I'm too busy editing STP2!!!

GES: Talk about irony...

BQK: I could not bear to have any fun for myself while knowing that the world is waiting for this episode to be released...

GES: Hmm... The film editors' version of falling on your sword for your king and country.

BQK: ... or looking into your Phaser's barrel when there is a misfire... J

GES: As all of our fans are well aware, ST:P2 is James Cawley's baby. Has James provided input into, or been able to sit in on any of the editing process with you? If so, how has it been working with him?

BQK: Working with James has been Great!!!!... and fun.... and even challenging at times... because he has always made me strive to make things better. James said he would let me have the First Cut of the scenes, then I would send them to him for his comments and feedback... There were many times that he would suggest changes, too, and he was always right.

The BEST part about working in person with James was when he actually DID come to California a couple of times to edit, and we were able to watch the scenes together, and go through more footage to find alternate scenes sometimes... I did put the first cuts together pretty fast, and it was good for him to be able to try out different lines and things for scenes sometimes.

The WORST part about working in person with James when he was here was that... we didn't actually have time to work much... James was always inviting me to do activities, or eat dinner, or go somewhere... Then he got the role in the *Star Trek* film, so our time was cut short the last time he was here... James and everyone from the crew are always a pleasure to see!!!

GES: It was reported on our website that in addition to editing "Blood and Fire", you recently started work editing our most recently filmed episode, "Enemy: Starfleet", which guest stars Miss BarBara Luna in her second appearance with us. Have you been able to take the time to watch any of the footage from that episode yet?

BQK: I have completed about 3 scenes so far. Yes, they are Rough Cuts, but like I said before, the production value and performances are so great, these may actually be the final cut of these 3 scenes already!!!

GES: You sound surprised by that. Is it unusual for scenes to come together that "easily" when editing a film?

BQK: No, not always, but it is just that like I mentioned before, there were several revisions and rough cuts of the scenes we did for BAF... and I actually think that working with James has actually made me a Better Editor!!! There were a lot of scenes I thought were good and I was reluctant to make certain changes, but they ALWAYS came out better in the end... and so I think I have learned even more as a result of this process. You can never stop learning to be better at what you do.

GES: Amen to that. And speaking of learning to be better, what about P2 impresses you the most at this point, and why?

BQK: I am most impressed by the dedication and commitment that everyone has who works on a Phase2 production... Like myself, I believe they all do it for the LOVE of *Star Trek*... I also love the fact that *Phase2* adheres to *Star Trek's* principles, and truly is the continuation of The Original Series...



GES: Speaking as a member of the production crew, I have to agree with you there, on both counts.

If you had a crystal ball in front of you and you were to look into the future, do you think you would see yourself continuing to work with P2 in the years to come?

BQK: Hopefully in the Captain's Chair!! J Just kidding...

GES: (laughs) I think you might find someone in your way there.

BQK: Not for Long!! I can just edit him out of the chair!! ... but... then I might possibly be fired I suppose...

GES: Well, certainly none of us want to see that happen.

As a fan of movies overall, I could probably think of about six dozen more questions I'd like to ask you, but since we're all anxious to see the end results of the work you're doing for P2, and since we won't see it if I don't let you get back to it, I'll ask just one more. Earlier, you said you've been a *Star Trek* fan since before you were born. What did you mean by that?


BQK: I believe that everything happens for a reason, and I think it was my destiny to meet James Cawley, and to work on this show... Another thing I have to tell you is that Gene Roddenberry actually offered my mother a job working on Star (Trek Phase) 2 back in the 1970's... She didn't take the job because of personal family matters, and I was upset about that for 30 years... thinking how I could have grown up knowing Mr. Roddenberry better... But like I said, everything happens for a reason. Maybe I could have been hit by a bus if I had grown up in Hollywood. Then I wouldn't be able to work on STP2 now!! ...and I know that working on these episodes serves a greater purpose than my own gratification... just look at all the people on the forum who says that James and STP2 has touched their lives...

GES: I know. I am still utterly amazed by what we, and of course James in particular, have accomplished with this project. Any closing thoughts or comments?

BQK: Yes... I just want to stress that I am grateful to EVERYONE who works on this show... and to everyone who SUPPORTS the show!! From the time I was little, I knew this would come to pass. When I was putting together my AMT *Star Trek* Explorer Set, and crafting makeshift costumes, and even designing plans to build part of the Bridge in my bedroom... I always envisioned this moment. But that's as far as most people ever got.

Thank God for James Cawley!!!

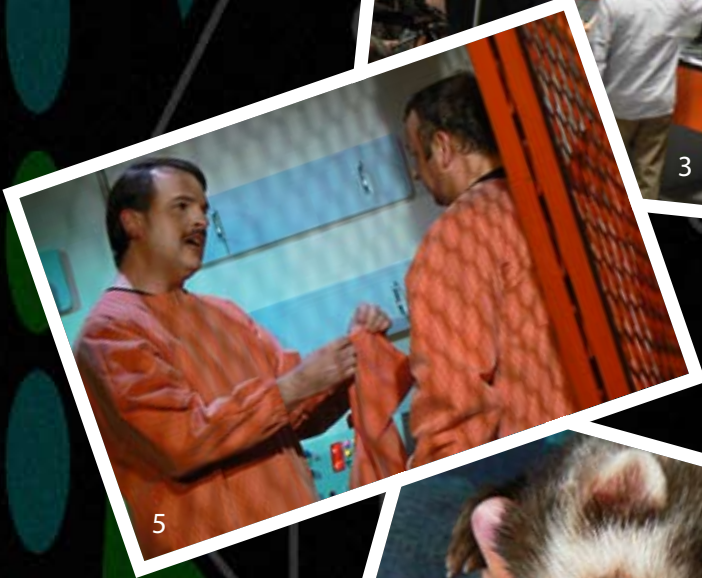
GES: Thank you again, Brian, for taking the time to do this interview.

BQK: No!!... Thank YOU, Glenn!!! 



"THE CHILD"

BEHIND-THE-SCENES PHOTOS



1. James Cawley
2. Paul R. Sieber (or is it?)
3. Cast and Crew on the Bridge
4. Brandon Stacy
5. Charles Root and Ron Gates
6. Set Visitor or Guest Star?
7. Jonathan Zungre



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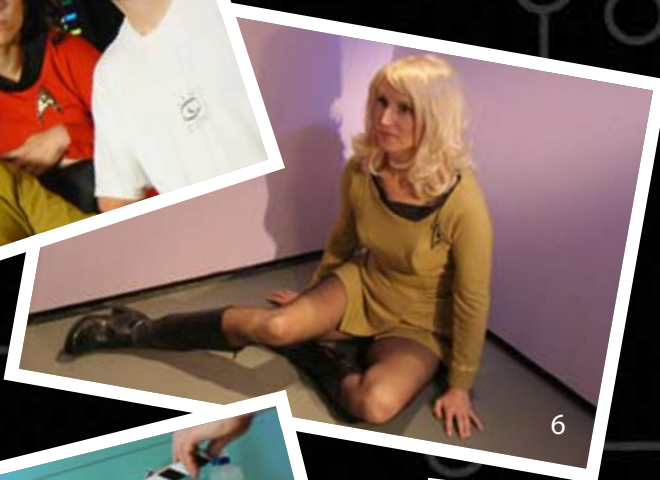
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8

1. Anna Schnaitter and Ayla Cordell
2. James Cawley and Patrick Bell
3. Jon Povill
4. Carlos Pedraza
5. Anna Schnaitter, Riva Gijanto, J.T. Tepnapa, and Dave Berry
6. Meghan King Johnson
7. John Kelley
8. Crew setting up Corridor Shot



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DAVID GERROLD

A FEW MORE WORDS ON "BLOOD AND FIRE"

Originally appearing on the *Star Trek: Phase II* Forum, these comments about the production of "Blood and Fire," and how David functioned as a Director on the set, were an interesting insight into the experiences surrounding the filming of this episode. At the time of Gerrold's forum post, "Blood and Fire" Part 1 had just been released and was receiving a great deal of attention and comments from fans.

David visited the forum and left this interesting perspective on directing the events and people that came together to produce the two-part episode. The following are the unedited comments of writer / director David Gerrold as they appeared on the forum.

Based on some of the comments I have read online, there is some misunderstanding what a director actually does.

So let me take some time to explain.

The first thing a director does is read the script to see if it's a good story. Is this something I want to invest a year of my life in? Are there things in this story that excite me? Is this a challenge I want to take on?

Once a director makes that commitment, then he reads through the script over and over and over again, walking himself through each and every sequence, every scene, every shot, every camera angle, every line of dialog, every piece of business, asking himself: What will this look like on screen? How will it play? What's the point of this bit? Is it necessary? Does it advance the story? Does it work against the story? What's my own agenda here? What do I want the audience to take away from this moment?

Some of these questions are conscious, some are deliberate, some are instinctive.

The best directors surround themselves with creative people who also ask questions of this nature, provide critiques and criticisms, thoughts, advice, suggestions, comments, and moral support as well as honest feedback. On this shoot, I had the continued input of James Cawley and Carlos Pedraza. I had the continuing input and moral support of DC Fontana.

David Gerrold is seen here referring to the directing bible for his next move, or is he just posing for a photo that clearly illustrates his sardonic wit?

Photos: Jeff Hayes



There are many considerations in any production of any size, but some of the considerations involved in this episode were uncommon. First, very few directors ever have to work in this



David holds a meeting on one of the first nights of the shoot.

kind of fishbowl. It felt as if I had all of *Star Trek* fandom looking over my shoulder, every step of the way, with ten thousand different opinions to be considered. I had to be true to the spirit of the original *Star Trek*, the look-and-feel of the original *Star Trek*, and yet also bring that tradition into the twenty-first century so it would play for contemporary audiences. I had to acknowledge canon while at the same time ignore much of it that came after this episode was first written. And of course, I had to be true to Gene Roddenberry's vision of *Star Trek* as well as true to my own vision as a storyteller.

What this means is that directing is a process of sifting through thousands of possibilities to assemble a collection of disparate moments and decisions into something resembling a cohesive whole. It is an on-going process that begins long before the first camera is loaded and continues right up until the final edit. And the director is not the sole vision, the producer, the editor, the cameraman, the writer, etc. are all parts of the process as well.

