

ISSUE 7 • MAY 2009

# PHASE II

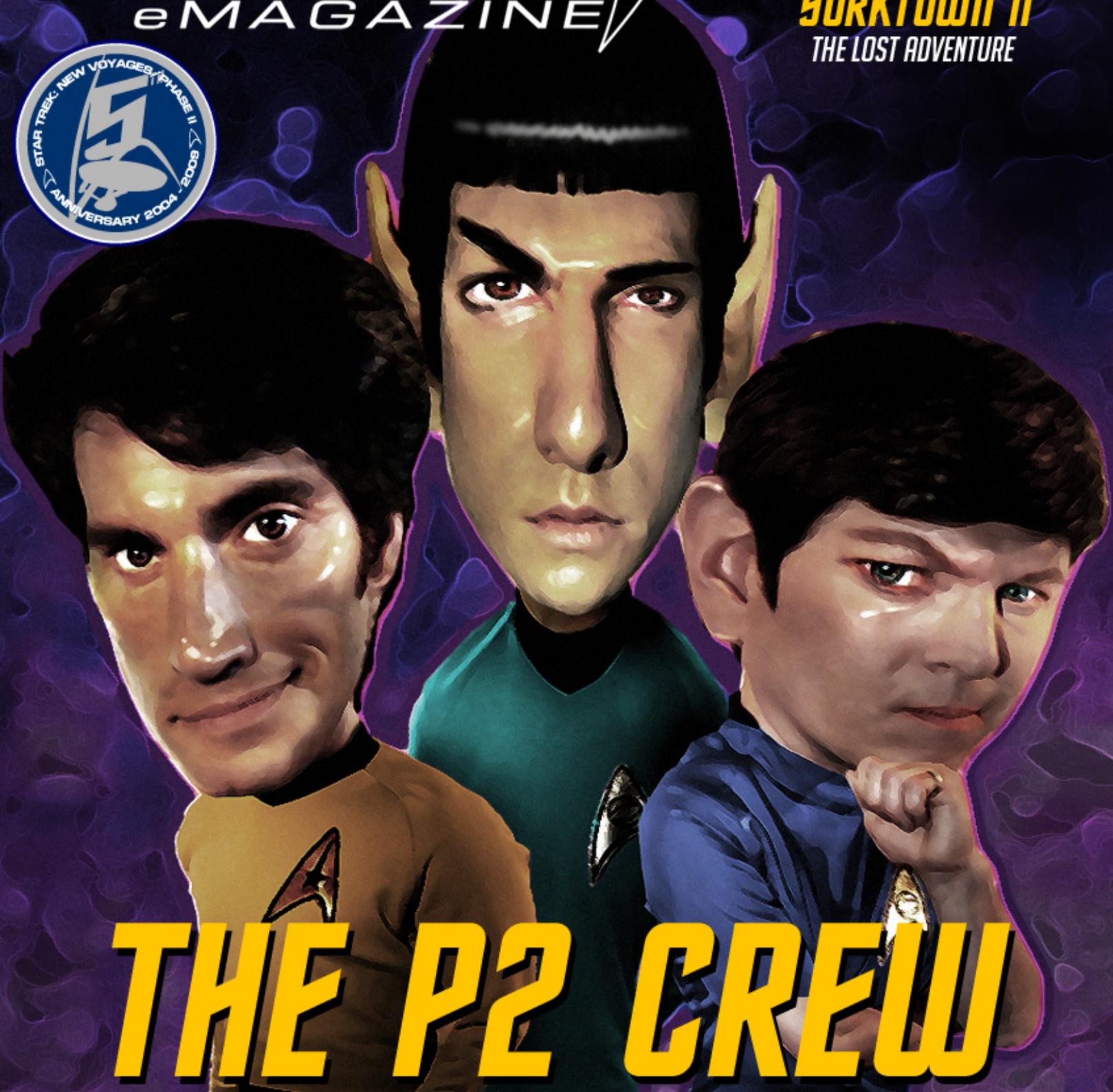


eMAGAZINE

**"ENEMY: STARFLEET"**  
EXCLUSIVE VFX SHOTS

**BUILDING PHASE II**  
JEFF MAILHOTTE INTERVIEW

**YORKTOWN II**  
THE LOST ADVENTURE



# THE P2 CREW

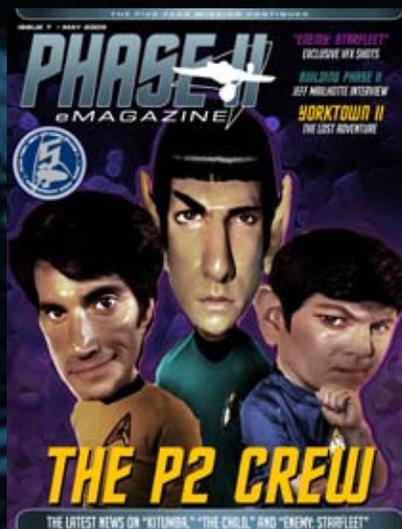
THE LATEST NEWS ON "KITUMBA," "THE CHILD," AND "ENEMY: STARFLEET"

# PHASE II

eMAGAZINE



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**COVER:** Kirk, Spock, and McCoy in all their characteristic glory. Kirk's disarming smile, Spock's analytical cocked eyebrow, and McCoy's no-nonsense frown are ever-present.

**Contents Page Image:** A scene of the *U.S.S. Enterprise* in dry-dock from the upcoming "Enemy: Starfleet" created and rendered by the Digital Arts and Visual Effects (DAVE) School.

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"Sneak Peek" Photos of "Enemy: Starfleet" VFX on Page 18

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# CAPTAIN'S LOG

by James Cawley

It's mid-May and we are just weeks from the "Kitumba" shoot here in New York. We will be filming at the historic Fort Ticonderoga, and have been given unprecedented access to the historic site. We recognize this is a special opportunity and will work closely with the Fort Ticonderoga staff as we film around the Revolutionary War battlements. I am also working with a local restaurant, which will be doubling as a Klingon tavern for this episode. This shoot will have more location shooting than any previous episode,



Fort Ticonderoga

so there is a great deal of coordination taking place. In addition, we have spent the last few weeks working on costuming and set building in preparation for the upcoming shoot. I really look forward to this shoot and getting to work again with J.G. Hertzler and the returning cast and crew. Vic Mignogna, well known actor / voice artist and original series aficionado, will be directing "Kitumba." Vic and I are in sync on the look a feel we are going for in this episode and I'm excited about having him onboard. John and Anne Carrigan will be with us again and both will have a great deal to do, both in front of and behind the camera, on this Klingon-centric episode. They are already working hard on Klingon costuming and props, enlisting the help from our old friend and prop-master Dave Wardell. There are a lot of Klingons in this episode, so this work is crucial and I greatly appreciate everything they bring to our production. Another nice piece of news is that Juve Vique, one of the DAVE School students that helped with the VFX for "Enemy: Starfleet," will be joining the *Phase II* team and has already started work for "Kitumba." He is a talented VFX artist and we are delighted he will be part of our team.

As all the series regulars return for "Kitumba," we will also take the opportunity to film the remaining pick-up shots for "Enemy: Starfleet." That episode has essentially been edited, as all the Visual FX shots



Vic Mignogna

have already been completed by the DAVE School in Florida. Except for these few pick-up shots and a few locations shots, this episode is far enough long that it might be ready for release before the end of the summer, but, of course, not until after the release of "Blood and Fire" Part 2. Brian Kelley has edited all the footage we have shot so far with the major VFX for that episode, so we have a real solid plan for the remaining shots and should be able to accomplish that this June as well.



Visual FX from :Enemy: Starfleet" by the DAVE School

Joel Bellucci continues his hard work on the critical scenes for BaF Part 2. I've seen some of the VFX scenes just a few days ago and the work is just beautiful—really worth waiting for. Once this vital VFX work is done for BaF, we will finish the editing and sound work necessary before the release. I'd like to be able to give fans a solid release date, but that just isn't realistic right now. There is a great deal of work still to be done, but everyone involved is working hard to complete the episode.



Editing for "The Child" is scheduled to begin next week. I am excited to announce that the VFX for this episode will be done by Tobias Richter (The Light Works Digital Imagery). If you haven't seen his work, especially the recent FedCon opening ceremony animation, you've really missed something special. Hopefully you can still see it here: <http://vimeo.com/4474702> I'm very excited that Tobias has joined Phase II. He is a well known CGI artist and has done work



David Gerrold and James Cawley



Tobias Richter doing what he does best.



on some very high-profile video games, television and film. He is acutely aware of *Phase II* and has followed our episodes for many years. In a recent e-mail, he said, "I am thrilled and excited to be part of the team" he says. "*Star Trek Phase II* really stands out among the fan produced content. The amount of time and dedication that goes into each episode is breathtaking - and so is the result. I hope I can do my share to keep it on that level and even try to improve it." I want to thank Peter Walker, our friend in Germany, for introducing us and for his continued support of *Star Trek: Phase II*. We will be getting more information about Tobias' involvement up on the main website soon.

Finally, I just want to let Phase II fans know that we are scheduling the next shoot for this fall. "Bandi," a script written by David Gerrold, will again be directed by our friend, David Gerrold. We have tentatively scheduled the shoot for late September and early October. Phase II is on a roll and we hope to keep producing episodes, but building our production teams in a way that will allow us to get them to fans faster.

With that, I've got more costumes to make and sets to build, so until next time... Kirk out.





EVOLUTION OF THE  
**BRIDGE**

BY TONY DEGREGORIO



When one thinks of *Star Trek* hardware, the piece that most frequently comes to mind is the *U.S.S. Enterprise* herself. This beloved ship is as much a character in the story as Kirk, Spock, McCoy, or any of her crew. And of course, the heart of the *Enterprise* is her Bridge, where much of the action in any episode of *Star Trek* takes place.

*Phase II* could never be the show that it is without a workable Bridge. In this article, I will do my best to acquaint you with the *Phase II* Bridge set, from its humble beginnings to its present status, and forward into its future.

### *In the beginning...*

The first incarnation of the Bridge, according to *Phase II* Executive Producer James Cawley, was not the one that we see in the episodes of *New Voyages* and *Phase II*. The first Bridge set was built by James' father in their basement for James and his friends to create their very own *Star Trek* adventures. Of course that was a long time ago, in a basement, far, far, away.

When the *New Voyages* project began in earnest, the Bridge set that was built in a small room in Ticonderoga, NY consisted of only the helm, the captain's chair, the turbo lift door, and a couple of stations. Watching the first episodes of *New Voyages*, you would never know that there was so little to this set, but somehow James and his production crew made it work. The set was constructed, mostly by James himself, from copies of the plans that were used to



*The three-quarter Bridge during the filming of "In Harm's Way"*

build the actual original series' Bridge back in the 60's.

### *The next generation...*

When *New Voyages* moved to its larger, current studio in Port Henry, NY, the original Bridge set was dismantled. Some of the sections were moved to the new studio, others were discarded. With the production now located in a bigger building, James and long-time friend Jeff Mailhotte set to work building something that had never been practical for the original *Star Trek*: a full 360 degree Bridge set.

Let me interject here... the feeling one gets stepping through the turbo lift doors onto the Bridge for the first time is something that cannot be described. If you are a true fan of *Star Trek*, then you can imagine it; but if you've been there then you know the



*The Bridge being built for "Come What May" and "In Harm's Way"*



*The Retro Films Studio Bridge after it receives some initial painting.*



*The 360-degree Bridge under construction at the Retro Films Studio in preparation for filming "To Serve All My Days."*

feeling. We have had stars from the original series compliment our *Phase II* Bridge, remarking that it's as good as, or even better than, the original.

In the 60's the production team at Desilu Studios was never able to shoot *Star Trek* episodes utilizing the complete 360 degree Bridge set due to the fact that the film cameras and lighting equipment of the time were too large to fit in such a small, enclosed space. But with today's smaller, more powerful lighting and digital cameras, it became possible to shoot using a full-sized 360 degree set. And that's exactly what James and Jeff did. They began by constructing console sections, one by one, out of plywood and various other materials, and then fitting the console wedges together to form the upper platform or foredeck, the part of the Bridge behind the rails. The foredeck includes the communications station, the science station, the damage control and engineering stations, the view screen, and, of course, the turbo lift.

The circular area enclosed by the foredeck is referred to as the command pit. In the command pit they built the platform for the captain's chair and helm, and the helm/astrogator/navigation console itself.



*Bridge being given final prep for "To Serve All My Days" shoot.*

The control panels are made from colored Plexiglas panels with buttons and switches installed on them. Some are lit from behind, while others remain dark, but all match their counterparts on the original series' set. The smaller monitors at each station were made from static graphics which were attached over cutout holes in the consoles, and covered with darkened Plexiglas. The monitors were then back lit by various blinking and non-blinking lights to make them appear to be functioning computer displays. This is pretty much how it was done on the original set. The larger monitors over each station were made by installing static graphics of planets and such with rear projected light. All the graphics were duplicated from the ones used on the original series' set.

The helm station contains one of the most interesting pieces of hardware on the Bridge, short of the captain's chair itself: the battle scanner. The battle scanner, affectionately known as the "Sulu Scope", rises up out of the helm console through hidden doors, allowing the helmsman to directly view sensor data crucial to targeting the weapons and pilot-



*The Bridge as it appears in "To Serve All My Days."*



*George Takei checks out the working "Sulu-scope" at the Helm.*

ing the ship in a battle situation.

In fact, the "Sulu Scope" used in the *Star Trek: Enterprise* episodes "In a Mirror Darkly" parts 1 & 2 was actually borrowed from the helm station constructed for *New Voyages*. Talk about a "screen-used" prop!

Over the last couple of years, the monitors on the communications station and some of those on the science station have been replaced with LCD screens. These screens run live computer graphics designed by our own chief engineer, Charles "Scotty" Root. Charles painstakingly duplicated the static graphics that were seen in the original "simulated" monitors and made them come alive with color and motion.

### *Where are we now...*

At the wrap of the shoot for "Enemy: Starfleet" back in June of 2008, James and Jeff began the Herculean task of rebuilding the Bridge. Why, you might ask? Although the Bridge looks great, there is so much more that can be done with it by today's standards and still maintain the classic look of TOS. It was de-



*There is a great deal of attention given to details.*



*The Bridge as seen by the production crew.*

ecided to replace the Bridge with a newer, more high tech one. Now please don't panic; we haven't gone all JJ Abrams on you! Allow me to explain.

The current Bridge is made out of plywood. Plywood, while sturdy, has an unfortunate tendency to creak when walked on, and its texture is not really conducive to a creating smooth surface. Advances in wood making have produced Medium Density Fiberboard, AKA: MDF. MDF is a very strong, very smooth material that does not have the inherent creak that plywood has. (Our audio guys love this) It is also very easy to work with, allowing for more intricate shaping and cutting.

The new Bridge consoles and decking will all be constructed from MDF. Also, while replacing the old consoles we are continuing to replace the remaining static graphic displays with functioning LCD screens. This will allow more realistic, moving LCARS (Library Computer Access/Retrieval System) displays to be created by Charles Root and Scenic Art Supervisor Jeff Hayes, and the displays will have the ability to be changed if a script should call for it. Thanks to the



*After the Lighting Crew add their touches in "Blood and Fire."*



*The new upgrade work on the Engineering Station.*

generous donations made by members of our *Phase II* family, we now have enough LCD monitors to replace all the displays on every console of the Bridge. The eventual goal is to have every graphic display on the Bridge, including the large static screens over each station and the ship graphic in the turbo lift alcove, replaced by LCDs.

To date, the sections of the Bridge which have already been replaced are the consoles starting from the port side of the turbo lift all the way to the view screen. Like the old consoles, these new MDF consoles were made in wedges to form the familiar circular shape of the Bridge. The consoles are built on platforms to raise them up off the floor of the studio to the height of the upper section of the Bridge. Once fitted together, the seams are filled with plastic filler and sanded. The consoles are then primed, and after priming the consoles are checked for

smoothness, with further filling and sanding done if necessary before the final paint color is applied. This slightly off-black color looks beautiful, and is as smooth as glass when finished. Next, the monitors are installed from the rear and darkened Plexiglas is placed over the cutout holes from the front side to create the "face" of the monitor. Switch/button panels are added next, and will eventually be lit by individual LEDs.

The first appearance of the new engineering station will be featured in the upcoming Phase II episode "The Child", but don't look for any hoopla about it. Just take notice of the new displays: A lot of hard work went into them!

### *In the future...*

As for what is yet to come, there is still the rebuild of the entire starboard side of the Bridge to be done. Also, the installation of a new 42 inch LCD screen over the engineering station has to be completed, along with the lighting of various panels, the purchase and installation of enough large LCDs to replace all other remaining overhead static displays, and even a proposed rebuild of the helm/navigation console.

The future holds plenty of excitement and a lot of work for the folks here at *Phase II*, so stick with us and see where we take you; we promise it'll be one hell of a ride!



*James shows off a hinged lighting grate panel below the station.*



*Charles (Scotty) Root checks out the work in progress.*



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# "COME WHAT MAY" PHOTO ALBUM

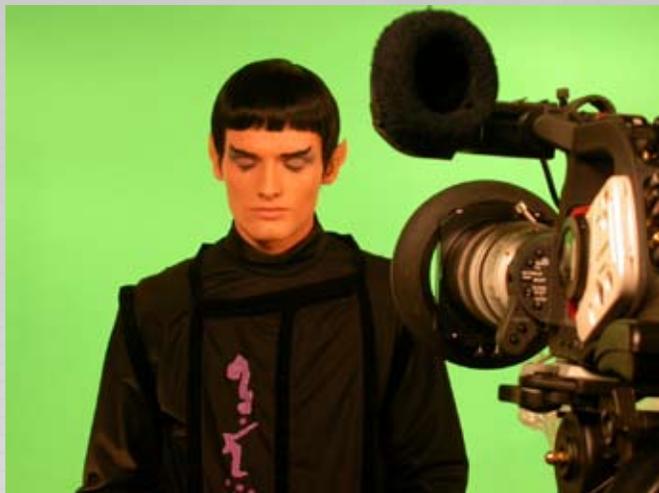


**CONTINUING THE 5-YEAR MISSION!**

Photos Courtesy of James Cawley



Five years ago, James Cawley, Max Rem, Jack Marshall, and a band of adventurous fans set out on a quest to continue the five-year mission of their favorite ship, the U.S.S. Enterprise, and their favorite crew, of Kirk, Spock, and McCoy. Other fan efforts had their own ships, crews, and stories to tell, but this group felt that there were more stories of the Enterprise to tell. With that, they began to develop a pilot episode for New Voyages, and although many have moved on for different reasons, that pilot episode sparked the fire that rages on today as Star Trek: Phase II. Here is a photo-album look back behind-the-scenes of "Come What May." 



