

# PHASE II

eMAGAZINE

**"KITUMBA"**

EXCLUSIVE BEHIND-THE-SCENES PHOTOS

**ART OF "KITUMBA"**

STORYBOARDS BY JUAN BAEZ

**MORE INTERVIEWS**

TOBIAS RICHTER

PONY HORTON

KARIO BAILEY

NICK COOK



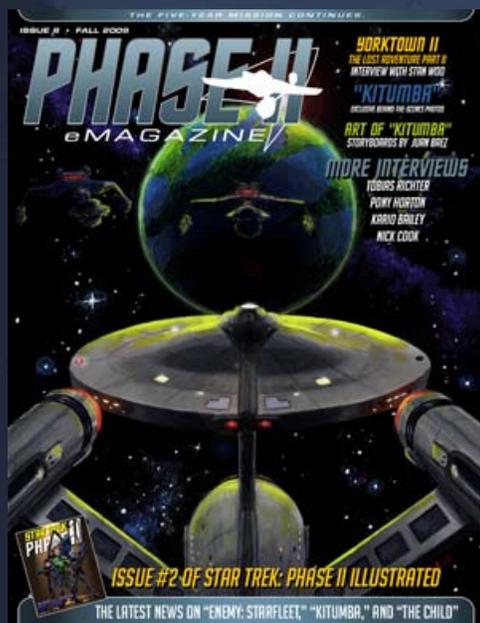
**ISSUE #2 OF STAR TREK: PHASE II ILLUSTRATED**

