

# STAR TREK

## NEW VOYAGES



VOLUME 1 NUMBER 3

STAR TREK: NEW VOYAGES'  
**SPANISH FANS**



### INTERVIEWS:

- JOËL BELLUCCI
- ANDY BRAY
- LESLIE HOFFMAN

DAVID  
**GERROLD**

ON "BLOOD AND FIRE"

"WORLD ENOUGH AND TIME"

**FAN REACTION AND PREMIERE REPORT**

THE VISUAL EFFECTS OF "BLOOD AND FIRE" CREATING THE SCIENCE VESSEL COPERNICUS

Captain's Log

by James Cawley

1

"World Enough and Time" Fan Reaction

Fan reaction within the first 24-hours of the Premiere

4

"World Enough and Time" A Final Look

The final set of photos from the California shoot.

6

"World Enough and Time" Beverly Hills Premiere Report

by Patty Wright

7

Getting to Know Andy Bray In His Own Words

Interview with STNV's Pavel Chekov

11

"Blood and Fire" Behind The Scenes Photo #2

More pics from the June shoot of BaF

15

David Gerrold on "Blood and Fire:

Interview with the writer / director of BaF

17

*U.S.S. Copernicus* - Designing the Derelict Ship

Design work by Joel Bellucci on the Science Vessel *Copernicus*

24

*The Visual Effects of Star Trek: New Voyages*

Interview with Joel Bellucci

28

"How Elvis Saved *Star Trek*" Chapter 9 Excerpt

by Rich Newman

34

*Star Trek: New Voyages* En Español

by Fernando Martinez

38

Getting 'A Piece of the Action' With Leslie Hoffman

by Tanveer "Kracko" Naseer

42

DragonCon Report

by Joel Belucci

48

Published by Star Trek: New Voyages

Layout / Design by Jeff Hayes and Maurice Kessler

Copy Editors: Maurice Kessler and Carlos Pedraza

Star Trek: New Voyages eMagazine is a volunteer effort of Star Trek and Star Trek: New Voyages fans. The STNV eMagazine is produced and made available to fans at no cost.

**COVER:** The design of the doomed ship *Copernicus* was a group effort that pays homage to the *U.S.S. Reliant* from the movie *Star Trek: The Wrath of Khan*.

**Contents Page Image:**

Klingon D-7 Model by Jose Perez

Planet Model by: Dave Berry

Render by: Joel Bellucci



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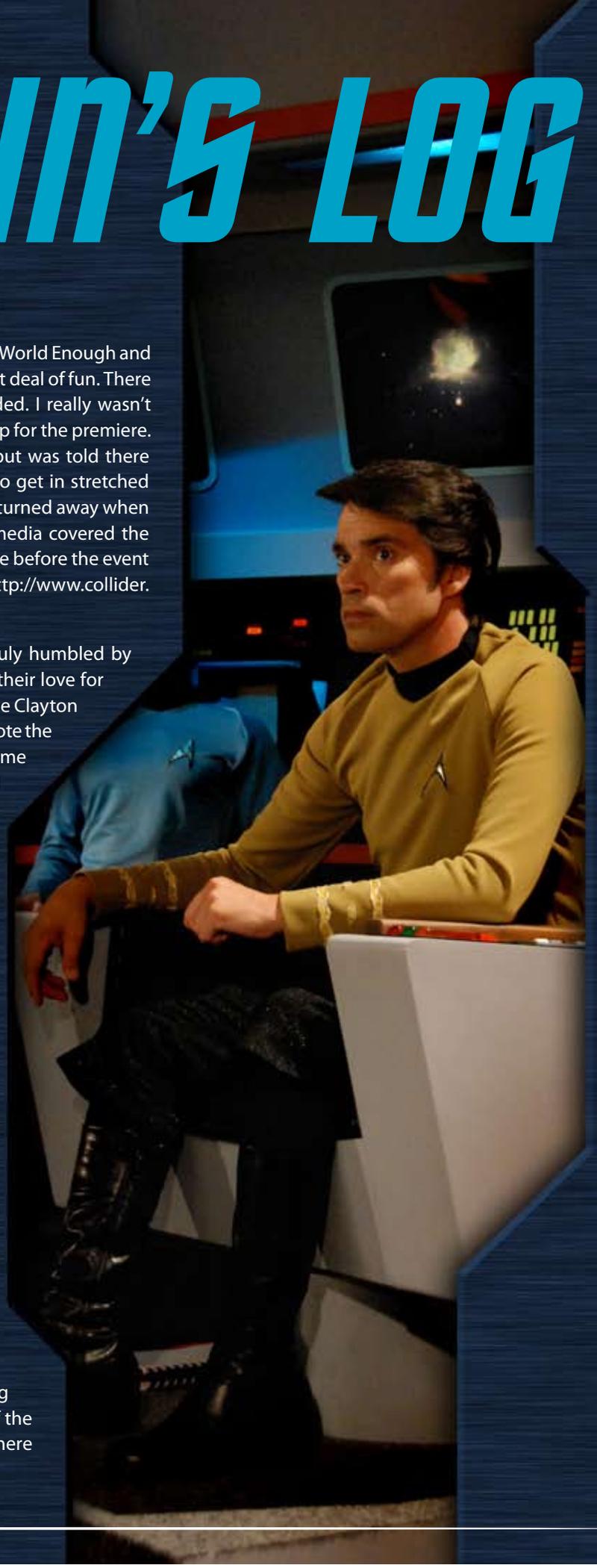
# CAPTAIN'S LOG

by James Cawley

As I sit to write this Captain's Log, we just finished with the "World Enough and Time" Premiere in Beverly Hills, California, which was a great deal of fun. There were so many people involved with *Star Trek* who attended. I really wasn't prepared for the number of people who actually showed up for the premiere. There were so many people there, I'd lost actual count, but was told there were 400-600 in attendance. The line of people waiting to get in stretched around the block and I was told that 200-300 people were turned away when the theater filled to capacity. Local television and print media covered the event extensively. You can get a good feel of what it was like before the event by checking out the interviews posted on Collider.com (<http://www.collider.com/entertainment/article.asp/aid/5510/cid/13/tcid/1>).

This was such an amazing event for a "fan film." I was truly humbled by the people that came to support the premiere and show their love for classic *Trek*. After the premiere, I was approached by George Clayton Johnson, who was a writer for *The Twilight Zone*, and who wrote the first episode of *Star Trek* to air, "The Man Trap," who pulled me aside and gave me a great surprise. He told me that he had a script that was originally written for the first season of *Star Trek* in 1966. He told me that they had purchased the story, but that the shooting schedule was shortened and the story was not going to be filmed in that season, but it was going to be pushed to the second season. He said that as a young and somewhat inexperienced and impetuous writer, this perturbed him, and he exercised a clause in his contract that allowed him to purchase the script back at cost, which he did. He went on to say that he liked what we are doing and that he wanted us to have the script and to go out and make it. The story is called, "Rock-a-bye Baby or Die," and it will definitely be worked into our shooting schedule. As always, Rod Roddenberry was there to champion the cause. He is such a die-hard supporter of *New Voyages* and a good friend. He had a number of great things to say about "World Enough and Time" and *New Voyages*, and as always I greatly appreciate his support.

We are well into post-production on "Blood and Fire" and as I write this Captain's Log, I expect the first cut of Part 1 to be completed in a week or so. Editor Robert Meyer Burnett, writer and director of *Free Enterprise* and a number of other recognized works, should be completing the first cut by the time this issue is published. The bulk of the visual effects for "Blood and Fire" are composite shots, where



CGI work is combined with live action, and the team can't begin to really sink their teeth into this type of work without a rough cut. Having the first cut of the episode in hand will give Joel Bellucci and the visual effects crew a better idea of how to proceed with the CGI work that needs to be done for this episode. The team may be smaller, but the effects planned for this episode are going to be spectacular.

As you'll see in this issue of the eMagazine, Joel has cooked up a beautiful ship model for this episode. The science vessel *Copernicus* will be the first time we see a *TOS* style Miranda class ship on screen. I



(LtoR) Kevin Rubio, Darren Dochterman, and James Cawley scout locations for filming at Vasquez Rocks in California.

know many fans have designed various versions of an early *Miranda* class, but this one is excellent and will actually get to see some on-screen action. Joel has successfully worked in some *Phase II* elements with the addition of the photon torpedo tubes on the top of the *Copernicus*' secondary hull. The torpedo tubes are modeled after those designed by Matt Jefferies for the *Star Trek: Phase II* revision of the *Enterprise*. Another way in which *New Voyages* moves ever closer to the unrealized *Phase II* era in this episode.

Most people are unaware that there are many subtle differences between the *Phase II Enterprise* and the version that finally made it

to the screen in *Star Trek: The Motion Picture*, and these photon torpedo tubes are one of those small details. It will be great to see a sneak peek at the *Copernicus* in this issue, but I think it will be a really special moment when we see the ship in full motion on the screen — that will really be spectacular stuff.

Pre-production is well underway on "Rest and Retaliation," which will be the first time that we get to "beam down" onto a true planet landing party mission. We will be filming at the legendary Vasquez Rocks in California, the site of many a *Star Trek* adventure, and then we finish up the shoot in New York in June. The screenplay for "Rest and Retaliation" is being written by *Star Trek* novelists Dave Galanter and Greg Brodeur. Kevin Rubio, who most fans know as the director of probably the most famous *Star Wars* fan film, *Troops*, will direct this episode. As a result of his involvement with *Troops*, Kevin has gone on to a successful career in the entertainment industry as a director and producer, and currently works for the G4 Network. He had been watching what's been going on with *New Voyages*, and was interested in directing an episode. After a few conversations back and forth, we had our director for "Rest and Retaliation." Speaking of *Phase II* elements, we have created the *Phase II* version of the pistol phasers for use in "Rest and Retaliation" and subsequent episodes. These are just a few of the many special costumes and props prepared for this episode. I am currently working on the *TOS* dress uniforms for that episode as well. The braid and award ribbons are from the original source and look exactly as they did on the original series.



Kirk's and Spock's dress uniforms for "Rest and Retaliation" with original style braid and award insignia from the original source.

I just want to let everyone know who is involved with the production, as well as the fans reading this, that I am looking forward to reuniting with the cast and crew to do another episode. The "Blood and Fire" shoot was such a great experience, that I just can't wait to do it again. So many projects, so little time. We are still working on bringing you the *First Voyages* episode, "Pomp and Circumstance," and I'm ramping up the pre-production work for my non-*Trek* project, *The Wild, Wild West*. As this begins coming together, there are a number of great surprises in store. With that, enjoy this issue of the *Star Trek: New Voyages* eMagazine. Kirk out. **STW**



Congratulations  
**Doug Drexler**  
from your friends at

**STAR TREK**  
**NEW VOYAGES**

for your Academy of Television Arts & Sciences  
2007 Emmy Award for  
Outstanding Special Visual Effects for a Series  
CG Supervisor  
Battlestar Galactica

# “WORLD ENOUGH AND TIME” FAN REACTION



Although “World Enough and Time” experienced a rocky Internet premiere, the episode *did* get distributed to a few thousand people (rather than tens of thousands as needed) at the same time as people gathered at the Fine Arts Theatre in Beverly Hills, California to watch the live premiere event.

As it became clear that the “live” video feed was not going to take place, fans resigned themselves to watching the streaming episode on [www.MagicTimeOnline.com](http://www.MagicTimeOnline.com), hosted by Sharewell Company. The initial plan was ambitious to say the least, but when 40,000-plus people hit the website with requests to see the episode, the assigned infrastructure buckled under the weight of those seeking to participate. Some fans were able to see the episode, streamed *slow-and-go*; many let it download all night to watch the following morning. Whichever method was used, many fans posted their initial reactions on the *New Voyages*’ forum within 24 hours of the premiere. After sorting emails and eliminating complaints over the delivery method, we were able to find some pertinent opinions and comments.

These reports always come with a built-in “spoiler warning.” If you haven’t seen the episode, then turn the page and enjoy the rest of the *STNV eMagazine*.

“I have just watched WEAT for the second time and all I can say is, “that is perfect *Star Trek*.” The story, the acting, the special effects are just perfect. Thank you, James, for giving us this wonderful gift.”

— jguier

“Wow... out of the park, guys! This is *Trek* as good as Paramount ever did it. Better than most of the movies... almost another ‘City.’ Perfect? No... there is still room for improvement, but look how far you’ve come. I am in awe.”

— nmark

“I was originally going to post last night in a different thread [about] the streaming and general access issues we all felt but, after watching the episode this morning, all those headaches were put aside by how much I was impressed by the overall quality and feeling of “WEaT.” I even felt a little choked up by the final scene. I don’t think any “fan film” has managed to do that to me before.”

— Coach Ota

“I just watched it. I cried. I stopped, then Sulu’s guests came aboard... I cried again. Damn... I am totally in love with Christina Moses. Erm... don’t tell my girlfriend that... Now to figure out how to get it on my television so that the aforementioned girlfriend may cry with me... (She can’t stand watching the computer...) She may just have to wait... but it’ll be worth it! (And in two or three months, I’ll cry all over again) Excellent work!”

— Aabh

“Absolutely awesome. The best yet! I was as moved watching this as I have ever been any “production” episode. It was especially nice to see George Takei get to play Sulu to a level he had never been able to in the series or movies.”

— surdin

“Absolutely amazing work, thank you to the *NV* team for making this. When I watched *TOS* as a kid, I found I always looked forward to the performance of the supporting cast as much as the big 3 and I find myself looking forward to Mr Root’s Montgomery Scott the same way. It would be great to have an episode featuring him more, as the Scotty-related episodes like “Lights of Zetar” or “Wolf in the Fold” never really gave us much insight into the man.”

— Bender

“In one word, excellent. In more than one word, I too shed tears for this episode. Though I will admit here that I do that for many characters that I love. It was perfect. I can’t wait for the download, so I [can] show my dad who is too computer-illiterate to watch a stream.”

— Zippy

“It took forever to load up, but once the whole thing was viewable, I viewed—and enjoyed thoroughly. James, *et al.*, you all have done a brilliant job here. I’d give my remaining eye-tooth to work on your show! “WEaT” is your best effort yet; the writing is stellar, the production values are beyond impressive, and the performances are getting better all the time.”

— tim1701



"FANTASTIC!!! The good: I was extremely disappointed by "TSAMD"'s confusing ending, and this episode feels like not only did it have a good ending, but that ending went even further to say: "Here's a little extra to make up for the last one." The final scene was very touching...

— compujohn

"World Enough and Time" [is] worlds apart from previous *New Voyages* episodes. Bravo and well done to the cast and crew of *New Voyages*.

— vedek

"Personally, I think everyone gave their best performance ever. This really gave George Takei [a chance] to shine which I had not previously seen."

— eirvin

"Wow. Congratulations, folks. You got this one right. I knew this episode was different when I found myself laughing with the story. I was actually nervous about Sulu's daughter, and upset about the idea of her dying. And when I admonished Kirk on the screen to "keep it zipped, Jimbo," I knew they'd done it. This was a good episode of *Star Trek*, folks. You really did it. Congratulations again, and thank you for entertaining me for 50 minutes. It was appreciated."

— Avindair

"I just want to say, "It was Brilliant." A wonderful episode. If this were on TV, I'd be there every week. George Takei's performance was fantastic. Great emotion, especially there near the end. *STNV* has outdone themselves. Well done, all."

— Ktar

"The woman who played Dr. Chandris (Lia Johnson, I believe) did a great job of just seeming like a real person being put into that situation, with the anxiety and even perhaps a bit of nervous chatter. And Ms. Moses was wonderful. I had as many tears on my face as she did in the last transporter scene."

— Lifesaver 2000

"First off, the writing is stellar. It's Sulu's story front and center, but it's also a poignant Kirk tale as well. It utilizes all of the characters well and takes its time to develop. The direction is the best yet, truly on par with professional television. Marc Scott Zicree deserves kudos and more directing gigs!!"

— crapulous

"Oh WOW—Totally blown away—I was crying real tears there at the end—got ahold of myself when they cut back to Sulu's guests, then lost it again at the end—Perfect *Trek*."

— kickitt

"Incredible. More than I expected... more than I \*could\* have expected. Such a powerfully impactful experience. I thank all who were involved. I also think I fell a little bit in love with Christina Moses. Thanks for doing this guys—it was TOTALLY worth the wait."