Jeff Quinn (Spock) preparing for a green-screen shot.



Eddie Paskie (Lt. Leslie TOS) as Admiral Leslie.



The crew of the U.S.S. Enterprise in "Come What May."



These are the voyages of the starship Enterprise.



Larry Nemecek (Cal Strickland) classic bureaucrat.



James Cawley (Kirk) and Andrea Ajemian (Onabi)





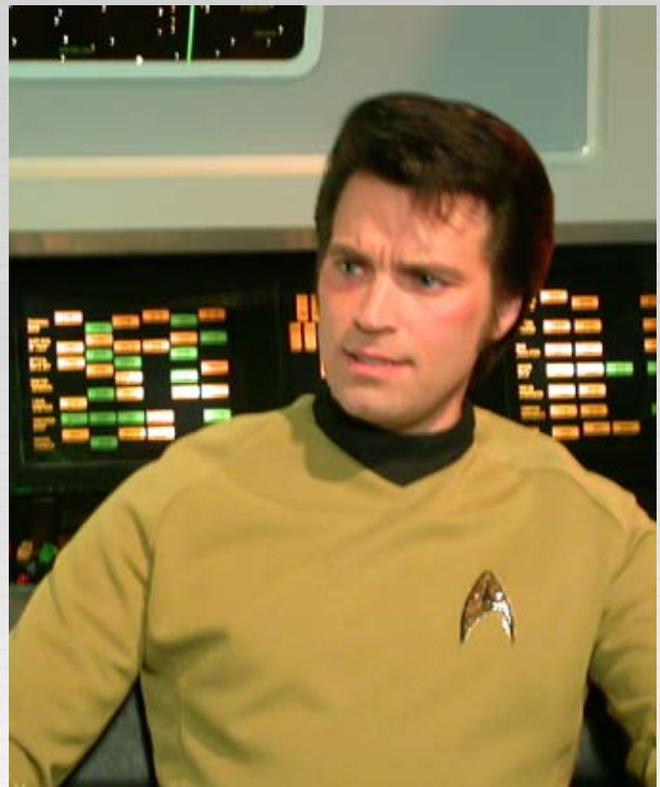
Jeff Quinn (Spock) with a Vulcan lyre.



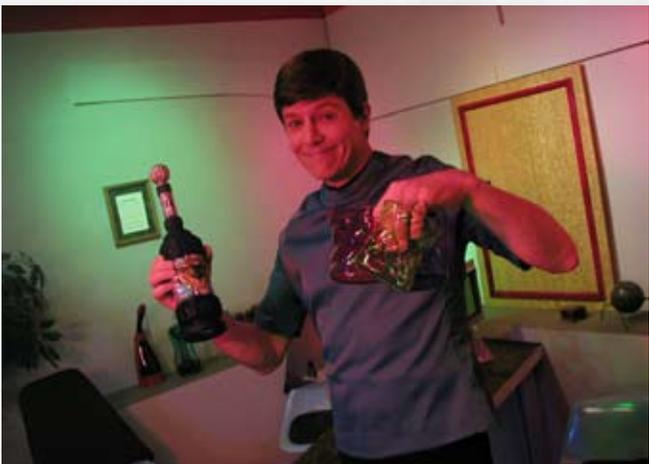
John Winston (Lt. Kyle TOS) as Capt. Matthew Jefferies.



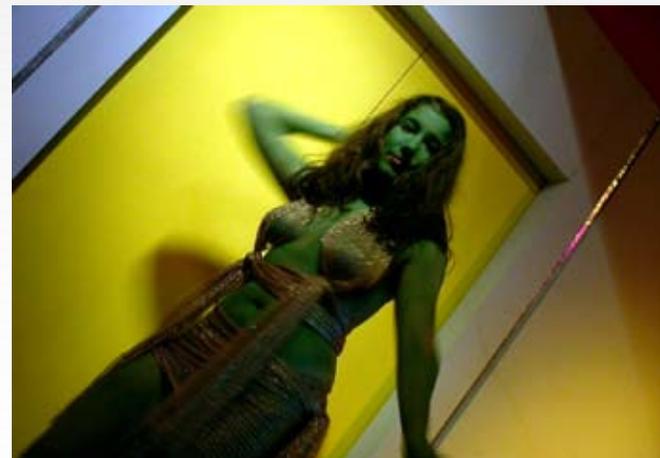
James Cawley and John Winston review the script.



James Cawley as Captain James T. Kirk



John Kelley (McCoy) with some medication.



Andrea Ajemian (Onabi) as an Orion Slave Girl.

Scenes from  
"NASA SEALS"  
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# JEFF MAILHOTTE

THE REAL CHIEF ENGINEER OF THE U.S.S. ENTERPRISE



BY TONY DEGREGORIO

Montgomery Scott may be credited as being the chief engineer of the *Enterprise*, but here on the set of *Star Trek: Phase II*, that title truly belongs to our own Jeff Mailhottte.

Jeff is *Phase II*'s Senior Set Engineer and Construction Foreman. Working side by side with Executive Producer James Cawley, Jeff has constructed almost everything you see set-wise in any given episode of *Phase II* since he first joined the project in 2003. Whenever a "new and never before seen" set is needed, more than likely the idea of what it will look like, and how it will be built, comes from the mind of Jeff Mailhottte.

Becoming a part of *Star Trek: Phase II* back when it was called *New Voyages*, Jeff became involved through his lovely wife Debbie. The Mailhottes and their daughter Jessie went to a weekend shoot, and from this humble beginning Jeff would go on to become the guru of sets on *New Voyages/Phase II*.

Jeff has been a critical force in the construction of *Phase II*'s four main standing sets. These are the Transporter Room, the Briefing Room, the Sickbay, and of course *Phase II*'s signature set, the Bridge of the *U.S.S. Enterprise*. Truly an unsung hero, Jeff supervises and participates in all aspects of set construction.

In the case of the main sets, Jeff carefully follows copies of the original plans of Walter "Matt" Jefferies which are now owned by James Cawley. However, when new sets are needed, Jeff is the man who designs most of what is built. For the most part he is responsible for overseeing all aspects of everything concerning sets, a daunting and time-consuming responsibility, but one that he shoulders well.

For those of you that have never had the pleasure of meeting him in person, Jeff is a friendly, gentle giant of a man who makes everyone he meets feel like an old friend. He greets everyone with a warm smile, is the kind of person you want in your corner to tackle any project, big or small, and is one of the most even-tempered persons I have ever met.

Jeff not only runs the set department, but his presence in the studio can be felt in other areas as well. Gaffer, Robert Mauro has often mentioned how, when things are tight and lighting needs to be completed, he has frequently looked over to see Jeff setting up a "C" stand or shuffling up a ladder to hang a light. Jeff is truly a team player and does not consider any job to be beneath him.

In addition to his responsibilities behind the camera, Jeff also has a role in front of it as well, playing Lt. Sentell of the *Enterprise*. While the role of Lt. Sentell often requires performing a variety of shipboard functions, it is when he is serving as a member of the security staff that Jeff's imposing stature helps make Sentell a formidable presence when the situation requires a security guard.

Since James Cawley's busy schedule frequently requires his presence elsewhere, until very recently Jeff has shouldered the burden of set construction almost totally on his own with the help of production assistants to aid him. With his on-screen appearances becoming more frequent, and just to keep himself from going completely crazy, Jeff has taken on an assistant, namely yours truly, Anthony DeGregorio. I consider myself very lucky to have been chosen by Jeff to assist him, and in the short time I have known him I have learned much from him, and have gained much in becoming his friend.

What follows is a brief interview with the man who builds the world of *Star Trek: Phase II*, Jeff Mailhotte.

Anthony DeGregorio (Tony D.): Jeff,



thanks for taking time to talk to us.

Jeff Mailhotte (Jeff): You're Welcome.

Tony D.: You got involved with Phase II through your wife Debbie. Can you tell us how that happened?

Jeff: My wife Debbie was a fan of James Cawley's Elvis impersonation. We often went to see James appear. When he would appear at Six Flags Great Escape, Debbie would sit there all day to see James's shows while Jessie and I went on the rides. When James's grandfather passed away, Debbie took the time to drive up to visit James and pay her respects. James realized that this was not just any ordinary fan. He decided to show Debbie his pet project, the sets of *New Voyages*. After seeing the sets, and having a conversation with James, Debbie suggested that James talk to me, because I love building things. Before long we went up to the pick up shoot for what would be the pilot episode "Come What May". They needed an extra to be a security guard and I ended up playing the part, so my first job in *New Voyages* was as an unnamed extra not as a builder.

My character didn't even have a name until it was decided that he would play a pivotal role in the "First Voyages" series. It was then that he was christened Lt. Sentell. I think that the first time on screen we learn his name is in "World Enough and Time".

When *New Voyages* moved to its present studio is when I really became seriously involved in the construction of the sets.

Tony D.: How much input did you have in building the initial sets?

Jeff: I really didn't have much input into the design of the standing sets. These sets were all well established in *Star Trek* and James has the blueprints for them. I helped build them but didn't have a lot of input because these were already designed.

Tony D.: Did you follow the blueprints exactly. Or was there room for interpretation?

Jeff: The blueprints were followed as closely as possible for the space we had available. James was very precise about wanting the sets as perfect as possible. Some sets were refined as time went on. The Briefing room for example was built, but then later was refined to look more like the set from TOS as our building skills evolved. James and I have both grown together to produce workable, good looking sets.

Tony D.: Were you a fan of *Star Trek* before your involvement with *New Voyages*?

Jeff: I enjoyed the show but was never what you would call a Trekkie. I was a passing fan. I became involved with *New Voyages* mostly for the joy of building.

Tony D.: And have you become a serious fan now?

Jeff: I'm more of a fan now than I first was, but I still wouldn't consider myself a Trekkie. Many of my colleagues on the show can quote *Star Trek* chapter and verse. I'm not anywhere near that level.

Tony D.: When a script is given to you, and you know there will be new sets involved, what process do you go through in designing and planning a new set?

Jeff: It really depends on the set. I read the script, then if I have any ideas I will draw up a design and discuss it with James and then we work out the final design. James has blueprints, so if a set has been seen before, we basically try to duplicate it. Sometimes if we're not certain of how a design will look I build a scale model. This helps in seeing how a set will look once built, and it helps us estimate what materials we will need to build the full sized set.

Tony D.: What is the process of construction like?



Jeff: Construction can be difficult due to the lack of available time and funds. I and all of the people who help build the sets work full time jobs. This cuts down on the time we have to build a set. There is also the problem of supplies. We can't build sets without supplies, and it is difficult when funds are limited and we don't have any Home Depot or Lowes cards left. We're often put on hold until we can come up with funding for a set project. Building mostly takes place during work weekends and at the shoots themselves.

Tony D.: Do you do all the work yourself on most projects?

Jeff: No. Many people help out. James, myself, and my assistant do the majority of the construction but we also rely on whoever is available to come to help on work weekends, and our construction crew at the shoots.

Tony D.: How do you feel when a set is finished and you see it on screen?

Jeff: It's hard to describe the feeling of seeing your own work on screen. Seeing stuff that you built is a really incredible feeling. Especially now, that we are using better lighting and better cameras. It is so cool looking at a set on the screen and knowing "Hey, I built that". I get a bigger kick out of seeing my sets on screen than I do seeing myself performing.

Tony D.: Speaking of "on screen", you started as an extra and have built that role into the recurring character of Lt. Sentell. How did that develop?

Jeff: It has happened mostly because I have stuck around so long. My part has become larger as time has gone on. Also, James and the writers have wanted to reward my efforts on the show, by giving me more screen time. Sometimes scenes get traded between actors due to their availability. I've gotten some lines from Jay Storey (Lt. Kyle) in "World Enough and Time" and he has gotten lines that were originally written for Sentell. It also doesn't hurt to be persistent in asking for more lines.



Tony D.: Where would you like to see the character of Sentell go in the future?

Jeff: Where he is at right now is fine with me. He doesn't need to be major character. I'm content with my current on screen participation. If the *Star Trek: First Voyages* project becomes a reality, then I'll have a bigger role in that series. If it doesn't I'm fine with what I'm doing now on screen.

Tony D.: Which do you like better, acting or the behind the scenes work?

Jeff: I love both for different reasons but don't prefer one more than the other. If you asked me to give up one or the other I wouldn't want to give up either.

Tony D.: Are you going to be involved in any other Retro Films Projects?

Jeff: Yes, I plan on being involved in whatever projects the future holds for Retro Films.

Tony D.: In what capacity would you like to be involved?

Jeff: I want to be involved in set building, hopefully as construction foreman. Also I hope that there will be a recurring role for me in *Buck Rogers*, and *The Wild Wild West*.

Tony D.: In conclusion, is there anything you'd like to say to our readers?

Jeff: If there is something you are interested in, contact someone about it and get yourself involved. Also, keep supporting and watching Phase II.

Tony D.: Thanks for taking the time to speak to us Jeff.

Jeff: No problem.



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# STARTRAKERS

A GLIMPSE BEHIND THE SCENES OF STAR TREK: PHASE II'S GRIP AND ELECTRIC CREW.

BY KENT SCHMIDT

Hello, my name is Kent Schmidt, and I will be the Key Grip for the *Star Trek: Phase II* film crew during the "Kitumba" June 2009 shoot.

First, a little about me: Way back during the filming of "World Enough and Time", I was asked to help on the film team as the "Clapper". Prior to this point, I had been a general Production Assistant, helping with everything from constructing sets and painting to carrying heavy objects and serving as a Klingon extra in



"To Serve All My Days". The Clappers' job is to stand in front of the camera with a device called the "slate", announce what scene and take is being shot, clap the pieces of the slate together, then get the heck out of the way while the director calls "Action!"

Pretty exciting stuff, because up to that point, I had not been present on set during much of the filming; I was always off carrying, painting, etc. So, here comes "Blood & Fire" and I expected that I would be serving as Clapper again. Nope, it was not to be! Instead, I was asked to help out with the Grip & Electric crew. Now, let me be clear about this: I had never even touched a C-Stand (a stand that holds lights and stuff) before this. Well, there I was, grabbing lights, setting up stands,

and trying like mad to get a handle on the terminology that the G & E bosses were using. "I want a Baby in that corner, flag it and put some 250 Diff on it!" was one of the least opaque sentences that I heard that week! I have always had a pretty good grip (pardon the pun) on basic electrical terms and practices, and I was no stranger to fixing a light at home or re-wiring a switch, but this was like nothing I had ever been exposed to before! People were moving lights, connecting cables, and for some reason, placing large black squares in front of half the lights. And everyone kept saying "Striking!" What the heck did that mean? I slowly caught on, thanks to the patience of several of the crew: the Director of Photography (DP) or Cinematographer, the 1st AC or Camera Assistant, and most importantly, the Gaffer. These guys took a novice under their very understanding wing and taught me enough tips and tricks to begin working as a competent Grip. During the recruitment period for "Enemy Starfleet", I was again asked to be a Grip, and in turn, learned a little more about the craft that I have grown to love: Setting lights and shaping the light to make the actors and sets look the way the director and DP want. Then, when recruitment for "The Child" was announced, I reached Gaffer Rob Mauro and asked if I could

again be a Grip. He said, "I'm sorry Kent, but we have another job in mind for you..." (Oh no! What did I do wrong? I can't be a Grip?) "...We want you to be Key Grip instead!" So has progressed my film crew career. Starting out as a Production Assistant and moving all the way up to Key Grip in just four short years! This article will explain some of what the Grip & Electric crews do, and how we differ from a "Hollywood" style production. So, hang onto your Phasers & C-47s, we are going behind the scenes of *Star Trek: Phase II* Grip & Electric Team!



The hierarchy that exists in a film or television crew is both

very specific and iron clad. Power flows from the Producer through the Director to the Cinematographer and then down the line to the "Grips" and "Sparks" on the set that actually handle the lights, stands, and flags. A film crew (which also includes television) can become a close-knit family, where everyone pulls their weight and the guys in charge act like benevolent parents, or it can be an ugly, harsh work environment, where management pushes the crews to the breaking point and beyond, and people can be thrown off the sets by temperamental actors and power mad producers. We at *Star Trek: Phase II* pride ourselves on building and maintaining the family aspect of things and, so far, there have been no killings, nor even any maiming, just fun!

In "Hollywood", by which I mean any major studio-based movie or television production, there are jobs and responsibilities that have been created and spelled out over literally 100+ years of filmmaking. There is a Producer. There is a Director. Then there is the cinematography team. Headed by the Cinematographer (AKA the Director of Photography or DP), the cinematography team, or film crew, is composed of some very peculiarly named people in some very carefully separated roles. The Gaffer, named after a British nickname for an older expert in a field, is the Lieutenant to the DP. It is his/her job to run the Grip and Electric departments and set up the lighting for the DP. The Electric side of the team sets up the lights or lamps, powers them and places any Gels on the lights. A "Gel" is a colored piece of plastic film placed inside or in front of

a lamp to create a certain desired effect on the light. For example, a blue Gel could be placed on the lights on a set to simulate nighttime in a dark bedroom. The Grips then place what are called "flags", which are frames containing sheets of foil or other flat, opaque material. These are positioned in front of the lights to cast a shadow at a specific location, shaping the light and blocking it from certain places on the set. The two sets of workers, Electricians (often called "Sparks") and Grips, are completely separate. A Grip does not handle a lamp, and a Spark does not move flags. The "Best Boy" (male or female) is the head of the electric team. The name is thought to have been a term of endearment back in the old days of filming; "Would you lend me your 'best boy' for the day?" This person is responsible for ordering the light package, and making sure that the cables are run to the lights properly and powered. He is also responsible for the care and feeding of the "gennies" or generators. The Grips are led by the Key Grip. His job is to hire the Grips, order the expendables used during a shoot, and direct the Grips during their time on the set. Expendables include the Gels, tape, clothespins (a "C-47" in movie lingo,) Blackwrap (a black aluminum foil used around lights) and tape. He is also responsible for the safety of everyone on the sets. The Sparks work for the Best Boy, the Grips work for the Key Grip and those two work for the Gaffer. Got all that? Good. There will be a quiz later!