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

# PHASE II

eMAGAZINE

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# CAPTAIN'S LOG

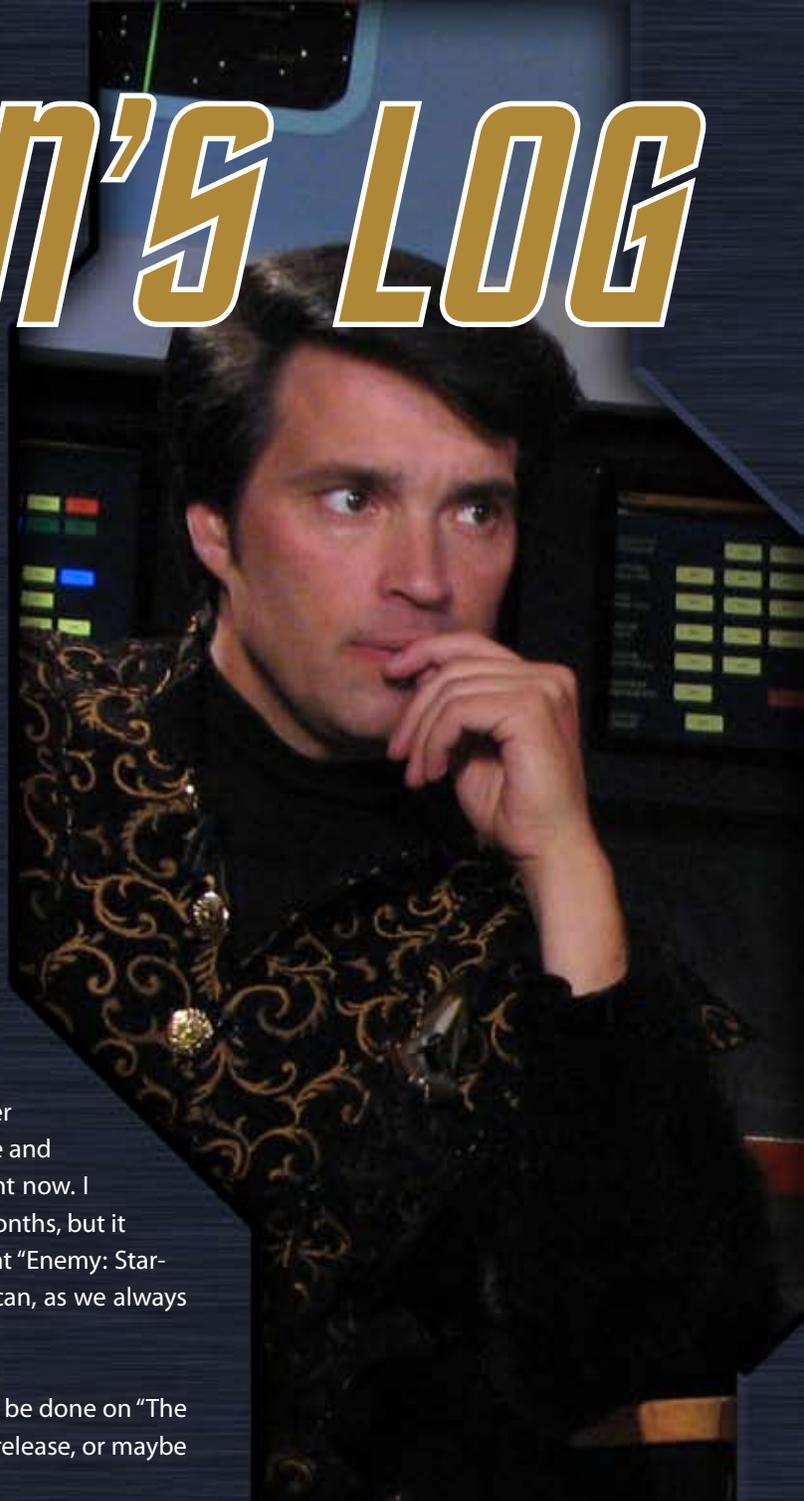
by James Cawley

As I make this Captain's Log, it is just a few weeks after the release of "Blood and Fire," and we have received an outstanding reaction from fans. I'm always apprehensive when we release an episode, but I was more apprehensive as this was "part two," and because I've been so close to this for so long – for two years actually, I had begun to have those little nagging doubts, but they were quickly disproved after the release and glowing reviews by fans. Although we still have some tightening up to do on the final version, all in all, I believe we achieved what we set out to do, and that was tell a powerful story about people and how they deal with challenges – what I think Star Trek has always been about. I encourage everyone to watch both parts together and experience the whole story in its entirety.

"Enemy: Starfleet" is really far along, with the majority of visual effects done, but still some compositing work that needs to be accomplished. There are a couple of "pick-up" scenes that needs to be accomplished before we can consider releasing it. It requires Bobby Quinn Rice and me to be available and that will take some scheduling, as both of us are very busy right now. I hope we can get those scenes shot within the next couple of months, but it may be early Spring before our schedules align. I would say that "Enemy: Starfleet" is about 99% done and once we get these scenes in the can, as we always say...when its done – its done and we'll get it out to fans.

There is only some minor compositing work and sound work to be done on "The Child" and it will be ready for release. I'm hoping for a Summer release, or maybe even earlier if we can get the other projects out. We are working hard on each episode and getting each one as far along as we can, but we have to work on the most pressing project at the time. Although we have extremely streamlined our post-production capabilities, we still have a cue of projects that we hope to get out this year and have to attend to each one in a reasonable order.

A great example of this is "Kitumba." We have completed primary filming, there are a number of VFX shots already being completed for the episode, and we have started the editing process. Many of you have seen the wonderful composite shot of the "beam in" on the Klingon home world by Tobias Richter





we released sometime back, well here is another great shot of the K7 Space Station created by Tobias for "Kitumba." It was great to see the Enterprise orbiting that familiar location again, and I think fans will like it as well.

A June shooting schedule has been tentatively set for "Origins," our story of James Kirk in Starfleet Academy. My friend David Gerrold will be returning to direct this episode and I look forward to working with him again. He makes the shoot fun, but keeps us all on task. As previously announced, Matt Ewald will be playing the young James Kirk. Matthew is an experience and talented actor and I can't wait to see his take on... well, a younger me. I am very excited about this story. We plan on staying true to the few nuggets of information we know about Kirk's days in the academy - for example, you are sure to see an appearance of Kirk's notable nemesis Finnegan.

Finally, "Mind-sifter" was rescheduled for the Fall, but that will remain tentative until we complete our work on "Origins." This episode will require a great deal of attention, so I want to make sure we schedule it at an appropriate time so its gets the creative energy and focus it deserves. As of now, Vic Mignogna, director of "Kitumba," will be directing "Mind-sifter." Vic is like my brother - he really knows his Star Trek and will be a great asset to this episode.

I look forward to 2010. With "Buck Rogers" and "Phase II," it will be a very busy, but productive year. Fans will see more episodes and see them released faster than before. As I close, I'd like to take the opportunity to thank our exiting VFX Supervisor, Joel Bellucci, for all his hard work and wish him the best in his personal endeavors. I'd also like to take the opportunity to welcome our new VFX Supervisor Juve Vique to the team. Juve has already contributed to the VFX for several upcoming episodes, but he will be also be taking on the coordinative efforts of the VFX Supervisor position. Again, we wish him the best and welcome him to this crazy "Phase II" family.

Until next time, Kirk out.

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# "BLOOD AND FIRE" PART 2

## FAN REACTION



Part 2 of "Blood and Fire" premiered on November 20, 2009. Fans had waited almost a full year to see how the crew would deal with the bloodworm threat. As usual, this section of the eMag comes with an expressed "Spoiler Warning." Check out "Blood and Fire" Part 2 and come back to read the comments below.



I just finished it and... wow... that's all I can muster myself to say... just... wow... All your episodes have been great, but you guys have now officially hit the mark. THIS is Star Trek at it's best. THIS is what I've been yearning to see since the disappointment I experienced in May... Congratulations and a huge thank you to all of those involved in the production. I know now that MY Star Trek is not dead. You don't know what this means to me .

- Warp 10



This, and World Enough and Time, are among some of the best Star Trek episodes of all time.

- jtgummy



The FX are simply superb. This is Star Trek. Ben Tolpin's acting as Spock is so convincing, James and Peter Kirk, Bones, Scotty, Uhura, and co. are all amazing, as per usual. Thanks all for the treat and the hard work you put into this release.

- Berenixium



Superb ! Simply Star Trek the way we love it, and quite well written !  
Everyone who worked on it can truly be proud of this one.

- El



It's the little details I love, like the computer screen that has the layout like the movie-era graphics, or the labels on the containers on the Copernicus, and McCoy's "And one more thing!" I know I'm gonna watch each act as it's released and then go back and watch the whole thing, just for fun!

- Angelus Lupus

I actually found myself feeling what the characters were feeling and was totally drawn into the episode.