— Tirimon

"Finally got to see the whole thing earlier today. Well worth the wait, and any frustration over being unable to view yesterday seems relatively minor now (and staring at a freeze-frame of Grace Lee Whitney is never a bad thing, anyhow). Really liked the effect of the ship crumbling around Sulu and Chandris, and very pleased that the writers crafted a way for Sulu to retain his memories of events rather than just taking the dreaded "reset button" option."

— Bridge

Fantastic job, everyone! This episode really captured the spirit of *TOS* in pretty much every way. Thank you.

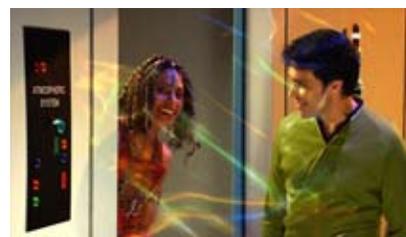
— JonasM

WOW!!! I've just finished watching "WEaT" and I tell you, it's one of the best episodes of *Star Trek* I've ever seen!! It was compelling and emotionally tiring, better than anything I've seen in a long time.

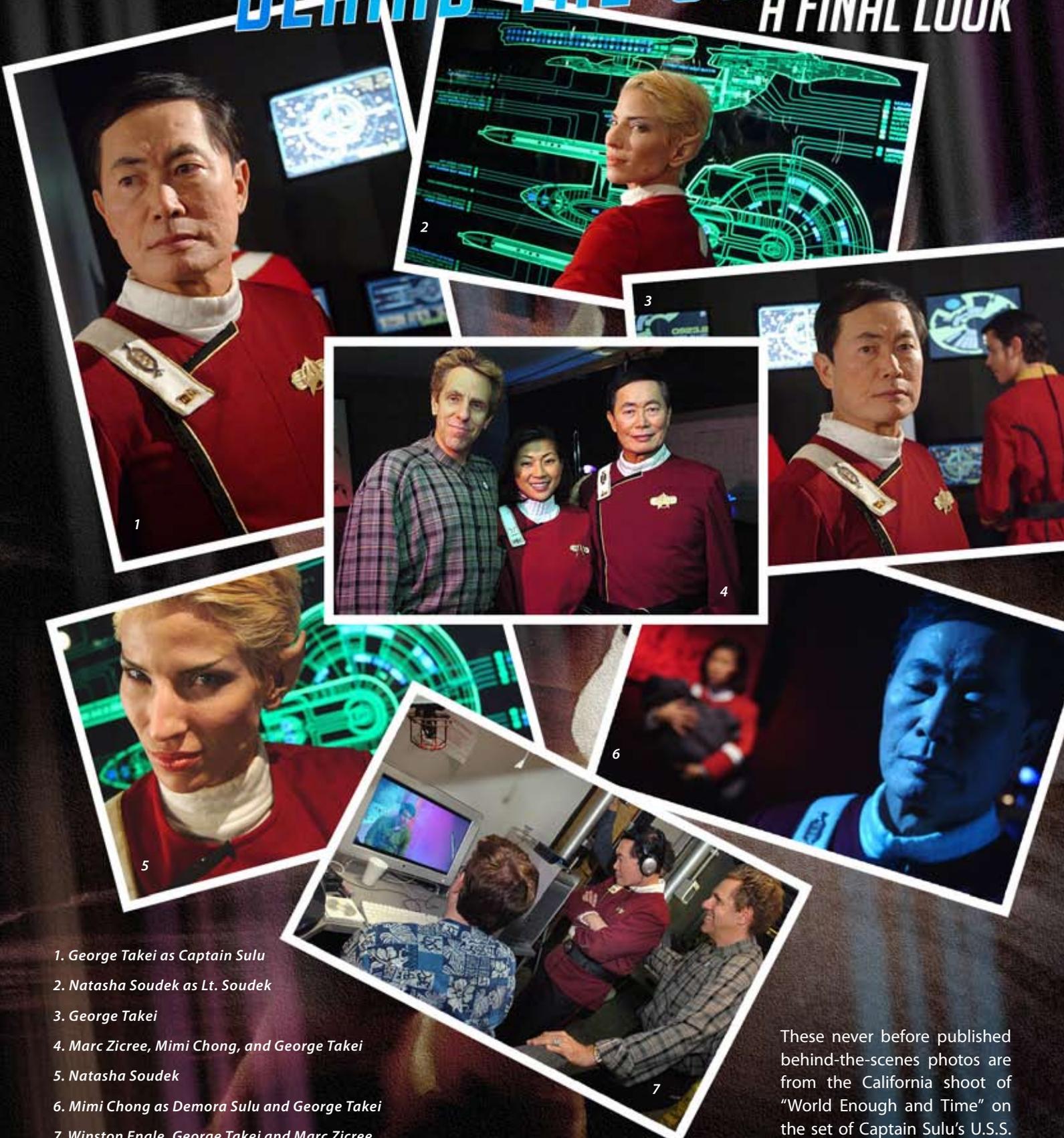
— Hallgrath

I have watched all incarnations of *Star Trek* since the first run of the original series. You guys just keep getting better and better. I sat down to watch "WEAT" and even with the stream stopping every once [in] awhile, I was glued.

— Kang



# "WORLD ENOUGH AND TIME" BEHIND THE SCENES A FINAL LOOK



- 1. George Takei as Captain Sulu
- 2. Natasha Soudek as Lt. Soudek
- 3. George Takei
- 4. Marc Zicree, Mimi Chong, and George Takei
- 5. Natasha Soudek
- 6. Mimi Chong as Demora Sulu and George Takei
- 7. Winston Engle, George Takei and Marc Zicree

These never before published behind-the-scenes photos are from the California shoot of "World Enough and Time" on the set of Captain Sulu's U.S.S. Excelsior.



# A HOLLYWOOD PREMIERE: FAN STYLE FOR "WORLD ENOUGH AND TIME"

by Patty Wright

The Fine Arts Theatre is an unassuming presence in the landscape of Beverly Hills, California. Its small white theatre marquee is the only thing distinguishing it from the restaurant and dry cleaner that border it, and that marquee is no different than the ghosts of thousands of other theatres dotting small towns across the country.

The Fine Arts Theatre is no ghost, however. Stepping through its massive brass doorways transports one beyond into the mythical, expansive world of movie magic and fantasy. Rich red velvet fills the interior: sweeping across the floor, onto the luxurious seats, up the walls, and soaring over the stage suspended by massive gold tassels. Golden chandeliers and art deco wall fixtures with colorful lights illuminate the majestic auditorium. The enchantment is completed by the expansive black star field sparkling over the hidden movie screen.

In the lobby crisp, clean colorful art deco patterns adorn the carpet and walls. Ushers wearing black tuxedo tailcoats stand sedately by the heavy polished brass railings. The majestic interior of the Fine Arts Theatre is not what you expect, and it is a testament to those who have so vigilantly cared for her 1937 grandeur.

Which is why it was the perfect setting for the red carpet premier of the *Star Trek: New Voyages* episode "World Enough and Time".

*Star Trek* fans are never what people expect either. When they cancelled the show in 1969 Desilu thought interest in the show would disappear: it didn't. When the first convention was held in 1971 they expected 300 people: thousands showed up. The studio threw the costumes and sets away for years because they thought no one would want them: the Christie's auction brought in millions.

So it shouldn't surprise fans that the non-fans involved were not at all prepared for the realities of the live premier of WEaT in Beverly Hills either. The theatre manager never expected the amount of fans to show up that did: he battled nightmare sized lines heroically under threats from the Fire Marshall to cancel the premier entirely. They expected a few VIPs and press people to attend: the lobby became so congested with them that the showing was delayed a full hour. The company handling the live streaming arranged for what they felt was adequate bandwidth: the server crashed when 40,000 logged on simultaneously 90 minutes before streaming was to begin. The theatre manager did his best to keep waiting fans

happy despite the unexpected lines and delay, but there was nothing the people handling the live streaming could do but apologize.

It is exactly what caused the logistical problems which made the live premier of WEaT at the Fine Arts Theatre an extraordinarily magnificent event to attend. In the unexpected, magical setting came an unprecedented throng of fans to celebrate the achievement that is *Star Trek: New Voyages*. They came in their finery and filled the theatre with an excitement that swelled to undaunted joy; greeting each other with hugs and enthusiasm of long lost family.

Milling shoulder to shoulder with those fans that came from more ordinary lives were masses of press people and Hollywood industry professionals—actors, writers, camera crew, stunt directors, editors, special effects people and producers. Amidst the auditorium bursting with people were the ultimate *Star Trek* fans—a list of alumni that reads as a veritable list of *Star Trek* who's who: including George Takei, Walter Koenig, David Gerrold, D.C. Fontana, George Clayton Johnson and Eugene Roddenberry Jr.

These people, great and small, have held onto the belief in the vision *Star Trek* gave us, and this gathering was no less than a dutiful acknowledgment of the extraordinary grass-roots effort of a group of fans who come together in upstate New York. It started as an unbelievable dream, but the vigilant care that the people at *Star Trek: New Voyages* have afforded the *Star Trek: The Original Series* has steadily drawn fans and professionals to the project until it has moved beyond the world of fandom. It has, in fact, moved beyond the achievements of the studio itself and has touched the very souls of *Star Trek* fans.

If you have seen "World Enough and Time" than you know it is an achievement that is astounding. There is no way, truly, to describe what occurred at that majestic theatre in Beverly Hills; for seeing this high-definition film premier on a large screen with an auditorium full of *Star Trek* fans was quite simply a life-altering experience. The breathtaking episode brought the family of fans together into a union of souls, filling the auditorium with cheers, laughter, and tears. The end credits found each and every one of them rising to their feet in a thunderous standing ovation.

Senior Executive Producer James Cawley took the time to thank the fans and acknowledge the *New Voyages* crew in attendance while the cast and production team from WEaT



filed onto the stage behind him. Although the Q&A panel stretched from one end of the long stage to the other, in truth, there were very few questions. It was words of praise and encouragement to continue that were spoken by one person after another: including those on the stage.

Except, of course, for the request for "Elvis" to sing "Happy Birthday" to the Zicrees.

Which he did.

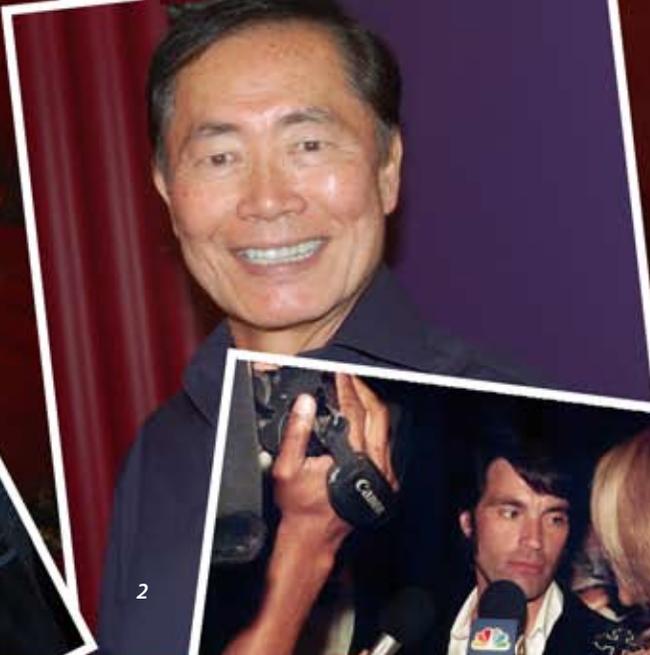
*Star Trek: New Voyages* will most assuredly go on. There will be more live premiers. But the premier of "World Enough and Time" was a moment of crowing glory and achievement which will remain unequalled and unparalleled in the history of the *Star Trek* universe. The series has finally arrived where it should have gone all along. It took James Cawley and his team of dedicated fans to bring it there: and the world has acknowledged it with Hollywood glamour and thunderous applause. **STANV**



1. Michael Reaves and Marc Zicree
2. Patty Wright and James Cawley
3. John Lim
4. Marc Zicree
5. Michael Reaves and Linda Cleveland
6. Beverly Hills Fine Arts Theatre
7. Discussion Panel
8. Ralph Miller and Brian McCue



1



2



5



3



4



6



7



8



9

- 1. James Cawley
- 2. George Takei
- 3. Michael Reeves and John Kelley
- 4. Cali Ross and John Lim
- 5. James Cawley and NBC Ch. 4 Reporter
- 6. Marc and Elaine Zicree
- 7. Walter Hoenig and Reporters
- 8. Fine Arts Theatre Marquee
- 9. Michael Reeves, John Kelley, John Lim and Ron Boyd





- 1. Mayhem in the Lobby
- 2. Christina Moses
- 3. George Clayton Johnson, Marc Zicree, and David Gerrold
- 4. Erik "Gooch" Goodrich and Brian McCue
- 5. Discussion Panel
- 6. Kevin Rubio and Darren Dochterman
- 7. Ron. B. Moore
- 8. Lia Johnson, Julienne Irons, and Cristiina Moses



12/61

# GET TO KNOW **ANDY BRAY**

## IN HIS OWN WORDS

**Andy, how did you initially get involved in *Star Trek: New Voyages*, and how specifically did you land the part of Lieutenant Chekov?**

Well, it all started with "Spock's Brain," a stage show I was in. It was a word-for-word recreation of that episode of *Classic Trek*. Played straight, but played for laughs. I played Chekov. When I'd auditioned for the part I was basically told that, "yeah I look right for the part, so long as I can do the accent, the part is mine," at which point I went home and freaked out. 'Cause I *couldn't* do the accent. So I watched DVD after DVD of *TOS* to get the accent down. Every day. Watched the "Spock's Brain" DVD every day. Eventually I learned that the key to doing Chekov's accent is the lip thing he does. Once you do that, you've got it. The "Spock's Brain" stage show was originally Paramount's idea; they worked with The Improv comedy club on it. We performed at The Improv down in Irvine, CA (The O.C.) to sold-out crowds. The fans loved it. So we got to take it to Vegas for the Annual *Star Trek* convention there. We happened to be performing on the Thursday of the convention, the same day as Walter's appearance there. He came to our show, loved it and then came backstage and spoke with all of us. He was very nice, very gracious. He and I spoke for 10 minutes and I thought, well this is great, I played the character this guy created and now I've gotten to meet him and get his approval, this is perfect! Little did I know that wasn't the end of it. A few months later I received an email from the producers of *New Voyages* asking me if I would be interested in playing Chekov in their next episode. That I had been recommended to them by Walter. And that not only did Walter suggest me for the part but Walter would be in the episode as well, reprising his role as Chekov and he and I would be playing Chekov face to face. So I said, yes.

**You joined *New Voyages* with the second episode, "To Serve All My Days." What were some of the most memorable experiences from any of the shoots?**

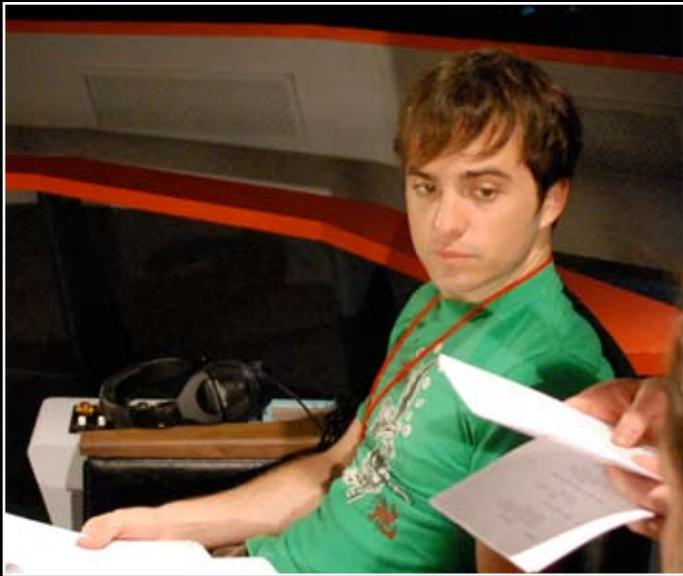
Working with Walter was a big treat. Getting to rehearse at his home leading up to the shoot, and work Chekov-to-Chekov with him during the shoot was a wonderful experience. But I'd have to say my favorite *New Voyages* experience was shooting "Pursuit"\* with Julianne. It was an exciting adventure writing



it and an intense journey directing it. And Jules is such a talented and beautiful actress, watching her bring the script to life, watching her add those little details that no writer could plan for, was a pure delight. In many ways the shooting of this vignette seemed impossible. There were a lot of times I thought we wouldn't finish it. Even the last day of shooting it, just a few scenes to go, I was still convinced it wouldn't get done. We had very little time, a lot of pages to shoot, some difficult sequences, and the tough task of staying out of the way of WEAT's shooting. So it was very much an experiment in guerrilla filmmaking. But that challenge of an ultra small budget, very little time to shoot, and just us acting as our crew forced us to be creative. And ultimately I think that creativity greatly benefited the finished film. I'm very proud of how this film has turned out. It's everything I hoped it would be and more. I think the fans will love it. And Jules is brilliant in it, Uhura finally has something real to do. We get to see her fly a shuttle, we see her in tears, and we see her kicking ass. It was an intense and exhausting shoot but it gave me an opportunity to get to know Jules much better by working very closely with her. The shooting of this vignette became a sort of bonding experience for us. Now she and I are extremely close, heck we're even going to be

\* In production. —Ed.





living together! Even my good friend Johnny Lim got in on the production of "Pursuit"—when he wasn't busy with "WEAT," he was there holding lights for me! So I would say this by far has got to be my fondest memory from my NV shoots.