Lighting a set is a very complex activity that is actually rather simple in concept. The camera needs light shining on whatever is to be filmed in order to work properly. The light comes from a lamp, bounces off of the subject in the scene, and then lands on the film in the camera, where it is captured. That's it! Now the art comes in. The light must be the right color, it must be of the proper intensity (bright-



ness), and it must land only where it is supposed to. That is where the Gaffer and the Cinematographer come together and "light" a scene. The Cinematographer has a "vision" in his head of what the scene should look like based upon the desires of the Director. He tells the Gaffer generally what he wants. Then, the Gaffer directs the Best Boy and the Key Grip to set up the lights and flags. Once the lighting is "roughed in" or generally set up, the Cinematographer (DP) will fine-tune the light to get just the effect that he wants. This often requires people to stand or sit where the actors will be during the scene. These people are called "stand ins" or "lighting stand ins." So if you look at a movie set, and you see people standing around apparently doing nothing while other people move around them busily adjusting lights and holding little boxes with gauges on them (light meters), this is what they are probably doing; standing in for the actors so that the lighting is just right to make the actor look great on film. So, there you have it: The basics of lighting a scene.

The diagrams on the following page shows some of the simplest of setups: one actor, two lights, and a camera. The light in front of the actor is called the "key light", the one behind and to the side is called a "fill light". As you can see from the five separate examples, various effects can be achieved by moving these two lights in relation to the subject.

Figure 1: (A) Far-side key (Key light is on the far side of the line of action from the camera). (B) Near-side key (key is on the same side as the camera).

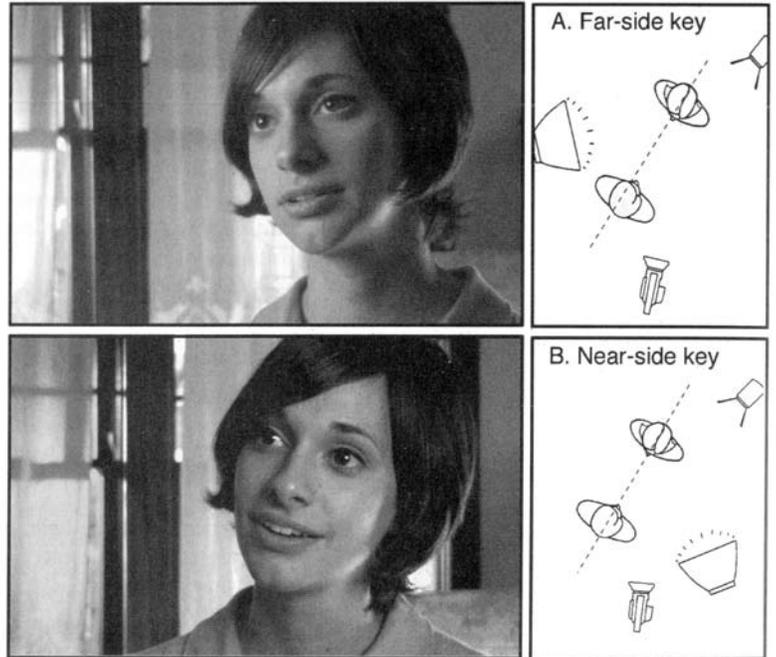


Figure 2: Deep set far side key with soft wrap.

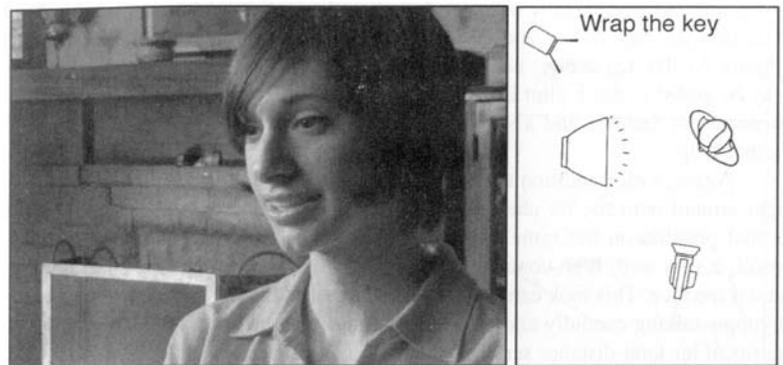
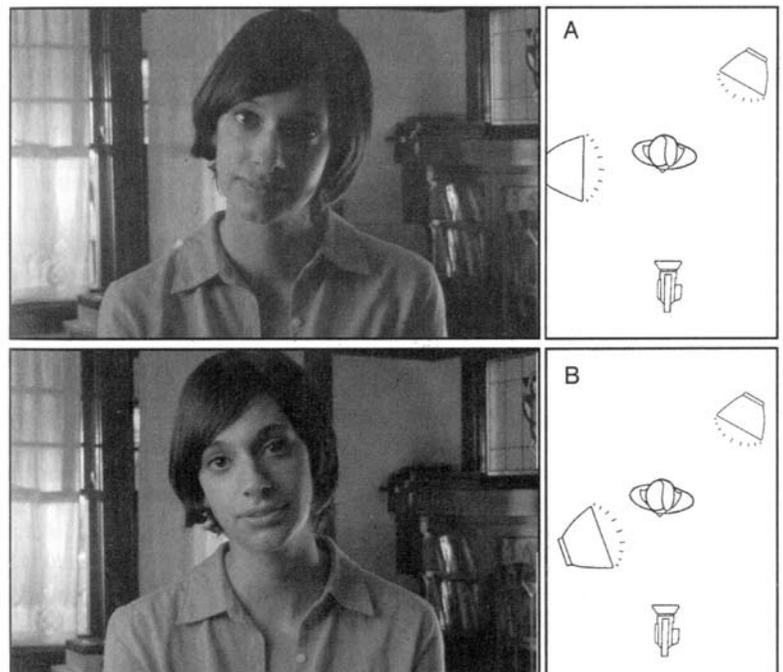


Figure 3: (A) Side light with opposite side "kicker." (B) Same setup with soft wrapping key.



Photos (Figures 1-3) from: The Set Lighting Technician's Handbook by Harry G. Box. Pp 150-151. Used with permission. Elsevier Publishing 2003.

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Take this simple, one actor, one camera, two lights setup and multiply the complexity by adding several actors, multiple lights for the background, foreground set pieces, actors walking around, possibly two or more cameras, and you can see where the "art" comes from. The Cinematographer keeps all of this in his head and plans the shots and lighting accordingly. Then he hands this "plan" to the Gaffer, who breaks it up into individual pieces and hands those to the Grips and Sparks to set up. Some DPs are very specific: "I want this light placed right here (points at floor) pointed that way." Some DPs are very general: "I want to hit this actor with a front side key and fill in behind them and throw a splash on that wall that looks good." Both are valid methods and give the Gaffer, Key Grip, and Best Boy differing amounts of leeway in setting up the lighting components.

Robert Mauro is our Gaffer. He is an independent computer consultant in the Long Island, NY area. He started in the G & E department like I did: a novice. He picked up his first C-Stand back on the "Blood & Fire" production and began as Gaffer on the pickups, "Enemy: Starfleet", and "The Child". He is slated to be Gaffer for "Kitumba". The Key Grips for "Kitumba" are James Avalos and

me: Kent Schmidt. Jami Avalos has been Best Boy since "World Enough and Time", and is a professional bakery cook in Australia. He travels all the way to the up-state NY sets to be a part of *Star Trek: Phase II*. I am a Honda Automobile Sales Consultant in upstate NY, and have been with *Star Trek: Phase II* since the pilot episode "Come What May". Romel Punsal

is the Best Boy for the "Kitumba" shoot, and lives in the Washington DC area where he works as a Computer System Administrator at Stanley Associates. He has been with the production team since "Enemy: Starfleet".

On the *Star Trek: Phase II* sets, the crew responsibilities are quite different than they are on an "official" studio shoot. For example, everyone in the Grip & Electric Department, or "G & E" as we call it, is a combination of both Grip and Spark. We each will set up a lamp on a stand, power it, gel it, and place the flags in front of the light. We also help out the other departments as well. If the Set Department needs help shifting a set piece, you will usually see some Grips there helping out. We are much more informal than "Hollywood" productions. In fact, the way we pitch in with each other's departments would probably get us all fired in Hollywood!

The hours are long. We routinely start at 9:00 AM or earlier and work until midnight or 1AM the next morning. The pace is a weird combination of "hurry up and wait" combined with "hurry up and get set up as fast as possible." From an outside point of view, no one would willingly subject themselves to this kind of punishment for up to two weeks at a time. However, we do, and it is truly a labor of love! The thrill of seeing history in the making, of seeing actors you have literally watched since childhood breathe life into characters that you know and love is astounding.



I have seen Walter Koenig bring tears to a room full of people with Chekov's last breath, and I have seen George Takei swing a sword at James Cawley and nearly slice him in two! I have also seen our own actors grow from the tentative beginnings of "Come What May" into the seasoned pros that make "Blood and Fire" so compelling. This is why we do what we do, so that the world can continue to enjoy the *Star Trek* that we all have watched and loved. Learning all that I have about lighting and being a Grip is just icing on the cake. Thank you for your time.

By the way, remember the term "striking" that I was mystified by during my first shoot as a Grip? It is a term called out by whomever is turning a lamp on or off on the set. This is to warn the others that the lighting will change so that they do not think an expensive bulb has just blown. It also serves as a warning in case you are looking directly at the light: Looking into a 2000 watt light that suddenly comes on with no warning can really dazzle your vision!



CAWLEY ENTERTAINMENT COMPANY  
PRESENTS

# STAR TREK PHASE II



## "KITUMBWA"

FROM THE STORY BY JOHN MEREDYTH LUCAS

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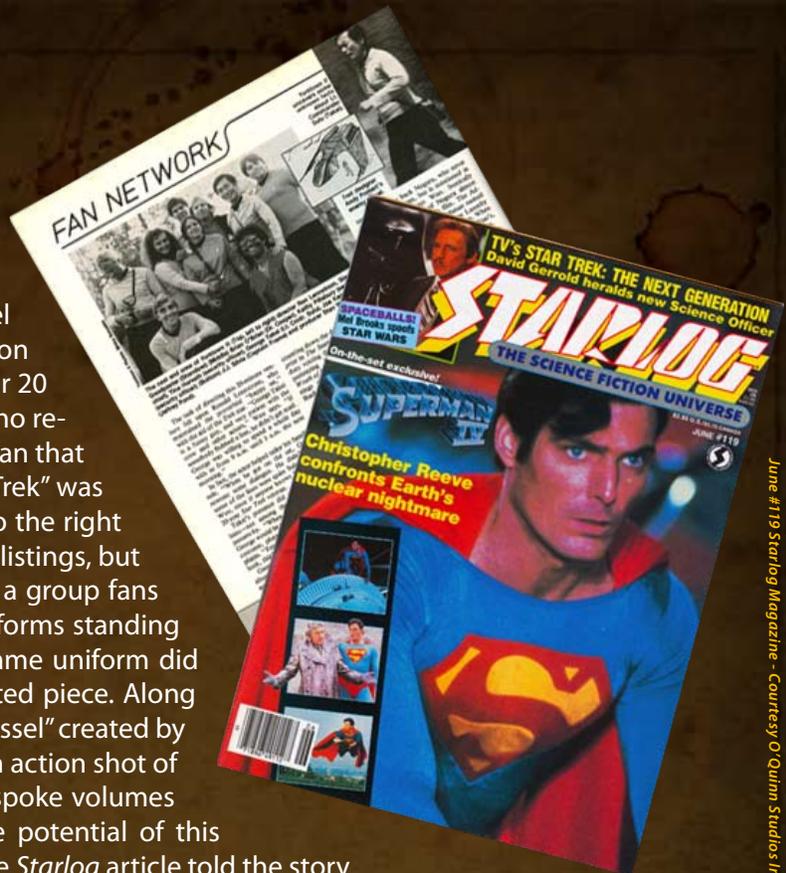
# YORKTOWN II

## IN SEARCH OF THE LOST ADVENTURE

by Jeff Hayes

It was the spring of 1987: Ronald Reagan was in his second term as the US president and challenging the Soviet Union to tear down the Berlin Wall. Sadly, the Iran-Iraq war was in full swing, as were the Iran-Contra Affair hearings. Chevy Chase had just hosted the *Oscars*, with *The Last Emperor* taking home the little golden statue for Best Picture. Personally, I'm certain I was at some point listening to the U2 hit "With or Without You" for the umpteenth-millionth time and working my day job (actually graveyard shift job) in a local grocery store. *Star Trek: The Next Generation* was still months away from its premiere in the fall, so I, along with other *Trek* fans, was surviving on a sparse diet of original series reruns and VHS copies of *Star Trek* movies I-IV. I remember for a fact that I spent my extracurricular time playing the *Star Trek* role-playing game and selling dollar-per-square-inch black & white line art to various other gaming companies, when I picked up the June 1987 *Starlog* magazine (#119) at my local comic book shop.

The cover of that particular issue featured *Superman IV* and Mel Brook's *Star Wars* spoof, *Spaceballs*. The only hint of *Star Trek* on the cover was the promising blurb, "TV's *Star Trek: The Next Generation* – David Gerrold heralds new Science Officer", but it was the small article tucked away inside, on page 15, in the "Fan Network" section (compiled and edited by Eddie Berganza & Daniel Dickholtz) that struck the proverbial chord in my imagination that has resonated and echoed around in my head for over 20 years. As I have come to find out, I was not the only one who remembered seeing this particular article, nor am I the only fan that is still intrigued by the subject of the article. "Sulu's Solo Trek" was the headline of the article pushed into a starter column to the right side of the page and just above the upcoming convention listings, but only when you turned the page and caught a glimpse of a group fans clad in the familiar, but slightly altered, original series uniforms standing shoulder-to-shoulder with George Takei dressed in the same uniform did you begin to understand the full impact of the little printed piece. Along with that photo, there was an insert sketch of an "enemy vessel" created by renowned *Star Trek* artist/designer Andrew Probert, and an action shot of Sulu running with a tricorder swinging at his hip – both spoke volumes



June #119 Starlog Magazine - Courtesy O'Quinn Studios Inc.

toward the potential of this project. The *Starlog* article told the story of Stan Woo, a *Trek* fan who was making his own *Star Trek* film. That article just about floored this fan of film-making and *Star Trek*, since I had only 10 years earlier achieved a pathetic Super 8 success by blowing up a shuttlecraft model with fireworks, and had thoroughly fooled myself into believing that was the extent of fan-films, when I learned that there was someone out there really producing their own version of *Star Trek*.



These *Starlog* images, and the Stan Woo project the article promised, firmly embedded themselves in my mind and in the memories of many other fans. Even today, fans routinely discuss "Yorktown II: A Time To Heal", and endeavor to determine what ever happened to the production and the people involved. Where is producer/actor Stan Woo? Where is producer/director Ron Lennstrom? Where are the people who made this film, and what in hell has happened to the film itself? The 20 years of silence and the unknowns surrounding the project have added to the mystery of the *Yorktown II* project.

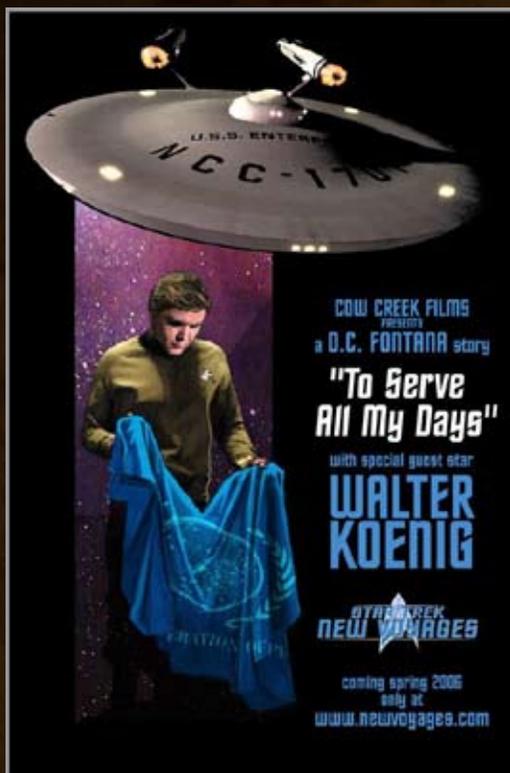


Behind-the-scenes photos of the cast and crew working on *Yorktown II*. Photos courtesy of Kathy Pillsbury

While *Yorktown II* is not directly related to *Star Trek: New Voyages/Phase II*, it is, in a way, *Phase II*'s distant cousin, related by a lineage of fans who wanted more *Star Trek*. In 1987, *Star Trek* fan Stan Woo was attempting to do something that was akin to the efforts of James Cawley, Max Rem, Jack Marshall, and many others who teamed up to produce "Come What May," the pilot episode of *Star Trek: New Voyages*. Woo and his team possessed the same fanatical spirit that brings fans together today to work on more *Star Trek*. Like James Cawley, Woo was able to bring together talent, resources, energy, and interest to attempt a *Star Trek* fan-film, but unlike Cawley, it appears that the *Yorktown II* dream was never fully realized.

After the release of *New Voyage's* pilot episode in January 2004, Cawley and company began working on "To Serve All My Days," the first fan-film





"To Serve All My Days" poster by Ron Boyd

once again became intrigued by the references to the Stan Woo film, but did nothing to follow-up or learn more about the project that had stuck in my mind from that *Starlog* article so long ago. Recently, a conversation between *Phase II* forum members regarding a "Sulu fan film" once again fanned the flames of discussion over the *Yorktown II* project, and again the mysterious fate of the now legendary fan-film became a matter of query. It is that very thread discussion that led to this article, and fueled my personal desire to learn more about the production and the people involved. So, like we had joked on the forum, I thought I'd grab my Fedora, gun, whip, and pack, and, in the finest tradition of Indiana Jones, head off on an adventure from my computer desk chair to find out as much as I could about this legendary lost fan effort. The more I learned about the project, the more I was amazed at the connections and similarities between *Phase II* and *Yorktown II*, besides the names.