- Cable

Dr. McCoy (John M. Kelly) has his best episode yet!! With each episode there is an actor aboard ST: PII that steps his/her game up. This episode has McCoy in top, top form!!

- lady of shalott

Great character performances particularly noteworthy to John Kelley, Bobby Q. Rice, Evan Fowler and of course James Cawley....

- Ripper

I would like to say thank you to all involved for all of your hard work and time that you have put in. You have done an absolutely fantastic job - you continue to out do yourselves!

- jimmy

Thanks and Kudos to everyone involved in this episode! Fantastic work!

- chryslerman

This was the MOTHERLODE... Beautiful work and hats off too everyone. What an honor to be apart of HISTORY !

- Jami

I have to go with Ripper on this...I think part 1 started strong, but part 2 was an epic piece. There were some real standout character moments in this...I am just truly amazed at the work that went into this, both behind and in front of the camera. You guys should be very proud of yourselves. I raise my glass to you all.

- Darth Maximus

I... \*curls up in a ball\* Damn you. Damn you all. I don't even... Damnit. Amazing but... DAM-NIT. I'm not even sure how to reply I'm still so stunned.

- Mynna

I know that for a lot of the fans of Phase II this episode came at a long wait, but I have to say that THIS was an episode worth waiting for. It was beautifully done, and had me hanging on my laptop almost the entire time. I was literally snapping at people for interrupting because it was like a good book-- one you can't put down till the end.

Blood and Fire 2 explored aspects of so many of the characters, highlighting relationships between those we've come to know and love and those we may have only just met.

I can't say enough about this episode, so I'll just watch it a couple more times and stop trying. Two thumbs WAY way up.

- Aristo

Cawley puts in one of his better performances as Kirk and Ben Tolpin's Spock is excellent (it is unfortunate that this will be his last appearance).

John Kelley delivers his best performance yet as Bones, although at times he seems to struggle dealing with some of the medical technobabble.

The subplot of the relationship between Peter Kirk (Bobby Rice) and Alex Freeman (Evan Fowler) pays off in part 2 without being overbearing, with some exceptional acting on the part of Rice. In fact, the whole cast seems to continue to improve, with each episode of Phase II.

- Andreas

Cawley puts in one of his better performances as Kirk and Ben Tolpin's Spock is excellent (it is unfortunate that this will be his last appearance). John Kelley delivers his best performance yet as Bones, although at times he seems to struggle dealing with some of the medical technobabble (ironic as Kelley is a real doctor). The subplot of the relationship between Peter Kirk (Bobby Rice) and Alex Freeman (Evan Fowler) pays off in part 2 without being overbearing, with some exceptional acting on the part of Rice. In fact, the whole cast seems to continue to improve, with each episode of Phase II.

- Anthony Pascal (TrekMovie.com)

They do great work making these shows, but in my opinion there is one thing that lets them down. And that is the sound quality is too good. A strange complaint I know, but I'd prefer it if they emulated the sixties series lower sound quality which makes the actors sound like they are in a ship rather than a studio. In this series it sounds like they are sitting next to me in my living room rather than a starship - all a little bit too crisp and clean.

-Alf, in pog form (TrekMovie.com)

Excellent! Thats my weekend viewing lined up! Loving this stuff!

- Buzz Cagney (TrekMovie.com)

Kinda a pity that it stuck so closely to the original script, but the acting was beautiful, as were the effects.

- Chimerat (TrekMovie.com)

...the action and effects in the first part were phenomenal. I loved the Copernicus, and the teaser scene was EPIC. The story has promise, but I'm wondering why it was made a two-parter. There seemed to be an awful lot of standing around in the first part, it may have been better served by some tightening and shortening to a single episode.

- Bren (TrekMovie.com)

To all the Phase 2 crew - keep up the great work and I will continue to enjoy it! I really enjoy seeing what 'could have been' after the 3rd season of TOS. James and crew deserve a shout out for their fantastic dedication to keeping TOS alive to all the fans...old and new!

- Todd (TrekMovie.com)

I love this fan production!

- Hat Rick (TrekMovie.com)