**If you could write any script you wanted for the character of Chekov, where would you have him go or what would you have him do?**

Actually I *have* written a script for Chekov. A mirror universe story. In it, Chekov is the first officer of the *Enterprise* under Captain Sulu as they hunt for Spock. This story introduces the fans to the aftermath of Kirk's charge to Spock, "one man cannot summon the future... but he can change the present." We see the shocking world that this well-intended suggestion created. And we get to see Chekov being very, very nasty.

**What other productions have you appeared in? Is there any place on the web where fans can find you in other stage, screen, or film productions?**

I've done a few pilots, been in numerous shorts and independent films. I did a commercial for the Starz Movie Network. As for me on the web, there are clips from the "Spock's Brain" stage show online at: <http://www.mikecarano.com/startrek.html> and for anyone who hasn't seen it yet, there's the very popular "New Voyages" music video comedy short John and I did at: <http://www.youtube.com/watch?v=IAujDgTems0>. Otherwise, if you find me online, it's news to me!

**Are you a Star Trek or science fiction fan? What was your exposure to Star Trek before *New Voyages*?**

Yes, I consider myself a sci-fi fan. Grew up on *Star Wars* and

reruns of *Trek*. I'm a big fan of the new *Battlestar Galactica*. I love sci-fi, I find the endless possibilities that sci-fi story telling presents extremely appealing. So I was very familiar with *Star Trek* before NV.

**When you're not exploring the final frontier with the crew of the *Enterprise*, what does Andy Bray do in "real life"— what is a day in the life of Andy Bray like?**

Hmm... a day in the life of Andy Bray? Well, if you really want to know what that's like, rent "A Hard Day's Night." It's pretty much just like that.

Nah, my day's not really anything to write home about. I spend a lot of time on the whole with the trying-to-get-noticed-as-an-actor thing, which consists of submitting headshots and resumes, and generally harassing anyone out here in Hollywood involved in showbiz. I do quite a bit of writing. From screenplays to shorts. Right now I'm writing a comedy pilot that I'm really excited about. As a hobby I like to draw cartoons. I do a cartoon strip about my childhood guinea pig, Rascal. And when I'm not working or auditioning, I love to spend time with my friends. And I love going to the movies. No better way to unwind than sitting back in a darkened theater as an exciting new world comes to life on the screen in front of you. That's how I enjoy spending my time.

**Is there anything I've not asked you that you'd like to tell the fans?**

Doing *New Voyages* has been an extreme pleasure and a very fun experience for me. I wan to thank all the fans for their support and kind words over the last two years. I love you all... just not like *that!* **ST:NV**



# STAR TREK NEW VOYAGES

## FAN ART CONTEST

Star Trek: New Voyages Fan Art Contest

Duration: December 1, 2007 - January 31, 2008. (2 Months) During February, the entries will be reviewed and voted on by eMagazine staff. The top 10 entries will be placed on display on the New Voyages forum or web page for viewing by all. A forum pole will be opened for voting and the top 3 art pieces will receive prizes.

1st Place: Framed "Blood and Fire" poster with autograph cards featuring signatures of Denise Crosby, writer / director David Gerrold, and primary cast members of "Blood ad Fire."

2nd Place: Framed photo and autograph cards of Kirk (James Cawley), Spock (Ben Tolpin) and McCoy (John Kelley).

3rd Place: Framed photo and autograph card of Executive Producer James Cawley as Captain James T. Kirk.

Subject: Star Trek: New Voyages

Theme: Artwork should contain characters and situations that relate specifically to New Voyages. The subject matter should remain PG13, as any sexually explicit or graphically gory material will be disqualified at the discretion of the eMagazine staff.

Original Media: Any

Submission Media: Digital entries only. – Final entries should be no smaller than 800x600 72dpi, and no larger than 1024x768 72dpi. Original artwork only – any artwork found not to be by the artist submitting the piece will be disqualified immediately.

Legalities: This is a fan art contest. Submissions will become the property of Star Trek: New Voyages for use only with this contest. Any entries can be published on the New Voyages website or eMagazine with proper credit given to the original artist. If you do not agree with the terms of this contest, please do NOT enter. No entries will be returned and no other notification will be made to the artist. To learn if your artwork was chosen as a finalist, you will have to sign-up as a member of the New Voyages forum. Main New Voyages cast, eMagazine staff, and the members of Cawley Entertainment, and Retro Films Studio are ineligible for this contest.

To enter: Send an e-mail to [jhayes6@mac.com](mailto:jhayes6@mac.com) with the digital image of your entry and the following information: **Only one entry per person.**

Name: Forum Nickname: (If any)

e-mail Address: Mailing Address:

Title of Art Piece:

Original Media Used: Other Information/Notes/Comments about it: (Optional)

Don't forget to ATTACH your entry as a FILE in JPEG format.



Photographs and signature cards shown here are examples only. Actual prizes will vary slightly.





**STAR TREK**  
NEW VOYAGES

**"BLOOD AND FIRE"**



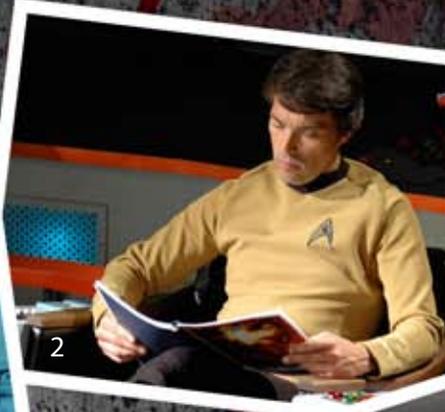
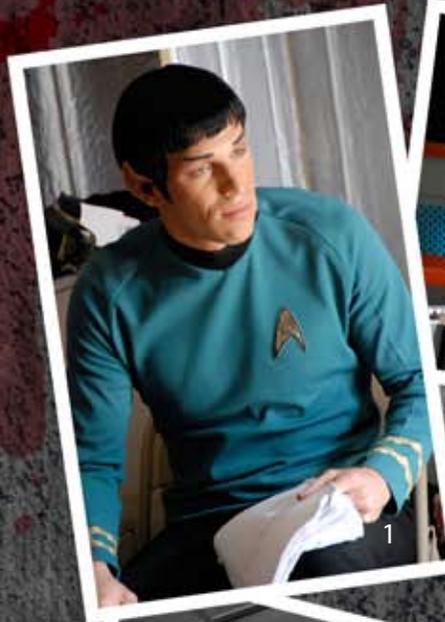
# "BLOOD AND FIRE" 2

BEHIND THE SCENES

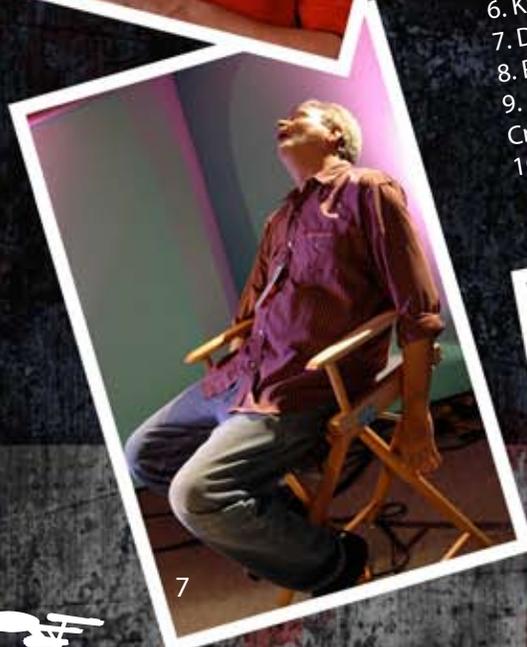


1. Dave Berry and David Gerrold
2. Kim Stinger
3. Andy Bray
4. Jeff Hayes and Tanveer Naseer
5. Meghan King Johnson, John Kelley, and Ron Boyd
6. Andy Grieb
7. Kim Stinger, John Kelley, James Cawley, and Ben Tolpin
8. Ralph Miller
9. Ben Alpi
10. Most of the cast and crew of "Blood and Fire"

# "BLOOD AND FIRE" BEHIND THE SCENES 2

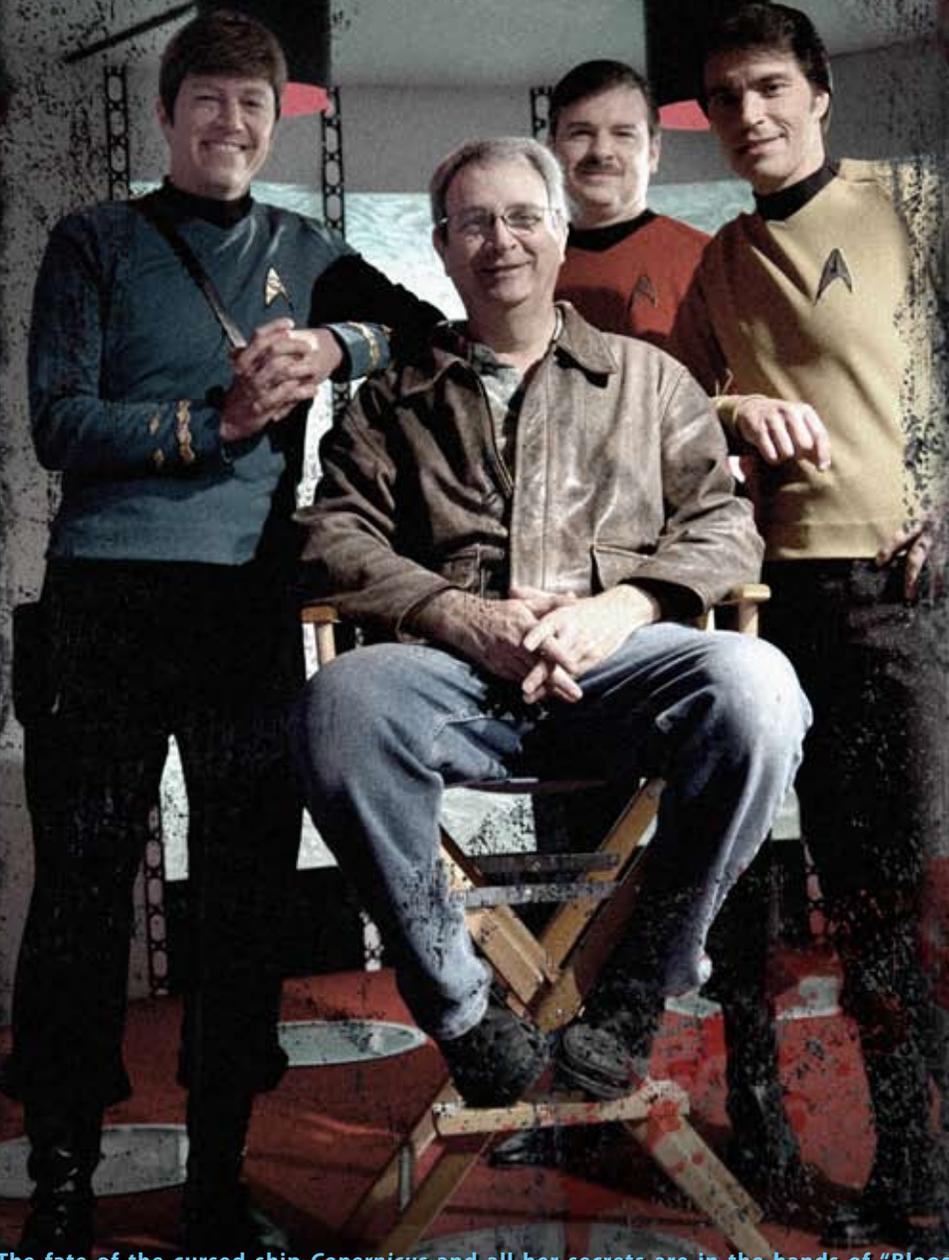


- 1. Ben Tolpin
- 2. James Cawley
- 3. Anne Carrigan
- 4. Paul R. Sieber
- 5. Ron Boyd and Evan Fowler
- 6. Kim Stinger
- 7. David Gerrold
- 8. Phil Keoghan
- 9. Bill Blair, James Cawley, Denise Crosby, and Ron Gates
- 10. John Kelley



# DAVID GERROLD

ON "BLOOD AND FIRE"



The fate of the cursed ship *Copernicus* and all her secrets are in the hands of "Blood and Fire" writer/director David Gerrold. David answered a few questions for fans about the upcoming two-part *New Voyages* episode. Although filmed in June of 2007 and currently in post-production, the story of "Blood and Fire" has actually been twenty-years in the making. David provides *STNV eMagazine* with a unique insight into the genesis of this incredible story that still sparks intense discussion amongst fans today.



**STNV eMagazine (STNV):** For those who are not familiar with the genesis of this story, tell us about “Blood and Fire” and how it finally came to be made.

DAVID GERROLD (DG): Okay, here’s the long version. In October 1986, I was hired to work on *Star Trek: The Next Generation*. In November, Gene [Roddenberry] and I were both guests at a *Star Trek* convention in Boston. A fan (named Franklin Hummel) asked Gene if there would be gay characters on the new *Star Trek*, because it was important to show that all people will be included in the future. What Gene said was courageous for that year. He said yes, it was time. Later on, he repeated that pledge in a staff meeting. Shortly after that, when Rick Berman came aboard, he was also very eager that *Star Trek: The Next Generation* should take on issue stories. We weren’t going to be controlled by a network, so we would have the freedom to tell the stories we wanted to tell. Gene used to say, “I want you to tell the story that sticks in your craw, that you can’t write anywhere else.” What I heard was, “Write what you’re passionate about.”

So when it came time for me to write a script for the new series, I chose to tackle the fear of AIDS. We’d already lost Merritt Buttrick, who’d played Kirk’s son in *Star Trek: The Wrath of Khan*, and we were about to lose a couple of other people who’d made big contributions to *Star Trek*. I wanted to honor them. At that time, there was such a stigma about the disease, such fear, that people were afraid even to donate blood, and the nation



was facing a critical blood shortage. I wanted to address that too. My original idea was that we encounter a ship infected with such a terrible disease—Regulan Bloodworms—that we have standing orders to destroy it immediately. To complicate the matter, we’ve already beamed our mission team over to that ship, and we’re not allowed to rescue them. There is only one chance: the crew of the *Enterprise* has to donate blood to complete the rescue. That was the real point of “Blood And Fire”—blood donorship.

Somewhere between the outline and the first draft, I realized that I could have two of the characters be in a gay relationship and keep the promise that Gene had made at the convention. It was only one or two lines of dialog, “How long have you two been together?” “Since the Academy.” If you were under thirteen, they were just good friends; but if you were perceptive, you’d realize they were lovers. At the time, I honestly didn’t think it was that big a deal.

But there were a couple people in the office who took exception to the fact that the script had gay characters and I was ordered take [the characters] out. I wrote a memo to Gene, “If not here, where? If not now, when?” But the order stood and I did a rewrite where I gave one character’s lines to Tasha Yar. After a couple of more rewrites by Herb Wright, the script was shelved. I was disappointed, of course. And it suggested to me (and quite a few others) that we wouldn’t be doing real issue stories after all. That’s when I left the show. I wanted to write



what I was passionate about and this wasn't going to be that place.