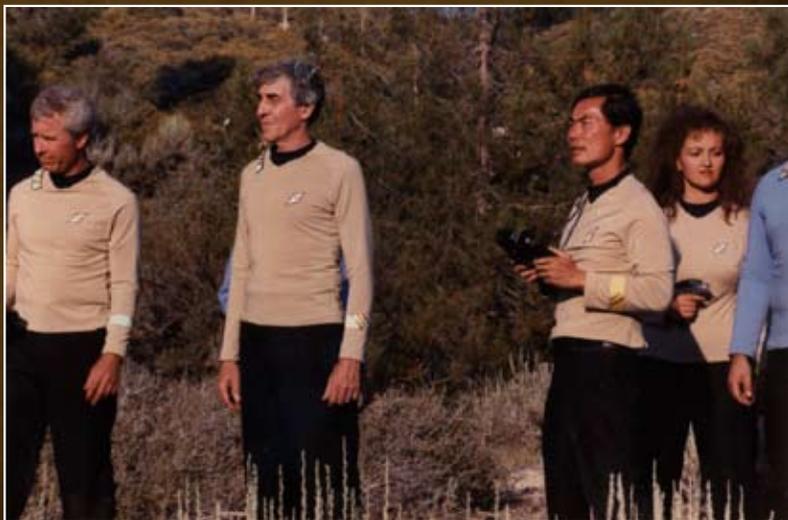
I started out with the knowledge that I had one solid lead to follow, but before I made contact with her, I wanted to go back to where it all began, back to that first *Starlog* article that sparked my initial interest in 1987. While I was making the proper calculations for the sling-shot maneuver around the Sun, I hopped onto the Internet to purchase an old *Starlog* #119 from the Ferengi-run auction outfit, eBay. I found the issue quickly, and it was in my hands just a week later.

The *Starlog* article indicated that Stan Woo was a college-age Business Administration major who had turned his focus to filmmaking, and who had the connections or charisma to garner assistance from others in Hollywood to make his *Star Trek* dream come true. Sound familiar? Woo indicated in the article that he and George Takei had been friends for some time and that Takei's appearance in *Yorktown II* was not only a favor, but also integral to the authenticity of the script. Woo's story involved Sulu encountering his son, Jeffrie Pond, during the adventure. The Pond character was to be played, or was played, by Woo himself. The article further stated that, although not directly revealed in the story,

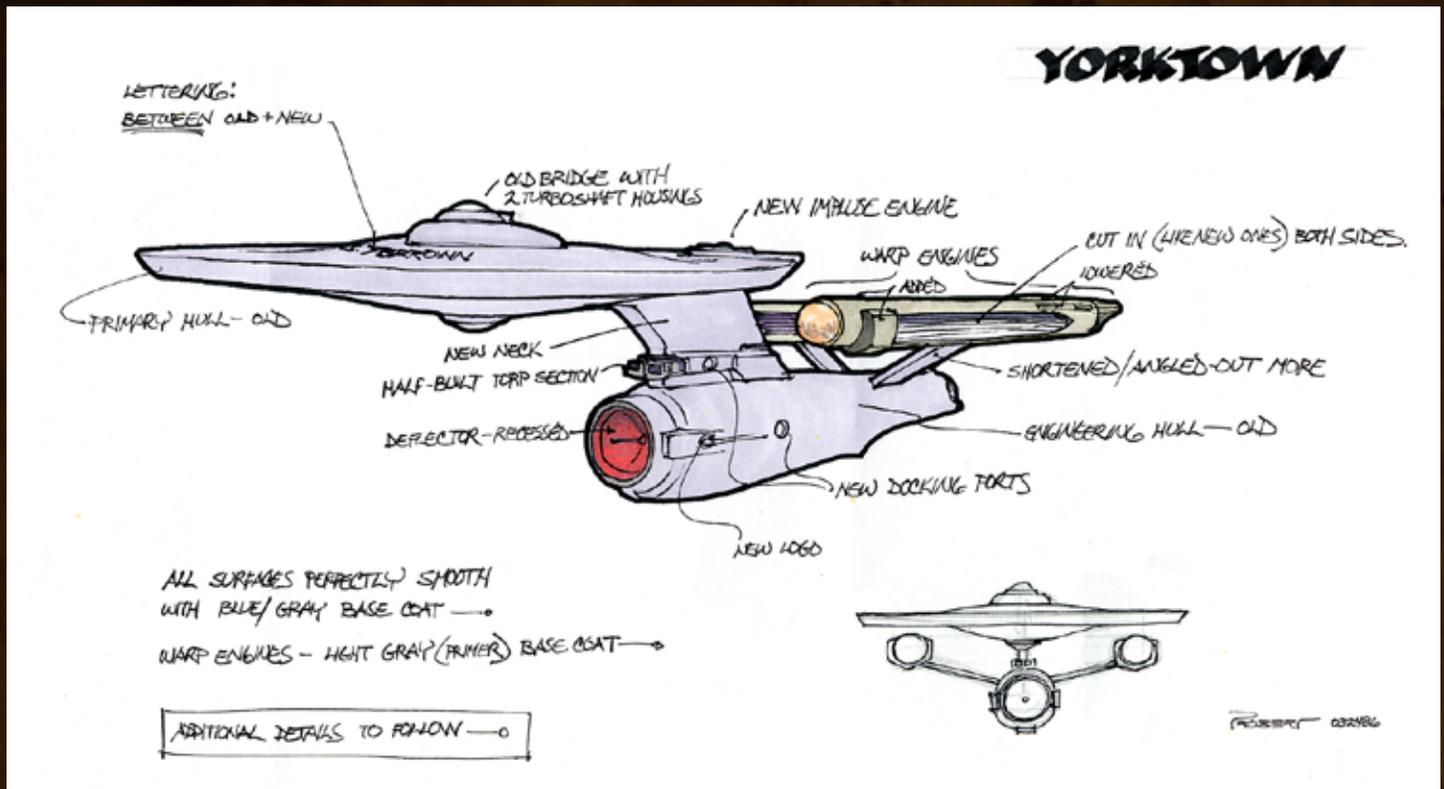
to star an original series cast member, Walter Koenig. It was a great marketing angle, one that sent shockwaves through the fan community and generated a great deal of attention for the *New Voyages* project. However, there were some fans who either remembered the 1987 *Starlog* article, or who had more intimate knowledge of the *Yorktown II* project, who were quick to remind the *New Voyages* producers that they were not the first fan production to score a return appearance by a Trek veteran. On various *Star Trek* forums, fans noted that George Takei had previously appeared as Sulu in a fan production "years back" and long before *New Voyages* snared Walter Koenig to reprise his role as Chekov.

Well, OK, so where was this legendary project? Fans seemed to know about it, but no one could conclusively say they had ever seen it. Some referred to the *Starlog* article, and some referred to third-party information that they had heard hinting that the film was still out there, somewhere in the *Star Trek* fan universe. Since the film has apparently never surfaced, and little more information regarding its whereabouts could be obtained, *Star Trek: New Voyages* "To Serve All My Days," currently holds the distinction of producing and releasing the first fan-film endeavor to revive (kill and revive again?) a character we have all come to know and love from the original series and portrayed by the original actor.

Now, this story is not about bragging rights; it's about what happened to the *Yorktown II* production. Like many others, I read those forum posts and



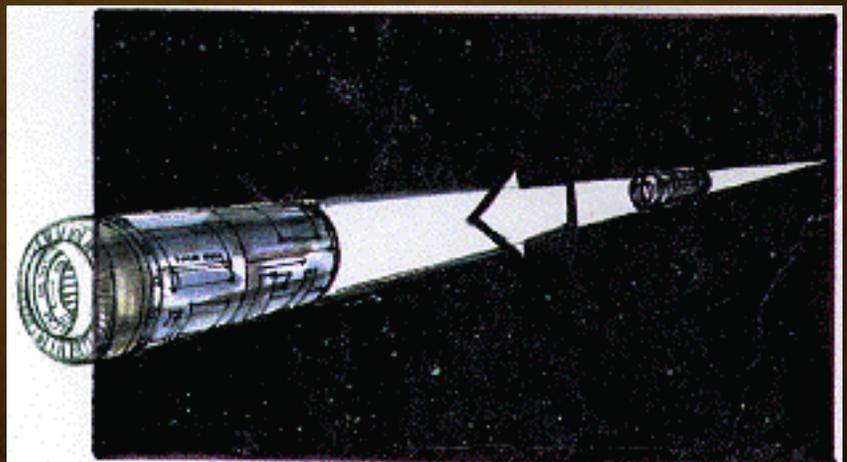
Filming on location at the Angeles National Forest. Photo courtesy of Kathy Pillsbury



The U.S.S. Yorktown / NCC-1704 as designed by Andrew Probert in 1986. Artwork courtesy Andrew Probert

the father-son sub-plot is firmly hinted at throughout the film. The story reportedly took place in the very “sandbox” where *New Voyages/Phase II* plays: the period of time after the end of the original series and just preceding the return of *Star Trek* in the “Motion Picture” release. Like James Cawley, Woo realized that this was fertile ground for adventure and story telling, so *Yorktown II* is set in that era as well, but *Yorktown II* takes place during the period when Kirk is “serving time” at Starfleet Command, and the U.S.S. *Enterprise* is undergoing her *Star Trek: The Motion Picture* (ST:TMP) overhaul. The ship at the center of Woo’s story is obviously the U.S.S. *Yorktown*. The *Yorktown* is described as a “heavy cruiser” which has undergone a partial refit of its own and has been outfitted with new, almost movie-era “test” engines and an incomplete photon-torpedo launching system, which I guess might have been important to the storyline at some point. The cross between the original series Constitution class and “movie era” ship can clearly be seen in Andrew Probert’s sketches, but more about that later. With the *Enterprise* in dry-dock, Sulu is assigned to the *Yorktown*, this is where the adventure begins. According to the *Starlog* article, the Klingons discover a Federation sensor drone violating their territorial space and make a failed attempt to capture it. The Klingons then enlist the aid of a “terrorist group” known as S.H.A.R.K. or S.H.A.R.C., I presume to gain possession of the Federation drone. As Woo related in the article, the possession of the drone would provide the Klingons with some advantage allowing them to invade the Federation. (Damn Klingons, always wanting to invade Federation space!)

The story goes on to tell of a “happy set,” where director Ronald Lennstrom guided cast and crew through an 18-hour shoot that lasted from 9:00AM – 3:00AM the following morning. Sounds very similar to the *New Voyages* “World Enough and Time” shoot, which went on for many grueling hours, but was often only bearable because of Takei’s professionalism and humor. Woo says that Takei was just as gracious on his set, and never became overly concerned when the amateur actors “flubbed” their lines, or when encountering other distractions such as ogling tourists. Takei, who long ago made the character of Sulu his own, reportedly re-crafted a bit of the scripted dialog to make it more Sulu-



Storyboard artwork of Federation Drone. Courtesy Ron Lennstrom

like. Woo was not only able to enlist the help of *Trek* veteran Takei, but a number of others involved in *Star Trek* history as well. After voicing the computer in the now infamous destruction of the Enterprise in *Star Trek: The Search for Spock*, Leonard Nimoy's assistant Teresa Victor loaned her voice to the Starbase 7 computer for Woo's production. She also made an on-screen appearance as the character of Vice-Admiral Cianna. Woo also turned a Caldwell Banker office into Starbase 7, with the help of original series and *Trek* movie veteran Joe Jennings. *Star Trek* artist/designer Andrew Probert became involved, designing various elements for Woo's production, most notably the *Yorktown* herself, a Klingon fighter craft, and the S.H.A.R.K./S.H.A.R.C. vessel. Woo states in the article that Probert's design for the *Yorktown* was a cross between a ship from the original series and that of ships appearing in the movies. Woo also indicated that Probert was helping him find someone to handle the visual effects for the film, which indicates to me that although he may have committed the live action shots to film, he had not done any visual effects for the film at the time of the *Starlog* article. However, he further stated that, while the bulk of the footage was shot in Super-8 film, the visual effects "are being done" in 35mm for greater resolution. Ultimately the project was to be transferred to ¾ -inch video and planned for convention showings only.



James Shigeta and Teresa Victor on set. Photo courtesy Kathy Pillsbury.

In addition to *Trek* alumni, Woo snagged some other well-known Hollywood talent to help with the production. One character, an English Admiral, was originally slated to be played by Australian George Lazenby of *James Bond 007* fame, but due to scheduling conflicts Lazenby had to opt out of the production. Woo then decided to bring back a character only mentioned in passing in *Star Trek: the Motion Picture*, but filled the character's shoes with one of the most famous Asian-American actors in Hollywood, James Shigeta. Shigeta, with an extensive list of film and television credits, appeared as Admiral Nogura, a character that Woo decided would be a nice homage to Gene Roddenberry, *Star Trek: The Motion Picture* and the then 20th Anniversary of *Star Trek*. Woo continued to rack up notable names to the production, including Hollywood composer Bill Conti, who would be writing the score for *Yorktown II*, along with sound effects from the *A-Team's* television show library, provided by Stephan J. Cannell. This kind of Hollywood assistance on a fan-film was unheard of then and probably today, and too often taken for granted. Fans have come to expect one big name after another attached to *New Voyages/Phase II* productions. While often written off as "stunt casting" or "having the right connections," the truth is that Hollywood professionals then and now get involved with fan-productions because there is something about *Star Trek* that still stirs their creative interest, something uniquely special that Gene Roddenberry was able to capture, that keeps us all wanting a bit more of that wonderful universe, especially the original series.

The article concluded with a few of Woo's own credits and the answer to a nagging question I had about the title of his project, *Yorktown II: A Time to Heal*. The *Starlog* article states that Woo had won an award from the Hollywood Teenaged Film Festival for his first *Yorktown* film. Described as a "made in your garage" film, which he apparently wasn't very fond of, the first adventure of the *Yorktown* had her crew dealing with a Klingon attack on Sherman's Planet, mentioned in David Gerrold's "Trouble with Tribbles" episode. The article makes note of Woo's inten-



Teresa Victor and actor / City Councilmember James Hong at George Takei's star unveiling ceremony on the Hollywood Walk of Fame. Photo courtesy Kathy Pillsbury.



James Shigeta in full dress uniform as Admiral Nogura. Photo courtesy Kathy Pillsbury

tion of continuing his *Yorktown* series, hoping to produce episodes that would fill the void between the 5-year mission and *The Motion Picture*. Sadly, it not only appears that Woo made no further adventures, but that *Yorktown II* may never have seen the light of day. Ouch! That prospect actually unnerved me. All that work, all that talent, and the film may never have been completed, let alone never being screened by an audience. I was more determined than ever to find out what I could about this production and what happened to it. Does it still exist? Would someone allow it to be seen if it does? All these questions nagged at me, so I decided to use the *Starlog* article like a lost treasure map and would try and get as much information as I could and make contact with as many people as I could find, hoping ultimately to communicate with Stan Woo, or Ron Lennstrom, and dreaming of the possibility that I could find and coax out into the light the lost *Yorktown II* film. Hell, I'd settle for just finding out what happened! Making sure I had all my Indiana Jones gear and booking passage to far off locations (in my mind), I began to search the Internet for clues. After a short trip, I found there were virtually none to be found. I even contacted Clive Young, who had just published "Homemade Hollywood: Fans Behind the Camera," and who had done an extensive search for Woo on his own. He wasn't even sure how to contact him, and his own search for Woo had yielded little, actually just about as much as my Google search had produced. At this point in the adventure, Woo was still out there and unreachable.

Again, as I mentioned before, *Yorktown II: A Time to Heal* is in no way directly connected with, nor was it produced by, anyone associated with *Star Trek: New Voyages/Phase II* (NV/P2). However, because Woo and his team shared the same general goals and vision of producing more *Trek*, like that of many involved in *Phase II* share, it stirs the continued interest of fans, especially those fans who are drawn to the fan (and fan-professional) made efforts of *Phase II*. It was time for me to contact the only person I knew was directly involved with the *Yorktown II* production.

I had met Kathy Pillsbury during the filming of *Star Trek: New Voyages* "World Enough and Time." She was the amazing costumer that put together Sulu's and Alana's outstanding "barbarian" costumes for the episode. You can see photos and learn more about this excellent costume work in eMagazine #2. While on set, I began talking with Kathy about various *Star Trek* topics. The conversation then turned to fan-films, and because of George Takei's involvement in "World Enough and Time" (WEaT), I mentioned my early memory of the *Starlog* and the *Yorktown II* article. I was stunned when Kathy looked at me and said that she helped with that project, and appeared in it as well. She continued by telling me that she did the costuming for the project, and still had some of the original costumes at her home in storage. I was intrigued, but I was quickly called back to set and put to work, so we never finished the conversation due to the crazy shooting schedule that kept us both busy.



Kathy Pillsbury and friend Leslye Wintrob at Takei's Star ceremony in 1986. Photo courtesy of Kathy Pillsbury



Shigeta and Stan Woo discuss the script. Photo courtesy of Kathy Pillsbury

This is where I would start—here was my connection. When I remembered that conversation, I looked more closely at the photo in the *Starlog* magazine and sure enough, there was Kathy in the group picture, and wielding a Phaser no less, pointing it directly at Stan Woo. Here was my confirmed connection to the Lost Ark, the Holy Grail... alright, alright enough Indiana Jones references, but she was my only solid connection to the *Yorktown II* project. So, with that, I e-mailed Kathy and told her what I was attempting to do, and again she surprised me with her answer. Kathy was not only willing to tell me about her involvement with the project, she had a photo album with behind-the-scenes photos of the shoot. I reeled at the possibilities! In fact, the majority of the photos you see accompanying this article come from Kathy's collection.

Kathy told me that she believes she got involved with the project through her friend and prop-maker Max Cervantes, who was helping with the props for *Yorktown II*. (For those who don't know, Max is a master craftsman and prop maker who has produced a number of notable *Trek* and other Sci-Fi television and movie props.) Kathy indicated that she began discussing costume design and fabrication with Woo, which ultimately led to her creating most of the principal and background actor's costuming. As we previously learned, she also appeared in the film during the landing party sequence as the Security Chief, but Kathy also revealed that she played a Vulcan Ambassador during a different scene for the film. Kathy created the Starfleet costumes for the primary crew and background actors, as well as the Admiral uniforms for James Shigeta and Teresa Victor. Although some of the Ambassador background characters wore their own costume creations, Kathy created costumes for over two dozen background actors in one particular scene. Most of the background participants were fans who, although they didn't have much money to contribute, paid an average affordable cost of about \$25 per costume just for the opportunity to participate in the project. Kathy remembers this as being one of her greatest challenges on the project: creating a lot of something from little or nothing. She remembered one time where she traveled to the Los Angeles garment district to find fabrics for the project that cost her \$1 and \$2 a yard; definitely budget-saving prices!



