Miscellaneous Information

This appendix contains miscellaneous information about the stories, information that is too long to fit on the appropriate story's synopsis page. Where available, the author of the information is listed.

Stuff from Baycon 88

In the recent Baycon in San Jose, there was an ST:TNG panel which had some interesting info. There were 3 people on the panel: Bjo Trimble, Mike Okuda, and Sandy Fries (I think...). Anyway, without further ado:

- All of the ST:TNG sets are in pieces...with only the pieces in the shot assembled. This is to facilitate access by the crew. (The CAMERA crew, not the Enterprise crew! :-))
- No next season planning is going on at Paramount, due to the writer's strike. The strike also will delay the start of the next season, depending on how long it goes...
- When creating the series, Gene Roddenberry created a large list of characters. The current cast (at the *Farpoint* episode) represents those characters that he couldn't bear to get rid of...
- Reason that there are so few starships in the series: it's veeeerrrrrry **expensive** to show a lot of ships. When it's done, it must be justified during the story conferences along the lines of ''Is it vital to the story???'' (To which Sandy said: ''YES!!'', and we got a shuttlecraft in *Coming of Age*.)
- Whenever possible, stock footage is used to save money...so to those who thought the Klingon ship in *Heart of Glory* looked familiar, it should. The footage came from ST:TMP.
- Jonathan Frakes is supposed to be a very good actor, but hasn't yet been given an opportunity to strut his stuff.
- Paramount and the ST:TNG Production Office were aware of the change in the way Star Trek was presented in *Conspiracy* (referring to the gore scenes). They decided to go with it, so that Star Trek would not fall into a rut. The idea here was to do something **different**. There WAS a recommendation by Paramount that a ''Parental Guidance'' message be placed before the episode...which was ignored by virtually every station. [Note: one was not provided with the satellite feed.]
- Gene and some other people locked themselves in Gene's office for about 45 minutes to figure out what Stardates mean. In that 45 minutes, they came up with a coherent setup on how Stardates are used, and what they mean. As they were leaving, Sandy (who was one of the participants) said: ''But what about Leap Years?''...
- On that same subject, whenever a writer gets tired of trying to come up with a Stardate for a log entry (I suppose, instead of concentrating on what that log entry is supposed to say), they will say something like: ''Ship's Log, Supplemental...''
- Of all the characters on the ST:TNG cast, Brent Spiner (as Lt. Cmdr. Data) gets the most fan mail.
- Denise Crosby wanted to leave ST:TNG to pursue other commitments. Because of her commitment to ST:TNG, she was unable to pursue other offers. (Of course, this did not answer the original question which was: ''Why did you kill her off?'')

  Alan Takahashi

Stuff from Baycon 89

Here are some notes I jotted down from some panels at Baycon 89. Thought they might be interesting...

PANELS: ''Why do people watch Japanese Animation''/''Solo Panel with Mamaru Nagano''
Rick Sternbach, Mamaru Nagano, staff of Animag and Viz

- The ''Next Generation'' crew have apparently become anime fans to the point where *some* anime program has to be running in the Trek production office, or no work would get done! Also, they get ''inspiration'' from the various anime programming. Of course, he was talking about the Art Department... wonder if the Front Office does the same thing... :-)
- Yes, boys and girls, Captain Picard did indeed say ''Nausicaans'' when talking to Wesley on *Samaritan Snare*. However, it was unlikely that Patrick Stewart knew where the reference came from when filming was going on. (He would probably be laughing his head off at the image of three copies of the Princess Nausicaa coming into a bar and looking for trouble...)
- There is a standing list which was made earlier, which contains various names which writers can use for alien planets/races/misc. Of course there are several anime references on that list too...''Nausicaans'' came from there...
- Obscure fact time: one of the reasons for doing an American-style ''Dirty Pair'' comic was the fact that no Japanese manga existed. Well, one *does* exist, but even Studio Nue had forgotten about it...it was an (atrocious) backup story in some manga...somewhere...
- Since someone asked, Mr. Nagano is the creator and writer for ''Five Star Stories''. Also, he did some mecha design for the ''Gundam'' series...
- The Disney style of animation (and merchandising!) has become very popular in Japan...coincidentally ever since the opening of Tokyo Disneyland.
- The current practice of putting OAVs in series format came about because the people behind the OAVs really wanted to do a television series...but there were no sponsors (i.e. *big* bucks/yen). So, if an OAV does well, then it continues...otherwise it disappears.
- At the main Holodeck entrance/control panel, there is a panel with 6 (I think) lines of default choices for ''adventures''. Number 3 (the only one I remember) says ''Tomobiki Simulator''. Rick Sternbach's comment after pointing it out was ''Be sure to wear insulated clothing!''

PANEL: ''Next Generation Slide Show''
Rick Sternbach

- There is a Technical Manual for the ''Next Generation''...but only for in-house use. Maybe there will be one for the masses (if Pocket Books gives the go-ahead).
- Continuity between various stories are the province of the Writers. People from the Art Department can provide technical details (how hot *are* the Warp Engines at Warp 8?), but the writers have the final say.
- Scientific accuracy is strived for, but some things will sneak through (like -291C), but at least it provides something to talk about...
- Galaxy Class Cruisers have a normal crew/family complement of 1000+ people, but in an emergency evacuation situation, they can accommodate about 15,000 people.
- Control Panels on the Enterprise are user-configurable...that is, they will display information and controls appropriate to the situation. (Rick Sternbach was showing pictures of the OPS console while talking about this...)
- ''Why don't Tasha and Worf get to sit down?'' – ''They have to be on their toes''...
- The Captain's fish is named Livingston...
- The ''Deck 11 Dorsal Lounge'' used in *Haven* for the banquet has reappeared in the series as the lounge used in the *Outrageous Okona*. Due to budget constraints many sets are reused to represent different parts of the ship.

- From *Loud as the Whisper*, check the conference table (''made to resemble indigenous rock'')...among the markings on the table are ''Kei'' and ''Yuri''...
- From *Icarus Factor*, the ship gymnasium has *lots* of markings...symbols for Earth, Air, Fire and Water...and other symbols (Kei and Yuri, Akira, Tonari No Totoro and others. Ataru, Lum and Uresai Yatsura showed up on the scrolls hanging on the walls). Try to explain to a director what ''Tonari no Totoro'' means...
- From *Time Squared*, the shuttle used was a classic restaurant napkin design. Primary consideration was the fact that it could be built in time to shoot the episode. They've taken to calling this thing a ''Shuttle Pod''. BTW, the shuttle's name came from a NASA geologist named Faruq El Baz (and I'm sure I'm mangling the spelling...)
- Also from *Time Squared*, the sign says ''STAND – CLEAR – OF – TRACTOR – BEAM''.
- The Macintosh has been invaluable in designing the graphic displays used on the series. In fact, some of the displays were filmed in real-time with the Macintosh driving the displays. (Of course, I don't know if ''The Macintosh'' means more than one Macintosh...:-))
- From *Icarus Factor*, John Tesh showed up as one of the Klingons in the Rite of Ascension chamber. Also, two of the Klingons wore boots from the *Planet of the Apes* due to the fact that *Star Trek V* was also filming at the time, and there was a Klingon costume shortage.
- ''We look for things to make us go.'' New quote in the Art Department.
- From *Q Who*, the Borgs are made up of (among other things) 5 1/4'' floppy drive doors.
- Geordi's VISOR went through several designs before they settled on a ''common plastic object that we modified.''
- From *Contagion*, the Iconion gizmo that Captain Varley plays with was originally a weapon when the Iconions were warlike. When they changed, so did the gizmo. BTW, surprise surprise! The writing on the artifact says ''Kei and Yuri'', ''Dirty Pair'', ''Gundam'' and ''Totoro'' on the flip side. In general, there is at least one anime reference which was snuck into each episode.
- From *Measure of a Man*, when Riker is showing off Data's arm to the JAG representative, there is a pad on her desk which lists Data's parts... things like the ''Nausicaa valve'', ''Totoro Interface'', and others...
- Look for props from the old series showing up in various people's cabins. An old communicator and 3-D chess sets are among the items which have shown up thus far.
- Alternative name for *Skin of Evil...Yar and Tar*.
- Nickname for the Dustbuster Phaser...the ''Dustbuster''. Surprised?
- Macross fighter parts have shown up in various places...check the widget used by Dr. Crusher to put Capt. Picard to sleep in *The Battle*, and also the psycho-analyzer-whatchamacallit used on Data in *Schitzoid Man*.
- Mike Okuda worked out a Warp Factor chart which shows how fast you go with each Warp Factor. Subspace Radio goes along at about Warp 9.9996. The speed curve goes almost straight up after Warp 9.9. Disclaimer at the bottom: ''Estimates only – Your actual mileage may vary.''
- Subspace Radio has its limitations...after a certain distance, the signal becomes so degraded that there is no more signal to receive.
- The Stargazer original which sits in Picard's office has a Macross fighter cockpit on the top, and a Shogun Warriors robot on the bottom. When creating the *real* model used for filming, the model builder, not knowing what the small model was made of, used larger scale versions of the *same* parts for the 4 foot model.
- From *Loud as a Whisper*, one of the handsigns shown to Data was the Vulcan greeting turned sideways.
- From *Measure of a Man*, part of Data's construction is made of something called ''Yurium''. (Yurium...)

- Also from *Measure of a Man*, this is Data's full name as shown by the Enterprise computer (to Cmdr. Riker): Lt. Cmdr. NFN NMI Data. Spelled out, this becomes:
  Lieutenant Commander ''No First Name'' ''No Middle Initial'' Data.
- NCC-1701A is our beloved Constitution Class Cruiser. NCC-1701B is the Excelsior Class. NCC-1701C is something called the Ambassador Class. Do I have to tell you what NCC-1701D is?
- LeVar Burton is wearing glasses/contacts now. He didn't before the series began. This was one of the primary reasons why Geordi might be losing the VISOR. Whether he will or not, well they didn't say...

Alan Takahashi
Carol Smith
Scott Henry

Stuff from Baycon 90

PANEL: ''Next Generation Slide Show''
Rick Sternbach, Mike Okuda

- Rick Sternbach is the Senior Illustrator. Mike Okuda is the Graphic Designer. Both have now *acquired* additional titles (an upgrade if you will. Both are now known as <Old Title>/Technical Consultant. Well, **somebody** has to tell them how Warp Engines work!!
- In reference to the above, scripts will now come with lines like the following:

  Geordi has to fix the warp engines by using the <Tech>.

  This is a signal for Rick or Mike to fill in the word with something...well...techie. The actual example they used came from the *Captain's Holiday* episode. The writers needed some gizmo that would provide a motive for some scientist from the 27th century to come to the 24th century via the 22th century. Something **really** big. Blowing up a planet wasn't big enough. Well, we all know what eventually came out of this...
- To provide a source for such techie gadgets, they made up 3 lists. Call them A, B, and C. List A and B had adjectives and C had nouns. Put them together and you'll have a phrase of the form:

  <Adjective> <Adjective> <Noun>

  Gee, with this toy the writers could come up with phrases like: ''Subspace Compression Modulator''. Neat, huh? Pick a word at random from each of the 3 lists, and you'll have a *new* gadget!! Only one problem now...what do all these gadgets do?

  BTW, if you didn't know, *Captain's Holiday* had a ''Quantum Phase Inverter''. It...uh...well...did something to stars...yeah, made them go nova...that's the ticket!! :-) (The writer's reaction: ''Is that a joke?'' The Response: ''Of course it is!! Put it in the movie!!'')
- Rick does **not** like doing storyboards, and doesn't...even though it's in his union contract...the Production Staff have learned not to give them to him... :-)
- Differences between Set Decoration and Props: if a character interacts with it (e.g. pick it up), it's a prop. Otherwise Set Decoration takes care of it.
- From *Ménage à Troi*, there is an audio anime joke...listen to what happens when a Ferengi is talking. Listen for the DaiMon's security code..it starts out as follows: ''Computer: Access code − Kei Yuri...''
- Alternative title for *Ménage à Troi''...''This is Troi's Brain''. (My* **immediate** response: ''This is Troi's Brain on drugs...any questions?'' :-))
- The canonical answer to why there are no cloaking devices on board any Federation ship. They've found that cloaking devices don't work with the geometry of the starships shape. It has to do with where the Deflector Emitters are on the hull relative to each other and does not allow for that kind of field manipulation.

Why did the (old) Enterprise work with its stolen one? Due to Scotty's work. However, the operation of the cloaking device blew all of the Deflector Emitters on board the starship...and replacing them **ain't** cheap!! They had to do it anyway, but the Enterprise had no shield system for **two weeks**.

Current policy at Starfleet is ''Never again...''

- Why doesn't ST:TNG allow Federation use of cloaking technology anyway? (Well, they **can**...after all, it's only a TV show!!) The real world reason is that it's one of the facets that make the Romulans different from the Federation. Also the fact that any resultant space battles/warp maneuvers would be boring to watch.

  ''Gee, the invisible Enterprise is taking evasive action away from the bow of the invisible Romulan ship which bearing down on where the invisible Enterprise was originally.'' Easy to tape, though... :-)

  Of course, invisible ships **do** save money...you could have an entire fleet of invisible ships out there, and not have to show it.

- Question to Mike Okuda: ''What's your favorite episode?''
  Answer from Mike Okuda: ''Good question''
- ST:TNG milestones:
  - The 6th episode of season 4 will be the 80th episode made of ST:TNG. This is the point where they exceed the total number of episodes made for ST:TOS.
  - The last episode of season 4 will be the 100th episode.
  - The end of season 4 will mark Mike and Rick having the **longest** tenure with Star Trek with the exception of Gene Roddenberry and a couple of other people. Rick noted that this was a ''scary statistic''.
- Rick has *acquired* something that he definitely **didn't** want. One of his jokes during ST:TNG's first season (might have said it at Baycon '88...don't remember) was the fact that he didn't want his headstone to read: ''He Worked on Star Trek''.

  During a modelling session (they were building a Form-Core model), a Foam-Core headstone appeared at his drafting lamp with the inscription: ''He Worked on Star Trek''.

  Mike's immediate reaction: ''I've no idea who did it.''