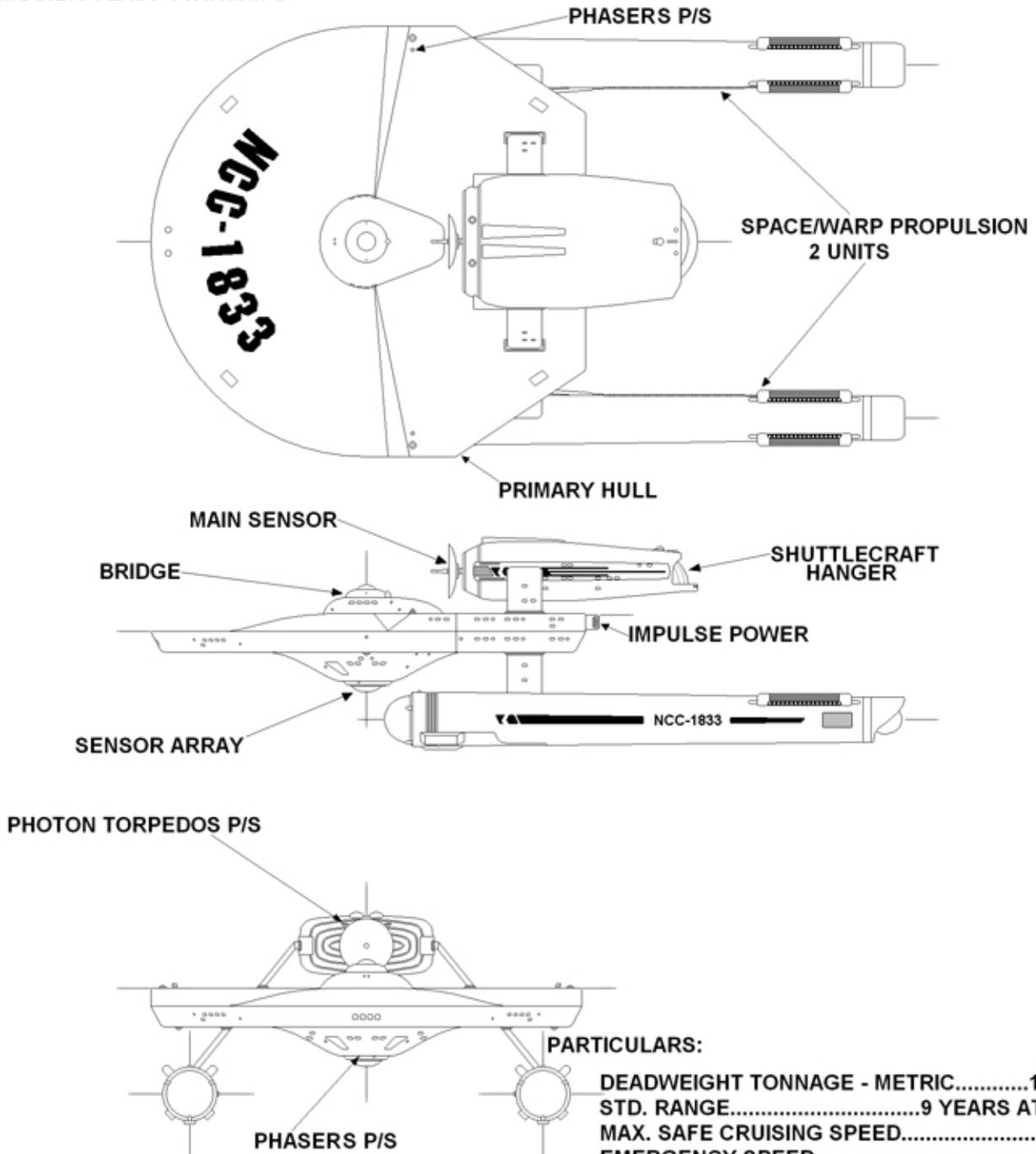
Wow, almost mistook Captain Kargh for Michael Ansara for a sec - had to do a double take and everything - nice little nod to ol' Captain Kang!

- 24th Century Rockstar (TrekMovie.com)