When I first received Carlos Pedraza's translation of my *TNG* [*Star Trek: The Next Generation - Editor*] script into a *Phase II* script, I felt he had done an excellent job. Although I was prepared to shoot his script as written, after long conversations with James Cawley, we decided to expand several parts of the story. We added the opening scene with Peter and Alex so as to establish the depth of their relationship. We expanded the role of the Klingons in the story (you'll see in Part II) because there was a point to be made about human-Klingon relationships as well -- a point that Gene Roddenberry would have completely agreed with. We also took another look at the dilemma of the blood-worms and how they came to be.

The director's rewrite of the script took at least two months. I sent updates to James almost every day. We were on the phone to each other almost every day, sometimes as many as a dozen calls back and forth. We argued, discussed, debated, considered, and weighed the merits of almost every line of dialog. We were both headed in the same direction, we were both

impatient to get there in the best way possible.

Midway through the process, we started getting feedback from people who were not necessarily part of the script writing process. Many of the suggestions were valuable. Some were not. And some of the suggestions were rooted in personal agendas, that's not unexpected. "Hey, what if my character did this?"

As we worked on the script, it grew to 146 pages. James and I both recognized that it needed to be cut and we were ruthless in going through the script excising every unnecessary line, scene, and shot. We tightened every nut and bolt. The result was a much stronger, much faster-moving, much better-paced story. It was still 96 pages long, an unprecedented length for any *Phase II* production. And it had more complex effects shots of all kinds than any previous production.

James had serious concerns whether or not we'd be able to get it all done. But we weren't willing to sacrifice the quality of the episode so we bit the bullet and declared the script locked, there would be no more changes in the story structure, there would be no more major dialog changes. We would have some minor line tweaking, of course, but you reach a point in the writing where you have to commit to what you're doing or you're never going to shoot anything.

Once the script is locked, it is then the responsibility of the First AD to do a script breakdown and a shooting schedule. Unfortunately, the person who was supposed to do the script breakdown was not moving forward, we had no schedule. For-



Directing a scene in Sick Bay.

unately, I have had some training in how to do a script breakdown and how to schedule a shoot. The first step is to number every scene. The Final Draft program does that automatically. I then spent one evening creating a database program in File-Maker Pro. Each record in the database would contain a single scene, its scene number and a short description. The record would also check boxes to specify which set, which characters, which props, which effects would be needed -- and the date on which that scene would be shot. It took me the better part of a day to enter in all this information and probably two or three additional days of tweaking individual entries.

Once all the information was in the database, James sent me a list of who would be available on what days and who would not be available on what days. I added this information to the



Kirk (James Cawley) and McCoy (John Kelley) discussing a dilemma.

database as well, so that I would not inadvertently schedule someone or something on a day he/she/it wouldn't be there. I sorted the database several different ways. I knew that James wanted to shoot the love scene on the first day. The pyrotechnics team wanted to blow up the bridge on the last weekend. Denise Crosby was only available for three days. Bill Blair had to come in for the exact same days. Nick Cook was only available at the beginning of that week. And so on. The Enterprise bridge had to be redressed as the *Copernicus* bridge, and then redressed back as the Enterprise bridge. Those redresses would be considerable, so I scheduled corridor days between those sequences so that the art director and his crew would have a full day for the redresses. Ben Alpi, the second unit director would shoot the Klingons, so that meant giving up one camera, and the second-unit shoot had to be scheduled on a day when we could split the team in two. Once the final shooting schedule was set, it was set -- there was just no wiggle room. We had a couple of actors request changes that we just couldn't accommodate, as much as I wanted to. So we lost our Nurse Chapel and had to substitute a different actress, we renamed the character Fontana and made her a doctor.

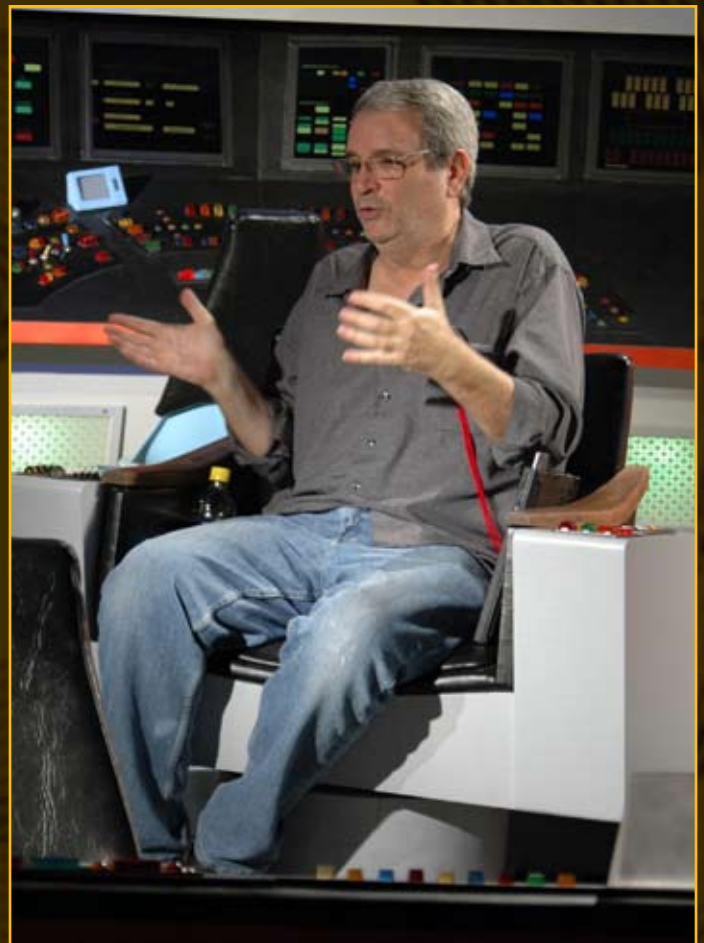
All in all, we had 96 pages to shoot. 8 pages were effects. That meant we only had to shoot 88 pages. The Klingons were 8 pages, so I only had to shoot 80 pages on my own. We had twelve working days. I set a target of 8 pages a day. Normally, on a television series, you shoot 4-6 pages a day, but we were going to start at 8 or 9 in the morning and work till 10pm or midnight or ... okay, if everyone was truly committed, we could do 8 pages a day.

Then ... the next step was to do shot-plots. We didn't have time for storyboards -- and we didn't have a storyboard artist. But shot-plots are the next best thing. You start with a floor plan of the set, you indicate where the cameras will be, where the actors will be. You indicate where the camera will move, when and where the actors will move. You do a shot-plot for EVERY shot. Fortunately, I do have *Enterprise* blueprints, I imported them into Photoshop, created layers to indicate the different

actors, the camera, arrows for movement, and added these as .png files to the database, one for every shot. This was a week's worth of work, long days. But it was essential, particularly for the last half of Part II.

See, the last half of Part II takes place entirely on the bridge of the *Enterprise* and I was very concerned about the possibility of "visual monotony" -- having the audience start to feel claustrophobic because we were stuck in one set. It's not a conscious thing for audiences, but directors know they have to open things up and keep things moving because no matter how fast paced the script might be, if it all takes place on one set, it feels static.

So I decided to start the camera at the 3 O'clock position on the bridge and then move it clockwise as the scene progressed, so that as the scene moved, the point of view would move. (In fact, it was my goal throughout the shoot to use as many different parts of the bridge as possible, which is why we have a scene with Kirk, McCoy, and Scotty at the railing and a sub-



David Gerrold in command.

sequent scene in the turbo-lift.) Fortunately, the dramatic moments in the last half of the script lent themselves to this clockwise movement around the bridge. We did the entire sequence in steps, blocking out each actor's move and each camera move very carefully -- not just to have the actor move, but to motivate the move.

In that scene, Kirk finds himself hemmed in by an avalanche of problems, with each new piece of information making the overall problem even more unsolvable. So every time he gets another piece of bad news, it motivates a move on his part, a step back, but then each new piece of bad news gets in his way blocking his metaphorical escape, until when we reach the climax of the scene, the camera has moved all the way around the bridge with him and he is blocked in on all sides by bad news. Then ... the situation explodes with each of the necessary characters, not just Kirk alone, doing something heroic (or otherwise.) Audiences have responded well to the rough cut, I think the final will work very well.

But I'm getting ahead of myself. Once the shot-plots were finished -- it was time to get on the airplane and fly to New York for the shoot. The first thing I did was walk the sets, looking to see if I could do what I planned. Were my camera angles possible or impossible? Most of them were. Some of them were not and I needed to rethink some of my plans.

The first day of shooting was the love scene between Peter and Alex. I did not want that to be the first scene we shot, but there was no other time in the schedule for it. Because of the limitations of the set, I couldn't do several of the camera angles I wanted, and we found out later that we had not gotten enough closeups of Evan and that left the editor with fewer options. In the writing of that scene, I had intended the dialog to play faster than what we shot, but what Bobby and Evan brought to the scene had its own kind of magic and I just didn't want to risk tinkering with it too much. The intention of the scene was to hold back on the kiss until the very last moment, creating some very real tension for the audience. You know they're going to kiss, but when -- ? So although some people think they see a reluctance to the kiss on the part of the actors, it's actually a deliberate interruption because the characters have so much to talk about. We also had to block out the physical stunt of them rolling off the bed, which involved some serious work on the part of our stunt supervisor, because if either of them were injured, we were out of business. If I remember correctly, we got it on the third fall.

The bulk of the production team began arriving the day after that and we immediately started in on a grueling 12-day schedule. Everybody got up early, worked their asses off, and collapsed exhausted at the end of the day. There were no prima donnas, no spoiled brats, no divas, no meltdowns, nothing but hard work. Early on, Carlos Pedraza had specified that we would show that the Enterprise had been injured in the battle by reducing the lighting. It was the fastest, easiest, cheapest way to do it. Dave Berry, the director of photography equaled or surpassed what Gerry Finnerman, the great DP on TOS, had accomplished, and he did it with a smaller crew and much less equipment. I liked the shadows, I felt that the darkness they added to the sets helped the overall mood of the entire story.

Only once or twice during the shoot were there missed communications about how a shot was to be set up. Because setting the lights is the most time-consuming part of the job, and because we were under considerable time-pressure, so much

so that I refused to waste even a half-hour on a reset, I had to restage several of the corridor scenes at the last moment. Fortunately, they worked almost as well I had planned, maybe better.