- The Enterprise on ST:TNG is NCC-1701D. The ''D'' stands for David Lynch, the Line Producer...(well, it **could** have been a joke :-))...
- On the Enterprise Dedication Plaque...''The Fifth Starship to Bear the Name''. Mike got it from *The Blues Brothers* where the movie said ''Third Bridge at this Site''...
- Often, human figures are used for scale on preproduction drawings of items. For *Ensigns of Command*, who should be leaning on the dam workings? Why, it's Kei of the Dirty Pair!! In full color too. Funny, since two of the dams were just pencil sketches... :-)
- From *Captain's Holiday*, the basic design of the pack used by Picard came from *Robinson Crusoe on Mars*. Remember that one?
- Due to cost constraints, a lot of compromise has to be done between what Rick draws, and what Fabrication can do. It also means that sets have to be reused as much as possible. (OK, so this one is a *slight* repeat from Baycon '89...). Compound curves in props is definitely **out**.
- The fusion reactor from *Who Watches the Watchers* reappeared in *The Vengance Factor* slightly redressed. Stickers were added to the reactor...with a variety of anime jokes on them. The camera never got close enough, however...**sigh**
- From *Booby Trap*, the original model in the holodeck was suppose to be a mockup of the actual inside of a warp engine. Time (5 days) constraints forced them to be somewhat more modest, and the sliding panels idea was ultimately used for Geordi's model.

- Many items on the drawings are referred to as **GNDN**. An example of this is the ''GNDN Engineering Tool'' which appeared on one of the drawings for miscellaneous tools. This is a reference to the old series (ST:TOS) where many of the pipes had **GNDN** written on them.

  If you're wondering, **GNDN** stands for ''**G**oes **N**owhere...**D**oes **N**othing''.

- From *Who Watches the Watchers*: the 'Snoop Scope' used by the observation post (it's by the window) is based on the video cameras used by the TMA-1 team from *2001: A Space Odyssey*.
- From *Hollow Pursuits*, the Transporter Test Object used by O'Brien to show that the transporter isn't working is actually a Navy Sonar Buoy Transport Case. For some reason, the ST:TNG production staff has a lot of those...
- From *The Emissary*, K'Ehleyr's specially modified probe was a redress of a photon torpedo tube (ST:TSFS) which in turn was a redress of Spock's coffin (ST:TWOK).
- From *The Schizoid Man*, preproduction drawings of Ira Graves' casket were shown. The drawings were credited to ''Casket Concepts'', and the 'brochure' was displaying ''The Starfleet Collection''. Nobody could figure out, though, why Ira Graves needed a window...
- A poster of Kei and Yuri actually did appear on Wesley Crusher's wall. Complete with double stick tape and everything. David Livingston came onto the set, took one look at the poster and said: ''Awww, c'mon, you're kidding!!'' Needless to say, the poster came off. This close, we were **this** close... :-) :-)
- What **did** appear in Wesley's quarters were fan-built reproductions of a phaser and a communicator. Well, OK, this one was kind of mentioned at Baycon '89 too...
- From *Peak Performance*, blue candle wax makes great antimatter...
- From *Measure of a Man*, Data's arm was made up of whatever happened to be lying on Rick's desk at the time...Exacto knives, model parts, a little R2-D2, etc. Then they gave it to Mike Westmore. (Rick *was* going to say: ''We gave him a hand...'')
- The PADDs are those little information pads that everyone carries around. They have LEDs and chase circuits built in to simulate activity. An exchange for all you Macintosh people:

  Rick: ''What do you think the memory capacity of the PADD is?''
  Mike: ''It's not quite adequate, but with System 7.0, it'll be ok.''

- Tricorders have gotten to be very complicated props. They have a ton of LEDs in there controlled by variable potentiometers (and probably more chase circuits...they didn't say that though). They also have a working hinge so that they can really open and close.

  The original Tricorders had a spring loaded mechanism (based on some toy). When they open or closed, the hinge makes a click-click-click-click noise. With the new props, the hinges are silent, so the Sound department is dubbing the clicks back in...

- Alternative name for *Transfigurations*...''The Tricorder Venture''. There is a new design for the Medical Tricorder which is seen first in this episode...and Beverly Crusher is holding it every other shot...

  In a tribute to the original Trek, *maybe* the sound effect for Dr. McCoy's Feinburger scanner will be used for this new tricorder.

- A new phaser has been designed. It's to replace the ''Dustbuster''. You get the feeling that somebody didn't like the old design? :-) :-)
- The Medical Hypo is based on a present day inhaler. After all, you can spray the inhaler, it has removable cartridges, and is amazingly useful. Rick thought that basing the Hypo on his inhaler was a **great** idea...at least his doctor is thrilled with the design... :-)
- From the audience: the best common-man description of the Enterprise that I've ever heard. It goes something like this:

  The 60's Enterprise looks like it was designed by Chevy.
  The 70's Enterprise looks like it was designed by BMW.
  The 80's Enterprise looks like it was designed by Mazda.

- From *Evolution*, preproduction drawings use Yuri for the scale figure on the model of Dr. Stubbs' ''Egg''. Of course, Yuri didn't appear in the episode itself, but the front of the ''Egg'' **is** based on

Nanmo's green eye. Nanmo is the Dirty Pair's robot...

The ''Egg'' itself was based on the Virus Containment Unit from *The Child*.

- The Shuttle Pod has been used extensively in ST:TNG (if you hadn't noticed :-)). There has been some lobbying from the Art Department to allow them to start using a full-sized shuttle again, a la 'Galileo'...

  The Shuttle Pod is mounted on wheels, so it is easy to move.

- From BAYCON '89 and *Time Squared*, the shuttle was named after a NASA geologist: Professor Farouk El-Baz. I had messed up the spelling last year, so I'd thought I'd correct it.

  Something new: when *Time Squared* was shown, Prof. El-Baz was at home with his children. The kids' response: ''Dad, it's us!!'' Of course, Mike Okuda got a call from Boston University the next morning...

- Other prominent names for Shuttle Pods:
  ONIZUKA – for Ellison Onizuka of the Challenger Seven.
  LEY – for Willie Ley (?)
  PIKE – for Captain Christopher Pike (not John Pike, the president of Paramount Pictures)

- The **law** on starship engines: there are *never* odd numbers of engine nacelles on starships (from Gene). Rationalization (from the 'Technical Advisors'): it has something to do with Warp Field geometries...

- From *The Defector*, the Romulan Scout has a nose which can detach from the rest of the ship. The separated nose can serve as a lifeboat.

- From *Tin Man*, the final product was something that looked like a pine cone, and felt like tree bark. The model maker added some wood knots to it for some reason (for the *authentic* feel? :-))...

- From *Sins of the Fathers*, the shot where there is a data mismatch between the starship log (the Hood, I think) and the data from the captured from the Romulan is known as ''The Nixon Shot''. I wonder why? :-)

  The actual data was all random numbers...

- Often, Mike has to design alien type faces. When doing so, he never assigns an 'A'=, 'B'= match up to his characters. He's found that if he does so, then from a distance, his alien typeface looks just like English. Even he doesn't know what his letters mean, and he prefers it that way...

- From *The High Ground*, Mike had to design YAAT (Yet Another Alien Typeface) for the police display shown in the Police Commander's office. When he was done, he realized that he had designed an alien MacIntosh, complete with windows and a cursor symbol in the middle...

- The Romulan symbol is a nasty looking bird of prey which is clasping two glowing spheres in its claws. The spheres are supposed to represent the two central planets of the Romulan Empire. The logo was actually designed by an Bay Area artist named Monty Thrasher. Mike tries to put the logo in wherever a Romulan appears...

- If the Enterprise is looking a bit different now, it's because a new and more detailed model was introduced sometime in the middle of the third season. Among other things, the new model accurately represents where 10-Forward is (the front lip of the saucer section).

- Something that **didn't** make it onto the Bridge Plaque: ''Built by Yoyodyne Propulsion Systems''.

- Purposes of the two forward bridge consoles:
  CON (Wesley Crusher): Ship's Helmsman and Navigator
  OPS (Lt. Cmdr. Data): Operations Manager in change of various nebulous and undefined duties.

- Audience question (again): ''Why doesn't Worf have a chair?'' Answer this year: The original plan was not to have the Tactical Station continuously manned. When the utility of a full time Tactical Officer became obvious, they put one there. Denise Crosby has been known for coming up to the Art Department during the first season, bat her eyelashes and say ''Can you guys design me a chair?''

- Stations on the rear of the bridge: Mission Operations, Science One, Science Two, Environmental Systems, and Engineering (Geordi's).

- There are two little seen doors to the left of the Aft Stations. One of them goes to the Conference Lounge, and the other one...well, the sign on the door appears below:

HEAD	01

  Mike: ''...and the other one goes to...''
  Rick: ''...goes to a different kind of Conference Lounge...''

- On the topic of door labels, the sliding doors have signs which identify both the room and the deck that it's on in the following form:

TRANSPORTER ROOM 795	12

  This door would lead into room #795: the Transporter Room on Deck 12.

- The display behind the bar at 10-Forward represents a radio telescope view of the Milky Way Galaxy edge on. Designed by Rick Sternbach.
- On the Enterprise cutaway in Engineering: a duck, a mouse, a DC-3, a Porsche, a telephone, a stop sign...and the hamster in the treadmill which actually is the one running the ship. Ahead warp 8, Mr. Crusher!!
- The Star Trek Technical Manual has been approved by Pocket Books for release in the Fall (1990). Now, if only Rick and Mike will write it...
- The reflected stars on the Conference Table (especially the streaking stars which appear both in the windows and on the table during warp drive) is done via Blue Screen effect. Remember that the Blue Screen used in the windows is also reflected on the reflective table.

  The effect is, therefore, relatively easy to do (but it's still impressive IMHO).

- What happened to the bigger Klingon ships? Well, Rick and Mike have been lobbying to bring them back, but the Producers have said: ''Well the last time we used the small ships, nobody complained...''
- Question: ''What is Transporter Code 14?''
  Answer: ''Look at the Technical Manual :-)''
- Rick: ''If we're limited to the speed of light, how is it than we can use the Transporters while we're at Warp?''

  Mike: ''Ummmm..........whoops, we're out of time...''

PANEL: It isn't just movies (Anime Panel)
Rick Sternbach, Michael House, et al...

- How did the anime in-jokes get started? It seemed only fair, since the *Dirty Pair* series (produced by Sunrise) had a number of Star Trek references in their own series...

  As a result, the *Dirty Pair* gets more air time than anyone else on ST:TNG...oh no!! I **really** meant to say *Lovely Angels*! Really! Wait! **ack**

- There is also an (unofficial) trading relationship between Paramount and Sunrise. Rick did not mention what was being traded, however...

Alan Takahashi
Carol Smith

Palo Alto Creation Convention

- Richard says that Jonathan Frakes is a real nut. Brent, on the other hand, works quite hard to entertain people, whereas Jonathan is more of a joker.
- Brent and Jonathan know all kinds of obscure songs that no one else has ever heard of, and they're always singing them.
- Recently, the Dalai Lama visited the set, along with an entourage of 30 or so monks. It turns out they're all *Star Trek* fans. So they put on the visitor's list ''20 Tibetan Monks'', which everyone laughed at. So here these monks show up and everyone's like ''my God, there really *are* monks...'' So Brent goes into some schtick, and they got a shot of Brent in costume surrounded by these 20 monks in robes.
- Brent originally wanted to be a doctor. He was interning, and he was taking the blood pressure of a man that was in for a heart transplant. The man opened his eyes and said ''am I dead?'' Brent replied ''not yeeeet.'' They hustled him out and read him the riot act...
- Richard was asked if TNG will meet TOS. He said outright ''no.'' He gave two reasons. First, ''Gene hates time travel stories - he feels they're a cheat.'' [So why did he let *Yesterday's Enterprise* come about, which is a very popular story?]
- Will future episodes show Earth? As rarely as possible.
- Will Ensign Gomez return? Probably not.
- The new uniforms cost $2500-3000 each.
- Why don't we hear more about ST:TOS in ST:TNG? Because Kirk was one of many legends of that time. Also, Gene wants ST:TNG to stand on its own. We also probably won't see any of the TOS characters, simply because their appearance in TNG insures their survival in TOS. There is a Spock script floating around, which will be filmed when Nimoy's salary becomes reasonable. Nichelle Nichols wants to do an episode as Guinan's daughter. There is also a ''Sarek'' script. Mark Lenard has pointed out that he's only 200 or so in TNG time, so it's not unreasonable.
- Richard said that the series is the third or fourth best syndicated show. In terms of number of viewers, the show would be in the top 20 of network shows.

EPISODE COMMENTS :

- Richard implied that Gates was brought back because Muldaur opted to leave. This is the first time I've heard this.
- In *Evolution*, the final scene was cut somewhat, so we didn't get to see more of Wesley and his friends at the end.
- Grainger Hines, who played the lead colonist in *Ensigns of Command* received no credit for the episode. After filming was completed, it was decided that his voice didn't have the presence they wanted in the episode, so they dubbed in the voice of another actor. Because of this, Hines asked that his name not be credited.
- *Who Watches the Watchers* was filmed almost entirely on location at Vasquez Rocks. Marina Sirtis had a hard time with the heat (over 100 degrees). There were snakes, scorpions, bees (meaning no deodorant or perfume).
- The flashlights in *The Enemy* were far too bright to be run off of batteries, so they had power cords going through their sleeves, down their pant legs to a power source. At one point, Jonathan Frakes stretched a little too far and received a shock.
- In *The Price*, one of the actors was Kevin Peter Hall (the one that was 7' 4" tall). He was the predator in *Predator*. Also, in that episode, at one point you see a Ferengi hitting on a female crewmember. He stretches his hands out at one point, and the crewmember says something like ''no way'' and leaves. The original Ferengi concept included their being endowed ''not unlike a horse'', which explains that exchange a little better.

- ``The Vengeance Factor'' was also discussed. Gene did **not** want the girl summarily executed. However, he was in D.C. at the time. Anyway, the girl was genetically altered. The first time Riker fired, it was for standard human stun. The second time, it would have taken out an elephant. The third one, setting 16, would have taken out a bulkhead.
- ``The Bonding'' and ``The Defector'' were both written by Ronald D. Moore. He was a fan who submitted a script as a first-time writer last February. They bought ``The Bonding'' and filmed it, bought ``The Defector'' and filmed it, and then hired him as series story editor. All in the past year. Richard says that every once in a while he walks by Moore's office, and he sees Moore sitting in there, just shaking his head.
- In ``The Hunted'', in the scene where Riker and Worf are about to leave the turbolift when they see the guy about to fire and Worf pushes Riker out of the way. Well, in one take, Frakes got cute, and set all of his weight against Dorn, and there was a slide of Frakes just standing there smiling with Dorn trying to push him out of the way. When Riker said ``set phasers on maximum stun'', he was originally supposed to say ``set phasers on kill'', but Gene said ``no.''
- Another script, just recently accepted, is called ``Tin Man'', and it was also written by a fan.