Then, a few weeks later, a couple of people on staff, who should have known better, started spreading the story that the script had been canceled because it wasn't very good, and that I had been fired. That was a slander on my ability as a writer, and would have hurt my ability to get work elsewhere. So I started selling copies of the script at conventions, so fans could judge for themselves, and I donated the proceeds to the AIDS Project Los Angeles. Over the next 10 years, I raised about \$30,000 and apparently the script developed a certain legendary mystique.

A couple of years later, I started to develop my own series, called *The Star Wolf*, very different from *Trek*. I wrote two books, "The Voyage of the Star Wolf" and "The Middle of Nowhere," and for the third book, I adapted "Blood And Fire." Because I was working in my own universe, I was able to go places with the story that I hadn't been able to do on *Star Trek*. For instance, when the Captain disobeys the standing order not to attempt rescue, she does so knowing that she will have to face a mandatory court martial—even if the rescue succeeds. There were other plot and character changes (like we couldn't use the transporter), but it was essentially the same story.

Last year, almost twenty years to the day after *Star Trek: The Next Generation* was announced, James Cawley asked me if he could do "Blood And Fire" as an episode of *New Voyages*. I was skeptical and reluctant, but Dorothy Fontana encouraged me to give James the go-ahead. She'd had a very good experience with "To Serve All My Days." James asked me if I wanted to adapt the "Blood And Fire" script and I said, "No, have your guy do it." So Carlos Pedraza took my original *Next Generation* script and adapted it to the characters of the original series. (Truth be told, I've always liked the original characters best.) And I think that was the right decision. Carlos brought a different perspective to the script that helped it a lot.

When James sent me Carlos' draft, it was very good, and I said so. One of the gay characters was now Kirk's nephew, Peter, and that changed the storyline to a much more personal one; it added a lot of tension. I liked what I read. James asked me if I wanted to do a rewrite and I said no. (Somewhere in that process, I had agreed to direct it.) James asked me if there was anything I wanted to tweak. I still said no. Then I said, "Well, there is one line, I'd have to look it up, but when I read it, it struck me as unnecessary." And so ... I sat down with the script and gave it a director's read-through.

What James had realized, and what he wanted me to see as well, was that now we could go places with the gay characters that we couldn't have done in 1987. We didn't have to hint at the relationship, we could demonstrate it; their love could be a lot more open. James felt, and I agreed, that these two young men deserved a moment to hug and kiss and say "I love you." We wanted the audience to understand their connection as an

emotional experience, not simply a conceptual one.

The only place to put that moment was at the very beginning of the episode. When I sat down with it, I realized just how much of a breakthrough this scene was going to be. Peter says to Alex, "My uncle thinks I'm on this ship to be with him. He doesn't realize I'm here to be with you." And then, before I had even finished typing that line, I realized that his next line had to be, "Marry me." And of course, Alex says yes. Once I had that typed, I knew who they were, what their relationship was, and everything else that would have to happen in the rest of the episode.

### STNV: After 20 years, why is this story still important to you?

DG: There's a story that Whoopi Goldberg tells—that when she was five years old, she saw Lt. Uhura on *Star Trek* and went running and yelling, "Mommy! There are black people in the future!"

That was one of the most important things about *Star Trek*, that it was always very matter-of-fact about including all races and ethnicities. It said that we are all members of the human family. That was why Franklin Hummel asked Gene if we would see gay characters on the *Enterprise* crew in *Next Gen*. It's about



inclusion. Are there gay people in the future? And that was why Gene's promise was so important. Showing gay people on the *Enterprise* is an acknowledgment of gay people in our society today, an acknowledgment that gay people do make valuable contributions.

See, at its best, *Star Trek* does that thing that science fiction is supposed to do. It asks, "What does it mean to be a human being?" Here is where we consider questions we cannot consider anywhere else. The very best stories and scripts are the ones that impress themselves so indelibly into your consciousness that you talk about them for months and remember them for years.

On a much more personal basis, I've always felt that "Blood And Fire" is one of the strongest teleplays I've ever written. So it hurt to hear some people say things about it that weren't true—that it wasn't very good or that the gay characters were played as "big nellie sissies" or that I was pushing a militant agenda. I know what I wrote, I know what I intended. Having the chance to complete this episode once and for all is my way of saying, "No more speculation, no more rumors, no more gossip, okay? This is what I intended. Let the story stand on its own."

**STNV: Regarding the relationship between the characters of Peter Kirk and Alex Freeman, why is this still such a difficult topic for some fans to deal with?**

DG: I'm a writer, not a psychologist....

My own feeling is that people who have an issue with homosexuality haven't finished growing up, haven't finished learning about love. If you have love in your life, you don't begrudge others.

Before we shot the episode, I was so concerned with pre-production, I didn't have time to think about anything but production issues. "Blood And Fire" has been floating around for so long that I assumed that most *Star Trek* fans knew what it was about and that it wasn't going to be an issue for them. I know the kind of world I want to live in is one where people don't worry about who loves whom, only that everybody has the chance to love and be loved in turn, so I directed the episode as if we were already living in that kind of world, as if *Star Trek* was that kind of future. That was the context for the episode and for everything else we did on the set and I think it worked. Yes, this is a gay relationship, but we focused on the relationship, not the gay.

But after we finished shooting the episode, and I had a chance to come up for air, I found out just how much concern there had been on this particular issue, including even from some people connected to *New Voyages* who had expressed reservations or who had wondered why it was necessary for *New Voyages* to do this script. Subsequently, I've seen some things on some of the other *Star Trek* forums that have saddened me. But that's



why this is important. The uneasiness that some people have about gay people is the very reason why it's so necessary to tell this story—so that all of us can get past the discomfort and simply accept that homosexuality is a part of the natural spectrum of human behavior.

That said, I think the story has so much tension that most fans will get past their surprise/shock/discomfort in the first few minutes. I think they'll get so caught up in the suspense of the adventure that they won't care that two of the characters are gay. I hope so, because that's the point we want to make.

**STNV: Were the two actors, Bobby Quinn Rice and Evan Fowler, able to fulfill the vision you had for the characters of Peter Kirk and Alex Freeman?**

DG: Actually, they did better than I expected. Better than I'd hoped.

When I was sitting alone typing, putting dialog down on the page, making notes on how to stage the scene, on what I thought it should look and feel like, I had a pretty good sense of the emotional resonance I wanted to create—and that was the vision I brought to the soundstage. Of course, the actors brought their own feelings and interpretations to the scenes too. We worked very hard on those first scenes—we videotaped most of the rehearsals and you can see the process of invention. By the time the cameras started rolling, the actors were creating something way beyond what was on the pages



of the script. They surprised us all enormously.

In rehearsal, Bobby and Evan were totally professional in working out the mechanics of each scene; but then as soon as I said “action,” they shifted and just became Peter and Alex. They created such a profound relationship, with so much love and caring, I hated to holler “cut.” I wanted to see what was going to happen next. And I admit, I was genuinely depressed when we finished their last scene together. I fell in love with the characters, and it was hard to see Bobby and Evan as anything else.

**STNV: Was there anything unexpected or surprising that occurred during the production of this episode you could tell fans about?**

DG: Everything was unexpected and surprising. I think the best thing about the entire shoot was the extraordinary level of enthusiasm and passion and professionalism that everybody brought to the project. Without question, this was the best shoot of my life. If I had to list all the terrific people and all the important contributions they made, this interview would be twenty times longer.

I think what delighted me the most were all those little moments where the actors discovered things in the script that I hadn't realized were possible. In a very early scene, the script had Peter saying to Alex, “I'm here on this ship for you.” But

when Bobby got into the moment, it came out, “I'm here for you—and only you.” It was absolutely right and of course, we kept it. I was a little embarrassed that I hadn't thought of it myself.

We had that kind of moment with almost every actor. They all kept finding things to say or do that went beyond simply saying their lines and finding their marks. They brought their characters to life, over and over and over.

**STNV: What was your biggest challenge in making this episode?**

DG: Remembering to eat. I had so much fun, I kept forgetting to take breaks. We shot 95 pages of script in 12 days. We weren't just making an episode—we were shooting a *Star Trek* movie.

The biggest personal challenge—and I think this is true for any director—is staying focused, keeping your energy up. Directing is both exhilarating and exhausting.

But the real challenge in directing is bringing the moment to life on the set. Where's the tension, the drama, the heart, the passion? Where's the spark? It isn't about having the actors move where you want them to or speak the way you think they should—it's about having them come to life so vividly that you forget it's only a story. There were so many places where the actors did this, that I was continually astonished and delighted.

**STNV: Can you tell fans about being able to work with Denise Crosby and Bill Blair on this episode?**

DG: Denise Crosby was a one-take wonder. We really imposed on her good nature, more than once; but she always stepped up to the plate and hit the ball out of the park. She was always ready on time, she always had her lines memorized, and her performances were exactly right for every scene. I didn't have to direct her, just holler “action” and get out of her way. Denise has an unerring instinct for finding her place in a dramatic moment. The part of Jenna Yar would have been difficult for any actor because there's not a lot of dialog to demonstrate the character's final shift, but Denise made it work so beautifully, I can't imagine anyone else doing the part. Casting Denise was a real triumph. We were blessed to have her.

Bill Blair is an old friend. We've wanted to work together for as long as we've known each other. James had been thinking that Wil Wheaton might be good for the part of Blodgett, but he wasn't available, so I called Bill and he said yes without question. Having Bill on the set was like having six extra crew people. In addition to being a terrific actor, he helped out with makeup every day (including all the most difficult makeup challenges), he stepped in as an assistant director to help manage a lot of the behind-the-scenes mechanics, he coached me on a few things I needed to know, and when it came time for him to step in front of the camera he delivered a terrific performance every time. I had no idea Bill was so versatile and



so hard-working; I'd like to have him with me on every shoot. He asked me how to play the character of Blodgett and I told him, "You're the villain. You can be over-the-top," so Bill had a lot of fun with the part, building up to his very last scene where he really got to chew the scenery.

**STNV: What are your hopes for "Blood and Fire"—what do you want fans to take away from this episode?**

DG: My hope is that the audience will simply see it as an episode of *Star Trek*—a great episode of *Star Trek*—and that they'll experience that same sense of wonder that they experienced watching the original series.

Even if someone has read the original *Next Generation* script, the last ten minutes of this episode will be surprising. If we've done our job right, the audience will be thrilled and exhilarated and cheering when the final credits roll up the screen.



Huston, Sophie Okonedo and a whole bunch of other good people.

After that, there's another film project that I can't discuss yet. But by October, if everything falls into place, I'll have an announcement.

And I have three books to finish, including Book Five in THAT series....

And yes, I've promised to do another episode of *New Voyages* too. We want to shoot that one in March.

**STNV: Is there anything about the project we haven't asked about, that you would like to tell fans?**

Watch it with friends. Lots of friends. Watch it with as big an audience as you can gather together. Bring Kleenex, you're going to need it.

**STNV eMagazine would like to thank David Gerrold for his in-depth look at "Blood and Fire." Next issue we will conclude our "Blood and Fire" interview series with actors Evan Fowler and Bobby Rice. STNV**

My hope is that when this project has its big premiere, it will change the way people think about what's possible in fan-films and what's possible on the Internet. We set out to make a *Star Trek* movie, and I think we succeeded better than most people realize. When it's all put together, it's going to be very exciting.

**STNV: What other projects are you involved in that you could tell the readers about—what is next for David Gerrold?**

*The Martian Child* movie opens October 26. It's (loosely) based on the story I wrote about my son's adoption. That story is another one that's very close to my heart, and I think the film captures a lot of the passion. (The original story won the Hugo and the Nebula and the Locus Readership Poll for Best Novelet of 1994.) The movie stars John Cusack, Bobby Coleman, Joan Cusack, Amanda Peet, Richard Schiff, Oliver Platt, Angelica



# STAR TREK

## NEW VOYAGES



# U.S.S. COPERNICUS NCC-1893

## DESIGNING THE DERELICT SHIP



OK, right off the mark we've insulted this lovely lady by calling her "derelict." But you have to admit that the first public words ever uttered about *Star Trek: New Voyages'* next episode, "Blood and Fire," informed fans that the *Enterprise* would be encountering "a derelict ship" and hinted that something was just not quite right with her crew. Talk about your reputation preceding you. No matter how you try to sugarcoat it, there's just something up with that ship.

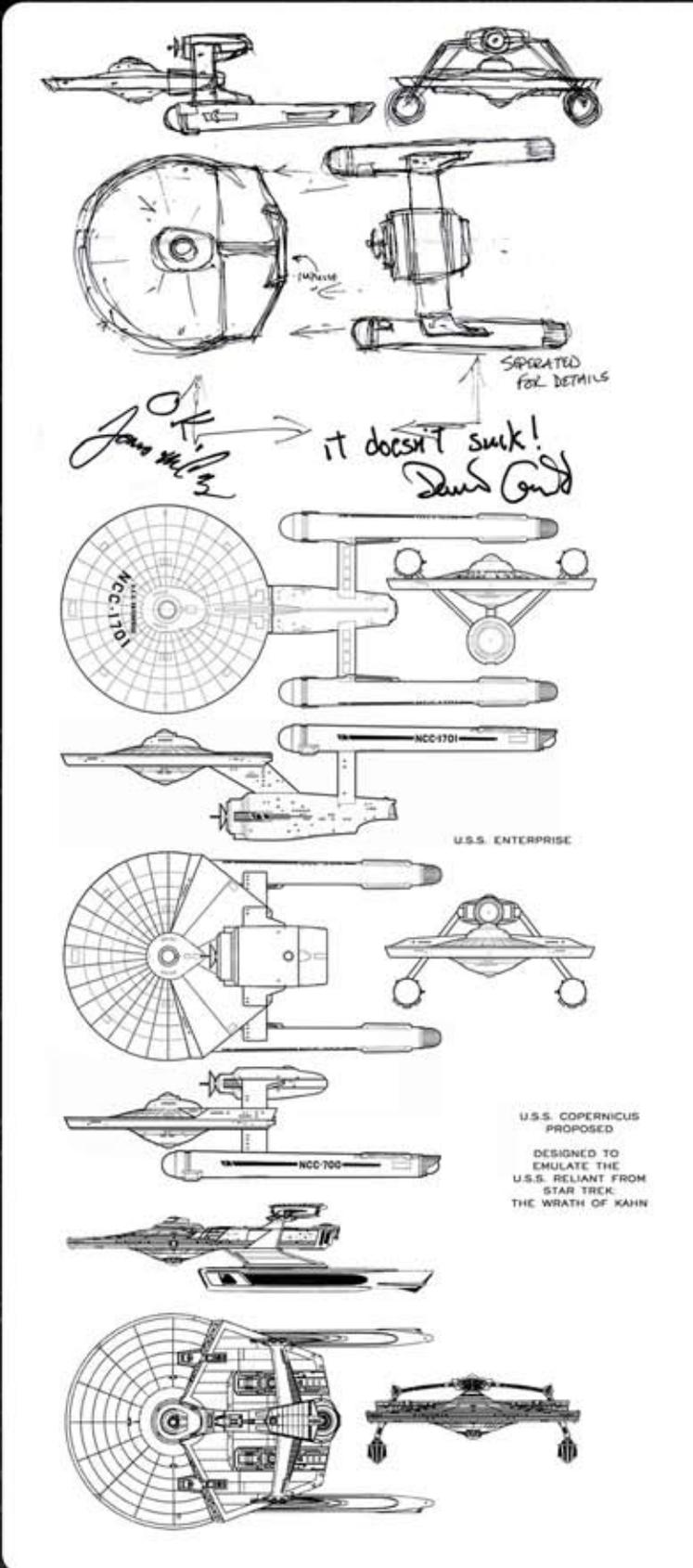
The physical description of the ship is not mentioned beyond describing the *Copernicus* as "dark." Not much to go on, so writer-director David Gerrold opened discussion to the pre-production team, who offered a number of suggestions. Understanding the limitations of the available sets, the creative team's only instructions were that the *Copernicus* must have a similar bridge module to



The U.S.S. Copernicus is built as a scientific research vessel and houses just over 223 Starfleet crew and scientists.



CGI renders by Joel Bellucci



(Left) Final rendered orthos of the U.S.S. Copernicus.

(Above) The original sketch, comparative refined drawing with U.S.S. Enterprise, and the comparative schematic of the U.S.S. Reliant.



that of the *Enterprise*, but it would not be a Constitution-class ship. With that established, the team discussed various ideas and submitted a few sketches.