There's an additional skill in directing that I have not mentioned yet. A good director has to have a vision of what he wants to have happen on the screen, he has to have a good battle plan of how to achieve it, I had both of those -- but the third thing



Kyle (Jay Storey) and Gerrold reviewing the script.

a director needs is the ability to manage a large team of people. A good director has to be a general, a coach, a teacher, a playmate, a partner, a therapist, a best friend, a taskmaster, a mommy, a daddy, a good listener, and ultimately -- the director. One of the problems on this shoot was that some of the participants had felt burned out by a previous experience with a previous director and were leery of another bad experience, so my job from the beginning was complicated by that. My job was to make sure that everybody was respected, listened to, and acknowledged. My job was to make sure that everybody else was having fun so that they would be enthusiastic about working impossible hours. Based on the results, I give myself a B+. (James gives me an A+, but he's biased.)

Finally, once all of that stuff is addressed, after all the writing, the pre-production, the planning, the scheduling, the diagrams and the shot-plots, the setting up, the testing, the false-starts, the camera-checks, the sound-checks, the equipment checks, etc. -- finally, after all that, that's when you get to actually do what most people think directing is about -- telling the actors how to act.

No, it isn't. The director can't get anything out of the actors that they aren't capable of delivering. The question that a director has to ask isn't "What do I want here?" It's "Can I use what the actors are giving me?" Can I put it all together to make it work? If the answer is yes, you have great actors. On BaF, we had great actors.

In this shoot, every single actor had his or her own opinion of what *Star Trek* acting should look like. And it's all over the map. As much as I like gritty and naturalistic acting, the classic *Trek* acting is overwrought and cheesy. It's almost cartoony. So

when actors asked what I wanted from them, I told them to be as big and as broad as they wanted to be and if necessary we'd tone it down. This was the case with Bill Blair, "Big Paul" Siebert, and Bobby Quinn Rice in particular. Now, I admit that most of my directing experience (most, not all) has been theatrical, and I'm used to having actors screaming to the back rows of the theater. There are performances that we could have "toned down" a little bit -- but at the time, on the stage, when we were all in the moment, they seemed just right to me.

And that's the other part about directing that needs to be noted. Once you start shooting, it's like riding an avalanche. You don't have half the time you think you have. We didn't have the time for a rehearsal table, like a lot of shows do -- we did our rehearsing while the camera crew blocked their moves, and then we shot as fast as we could. So we made, all of us, a lot of decisions almost on the run. To their credit, the entire Phase II team has so much experience by now shooting these episodes that 95% of all the decisions were the right ones. Yes,



Joel Bellucci, Bobby Quinn Rice, and David Gerrold.

there were camera angles I wanted and couldn't get, because we didn't have the equipment we needed or the time to set up the shot or sometimes just the room to put the camera where I wanted. But in those moments, I just remembered the John Ford rule. What's the most important thing happening in the scene? Point your camera at that. Fancy camera angles call attention to the director. The real job is to keep the audience focused on the story.

One of the things that made this shoot run so smoothly is that almost every single actor arrived on the set prepared. Everybody knew their lines, everybody knew their characters, everybody was as prepared as if they had taken the time to rehearse extensively. It made for a very easy and very exciting shoot.

Yes, there were problems -- like the three hundred motorcyclists on their way to a weekend rally, the noise of their engines as they drove by interrupted more than a few shots. One day we had rain drumming on a tin roof. Another day, I ran out of chocolate. But we all survived. On the last weekend of shooting, we lost four hours of working time because CBS came to interview everybody. We lost another hour of time because one of our actors forgot to phone home and the local con-

stabulary invaded the set to find out if we had kidnapped him. And then there was the terrible argument that James and I got into over whether the phaser blast would knock the ship to the right or to the left and which way would we rock the camera. That cost us another hour. (Nerds arguing canon. But that was the only time.)


Elsewhere, I have spoken at length of the incredible hard work, passion, commitment, dedication, and enthusiasm of the entire team and how easy it was to fall in love with each and every one of them during the course of the shoot. Let me repeat it here. I have never before had the opportunity to work with such a remarkable and wonderful team. They rose to the challenge and did better than anyone could have asked of them. They are all heroes to me.

Because I was doing so much traveling after the shoot I wasn't able to get as involved with the editing as I wanted to be. James and Brian Kelly did the editing, with me sending them notes as each cut evolved. There are still some parts of the current cut that I want to tweak. I want to tighten the love scene. There's a shot with a dead crewman in the corridor that should be after the *Copernicus* bridge scene, not before. I'm not totally happy with the cut of the briefing room scene because we lose a great camera move in the cut -- but those are very minor matters, and James and I have already agreed that we'll assemble a "director's cut" which will play more like a feature film than two separate episodes. I don't know when that will happen, though.

Here's the final thing that I think people need to know about directing -- the single greatest skill is management of the team so that you get usable shots in the camera. Your goal isn't perfection, it's simply achieving an overall level of excellence so that all the pieces fit together smoothly and effortlessly. The ambition of this episode far surpassed anything that Phase II had ever attempted in the past. We got most of the pieces we needed; enough so we were able to put together something unprecedented -- a fan-produced Star Trek movie.

I've read a lot of comments online -- probably only the tip of the iceberg of what's actually been posted -- and for the most part, I'm delighted with the audience reaction. Even the nit-pickers. It isn't just that most of the discussion has been positive and thoughtful -- it's that the discussion has occurred in the context that this is an actual episode of TOS. The work of the Phase II team isn't being regarded as a fan-film as much as it is being regarded as a genuine continuation of the spirit and tradition of the original series. That says to me that regardless of any missteps we may have made along the way, we got our job done.

James, Carlos, Dave Berry, Big Paul, Glenn Smith, Andy Grieb, Gary Evans, and everybody else! Thank you for letting me be a part of your great adventure!

David Gerrold 

Content originally published by David Gerrold on the Phase II Forum.



MANY SUCH JOURNEYS ARE POSSIBLE




"IN HARM'S WAY"

A VISUAL RETROSPECTIVE

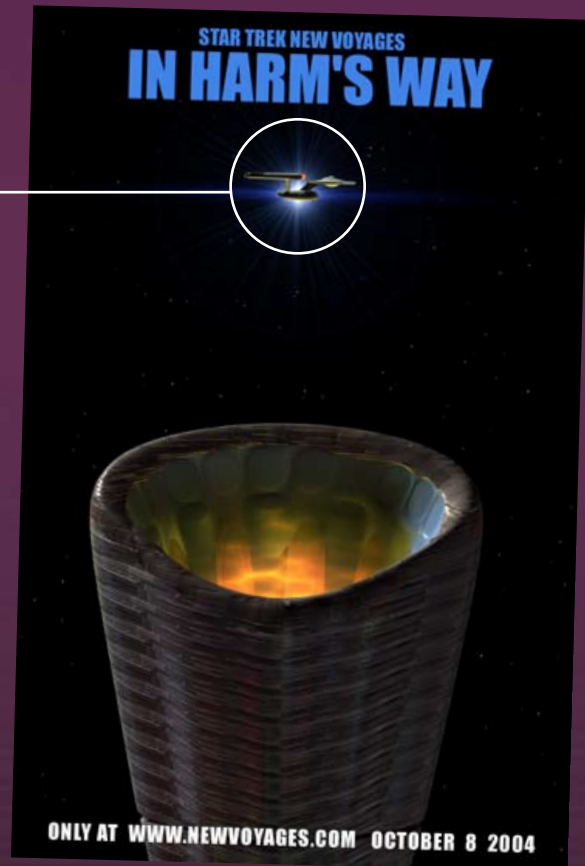


Photos Courtesy of James Cawley, John & Anne Carrigan, Charles Root, Ralph Miller, and Scott Moody

Long before the eMagazine was around to share all the behind-the-scenes goin' ons of the production, the place to get your posters, photos, and the latest New Voyages news, was the ever-changing New Voyages website and burgeoning New Voyages Forum. Just about one month before the premiere of "In Harm's Way," the first official episode if you count "Come What May" as the pilot episode, the New Voyages website was launched in an effort to promote the growing production effort and the premiere of "In Harm's Way" on October 8, 2004.

In preparation for the release, visitors to the website and forum were treated to a plethora of images promoting the episode. Since those early days of the website have come and gone, many new fans have never had the opportunity to see many of the images that accompanied the release of "In Harm's Way." Since 2009 marks the 5th anniversary of New Voyages / Phase II, we thought it might be the perfect opportunity to revisit some of those great behind-the-scenes and promotional images for "In Harm's Way." 





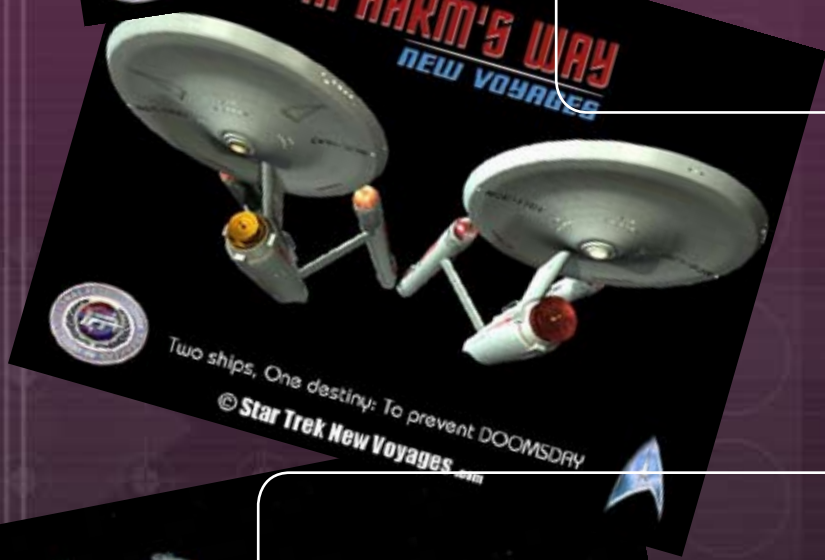
The teaser poster sported a nod to another famous movie poster featuring a certain Carcharodon carcharias about to attack an innocent young female swimmer.

The release poster featured hints at all the action contained in "In Harm's Way," in addition to a sinister image of the *Enterprise* exploding. Just the right amount of tension and mystery to interest potential viewers, as well as the iconic images of Kirk, Spock, and McCoy with notably different uniform insignia.

Ron Boyd (Lt. Vincent DeSalle) created an illustrated release poster reminiscent of the works of famed Hollywood one-sheet artist/illustrator Drew Struzan.

Not long after the release, a DVD cover and disc label were offered utilizing the poster graphics created by Max Rem.