PATRICK STEWART: (Saturday)

- He was commenting that there are a lot of nice perqs that go with being Captain of the Enterprise. He was at the movies the other night (actually, he says ``at the cinema'', or ``at the pictures'', but he's getting better). Anyway, his companion wanted popcorn, so he went to get it, and the popcorn person got him popcorn freshly popped, rather than the junk that was lying around, congealing.
- Patrick was asked about the uniforms, and he didn't realize how much they cost, so he turned to Richard and said ``they really cost $3000?'' Richard said ``yep.'' ``Each?'' "Yep.'' "So, I guess you can say that whenever we have one of those conferences, there is around $15,000 worth of costumes sitting there.'' He went on to talk about how the new ones aren't perfect, but they're better. The scream ``I HATE MY SPACESUIT!!!'' is supposedly rather prominent. He's been in therapy over the costumes... the old ones were... ``unhealthy.''
- Someone was asking a question about an episode, and he said ``I forget the episode's title.'' Stewart jumped in and said ``you can't afford to forget the names of episodes in this company. I can get away with it – that's what goes with being Captain. But these people are liable to rip your throat out...'' So true.
- So then someone asked him how he liked working on *DUNE*. He said that he loved it, because he wasn't required to be in that many scenes, and that gave him a lot of time to play. And he played, enthusiastically. There was a lot of scenes with him cut, and many of them were restored for the video version, including a scene with Gurney playing the baliset.
- He's been doing Shakespeare since he was 14. His favorite play is Henry IV, especially Part II. He also likes Hamlet, of course.
- So then he was asked why Jean-Luc doesn't have a love life. He made a few cute comments, and then said that if we all bought television sets and watched the show come April, we might see something to our interests. We won't necessarily *approve* of it. He said that ``the Captain's personal life is about to expand, somewhat radically.''
- Someone asked how he'd like doing comedy. He replied with ``how do you think I spend my week at the moment?'' He said that compared to most of his career, Star Trek is rather hilarious. He remarked that his early Shakespeare roles were the more comic ones.
- Someone else asked why Marina Sirtis' uniform is different from everyone else's. He made some cute comments, and Richard said that since she is a ``counselor'', she needs to be as unintimidating as possible.
- Favorite episode? ``11001001.'' He also likes the two Dixon Hill episodes, ``Measure of a Man'', and ``Time Squared.'' ``Time Squared'' was interesting, because no one was sure what was happening, and they were kind of making it up as they went along. He said that he most enjoyed ``Captain's Holiday'', which they just finished.

- Someone asked how he handles being a sex symbol? ‘‘With elegance, with grace, an overwhelming modesty, and huge numbers of locks on my door.’’
- He then went off on some subject, and he stopped and said that he does just spout the hugest amount of rubbish at times. He blames it on Jonathan Frakes, Brent Spiner, and Michael Dorn, who have turned him into the fool we see. He said that they’re the silliest bunch of people imaginable. Well, LeVar isn’t silly. But they’re working on him.
- How does he feel about the Pulaski/Crusher situation? He felt that Pulaski was never really pinned down as a character – they started off all of these chains and never really let the character become firmly rooted. He said that the whole thing was a mess.
- Someone asked if there was any chance of a revival of the tradition where the Captain’s shirt is constantly torn. He looked at his chest and said ‘‘no.’’
- Someone asked why the ship splits. He actually liked this question. He said that they were filming some scene recently, and he couldn’t remember his next order, so he ordered emergency saucer separation. He said that he’d like to do it to get rid of those thousand or so people up there in that saucer, ‘‘I mean, what are they doing up there with their lives?’’ He thinks that separating is the greatest thing, but the damned thing *came back*. He thinks they should do it more often. He said that there are times when they get half-way into an episode, and he’ll say ‘‘hang on a minute there. Do you think we should have separated there?’’ He then turned to Richard Arnold and said ‘‘why *don’t* we do it, Richard?’’ Richard’s reply was that it costs too much. ‘‘We can use the same footage!’’ He’s with us on that one, folks.
- This led to ‘‘stock footage’’, which led to the story about Mr. Singh. Remember Mr. Singh from ‘‘Lonely Among Us?’’ Well, they’d finished shooting with him, and they needed to redo a scene, after they’d dismissed him. They needed to shoot the back of his head in one scene, because he’d been in it from another angle or something. So they took a wig similar to his real hair and stuck it on to a chair. So people had to act to this wig stuck on this chair.
- So someone asked since he’d discussed his feelings for Diana Muldaur, how did he feel about Gates. He said that he was puzzled by the initial move. The way he said this suggested to me that he was actually rather opposed to it, but he didn’t want to propagate dissension. At the end of the first season, there were voices that wanted to detach even more from the show. He said that there was one voice in particular, but he didn’t say whose. He said that Gates was offered up somewhat sacrificially, to protect the rest of the show. He feels the initial switch was a mistake, and he’s glad that she’s back. The way he said this implied no dislike or dissatisfaction with Diana – he simply felt that the chemistry with Gates was good, and that she had been forced to leave for more political reasons than anything else.
- He also regrets that Wil Wheaton hasn’t had more to do in the past season.

Jim Griffith
Hyatt Rickey’s
February 9–11, 1990

Los Angeles Creation Convention

- On Saturday, Colm (pronounced ‘‘Colim’’) Meaney stated that he liked the name ‘‘Elmer’’ for his character. I don’t know how the rest of you feel about this, but I think it isn’t really appropriate (I personally like Seamus). He also would like to see his character better developed in the 4th season, perhaps with a romantic interest (but not Lwuxana Troi! :-)).
- John DeLancie made his first Con appearance, and was quite entertaining on stage. He talked at length about his difficulties with dyslexia, and how he got involved in acting. He doesn’t know when Q will return next season, but the actors are always the last to know such things anyway :-).
- Both Marina Sirtis and Jonathan Frakes were wonderful. He commented on how his beard was permitted because it looked ‘‘Nautical’’ to GR :-). He said that he definitely wants to direct more episodes next season...and that he is glad that Riker has loosened up some over the three years (giving us some of his ramrod straight poses while saying this :-). Marina discussed her underwear that she wears to emphasize certain body parts (and how at the end of the day she laments: ‘‘Where did they go!’’ : -)).
- On Sunday, Richard Arnold again spoke, this time on TNG. He talked about why the Ferengi do not clothe their women (if you aren’t in the know on this issue, rewatch *The Price* and watch the Ferengi in the background in Ten-Forward talking the human woman, and watch her reaction!). He also stated that he felt it would be a real cop-out to have the 4th season opener solved by the appearance of Q, so if he has any pull with the creative team... (BTW, it seems that Eric Stillwell, who was one of the writers on *Yesterday’s Enterprise* is going to be on this team). He also tossed out the possibility that Nichelle Nichols may appear on TNG as either: a) Guinan’s mother; or b) Guinan’s daughter (how’s that for a rumor!). As of now, the season opener has 3 of its 5 acts written, so they still don’t know how it will be resolved!
- After the trivia contest, Wil Wheaton made an appearance. He was soooo good up there, that Adam Malin (who runs the Con) had to turn off the lights in the room to get him off of the stage. If any of you get the chance to see Wil at a Con, you should definitely do so. He spent most of his time telling jokes about traffic in Southern California. In response to the question from one of the women, about how he felt about older women, he proceeded to drape himself over the couch in a rather unmistakable manner, and then stated that if said woman’s name was Marina Sirtis, he had NO PROBLEMS with that:-). He also commented on the current controversy about the use of foul language by artists, and that he couldn’t say certain things on stage, even though there was an Adult Establishment next door to the hotel!
- Majel Barrett Roddenberry talked about what it was like playing Mrs. Troi as well as being Gene’s wife (she said that Gene recommended her for the part because she wouldn’t need to ACT to play it :-)). As for the next season, she has heard that they have several scripts for episodes after the opener, and that certain elements of the cliffhanger may not be fully resolved for two or three episodes. Some people asked her about the possibility of Lwuxana marrying either: a) Q; or b) Riker’s father (how about that!). Other’s asked whether GR may make a cameo (ala Hitchcock) as one of her former lovers! As for next season casting, everyone except Patrick and Marina have signed contracts (this should not imply that either will be leaving, but that they are looking to get a raise). Paramount is also planning on a REALLY BIG Star Trek celebration next year in conjunction with the anniversary, which includes the release of ST VI; the development of a Star Trek opera (yes that was mentioned); the continuation of TNG (it has been signed up for at least 5 seasons and perhaps 6); and so much stuff that the general public will be inundated with Star Trek.

irwin@iago.caltech.edu (Horowitz, Irwin Kenneth)

- For you Wesley Crusher/Wil Wheaton fans, Will just graduated from High School and plans to attend college. He’s very different from his character on Star Trek. For and eighteen year old Republican he comes off as a ‘‘Surfer Dude-Bart Simpson’’ kind of guy.
- Marina Sirtis is outrageous. She showed up in Black leather and skin tight pants. Between her mop of hair and her cockney accent she was definitely the hit of the con.

- Jonathan Frakes was there. He mainly discussed his hair loss and the possibility of getting a toupe. As he said, ''It's not as if the precedent hasn't been set.''
- John De Lancie was the first speaker on Saturday. He talked about the hardest scene he's yet played on Star Trek. It was the final scene from *Deja Q* with the Mariachi Band. They had been filming since 7 am and it was 11 pm on Thanksgiving eve before they finally got to the scene. He realized that he hadn't learned the lines yet and he had to fake playing the trumpet. It took several takes. Also, yes, he was nude for the opening scene. They tried different ways to do the scene, but nothing really worked so he finally just stripped. It worked.
- Finally Majel Barrett and Gene Roddenberry were last on the bill. They discussed the need for scripts. At present they only have one writer on the staff and only four possible scripts for the next season of TNG and no scripts for STVI. Majel loves her role as Llwuxana (it is spelled with a u) [not according to the Paramount press releases or the *Star Trek The Official Fan Club* magazine, where it is spelled Lwaxana - ed.] and hopes to do a couple of more episodes.

bateman@iago.caltech.edu (Bateman, Craig Robert)

- Marina Sirtis reported on what kind of car everyone drives.

  Marina: white Chrysler Le Baron convertible
  Patrick Stewart: Jaguar
  Jonathan Frakes: black Jeep limited edition
  Michael Dorn: VW Jetta (possibly - Marina's accent was hard to understand)
  Gates McFadden: Capri (or Caprice?) station wagon
  LeVar Burton: Black BMW (Marina called it ''black upon black upon black''...)
  Wil Wheaton: Honda Prelude Deluxe
  Brent Spiner: Toyota Carolla

- Supposedly, the first car Patrick bought when he got here was a Honda Prelude. Right after he got it, Wil shows up with a brand new Honda Prelude *Deluxe*. Sigh. So Patrick runs out and gets a Jaguar...
- Also, you may or may not have heard that LeVar was in an incident a while back where he was stopped in his BMW on Highway 5 because he looked like a gang leader. He was dressed like it too, at the time...
- Jonathan calls Marina *Mina*.
- Jonathan tried for two years to get the opportunity to direct an episode before they gave him *The Offspring*. Now, he's slated to direct episode #5 of the fourth season. He's also the narrator for the audiotape of *Gulliver's Fugitives*.
- Colm is from Dublin Ireland, and he supposedly has an incredibly strong accent.
- Rumor has K'Eyhlar returning sometime in the fourth season.
- If you were paying attention, you might have noticed the present that Picard received at the end of *Who Watches the Watchers?* shows up on the back of Picard's chair in *Sarek*.
- And Commander Shelby in *The Best of Both Worlds* **is** Brian Dennehy's daughter.
- Also, John DeLancie's son keeps trying to get him to tell his friends that if they're not good, he'll freeze them.

griffith@dweeb.fx.com (Jim Griffith)
June 29, 30 & July 1, 1990

History Behind Animation References

A popular series called *Urusei Yatsura* from Japan has provided quite a few of the in-jokes that appear in ST:TNG. It's a comedy about a high school boy, his friends and what happens when a group of aliens decide to invade the Earth.

VERY briefly: in order to save the Earth, the aliens (who have horns and wear tiger striped outfits) give us a chance by playing a game of tag where a randomly selected Earthling is 'it', and has to put his hands on the horns of the alien representative. If you haven't guessed already, the Earthling turns out to be this high school boy named Ataru Moroboshi. The alien is the beautiful daughter of the alien leader. Her name is Lum. She normally wears a tiger striped bikini.

Ataru, being a little lecherous :-), is **extremely** enthusiastic about the contest and thinks that this will be easy...until he finds out that Lum can fly. Since he only has 10 days to catch her, his moves take on a tinge of desperation. At the end of the 9th day (I think), Shinobu, who is Ataru's girlfriend, tells him that she will marry him if he wins...

On the 10th day, Ataru wins by using a bit of human ingenuity (read: he cheated). As he grabs Lum's horns, he shouts ''Now I will be married!'' He was, of course, referring to Shinobu, but Lum takes it to mean **herself**. She promptly (well, almost) moves in with Ataru and thus, sets up the setting of the series.

So, at this point, we have:

Ataru - Despite his ''marriage'' with Lum, he still goes out and tries to spend his time with other girls.

Lum - She spends all of her time trying to consummate her ''marriage'' with her 'Darling'...or at least get him to go through a **real** marriage ceremony. She is devoted to her Darling, but will remind him who he is supposed to be faithful to...usually by employing her other power...giving **massive** electric shocks. (Ataru refers to it as 'electric lynching'.)

Tomobiki - The town that all of this occurs in. Also is the name of the high school that the cast attends.

BTW: Rick Sternbach's comment about insulated clothing makes perfect sense when you realize that Lum's electric shocks don't always hit the desired target...ever hear of innocent bystanders? :-)

Alan Takahashi

Telecaptioning on "Q Who"

INTERIOR TEN FORWARD

Guinan is leaving the bar after saying something inaudible to a crewmember at the bar. The camera pans to the lounge and we see La Forge and Gomez sitting at a table while Guinan is looking around pensively.

> LA FORGE: You're excited. So was I on my first tour. Everything's new to you. You're eager, but...
>
> GOMEZ: I know. I'm very enthusiastic, right?
>
> LA FORGE: Do me a favor, just listen.
>
> GOMEZ: I always do that. Someone nice – like you – goes out of their way to give me some helpful advice and all I can do is talk, talk, talk. Okay, not another word, I promise.

Guinan returns to the bar and hits the intercom.

> GUINAN: Bridge, this is Ten Forward.