# CLASS I RESEARCH CRUISER

MIRANDA CLASS STARSHIPS



PHOTON TORPEDOS P/S

### PARTICULARS:

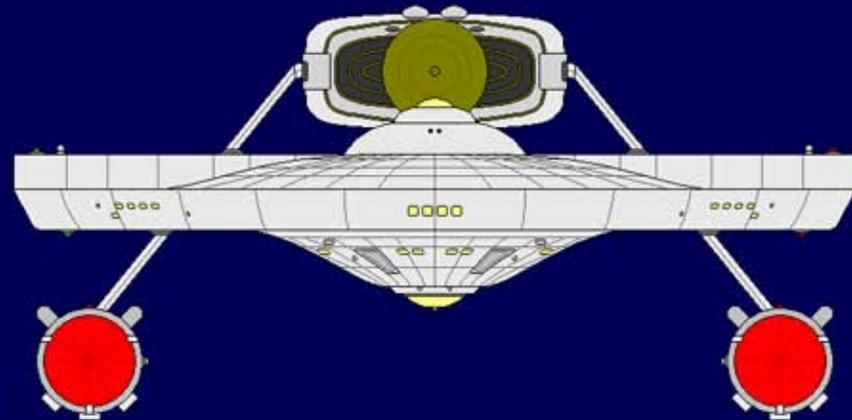
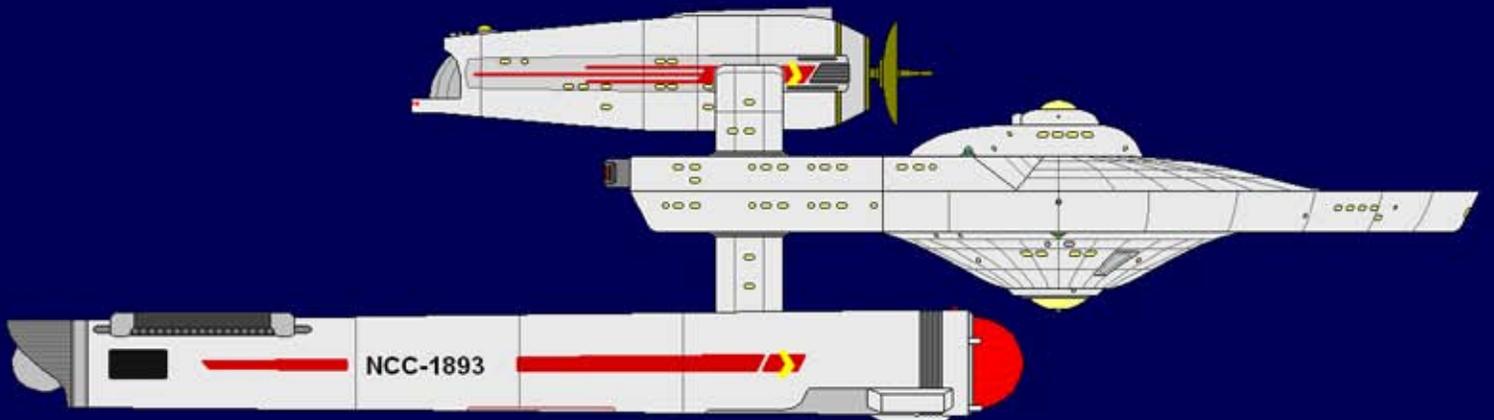
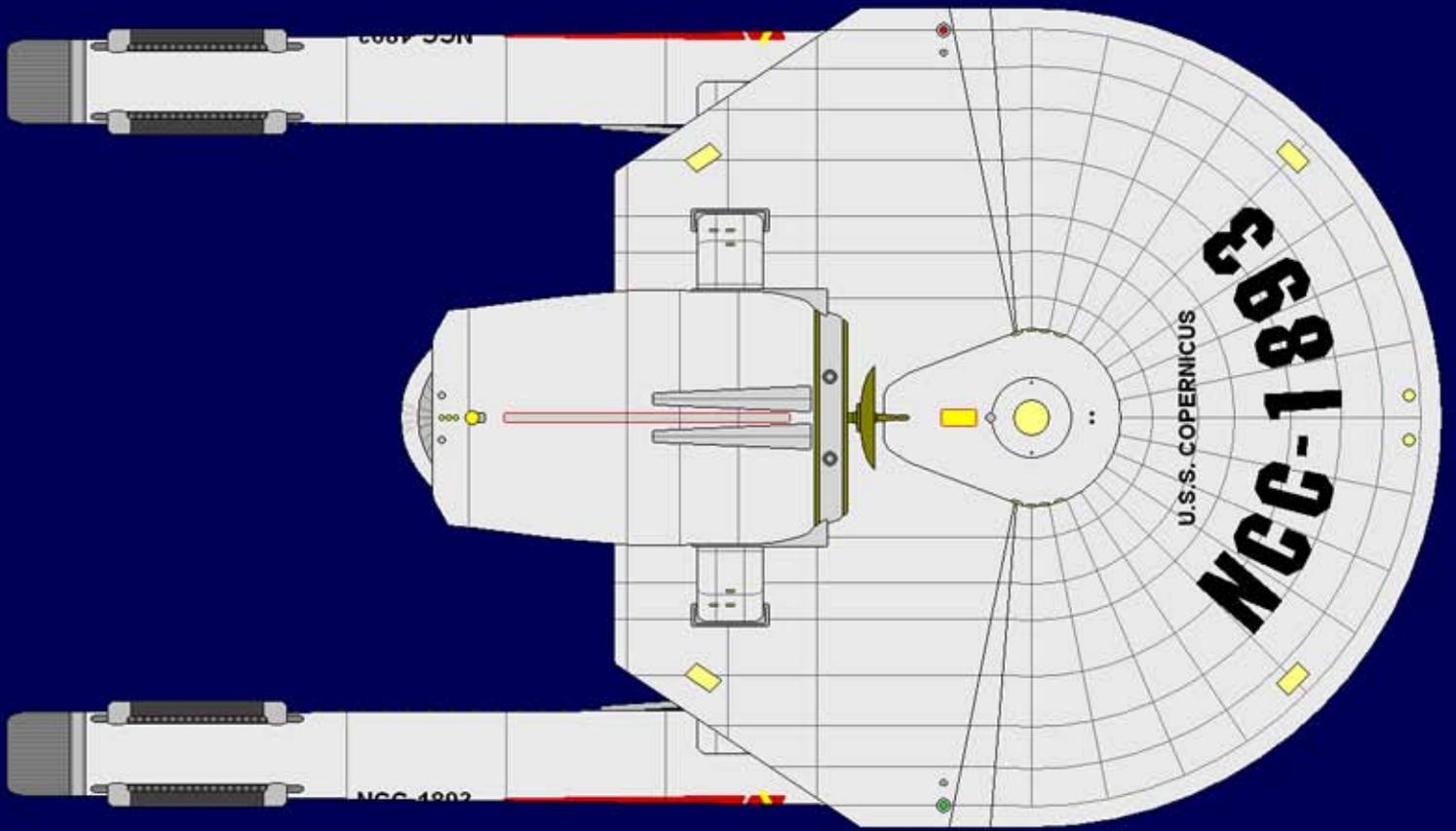
DEADWEIGHT TONNAGE - METRIC.....	132,700
STD. RANGE.....	9 YEARS AT L.Y.V.
MAX. SAFE CRUISING SPEED.....	W/F 6
EMERGENCY SPEED.....	W/F 8
MAIN PHASERS.....	1 BANK/2 EACH
SECONDARY PHASERS.....	2 BANKS/1 EACH
PHOTON TORPEDOS.....	2 BANKS
LENGTH OVERALL - METERS.....	244.7
BREADTH OVERALL - METERS.....	127.1
HEIGHT OVERALL - METERS.....	69
PRIMARY HULL DIA. - METERS.....	127.1
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PROP. UNIT DIA. - METERS.....	17.3