*Kathy Pillbury fitting George Takei into his "barbarian" costume for Star Trek: New Voyages / Phase II's "World Enough and Time."*

Kathy and Woo worked on the costume designs, particularly the important Starfleet uniforms, which they both knew that fans would pay particular attention to and would likely generate the most feedback and commentary. Since Woo's production occurs between the original series and *Star Trek: The Motion Picture (ST:TMP)*, the costumes had to be a hybrid of both eras. It was decided that the basic original series uniform style would be used, but with *ST:TMP* colors and blended insignia, adding the rank braid to the left forearm and right shoulder, resulting in an attractive, believable combination of both styles. Kathy hand-created the braid and shoulder insignia which, as you can see in one of her photographs (with Max Cervantes fanning them out for the camera), was a monumental task. The final product was beautiful blend of the uniform styles that fans are familiar with. It is truly a shame that this work might never have been seen, but thanks to Kathy's willingness to share her photo album, fans can finally enjoy her hard work, if only in still photographs.



*Max Cervantes and Kathy Pillbury show the extensive number of rank insignia made to dress costumes for Yorktown II. Photo courtesy of Kathy Pillsbury*

personnel, and obviously Lt. Cmdr. Sulu. As a member of the landing party, she recounted a scene where they were all told to look in one direction, but instead she was looking all around. Woo interrupted the filming to ask her what she was doing, to which she replied, "The bad guys may not come from just in front of us – I'm looking out all over." Now that makes sense; good strategic thinking, especially for a Security Chief. She said that one of her favorite memories from the shoot at the Angeles National Forest was when the cast was taking a break from filming and she and George were resting and talking. The setting, as she recalled, reminded her of a scene from the original series episode "Shore Leave". Kathy said, "George is a great person to work with, he is very knowledgeable about anything you come up with to talk about." I must say that this hasn't changed in the past twenty years; Takei was open and accessible as possible to fans on the WEaT set, and could always be located by his resounding laugh.



*Kathy and George take a much earned break during the Angeles National Forest shoot. Photo courtesy of Kathy Pillsbury. Wonder why she kept in all these years?*

Kathy also told me about a shoot at the UCLA Student Union building, that was the setting for a scene on a Starbase. She remarked that working with James Shigeta and Teresa Victor was particularly memorable, with Victor telling stories of her time working with Leonard Nimoy. Kathy told the story of the time during a fitting session with the actor playing Admiral Nogura's secretary when a small ball of black fur proceeded to crawl up her pant leg and settle in her lap to sleep. No, it was not a tribble, but a 6 week old kitten, who Kathy adopted as her own and lived with her for 19½ years. Kathy also remembered that she was a part of Takei's Honor Guard / Security Guard detail when he received his star on the Hollywood Walk of Fame later that same year. While these stories, coupled with the great behind-the-scenes photos taken by her husband, were some excellent memories of her experiences on the Woo project, Kathy admits that she is still disappointed that she never got to see a final film, or even any footage from the production.

I asked Kathy about Woo's script and what she could remember about the story. She told me that, although she never read the whole script, she remembers that Woo's character Jeffrie Pond, Sulu's son, had infiltrated the S.H.A.R.K./S.H.A.R.C. organization that had gotten hold of the Federation drone, but that he had been trapped or captured and needed help escaping, which resulted in, as she put it, "Dad to the rescue!" Somehow, as story progression usually demands, the crew of the *Yorktown* had discovered the planet Pond was on and the landing party beamed down to help just as Pond shows up with the bad-guys hot on his heels. Other than the brief scene on the Starbase, which she said she couldn't recall whether it came before or after the landing party scene, this was all she could remember about the story.

I then asked Kathy if she knew how to get hold of Stan Woo and sadly, she said that since she had been invited to his wedding sometime back, she hadn't heard from him, nor did she know how to get in touch with him. My search for the lost adventure seemed to have come to a standstill, until an unusual set of circumstances put me in touch with well-known *Trek* illustrator and designer Andrew Probert. Last November, just after the New England Fan Experience convention in Cambridge, Massachusetts, I received a phone call from James Cawley, who said that he had met Andrew Probert at the convention and that they had discussed his involvement with the upcoming Klingon-centric episode, "Kitumba." James went on to tell me that Andrew had a Klingon fighter design that he offered up to be used in the upcoming *Phase II* production. Andrew Probert? Klingon fighter design? Could this be THE Klingon fighter Andrew designed for *Yorktown II* so many years ago? James then put me in touch with Mr. Probert to get info on his possible involvement in future *Phase II* and *Buck Rogers* endeavors. I, of course, couldn't pass up the opportunity to ask Andrew about his involvement with the *Yorktown II* project, albeit well over 20 years earlier. Lucky for me Andrew Probert is a really nice guy and patient with a dusty Fedora-wearing adventurer... Oh, yeah, we decided to drop the Dr. Jones references several paragraphs back! Anyway, I had a new lead to follow!

When I asked Andrew what he remembered about the project, he said that one of the things he remembers is being "flabbergasted" at Stan Woo's ability to get such talented people involved in his project. Like many of us, Andrew said

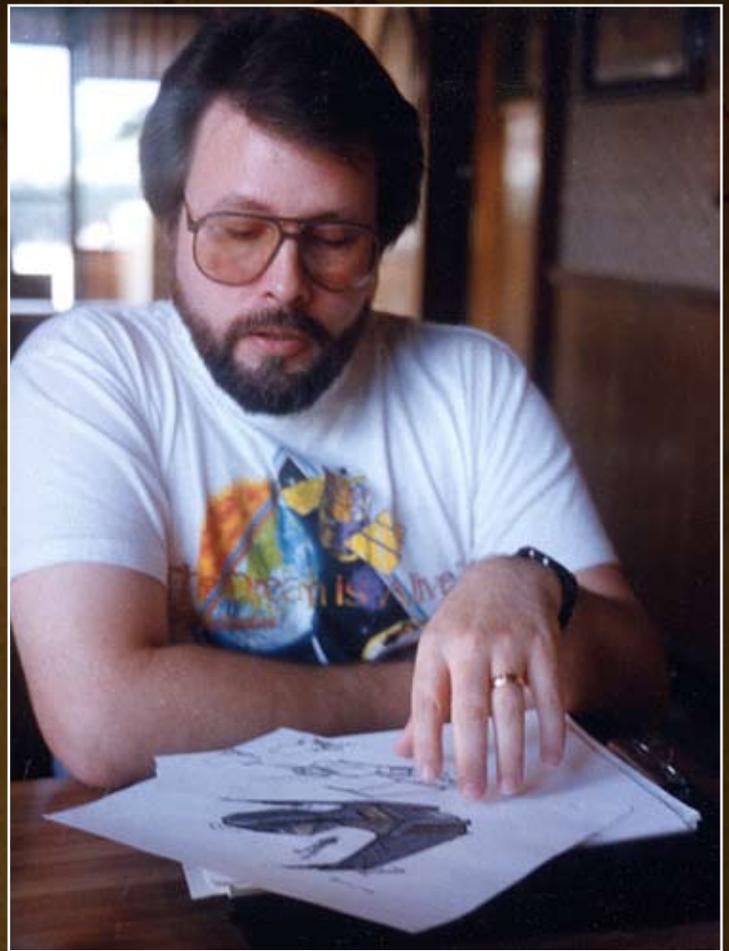


*Kathy poses with the cast and extras that she created the numerous costumes for. Photo courtesy Kathy Pillsbury.*

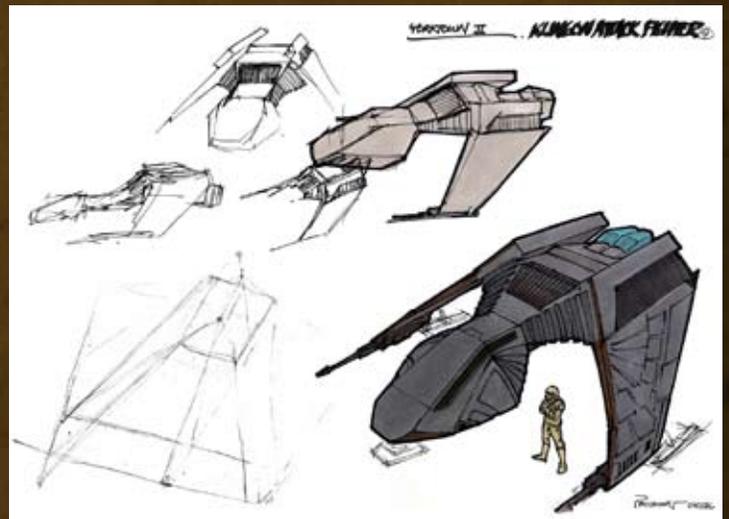
that he too had tried unsuccessfully to find out anything he could to determine if Woo's project had ever been made. I had commented to Andrew that it would even be interesting to see the incomplete film. Andrew then told me that it was his understanding that the principal photography had been completed and that Woo was entering the visual effects phase of the production. We both agreed that this was very unfortunate as there are a number of talented people with technology sitting on their desktops in their homes that could essentially finish his project if the footage was made available today. While we spoke on the phone, Andrew began combing through his archives and discovered the very file with his original sketches he did of ships for the *Yorktown II* project. He was kind enough to send those sketches to include with this article. Andrew told me that he had designed the U.S.S. *Yorktown* and that it, like the hybrid uniforms that Kathy Pillsbury had designed for the production, was a cross between the classic series *Enterprise* and the *Enterprise* that appears in *ST:TMP*. Andrew said he had, of course, also designed the Klingon fighter and another ship based on his Vulcan shuttle design from *Star Trek: The Motion Picture*.

I asked Andrew about the story and if he could remember any particulars. He admitted that he had never seen a script, but had talked with Woo and director Lennstrom over breakfast at a restaurant, who really only provided a list of design needs for the production. We both recognized that I was asking him to remember a conversation that occurred over 20 years ago, so this is where I felt guilty for asking, as I can't remember a conversation I had even a month ago! Andrew, being a nice guy, admitted that it wasn't such a big deal to provide the production a few sketches, and he really was intrigued to see what Woo would actually accomplish with the project. He too admitted that it was disappointing not to have seen anything come of Woo's film. This prompted me to ask him about how he felt when he saw one of his designs fully-realized on film. He said that he found it very satisfying to see a design make it from paper to screen, which, as a fellow artist, I could identify with. He was proud to see his design of the *Enterprise-D* fully-realized, and noted that the filming miniature of that ship set a record at auction when it was sold for \$576,000 at the "40 Years of Star Trek: Collection" auction of *Star Trek* memorabilia by Christie's, New York in May 2008.

As Andrew paged through the drawings in his file I heard him laugh, then say write this down, "N-A-G-A-E-R, Nagaer, that's what we named the shuttle, Reagan backwards, he was the President at the time—heh, that's pretty weird." If you read Andrew's notes on the Nagaer development sketch page, you will learn that S.H.A.R.K., or S.H.A.R.C., was to be an acronym. Hand written on the sheet dated March 25, 1986, Andrew made several suggestions as to the acronym's meaning, such as, "Surviving Humanity's Armed Confederacy," "Supreme Hierarchy and Ruling Class," "Supreme Humans



Andrew Probert during a breakfast meeting with Stan Woo to discuss designs. He is shown here with the sketch of the K-Fighter shown below. Photo courtesy Andrew Probert.



Klingon Attack Fighter or "K-Fighter" design by Andrew Probert. The design has been made into a model kit offered on Probert's website ([www.probertdesigns.com](http://www.probertdesigns.com)) and is being made available to Phase II for the upcoming "Kitumba." Artwork courtesy of Andrew Probert.

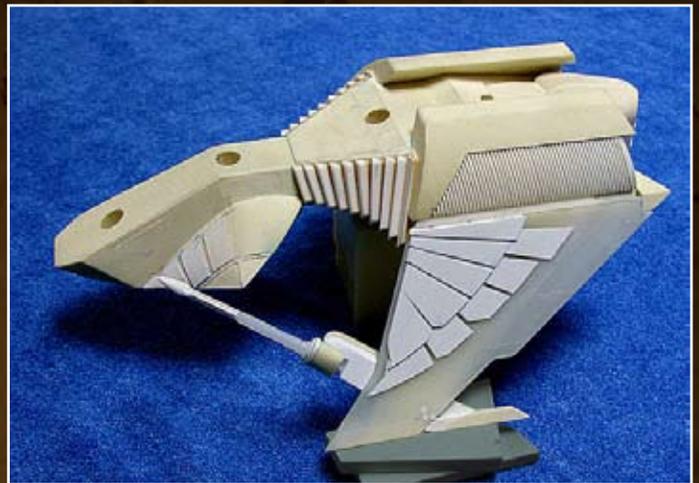


and Rebellious Klingons,” and several other interesting offerings. Likewise, when you read the “callouts” surrounding the sketch of the *Yorktown*, you learn more about Andrew’s plans that illustrate the hybrid nature of the ship. The notes indicate that the *Yorktown* was apparently in the midst of a refit of her own, when pressed into duty, evident by a partially-completed photon torpedo launcher housing. The artwork that anchors this article on the first page is based on Andrew’s sketch and accompanying notes. Finally we come to the Klingon fighter. Andrew had recently resurrected his Klingon fighter, or K-fighter, not just for “Kitumba,” but also for his new line of model kits based on his original designs. You can find out more about Andrew, his designs and his Concept Kit line of models at [www.probertdesigns.com](http://www.probertdesigns.com). If you get one of these kits, he personally signs each box, which makes it a great opportunity to obtain some great *Trek* memorabilia of your own that you don’t have to pay \$576,000 for.

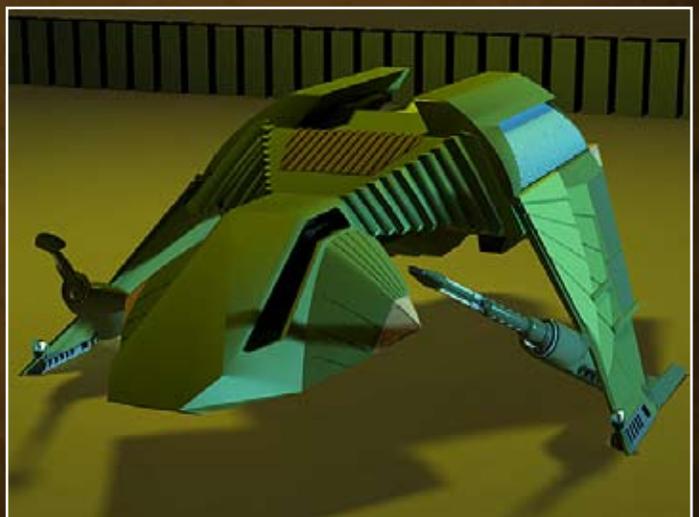
I ended my conversation with Andrew by asking the same question about his knowledge of the whereabouts of Woo, Ron Lennstrom, or anybody associated with the production for that matter. Like Kathy, Andrew had no information about how to contact anyone involved with *Yorktown II*, and like me he was also interested in hearing what happened to this project.

Unlike Woo, I did not have the stroke necessary to get George Takei to respond to several e-mail requests about this article and whether he had kept in contact with Woo, or knew how to get in touch with him. I did find a Stanley Woo, who is apparently significantly involved in the gaming world and well-versed in computer-generated imagery, but again those e-mails have gone unanswered. I can only imagine that Stanley Woo is not the same person, only because I’m guessing if he had the technology to finish the visual effects for *Yorktown II*, we might have seen it appear somewhere, perhaps at least on YouTube. I did find and research a conversation that appeared on our *New Voyages/Phase II* forum over a year ago, where someone posted twice, then never again, regarding the *Yorktown II* project. The person who posted appeared to have intimate knowledge of the production, and indicated that there had been some movement toward finalizing effects for the film. I cross-referenced the e-mail address, but it didn’t appear anywhere else as far as I could tell, nor did I get a reply when I sent an e-mail to the address. Was this Stan Woo, director Ron Lennstrom, or someone else associated with the project? I guess I’ll never know.

With that, my adventure to find the “grand-daddy” of all *Star Trek* fan-films came to an abrupt end. I had obtained as much information on the lost adventure as I could find. I wasn’t able to follow a trail of clues or connections that led me to Woo or other members of the crew that were



Physical mockups of the K-Fighter model as seen on Andrew Probert’s website. Keep an eye on his site for when you can get your very own K-Fighter model. Photographs courtesy Andrew Probert.



CGI work of Probert’s K-Fighter. Artwork courtesy of Andrew Probert.



Cast members with Teresa Victor on the set. Photo courtesy Kathy Pillsbury

still in touch with him, nor did I achieve my dream of viewing any of the film that may still exist. However, because of Kathy and Andrew, a bit more is known about the *Yorktown II* project, and thankfully fans get to see some of the incredible work that went into making the film. There are so many indirect connections with Phase II that I still consider *Yorktown II* to be something like a distant cousin of our production, or long lost uncle perhaps. And I still have hope that, somehow, Stan Woo or Ron Lennstrom will stumble upon this article and make contact with me, as there are many of us that would love to see what they accomplished, even if it is only partially complete. Basically, this investigation will go in the "cold case" file until someone pops up with more information or a way to contact Mr. Woo. I'm reminded of the 70's television show, "In Search of..." appropriately hosted by Leonard Nimoy, and I'm one of those crazy guys hunting for Bigfoot, always tantalizingly close to proving that he exists, but never quite able to find the concrete evidence to support the theory. So, cue John Williams' *Raider's March* and I'll dust myself off, pick up my Fedora off the ground and ride into the sunset, awaiting part two of this adventure. Sorry, I just couldn't resist one more Indiana Jones reference!

But wait! Like any epic quest, the search for the lost adventure of the *U.S.S. Yorktown*, took a sudden and surprising turn. While I didn't run out of the jungle foliage, being chased by natives launching darts and arrows at me, to suddenly find myself before a river gorge with crocodiles at the bottom and a rickety rope bridge before me, I sure felt like this adventure had taken that kind of turn when I received a reply to an early exploratory e-mail. When I had sent the e-mail to the unknown individual who had posted at the *Phase II* forum, and who had such intimate knowledge of the *Yorktown II* project, I had all but given up on receiving a response, but I did receive a reply, and it was a Doosie! The respondent was none other than *Yorktown II* producer/director Ron Lennstrom, another really nice guy who was willing to share some of his experiences. We both recognized that there was so much to talk about, it would be easier to conduct an interview, and Ron graciously agreed. And so, our adventure continues with this interview of *Yorktown II* producer/director Ron Lennstrom.