Knowing that the producers, director, and the visual effects team would collectively have the final say, the early concepts only offered something to chew on. June 2007 rolled around, and the cast and crew gathered to complete principal photography for "Blood and Fire." Only then did the subject of the *Copernicus* surface again. You have to understand how many creative people assemble at a *New Voyages* shoot and most, if not all, have a good understanding of the history and richness of the *Trek* universe. While immersed in that creative environment, a natural synergy developed, resulting in what became the core concept for the *Copernicus* — paying homage to the movie-era *Reliant* (from *The Wrath of Khan*) by creating an *Original Series* *Miranda*-class ship. This idea took root, with



The U.S.S. Enterprise and the U.S.S. Copernicus in comparison. It will be nice to see a different style of Starfleet ship on the screen.

a sketch developed and circulated among the team, who made an alteration here, and a suggestion there, until the concept was ready for approval by David Gerrold and James Cawley.

Executive Producer Cawley OK'd the sketch, with a few suggestions of his own, as did Gerrold, each signing the concept drawing. Gerrold, with his sardonic sense of humor, added the caption, "It doesn't suck," which was taken to mean that the sketch was approved for further development. A short time after the shoot, a comparative technical drawing was completed and provided to Joel Bellucci, *Star Trek: New Voyages* visual effects supervisor, for the final round of approval. Bellucci began modeling the *Copernicus* and after several weeks of intensive work, she was ready to launch, so to speak.

During the modeling process, Joel added some small details that made the *Copernicus* fit perfectly in the *New Voyages* universe. Joel made the choice to add



The secondary hull supports a large shuttle bay and cargo area, as well Main Engineering, the deflector dish and torpedo launchers.

*Star Trek: Phase II*-style photon torpedo tubes to the top of the *Copernicus*' secondary hull. The style chosen for the torpedo tubes was purposefully similar to early conceptual sketches and ultimately the *Phase II* model of the *Enterprise* designed by Matt Jefferies. This *Phase II* detail in "Blood and Fire" continues the *New Voyages* progression to the previously unrealized *Phase II* era.

Now complete, the *Copernicus* is a beauty and meets all the parameters set by Gerrold and Cawley. There were subtle changes in the final model from the sketch and technical drawing, but she remains essentially the same from concept to filming model. Yes, yes, we also know, if you Google "NCC-1983," you'll find all sorts of ship names and classes assigned to that registry number, but for *New Voyages* it was the number chosen for our U.S.S. *Copernicus*, (TOS) *Miranda*-class starship. Here she is in all her glory, a static glimpse at her before you see her in action in the upcoming "Blood and Fire." We will all just have to wait and see if her reputation actually does precede her. **STANV**



U.S.S. Copernicus wallpaper is available now in the special downloads - wallpaper page at [www.startreknewvoyages.com](http://www.startreknewvoyages.com).



# NEW VOYAGES STUFF WE'D ALL LIKE TO SEE!



Season 4 and 5  
Topps® Bubble Gum Cards

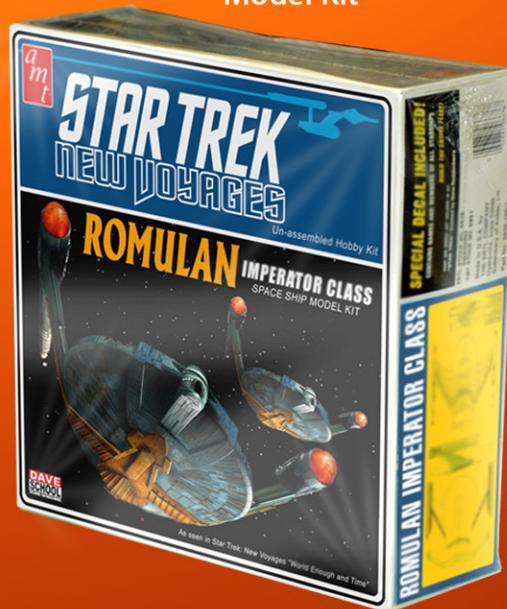
AMT® Star Trek: New Voyages  
Romulan Imperator Class  
Model Kit



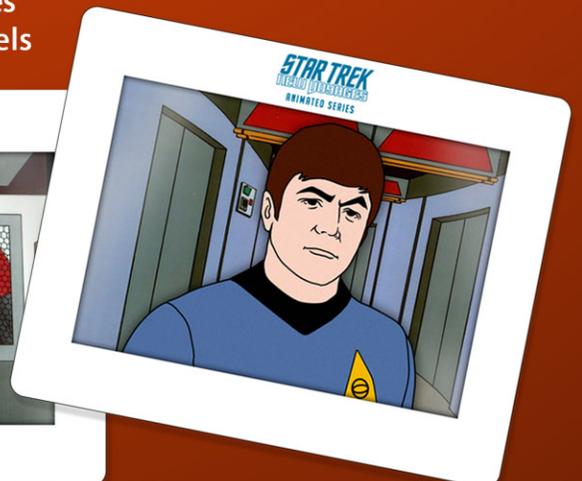
Mego® Star Trek: New Voyages  
James Cawley Captain Kirk



Official Star Trek: New Voyages  
Fotonovels



Star Trek: New Voyages  
The Animated Series Cels



INTERVIEW WITH

Joel Bellucci

# JOEL BELLUCCI

## STAR TREK: NEW VOYAGES VISUAL FX SUPERVISOR

**STNV:** *Joel, although the bulk of your work occurs in post-production, your presence on set was critical during filming. Can you tell me about your role on the set and how it helps you in post-production work?*

**JB: (Joel Bellucci)** For the most part, my job was to advise the Director of Photography (DP), camera operators and actors whenever it came to a scene that would later involve composited visual effects, particularly in the cases where the actors and the yet-to-be created effects would be interacting, and there's a lot of that in "Blood and Fire." I also pow-wowed with David Gerrold about some effects shots that I thought should be filmed somewhat differently from the way they were scripted either because the altered shot would better serve the story or because the scene as written would just be too time-consuming to do in post. There will be at least 150 shots for parts 1 and 2 that will be generated by a much smaller f/x team than we had for "World Enough and Time," so it was important to keep things reasonable. Doesn't mean we're skimping, though — there'll be some fantastic sequences in BaF!

**STNV:** *Your role as Star Trek: New Voyages Visual Effects Supervisor gives you the opportunity to build 3D models, composite multi-layered effects shots, and clean up a few problems that sneak on screen. Can you tell fans about your various assignments, any interesting problems you encountered, and what your favorite task is to tackle?*

**JB:** In BaF, I'm definitely wearing many hats. The work started months ago when I got the first draft of the script and compiled a visual effects breakdown for the episode. That's the first step in figuring out what we can and can't do in post. Then I storyboarded some of the more complex sequences to show the director, writers, producers and other f/x artists what I had in mind. Additionally, I'll probably be doing the bulk of the pure CG animations for BaF, so the storyboards will help me to hit the ground running when it comes time

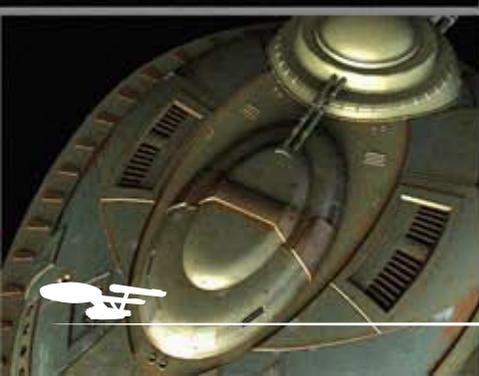
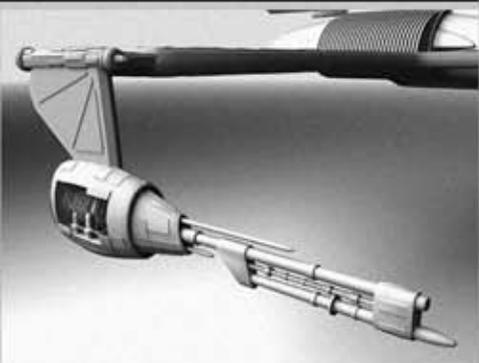
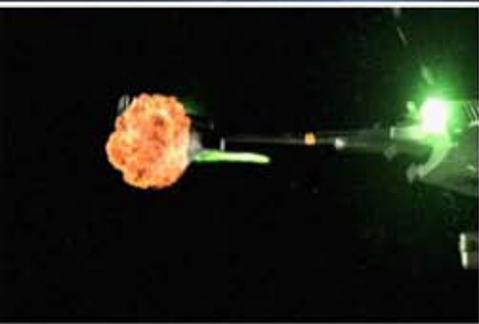
to actually generating the animations. In the event that other CG artists can donate some time to the episodes, the storyboards will give them a similar starting point. That's especially important when the various artists aren't sitting in a room together discussing the effects. Distance requires a lot of communication in order to keep all the shots looking consistent.

I also got to model the Copernicus, based on Jeff Hayes' excellent design. Modeling and texturing ("painting" the model) are always time-consuming tasks, but it's worth the effort. We originally planned to make the Copernicus another Constitution-class vessel, but that seemed like too much of a shortcut, so the decision was made to "kitbash" the Enterprise model. "Kitbashing" is the act of taking an existing model and rearranging its parts to make a new class of vessel. Saves lots of time...if that's what you actually end up doing. Early on in the development of the Copernicus, it became obvious that both the structure and the textures would have to be done mostly from scratch in order for it to look right, so somewhere between 60% and 70% of the model is brand new. It took a whole lot longer than I wanted but, again, it's worth the effort since we now have a new class of starship in our model library.

When it comes to the f/x sequences themselves, in addition to doing most of the animation I'll be taking on some of the compositing tasks, but not alone. Ben Alpi has already contributed to the f/x for the BaF trailer and will be lending his considerable skills to the episode, as will Alex Ibrahim and Rick Ramirez, graduate of the DAVE School. Part of my job is to coordinate who's doing what shots and to keep the editor in the loop as to what shots are ready for inclusion in the various rough cuts. So there's a lot of organization and communication that happens as well as actual generation of f/x shots.

Since I love pretty much all aspects of visual f/x work, it's





tough to pick a favorite, although animation and compositing rank highly. I'll never get tired of making a mental image come to life on screen in a way that lets me share it with others and help tell a story.

**STNV: What is the first effects shot you will tackle now that "Blood and Fire" is "in the can?" Was there anything that you read in the script and thought, "I can't wait to do that!"**

**JB:** It's tough to answer that one without giving away spoilers, but suffice to say there comes a point where phasers and photon torpedoes are fired. That's always fun! There are some shots at the story's climax that will require a lot of R&D (research and development), and that excites me because it means I'm going to be learning along the way. It's the sort of thing where I know how to begin the process, but talks with other artists and then a lot of trial and error will help fine-tune the shots and make them look compelling. The story calls for some very elaborate sequences the likes of which we haven't yet seen in *New Voyages*. We'll be pushing the envelope, which is always a good thing.

**STNV: Where are you at with "Blood and Fire" and what's next? We know that the notorious Regulan Bloodworms will make an appearance. Without spoilers, what can you tell us about those nasty little critters?**

**JB:** I'm at the stage of generating animatics for all of the CG animations. These are low-resolution, temporary animations that allow me to block out the motions of the camera and the major objects in a particular sequence as well as to provide the editor with an initial video clip that can be placed into the rough cut. This allows the editor to nail down the timing of the shots so that, when we go back and render out the high-resolution final versions, we won't be rendering unnecessary frames. Work on the composited shots will begin shortly after we get the first rough cut.

Yes, the bloodworms. They'll be the most challenging and render-intensive visual effects element, both from a CG and compositing standpoint. Here, too, a lot of R&D will be happening in order to make them look convincing and give them character. Sorry for the brief response to this one, but anything more will take us into Spoilersville.

**STNV: Tell us a little about how you got interested in Star Trek. What are your favorite episodes or movies? What is it about Star Trek that makes you donate your talent and time to New Voyages?**

**JB:** *Trek* is something that's been in my life for as long as I can remember. I had an interest in sci-fi from very early on and watched reruns of *TOS* as a child. I have vivid memories of seeing *The Motion Picture* in an enormous movie house in Manhattan. It was one of those playhouses that was converted to a 70mm movie theater, big chandelier hanging from the ceiling — the works. So it made for a pretty overwhelming experience. That said, it wasn't until *Wrath Of Khan* that I got seriously hooked and *Next Generation* made me downright fanatical. My senior year of high school, I carried around one of those diecast metal Enterprise-Ds with me from class to class. How I managed to avoid getting beaten up on a daily basis is beyond me.

The second question is both easy and difficult to answer. From a purely practical point of view, *New Voyages* gives me the opportunity to expand my skill set, network and add to my demo reel. Of course, there's a lot more to it than that. There are arguably easier and less time-consuming ways to accomplish all those things. So I guess there's a certain love for *Trek* that encourages me to do it, and that's not easy to explain. You kind of either get it or you don't, and I imagine most everyone reading this gets it. By way of comparison, I also grew up watching the

*Star Wars* saga. In fact, the original *Star Wars* was the first movie I ever saw in a movie theater. Up until then, it had all been Disney movies at the local drive-in. But I don't think I'd feel as much passion for working on a *Star Wars* project as I do working on something *Trek*-related, and that's no dis on the 'Wars. I've thoroughly enjoyed it, but there's just something about *Trek* that speaks to me. Maybe it's the things people usually cite: the positive message about the future, the spirit of cooperation and equality it advocates. Or maybe it's just been so much a part of my life that it'd feel weird not to have it in my life in some way. And to be a part of actually making it happen...that's kind of mind-blowing when I take the time to think about it. I can remember watching *First Contact* on opening night, being dazzled by the effects and saying to myself, "I want to be one of the people doing *that!*" And now I am, although I promise there are no Borg in BaF.

**STNV:** *How did you ultimately get involved with Star Trek: New Voyages? Some know you stepped in at the last minute to help with "To Serve All My Days," but can you tell us the events that led to your current involvement? Please share with us some of the ideas and decisions that went into the opening sequence and the final battle scenes.*

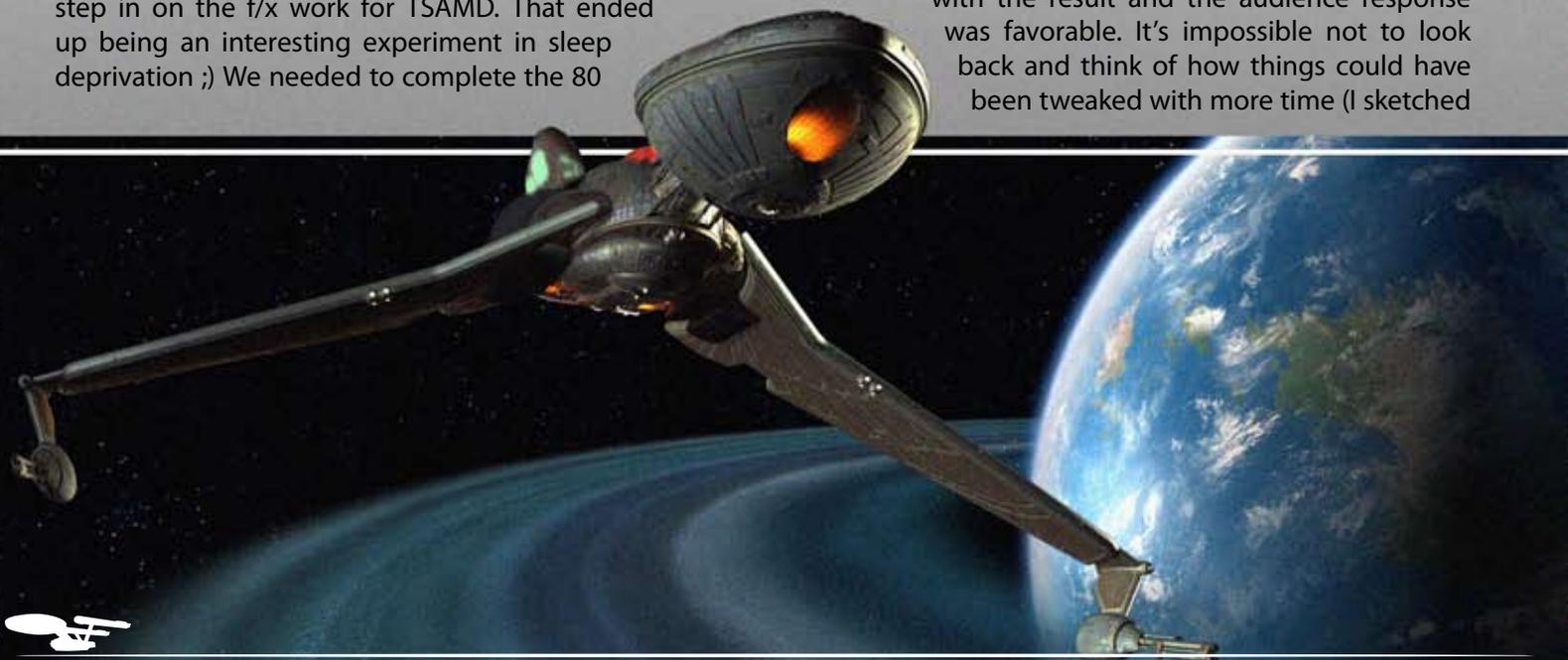
**JB:** Funnily enough, I ended up getting involved with NV from two completely different directions, independently, at almost the same time. I've been a long-time fan of *Star Trek: Hidden Frontier*, and Carlos Pedraza and I became good friends through its message board and then face-to-face when we met at DragonCon '05. Carlos knew that I was a 3D artist as I'd shared some of my work with him. When he was approached by James to develop *First Voyages*, he asked me if I'd like to contribute to its visual effects along with Dave Berry. Needless to say, I jumped at the opportunity. Dave and I were deep in pre-production on the premiere episode of *FV* when we were asked to step in on the f/x work for TSAMD. That ended up being an interesting experiment in sleep deprivation ;) We needed to complete the 80