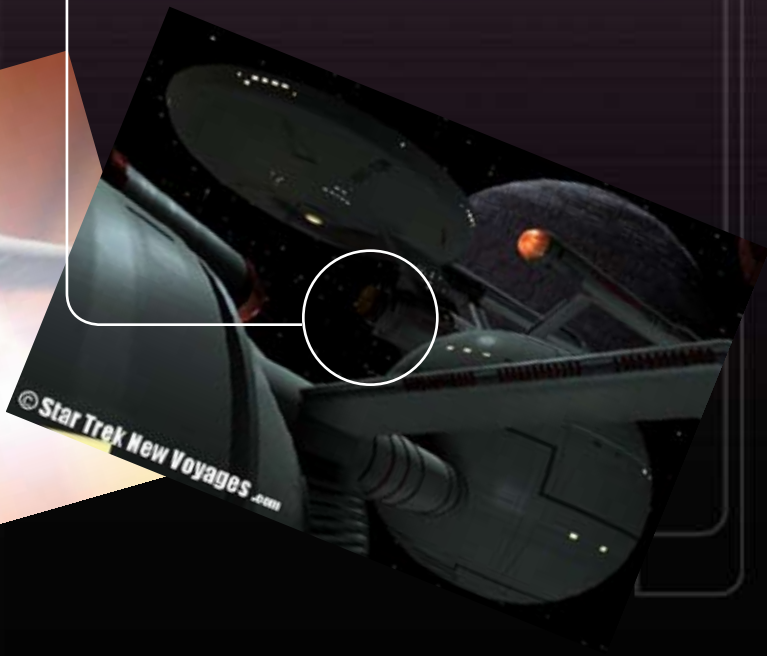
Three images that turned out to be fan favorites were perspective views of the three ships featured in the episode. Modeled and rendered by Max Rem, these three ships and their respective Captains play pivotal roles in the episode. Shown in the images are the *U.S.S. Enterprise* (NCC-1701), the *U.S.S. Farragut* (NCC-1647), and the *U.S.S. Daedalus* (NCC-129).

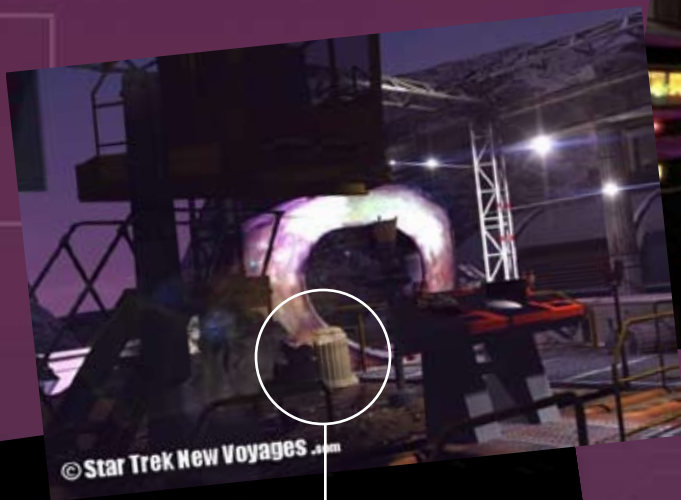
Fans were treated to a number of great images from "In Harm's Way" preceding the release to build anticipation and after the release because fans couldn't get enough.

The *U.S.S. Enterprise* and *U.S.S. Farragut* meet for the first time.

The two ships team up for battle with the Planet Killer.

After another shift in time, the *U.S.S. Farragut* meets up with Pike's training crew on the *U.S.S. Daedalus*. Seeing these ships in action was a treat for die-hard *Trek* fans.





- One of the great things about *Star Trek: New Voyages / Phase II*, is that the people involved in making these episodes are fans, and at the time of the release of "In Harm's Way," there were still many places that fans wanted to revisit and many familiar things fans wanted to see again, or in some cases things that they had only imagined from the original series, but never got to see because of budget and visual effects limitations.

A buzz of activity around Starbase Eleven, with buildings very reminiscent of matte paintings done for the original series.



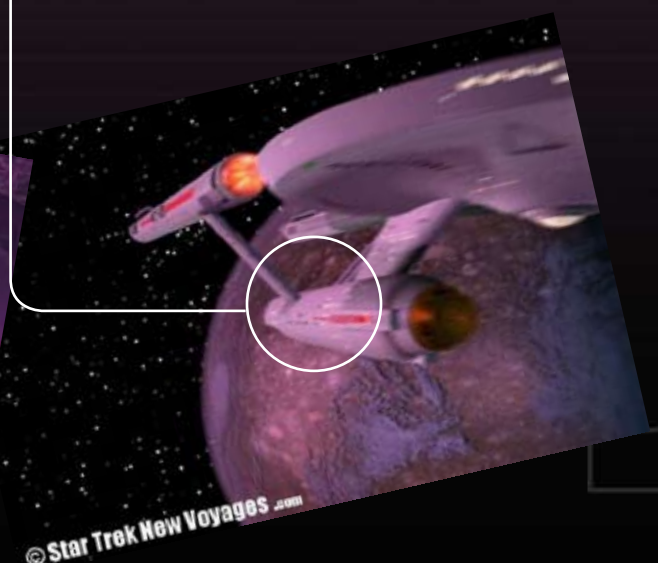
- Planet Gateway and the Guardian of Forever

- "In Harm's Way" hosted a classic green-tinted Klingon D7 Battle Cruiser that didn't get as much screen time as most fans had hoped for.

- These screen-captures featured the CGI work of Max Rem, who treated us to new locations and new ships, as well as taking familiar locations and showing them to us in new and different ways.

- *U.S.S. Farragut's* Shuttlecraft *McAuliffe* sported three hide-away lamps not seen on the original *Galileo*.

- Max Rem also treated fans to common shots that were as comfortable as old tennis shoes, like this one where the *Enterprise* leaves orbit at the end of the episode.





Not previously release to fans, these pre-production renderings of the Project Timepiece set for “In Harm’s Way” showed a great deal of planning on behalf of the crew. The final set closely resembles these design renderings, as seen here in a behind-the-scenes photograph.

These storyboards plan out the sequence where Kirk, Spock, and an uneasy Dr. McCoy journey once again through the Guardian into Earth's past. More of Doug Drexler's and Max Rem's storyboard work can be seen in issue #4 of the eMagazine.





Here are a few rarely seen photos from behind-the-scenes of the filming of "In Harm's Way."

• Malachi Throne (Korogh) on the virtual-set of the Klingon Battlecruiser.

• BarBara Luna (Veronica), James Cawley, John Kelley, and Jeff Quinn

• Becky Bonar (Dr. MacGregor) on the Project Timepiece set.

• Kurt Carley (Captain Pike) and Crew

• Kurt Carley, James Cawley, John Kelley, and John Carrigan (Kargh).

• Jeff Quinn points out that Kurt has a little something there...

• John Carrigan, James Cawley, and Ron Boyd (Lt. DeSalle)

• Cast and crew on the Bridge





Scott Moody filming Ron Boyd as DeSalle.

Julienne Irons (Uhura) recreates a famous pose.

Kurt Carley is sentenced to "the chair."

John Carrigan (Kargh) also recreates a famous pose of a certain Vulcan Science Officer.

Jeff Quinn getting in make-up.

Cast and crew on the Project Timepiece set.

Charles Root in the Jefferies Tube.

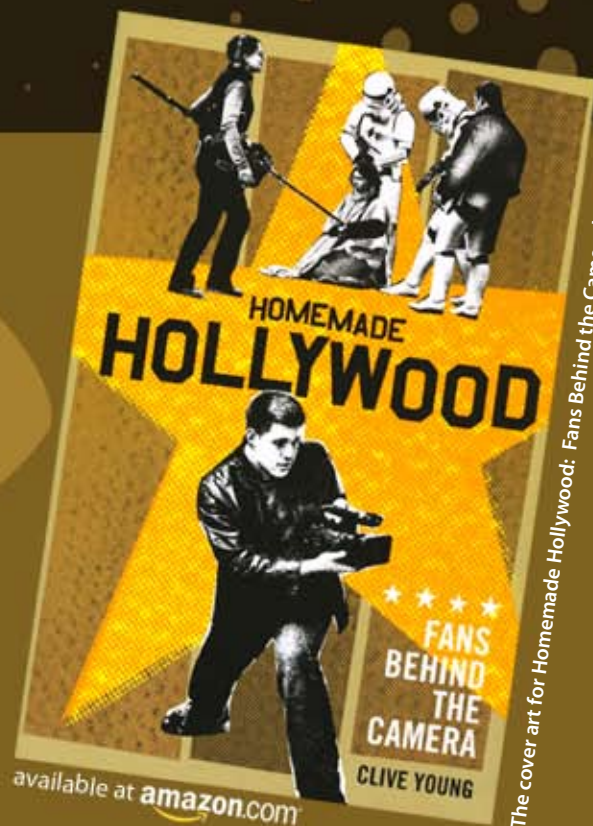
James Cawley and John Kelley share a laugh on location in California.

McCoy and Kirk aboard the virtual Scuttlecraft piloted by DeSalle.

"In Harm's Way" was a labor of love for many and the fulfillment of many dreams. Considered overindulgent by some critics, "In Harm's Way" was a rip-roaring Star Trek adventure that many fans regard as their favorite NV/P2 adventure.



"Homemade Hollywood: Fans Behind the Camera" author and FanCinemaToday.com blogger, Clive Young



The cover art for Homemade Hollywood: Fans Behind the Camera by Clive Young.

Interview by Jeff Hayes

I became aware of Clive's work when he contacted me regarding photos for his upcoming book on fan films, *Homemade Hollywood: Fans Behind the Camera*, which I was excited to learn was to set include coverage on *New Voyages / Phase II*. After the book was released, I bought a copy from Amazon.com and read it in two days, then bought a second copy to send to a family member. For anyone who is interested in fan films or just loves filmmaking, this is a must read. Clive was kind enough to answer a few questions exclusively for the *Phase II eMagazine* about his book and his thoughts in general on the world of fan films.

Jeff Hayes (JH): What was the impetus to write this book?

Clive Young (CY): Back in the late Nineties, I founded the first fan film website, *Mos Eisley Multiplex*. It was fairly popular at the time, getting written up in *USA Today*, the *Los Angeles Times* and other places, but these days, it's long gone and I do a daily fan film blog called *FanCinemaToday.com*.

Anyway, with *Mos Eisley Multiplex*, I started hearing from fan filmmakers all over the planet, interviewing them and collecting cool stories, and it was pretty clear that this ought to be a book, but no one in the publishing industry really understood the concept--or what a fan film was--so it died on the vine.