**Jeff:** Ron, how did you first get involved with the *Yorktown II* project? Can you give us some background on how the project got off the ground and how you got the folks involved that you did?

**Ron:** I suppose the real impetus for getting involved in the *Yorktown* saga, and eventually *Trekdom*, goes way back to my close affiliation with having grown up mere blocks from the Paramount lot when the original series was still in production. In fact I still remember the old marquee advertising *Star Trek* along Paramount's outer south wall just below the old globe cornice. They had black gates under each marquee and they used to use these in order to admit guests directly to the soundstages for TV programs like 'Happy Days,' which were filmed in front of live audiences. I still think they use them, in fact. And right across the street, Nimoy and Shatner used to go for beer runs at the neighborhood fixture Al's Liquor in full costume and ears. So that really was the gateway to the world of *Trek* for me.



Kathy Pillsbury and other extras prepare to do a "walk on." Photo courtesy Kathy Pillsbury

During those adolescent years watching the original series, I also fondly remember the infamous vintage NBC logo cropping up announcing the 'in living color' slogan; pure magic! It was ultimately this kind of visual magic that helped inspire me to want to be in media. In fact, I'd always wanted to be one of those magicians pulling rabbits out of hats.

Some time later during my high school days in Hollywood at Fairfax High in the late 70's, I got to know a classmate by the name of Stan Woo who happened to run the rocketry club. Not sure why I chose the rocketry club rather than say the disco club, other than that it seemed to be more of a think tank. I did go to plenty of Discos on weekends though.

From all appearances Woo was a regular budding NASA prodigy, and I suppose that interest parlayed into *Star Trek* and science fiction media in general which by de facto made the club less limiting. Many in the club knew about the original series and admired it, but it carried far less nostalgia and purpose for them other than being an old sci-fi TV show. For me, the crew of the *Enterprise* was an extended family I'd grown up with in a psychedelic, imaginative, magical, out-of-this-world realm of 'living color'.

While Woo was an amateur rocket enthusiast launching any number of homemade plastic and cardboard vehicles at Rogers dry lake, he was also the consummate Trekkers' Trekkie, and knew every episode subtlety and nuance like a human compendium. One nuance in particular was bringing to our attention the fact that someone who worked for the school administration had played an *Enterprise* crew member on the original series. Always thought that made it seem like the school was a starbase. Odd, but then the school was in Hollywood, so go figure!

Hanging out with Woo and several members of the club, I was introduced to the convention rounds, and watched old episodes running in hotel auditoriums on clackity 16mm projectors, met cast and crew from the shows, listened to fascinating lectures covering every aspect of science fiction creation...and it was fantastic. I'd never imagined these kinds of gatherings existed. Like beaming to outer worlds, there were more conventions and, over the years, I made many friends; friends that were often eccentric, but always talented on some level. I found conventions to be arenas of pure creativity.

Delving further into a newfound sense of the original series lore, I started thinking that 3 seasons of the original series were simply not enough. Not that I couldn't watch the original episodes in loop into perpetuity, its just I wanted more, I needed more. There was fan fiction, so why not a fan film? I started daydreaming about making *Star Trek* episodes, and I remembered the *Star Wars* fan who'd made *Hardware Wars* and thought why not *Star Trek*? And, why not a serious *Star Trek* episode rather than just a spoof?

Right about that time we saw a blurb in Cinemagic about someone else who'd tried to fill that void and had gone so far as to build a full scale bridge in their basement. That project was called "Paragons Paragon". It impressed and inspired the blazes out of us. Suddenly our crazy DIY notion was starting to look even less crazy!



Cast and crew of *Yorktown II*: (Top, left to right) director/producer Ron Lennstrom, Steve Goodpaster; (Middle) Brian O'Brian, Kathy Pillsbury, Tina Hovath, George Takei, Joe Kerezman; (Bottom) J.J. Silva, and producer Stan Woo. Photo courtesy Kathy Pillsbury

Up until then I'd been mostly making my own kung fu shorts, as I was a big fan of the Shaw brothers and *Golden Harvest*. I'd also just picked up a canon 1014XLS which was cutting edge as far as super8 cameras went. Thinking it'd be fun to make our own *Star Trek* episode, I ran the idea past the club and everyone was instantly sold. For casting, I enlisted several rocketry club members including our resident amateur sound effects impresario Dov Schwarz, and of course Stan Woo to act in and help ensure it was technically accurate in the the original series universe in case I missed something.

Woo had collected numerous hand props and already had Starfleet costumes he was using for the convention circuit, so it was a natural casting choice even if his acting ability left something to be desired.



TRW facilities during filming of "Operation: Annihilate!" in the 1960's. Courtesy of TRW Historical Archives.

The script called for a pair of alluring female Klingon spies infiltrating a science lab on Sherman's planet. So we found the sexiest Trekkers we could that had their own costumes and shot scenes all over LA, including the Redondo Beach, California headquarters of the *TRW Corporation*, otherwise known as the 'space park,' which doubled for exterior Deneva locations in the the original series episode "Operation: Annihilate!"

This first fan effort was entitled *Yorktown: The Quadroplastine Incident*, which is essentially *Yorktown I*. Completed, it ran a full original series episode running time minus commercial spots. The episode was shot on Kodachrome and Ectachrome sound stock, and cut right out of the camera old school on a plastic S8 splicer, which was not the best way to make a film unless you were cutting a work print. Being beginners, we of course ended up with the stereotypical scratchy 8mm look.

Technicalities aside, and held together by pieces of tape, *Yorktown: The Quadroplastine Incident* picked up an award at the annual Hollywood teenage film festival. Projected on the big screen for a large audience on a top of the line Super 8 Elmo GS1200 Xenon lamp stereo sound projector, it was quite a little payoff for a bunch of wacky Trekkies. Getting a trophy handed to us by ghost buster Ernie Hudson was an added plus. I fondly remember the ceremonies at the old *Gulf Oil* corporate offices next to the 110 freeway in downtown, now used by film studios as the generic covert governmental office building complex seen in just about every TV show and movie you can name.

Flash-forward a few years later, Woo and I were students at Los Angeles Community College prepping to transfer to a larger University. I was a film major and Woo was a budding finance major. One afternoon near the television and film building, we had a catch up meeting to discuss the old days and the *Yorktown* saga. The idea was tossed about that we could make another episode, only better. Why not? I was now seriously looking at working in the biz and needed something more for my reel. Woo was also willing to executive produce the project and cover raw costs, which at the time sounded like a good idea.

Had I not run into Woo again, I doubt I would have ever made *Yorktown II*. But here I was back in the *Trek* fold and going to conventions... again. Meanwhile *Star Trek: The Motion Picture* had warmed up the franchise box office, *The Wrath of Kahn* had kicked it into high gear, and *The Search for Spock* was just out in theaters. *Star Trek* was relevant again.

My initial reaction was that it was probably a bad idea, and that I should concentrate on putting original ideas on film. My Belgian film professor who grew up in the French new wave era heartily agreed. He had no idea why I wanted to pursue making something that was unoriginal. Or was it? I had a tough time trying to explain I was actually considering something original but based in a universe well-traveled like any other milieu a genre might be relegated to. Nonetheless, I continued to debate whether to delay an original sci-fi epic I'd started shooting called "Flight To Eternity" about a marooned time-warping NASA space shuttle. The space shuttle was a really big deal back then. In fact, I'd already started shooting EFX tests with a friend of mine who later went on to work for Industrial Light & Magic.

Then, in early '85, I get a call from Woo describing how he was distantly related to one Michael Woo who happened to be running for city council that year, and that George Takei was endorsing Michael



George Takei on location in the Angeles National Forest. Photo courtesy Kathy Pillsbury

Woo's candidacy. He mentioned that he'd run the idea of making an alternative fan-made *Star Trek* episode past George, and that George was not unwilling to help. For a minute, I thought Stan was pulling a practical joke as he often did. But then reality hit the fan when we both met George at a convention shortly thereafter and we started talking details. I could see how overwhelmingly congenial and generous a person George was, and we weren't about to miss this opportunity.

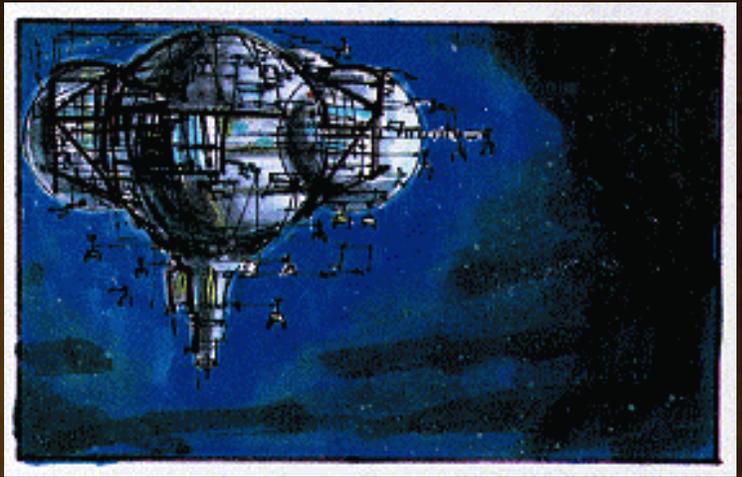
So suddenly, we were doing *Yorktown II* pre-production round about early '85, and plotting how we could make a follow-up episode that would not just be a cheapo student project relegated to an old trunk (that would later turn out to be quite an irony), but a real carryover that could ideally somehow meld into canon and be something that could lead to Paramount taking notice and maybe consider sparking a new series. I was thinking big, and I was an optimist and a dreamer if not realistic. Woo however was somewhat leery of the larger goals and possibilities, and was more of the pessimist, yet still saw it as a challenge, like trying to launch an Estes model rocket to see if it could break through the proverbial stratosphere.

We decided that using the *U.S.S. Yorktown* (NCC-1704) once again made perfect sense, as that would help distance us from infringing on *Star Trek's* story arc concerning the iconic *U.S.S. Enterprise* and its crew, yet allow us to play in the same sand box. We essentially decided that, much like the doomed (TV series) *Star Trek: Phase II*, *Star Trek: The Motion Picture* would serve as a conduit for a bridging and meshing of post third season original series elements. The more we discussed and planned over the next few months, we realized the crazy notion could probably be done, if nothing else as an exercise just to see how much farther we could take it this time. And it was going to be fun either way.

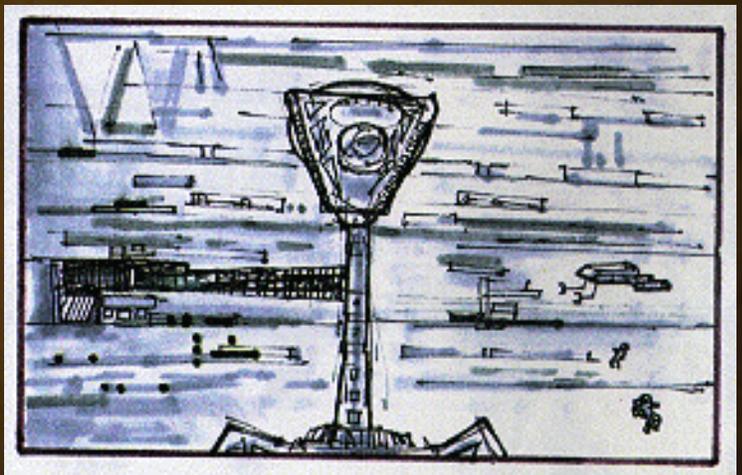
Building on the fact that we now had Mr. Sulu on board...the ORIGINAL Mr. Sulu, we started penning a script, and the wheels were set in motion to start enlisting other *Trek* VIP alumni, like the esteemed Andy Probert. We first met Andy at a convention after a slide presentation on his work involving the K't'inga-class cruiser for *Star Trek: The Motion Picture*. I was overwhelmed to be able meet Andy and discuss his *Star Trek* work in person. This brief meeting later led to many more chats with Andy by phone. At some point we were at a stage in the development of the script that required more concrete canon, legitimate visualization, and design, so we figured we'd shoot for the top one more time and see how lucky we got.

Feeling as though we'd won the lotto once again, Andy graciously agreed to help us. Having Andy and George on board turned into something of a snowball effect that later included offers of assistance from the industry professionals including the likes of Joe Jennings, Stephen J. Cannell, Bill Conti, and George Lazenby, who was willing to play the role of Admiral McBride as written but dropped out due to a scheduling conflict. Instead, we got a windfall in the form of James Shigeta, and were able to cast the canon character Nogura.

Though moving further into pre-production, we still hadn't actually decided how we would technically shoot our 'episode'. After much deliberation and uncertainty, I thought of something novel yet untested. We knew we wanted to recapture the original series film look and its rich trademark colors that video saturation couldn't bring us, but we wanted to be able to do it on a shoestring budget. 35mm and 16mm were out of the question cost-wise, so I decided to mesh the best



Storyboard drawing of a Klingon space-station. Artwork courtesy of Ron Lennstrom.



Storyboard artwork of a Klingon cruiser in port at the Klingon space-station. Artwork courtesy Ron Lennstrom.



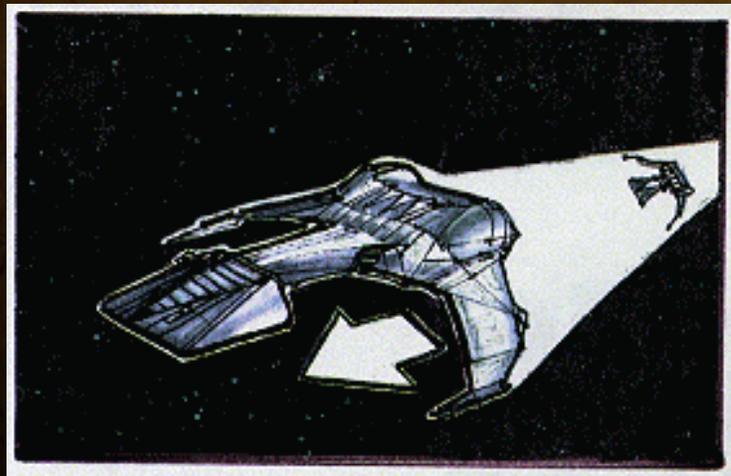
of both worlds with new emerging video technology & Super 8. We would shoot Super 8 Kodak Kodachrome K40 USA color reversal, 7268 type A because of its small grain, and therefore great sharpness. Also to push the clarity a little further we decided to shoot at 24fps versus the more economical 18fps. But rather than edit original film right out of the camera and end up with another cliché Super 8 “hack and scratch” piece, we would transfer original footage directly to 3/4 inch tape at a place called Newslab, then drop it to Beta and linear edit on an early pro Sony Betamax system Woo had picked up for a home-based editing business he was starting. So we now had the equipment we needed in place to make this experiment feasible.

After running a few tests, we found that the theory worked and the images looked better than expected. Not only that, we could easily insert every additional element we needed in post, including multi-track sound and SPFX, where and when it was needed. This was pre-CGI revolution, so our EFX were going to be done old school using motion control and mattes with donated help from ‘ILM’ vet Pete Kuran, who was then running his own company called VCE. Peter suggested we do certain prime effect shots in 35mm, as that’s what the motion control systems were rigged for. Who were we to argue? Besides, the live action shots we’d done so far looked so good on tape some thought we’d used 35mm.

While the project gained forward impulse, we still had lots of work to do before commencement of principle photography launched many months away in ‘86 the following year.

**Jeff:** I know you were the Director and a Producer, but what all did you do for the project. Do you have any images, photos, or drawings you’d like to share?

**Ron:** Other than to direct and co-produce, I was also involved in doing art direction for sets, props, and miscellaneous craft work, which included working with Andy to expand upon what he had time to offer us. Numerous storyboards and conceptual designs were created to map out our vision, which was really an enjoyable luxury we could afford being we had no studio delivery date breathing down our necks. I was a trained commercial artist before I was a filmmaker so that made it easier. I was also able to take cues from a wizard of imagineering at the top of his game like Andy Probert. Andy was a Pasadena Art center graduate and I’d taken a few courses there during high school, so I guess the meeting was



Storyboard art of the K-Fighter in action. Artwork courtesy Ron Lennstrom.



Andrew Probert at meeting discussing design elements for Yorktown II. Stan Woo in foreground. Photo courtesy of Andrew Probert.

destined. I later went on to work as a storyboard artist on shows like *Babylon 5*; one episode in particular was directed by Leonard Nimoy’s son Adam. I also acted in a few *B5* episodes as uncredited background characters. Speaking of Nimoy’s son, I was once asked to play one of the young Spock’s for *Star Trek: The Search for Spock*, as I’ve been told I have something of a resemblance. Wasn’t able to take the offer due to a schedule conflict, but in general there’s really been no escaping the Trek-dom tractor beam.

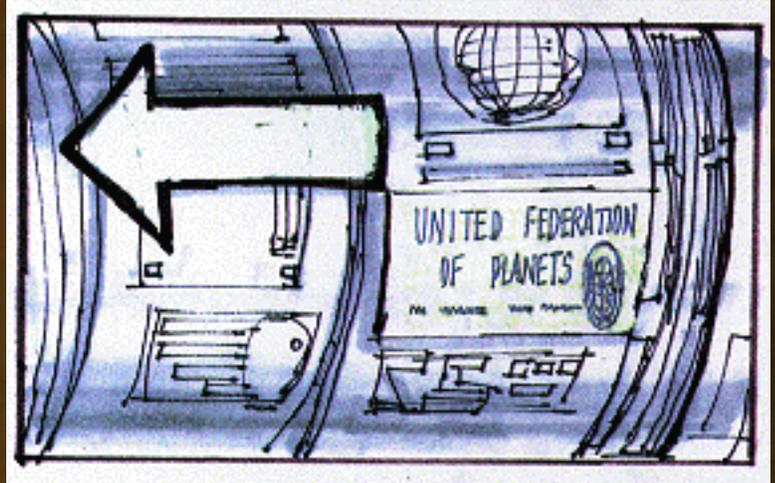
**Jeff:** What was completed on *Yorktown II*? Is it true that everything was done, short of special effects?