John Interrante

Shuttlecraft Names

Some of the shuttlecraft have been given names of people involved with space and science. Known examples are:

Time Squared

> Prof. Farouk El-Baz is director of BU's Center for Remote Sensing. Fifteen years ago, when he was director of the Center for Earth & Planetary Studies at the National Air and Space Museum, he was featured in a documentary film about the Apollo space program. The sound man for the filming was Richard Berman, who is now co-executive producer for ST:TNG. Berman decided to name spacecraft and stars after famous scientists.
>
> Boston Univ. paper *The Link*, July 1989

The Ensigns of Command

> The shuttlecraft that Data used to go to the planet was the ''Onizuka,'' which was named after one of the seven astronauts that died in the Challenger accident; Ellison Onizuka.

The Most Toys

> The shuttlecraft that Data used to transport hytritium to the Enterprise was the ''Pike'', named after the original *Star Trek* series character; Captain Christopher Pike.

Identity Crisis

> One of the stolen shuttlecraft was named the ''Cousteau.'' It is obvious who it is named after.

Episodes Contained in "Shades of Gray"

The clips are divided up into sections, corresponding to how they were shown.

I: Random memories during Pulaski's first run:

- Riker coming out of transport alone in ''The Last Outpost'', saying, ''Tasha? Data? Geordi? Worf? ANYBODY...''
- Riker meeting Data in the holodeck, from ''Encounter at Farpoint.''
- Advising Wes, with a little help from Guinan, in ''The Dauphin.''
- Saying goodbye to Deanna in ''The Icarus Factor.''

II: Sexual arousal.

- ''Justice'': hangin' out in the conference room.
- ''11001001'': his first two scenes with Minuet.
- ''Angel One'': being seduced by Mistress Beatta.
- ''Up the Long Ladder'': being seduced by/seducing the daughter.

III: Sadness/frustration/Anger/Survival Emotions

- Tasha getting zapped by Armus in ''Skin of Evil.''
- Ian's death in ''The Child.''
- Swearing an oath of loyalty to the Pagh and establishing his authority over his second, from ''A Matter of Honor.''
- Being beaten up by Quinn in ''Conspiracy.''
- Being zapped by T'Jon, in ''Symbiosis.''
- Being hit by the Ferengi whip in ''The Last Outpost.''
- Being dragged into Armus in; ''Skin of Evil.''
- Setting the Auto-Destruct in ''11001001.''
- Meeting the Klingons and the Batris blowing up in ''Heart of Glory.''

And now, the final sequence. Pulaski's triggered the beam in very tight focus, so these are 5- to 10-second clips each. Nice effect. In order, then (you figure them out):

- The Genesis effect. (Whazzat doing there?)
- ''We seek peaceful coexistence!!''
- A Ferengi jumping Riker.
- T'Jon zapping Riker.
- Adm. Heron firing at Picard and Riker.
- ''Set Auto-Destruct.''
- Data inserting control chips in Engineering.
- ''Data, something's got me!''
- Punching his Klingon second officer.
- ''Auto-Destruct.''
- The killer of Riva's Chorus getting killed.
- Throwing his Klingon second into a wall.
- ''Now.'' (from setting auto-destruct)
- The Lantree being blown up.
- ''Now.''
- The Batris blowing up.
- Picard and Riker killing Remmick.
- ''Now.''
- The Tsiolkovsky blowing up after hitting a 'huge chunk of star'.
- and a final ''Data, something's got me!'' voiceover as we see him recovering.

Tim Lynch

Enterprise Starship History

THE ENTERPRISE LEGACY

‘‘After the loss of the U.S.S. ENTERPRISE NCC 1701-A, Starfleet Command decided to continue the tradition of the name by baptizing an Excelsior-class Battleship as a new ENTERPRISE. Instead of assigning it a different hull # and adding a ‘II’ to it’s name, Starfleet decided to retain the Naval Const. # 1701 and place a letter after it.

Some were opposed, arguing that the ENTERPRISE was a Heavy Cruiser and not a Battleship. If Starfleet wanted to retain the ENTERPRISE name, it should go to one of the new Constellation-class cruisers, with their distinctive quadruple nacelle design.

In the end, the Excelsior-class kept the ENTERPRISE name because this class was intended to be the new workhorse of Starfleet, much like the old Constitution- and Enterprise-classes of a few decades earlier. Starfleet believed that the ENTERPRISE name should be given to a ship that would have high visibility.

Ironically, the Constellation-class cruiser became a famous class in it’s own right, for one of it’s number served as Captain Jean-Luc Picard’s ship in the engagement with the Ferengi that led to his famous ‘Picard Maneuver.’

The Battleship U.S.S. ENTERPRISE, NCC 1701-B had it’s own distinguished career. Loosely assigned to Starbase 12, the ship took part in many engagements in the Neutral Zone and the Triangle. It also served on 4 five-year galaxy exploration tours, recording a number of first contacts. The career of the ENTERPRISE also boasted the least crew losses by death for six years straight. A far cry from her predecessor!

The ENTERPRISE often served as a transport for dignitaries. It’s passengers included, at one time or another, the Klingon Emperor and his consort, the Romulan Praetor, six of the most powerful Orion families, the whole Vulcan political hierarchy, 50 Starfleet Admirals, and the entire Federation Council. Fortunately, they were not all aboard simultaneously!

The ENTERPRISE’s career ended in a fashion befitting it’s name and class. On Stardate 2/9208.12, the U.S.S. ENTERPRISE engaged an IKS (Klingon) L-24 battleship and a Romulan Nova-class battleship, which were working together in the Triangle, five parsecs from the Imperial Klingon States. Though the Romulan and Klingon vessels were defeated, it was a pyrrhic victory, for the U.S.S. ENTERPRISE also fell. Fearful of losing any more of it’s already scarce ships-of-the-line, the IKS pulled back it’s fleet and cut back it’s Neutral Zone raids almost to nothing.’’

Such was the first quote, page 29 in the Manual. Next is the second quote from page 55 of the Manual:

THE ENTERPRISE LEGACY – NCC 1701-C

‘‘After the destruction of the Excelsior-class ENTERPRISE, NCC 1701-B, Starfleet honored the name of ENTERPRISE by assigning it to the most powerful ship to date, the Alaska-class battlecruiser. Like the Excelsior-class, the Alaska’s purpose was quite clear: offensive power.

The naming did not go smoothly. There was debate in the Federation Council, initiated by the Vulcans, that the name ENTERPRISE was synonymous with exploration, discovery, and the ideals of IDIC, the Vulcan philosophy of Infinite Diversity in Infinite Combinations. The Vulcans argued that giving the name ENTERPRISE to a research vessel or Exploration Command cruiser would be a far more logical move.

Starfleet officials listened sympathetically, but the Alaska-class never-the-less received the name.

On Stardate 2/9301, the U.S.S. ENTERPRISE, NCC 1701-C was launched. [It should really be Ambassador class, not Alaska class.]

Unfortunately, giving a ship a noble name does not guarantee its success. For its first 5 years of service, the ENTERPRISE was relegated to dull patrol duties along the Neutral Zone. A chance for the vessel to make a name for itself finally came when Starfleet Command assigned the ENTERPRISE to a 10 year Galaxy Exploration mission that would take it beyond the UFP's frontier in the Northwest Quadrant. Starfleet also hoped the move would appease Vulcan critics who had hoped that the name ENTERPRISE would once again be associated with the spirit of exploration.

Two and a half years into its mission, the ENTERPRISE sent a distress call to Starbase 67. The ENTERPRISE was declared lost and presumed destroyed on Stardate 3/0006.30. What has happened to the ship remains a mystery to this day. [More of the history of NCC-1701-C is revealed in *Yesterday's Enterprise*.]

In honor of this tragic loss, Starfleet Command gave the designation NCC 1701-D and the famous name of U.S.S. ENTERPRISE to the new Galaxy-class exploration vessel. It is hoped that this latest version can uphold the ideals of peace and the quest for knowledge as did its famous counterpart in the early 23rd century.''

There you have it. While I don't have the same source as my old arch-enemy Ruskii, Elemental God of Thieving Editors, this is authentic and he can testify to it (you better, you BUM!!!!) as he has the same Officer's Manual as I do. His additional source may lend further insight into these two other ENTERPRISEs.

One last note, for those interested in little, unimportant trivia about ST:TNG: there were only two Galaxy-class Exploration Cruisers built:

NCC 1701-D	U.S.S. ENTERPRISE
NCC 1305-E	U.S.S. YAMATO

The YAMATO was destroyed by a 'computer virus', in case you don't remember from the past seasons of ST:TNG. That leaves the current total at 1! If more Galaxy-class Cruisers are going to be built, they haven't said anything yet.

Also, for those not knowing about the various Warp drives, this Manual of mine also explains them. I'll run through them quick for you.

The original 1960s series and movies had regular Warp speed. I forget what exactly that was (Warp x Light Speed, or something). Starting with the Excelsior, and for all other new classes thereafter, they had Transwarp, which was the Warp # cubed times light speed (i.e., Warp 3 = 3 x 3 x 3 x c). This was considered the maximum possible.

Eventually, a person named Dr. Katherine Ballantine discovered that the physical reality of space itself had become altered. They discovered a way of mating two pairs of warp field generators, allowing a quadruple warp field to encompass the ship. This allowed the advent of the previously-unknown Ultrawarp. This allowed Ultrawarp ships to become many times faster, with greater acceleration as well, than any other Starfleet/other vessel. The maximum Warp # is lower than the Transwarp (Galaxy max Warp 7/9, versus the Excelsior max Warp 12/14). However, this is deceiving because with Ultrawarp, the Warp # is not cubed, it is put to the FIFTH exponential power. Thus a ship going Ultrawarp 7 is mega-faster than a ship going Transwarp 14.

Consider: 14 x 14 x 14 x c = 2744c
while: 7 x 7 x 7 x 7 x 7 = 16807c

Amazing, eh? Thus, the theoretical near-maximum speed of Ultrawarp 10 on the Galaxy-class

ENTERPRISE could get up to 100,000 times the speed of light! These overlapping warp fields from the nacelles also allowed the ship to go to warp speed virtually instantaneously, as compared to the build-up time of the 'older-generation' vessels.

The *Star Trek: The Next Generation Officer's Manual* is an excellent guide to all sorts of trivia, giving lengthy verbal discussions and explanations on all sorts of technology in ST:TNG. It's a great investment.

Pat My-T-Mac McDonald

Star Trek: The Next Generation Officer's Manual, copyright 1988 by FASA Corporation and Paramount Pictures. The manual is listed as an 'official Star Trek RPG supplement'. This information is provided as is and is not considered canon by Paramount.

Tidbits from the BIX Network

The following information was obtained from the BIX (Byte Information eXchange) computer network. Ronald B. Moore, visual effects coordinator, has an account on the network and answers various questions. The following is compiled from his postings.

The main credit for the new third season opening sequence belongs to Rob Legato and Gary Hutzel. Ron and his people pitched in when they could. The spiral mass that you see is not a galaxy, but a solar system forming. The comet disk that is shown would be out around the distance of Mars, which is why it has a tail. If you consider the bright center as something that will end up about the size of our sun, that is the scale they were looking for. You will notice that the star field changes when you see the Saturn-like planet move off screen to the right. This is because the new head end had to match with the original main title ships.

The Enterprise has many phaser strips. It is under computer control and the computer will decide the best place to emit the beam. In *Arsenal of Freedom* a photon torpedo is fired and breaks into multiple warheads. Once the torpedo is fired, it can be guided by computer control.

A question was asked about how the Sheliak looked like Armus and if they were recycling the monsters. Ron's reply: ''We didn't recycle the monster, but the guy inside was the tar monster Armus. We do recycle the actors. ;-)''

In response to a shield question Ron said: ''We tried to make something that looks good rather than try to decide how a real shield would work. We make the shields in layers like onion skins. The more powerful the incoming beam the more layers it is likely to penetrate. It's the measuring of the loss to each layer that gives a reading of the power to the hit. The Borgs had a weapon designed to overload shields like ours, and to this point we don't know how to beat it.''

Survivors was shot in Malibu and *Who Watches the Watchers* was shot at Vasques Rocks (he thinks). He wasn't at the Watchers location, only at Survivors. Here is what Ron said about the moving transporter shot: ''It was shot at a house that looks like what you see. We made some changes there but not to the house itself. However, the only time you see the house in a long shot, it is a painting, and the only real part is the area where our guys beam in. It was a tough shot in the we were moving in to the guys while they were beaming in. It was a grand attempt, but it could have been better. We try to add touches like that when we can to add some interest. Most transporters are locked down during the transporting action. It was an unusual shot.'' Also he said: ''I don't remember the names of the owners, but it does stand out, and would be recognized. I can tell you that the view from the real house is much better than what Kevin had. If I was an entity, I would have justified a beach on the west.''

''In visual effects, we are interested in photographic and electronic tricks. If someone has to fly, or transform. If something has to be added later like a phaser beam, or a transporter effect. Or an image created like a wide exterior on an alien world. ''The Enterprise or another ship all are visual effects and done by Dan and I or Rob and Gary. The art department creates all the graphics like the Science station or the navigation panel or all the graphics in Engineering. If a graphic is to be seen on a small panel or the viewscreen, the art dept would make up the graphic, and we would put it in the screen. It was the art department that designed the Enterprise though Dan has designed a few, and there are some other model builders we have used. The art department also has a lot to do with the design of the Tricorders and other such equipment.''

''The facility we use to do what computer graphics we use would most likely add something like the soft focus, in fact they went out of their way to add something like it too our DFX. [...] I wish we could do more with such graphics, but just before we started Farpoint we did many tests. Most effects facilities in the area were given the chance to do some tests for us. By far, Digital Production had the most convincing graphics of the Enterprise. They did some things we would have a hell of a time doing on film (the opposite is also true). The producers and the effects department went over and over the results, and in the end we felt that models were really the best choice. The images were more realistic.''

''Because of that, we are locked into using models as we must continue using the shots we already have. We are creating quite a library of ship shots. When we have tried to use graphics in other areas we have almost always run into time and money problems. I know it could be smoothed out, but we have so little time that we don't use it as much as we could.''

''I think you will see [the new four-foot Enterprise model] in almost every show from Defector on. I for one hope you do not see the difference. You should however note some new angles, and more interesting moves.''

''The shape of the toy Enterprise is really close to the models we use. Now we have three models one 6 feet, one 4 feet and one 2 feet long. They all Photograph quite differently, and we have a lot of control with cameras and lenses. In one show we did use one of the plastic models for a shot. We had the kit model built and modified by one of our model builders, he did a really great job.''

''I should also point out that the Enterprise models are custom made at a great cost. They are also quite different from each other. If you look at the models they look different, but we use them for different purposes and make them look alike. Sometimes we do better than other times. The 4 foot model is new this year, and was seen for the first time in The Defector. It will allow us some new angles, but the ship will look a little different in some shots just due to it's size. As we put it more bull dog like. But the change is small because we do have to mix it with shots of the other models in almost every show.''