I had always felt it was the great book idea that got away, so when fan productions like *New Voyages/Phase II* and

STAR TREK: PHASE II FEATURED IN CLIVE YOUNG'S HOMEMADE HOLLYWOOD FANS BEHIND THE CAMERA

Star Wars: Revelations started getting lots of coverage from mainstream media a few years ago, I knew it was time to start pitching it again. *Continuum Books* went for the idea, and I'm glad because I always knew there'd be a book about fan films sooner or later--if someone else had done it, I would have read it, grumbling the whole time.

JH: How did you become interested in fan productions and filmmaking?

CY: As a kid, I always wanted to be a filmmaker; I read countless 'behind the scenes' books, volunteered at the local public access cable TV channel and so forth. In college, I was a film major for three years until I realized they were teaching me lots of theory, but no skills that I could use to get a job when I



James Cawley and John Winston on the set of "Come What May."

graduated. Around the same time, I noticed that I was spending all my free time working on the campus paper, humor magazine and comic book, so I switched to journalism.

While I have no regrets about that decision, I still had some of the filmmaking bug left in me, so when I discovered that people were making their own movies of famous franchises, I was fascinated by the 'behind the scenes' aspects that I'd always enjoyed; by the intellectual property issues; and by the pure fandom side of it--you're surfing the web and suddenly it's "Hey, look--*Charlie Brown* versus *Predator*!"

JH: How did you first become aware of *Star Trek: New Voyages* / *Phase II* and what were your reasons for including it in your book.

CY: I read about it on the web around 2005, but it was a while before I sat down and watched an episode. I've always preferred short fan films, because a lot of amateur films get self-indulgent and boring if they run more than 10 minutes, so I kept putting off watching NV/P2. When I read that Walter Koenig was getting involved for his episode, however, that struck me that the series must have something going for it, so I made a point of checking out a few episodes.

When I started writing the book, I knew that I had to get NV/

P2 in there, due to the money involved, the popularity and the number of professionals both in front and behind the camera. All that makes for an intriguing making-of story, but it also raises questions about what constitutes a fan film, what's the dividing line between amateur and professional movies, and where is backyard filmmaking going?

JH: Have you considered visiting a *Phase II* shoot and participating in the production mayhem? Have you been a part of any other fan-film effort?

CY: "Blood & Fire" was shot while I was writing the book, and I really wanted to get involved. What better way to write about a big fan film series than to immerse yourself in it for a few days? The problem was that my daughter was a colicky baby, so I couldn't tell my wife, "Take care of our howling infant for a few days by yourself while I have fun doing *Star Trek* stuff." I would have come home to find the locks changed--and rightfully so!

I made a few fan films when I was younger--nothing remotely near the level of NV/P2. For instance, I adapted parts of Neal Stephenson's first book, *The Big U*, for a film class. It was a little, five-minute movie about these two college roommates, Fenrick and Klein, who had massive stereo systems and wound up having sonic battles because they hated each other's guts. In the book, it escalates to murder and evil pranks with cigar ashes, but I couldn't recreate that stuff without ruining my dorm room, so I went completely Hollywood and changed the ending. In my version, they discover their stereos were stolen and the movie ends with them sobbing in each other's arms. I got an A-.

I also made a 60-second experiment, *Jay & Silent Bob Meet Bill & Ted*, where I took audio from *Bill & Ted's Excellent Adventure* and an obscure *MTV* ad that Kevin Smith did, mashed them together and animated the result. It's on *YouTube* and I love reading the comments because it seems to really get people pissed off.

JH: What is it about fan films that make them so appealing? What is it about them that they develop their own set of fans?



Green screen work on the set of "In Harm's Way."

CY: One point I make in the book is that fan films are really the offspring of scripted entertainment and reality TV, because when you watch a fan film, it's a story or character you've seen before (scripted entertainment) but played by a regular guy (reality TV). You're not watching a CGI *Spider-Man* swinging off the side of a six-story building; that's Dan Poole from Baltimore, who might become a big, red puddle on the sidewalk if he's not careful. It can be hard to relate to movie and TV heroes sometimes, but we can definitely relate to someone like Dan, and can root for him, too, because on some level, he's us, trying something we'd never attempt.

As for why people become fans of fan films, I think they're attracted to the passion that's on display. If you think about it, fan filmmaking is a foolhardy hobby. It costs a lot of money, you'll never get a penny back from it, you might even go to jail for it if you tick off an aggressive copyright holder, and you're pretty much begging the world to sneer at you for dressing up in a costume and trying to fill the shoes of a famous actor. That's a lot of downsides--and yet the people who make fan films don't care about any of that. They have incredible ambition and drive to make their movies, but more importantly, they enjoy what they're doing--and that's no small thing.

If you talk to sports fans, they complain about their favorite team. Talk to *Star Wars* geeks (like myself) and they'll grumble about George Lucas. Talk to fan filmmakers though, and they're having the time of their lives, because instead of saying, "If I was in charge, I'd..." they're actually DOING it. Fan filmmakers tend to be optimistic, pro-active, well-rounded people who enjoy a challenge and believe that the journey is the reward. Even in the worst fan films, that spirit is usually evident, and in the high-end efforts like *Phase II*, it can occasionally be dazzling.

JH: We've seen debates on websites and forums over the "canon" of *Star Trek* and *Star Wars* fan films. Why do you think this issue is so important to fans and why do think it stirs so much debate?

CY: I think for many fans, canon is a security blanket. Infants hold on to a favorite teddy bear or blanket for years as they

grow into children; psychologists call them "transitional objects," because the idea is that in a constantly changing and intimidating world, the object provides a sense of stability. It's always there as the child grows; even if people or places around the kid change, the object is always the same, it never goes away or makes demands, and it always provides comfort.

To some extent, I think that happens with franchises that we decide to follow long-term, like *Star Trek*. Once we get to know the stories and the universe they take place in, that canon become a security blanket for our enjoyment of the franchise, and in some cases, real life. Let's face it--in today's world, anyone can lose a job, family, a home, in a second. Is there anything you can completely count on to be here tomorrow? Maybe, maybe not...but you know that whenever the fate of the *Enterprise* hangs in the balance, Kirk and the crew will save the day. It's not much, but it's something.



The crew filming on the Bridge set during "Blood and Fire."

So when you go messing with canon, it can rile people up--you're toying with their rock in a churning sea. For folks who, shall we say, identify with a franchise a little more than might be healthy (and we've all met them), the significance of this--and their reaction--can be even more pronounced.

The secret to dealing with canon? Treat it not as an "is" but rather an "also." For example, my take on the disastrous canon of *Star Wars* is that it IS three movies; it starts in 1977, ends in 1983, excludes everything after and the Holiday Special, end of story. The rest of it--versions where Greedo shoots first; Midichlorians, The Clone Wars TV series, where Lucasfilm's own continuity guys had to throw up their hands and decide that it's only semi-canon; the books, comics and blah blah blah? They're ALSO set in that existence, but they're not the canon I love. They're merely other stories, to be judged on their own merits.

I find taking this point of view frees you up to enjoy non-canon work or, more usefully, canon that you don't think measures up (and there's a lot of that in *Star Wars*). So find what canon works for you, adopt it, love it, and enjoy the rest as mere



Behind-the-scenes of "Blood and Fire" - on the Slickbay set.



Pyrotechnics add drama to the set of "Enemy: Starfleet." entertainment.

JH: There are those in the filmmaking community who divide fan-films and independent movies into two distinct categories, then consider fan-films a lesser art form. Why do you think this occurs?

CY: It's probably because fan films adapt someone else's creation. It's a funny thing, because people don't mind when someone re-stages a Broadway play or sings a cover song, but a fan film is easily dismissed for some reason.

David Lee Roth once said that the secret of doing a cover song is to make it your own--don't mimic the original note for note, but rather interpret it so completely into your own style that it's as if you wrote it. That's good advice. How many cover songs reach that level of interpretation? Very few. How many fan films do that? Even fewer.

Someday, a fan film will come along that will blow the divide away--perhaps it's NV/P2, maybe it's something else entirely. Either way, the onus is on fan filmmakers to improve their game and step up to the challenge--and that's not a bad thing at all.

JH: What do you think is the future of fan-films and Internet entertainment?

CY: I talk about a bunch of possibilities in the book, and they range from Hollywood using fan films as a farm system for future directors, to the studios actively encouraging fan



James Cawley (Captain James T. Kirk) in "Enemy: Starfleet."

productions as promotional efforts, to even using them as a thermometer to see if the world is ready for a given franchise to be revived. There's a lot more than that in *Homemade Hollywood*, but those seem to be the ideas that people want to talk about most.

JH: Will you be writing any follow-up books or another book on a similar subject?

CY: I'd love to do an update in five years, as I'm sure things will progress radically for fan films as a whole, plus I'd love to follow up on what happened (or didn't happen) for some people in the book who have been using fan films to break into Hollywood.

JH: What is your next project? What book is stirring around in your brain at the moment?

CY: I have a couple of ideas that are in various stages of getting fleshed out, so we'll see which one hits the launch pad first. It took 10 years to get *Homemade Hollywood* off the ground, so I'm fairly patient.



Ron Gates and Patrick Bell wrangle with a set piece on a shoot.

In the meantime, I've had one writing surprise: I wrote a low-budget comedy script a few years ago, *Worst Case Scenario*, about a slacker who inherits an abandoned mansion. It won *Script Magazine's* Open Door contest, beating hundreds of other screenplays--and then I never shopped it around! I got a deal for my first book, *Crank It Up*, around then, so that became my focus for a few years, then we had my daughter, then I did *Homemade Hollywood*, so the script has been sitting on my hard drive, gathering dust; I posted a blurb on my author website, cliveyoung.com, and that's as far as it's gone. Now interest in *Homemade Hollywood* has caused some industry nibbles about the script, so we'll see what happens. I'm not holding my breath, but hey, it's fun to dream!

Thanks, Clive! We'll keep our eyes open for your future projects and will check in at FanCinemaToday.com for the latest news on fan films and fan filmmaking. *Star Trek: Phase II* fans can pick up a copy of Clive's book at Amazon.com.



CAWLEY ENTERTAINMENT COMPANY
PRESENTS

STAR TREK PHASE II

"KITUMBWA"

FROM THE STORY BY JOHN MEREDYTH LUCAS

WWW.STARTREKPHASE2.COM

INTERVIEW WITH BARBARA LUNA

STARFLEET'S ENEMY?