**Ron:** By the time the production was shut down, we’d shot approximately 120 minutes of raw live action footage. Our shooting ratio was probably around 15:1, which

was relatively high because we could afford to experiment thanks to lots of generously donated help. I guesstimate this still probably only brought us only one fifth of what we were going to need to finish the show. And, yes, no EFX shots were completed, as we were in the middle of gearing up for that when production halted. We did have a miniature studio version of Yorktown with fiber optics built and delivered, which looked great. Tim Conrad was in the middle of building several other craft including the *Nagaer* and a K-Fighter. Those I never saw, and I've lost track of Tim over the years, so I have no idea whether they still exist.

Since Stan was financing the project, there were constant requests for extraneous re-shoots and script changes, as the entire production slowly began to erode into a quagmire of opposing opinions. Meanwhile, I was just hoping we'd be able to finish what we started.

While working with dailies in post, Stan began to oversteer the creative filmmaking, and more often than not insisted on editing and re-editing his own renditions of what I'd shot according to what he thought made better sense, whether it was in the script or not. At that point I realized this was less about collaboration and more about Woo trying to be a one-Stan band. That's where we had additional conflict. Ultimately this conflict of differences led to a parting of ways in late '88, and a mix of explanations as to where the original Super 8 reversal stock and video transfers had disappeared to.



Storyboard close-up of the Federation probe moving past the camera. Artwork courtesy of Ron Lennstrom.

The book I'm working on will go into far greater detail about what we actually completed, including the trials and tribulations. However, I can summarize here and say that thankfully we were able to get Shigeta and Takei on film and lots of additional location shots involving some really interesting action sequences with actors playing the crew of the renegade terrorist ship *Nagaer*. One actor in particular by the name of Wil Rodriguez, brought an extended level of wit, eccentricity, and wry villainous dark humor to the role of S.H.A.R.K. commander Finius Guggenheim. Wil took the character and made it uniquely reminiscent of Harry Mudd and something more. Unfortunately, as is the case with many of the cast and crew, I've since lost track of his whereabouts.

**Jeff:** What were some of your fondest memories of the project? What were some challenges you recall?

**Ron:** There were fond moments a-plenty. One in particular was seeing George in a Starfleet tunic recreating the role he was famous for on location high in the Angeles Forest with a bunch of the most enthusiastic, hard-working individuals one could imagine; PRICELESS. We purposely wanted George outdoors, as those were some of my favorite sequences in TOS versus the more stylized soundstage planets; take Wrigley's pleasure planet for instance.

Another one of those fond moments worth noting was an interior shoot in the California State University LA student union, which was a really an interesting bit of architecture that allowed the centrally located camera to pan up through five open floors filled with over 60 (maybe more) costumed extras. Kathy Pillsbury was there, and was very much a part of that.

As far as challenges, we were shooting our action sequences involving Ponds Sulu-inspired arsenal with live firearms, as I wanted the guns to have realistic kick, recoil, and muzzle flash. This meant we had to use an outdoor certified firing range in the Angeles forest for close ups of barrels and dirt flying, and then intercut with long shots at our location when Pond was not firing. It was especially challenging whenever we had run-ins with smokey bear forest rangers wondering why we had working weapons where hunting was not allowed. Packing a Rambo style cache including an *A-Team*-style mini-14 with chrome clips didn't help matters. We wanted to say we were hunting 'shark' but they probably wouldn't have found it as funny as we did.

There was a really problematic incident where one of our pyro efx crew had rigged Jim Terry with an ignited squib

and it went haywire. Terry was playing a *Yorktown* crew member in a firefight with S.H.A.R.K terrorists, and deserved a medal of merit for that scene. Though shaken up, thankfully he made it through fine; it could have been far worse.

Then there was simply getting to locations like Chilao and Switzer Falls in Angeles forest, which meant 30-40 minute drives each way up and around some of the most treacherous winding roads and drop offs in LA County. One reason thrill-seeking motorcyclists get a kick out of doing slaloms there.

**Jeff:** Why did the project come to a standstill? Does the footage still exist?

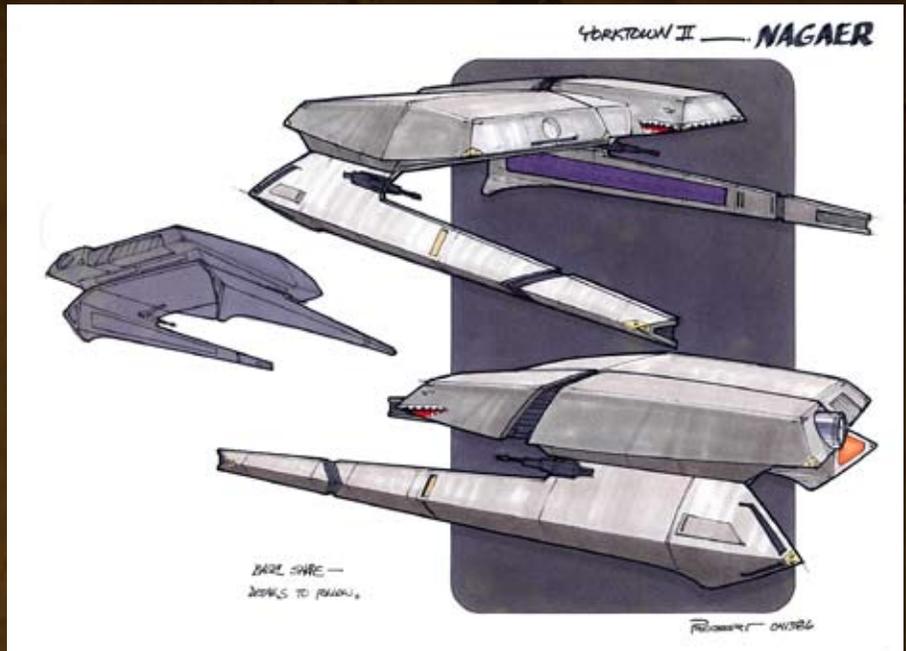
**Ron:** Early in '86, Stan politely sent Paramount a copy of an edited *Yorktown II* teaser trailer just to let them know what we were doing, and we heard nothing. Not quite the positive reaction we'd anticipated, but not completely surprising or negative either. This was of course long before Paramount or anyone in Hollywood had any clue about the impending *Star Trek/Star Wars* fan film storm front. They probably didn't know how to react.

Then Stan received a few calls from Paramount, calls that made him paranoid, and finally at one point Susan Sackett invited us to her office and let us know in person that while she admired what we were doing it was probably bad timing. In fact I still have an autographed B&W autographed *Star Trek: The Motion Picture* cast photo pulled from her file cabinet that she handed me as a parting gift. Let's just say she wanted us to know that Paramount was somewhat surprised we'd somehow managed to put a *Star Trek* spin off into production starring George Takei as Sulu. A few months later, Paramount was planning a new *Star Trek* television series—*Star Trek: The Next Generation*. Whether there was any correlation to the little VHS tape we'd sent them is another mystery designed for an episode of "In Search Of..." Shortly thereafter, we learned that Andy had been hired along with Rick Sternbach to design for *The Next Generation*. Getting even more edgy and concerned after receiving a Cease and Desist from Paramount legal, Stan decided to contact *Starlog* about doing an article/interview. The goal in doing so was an attempt to publicly deemphasize *Yorktown II* as a project Paramount should be concerned about before the film was actually finished. This is why the article says it's only a 20 minute 'student film'.

The entire time we were cutting dailies between '86 and '87 at Stan's secondary rented apartment, which doubled as an in-home edit bay, I presumed I'd get video copies when needed to take home for review when and if I ever needed to. As director, you'd think it would have been a foregone conclusion. However, after Paramount had expressed concern about our little project, Stan became more hesitant about letting anyone get copies...including me! This soon evolved into one of the numerous reasons the production began to erode.

After months of waiting I finally did get a VHS copy of a trailer with a behind the scenes documentary one of our crew had shot. That singular tape ended up being the only footage of *Yorktown II* I ever received. Besides that tape, I have several on set stills I shot in 35mm featuring scenes with George Takei in full uniform, plus many storyboards and production designs. Some of which exist in the collection of Andy Probert. Plus a few props and tunics I was able to hang on to. Worth noting is that we were lucky enough to get the multi talented Kathy Pillsbury on cast and crew. She not only played a Security Chief but also created and supervised most if not all of our wardrobe in an extremely professional manner. One amazing dynamo of a lady.

Another old high school classmate of mine by the name of Tim Conrad, who was a veritable genius and reminded me of the punker Gyro captain in *Road Warrior*, acted in *Yorktown II* and supplied many of the props, as did the controversial



A more developed color design of the NAGAER drawn by Andrew Probert in 1986. Artwork courtesy Andrew Probert



prop runner Jim Kirk, who played a S.H.A.R.K. hitman. Bill Blake of *Logan's Run* fandom fame and THE best *Planet of the Apes* Cornelius impersonator ever, did makeup EFX, and supplied a homemade cutting edge steady cam system we used for many action sequences. Bill also used to design, build, and test rocket jet packs in the high desert.

As for whether any other *Yorktown II* footage still exists, the last story I was told was that every single roll of Super 8 footage happened to be in the trunk of Stan's suddenly stolen Oldsmobile Cutlass Supreme sometime in late '88. At that time, and in the neighborhood Stan lived in, that particular model of car was popular as a hacked low rider conversion. The story made sense, but doubts lingered. I never did see a theft report, so who knows whether it was mere fiction or maybe a practical joke? Practical jokes were not uncommon when working with the "Swoo". There's also possibly that VHS promo tape Woo sent to Paramount in their archives somewhere, filed away in a darkened dusty warehouse. At least I imagine it could be.

**Jeff:** What are you doing today, and where is the project today?

**Ron:** I've been in Beijing for about 12 years, working as a marketing consultant for the Chinese entertainment industry, building ties with the U.S. and Hollywood in particular. I've also worked as an actor here in television shows. Ironic, really, that I've had so much affiliation with the Chinese over the years. I even have a Chinese name now. (Da Han)



CGI image of the K-Fighter by Andrew Probert. Artwork courtesy of Andrew Probert

**Ron:** Amazing. As though James Cawley channeled what I'd envisioned the future of what we'd started would look like and made it so. I highly admire and appreciate the fact that every *Star Trek: New Voyages/Phase II* effort has been as faithful as possible to the original series; visually and thematically. Limited acting range by some of the more amateur actors has certainly improved exponentially in order to better match the level of acting by some of the vets, but then at its core it's a fan series like *Yorktown II* was intended to be, and I suppose that's what makes it more down to earth and fun to watch.

I have to admit I've only seen parts and portions except for the two episodes "World Enough and Time" and "To serve All My Days" in their entirety, and I was extremely impressed with the results. Walter Koenig portraying 'Bester' in B5 proved without a doubt he still can act extremely well, and his turn in "To Serve All My Days" only helped underline that point. I also think its great George was willing to let another fan have a shot at getting Sulu beamed to an audience. Finally, the cast/crew dynamic and sense of camaraderie I've seen in the behind the scenes stills and videos clearly demonstrates the passion that went into making each *New Voyages/Phase II* episode.

**Jeff:** Do you know where Stan Woo is today, and what he might be doing?

**Ron:** I have some clues, but have not had contact since things fell apart with the production. I imagine he's in LA somewhere keeping track of *Trek* evolution from the outside looking in. Maybe one of these days he'll drop into cyberspace and update us with the missing footage and more stories.

**Jeff:** What's next for *Yorktown II*? What do you hope is next? What would you like to see happen with the project?

**Ron:** Currently, I'm trying to pick up the pieces and am working on a 'making of' book covering everything from A-Z and listing every participant that contributed in even the most minor way. I'd love to have people that were affiliated with *Yorktown II* get in touch with me if I don't find them first. Many generous people contributed; I just want them to know if they're reading this, that even though I've lost touch, I haven't forgotten what they brought to the effort.

Ideally, I'd like to pick up where I left off and make further *Yorktown* episodes under some sort of Paramount licensee agreement in the near future should the scenario be ripe for that, or simply spin off *Yorktown* episodes in the same not-for-profit fan-based manner *Phase II* is being done now. Maybe *Yorktown* characters and concepts could possibly show up in the *Phase II* universe and vice versa. Or maybe George's existing *Yorktown II* scenes could be utilized as a subplot device or element in a future *Phase II* episode should Cawley like to work with that idea. Could be interesting; lots of potential.

**Jeff:** Rather than a question, I just want to give you the opportunity to talk about anything I didn't ask.

**Ron:** Now I've seen fan films evolve over the years into something akin to an accepted sub-genre and I'd like to see how that could continue to metamorphose. Maybe we'll see non-parody fan films become more readily accepted as the norm, playing in theaters for profit as long as the studios can continue to consider fan films a supportive vehicle rather than a detriment. Something like *Star Wreck: In the Pirkinning* probably pushed that envelope as far as I've seen done, however, again, that was a parody. Meanwhile *Phase II* looks to really be at the peak of where this is leading. Kudos to James and the rest of the crew at *Star Trek: Phase II*. I'd also like to take this opportunity to thank Clive Young who wrote 'Homemade Hollywood' in order to more fully cover this genre, and also happened to be tracking the whereabouts and history of a little missing *Star Trek* fan film made so long ago.

**Jeff:** Thanks for your time and your willingness to share your memories with the *Phase II* eMagazine readers.

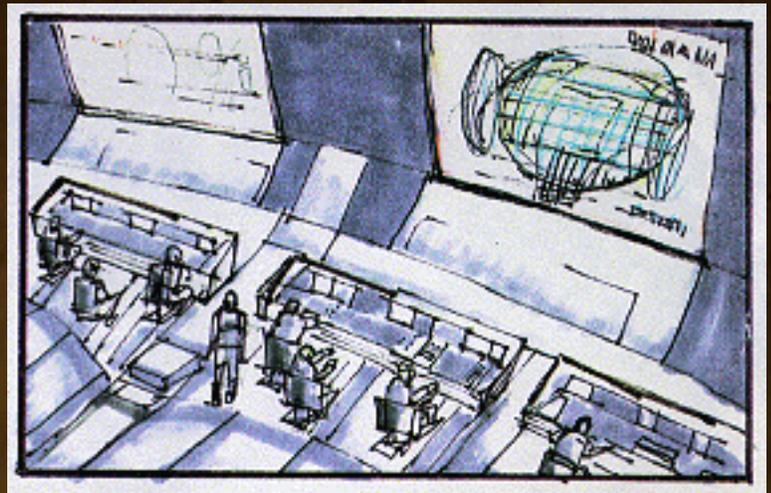
**Ron:** Thank you Jeff, it's been a pleasure chatting with you to help fill in some blanks. I think you deserve an archeologist Pulitzer for doing some fine investigative journalism, and most certainly, I'm surprised you were able to track me down to tell you the truth. Guess the old *Enterprises'* long-range sensors are still in good working order. (laughing).

**Jeff:** Ron, I truly encourage you to complete your book. There are many fans of *Star Trek: Phase II* that would be interested to know more about our distant relation, the *Yorktown* and her adventures. Thanks again for your willingness to share your experiences with *Phase II* eMagazine readers, and I wish you the best in your life and career.



*Post Script:* For those fans who are interested in learning more about fan-films and the hard work and dedication that goes into making them, check out "Homemade Hollywood: Fans Behind the Camera," a book by Clive Young about these fan-driven efforts and the triumph and heartbreak that goes into fan-filmmaking. And, finally, Stan Woo, if you somehow read this and would be willing to tell more about the "lost adventure" of the *Yorktown II*, well I encourage you to contact me and I'd love to discuss it further with you. Should you happen to have copies of the scenes you filmed, well that would be just great! My heart goes out to everyone involved in this project and my hope is that someday your hard work will somehow be seen by other fans just like you. Should fans like to communicate with Ron (Da Han) he has graciously allowed me to publish his contact e-mail – just remember he's in China. Ron Lennstrom (Da Han) can be contacted at: [tos\\_trek\(at\)yahoo.com](mailto:tos_trek(at)yahoo.com)

- Jeff Hayes



Storyboard of the United Federation of Planets control central. Artwork courtesy of Ron Lennstrom.