''I know of no plan at this time for a return of the Borg, but I do believe we will see them again, they were popular.''

Deja Q: ''The idea for the cigar gag at the end was from the Captain himself! The Q flashes are very difficult to do in that you have to try to remember exactly how someone is standing. John is really good at it. I think he studied Ti-che or something like it. In some cases John had to do a take get up and completely change clothes while we all wait making sure no one moves anything and come back and continue where he left off. It's tough, and with TV time and money you can only do so much, but John was really good. If you watch frame-by-frame I am sure you can see imperfections, but I think in context they work, it is a very quick effect. I feel that it is best to put the money where it will show the most.''

Slow phasers in Conspiracy: ''You caught me on what I think is one of the worst examples of bad planning: the slow phasers in Conspiracy. We did enjoy blowing up Remmick though.''

Question about input to effects teams: ‘‘The scripts can be detailed; Enterprise fires photon torpedos at Ferengi ship. Or the crew marvels at the screen while mind boggling image filling them with feelings of impotence! We sometimes have many long talks with the producers and director before the shoot, then it’s pretty much up to us. It’s good for us if they like what we do cause they will let us keep doing them. We do surprise, inspire and sometimes disappoint them.’’

Stock shots: ‘‘We plan to reshoot some of the stock shots from ILM. We have a better model now and can improve them a lot. We have been shooting a lot of ships the last few years. Hundreds of shots. We hate to use the older shots that you guys are starting to pick out.’’

The only stock shot in YE was the closing GR credit: ‘‘It is a nice shot, we intend to reshoot it soon with the new model. We call it GR 10J.’’

‘‘Next week (week of 4/16/90) the final show of the third season will finish shooting. Six to seven weeks later it will finish post production and season three is history. The final show looks like a good one, and will be the two part episode you have been asking for. Part two will open season four. I won’t give any of it away, but it should have a lot of action.’’

‘‘*Yesterday’s Enterprise* and *Deja Q* were entered into the Emmy competition. I hope we can get a nomination out of it. Dan and I were nominated last year for the effects work in *Q Who?*, but lost to *War and Remembrance*.’’

‘‘Keep in mind that when we come to the end of a season, and know there is to be another, it’s negotiation time. There are usually many more rumors than changes. Things change every season, and there is much talking and many threats. But, it will all settle down and season four will happen. Take everything you hear with a large grain of salt. This is Hollywood where the bull is really spread thick.’’

[It appears as if Ron’s busy ST:TNG schedule has kept him from logging on during the fourth season.]

Fourth Season Rumors

Today I briefly talked with a person who supposedly works for the agent of one of the TNG cast members. I talked with him for about twenty minutes then we parted ways. (I don't even know his full name.) Below is what he told me...

Disclaimer: I don't know how reliable this information really is, but he seemed convincing to me. Take the information any way you like.

The stuff he said that passed his desk are:

- Paramount is toying with the idea of introducing some new recurring minor characters:
  - ''Some woman.'' My guess is that it's Shelby or the wife of the person who gets married (assuming it's a male character).
  - A living energy creature called Xon. The name is supposedly taken from Roddenberry's original script to bring back Star Trek to TV.
  - A Deltan officer. He didn't say any more on this, deciding, instead one telling me who/what a Deltan is.
- A character (didn't say whether it was a major or minor) will come out of the closet and admit he/she is gay.
- Q will bring the Big E into the Q Continuum. The crew will spend three or four episodes exploring the Continuum and then leave.
- Expansion on the character of Guinan. Supposedly we'll find out who she is, where she comes from, and other neat stuff about her.
- Expansion on the idea of families on-board the Enterprise. Supposedly we'll be seeing more families interacting with the crewmembers. (This could be part of the marriage rumor somebody mentioned, but I'm speculating.)
- We'll meet some important people in Worf's life...Like his step father and step brother (who dropped out of the Academy).
- Yar might be coming back for (at most) one more episode. The Paramount writers had about three or four ways of bringing back Yar for *Yesterday's Enterprise* and still have three other possible options left. The one that's in the running is that Q brings her back to life for one episode.
- We will find out that the Borg has an *enemy*.

John
jjung@nunki.usc.edu
June, 1990

Starlog Magazine "Star Trek: The Next Generation" cross reference.

For more information about ST:TNG, the following is an index of articles in *Starlog's* ST:TNG magazine.

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TV Guide Notes

November 4-10, 1989

Sci-Fi Rides High: Paramounts's *Star Trek: The Next Generation* remains No. 1 among hour-long syndicated shows. At $1.4 million a week, it also leads in cost-per-episode–equal to the most expensive current network offerings. But with 235 stations aboard, *Trek* boasts a 10.8 rating and a third-place ranking overall, easily beating *Superboy* (4.0 in 173 markets), *War of the Worlds* (also 4.0) and *Friday the 13th* (3.9).

Culled from the article **Syndies: What's Hot, What's Not**:

1. Wheel of Fortune (13.0 230 stations)
2. Jeopardy!
3. Star Trek: The Next Generation (10.8 235 stations)
4. The Oprah Winfrey Show (9.1)
5. A Current Affair (8.2 184 stations)
7. Entertainment Tonight (7.6 163 stations)
   Chip 'n Dale's Rescue Rangers (4.8)
   Duck Tales (4.2)
21. Inside Edition (4.1)
23. Hard Copy (4.0)
   Superboy (4.0 173 stations)
   War of the Worlds (4.0)
   Friday the 13th (3.9)
   RollerGames (3.7)
   Super Mario Brothers (3.0)
   Teenage Mutant Ninja Turtles (2.8)
   USA Today on TV (2.8)
   The Joan Rivers Show (2.6 148 stations)
   American Gladiators (2.5)
   Crimewatch Tonight (2.1)
   The Judge (2.0)
   Divorce Court (1.8)
   Trial By Jury (1.6)

March 3-9, 1990

Cheers To Patrick Stewart, who plays Captain Jean-Luc Picard on the syndicated *Star Trek: The Next Generation*. The British-born Stewart's command of the Starship Enterprise is surpassed only by his mellifluous command of the mother tongue – thanks to his training as a Shakespearean actor. He fills predecessor William Shatner's shoes with his convincing portrayal of a leader who's both authoritative and empathetic.

June 16-23, 1990

Beam up the Emmys

Paramount Network Television, which creates *Star Trek: The Next Generation*, along with the producers of the syndicated show have set their phasers on stun: they are waging an aggresive campaign to secure Emmy nominations for the popular cult series. Beginning this month (and extending through July), ads and promotional spots will appear in the media touting the show. In addition, reruns of its best episodes will be shown. Last year *Star Trek: The Next Generation* was nominated for eight Emmys – but all in technical categories – and that, says Rick Berman, has everyone burning hotter than a warp-drive engine. ''In some demographic groups, this is the number three or four show,'' says Berman. ''Few people would argue that actor Patrick Stewart is one of the best actors on television. And we are hoping through promotion to garner the recognition that we deserve.''

Monday Guidelines

Star Trek: The Next Generation concludes its third season in syndicated space with a dandy cliffhanger: the Enterprise is engaged in battle with a seemingly invincible foe.

close up

Riker (Jonathan Frakes) faces two tough foes in this season-ending cliffhanger.

For starters, there's L t. Cmdr. S helby (Elizabeth Dennehy), Riker has been offered command of the starship Melbourne, but he's ' 'comfortable'' a s second-in-command on the Enterprise, and is reluctant to leave. The ambitious Shelby, w ho is on the Enterprise to probe the disappearance of the colony on Jouret Four, i ntends to push him out.

First, though, they both must contend with the Borg, a ruthless race of cyborgs that is probably behind the colony's d isappearance. The Federation has never been able to stop the Borg, and this time is no exception: when the Borg ship materializes it traps the Enterprise and inflicts heavy damage to its hull. As the Enterprise limps away to hide in a solar nebula, 11 crew members are dead. Another eight are missing.

July 7-13, 1990

Culled from the article **The Best and Worst – by the numbers**

Syndicated Series through 5/20/90

1. Wheel of Fortune (14.3 average rating)
2. Jeopardy! (12.6)
3. Star Trek: The Next Generation (9.9)
4. The Cosby Show (9.4)
5. The Oprah Winfrey Show (9.3
6. A Current Affair (8.6)
   Wheel of Fortune (weekend version)
8. Entertainment Tonight (8.4)
9. Donahue (6.4)
10. Geraldo (5.8)
11. S tar Search (5.7)

September 22-28, 1990

Monday Guidelines

Star Trek: The Next Generation warps into a new season with the Enterprise locked in battle against the invincible Borg under the command of the former Jean-Luc Picard.

Close up

The syndicated series returns with a resolution of last season's c liffhanger. W ith Capt. Picard (Patrick Stewart) transformed into a half-Borg named Locutus, Riker (Jonathan Frakes) prepares the Enterprise to join Starfleet in a defense of Earth. The Borg, however, have used Picard to learn of Federation defenses, and before the Enterprise arrives they lay waste to the Starfleet armada. With Earth defenseless, Riker relies on a talk with Guinan (Whoopi Goldberg) tp devise a tactic that can destroy the Borg–but might also destroy Picard. Shelby: Elizabeth Dennehy. D ata: Brent Spiner.

October 6-12, 1990

Grapevine: Spiner taps the past

Brent Spiner, who plays android Lt. Commander Data on *Star Trek: The Next Generation*, explores new frontiers this week on the ''Brothers'' episode of the syndicated show. In the segment, Spiner plays three characters: besides Data, he'll portray Data's evil twin, Lore, plus Noonian Soong, the man who created both androids. Spiner discloses that to play the evil twin, ''My initial impulse was to call upon the anger I once had toward my older brother, Ron.'' Spiner stresses, ''We've become very close,'' but, in the past, he says, there were typical sibling squabbles – and a little more. He'll never never forget the time ''Ron had me convinced we'd had a middle brother he'd done away with. I was about 5 and Ron was about 7. My mother had just pulled out of the driveway to go somewhere, and he was telling me this story – with butcher knife in hand – about this older brother in a cave somewhere with a knife in his back. I swear my mother heard me screaming 10 miles away in her car.''

November 3-9, 1990

Plus: Trek warps past original

Wil Wheaton is leaving the show, and Leonard Nimoy may make a guest appearance. That's the news from *Star Trek: The Next Generation*, which surpasses the original with its 80th episode this week–one more than the 79 shot for the original *Star Trek*.

''We've discussed with Leonard Nimoy the possibility of his appearing on the show. But no plans have been made,'' says Rick Berman, executive producer of the syndicated series.

Berman says two ideas for using Spock were drawn up some time ago. ''One was to have him come back as a man 80 years older, which wouldn't be a problem because Vulcans age slower. The other was a story that dealt with a unique form of time travel. That would have presented Spock at his own age.'' The latter sounds more likely, since in an episode last season, Sarek, Spock's 202-year-old dad, paid a visit to the Enterprise and seemed to suggest his son had died.

The departure of Wheaton, who plays Ensign Wesley Crusher, is still top secret but should take place within a handful of episodes. The actor, best known for his part in the film ''Stand By Me,'' has a number of other projects to pursue, including another TV series for Paramount, which produces *Star Trek*.

Meanwhile, the series will go ahead with storylines that feature Commander Riker (Jonathan Frakes) waking up to discover that 16 years have gone by and that he's now the captain of the Enterprise–but he can't remember how he got there; Councilor[sic] Troi (Marina Sirtis, who is gifted with empathetic abilities) finding herself empathetically blind; and Captain Jean-Luc Picard (Patrick Stewart) being badly hurt in a shuttlecraft accident and left stranded on a deserted island.

For the 80th episode itself (appropriately titled ''Legacy''), the crew of the Enterprise face a distinctly 20th-century challenge: gang warfare. When two crew members are taken hostage, the Enterprise is forced into a rescue attempt with one of two gangs that run a space colony.
–Stephen Galloway, Geofftey A. Hamell

Guidelines

As **Star Trek: The Next Generation** presents its 80th episode (one more than its NBC predecessor logged), the Enterprise crew is involved in a rescue mission at a lawless planet that was the birthplace of their late comrade, Tasha Yar.

January 19-25, 1991

Grapevine: Woman of Letters

The departure of Wil Wheaton (Wesley Crusher) from *Star Trek: The Next Generation* last November has prompted a flood of letters to Gates McFadden who plays Wes's mother, Dr. Beverly Crusher, on the syndicated series. ''I'm getting all these letters from teenage girls who adore him and want to know: 'What [is your character] going to do without him?,' '' says McFadden. If Beverly were to respond, she jokes, she might say, ''Well, now I don't have to wash his clothes, I can date like crazy . . . maybe have time for a little sex.'' McFadden also gets her share of teenage fan mail. ''They look at my character as a role model,'' she says. Some write to say they wish she were their mother. But McFadden is also reaching an older crowd. A doctor getting ready to start her own practice considers Dr. Crusher so inspirational she wrote and said ''she wanted my picture in the office.'' McFadden also receives correspondence from convicts. ''I get letters asking, 'Please send me a picture, but not the one of you in your uniform–do you have any 8x10s of you in your panties?' ''

June 15-21, 1991

Grapevine: The guest stars are with them

Star Trek: The Next Generation certainly seems to be the ''in'' show to guest-star on these days. The syndicated series featured **Mick Fleetwood**, **Jean Simmons**, **Dwight Schultz** and **Bebe Neuwirth** last season, and co-executive producer **Rick Berman** already has a list of interested candidates for next season, including: **Rosoanna Arquette**, **Bruce Davison**, **Roger Rees** and **Sean Young** – who would also like to write an episode.

A recurring character will also be introduced on the June 17 cliffhanger. Insiders say it could be **Denise Crosby**, who portrayed Tasha Yar during the show's first season. Berman reports that all of the current cast members will be back next season – including Oscar-winning actress **Whoopie Goldberg**.

This Week On TV: Golf's U.S. Open and a ''Star Trek'' cliffhanger

Meanwhile, on local stations around the country, the Klingons are teeing off on each other as **Star Trek: The Next Generation** heads into its season-ending cliffhanger. A civil war is brewing and that leaves poor Worf (Michael Dorn), the lone Klingon on the Enterprise, with a bad case of divided loyalties. Is his primary allegiance to his people or the Federation? Trekkies will find out in the fall.

Associated Press Notes

June, 1990

Frakes feels at ease on new 'Star Trek'

A zillion miles into space, on the bridge of the Enterprise, Jonathan Frakes pulls off his burgundy and black Starfleet jersey as soon as the cameras stop filming.