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Phase II eMagazine (P2eM): BarBara, this isn't your first appearance on a *New Voyages* / *Phase II* production. How did you come to get involved in this production effort?

BarBara Luna (Luna): Oscar and Emmy award winner Doug Drexler called me to ask if I would participate in a segment for what was then known as *Star Trek: New Voyages*, I told him that I had retired after leaving *One Life to Live* in 1987, however, after he explained what the Internet show was all about, my curiosity was certainly aroused, my goodness, another *Star Trek*—how very cool! I asked Doug if he'd let me read what he referred to as a cameo role in a script called "In Harms Way". Well, how can you not love the fact that a TOS fan by the name of James Cawley put *New Voyages* together—what a sensational idea and how thrilling it was that I was asked to be a part of *New Voyages*. Read the script and immediately agreed to portray Veronica.

P2eM: How did you become involved in *Star Trek: Phase II*'s episode, "Enemy: Starfleet?"

Luna: I got to know James from attending several of the same

conventions, and the *New Voyages* screenings at the Fine Arts Theatre in Beverly Hills. Before James and the *New Voyages* group returned to wherever they flew in from, a bunch of us went to eat at Nate'n Als deli including writer Dave Galanter. James expressed interest in my guesting on the show in a different role, a script that would be written for me by Dave. After viewing the highly impressive shows that Walter Koenig and George Takei starred in my interest was definitely there. James and I agreed it would be fun if we could work together again in a script that would include a story in which we could have more scenes together—and that we did. But now a problem has occurred—while at a convention when asked the most commonly asked question “Is Captain Kirk a good kisser” I now have to ask... which one?

P2eM: In your role as Lt. Marlena Moreau in *Star Trek's* “Mirror, Mirror,” and in your role as Alerisa in *Phase II's* “Enemy: Starfleet,” you play somewhat of a “seductive bad girl” character. Is this a character type you enjoy playing?

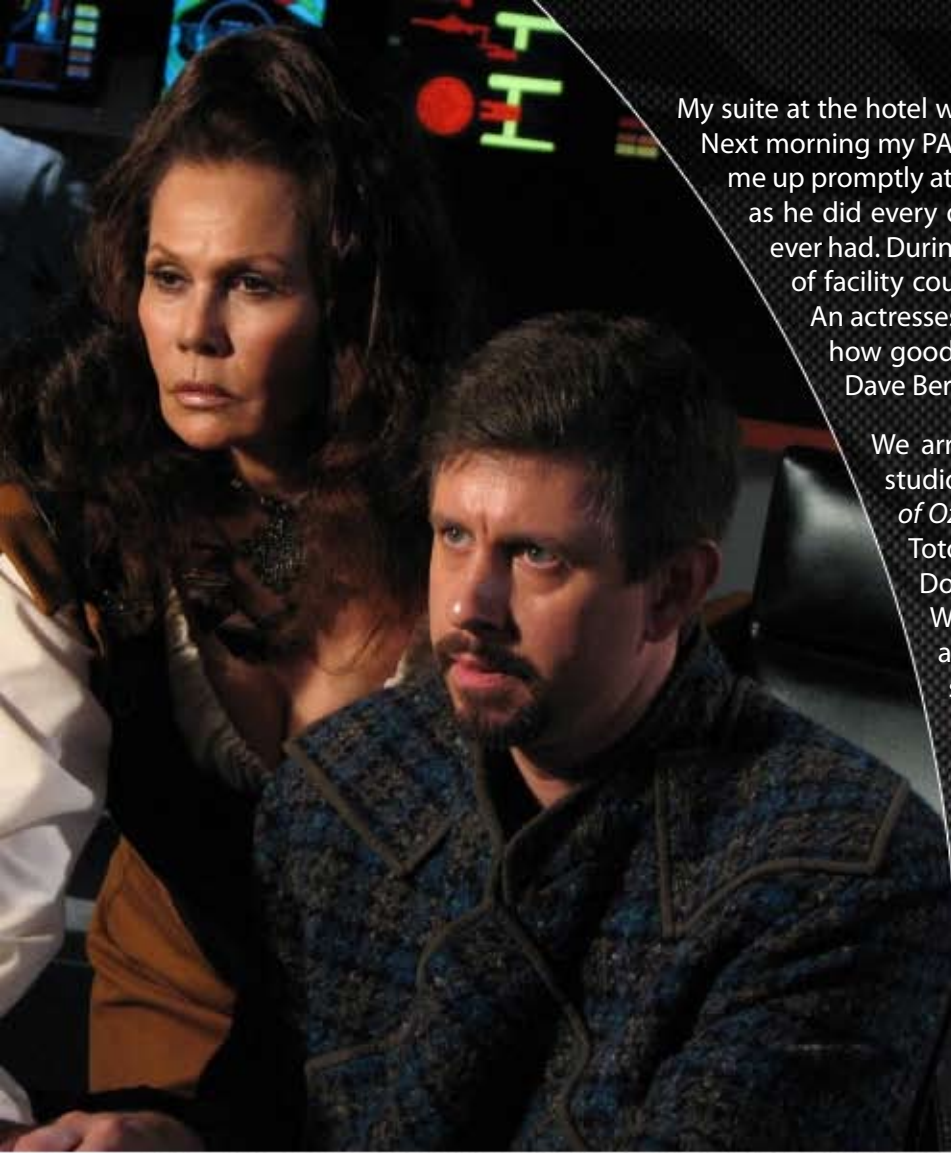
Luna: You betcha! Especially when I can't be that in the real world—only the Reel world. In a film called “The Concrete Jungle” my junkie dyke murderess role...I portrayed a character named Cat, Queen bee of the prison... she was really disgusting—Cat killed for the fun of it. Alerisa is a different kind of seductive bad girl—she has to do what she does in order to gain power to survive, she's not unlike Marlena....Marlena had power but not the kind Alerisa has—Alerisa is a mind manipulator—fun huh?

P2eM: When you first arrived on the set in Port Henry, New York, what were your thoughts? What did you think of the sets? What did you think of the Bridge?

Luna: When we filmed “In Harms Way”, it was at Doug Drexler's house. Even though I'd seen “World Enough and Time” and “To Serve All My Days” I wasn't sure what it was going to be like—after all it wasn't Hollywood, it's Port Henry—who ever heard of this place—and I'm from NYC! Boy was I in for a surprise. When arriving in Vermont, as planned, Rich & Tom two friendly and fun security guys picked me up at the airport, this was very comforting, especially at midnight—mind you, they were volunteers but that is what they do for a living, also ex cops.



Courtesy CBS / Paramount All Rights Reserved



My suite at the hotel was very satisfying so this was all very appealing. Next morning my PA [Personal Assistant] named James Wood picked me up promptly at the designated time and drove me to the studio as he did every day and by the way, James was the best PA I've ever had. During the drive my curiosity kept growing—what kind of facility could they possibly have and what kind of a crew? An actresses biggest worry is usually the Cinematographer... how good could he be at age 23? I found out, not good... Dave Berry is great—I affectionately refer to him as Big D.

We arrived at the studio, got out of the car and the studio door opened. Have you ever seen the *Wizard of Oz*? Remember the part when Dorothy says "gee Toto, I don't think we're in Kansas anymore—I was Dorothy in Port Henry only without the Wicked Witch. Everyone welcomed me with so much adoration, such love and care, everything seemed so surreal—I wanted to sing "Somewhere Over the Rainbow"—well, that day anyway! After James made all of the introductions he took me by the hand the way you lead a child on Christmas morning to a room full of surprises. Oh my God—there it was—the Bridge—how could this be? I had been invited to the set of *Star Trek: Enterprise* when they were filming "In a Mirror Darkly"—unfortunately it was the day after they had heard the show was not being picked up. I did however see part of the Captains quarters but the Bridge had already been broken down—that set was a bit of DeJavu, but, this—the Bridge that James built was like stepping back in time—as I remember this my arms are filled with goose bumps. Obviously my face was glowing with wonderment, as I turned to James he was grinning proudly—and rightfully so.

It is a known fact, as a child, all James ever wanted was to be Captain James T. Kirk, as a result, everything about *Phase II* is accurate—if memory serves.

P2eM: You have always been very accessible to *Star Trek* fans. What was it like to work with fans to produce another episode of classic *Trek*?

Luna: An experience that remains in my heart. These fans that volunteer their time are very unique people, they are united by *Star Trek* as are *Trek* fans all over the world, a rare breed never to be forgotten. Volunteers that know what they are doing, their work was extremely professional and so dedicated, it was truly an honor to work with them.

P2eM: Was there anything unexpected, surprising, or especially memorable that happened during the "Enemy: Starfleet" shoot that you could tell us about?



Luna: The day after we began shooting, unfortunately my OZ bubble was broken along with the main water pipe!! This put us behind schedule. If you go to my web site barbaraluna.com, you will see a photo of Jay Story in the ditch digging—what a guy. The water had to be shut off causing us to use the bathrooms at the corner gas station, but, you know what, because everyone was so wonderful it really didn't matter—plus it wasn't like "where no man has gone before"!

P2eM: Was there anything particularly challenging about your role in "Enemy: Starfleet" that you could share with fans?

Luna: There was but, I'm not sure if I've lived up to it... hmmm. Am eager to see the end result but, it is difficult to watch myself, you have heard other actors and actresses say this yes?

P2eM: What are your hopes for "Enemy: Starfleet," what do you hope fans get from the episode?

Luna: That they appreciate the amount of time and effort put fourth by volunteers. Hopefully they will enjoy my portrayal of Alersa. Marlena from "Mirror, Mirror" is so well received, it would be awful if they are disappointed by Alersa.

P2eM: What is it about *Star Trek* that you believe makes it so enduring?

Luna: Basically I find the presentation of *Star Trek* to be intellectually and creatively on a higher level than most. There are deep philosophical issues in the storylines. Generally speaking, the stories are not mundane or trivial or everyday occurrences that people deal with on a regular basis, which is what most TV is about. The sense of morality that is demonstrated in the characters seems to come from reason and logic rather than reading the Bible and assume that's what God wants you to do. Clearly the series didn't go further because it was ahead of it's time, the powers that be didn't get it, perhaps they still don't—let's hope that J J Abrams does.

P2eM: Is there any upcoming project or appearance where fans can see you that you can tell us about?