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CAWLEY ENTERTAINMENT COMPANY  
PRESENTS

# STAR TREK PHASE II



"KITUMBA"

WRITTEN BY PATTY WRIGHT  
FROM THE STORY BY JOHN MEREDYTH LUCAS

[WWW.STARTREKPHASE2.COM](http://WWW.STARTREKPHASE2.COM)

# "KITUMBA"

## INTERVIEW WITH KARIO PEREIRA BAILEY



eMag: What were your initial thoughts on playing the role of the Klingon Emperor in "Kitumba?"

Kario Pereira Bailey (KPB): Growing up, I'd have to say I watched much more Star Trek: The Next Generation than I did the original series. That said, I am not altogether unfamiliar with the original series and am quite excited to be a part of the continuation. On top of that, to be cast as the Klingon Emperor, well, that just rocks!

eMag: Were you familiar with Star Trek: New Voyages / Phase II and their effort to continue the 5-year mission of the original Enterprise?

KPB: I didn't know much. I had heard a few things from my good friend, Deniz Cordell, and it seemed like a very cool idea.

eMag: What were your first impressions of the "Kitumba" script?

KPB: I have to say I was impressed. Upon reading the script, I was pleased to discover some excellent allusions to Henry IV, I can see multiple connections between my character and that of the Bard's.

eMag: What has been your exposure to Star Trek: are you a fan?

KPB: I didn't have cable or TV growing up, but for some reason or another I had many episodes of Star Trek: The Next Generation recorded on VHS. Me and my siblings often had Star Trek marathons, popping in one tape after another.

eMag: "Kitumba" will show us aspects of the Klingon Empire fans have never seen. Without "spoilers," what do you think about the depiction of the Klingons and the Klingon Empire in this episode?

KPB: As far as I know, this show has been very conscientious about staying as true to depictions of Klingons in past series. The Klingons are a proud race, with a culture based on tradition and honor, this story takes us further into those traditions giving fans more insight to the Klingon Empire.

**eMag:** What are your thoughts about the character of the Kitumba?

KPB: The Kitumba is young, and in seat of incredible power. And while he has been bred and raised his entire life to hold this position, he still lacks the life experience that some might deem necessary to rule successfully. Add to this a headstrong personality, and you have a youth who desperately wants to do what's right for his people, but one who can also be relatively easily "misguided".

**eMag:** What were you most excited or apprehensive about when filming "Kitumba?"

KPB: I was incredibly excited to take on this project and looking forward to tackling this new challenge. I was also honored to become a part of the Star Trek saga.

**eMag:** Was there anything in the script that made you say to yourself, "I can't wait to do that!"?

KPB: I had heard it tickles to be "beamed".

**eMag:** What training do you have and what acting roles have you tackled previously?

KPB: I just finished my first year of training at the Circle in the Square acting conservatory in New York City. Before that I trained and acted at The New England Youth Theater in Brattleboro, Vermont. Both are excellent programs and I consider myself fortunate to have had the opportunity to work at either.

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

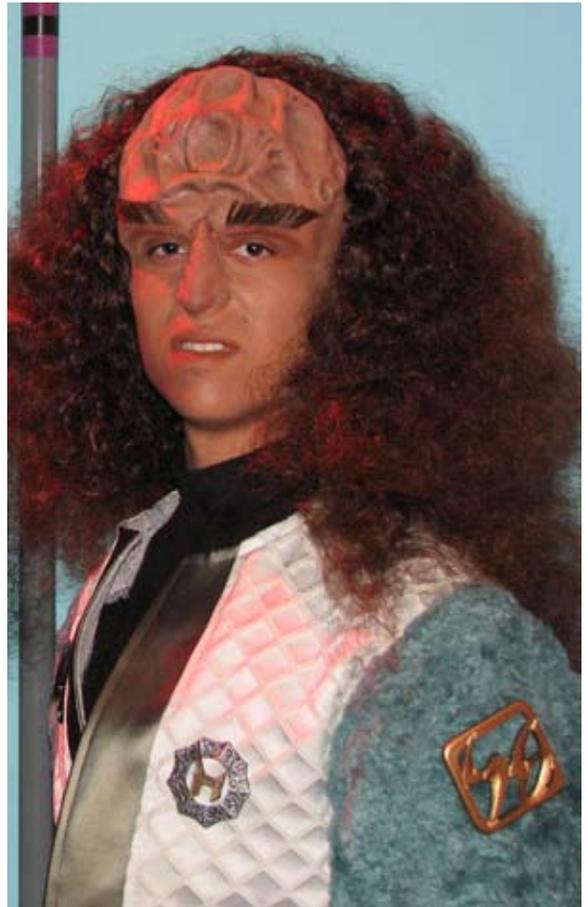
KPB: The Kitumba on the next episode of Star Trek: Phase II. I got my wish. I don't know if I have a dream role.