''This is the last week of our third season and, boy, you can feel it,'' said Frakes, who stars as Cmdr. William Riker in ''Star Trek: The Next Generation.''

This was this year's 26th show, the end of 75 hours of filming.

''The show's come a long way,'' he said. ''It would be great to go back and redo the pilot knowing what we know now. The actors have all settled into their roles. The writing's gotten so good. We've relaxed into our characters and their clothes. The new ease is captured on screen.''

It's easy to understand Frake's point. The series is the most popular dramatic show in syndication.

The series is at its best when the Enterprise's crew plays out its own relationships, emotions, ambitions and failings against a background of exotic aliens and new worlds.

Gene Roddenberry, who also created the original series, split up the Capt. Kirk character when he devised the current series. Capt. Jean-Luc Picard, played by Patrick Stewart, became the authoritarian Kirk. The adventurous side went to Frake's Cmdr. Riker.

Riker is the second-in-command, the bold leader of the Away Team, which does the exploration or fighting away from the ship. There is an undercurrent of a romantic relationship Counselor Deanna Troi, played by Marina Sirtis.

''Gene once said he thought Picard and Riker and Wesley Crusher, a teen-age crewman, combined all the elements of Capt. Horatio Hornblower at different ages,'' Frakes said.

Hornblower was the 18th-century English seaman who rose from midshipman to admiral in the adventure stories and books by C.S. Forrester.

Miscellaneous Press Notes

October, 1990

Brent Spiner using Data in his favor

The week of Oct. 29 will mark a milestone in the history of America's love affair with the captain and crew of the USS Enterprise. On that date ''Star Trek: The Next Generation'' boldly goes one step beyond the original ''Star Trek'' series with its 80th episode (Captain Kirk and his crew filmed only 79 segments).

No one is more surprised at the syndicated series' continued success than Brent Spiner, who plays Lt. Commander Data on the show.

''When I took the role four years ago, it was just another job,'' says Spiner. ''I figured we'd do a pilot and then go home. I really thought the odds were against us because people were initially reluctant to accept a new 'Star Trek.' Now here we are 80 episodes in.''

Spiner is also amazed that his character, an android possessing super strength and an incredible memory, has become so popular.

''When I was initially cast as Data, my biggest fear was that he has a very small canvas to paint on,'' explains Spiner. ''I thought I was going to get locked into playing something very restrictive.''

''But as it's turned out over the years I wind up doing something other than Data – or during Data playing at being something else – least once or twice a year.

Surprisingly enough, Spiner's fan mail is mostly from women intrigued by Data.

''I get a lot of romantic mail,'' he says. ''They're just curious about my availability or they're telling me about themselves, their problems and how difficult life is for them.''

''But the letters are really written to Data,'' adds Spiner, who is single. He believes women are fascinated with Data because ''he's a really accessible personality. He's vulnerable and innocent and there's a feeling that he's somebody who would be kind – that's why he would make a good partner or somebody to tell your troubles to.''

How much of that on-screen vulnerability and innocence can be attributed to the man off-screen?

''Marina (Sirtis, his co-star on the show) says of all the characters on the show I'm the closest to my character. But I do think I'm innocent as Data.''

''I think I'm as big a sap as Data is,'' says Spiner, who admits to being a sucker for a sob story. ''I tend to believe everything that's told to me.''

This is the fourth season for ''Star Trek: The Next Generation'' and Spiner has two more years to go on his contract. But he can't foresee how he could continue on after that.

Spiner isn't worried about life after ''The Next Generation.''

He started out as a singer, and says, ''I did 25 Broadway shows in New York before I did the series.''

One thing that won't help Spiner break out of the Data mold is the album of standards he started recording on his hiatus.

''I'm calling it 'Old Yellow Eyes if Back,' says Spiner in all seriousness. ''And I'll be made up as Data on the album cover.''

''I needed to do something over the hiatus and it seemed the most accessible thing to be doing in my own time.''
Stephanie DuBois

November, 1990

Ask Stacy

DEAR STACY: Is there a logical system behind the star dates on ''Star Trek: The Next Generation?'' Are they consistent with the star dates on the old ''Star Trek''? – Glen S., New York.

DEAR GLEN: No, the old and new ''Trek'' dates do not correspond. Yes, the ''Next Generation'' dates are figured systematically – but it's not a scientific star date system. Here's how it works: the first number, four, represents the 24th century. The second number, also four, means that ''Star Trek: The Next Generation'' is in its fourth season. The rest of the numbers relate to the day and hour of ''Star Trek: The Next Generation's'' current TV season. It gets v-e-r-r-r-y complicated. Because the series only gets 43 minutes of each hour due to commercials, time is measured in 43 minute hours.
Stacy Jenel Smith – Tribune Media Services

April 1, 1991

NEW 'STAR TREK' NEARS SHOW 100

''Star Trek: The Next Generation'' has beamed past its predecessor, with more than 94 episodes filmed, and will celebrate its 100th show with its captain trying his hand at a new helm – that or director.

''It will be my first ever venture into television direction, so it's going to have a double significance for me,'' said Patrick Stewart, who plays the refined but tough Captain Jean-Luc Picard.

The British-born, Shakespearean-trained actor, who will continue in his role as captain of the starship Enterprise, was in New York to promote a new Public Broadcasting Service series he is hosting called ''The Shape of the World.''

The series, which begins tonight, tells the epic story of mapping of the globe.

The trim 50-year-old actor said that the 100th episode of the new ''Star Trek'' will deal with Lieutenant Worf, the Klingon who heads security aboard the Enterprise, and problems with his home planet.

It has not yet been decided if Stewart will direct more than the 100th episode, which is expected to air in May.

There were only 79 episodes of the original ''Star Trek,'' which was first broadcast in the late 1960s and developed a cult following.

The Original Just Keeps Going

The earlier series, which introduced the unforgettable characters of the pointy-eared Mr. Spock and dashing Captain Kirk – not to mention the household phrase ''Beam me up, Scotty'' – is still a hit through syndication.

(The popularity of the new series is demonstrated by the fact that San Francisco's KBHK (Channel 44) airs each episode twice, at 8 p.m. Saturdays and 10 p.m. Sundays, and starting today will broadcast ''Next Generation'' reruns at 6 p.m. weekdays.)

Meanwhile, Paramount Pictures has announced that yet another film based on the series, ''Star Trek VI'' is beginning production with an expected release date next year.

‘‘The Next Generation’’ is currently rated third among syndicated television programs, after ‘‘Wheel of Fortune’’ and ‘‘Jeopardy.’’

Stewart said that one of the advantages ‘‘The Next Generation’’ has over the original series is the use of advanced special effects. But, he said, the real popularity of both Star Trek series stems from the same reason.

‘‘It seems to satisfy a fundamental need in many people for an affirmative, optimistic view of the future,’’ he said.

Dreams of Adventure

Stewart seems to have been a perfect fit for both ‘‘Star Trek’’ and the PBS series. Growing up in a working-class neighborhood in the north of England, Stewart said, he longed for adventure and would pore over silk maps brought home by his father, who had been in a military parachute regiment.

He later found adventure through acting and was a member of Britain’s Royal Shakespeare Theater for 20 years. His TV credits include such BBC series as ‘‘I, Claudius,’’ and he also appeared in David Lynch’s film ‘‘Dune.’’

In the cast of ‘‘Star Trek’’ for four years now, Stewart said he has become irritated by questions ‘‘implying that I was somehow slumming, going down market from having been a member of the Royal Shakespeare Company.’’

He once told an interviewer, ‘‘not only was it not slumming, but all of my years of speaking blank verse and sitting on thrones and wearing tights and striding the stage of the RSC was nothing but a preparation for sitting in the captain’s chair of the starship Enterprise.’’

Stewart recalled that one of the last roles he played with the Royal Shakespeare Company was King Henry IV.

‘‘I do find there is really a direct parallel between playing such a role to shifting to the captain’s chair of the USS Enterprise. In fact,’’ he added, ‘‘there are those who would say sitting in the captain’s chair on the USS Enterprise is far more important than sitting on the throne of England.’’
San Francisco Chronicle (Datebook, page E1) − Gail Appleson − Reuters

May 5, 1991

TREKKING TO THE TOP

The carpeted bridge of the starship Enterprise was suddenly invaded by several dozen bald and sandaled beings attiured in burnt-orange robes. Intrigued by the Lucite-and-halogen spectacle, they wandered about quietly, gently touching the flashing consoles, pointing to the padded chairs on which the famous starship captain and his officers usually sit and whispering among themselves in what seemed to be an alien language.

But they were a good deal less alien than the outworlders who usually beam up to the set of Paramount’s *Star Trek: The Next Generation*. This was a delegation of Tibetan monks from the Dalai Lama’s monastery in India. And they were transfixed by the sight of actor Brent Spiner, who plays the series’ popular Pinocchio-like android, Data.

Studying Spiner’s skin, swathed in gold makeup, and his eyes, glinting gold from his contact lenses, the monks were curious: Was he man or machine? Their curiosity seemed satisfied, however, when some of them shook hands with the impish actor, whose makeup rubbed off on their palms.

Spiner quips that smudging has prevented him, until a recent on-screen entanglement with guest star Michele Scarabelli, from being kissed as much as he'd like. ''I fear when I die, they'll find traces of this makeup in my blood,'' he says.

In Spiner's four years on the show, he's gotten tired of inquiries into his humanity. (There are some who, in fits of extreme cognitive dissonance, simply will not accept that Spiner is human, causing great distress for both him and them.) But he schmoozed patiently with the monks. And ''when the bells rans out for 'quiet on the set,''' recalls Spiner, ''these people did *professional* quiet.''

The monks−who appeared to mesh better with the scenery than did the previous day's visitor, Marilyn Quayle−had been invited to the Paramount lot to attend a taping of *Cheers*. But they made it known that as much as they liked Cliff, Norm, Frazier and Lilith, they and their spiritual mentor, the Dalai Lame, were big-league *Star Trek* fans. This cheers series creator Gene Roddenberry, a 69-year-old Texas-born former airline pilot, flack for the Los Angeles Police Department and head writer of the famous '50s TV western *Have Gun Will Travel*.

For Roddenberry, *Star Trek* in any of its manifestations−the first, or ''classic'' TV series, which ran from 1966 through 1969 and survives in daily syndication throughout the world; a short-lived animated series that premiered in 1974; a spate of high-grossing feature movies launched in 1979; and the now 4-year-old TV series *Star Trek: The Next Generation*−has always been more than mere entertainment.

''It has become a crusade of mine,'' says Roddenberry, ''to demonstrate that TV need not be violent to be exciting. I'd often felt that no one was catching on. But if the Dalai Lama likes us, I suppose the message is getting out.''

A stocky man with a silver mane and a quick smile, Roddenberry now fancies himself the invisible conscience of a universe of the imagination that has taken on a powerful existence entirely beyond the confines of his mind. ''I finally feel I have become a philosopher, junior grade,'' he says. ''There's hardly a subject you could mention I haven't spent time thinking out while writing *Star Trek* scripts. You spend years dreaming up strange new worlds, and they build up into something quite real.''

Roddenberry considers his greatest fest to be that nearly 25 years after the original series inauspiciously debuted on NBC (and after network execs deemed the first pilot too cerebral), *Star Trek* lives on−with a vengeance. Indeed, as *Star Trek: The Next Generation,* it had become one of the most widely watched shows on TV, reaching 12.4 million households nationwide−a 13.1 ratings−during the February sweeps. (*Cheers*, a *network* show, was seen in 19.9 million households−a 21.8 rating.) Though this is, in fact, a smaller percentage than watched the old series, TV has since become sufficiently fragmented by cable and video to make this a consistently impressive, and eminently profitable, showing.

Winner of seven Emmies and a Peabody Award, *TNG* is even endorsed by the national organization Viewers for Quality TV, which prizes wholesome TV fare. It has become, asserts Paramount, the No. 1 one-hour show for men 18 through 49. Women like it less, though they prefer it to such past and present network powerhouses as *Dallas, Murder She Wrote* and *Designing Women*. In a telephone survey conducted this year for Paramount, 99% of the respondents had heard of *Star Trek*, and 53% said they were fans.

Star Trek has certainly evolved light-years beyond the frequent punch-ups and photon torpedo blasts that characterized the original TV series (which, Roddenberry insists, was itself less violent than virtually every other dramatic series on the air at that time). Death and strife have not been entirely banished from the universe soem 400 years hence. But the new show, which is set some 85 years after the old series transpired, generally eschews violence and bluster for diplomacy and intellectual guile, explains Roddenberry in the slim ‘‘bible’’ he created to guide the show’s writers. ‘‘Show a somewhat better kind of human than today’s average,’’ he writes on Page 3 of the *Writers’/Directors’ Guide* for the 1989 season. ‘‘Our continuing characters are the kind of people that the *Star Trek* audience would like to be themselves. They are not perfect, but their flaws do not include falsehood, petty jealousies and the banal hypocrisies common in the 20th century.’’

Phasers are rarely set to kill. The new Enterprise–a plush, high-rent hotel in space–seeks out its new worlds gingerly, fearing, with a politically correct ’90s sensibility, that outright human interference may irrevocably muck up physical and cultural ecologies.

Thankfully, individual characters are instead permitted to grapple more decisively with their own internal demons. In one compelling fourth-season episode, for instance, starship Capt. Jean-Luc Picard–a Frenchman played by 50-year-old Briton, Royal Shakespeare Company veteran Patrick Stewart–struggled to overcome the humiliation of being mentally dominated by a race of quasi-omnipotent, hive creatures. His second-in-command, Will Riker (played by actor Jonathan Frakes), has learned to recognize that an apparent lack of personal ambition reflects genuine career satisfaction and competence. Ship counselor Deanna Troi (Marina Sirtis) has survived the temporary but highly traumatic loss of her empathic powers. And android Data has realized that becoming human is a slow process even for a quick study who may otherwise prove immortal.

Gone, however, is the crusty banter that characterized relations among the original series’ Capt. Kirk (William Shatner), his logic-bound and ironically charismatic, pointy-eared Vulcan science officer, Mr. Spock (Leonard Nimoy), and his irascible shipboard doctor, Leonard (Bones) McCoy (DeForest Kelley). Internal conflict among the new crew has been relegated to its recurring poker game, reflecting Roddenberry’s newfound conviction that tomorrow’s space explorers will have forgone petty bickering and jealousies in the workplace.

By limiting the boundaries of what *Star Trek* characters can and cannot do, Roddenberry has set before his writers a unique, and occasionally insurmountable, challenge: how to generate genuine human drama on TV without drawing on the baser motives–greed, lust, and power–that appear to drive other TV characters.