Luna: As mentioned earlier, I'm retired as an actress...well now I guess I have to say sort of. "Enemy: Starfleet" was the only project to peek my interest. I will however be attending some conventions: Wondercon in San Francisco February 26-28, (http://www.comic-con.org/wc/wc_artalley.php), Ray Courts Hollywood Collector's show in Chicago on Saturday March 21 & Sunday 22. (<http://www.hollywoodcollectorsshow.com>), and the 2nd Annual Naruto Trek Convention in Fort Lauderdale March 27-29 with James Cawley, along with cast and crew of Star Trek Phase II (<http://www.narutotrek.com>).

Then on to NYC for the anniversary of *South Pacific*. This is so far removed from *Star Trek*, but, it is where my career began. I was a child on Broadway in the original company creating the role of Ngana. The original cast is invited to celebrate at a Wednesday Matinee on April 1st with the company of *South Pacific* now appearing at Lincoln Center—can you imagine how exciting this is going to be—holy cow!!!

P2eM: BarBara, is there anything that I haven't asked you that you'd like to tell fans reading this?

Luna: Yes please, I would personally like to commend them for their love of *Star Trek*, without them another dimension wouldn't exist—where would all of us be if not for their devotion and loyalty—oh my, what a horrifying thought.

P2eM: Thank you, Luna for your time and your answers. We look forward to seeing you in "Enemy: Starfleet."





WITH A NEW CHEKOV AT NAVIGATION AND SULU AT THE HELM, FIND OUT...

WHO'S AT THE WHEEL?

BY MEGHAN KING JOHNSON

Originally published on the *Star Trek: Phase II* website, this interview of J.T. Tepnepa (Hilaru Sulu) and Jonathan Zungre (Pavel Chekov) was conducted by Meghan King Johnson (Janice Rand) at the "Enemy: Starfleet" shoot in June of 2007. This was J.T.'s and Jonatan's first time in front of the camera as the *Enterprise*'s new Navigator and Helmsman, so we thought that this interview was worth a second view. - Editor



Photographs by Cynthia Lin, Rich Dimascio, and Andy "Sarge" Grieb



J.T. Tepnema (Hikaru Sulu)

MKJ: So, JT, how did you get involved in this project?

JT: Actually James [Cawley], came down [to LA] about 5 years ago for *Hidden Frontier*, another *Star Trek* web series. At that time, they (HF and ST:P2) were talking about joining forces and making a full-on production in *The Next Generation* series, but that never panned out. But at the same time, I met James and we just kept in contact over the years. I've always actually wanted the part of Sulu, but I was too passive-aggressive to actually say: "I want Sulu." But once John Lim moved on, I was still there, still being passive-aggressive, and I think it was James Cawley's...um...well...his... I don't know what you would call it....

MKJ: Perception?

JT: Perception? Aggression? His fortuitousness? Is that the right word? I dunno! Well, because of James Cawley being James Cawley, the James Cawley-ness said: "Get me Tepnapa."

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

JT: Well, with the web series, I was doing *Star Trek* for seven years before I did this. And my mom was a huge *Star Trek* fan. She liked Sulu, too, being the Asian dude, because of my father; she had the hots for Sulu. And she had the hots for Spock. She likes the foreign dudes. But...*Wrath of Khan* was my introduction to *Star Trek*.

MKJ: What is your previous acting experience, and how did you become an actor?

JT: Actually, it was [due to] my high school music teacher, in a very small town called Taylorville in Illinois. I don't know what she saw, but...I think she just needed people. She was like, "You know, you should really audition for the musical." And I said, "Uh...OK." I was so nervous in this audition, and I thought I didn't get the part. But she ended up giving me a really big role for a freshman. I think that was my first introduction to it. And I was so nervous to go on stage, but I went on stage

and I had such a good time that I got the acting bug, I suppose. And when I graduated I went back to California, and went to school for acting. I got an agent, I did commercials, I did all those things, but it wasn't enough, because I was playing, like, gang member roles – like "Gang Member #7," or "Korean Barbeque Dude." So I started making my own films, and giving myself parts in them because if you really want something bad enough, you do it yourself. So being in front of the camera and playing Sulu is kind of a dream come true. I know that sounds kind of corny, but it is. He's an iconic character, and I've looked up to him for so many years. And I've never actually played Asian before, even though I am Asian.

MKJ: What did they have you playing then?

JT: I would be playing American Indian, or Mexican, or Asian Indian – the "Korean Barbeque" thing – I didn't get the part, but they called me for it...so it's kind of weird, because I tried for so many years to go away from being Asian because I felt like, I don't know, like it was kind of bad thing to be Asian. It's not until my later years that I've come to be comfortable in my own skin. So this part is important to me in that way. From my understanding of Sulu, Sulu is some island in the Philippines. So all of Asia is connected with this one sea. I guess that's why Roddenberry picked that name. It just so happened that a Japanese person [George Takei] played it. I think his [Roddenberry's] initial idea was to have an Asian person represent all of Asia. That's why I'm happy to play it.

MKJ: You talked a little bit about *Hidden Frontier*. Can you talk about that a little bit more, or is there any other work

that have you done, or are currently doing, that fans could see you in?

JT: Well in *Hidden Frontier* I'm playing Corey Aster, who happens to be one of the first gay Starfleet officers onscreen. I've been playing that character for seven years, and probably will still be playing it for a couple more years. I can't stop. I don't want anyone else to play him! I love that role. I'm also working on my own projects. I'm working on my first feature film with Carlos Pedraza (he's my "writing" husband): JudasKissMovie.com.

MKJ: Were you working with Carlos on something else to?

JT: We work together on *Hidden Frontier*. We're a good writing / directing team.

MKJ: So, as you know, we have only had one Sulu so far, in *Star Trek: New Voyages / Phase II*, but people did respond well and are familiar now with John Lim now playing Sulu. Now that you're coming in to play Sulu, what are your thoughts about that? How has that affected you?

JT: It's scary. It's very scary actually. For one, George Takei is the originator; no one can beat George. And then John Lim comes in and he gets to work with George...so watching them together...frankly, that's my favorite one [episode]. It's just so good. It's well-written and well-acted and George has such a presence. And John lived up to the challenge. I know you guys have millions of people watching this that saw John Lim's performance, and said what a wonderful job he did. So it's kind of scary, because I'm going to come in, and I'm not going to be John Lim, and I'm not going to be George Takei. I'm going to give it my own thing. But I feel like I came in and I knew that I had to prove something. That's really nerve-wracking. I'm walking into this place and it feels like one hundred people here, and they're all looking at you, and they know you're going to be Sulu. Some of them say, "Yeah, you're going to be great." Some of them, they don't know. Yesterday, when I had my first line, it was just amazing how many people came up to me and congratulated me and said, "Good job." And I'm like, "But it was one line!" [laughs]

MKJ: But still that had to feel pretty good.

JT: Yeah, it did. It felt awesome. It felt good because then I was like, "OK. I can breathe a little bit." Because the fan series, it really is in the hands of fans – without them there is no show. I mean, you can still put on shows, but you've got to have people watching them.

MKJ: What did you do to prepare? Anything unique?

JT: Well... unique to other things. I watched a couple of George's original series episodes, like "Naked Time" and "The Man Trap" – just to hear George's voice, which ironically, is not deep at all. I think the "Oh my [said in a deeper voice]" and all that stuff is George now...but I listened to that. And he does

have a lower register than mine, mine is usually my head voice so I just have to remember to speak from the diaphragm. I do vocal exercises before I start so I don't bottom out my voice, but it's a lower, more masculine register.

MKJ: Can you give us a sample? Say something not in the script so we don't have any spoilers.

JT: OK, OK.

MKJ: That makes it even harder. And do it while standing on one foot.

JT: OK, I'm on one foot. I've got my hand on my head. And I am holding my nose.

MKJ: And the line is: "Deflector screens raised."

JT: "Deflectors screens raised, sir" [JT says in a slight lower pitch]. So, I'm just using a lower voice. But it's not "Sulu"; it's just a lower register and I'm going to "talk here" [JT says in a slight lower pitch again].



MKJ: And it felt good, when you were out there delivering like that on the set?

JT: It felt good. It felt good. It's not a huge difference. And I think someone told me this, and I know this; the voice is second, the acting is first.

MKJ: It's not a huge difference, but you don't want it to be fake-sounding either. It's still you.

JT: Right. It still has to be me. I can't be [George Takei's] Sulu. And I shouldn't try to be, because as soon as I try to be it goes into parody. And that's completely wrong. I don't want people to laugh. Well some might, cause I am kind of funny looking. [laughs].

MKJ: When you first arrived on the set, what were your thoughts?

JT: Oh my God, what did I get myself into? But I probably came at a really bad time because there's no running water on the set.

MKJ: Shhhh.....

JT: So yeah, there's no running water and I don't know where the hell I am. But it's very green. I mean, compared to Los Angeles. I love my trailer, by the way, it's great.

MKJ: You got a trailer? Why didn't I get a trailer?

JT: Yeah, it's next to the mud room.

MKJ: You have a mud room in your trailer? How did you swing that?

JT: I dunno....I don't know what a mud room is.

MKJ: It's like a little entry way in your house, where you take off your shoes because they're muddy, so you can go into the rest of your house [without making a mess].

JT: OHHHH....oh my God...that's wonderful. Wow. They spare no expense here!



MKJ: It's pretty darn muddy!

[Author's Note: this part of the conversation is in reference to the water line break we experienced at the studio while filming "Enemy: Starfleet!"]

MKJ: How is it to work with this production [other than dealing with the water main break and other minor inconveniences]?

JT: Well I'm still new, I've only had one scene so far. Everybody seems to be very, very nice. Like with all film sets, it takes awhile. So I do a lot of napping. And vocal exercises...[laughs] I really don't know yet. So far, so good.

MKJ: Is there anything in the script you are looking forward to filming?

JT: It's an action-packed episode so the lines are very action-like, or very "Star Trek-ian." So, coming off of *Hidden Frontier*, I'm pretty used to that stuff. But I was really looking forward to

a very, very small interaction between Sulu and Chekov, and I did that yesterday. So, that's what I was looking forward to. It was fun!

MKJ: I heard a lot of stuff afterwards; that it looked great. I didn't get to see it, but I heard people talking about it.

JT: It just surprised me on how much people liked it. It shocked me. I didn't expect people to be so nice. Because I felt like I probably need to do a little bit more to prove myself as Sulu – because, yeah, I did one line! – but that's alright. They were just so happy because I talk in my head, and then I lowered my register, and they go, "Oh thank God. He can sound straight." [laughs]

MKJ: What is your fantasy role to play as an actor – not just *Star Trek*?