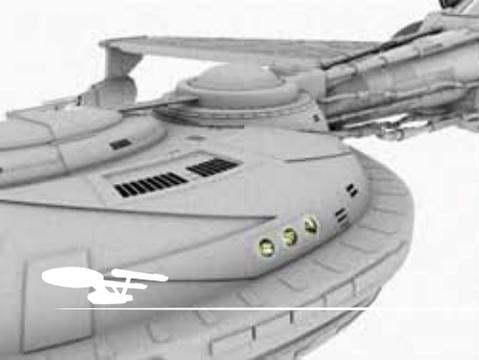
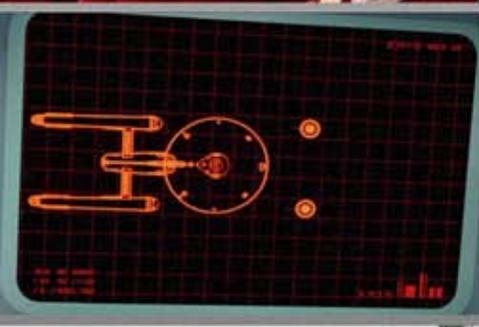
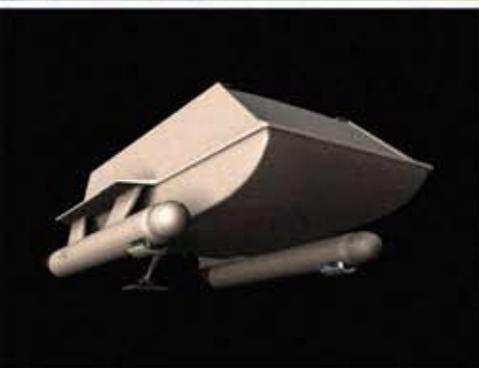
or so f/x shots as soon as possible, so I put most of my client work aside for a while in order to work exclusively on the episode.

Backtracking a bit, right about the time that Carlos asked me to contribute f/x to *First Voyages*, James contacted me about the possibility of taking on an acting role in the series. I had done some acting in college and community theater, and, of course, I love the *Trek*, so saying "yes" was a no-brainer. At first, I assumed that either Carlos had told James about me or vice versa, but nope. Neither had any idea that the other was in contact with me for those very different tasks, so it was a real double-whammy. As you know, *FV*'s production has been delayed, but we're all just as excited about it as we were when talks of its development first started. I still plan to contribute to it on both fronts.

Getting to the visual effects of TSAMD, James wanted the opening sequence to be an attention-grabber, something more than just the Enterprise orbiting a planet. I always try to give the camera motivation for its motion and that usually gives the audience's eye something to focus on, as well. That's why I placed the "hero" asteroid in at the very beginning to give a reason for the camera to sweep around and eventually show us the Enterprise. Look for a similar opening in BaF, although the circumstances will be...somewhat different.

The final battle in TSAMD was tricky. The script gave me two clues as to what to do with it. It indicated that the Enterprise would move in ways "we haven't seen before", and then there's also Kirk's line at the battle's conclusion: "Mr Chekov, that was the most elegant weapons demonstration I've ever seen." So I had to come up with some original ship movements that would really impress Kirk. I spent a lot of time thinking of ways to move the ship that would be different but still realistic. I'm pretty happy with the result and the audience response was favorable. It's impossible not to look back and think of how things could have been tweaked with more time (I sketched





out, rendered and composited the battle over about 9 days), but ultimately I think it helps tell that part of the story and remains faithful to D.C. Fontana's script.

**STNV:** *We understand that you use a number of programs in concert to create the visual effects for any given project. What are some of those programs, what do you do with them, and which medium do you prefer to work? What is a typical work session behind the computer like?*

**JB:** I use Lightwave, Photoshop, After Effects and Fusion for the visual effects work. Lightwave is a modeling and animation package. Photoshop, as many already know, is an excellent program to composite and manipulate 2D images and After Effects and Fusion are both video compositors. The only area where I could express a preference would be with the video compositors, and I tend to prefer to work in After Effects if only because I have more experience with it than Fusion. Both programs have their strengths and weaknesses, so it's good to have both in the arsenal.

Because the visual f/x tasks are so varied, work sessions tend to be varied, as well. However, I do most of my visual f/x work at night after I've finished up with whatever client tasks were on the plate for that day. When the phone stops ringing and emails stop flowing in, I can get in the zone and chug away. It's not unusual to finally call it a night at 4 or 5am. Fortunately, I'm a freelancer, so I can sleep in most mornings.

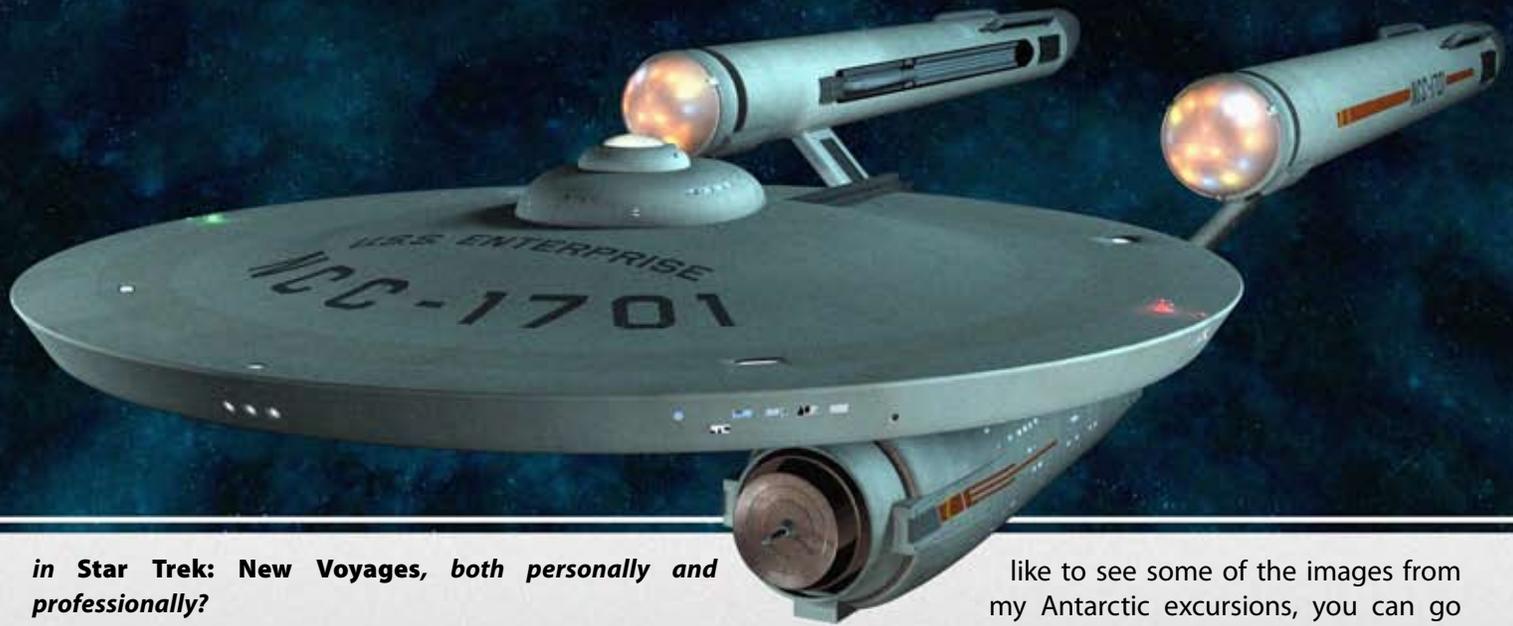
**STNV:** *Have you worked on any other fan productions, independent films, or other projects you could tell us about? Is there any place on the Internet where fans can see other work you have done?*

**JB:** *New Voyages* is the only fan production I've worked on, but I've been involved in multimedia and 3D animation for years. I did my very first (2D, in this case) animation when I was 12 using an Atari 400. That was one of Atari's first forays into home computing. It sported a cassette tape drive, 8K of RAM and a "pressure-sensitive" keyboard. In this case, "pressure sensitive" was defined as "jam your finger as hard as you can onto the key and it \*might\* make something happen". And I'm pretty sure the whole thing was steam-driven. Anyway, I was a huge fan of "G-Force" (aka "Gotchaman") and "Starblazers" as a kid (ok, \*still\* am), and my first animation was of the Argo moving onto screen and firing its wave-motion gun after targeting an enemy. Took \*hours\* to do and I was as manic about finishing animations then as I am now. Fortunately, an errant foot from my mother jogged the computer's power cord and erased everything. I say "fortunately" because I probably wouldn't have eaten dinner/gone to bed/attended school the next day...basically, I'd still be sitting there if that hadn't happened. So, although I'd been interested in art since early childhood, that was the first time that I knew I had a thing for animation.

In the 90's, I worked with a variety of 3D packages, but settled on Lightwave in '99. I was a contributing author to "3D Artist" magazine and did one of their covers several years ago. I've also done a number of marine-related multimedia projects, including some whale animations for the National Oceanographic and Atmospheric Association. I've done a lot of web design and some video editing, but animation is what I really love to do when it comes to nerding out in front of my computer.

You can see some of my past projects at [belluccidesigns.com](http://belluccidesigns.com).

**STNV:** *When not immersed in post-production work or rendering images for STNV promotional materials, what does Joel Bellucci do in the real world? If you could do anything for a job, what would it be? What do you hope comes from your involvement*



**in Star Trek: New Voyages, both personally and professionally?**

**JB:** I'm a freelancer and web design has been my bread and butter, but I've been gradually focusing on 3D animation projects. Marine science is another passion I've had since early grade school, and I received a Masters in Biological Oceanography from the University of South Florida a few years ago. The years prior to and during the degree program were full of interesting experiences. I headed up a dolphin photo-ID study in southwest Florida, got to go to the Antarctic on three occasions (dove under the ice sheet and everything...crazy and completely awesome). I've done some work with sea turtles and manatees, had a dolphin carcass explode onto me while necropsying it (OK, *that* I don't recommend). It's been terrific! And so is visual effects work. Of course, one of those interests is a tad more lucrative at the moment than the other, but there will always be room for both in my life in some capacity.

I've kind of already done one of my dream jobs and I'm in the midst of doing another. At some point, I'd also like to be a wildlife videographer (which I did a little of in some of the aforementioned projects), but I'll get around to that later on. First, there's phasers to be fired!

As for my involvement in NV from a professional standpoint, I'd like to continue meeting other artists and expanding my skillset. That's one of the great things about any art form: the learning curve never ends and so it never gets boring. The same can be said about science, come to think of it, so maybe that's why I like them both. From a personal standpoint, I want to continue meeting amazing people. NV has attracted a very cool crowd, some of whom I know will be lifelong friends.

**STNV: Is there anything we haven't asked you that you would like to tell fans?**

**JB:** I'm an Aquarius who enjoys candlelit dinners, long walks on the beach and...oh...TMI. Right, well, if you'd

like to see some of the images from my Antarctic excursions, you can go here: <http://www.marine.usf.edu/bio/physiolab/globec/index.html> and if you'd like to read about the crazy/awesome under-ice diving, go here: <http://www.marine.usf.edu/bio/physiolab/research/nbp0104-diving-article.html>.

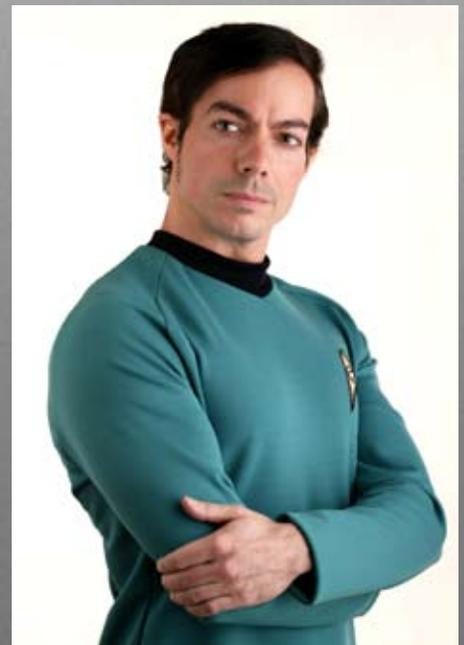
Oh, and if you want to hear me blah-blah-blahing about sea turtles, hit up this link: <http://turtletime.org/presentation/>.

More on topic, everyone should be patient for the release of "Blood and Fire". We're taking our time in order to have it look as good as the story deserves and we plan on not pulling all-nighters this time to do it, so progress will be slow, but steady.

Lastly, I'd like to thank everyone for both the constructive criticism and the kudos. The first is helpful, the second just makes me feel nice. I'm a very lucky guy.

**STNV: Thank you, Joel.**

**Fans can see Joel's work in "To Serve All My Days," "World Enough and Time," and the upcoming "Blood and Fire." You will also catch Joel in front of the camera in "Blood and Fire" and when First Voyages goes before the lens.**



produced by Charles Root

# NVpods

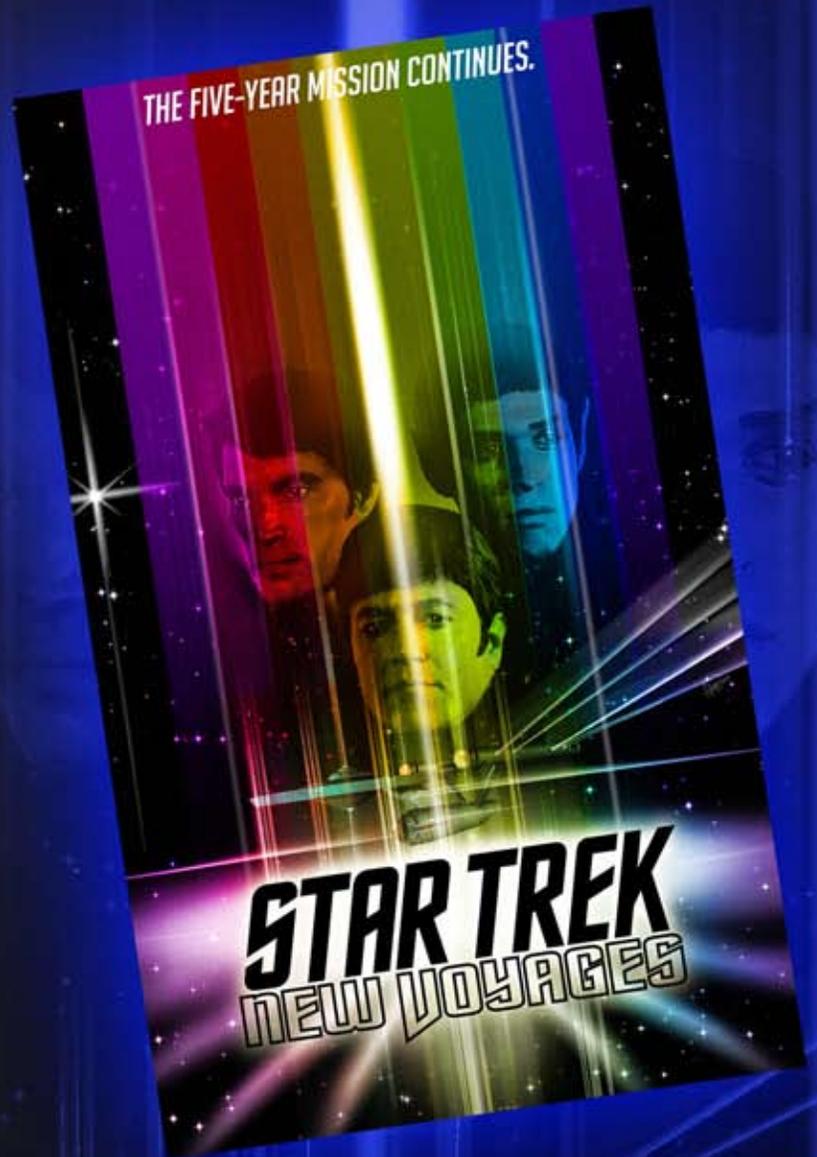


NVpods are downloadable audio interviews with the cast and crew, and behind-the-scenes information on upcoming Star Trek: New Voyages episodes.