Few writers have successfully adapted to this format. In fact, Roddenberry’s efforts to enforce his Pollyannaish vision of the future–during the first season, he virtually rewrote the first 15 episodes–caused many writers who might otherwise have had to be dynamited off a successful series to run screaming into the night. It was simply too difficult for them to sustain one man’s dogmatic view of the future.

First-season writer Tracy Tormé recently described his growing discomfort with these constraints during his brief tenure on *TNG* to Cinefantastique writer Mark Altman. There was an atmosphere, Tormé said, of ‘‘We can’t do this, and we can’t do that’’ instead of ‘‘Hey, we have a big success on our hands, we have a loyal audience no matter what, so let’s take some chances.’’

(Indeed, the writers’ bible contains an entire list of ‘‘thou shalt not’s’’, which includes the admonition that ‘‘We are not in the business of toppling cultures that we do not approve of. We are not ‘space meddlers.’’’ Item 10 on the list urges writers to ‘‘Beware of spaceship battles: They cost enormous amounts of money and are not really as interesting as people conflicts.’’)

Tormé, who claims to have been groomed for a top position on the in-house staff, recalled once having had to change a blue-skinned Andorian character to another species of alien at the last moment. On the old series, he said, Andorians had antennae. But in *TNG*, insisted one producers, ''we don't do antennae.'' These apparently smacked too much of vintage pulp science fiction, which, stripped of its pretensions, is really what *Star Trek* has always been.

The idea of creating drama without conflict also seemed beyond the reach of most writers, who chafed under Roddenberry's rule that ''Regular characters all share a feeling of being part of a band of brothers and sisters. As in the original *Star Trek*, we invite the audience to share the same feeling of affection for our characters.''

''I think the show was unbelievably static,'' Tormé said. ''All of these characters like each other all the time, and for me that was a real big disadvantage.'' It made, many fans have complained, for bland viewing.

What was needed–and what Roddenberry ultimately got despite the Writers Guild strike that nearly crippled the final episodes of the show's first season and the next season's first episodes–were writers who could not only accommodate but become energized by the challenges of his restrictions. If conflict could not arise among the characters, it could be imported from the universe they were made to inhabit.

According to executive producer Rick Berman–who with executive producer Michael Piller is widely credited for having improved the series' dramatic quality during the past two years by making that universe more detailed, layered and Angst-ridden–Roddenberry was probably correct to have adopted a hard-line approach.

''The show needed a helmsman who would set a strong course,'' says Berman, a 45-year-old producer/writer who served a two-year stint as development executive at Paramount before *TNG*. ''By rewriting the first 15 scripts, Gene set the course for the rest of us.''

Those who most comfortably settled into Roddenberry's universe learned early on how to flesh out the new characters while balancing them with the fact that they actually amount to little more than individual facets of a single, mythically potent Odyssean protagonist. In *Star Trek*–and Freudians (one of the many schools of academics to have milked the series for doctoral theses) believe this was as true for the original series as it is for *The Next Generation*–the Enterprise, not its crew, is the hero. Despite the haimishness of both series, this, in fact, may be the key to the series' immense durability. As long as there is a universe to explore and a spaceship to explore it, suggests Roddenberry, there will be a *Star Trek*.

TNG survived its birth pangs largely because Paramount, spared the whims of an interfering network, had committed to a mulityear run. There were few assurances that lightning could strike again. But Paramount was prepared, recalls John Pike, the studio's president of network TV, to let Roddenberry work out the kinks until the series, like most others, hit its stride a season or two down the line.

It was willing to do so because, over the decades, *Star Trek* has shown itself to be a vigorous golden goose, generating immense profits. What Roddenberry originally pitched as a ''Wagon Train to the Stars'' has become omnipresent: a corporate gravy train for Paramount so unbiquitous in syndication and crafty in its merchandising as to appear virtually unstoppable. Indeed, the studio refers to it as ''the franchise.''

The original series has been ''stripped''–broadcast daily in most major Americal markets–since the early '70s and watched more and more by people who never saw its first run. In its fourth season, *TNG* surpassed the original's output of 79 episodes. It, too, is being stripped in syndication even as new episodes continue to be produced. According to Cinefantastique, this is because the show, which allegedly costs more than a million dollars an episode to produce, runs at a sizable deficit. However, Berman denies this is the case and says that *TNG* does better than break even.

At Paramount, only the foolhardly or the legally well-represented engage in debates over what defines profitability. The five *Star Trek* movies alone, however, have grossed more than $400 million in box office receipts. The 1986 film *Star Trek IV: The Voyage Home*, for instance, has earned $110 million in gross receipts and did an equally brisk business in video rentals. Directed by Nimoy and written by writer/producer Harve Bennett and writer/director Nicholas Meyer, its pro-whale theme, comedic tone and contemporary setting attracted filmgoers who would not otherwise have gone to a *Trek* film.

Even the wildly overbudget ($45 million) *Star Trek−the Motion Picture*, the first in the series, which opened in 1979 to a poor critical and box office reception, has managed to turn a profit. At Paramount, such achievements are seldom scoffed at.

There is also a whole range of subsidiary merchandising to consider. The *Star Trek* novels published monthly by Simon & Schuster's Pocket Books (a division of Paramount)−with plots alternating between the ''classic'' series and the new show−frequently reach the top of the New York Times bestseller list. They alone generate close to a million dollars a year.

And even the Franklin Mint, which to date has only issued collectible Hollywood tie-ins to *The Wizard of Oz* and *Gone With the Wind*, conducts a brisk trade with high-end *Star Trek* ''tchotchkies'', including 25th-anniversary commemorative coins, pewter models of the various Enterprises and even ornate chess sets costing nearly $1,000. Timex offers a complete line of Trek watches. Associates National Bank, headquartered in Dallas, even offers *Trek* credit cards.

Licensing fees for these and other marketing schemes go back to Paramount, which has come to regard *Star Trek* as a ''tent-pole'' capable of propping up the studio when times are particularly hard. Although Paramount won't supply actual figures, the vehicle, in its assorted guises, may have already generated as much as a billion dollars in revenues. With the studio now beset by sinking profits and vicious infighting, such performance is deeply appreciated and, according to a piece in Variety, heavily relied upon.

Star Trek and *TNG* are seen in some 40 countries including southern Lebanon, where Roddenberry's credo of non-violence has yet to take hold. But despite being as pervasive as Madonna and perhaps as enduring as Mickey Mouse, Roddenberry's format seems to play best in America.

Fragmented by modernity, Americans appear starved for meaning, community and the promise of a better future that *Trek* attempts to deliver. ''Unlike most soap operas,'' says John De Lancie, who appears as a mischievous but lovable omnipotent alien called Q, ''*Trek* is also *about* something. It seems to have a higher appeal, and people actually have a sense it might presage a better future.''

Roddenberry's wide-eyed, highly idealistic view of the future is remarkably free from war and disease, racism and sexism. This largely utopian vision was certainly the major attraction of the old series, in which the feisty Capt. Kirk, played with hammy exuberance by Montreal expatriate Shatner, policed the galaxy with decidedly un-Canadian gunboat diplomacy. And it remains so today, although an equally bald-headed captain (fans still joke about Shatner's increasingly unwieldy hairpiece) now commands a kindler, gentler Enterprise. Capt. Picard is no interstellar ''Stormin' Norman'' Schwarzkopf.

This became evident when, at a recent convention n New York attended by 2,000 Trekkers, Shatner and Stewart shared a stage for the first time. Someone asked how Capts. Kirk and Picard would have handled Saddam Hussein. One would have gone to war; the other would have opted for a mixture of vigorous negotiations and diplomacy, backed by sanctions, if necessary. ''I'd have told him to drop dead,'' said the blustery 60-year-old Shatner, who was always ready for a fight in the old series and who regarded his frequent sexual conquests as de riguer for the protean hero.

‘‘As for Capt. Picard,’’ quipped Stewart, who has not always been comfortable with his alter ego’s occasionally long-winded and sometimes inactive-to-the-point-of-somnolent leadership qualities, ‘‘he would still be talking.’’

The new Enterprise ostensibly shares the same mission as its predecessor, though the now-famous preamble is gender-neutral, promising to ‘‘boldly go where no *one* has gone before.’’ However, according to J. Michael Stracynski, a co-host of KPFK’s Friday-night science-fiction radio talk show, ‘‘Hour 25,’’ the new show is more reserved, ‘‘which may make for interesting science fiction but not for very compelling stories.’’

For some, in fact, *Trek* has always rhymed with ‘‘yech.’’ In a recent exchange on the computer information service and network CompuServe, science-fiction writer Mike Resnick instructed a would-be *Star Trek* writer on the inherent drawbacks of plowing someone else’s literary field. His comments gave vent to the disdain that many still feel for the series in its various formats. ‘‘Novelizing someone else’s characters,’’ declared Resnick, ‘‘is secondhand writing and requires secondhand thinking. I can think of no quicker way to stunt an embryonic writer’s professional and artistic growth than to hand him a secondhand universe and a fully drawn set of characters and tell him to go to work writing yet another thirdhand adventure for readers who find comfort in the continual retelling ‘of what is essentially the same story’.’’

‘‘*Star Trek* has the virtue in this world of being illiterate,’’ acknowledges writer/director Meyer, now directing the current feature, *Star Trek VI: The Undiscovered Country*, which is slated for a Christmas release. ‘‘America is now an illiterate society, with no particular oral tradition,’’ he observes. ‘‘Myths have to be served up in a new way.’’

Talk remains central to *Trek*, says Meyer, who once told a film class that the classic series was at heart a radio play, not a TV show. Meyer demonstrated this by running an episode of *Star Trek* without the picture. The class was able to follow *Trek* merely by listening to it.

What *Trek* offers to those who can get past its ‘‘high-Trek’’ terminology, says Stewart, ‘‘is the kind of narrative power that our earliest ancestors knew around their first in the cave. It’s what kept people together. It’s what gave meaning to their lives. It’s what validated them, or placed them in time and space. It still does.’’

The old series dealt liberally with any number of noble and socially relevant themes of the ’60s, tackling racial prejudice, the alleged irrationality of religious worship and even (in one of the more abysmal third-season episodes) the hippie phenomenon. Although somewhat more restrained, politically, than its predecessor, *TNG* has also tackled complex human issues, including terrorism and drug abuse.

It has even explored the dangers of excessive ‘‘Trekishness’’ in a particularly wry and whimsical episode about one man’s addiction to fantasy characters created in the ship’s ‘‘holodeck,’’ a 24th-Century virtual-reality simulator. The protagonist, a 24th-Century schlemiel, had fabricated imaginary but otherwise tangible replicas of the series’ main stars−he was too inept to deal with them directly−during work hours. In his holodeck fantasies, they actually fawned on him.

Marina Sirtis, as the ship’s empathic counselor, Troi, and a sensual subject of these fantasies, seemed to be the only one to discern the true carnal nature of this illicit dalliance and was suitably shocked at the invasion of privacy it represented.

The more self-aware Trekkers, whom Shatner once admonished to ‘‘get a life’’ on an episode of *Saturday Night Live*, may well have realized that they had become the butt of this gentle parody. The rank-and-file probably were not, for which Paramount may be grateful. THe people who have shaped such plots over the years for TV and film have learned that *Star Trek* fans are best left unprovoked.

It was the fans, in fact, who are credited with saving *Star Trek* from cancellation after both its first and second seasons. The network didn't understand the show, remained unimpressed with its numbers and had moved it to a dreadful Friday-night time slot that assured its demise. The Trekkers waged a letter-writing campaign of unprecedented proportions (some insist at Roddenberry's behest) against NBC, which relented by assuring a subsequent season. Although many of the final season's shows, says Straczynski, might have best been dropped off a pier, the added year of production afforded the first series enough episodes to permit its survival in syndication.

The sheer power and durability of the *Trek* phenomenon did not become evident, however, until the early '70s, by which time *Star Trek* conventions were providing Roddenberry and his cast members with a new kind of livelihood. Fans wanted the series back, and Roddenberry tried valiantly to accommodate them, first with an animated series featuring the voices of some of the actors, and later with a revamped TV series with the original cast, to be called *Star Trek II*.

Ultimately, plans for TV's *Star Trek II* gave way to an overpriced and generally stolid feature movie produced because of the overwhelming success of George Lucas' *Star Wars* and released in 1979 as *Star Trek: The Motion Picture*. That film, directed by Robert Wise, begat a more economical and dramatically successful trilogy of films that concluded with the popular *Star Trek IV: The Voyage Home*.

Star Trek V: The Final Frontier, which Shatner commandeered (Nimoy had directed the previous two), is widely regarded as the weakest of the feature series. Fans who saw it were generally too numb to do anything but wring their hands. Attend they did, however, despite bad advance word of mouth.

Still, when Paramount began contemplating *TNG* in 1986, it was far from certain the heavens would smile on this latest attempt to reincarnate *Star Trek*. Studio execs worries that the series might fail in its attempts both to capture the old audience and to attract new fans.

''There was great eagerness to do *Star Trek* on television,'' recalls Paramount's Pike. ''But it was an anxious time, too. You don't want to be the one to screw up the franchise.'' For one thing, it was thought that bringing *Trek* back to TV might saturate the market, softening the demand for more movies. ''Prior to *TNG*,'' says Bennett, ''people who loved *Trek* could watch reruns, and once every two years they could go to the theater and get a bigger dose of *Trek*, and you'd have a feeding frenzy.'' Too much *Trek*, executives feared, could prove as bad as no *Trek*.

But working in favor of the series' return to TV was the high cost of making the movies: By *Star Trek VI*, Paramount was paying Shatner and Nimoy $4 million a film (though not up front, according to a recent report in the New York Times). Increasingly strapped for funds, executives realized *Star Trek* would become more profitable if reincarnated as a TV series with a cast of relative unknowns. Because Paramount could produce and market the series, there was no need to cut a network into the proceedings−a boon both for the front office and the creative staff. *TNG* could boldly go where *Star Trek* had never gone before: directly into syndication heaven.

TNG has succeeded nobly in distinguishing itself from the old series and the feature films. There is hardly a Vulcan in sight on the new show. Once-vile Klingons, humankind's formerly implacable warlike interstellar nemesis, are now in a loose alliance with the Federation, and one, the Enterprise's tactical officer, Lt. Worf (played by Michael Dorn), actually serves in Starfleet. Children and families populate the decks of the new starship, leading, one assumes from the little seen of them, normal family lives with sedentary vocations.

Aboard the Enterprise, there has evolved a mutual admiration-and-support society sometimes so impossibly nurturing that some fans have come to concur with the series' renegade writers that, try hard as it does, the new show is simply not as interesting as its predecessor. Missing, they say, is the successful interplay of characters. Straczynski says, however, that he has observed a fair amount of what he calls ''revisionism'' among once-ardent fans of the old show: ''Some are now saying the old show wasn't that great–it was a little bombastic, the effects weren't good, the characters were flat.''