JT: Gosh. I don't want this to sound the wrong way, but I don't have one. I mean in some ways Sulu is the fantasy role. I've been lucky to be in a lot of theater productions, and I've done a lot of film things...

MKJ: ...and you were able to produce *Hidden Frontier* to create your fantasy role...

JT: Mm hmm...so I don't really have another fantasy role. Oh, wait! Well, I'm too old for it now, but maybe Puck from *Midsummer Night's Dream*.

MKJ: What was the first *NV/P2* episode you watched?

JT: I think I watched the very first one. I saw "Come What May." I've seen them all.

MKJ: So what are your thoughts about what you saw within the context of all that you have been doing the past couple of days?

JT: It's much smaller than I thought. On screen everything looks like wide open spaces, and it looks like you have all this room. And I went on set the day before yesterday and I was like, "Wow. It's really small." And it's got all these lights, and camera equipment in it – it just makes it even smaller. I thought it was awesome. It felt intimate to me, which is good. All my stuff is on the bridge for this episode, but I'm looking forward to next year and trying some other things. There are some other scripts in the works that I really, really hope get made.

MKJ: What are your overall impressions of the "Enemy: Starfleet" script?

JT: It's action-packed. Sulu is at the bridge, he's doing his thing. So I think the action is a perfect introduction to Sulu. It's good that I'm not doing too, too much. I think it's good to have the fans just kind of settle in to the new Sulu – kind of figure out, "OK, this is who it's going to be." And I think the hardest thing to do is the Trek techno-babble. But I try to do it without making it look like babble. And I went to Ron Boyd to



learn my button-pushing because I come from *Next Generation* where everything is “BlurpBlurp...Bleep...Bleep.” And here it’s like, switches and buttons.

MKJ: So at this point you’d be interested in returning in the role of Sulu?

JT: Yes. Absolutely. Of course I would return. Actually, the other thing that was really nice is that there are a lot of *Hidden Frontier* fans here that welcomed me and said, “You know, I’ve seen you play Corey and I’m really glad you’re here.” Just like Bobby [Rice, who has also acted in *Hidden Frontier*]; it’s funny that we’re both here.

MKJ: Anything else you’d like to share?

JT: Like I said, this is all kind of new to me. I really don’t know what to expect. I’m still hoping to do a good job, and I hope people like my interpretation of Sulu. It means a lot to me. I think I said this earlier, but growing up as a mixed-ethnicity, I didn’t always accept the Asian side of me. So, in a lot of ways, playing Sulu is accepting all of me, and in another way, accepting even my father, who I hope would be proud, too, because he’s a *Star Trek* fan too. Also, my mother – in a way I wish she could have seen this. She would have been so excited to know this. But in some ways I think I’m thinking of her too.

[Author’s Note: JT’s mother passed away in January of 2008 after a four-year battle with ovarian cancer.]

Side bar: Tepnapa (pronounced TEP neh pah) means “angel in the sky” in Thai. JT’s grandfather gave him that name based on his belief that babies come from heaven.

Jonathan Zungre (Pavel Chekov)

MKJ: So Johnny, how did you get involved with *Star Trek: Phase II*?

JZ: I saw a casting online. It was a casting for the part of Ensign Noura. It was a really cool part. I auditioned for it and Patty

[Wright] was there, and Patty I guess liked my audition. She tried to stop me before I went down the elevator [after the audition] because she thought I looked like the character of Chekov – like the right hair-cut, height, that kind of thing...but she didn’t stop me in time.

So James [Cawley] called me, and I was like, “Oh, this must mean I have a callback.” And he said, “I wanna know if you’d like to take the role of Chekov” – or something like that.

And I was just like: “Whoa! Oh my gosh – Yeah.”

MKJ: How familiar were you with *Star Trek: New Voyages* – now *Phase II* – before this?

JZ: I was not very familiar [with *STNV:P2*] – but I was familiar with *Star Trek*. I saw *Star Trek* [in the casting notice], and I saw new roles [posted], and I got excited about that – just the chance to play *Star Trek*. And now I get to play Chekov. It’s fantastic.

Jonathan as Chekov at the Navigation console in “Enemy: Starfleet”

MKJ: What previous acting experience have you had, and how did you become an actor?

JZ: I started acting doing skits with my church. And then in high school I did musicals and plays – and in college I did the same thing. And then about 3 years ago I came to New York, and I took classes. I was in an off-off Broadway play, as well as some independent films, as well as a commercial with Darren Aronofsky – he’s the director of *Requiem for a Dream*. He did

anti-drug PSAs, and I was one of the drug addicts that was freaked out, and going into a meth-induced rage.

MKJ: Wow. How did you get cast for that?

JZ: I went in and I freaked out. They put me up against a wall that was supposed to be a door to my parents' house and I was trying to break in. Meth addicts have big mood swings, and so at first I was pleading with them up against the wall, and then I started freaking out and I was punching the door and elbowing the door...just freaking out.

MKJ: Wow. Cool. Because you don't seem like that type of a person - it doesn't sound like typecasting; you're a nice guy, and then to be cast as some wild and crazy person....



JZ: Yeah...but when I saw his [Aronofsky's] name, I was like, "I really want this," and I did a lot of prep. But it was fun. You know when you slate your name to the camera, "Hello, my name is Jonathon Zungre, blah blah blah....."? You're supposed to do it as yourself, straight, and then you do the scene. Well, I had done so much prep that I was staring down the person who was doing the slate, who was playing my mom (laughs). It was fun.

MKJ: Have you done, or are you doing, any other work that fans could see you in?

JZ: People can search my name on youtube and probably find about 5 things. Some of it's TV hosting because I'm starting to do TV hosting right now.

MKJ: Cool. So, what were your thoughts when you were told that you would be playing the part of Chekov in *ST:P2*, and that you would be taking over a role that has been previously portrayed by another actor who has become familiar to the fans of *New Voyages / Phase II*?

JZ: Honestly, I was nervous about it, you know? Because I know how hard it is for fans some times to accept another actor in a role, traditionally. I had to think about it – and actually talking with Walter [Koenig] helped with this – just on how I should

approach the character and how I should approach the role. When fans are used to a character being portrayed a certain way, if I start doing it slightly different, or filtering it through who I am, I some times wonder if they'll accept that. So I was nervous that they would accept me. But I found that when I was being myself in the role is when I felt I was doing the best.

In my preparation I started to lean towards: "maybe I should just try to be like them – like Andy [Bray] or like Walter..." But that's kind of a trap for an actor I think. I feel like an actor really has to be true to himself. I find that when I act, if I'm "in my head" – if I'm thinking: "OK, now how would I react to this?" – If I'm doing that while I'm in the scene, I'm going to do very poorly. I have to be in the moment, reacting to whatever's truthful. I just had to be true to myself, and I had to study the character, and then try to be the best Chekov I can be.

MKJ: What all did you do to prepare?

JZ: Well for the dialect, I got a dialect coach. I also bought a couple different CDs that have Russian dialect on them. And I listened to my doormen. My doormen are Eastern European and Slavic, so I listened to them and how they talked.

That was for the accent. For the part of Chekov, I watched a bunch of episodes in the original series and a bunch of the movies. The best thing to happen was that I got to talk to Walter about the part.

I asked him to give me a few adjectives to describe the character, and I asked him how Chekov would react in certain situations, and I also got to talk to him actor to actor. It was fantastic. I asked him about auditioning. I asked him, "Out of all your years going to auditions, what have you found to be the best possible mindset to be in?" and things like that. He gave me advice – it was pretty fantastic.

So the best thing for the character I would say that I got to do was talk with Walter about it.

MKJ: Did you do that when you went to the premiere for "To Serve All My Days"?

JZ: Yeah, it was when I went to LA.

MKJ: Did you do that all at that premiere, or did you actually have a separate, sit-down lunch date kind of thing?

JZ: It was a sit-down lunch date – and he paid! He's a cool guy, a really cool guy.

MKJ: When you first arrived here on the set, what were your thoughts?

JZ: When I went on to the bridge, I just started laughing because it looks so legit – like laughing with joy, like giddy laughing.



MKJ: When you did your first scene, earlier this week, how was that?

JZ: The first scene was awesome. It was also a little intimidating because I was not used to how many people are around the set. But it went really well, especially when we were done with the take and I could see people smiling; it felt good.

MKJ: How is it to work with this production?

JZ: Fantastic. It's awesome. I didn't expect people to be so friendly. They're really legitimately friendly. And I didn't expect people to be so encouraging and so supportive. It's seriously awesome. When you are done with a scene, people just come up to you and say: "Fantastic!" and give a high 5 and say things like "You rocked it, man, I heard you rocked it."

I always wanted to be part of a team. And there's a really amazing team atmosphere here.



MKJ: Was there anything in the script that you were looking forward to filming?

JZ: Yes, the scene we just filmed with Sulu and I, as well as the scene with Captain Kirk and I, and the scene in the sick bay. And I'm really looking forward to firing a phaser, and maybe doing a roll. And I was looking forward to getting into one of those classic, original series fist fights where there's lots of

turning someone and then hitting them – but we're not going to do that - hopefully in future episodes.

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

JZ: I want to play the "Mirror Mirror," alternate dimension Chekov that's evil, who just goes around kicking butt and being scary. I'd like to try that.

Ever since I did that meth commercial, I've really wanted to do another crazy, "losing it" character. Someone's who violent and volatile and crazy.

MKJ: So, what was the first *NV/P2* episode you watched, and what are your thoughts about what you saw within the context of all that you have been doing the past couple of days?

JZ: I think it was "In Harm's Way," and at the time, nobody had ever done anything like it before. But I think they've come a long way. It seems like things just keep on improving.

MKJ: What are your impressions of the "Enemy: Starfleet" script that we're filming right now?

JZ: I think it's an awesome script. I think it has some really good character moments, like – from Chekov's point of view – between Chekov and Peter Kirk, Chekov and McCoy, Chekov and Sulu. Plus, I was asking James if I was going to be involved in a scene that includes a space battle with another ship and that's what this is. So I was really happy about that.

MKJ: Could you see yourself returning in the role of Chekov?

JZ: Yes. I would love to. I really wanna do a punch!

MKJ: Anything else you'd like to share?

JZ: I really love this. I can't believe I get to do *Star Trek*. And uh...Hi Mom...Hi Uncle Tim....and uh....Hi Pap Pap...and all the rest of my family, too.





STAR TREK PHASE II

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