The NVpods are available in MP3 format for download to the portable electronic device of your choice. They are currently available here:  
<http://homepage.mac.com/jhayes6/Menu84.html>

## Star Trek: New Voyages The Motion Picture STYLE POSTER

OK, we admit it — there are no plans for Star Trek: New Voyages - The Motion Picture as yet, but you can download the new poster today!  
[http://homepage.mac.com/jhayes6/Pictures/stnv\\_peak\\_style\\_poster.jpg](http://homepage.mac.com/jhayes6/Pictures/stnv_peak_style_poster.jpg)



# STAR TREK



# HOW ELVIS SAVED STAR TREK

BY RICH NEWMAN



*Star Trek: New Voyages* certainly owes its existence to James Cawley. But it would not have been possible without the incredible talent, skill and dedication to detail that James has for another passion of his—Elvis Presley. It's no secret by now that James makes a living as a remarkably renowned Elvis tribute artist. It is this artistry that has brought Kirk and crew along with all its beloved settings, sights and sounds to you. In this portion of "How Elvis Saved Star Trek," we'll give you a peek at why James' success as Elvis is so inextricably linked to *New Voyages*.

## CHAPTER 9 BLUES IN BILOXI

"Casino Magic." The resort hotel on Biloxi, Mississippi's eastern gulf shoreline could not have been more aptly named. On the night of Saturday, November 13, 2004, a line began to queue outside the theater doors, snaking back through rows of slot machines. As the doors opened, guests filed in and chose their seats at small cocktail tables in the low light. Streaks of light cut across the crimson velvet curtain closed across the stage, and a black puddle of steps trimmed with reflective tape spilled out into the audience from the stage's front edge at the center of the proscenium. The lights dimmed further, and only the clinking of ice cubes in cocktail glasses could be heard as people's conversation



dimmed along with the lights. Then a new sound rose, this time from the speakers in the theater... a montage of recorded voices of fans, sharing

their admiration of Elvis could be heard in the darkened theater. Next, the opening strains of a variation of Richard Strauss' "Also Sprach Zarathustra" began to rise—audiences know the music as the theme to the 1968 film *2001: A Space Odyssey*. From behind the curtain a live drum began to beat a fast rhythm, and, over the theater speakers, a resonant voice announced "The King." The curtain opened with a live band playing on the stage, lit only by the glow of the name "ELVIS" in letters four feet high, trimmed with lights.

Four voluptuous beauties in dark, sparkling, skin-tight, short dresses graced the side of the stage opposite the band. Briskly, out strode a vision from the past, an homage to American culture, wearing a white linen double-breasted suit with a red silk scarf tied around his neck. (True fans know this costume was last seen during the song "If I Can Dream," from Elvis' 1968 comeback special.) An assistant then met the royal vision, stage center, with a guitar adorned with the word Elvis. Then, singing began, with a song fans know well as "C.C. Rider."



For the next 75 minutes the audience is treated to a performance by a man who inhabits the persona of Elvis Presley, live on stage. For some people in the audience, James Cawley conjures images of other performances of The King himself, before his untimely demise. Others are reminded of television specials or movies. For the younger members of the audience, awe that so much care and talent has been brought to life in this incredible tribute unfolding on stage before them.

With nary a break between songs, Cawley continues to fascinate and captivate. The audience claps rhythmically, and some mouth the lyrics as James delivers them. Sweat-drenched, Cawley unties his scarf from his neck and tosses it onto the stage equipment. With sparse banter, never breaking character, he keeps smiles on peoples' lips between songs.

Then "My Teddy Bear" begins to play and the spotlight follows Cawley into the audience as he begins to sing, handing stuffed plush teddy bears to some of the women, sealing the deal with a kiss. During "Love Me Tender" James again descends from the stage to pass out souvenir

silk scarves and more kisses to select women, asking their men to show him how it's done, and how they love their ladies. To one woman who wraps her arms around his neck, he quips "Take it easy ma'am . . . don't use so much tongue," and the audience instantly breaks into laughter.

Returning to the stage, classic after classic is brought to life as Cawley pouring his every ounce of effort into the performance, lovingly matching each of the King's actual gestures and painstakingly recreating well-loved choreographic signatures. Then, as the tribute draws to an end, he announces a dedication, to all those who have served in America's armed forces to protect it and the culture on display this night on the stage. "Battle Hymn of the Republic" begins to waft its forlorn melody over the room in the first part of Elvis' incredibly famous trilogy. Before it's done, the familiar refrains of "All My Trials" and "Glory, Glory" grace the remaining two parts, woven together as only Elvis—and James Cawley—could deliver it. As the song builds to its stirring conclusion, people in the audience begin to stand, overcome with the emotion flowing from the stage, building in their hearts, and welling up in their throats. Wild applause bursts out at the end of the trilogy, and people remain on their feet as "C.C. Rider" plays Cawley's Elvis off the stage, the curtain closes, and theater lights brighten.

Overheard in the audience is how unbelievable the show and how incredible the performance was. One woman commented that at first she thought it was a soundtrack that Cawley was lip-synching to, but realized quickly that it was his talent onstage, in an exacting tribute to her idol. A perspiration-covered Cawley meets the departing crowd by the exit, thanking them for their attendance drawing copious compliments, as well as providing autographs on photos available for purchase. Some stop to take their own pictures with this spot-on Elvis. All leave smiling and abundantly entertained. For these people, this night, the magic of the casino was James Cawley.

"Magic," indeed. There was so much magic that the casino saw fit to extend James' original 30-day contract by an additional 30 days, and then another 30, and another, until the run stretched into six months—the first time Casino Magic had ever done such a thing. James would continue to perform his amazing tribute in two shows a night, six days a week. It seemed there were many fans who'd be drawn to see "Elvis: The King in Concert," from all over the world, as it turned out.

Late in 2004 an evening flight from Atlanta to Memphis was delayed in Atlanta. The airline had decided to hold the flight from its on-time departure in order to prevent the misconnection of 80 customers whose flight was late arriving from the United Kingdom. This raucous,



lively group was on holiday to their “Mecca”—Memphis, Tennessee, USA, and all things Elvis. During their tour of Presley’s Graceland mansion, the group was advised to see, if they could, a tribute to Elvis done by none other than James Cawley at Casino Magic in Biloxi, Mississippi.

While this interested many in the group, their travel itinerary was already set, and it did not include a side-trip to the gulf coast. Another stop on their tour of all things King took them to the birthplace of The King himself, Tupelo, Mississippi, in the state’s northeast corner. Here, too, they were advised that no group that had come four-thousand miles should miss out on the tribute to Elvis as performed by James Cawley.

That sealed it. How could this dedicated band of followers, who had traveled from another continent to visit two of the most sacred spots in all of Presleydom, *not* heed the advice of the soothsayers at the holy sites? So they changed their plans and headed south. Destination: Biloxi.



It quickly became clear that Casino Magic’s theater was not designed to hold such a large group in addition to its regular guests. The hotel scrambled to add chairs to the room, scavenging them from their stock of chairs which normally grace meeting rooms and conference halls. Soon enough, there was a place for everyone to sit, but none remained in their chairs for long.

During this packed show, the crowd was on its feet, almost from the moment the spotlight sliced its beam through the cigarette smoke-filled showroom; until the last fans had reluctantly left. The incredible energy and electricity generated was, to say the least, overwhelming. Hands in the air, swaying, singing, crying out, and downright weeping, it was as if Elvis had been resurrected and stood in all his glory, right in front of them.

James did not disappoint. A crowd like this energizes a performance, and the audience reaction fed what was one of the most lively, heartfelt, soul-inspired, total-effort performances of Cawley’s Elvis tribute career. When an audience gives to a true performer what Cawley received that night, he gives it back in ways and from resources he did not know he had. On that night, James Cawley *was* Elvis, and if there was any doubt, a theater full of people who witnessed the show could testify they had seen The King as he trod the boards once again.

“It was awesome to see the face of a friend of yours on a 40-

foot billboard,” said assistant James Lowe.

Cawley’s reputation in Biloxi had grown to reach both the community and to his fellow performers at other casinos. The Elvis impersonator at the Treasure Bay Resort & Casino told James that the Jordanares had mentioned him. “Oh, you gotta see that kid,” they’d said.

Another hotel featured a Beatles recreation group. When they came to see the show one night, they stopped to tell Cawley that they’d seen him in Atlantic City, New Jersey performances years before. Three of the four in the group were brothers. A fourth brother, not part of their show, sent James an email after seeing him perform, having recognized James from *New Voyages*. It all seemed to come full circle in Biloxi, MS.

In fact, at the end of his performance one night, Cawley was approached by a person who identified himself as a commander in the U.S. Navy. In spite of the fact James Cawley stood greeting the exiting guests dressed as The King, this gentlemen offered his salutation with “Good evening, Captain.” The King and Kirk were casting a single shadow from two bright stars. *ST:TV*

*More excerpts from Rich Newman’s “How Elvis Saved Star Trek” will be featured in future issues of Star Trek: New Voyages eMagazine.*





**STAR TREK**  
**NEW VOYAGES**  
**U.S.S. ENTERPRISE**

CGI Image by Joel Bellucci



LA MISIÓN DE CINCO AÑOS CONTINÚA

STAR TREK  
EN ESPAÑOL



NEW VOYAGES

# A dream came to me...

by Fernando Martínez  
NV Spanish Coordinator

I discovered *Star Trek: New Voyages* in May 2004, when a friend sent me a link to a website where a group of American fans were creating—by themselves—new episodes of *TOS*, my favorite *Trek* series. I was very skeptical at first, thinking that I'd merely found another group of fans dedicated to *Star Trek* parodies. My surprise was enormous when I saw "Come What May" for the first time; I could not believe what I was seeing.

I rushed to inform my fellow *Trek* fans about this project (without yet realizing its full magnitude), and all of them were as surprised as I'd been! After days of discussion and exchanged opinions, we decided to try and translate the episode, as we had already done in 2002 with "The Cage," prior to its commercial release here in Spain. I contacted Jack Marshall, the director of "Come What May", and I explained our idea to him. I guess he didn't take us very seriously, because *New Voyages* was still in its infancy, but he gave us his support nonetheless and sent us the episode's script. With such humble beginnings, and almost by accident, the first working translation project for non-English speaking *New Voyages* fans was born: **New Voyages en español** (<http://www.trekminimal.com>).

The support continued. In those first weeks, the people at *New Voyages* never stopped surprising me. I was overwhelmed at how actors, directors, producers... almost the entire creative and support staff of this effort were openly exchanging



Fernando ("Trekminimal") Martínez (back row, second from left) and Manuel López "Nica" (back row, second from right) gather with some fans at the Sitges 2006 Film Festival in Barcelona, Spain.

opinions with the visitors on their discussion forum, something unheard-of... and terribly exciting for me!

I later learned that *NV's* second episode was going to be a sequel to one of my all-time favorite episode of *Star Trek*, "The



Recording Spanish dialog for "Center Seat." Above, from top: the author in the control booth; Miquel (Sulu) and Tony (DeSalle) record Spanish dialog for "Center Seat."

Below left: A screening of our Spanish-dubbed version of "In Harm's Way" at the Sitges 2006 Film Festival in Barcelona, Spain, in October of 2006. Photo by Manuel López 'Nica.' Below right: Fernando Martínez (left) and Manuel López 'Nica' at the Star Trek 40th anniversary exposition, part of Sitges 2006.



Doomsday Machine", and so my group set out to continue with our translation work. Everything continued to happen as in a dream, being allowed to present this wonderful new work to a wide group of Spanish-speaking fans. And the surprise announcements from *NV* continued... Walter Koenig, George Takei... even scriptwriters David Gerrold and D.C. Fontana were going to participate in future episodes.

I should take a brief aside to explain *Star Trek's* status here in Spain, which has never been very good. Fans here were briefly able to see *TOS* during the early 1970s in black and white, but no national television network ever aired the show here again. A private TV station began transmitting *DS9* in 1994 but stopped before finishing the first season.

Since the mid 1980s, some regional stations have broadcast *TOS*, parts of *TNG* and *VOY*, and a satellite-accessible station (Sci-Fi) has shown *ENT* in full. It's a sad fact that science fiction is not highly valued at Spanish TV networks. All the information Spanish fans have about the genre arrives through the Internet... like *New Voyages*.

For that reason, Spanish fandom is very fragmented. The annual Spanish "Espatrek" convention unites the most active Spanish fans, but it's unable to attract fans who attend other European conventions. In addition, there is no national fan club, but rather a lot of smaller, regional groups, which exacerbates the problem of organizing common activities. In any case, *New Voyages'* staff have made us all feel wonderfully welcome.

The long hiatus between "In Harm's Way" and "To Serve All My Days" was an uncertain time for us. In the first place, the departure of Jack Marshall left me without a direct contact with the team, although he maintained personal communication with many members of our group. We continued working on our translation project, drawing praise from more and more Spanish fans. But I had the same sensation as when I first saw episodes of *ENT*... a feeling of things no longer being the same, of having been lost.

Fortunately, this was merely subjective—internal changes at *New Voyages* had not affected our place in their regard. James Cawley and I seemed predestined to understand each other in a direct way, and we now we have a fast friendship despite the distance between us. He knows that my



circumstances make it very difficult to travel to the USA to meet him and the rest of the team.

*New Voyages* is like a dream come true. I am not a fan who loves conventions or likes to dress in *Trek* uniforms, but when I discovered James' project, I couldn't stop telling everyone how enormous this was going to become... and I'm certain I fell short in my forecasts. I am tremendously proud of being a small part of this great family, and being able to say from this humble corner of the planet that "I am contributing to help keep *Star Trek*, the true *Star Trek*, alive and well."

To James and all the cast and crew: thanks for keeping this dream alive!  
**STAV**



This page, several of the many New Voyages projects which Spanish fans have contributed to, and venues where episodes have been shown.



# GETTING 'A PIECE OF THE ACTION' WITH LESLIE HOFFMAN STUNT COORDINATOR FOR NEW VOYAGES

BY TANVEER "KRACKO" NASEER

It takes many people of different talents to put an episode of *New Voyages* together and, for many of them, their job is only done right if you don't notice their efforts.

One such person is Leslie Hoffman, who, as stunt coordinator on *Star Trek: New Voyages*, has the job of making sure the actors know how to toss each other around without actually hurting anyone. I sat down to chat with Leslie last month about her work and her contributions to making *New Voyages'* action sequences look real... and safe.



Photos provided by Leslie Hoffman, James Lowe, Chris Lunderman, Jeff Hayes, and Rich DeMascio



TANVEER: It's a bit of a cliché that many people go to L.A. to start a career as an actor. I have to ask you, what inspires someone who grew up in the Adirondacks to venture west to become a stuntperson? What moment in your life made you go "I want to fly through windows for a living"?

LESLIE: [Laughing] Actually, from the moment I can remember anything, I have always wanted [to be] or known that I was going to be an actress or be in the entertainment industry. I mean, every year the teacher would have us write a paper "What are you going to be when you grow up?" and I never changed [my answer]—I was going to be an actress.

TANVEER: So, what then was the motivation that changed your notions of becoming an actress toward instead working as a professional stuntwoman?