# STAR TREK PHASE II

ILLUSTRATED



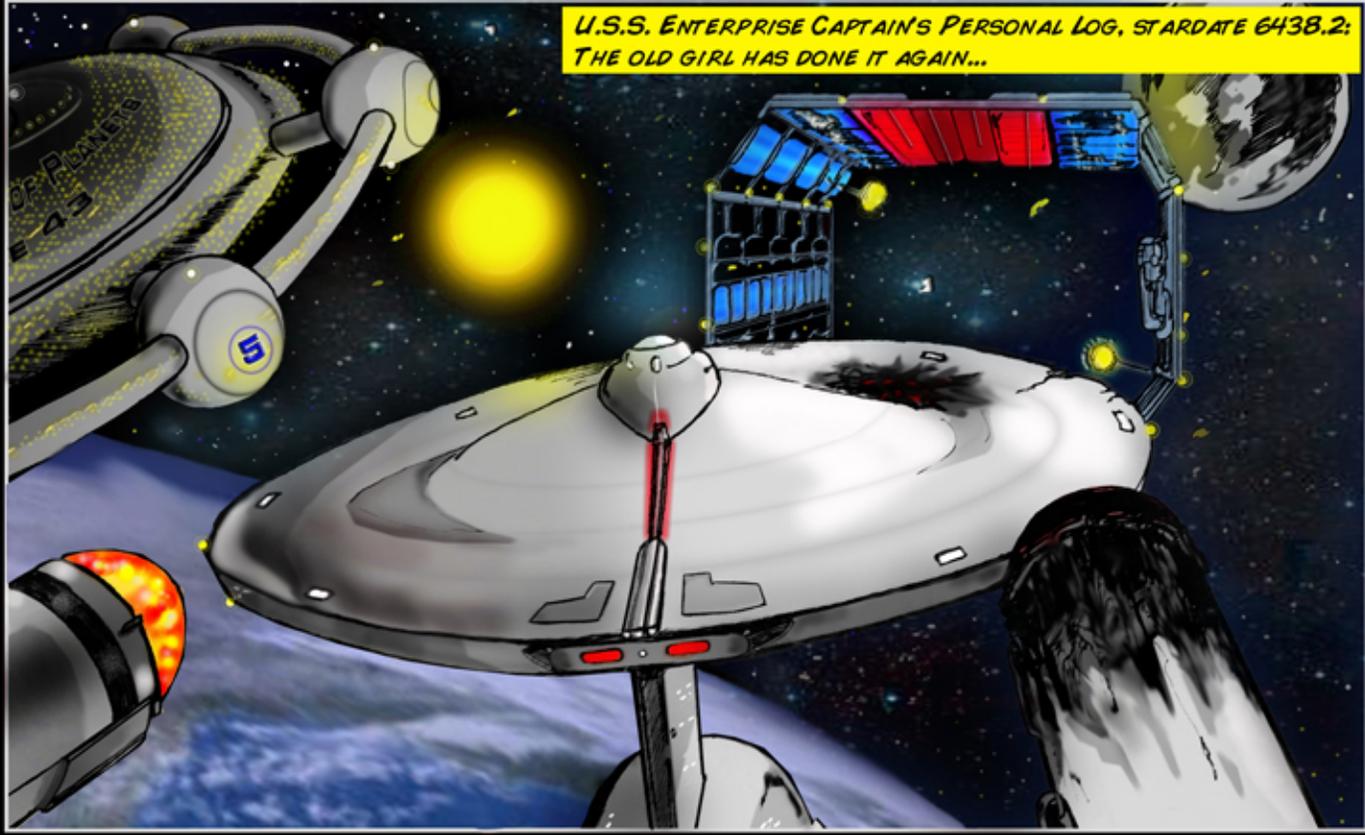
**GLENN  
SMITH**

**BILL  
LUTZ**

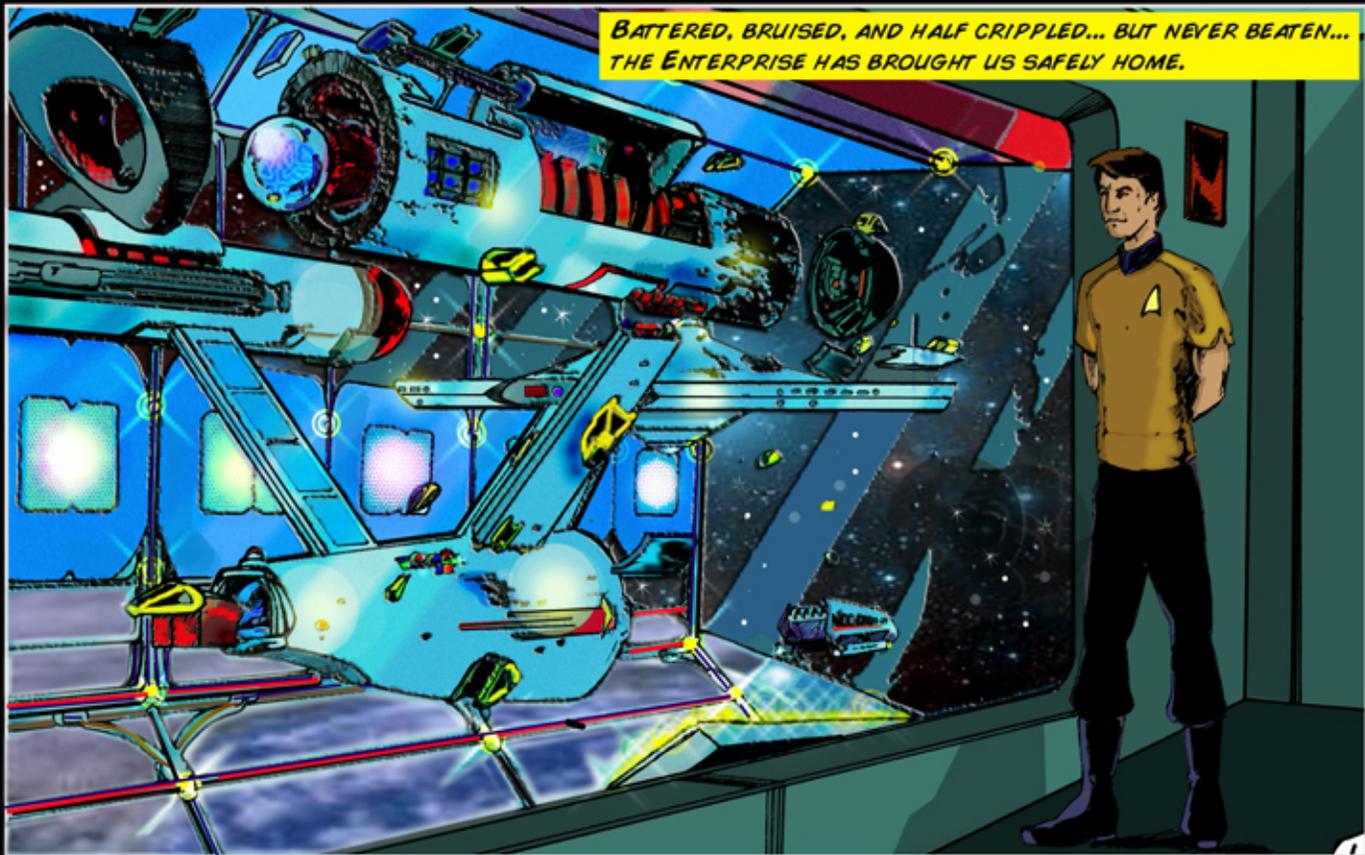
**ROB  
BARNES**

Bill Lutz  
2009

*U.S.S. ENTERPRISE CAPTAIN'S PERSONAL LOG, STARDATE 6438.2:  
THE OLD GIRL HAS DONE IT AGAIN...*



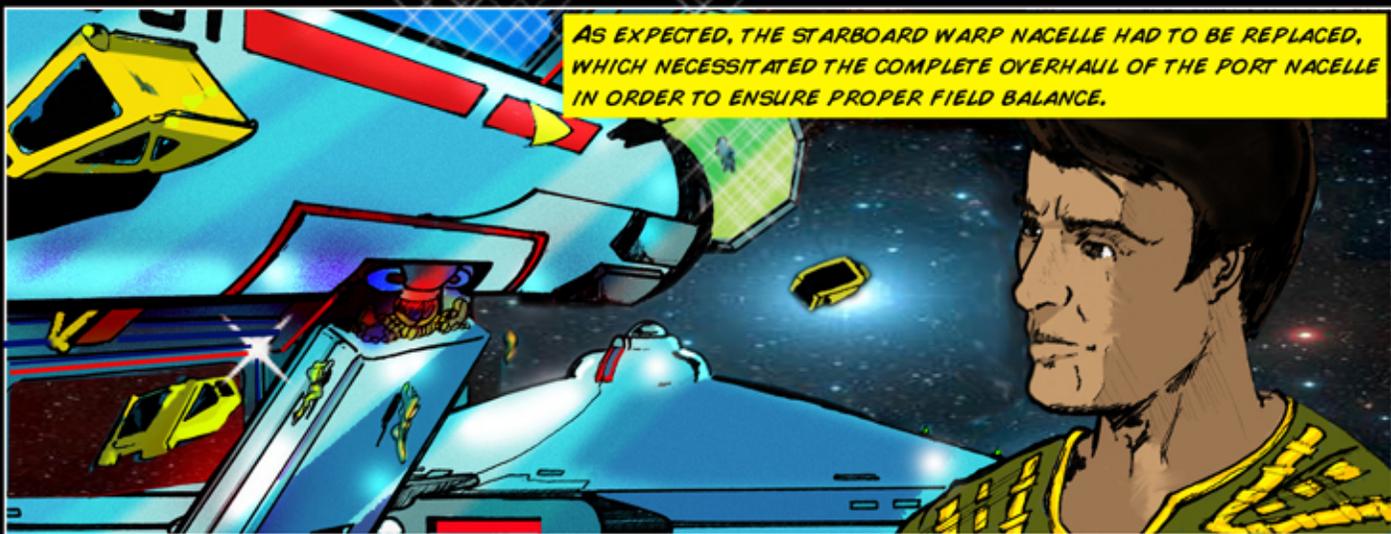
*BATTERED, BRUISED, AND HALF CRIPPLED... BUT NEVER BEATEN...  
THE ENTERPRISE HAS BROUGHT US SAFELY HOME.*



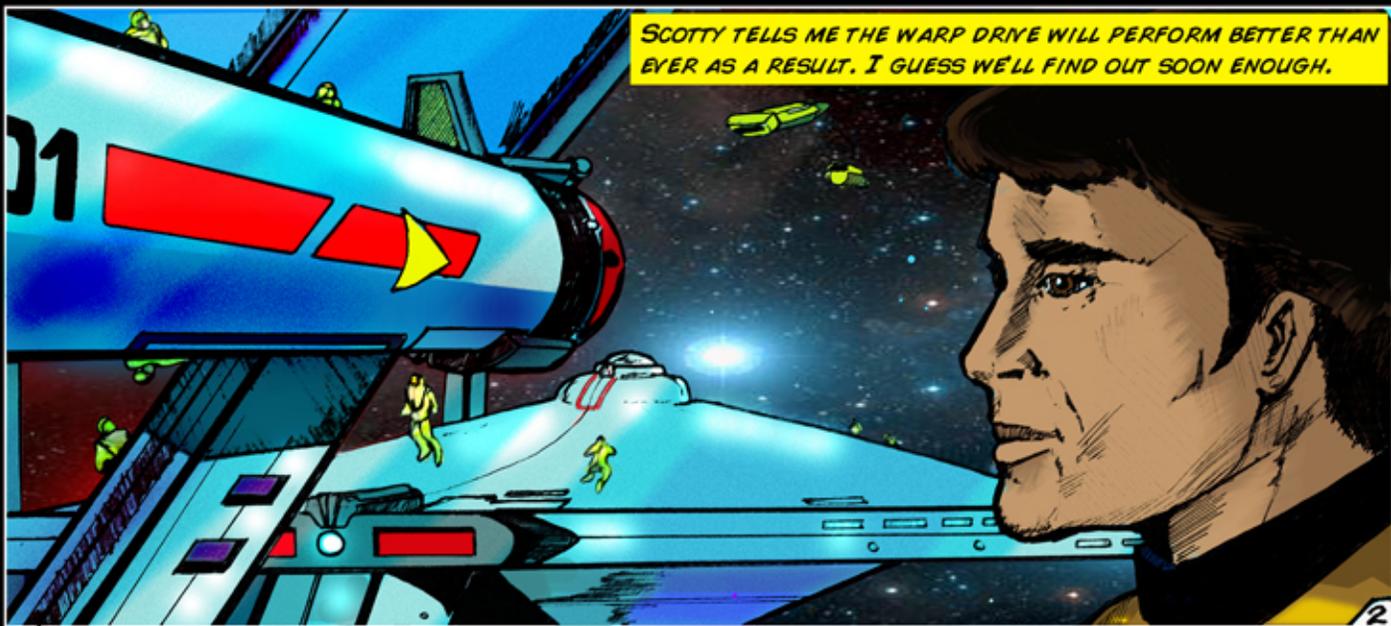
THANKS TO COMMANDER SCOTT'S WHIP-CRACKING, REPAIRS ARE MOVING FORWARD AT NEAR WARP SPEEDS.



AS EXPECTED, THE STARBOARD WARP NACELLE HAD TO BE REPLACED, WHICH NECESSITATED THE COMPLETE OVERHAUL OF THE PORT NACELLE IN ORDER TO ENSURE PROPER FIELD BALANCE.



SCOTTY TELLS ME THE WARP DRIVE WILL PERFORM BETTER THAN EVER AS A RESULT. I GUESS WE'LL FIND OUT SOON ENOUGH.





# "FRIENDS and FOES"

**WRITER** A **ARTIST** A **Letters** A **Colors** A **Editor** A **Executive Consultant**  
Co-Plotters Glenn E. Smith ROBBARNES, Jeff Hayes James Cawley  
**GLENN E. SMITH & BILL LUTZ** Jeff Hayes & Bill Lutz

A

Based on **STAR TREK** created by Gene Roddenberry

A

IT'LL BE GOOD TO GET OFF THIS STARBASE AND GET BACK TO EXPLORATION AGAIN.



CAPTAIN KIRK.

ADMIRAL NOGURA.  
I THOUGHT YOU TRANSFERRED TO  
STARFLEET COMMAND.

SOON, OR SO I'M TOLD.



STILL KEEPING A  
CLOSE WATCH OVER YOUR  
LOVELY LADY, I SEE.

I'M HER CAPTAIN.  
WATCHING OVER HER  
IS MY JOB.



I KNOW, BUT EVERY  
DAY? WHAT WOULD YOUR DOCTOR  
MCCOY SAY ABOUT THAT?

YOU  
DON'T WANT  
TO KNOW.

I'LL BET I  
COULD GUESS.



YOU KNOW YOU'RE  
GOING TO HAVE TO GIVE HER UP  
SOME DAY, JIM.

MAYBE...  
SOME DAY. BUT  
NOT TODAY.

NO... NOT TODAY.

SO WHAT CAN I DO FOR YOU, ADMIRAL?  
I'M GUESSING YOU DIDN'T COME UP HERE JUST TO SHOW ME YOUR NEW UNIFORM. WHAT KIND OF UNIFORM IS THAT, ANYWAY?

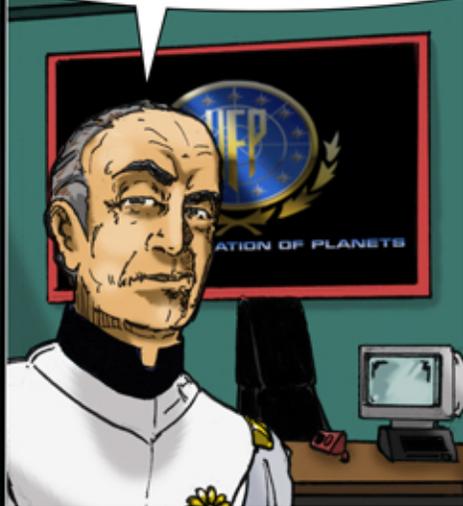
NEW ADMIRAL'S UNIFORM...  
MAYBE. WE'RE JUST STARTING THE TESTING PHASE.



I VOTE NO.  
LOOKS TOO STIFF. COULD USE SOME COLOR, TOO.



I'LL MAKE A NOTE OF THAT... CAPTAIN.  
BUT AS YOU SAY, I DIDN'T COME UP HERE TO SHOW YOU MY NEW UNIFORM.



PROBABLY  
DESIGNED IT  
HIMSELF.



SO... WHY  
DID YOU COME UP  
HERE?





SO WHAT WE HAVE ARE OUR TWO MOST DANGEROUS ENEMIES, EACH OF THEM ADOPTING A MORE AGGRESSIVE POSTURE, AND EACH POISED TO TAKE ADVANTAGE OF THE SITUATION SHOULD THE OTHER START A WAR AGAINST US. STARFLEET COMMAND NEEDS ITS FASTEST, MOST MODERN STARSHIP AND HER CAPTAIN OUT THERE ON THE FRONT LINE TO DETER THEM. THAT MEANS THE ENTERPRISE, AND THAT MEANS YOU, MY FRIEND. AND... THOSE ARE YOUR ORDERS.

NOT A PROBLEM, JIM... FOR THE MOST PART.

STARFLEET COMMAND HAS DECIDED TO ASSIGN A... AN ENHANCED SECURITY FORCE TO THE ENTERPRISE.

WE'RE REPLACING A SIGNIFICANT NUMBER OF YOUR SECURITY TROOPS WITH... MACOS.

THAT'S... NOT ENTIRELY TRUE, CAPTAIN.

WE'VE KEPT A RELATIVELY SMALL NUMBER OF THEM AROUND. SOME ARE ASSIGNED TO OUR DESTROYERS. OTHERS WE USE FROM TIME TO TIME FOR... CERTAIN CONTINGENCIES.

THEN I WANT MY SAME CREW BACK, ADMIRAL. I DON'T WANT TO HEAR THAT SO-AND-SO HAS ALREADY BEEN REASSIGNED.

WHAT DOES THAT MEAN?

TO ASSIGN A WHAT TO THE ENTERPRISE?

MACOS? ADMIRAL, THE MACOS WERE ABSORBED INTO THE REGULAR SECURITY FORCES ALMOST A CENTURY AGO.

OH? IT ISN'T?

WHAT KIND OF CERTAIN CONTINGENCIES?



I GUESS YOU COULD CLASSIFY THE MAJORITY OF THEM AS... CODE THIRTY-ONE CONTINGENCIES.



THAT'S RIGHT.

CODE THIRTY-ONE? YOU MEAN AS IN... SECTION THIRTY-ONE?

THEY'RE STILL ACTIVE? AFTER WHAT THEY JUST TRIED TO DO? ADMIRAL...

YES, CAPTAIN, THEY'RE STILL ACTIVE. THOSE KINDS OF CONTINGENCY OPERATIONS ARE WHAT THEY DO. THAT'S WHY THEY EXIST.



WELL MY SHIP IS NOT A CONTINGENCY OPERATION, CODE THIRTY-ONE OR OTHERWISE, AND IT'S NOT A WARSHIP!

THE ENTERPRISE IS A SHIP OF EXPLORATION, AND I WILL NOT ALLOW HER TO BE TAKEN OVER BY COMBAT TROOPS!

MY SECURITY FORCES CAN HANDLE ANYTHING WE MIGHT RUN INTO.



ALL RIGHT, FIRST OF ALL, CAPTAIN... THE ENTERPRISE IS NOT YOUR SHIP. IT'S STARFLEET'S SHIP.

AND SECOND, THE DECISION HAS BEEN MADE. YOU HAVE NO CHOICE IN THE MATTER...

UNLESS YOU WANT TO RESIGN YOUR COMMISSION.



*DON'T TEMPT ME, ADMIRAL.*

*I KNOW YOU BETTER THAN THAT, JIM.*



*YOU ACCEPTED COMMAND OF THE ENTERPRISE AND WERE ASSIGNED A FIVE YEAR MISSION. YOU'RE ONLY IN YEAR FOUR. YOU WON'T QUIT BEFORE YOU'VE COMPLETED IT.*

*THAT'S RIGHT. A FIVE YEAR MISSION TO EXPLORE STRANGE NEW WORLDS. TO SEEK OUT NEW LIFE, AND NEW CIVILIZATIONS.*

*NOT A MISSION TO WAGE WAR AGAINST OUR NEIGHBORS.*

*YOU'RE NOT GOING OUT THERE TO WAGE WAR, JIM. YOU'RE GOING OUT THERE TO DEFEND THE FEDERATION AGAINST UNWARRANTED AGGRESSION. YOU'RE GETTING THE MACOS. DEAL WITH IT.*



*MAKE HER GOOD AND STRONG, SCOTTY.*