**eMag:** What other things besides acting do you enjoy?

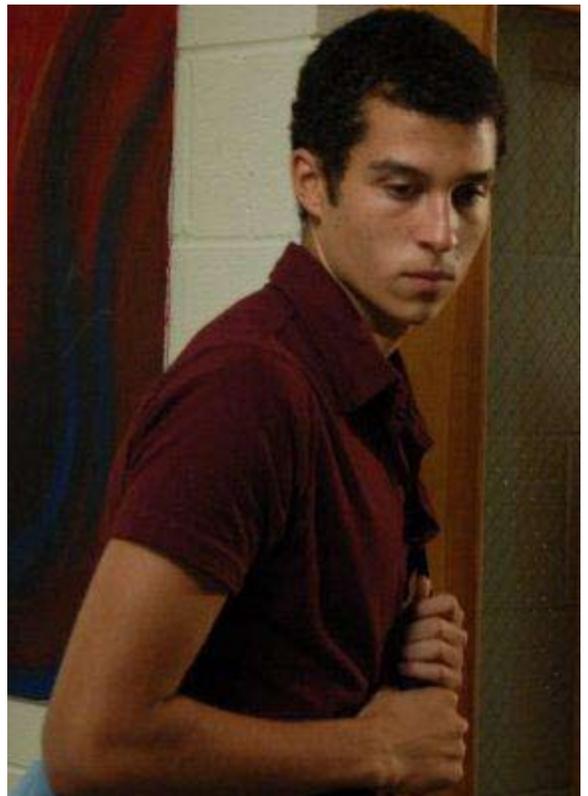
KPB: I am a huge fan of the Marvel Universe, and an avid comic book reader in general. For actual physical activity I love basketball, and have recently fallen in love with dancing.

**eMag:** Kario, thanks for the opportunity to get to know you better.

See Kario in Star Trek: Phase II's 8th episode, "Kitumba." For more on "Kitumba" check out [www.startrekphase2.com](http://www.startrekphase2.com).



**Kario in full makeup and costume as the young Klingon Emperor.**



**The young Emperor out of makeup.**

# from the Drex Files [www.drexfiles.wordpress.com](http://www.drexfiles.wordpress.com)

Images from the blog of Doug Drexler, compiled by by Jeff Hayes

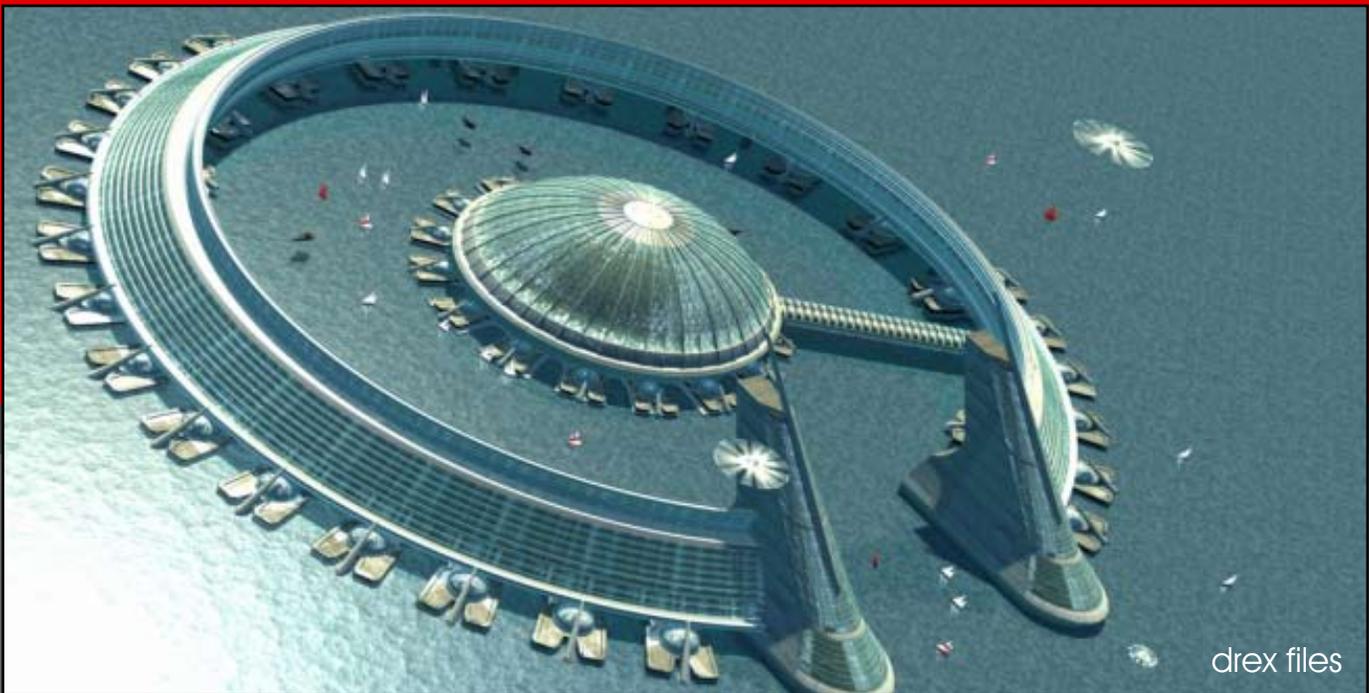
Since December of 2008, our friend Doug Drexler has been publishing a daily blog on a number of subjects important to him and interesting to so many more. Doug has been involved, as a fan or professional, with Star Trek since its inception and has maintained a significant collection of personal memorabilia, which include props, clippings, photos, sketches, and many other fascinating personal mementos. Doug has decided to open his archives and share the contents with anyone who wishes to visit his blog site. Doug routinely shares photos from NASA, classic printed publications, and other materials, which he has collected over the years, as each has had some impact on him personally.