But Straczynski has also noted that *TNG*–unlike the old show–has yet to foster quite as pervasive a cult. ''People don't watch it with as much attention, or rewatch it as much as the old show. The old *Trek* shows still hold up after 1,000 times. The new show, I hear the fans say, is interesting enough. But there isn't enough meat there.''

Marina Sirtis lauds Roddenberry's universe for its unusual (in television) racial egalitarianism. The original series is often touted for having facilitated TV's first interracial kiss, between Shatner and Lt. Uhura, played by Nichelle Nichols. Three of the new show's principal players are black: among them, recent Oscar winner Whoopi Goldberg, who signed up for regular appearances as Guinan, the ship's bartender, because *Trek* had inspired her at a low point in her career.

Roddenberry's original bible also evinced a fascination with 24th-Century sex that has not, perhaps thankfully, been explored fully in the show. Nearly an entire page of the booklet was devoted to the sexual obsessiveness of the Ferengi, a race of silly-looking Micky Mouse-eared alien bad guys who occasionally provide comic relief. An early episode of the series–one of the few permitted to reflect his prurient interests–depicted members of the crew caught in the throes of overpowering amorousness. For some cast members, who feel the show took chances in its first year no longer easily taken, that episode remains a favorite.

Indeed, the human universe of *TNG* remains dominated by monogamous relationships or by on-board abstinence. ''One of the things we are always wrestling with,'' Berman says, ''is that because this show has existed within the confines of the AIDS era, promiscuity is not a good thing to promote. Kirk seemed to sleep with someone in every episode, but that's more '60s than

Relations among the cast members can be characterized as familiar, protective, and even intimate. This, too, is in stark contrast to the original TV series. Though they have grown more cordial toward one another as their career interests have appeared to merge–they have contracts that indicate what one gets, the other gets–Shatner and Nimoy were never the best of friends. And Shatner has only once–while directing *Star Trek V*–tried to hide his disdain for his supporting players, whom he has reportedly characterized to associates as the ''Seven Dwarfs.''

In part, relations among the new cast may be better because Roddenberry, and now Berman, have deliberately–and perhaps fruitlessly, given the popularity of the vehicle–tried to prevent the characters from emerging as stars.

Star Trek: The Next Generation ended its fourth season of production at roughly the same time that the *Star Trek VI* movie began shooting. The original cast appears to have accepted the notion that the movie will probably end its now-25-year mission. Indeed, Meyer's script–described as a perestroika-esque story that details the breakup of the Klingon empire under a Gorbachev-like leader–appears to suggest as much. Their television counterparts, meanwhile, have two years left in their contracts, leaving some to ponder what comes next.

Although the show's still-burgeoning ratings don't yet suggest the possibility, ''The Little Starship That Could'' may eventually run out of steam, and the actors themselves may grow weary of their roles, especially if they perceive a danger of being as terminally typecast as their predecessors. They realize that the 150-or-so episodes they do will probably follow them throughout their lives. Having seen what that did to the careers of the former cast–most could not get decent film work after the series–not all relish that prospect.

There is talk at Paramount of reviving the feature-film franchise by adopting the casting and format of *The Next Generation*, and the last installment of the classic movies reportedly links the casts of the old and the new Treks. The search for a new tent-pole is clearly on. It remains to be seen, though, whether *TNG* has the mettle to keep *Trek*–and Paramount–chugging along.

''One of the ways any culture will be judged by history,'' says Stewart, ''will be by the quality of its entertainment. In this business, one can never attempt to see into the future–although it's what we're attempting to do on a daily basis. I don't know what people will say of this show 100 years hence. But *Star Trek* has maintained its grasp for 25 years. Where are we going?–if there are still any of us left to inquire–will continue to be asked then.''

Whatever happens, Dorn, who is virtually unrecognizable without his Klingon makeup, appears eager for any *Trek*-related work that comes his way (he plays his character's own great-grandfather in the upcoming feature film).

''If what happened to the first cast is called being typecast,'' Dorn says, ''then I want to be typecast. Of course, they didn't get jobs after *Trek*. But they are making their sixth movie. Name me someone else in television who has made 'six' movies!''
LA Times Magazine – Sheldon Teitelbaum

June 17, 1991

Brent Spiner, who plays the android **Data** on ''Star Trek: The Next Generation,'' says fame is tough on the face.

It takes more than an hour to apply the gold-laced makeup and contact lenses that transform the actor into Data, a pale, yellow-eyed machine that wants to become a man.

Cast members sweat in their form-fitting wool costumes, and Spiner says he can't even scratch because his hands and face are covered with powder.

Spiner uses a kerosene-based cleanser to remove the cosmetics.

''I must swallow a gallon of kerosene a week. One day I suspose they'll find all my organs have been pickled,'' he said.

June 19, 1991

A TV Enterprise is on the wane

The question of whether Lt. Worf decides to leave the Enterprise for good isn't the only cliffhanger in tonight's season finale of ''Star Trek: The Next Generation.''

There's also the more pressing question of whether 1991-92 will be ''Star Trek: The Last Generation.''

''It probably will be our final year,'' predicted co-star Jonathan Frakes, who played Commander William Riker, during a recent visit to New Orleans. ''At the end of the season, they'll have more than 200 episodes altogether including the old show, and that's plenty.''

Plenty for Paramount, that is. Diminishing returns begin to set in after stations have 200 episodes in the bank – enough to run five nights a week for 10 months before they start repeating.

WNOL-TV [the local Trek station] and about 150 other stations around the country have a library of 179 ''Star Trek'' episodes – 80 of the old series starring William Shatner and Leonard Nimoy as Kirk and Spock, and 99 of the new starring Patrick Stewart as Capt. Jean-Luc Picard. The 100th episode airs at 9 tonight on Channel 38, with another 22 [seasons are 26 episodes] episodes ordered for next season.

After that, it's anybody's guess whether the series will continue – and if so, with who on board. The original cast members' contracts expire after next season, and producer Michael Piller conceded in an interview earlier this year that ''we can't replace some of these people.''

One who would like to see it continue is Frakes, whose biggest success as a television actor before ''Star Trek'' was the seven-week soap opera bomb ''Bare Essence.''

''I've never had a job that's lasted four years,'' said Frakes, an accomplished stage actor. ''I consider myself lucky to be part of this group.'' Onscreen, Frakes is about as loose as a 2-by-4 – Joe Friday in a space suit. In person, he greets a visitor in faded blue denims and an open-collar Hawaiian print shirt and says, ''We're forever trying to allow a little more Frakes into Riker.''

''The writers had painted me into a very militaristic, staunch, by-the-books character. But I didn't like the stiff quality...I'm always looking for places to inject a little humor into the character.''

He'd also like to inject a bit of family into the series, if the producers could ever find the right role for his wife, soap actress Genie Francis.

''We had our first date in New Orleans,'' Frakes says. ''This place has special meaning for us.''

Although they had met and worked together in 1983 on ''Bare Essence'' – Francis played perfume tycoon Tiger Hayes, Frakes her conniving competitor Marcus Marshall – their romance did not blossum until they co-starred in the miniseries ''North and South.'' They began dating while filming a miniseries in Natchez, Miss., and are now a bi-coastal couple, with Fracis taping ''All My Children'' in New York while Frakes makes out with Martians in Hollywood.

''I've been trying to keep the Riker-Troi relationship alive,'' he says, referring to the Enterprise's shapely ''empath,'' Deanna Troi. ''We repeatedly exchange what we like to think of as meaningful glances.''

''But the writers insists [sic] on sweeping out romantic feelings under the carpet. They're keeping us available for alien affairs.''
''On The Air'' – New Orleans Times-Picayune – Mark Lorando

June 22, 1991

'STAR TREK' BOLDLY GOES TO 100TH EPISODE

Any moment now, they should be popping intergalactic champagne corks on the deck of the new Starship Enterprise.

It's time to celebrate, time to walk like a Romulan.

After all, *Star Trek: The Next Generation* long ago won over skeptical Trekkies. And now, closing out its fourth season in first-run syndication with a cosmic Klingon cliff-hanger, this glossy, high-quality successor to the original *Star Trek* space odyssey has become a mahor TV success story.

Capt. Jean-Luc Picard and the other new kids on the trans-warp block have already boldly gone where Capt. Kirk and Mr. Spock never went. And that's way beyond the 79 episodes of the original, only moderately successful *Star Trek*, which aired in 1966 to 1969 on NBC. Picard & Co. passed that fateful mark last fall.

In fact, this week's season finale marks the 100th episode of *The Next Generation*. Get your milestone mojo working.

And talk about being beamed into the ratings-blessed ozone. During the recent May sweeps, *Star Trek: The Next Generation* became the first show in four years to tie *Wheel of Fortune* as TV's No. 1 nationally syndicated show.

That's a pretty impressive accomplishment, scoring a Vanna-equaling ratings triumph without a pointy-eared Vulcan assistant in sight.

What's more, *The Next Generation*–set in the 24th century, 85 years after the journeys of Kirk, Spock and the original Enterprise crew–is the classiest hour-long drama series in the history of first-run syndication. And it's been a phenomenon of sorts right from the start in 1987.

There were dire predicitons back then that the hard-core *Star Trek* faithful and obsessive Trekkie fundamentalists would never embrace this bold new creation from producer-writer Gene Roddenberry.

What, no Captain Kirk? No Spock, no Bones? Heresy!

And who's this bald-headed British mope with the fancy-schmancy name? A guy called Jean-Luc is giving all the orders? Sheesh.

But the fussy speculation proved to be just so much misguided media flapdoodle. Instead of the standard cheap-and-cheesy look of syndicated shows past, Roddenberry and Paramount brought forth a disctinctive, network-quality TV series with lavish production values, first-rate writing and a top-notch cast.
Boston Globe – Mike Duffy (Knight-Ridder Newspapers)

Cast Member Birthdays

February 2	Brent Spiner
February 16, 1957	LeVar Burton
February 23	Majel Barrett
March 20	John de Lancie
March 29, 1959	Marina Sirtis
July 13, 1940	Patrick Stewart
July 29, 1972	Wil Wheaton
August 19	Jonathan Frakes
August 28	Gates McFadden
November 24	Denise Crosby
December 9	Michael Dorn

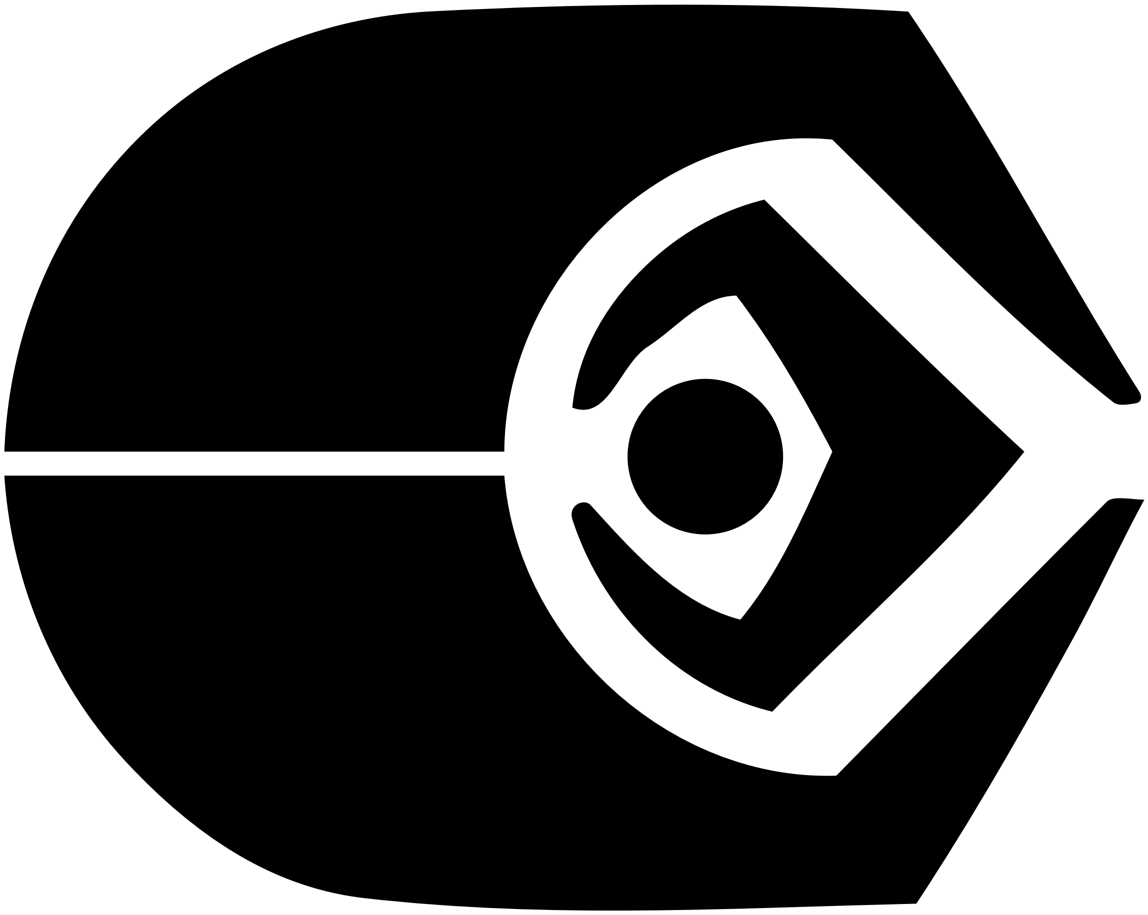
Data's Security Key

In *Brothers*, Data takes over the Enterprise and issues a security code that he uses to keep others from getting control of the ship. But, what he tells the computer and what is displayed on the screen is different in a few places.

Spoken: One Seven Three Four Six Seven [Three] Two One Four Seven Six Charlie Three Two Seven Eight Nine Seven Seven Seven Six [Four] Three Tango Seven Three Two Victor Seven Three One One Seven Eight Eight Eight Seven Three Two Four Seven Six Seven Eight Nine Seven Six Four Three Seven Six LOCK

Display: One Seven Three Four Six Seven Two One Four Seven Six Charlie Three Two Seven Eight Nine Seven Seven Seven Six Three Tango Seven Three Two Victor Seven Three One One Seven [One] Eight Eight Eight Seven Three Two Four Seven Six Seven Eight Nine Seven Six Four Three Seven Six LOCK

The numbers in [Brackets] are unique to the series they appear in (i.e. missing from the other).



FERENGI SYMBOL