LESLIE: What happened was, between my eleventh and twelfth grade of high school, I spent the summer at the American Academy of Dramatic Arts in New York. Unfortunately, the way the teacher taught the course that summer was totally boring for me. I came home from New York City, I was extremely discouraged because I could not believe that acting was "Okay, hit this mark, say your lines. Hit that mark, say your lines." It made acting seem so mechanical. Maybe I had a bad teacher there that summer.

During twelfth grade, my older brother was at Cal Tech and my family went out to visit him. We went to Universal Studios and saw the "Western Stunt Show." When I watched the show, I said "That's it!" You can act, but there is physical acting as well. That's when I realized I wanted to be a stuntwoman.



With my faith restored in acting, I headed off to Los Angeles to fulfill the dream to become a stuntwoman.

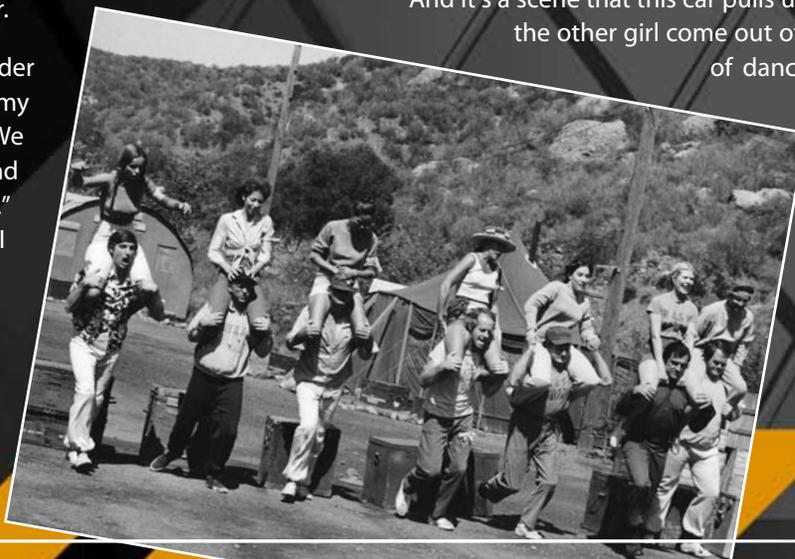
TANVEER: That's an important point right there: when we talk about stunt work, we're not just talking about falling off buildings and the like.

LESLIE: No, in fact a really good stunt person will study, if they are stunt-doubling somebody, they should really be studying the actor or actress they are stunt-doubling. If you look at a stunt where you have to fall down, you still have to film the beginning [of the scene], the stunt, and the end of the scene so that the editor has something to cut with. If you just suddenly do the stunt and that's all he has to work with, he's going to have a hard time blending the two together.

In fact, if you look at the stuntwoman who doubled "The Bionic Woman" [original series]—Lindsey Wagner ran with her arms way out to her side. There was nothing "bionic" when Lindsey Wagner was running [laughing]. But when they would cut to the long shot of the stuntwoman running, she ran like a true runner. Her elbows were down at her side like a true professional runner.

I doubled Wendy Jo Sperber in Spielberg's movie *1941*. There's a scene they had to reshoot after the principal filming was done, and they really didn't want to pay Wendy the price of what it would cost to bring her back. So they hired me to do the scene. And it's a scene that this car pulls up to the house, Wendy and the other girl come out of the car, and Wendy's kind of dancing around. And that was

the shot that they needed—this long distance shot of the two girls getting out of the car and Wendy dancing around. Well, I had seen her film that scene, you know when we were originally filming



that movie, and I knew the way Wendy acted because I study my actors. And I even remember after I did it for the camera, someone said to me "That was unbelievable! You looked just like Wendy! That's exactly what she did." The sign of a good stunt double is that you watch your actor, you mimic your actor's every move. You don't do an action the way *you* would do it; you have to be able to become the actor that you are stunt-doubling.

**TANVEER:** You mentioned your experience working on the film *1941*. This brings up an interesting point that I think many of our readers might not be aware of and that is how extensive your experience is in the field of stunt work. For example, you've worked in such projects as *Fantasy Island*, *Naked Gun*, *Charlie's Angels* and *Scream 2*. But in our talks about your work, there are two series that you worked on that I remember you have some fun anecdotes about working on the set. As the series is a personal favorite of mine, I was wondering if you could share with everyone the behind-the-scenes story that reveals the real truth about you, Loretta Swit, and a certain race in the well-known series *M\*A\*S\*H*.

**LESLIE:** [Laughing] Yes, on "M\*A\*S\*H Olympics," I was hired for two sequences. One was the crutch race, which, if we had been allowed to have a real race, I would have won. But the script says she wins, so I had to let her win. 'Let's see, do I want to get paid or do I want to win?' [Laughing]

**TANVEER:** So, in other words, when people watch that episode,

they'll now know that the race was fixed.

**LESLIE:** [Laughing] Yeah, it was fixed. If you watched the episode I came in second. I am to her left. The other stunt was the piggyback race, where my partner and I fell down.

**TANVEER:** It must have been amazing to be able to work on the set of such an acclaimed and beloved series as *M\*A\*S\*H*. Did you ever get the chance to spend time with any of these wonderful actors off the set?

**LESLIE:** You know, it's just amazing that you grow up watching actors on *Dragnet* or *Dr. Who* and then you start your own career and you are on this set, on "M\*A\*S\*H Olympics" and sit down to have lunch and then suddenly this person comes up and sits down with you and it's Harry Morgan. We had a delightful lunch and I had such a wonderful time talking to him. He didn't act like they were the cast and we were the stunt people, but instead that we were all part of the same team. He was just a very nice man to talk to.

**TANVEER:** Now the other series that you had some interesting stories from is *Remington Steele*. One story I recall your telling me had to do with an encounter off-set with Pierce Brosnan, which while amusing, is also a good example of the day-to-day realities of working on a television series.



LESLIE: I was the regular double for Doris Roberts, and when Pierce was on the set, we'd talk and laugh about things. I did not realize that my call times had been earlier than Pierce's. One day, my call time was later than Pierce's. I came walking onto the set with my brunette hair and my stunt bag and Pierce was coming the other way. I said "Hi, Pierce" with a smile and he just kind of looks at me and mutters something and keeps on walking! I'm thinking to myself "Well, he can't be angry at me. He must be having a bad day or something." I went on into



hair and make-up, got on my wardrobe and got onto the set. A little while later, Pierce comes up to me and says, "Leslie, I am SO sorry. I thought you were a blonde!"

It is amazing that when you are on a set, in a costume or wearing a wig, that you forget that someone who's never seen you before in "true form" but knows you, is really surprised when that blonde person turns out to be a brunette [laughing].

TANVEER: I know you mentioned to me once that you are a *Dr. Who* fan. Seeing how we have a number of *Dr. Who* fans in our readership, I think they might get a kick out of hearing the encounter you had with a certain guest star during your stint on *Remington Steele*.

LESLIE: I used to watch *Dr. Who* when Tom Baker was Dr. Who. Well, one day, when we were on location, filming "Hounded Steele," and this door opens up to a different dressing room and out walks Tom Baker! And I was just so excited. I couldn't believe



I was working on an episode with *Dr. Who*—except during the day he shot at me, pushed me down on a pile of sand and as I ran away from him, he shot at me again making me fall off a pier down 20–25 feet into the water. So that's what happens to adoring fans when you get too close to one of your favorite actors.

TANVEER: [laughing] You heard it here first, *Dr. Who* fans. But seriously though, as much as we're having fun here talking about the various experiences you've had working as a stunt woman, there are times where the work can be rather challenging, if not dangerous. So, looking back at the various projects you've worked on, what would you say has been the most challenging stunt you've ever performed?

LESLIE: Two always come to mind. I really must say it is a tie because they were both stunts that now in my life I would probably have turned down knowing now what I did not know then. The first was a 78-foot jump off of the *Love Boat* [the episode "Oh Dale!"]

into the water with a stunt man who was also jumping with me. When we hit the water, we were only about three feet apart. A 78-foot-fall landing three feet apart is quite dangerous; had he landed on top of me, we both would have been hurt very badly.

Just a quick bittersweet note here, afterwards a young actor



came up to me and congratulated me on the stunt. It wasn't until a couple of weeks later while watching a new television show called *Three's Company* that I realized the young actor was John Ritter. I miss him so, as well as Wendie Jo who passed away in 2005.



The other stunt is from "1941" where I'm on top of a sidecar, doubling Wendie Jo, that splits off a motorcycle. It takes off without the motorcycle, goes up the loading dock and up off a ramp into the back of an egg truck. But we were having a technical problem—every time we went down the loading dock in the sidecar, right before we get to the ramp, we'd run out of gas. So the stuntman would get out of the sidecar, and the crew would pull it back to the first position. They would try starting it up and it would run! We did this... I don't know how many times. Finally, the stunt man thought that we were going to make it and we went up the ramp, but ran out of gas while on the ramp. We lost enough speed that we hit the back of the truck. Luckily, I slid onto the flatbed. Had we hit any lower than that, I probably would have been decapitated.

As for the sidecar and stuntman inside, it flipped upside down, but we had pads under the truck, so when it hit the ground, he was not injured. We both had to come back the next day to film the stunt again because they still hadn't gotten it on film. The problem was that the gas line was between the metal support and the seat that the stunt man was sitting on. So, every time he sat on it, he was cutting off the gas line. That was truly a very dangerous stunt.

Look for Part Two of Tanveer's interview with Leslie Hoffman, where she'll discuss her role in the *Star Trek* series *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, as well as discussing *New Voyages* and her involvement in this fan series. [STANV](#)

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# NEW VOYAGES AT DRAGON-CON



BY JOEL BELLUCCI

Every Labor Day in downtown Atlanta, nerds completely rule! DragonCon has been held in the southern city since 1987. From its modest, though still impressive, attendance of 1400 back then, it has exploded into one of the nation's largest sci-fi/fantasy conventions, attended by roughly 40,000 people from across the globe.

It's something of a limited description to call DragonCon a "sci-fi/fantasy" convention since it's host to the practitioners and fans of horror, anime, hard science and even skepticism, in addition, of course, to sci-fi and fantasy which certainly take up the lion's share of the Con. You like the merch? They've got it, from \$2 action figures to artwork costing in the tens of thousands. You like celebrities, past and present? They've got 'em aplenty, from longtime favorites like Barabara Luna and Erin Gray to relative newcomers like Nathon Fillion and Jamie Bamber. You like gaming? Sessions run virtually non-stop from the start of the convention to its bleary-eyed end. And there's the drum circle that thumps away until the wee hours, concerts both scheduled and impromptu, film festivals, parties, and costumes, costumes, costumes! The combined effect is utterly overwhelming in a pretty wonderful way.

Throng of every kind of person are present from near and far. It's what a summit at Babel must feel like. With upwards of 40,000 people present, you'd expect a certain claustrophobia to set in, but the Con runners know their



Co-Executive Producer Carlos Perdraza and *ST:NV* VFX Supervisor Joel Bellucci participate in a discussion panel at Dragon-Con.

stuff and crowd control is subtle (for the most part) and very effective.

Discussion panels are the heart of DragonCon and, needless to say, it has them in spades. In any one time slot, as many as 40 different discussions may be held among the three host hotels. Major categories of panels are organized into tracks. Produced since its inception 15 years ago by Eric L. Watts, who volunteers his time along with the other Con organizers, TrekTrak hosts all things *Star Trek* at the convention.



Crowd attending the *Star Trek: New Voyages* discussion panel.





Dragon-Con New Voyages discussion panel. (LtoR) Charles Root, Brian Holloway, Carlos Pedraza and Joel Bellucci.



Another view of the crew representing New Voyages, with a WEaT behind-the-scenes video playing on the monitor.



Dragon-Con Director of Star Trek Programming, Eric Watts, was excited to see his name in the credits of "World Enough and Time"

This is the second year that cast and crew of *New Voyages* have participated in TrekTrak. This time around, Charles Root, Carlos Pedraza, Brian Holloway and yours truly represented the show. In addition to three panels devoted either entirely or mostly to *New Voyages*, Carlos and Charles had the good fortune (I'm still bitter) to participate in the "Star Trek vs. *Battlestar Galactica*" panel where they rubbed elbows (literally, in some cases) with the likes of Jonathan Frakes, Gates McFadden and Brent Spiner - all of *Next Gen*, of course - as well as Jamie Bamber, Aaron Douglas and Mark Sheppard of *Battlestar Galactica*. Mark was also in an episode of *Voyager* entitled "Child's Play". The discussion centered on the perceived shortcomings of recent, televised *Trek* vs. the critical and popular success of *Battlestar*. The consensus was that *Trek* became too safe and strayed too far from its original premise of exploring social and moral issues through the medium of science fiction.

Which brings us to one of the tonics to "sanitized, safe *Trek*": *New Voyages*! The first of the NV panels was, appropriately enough, a general discussion of the show, its history, its current projects and its future. I finally got to open my yap on the panel along with Carlos, Charles and Brian. The room was filled to capacity with about 138 people. During his introduction of the panel, Eric asked how many of those present had never seen an episode of *New Voyages* before. Much to my surprise, somewhere between 1/3 and 1/2 of the audience's hands went up. Many of the initial questions were asked by the newcomers and were about what you'd expect: "Are you afraid CBS/Paramount will shut you down?" "How long does it take to make an episode?" "How is it funded?" When Charles indicated that although NV couldn't accept direct monetary donations but could accept gift cards to Home Depot, one lovely lady stood up, gift card in hand, and walked right up to Charles so she could present him with it. There were a lot of smiles and applause at that.

After the general discussion, questions turned to "World Enough and Time". The steady dialogue about the episode went right past the panel's scheduled time slot, at which point Eric invited the audience to stick around for the next panel, a viewing of WEaT. We used the scheduled half-hour break in between panels to continue the Q & A and prep the episode for viewing.

When the WEaT panel's time came around, the lights dimmed and the audience - which had grown from full capacity to standing-room only - quickly became rapt. The other panelists and I were still seated at the panel table and facing the audience, so I stole glances every now and again to gauge their reactions. As the episode played out, there were smiles, wide-eyed admiration, laughter and eventually tears, all in the right places, fortunately. At the episode's conclusion, many in the audience leapt to their

feet, arms raised in thunderous applause. It was amazing and powerful to be present for such an outward and heartfelt expression of appreciation. As the house lights rose and folks started filing out of the room, a number of audience members walked up to the table to thank us for the episode. For the remainder of the convention, I was approached repeatedly out of the blue by Con-goers who had been present at the screening. They shook my hand and thanked me for my participation and said things like, "This is how *Trek* should be!"

Our third NV panel was actually not specifically about NV but rather about the dearth of gay characters and storylines in *Trek*. Melissa Carter joined Carlos, Charles and me for "The Missing Minority" panel. Melissa is a popular and outspoken DJ in Atlanta and a lovely, lovely lady. After discussing some of the reasons that gay themes and characters have been lacking in *Trek* (ahem...Berman) we turned to "Blood and Fire" where we repeatedly had to avoid giving away spoilers, but did manage to relate the history of the script and its evolution into a *New Voyages* episode. There was high interest from the audience and the hope that we "do it right" to which we offered our assurances that that's our collective goal. There was very little discussion of the episode's visual effects (again, bitter), but we'll all be trying to do that right, too.

Big, huge thanks to TrekTrak producer Eric Watts for all his generosity to *New Voyages*! Eric has been a supporter of the show for some time, now, and even gave us a nice ol' plug directly to the *Next Gen* cast during his interview panel with them in front of a very large audience. Thank you for your hospitality, Eric!

With all the good buzz and all the new viewers at the Con who will tell their friends and family about what they saw, I'd say we've got a whole lot of new fans thanks to DragonCon and TrekTrak. We'll see you there next year!

Related links: DragonCon (<http://dragoncon.org/>) and TrekTrak (<http://www.trektrak.com/>) **ST:NV**



Joel Bellucci as Baltar, Richard Hatch, and Madam President (Chasity Scoggins) at the Battlestar Galactica costume contest.



## Star Trek: New Voyages eMagazine #4

December 2007

### • Planned Feature Interviews:

- Doug Drexler
- Bobby Quinn Rice
- Evan Fowler
- Ralph Miller
- Ron Boyd
- Leslie Hoffman (Part 2)
- John Kelley

- ST:NV Illustrated Adventure
- "How Elvis Saved Star Trek"
- Latest Info on Upcoming Projects
- Special Downloads
- Posters and "Sneak Peeks"
- Exclusive Photos

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