Many of the images, which Doug labels as “eye candy,” are from his work on New Voyages’ productions, including “Come What May,” “In Harm’s Way,” “To Serve all My Days,” and the popular vignette “Center Seat.” With Doug’s permission, I have gathered some of those images for eMagazine readers to enjoy. If you’d like to see more wonderful images and the plethora of other offerings from Doug, visit the Drex Files at the link indicated above. Personally, I find this site to be an astounding collection of miscellaneous Star Trek gold—well worth a daily visit. To get us started, I chose this beautiful still image from the Star Trek: New Voyages pilot episode, “Come What May.”



drex files

*The real U.S.S. Enterprise from “Come What May.”*



A shot from "To Serve All My Days - A Night in 1969" The facility was designed by renown futurist Jacque Fresco and used with permission for the episode. Doug indicates in his blog that he actually loaned this model to New Voyages VFX mystery man Max Rem for use in "To Serve All My Days." I wonder if Max ever returned it?



Here are two shots from the Star Trek: New Voyages (Phase II) Pilot Episode "Come What May"



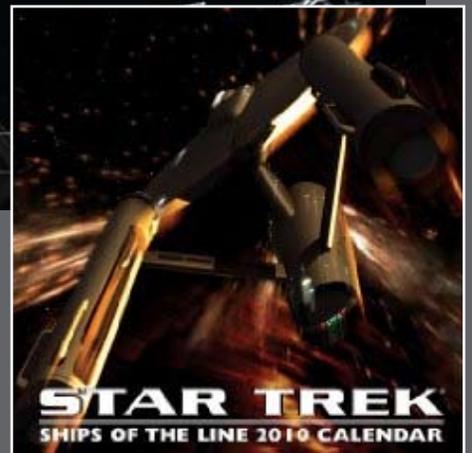
drex files



drex files



Upper Left: Malichi Throne appeared as Captain Korogh in the Star Trek: New Voyages (Phase II) episode "In Harm's Way, written by Doug Drexler and Erik Korngold. This photo was composited with a virtual background created by Doug for that episode - this image was seen first on Doug's Drex Files blog-site. Above Right: Another Drex File's exclusive was this photo of Doug Drexler himself sporting a James Cawley original Sciences uniform shirt and handling the tricorder in the appropriate "Spock style" with viewscreen toward the camera. Bottom: This beautiful shot from the opening of Star Trek: New Voyages' pilot episode "Come What May" can be found in the upcoming "Star Tre Ships of the Line 2010 Calendar" available from Pocket Books, where all eras of Star Trek live!



drex files



*Above and Right: These two shots are from the opening of Star Trek: New Voyages vignette "Center Seat."*

*Again, the above shot has found its way into a Star Trek Ships of the Line Calendar thanks to Doug Drexler and Max Rem.*

*Below and Right: This shot of the Klingon D-7 menacing the shuttlecraft through the ice-ring around Bable was originally designed for the opening of the Star Trek: New Voyages episode "To Serve All My Days," but can be found in the 2008 Star Trek Ships of the Line Calendar. A reworked version of this shot can be found in the "To Serve All My Days" redux version, "A Night in 1969."*

*To see many more wonderful images and behind-the-scenes information about all things Star Trek from Doug, check out the Drex Files at: <http://drexfiles.wordpress.com/>*



drex files



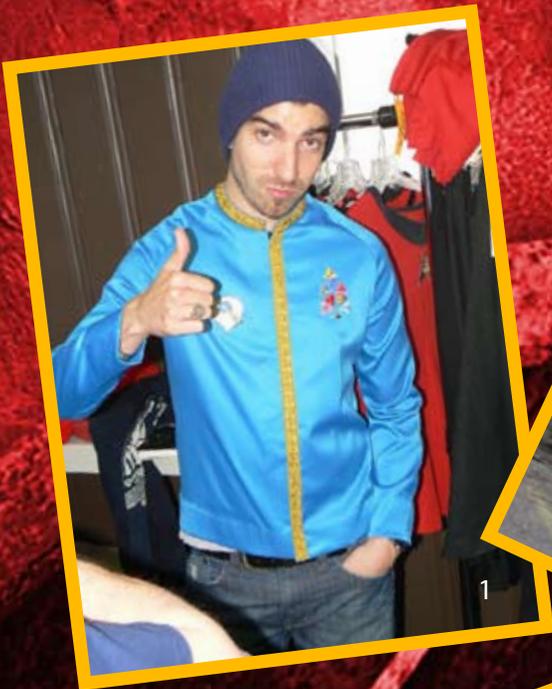
drex files

# "KITUMBURA"

## BEHIND-THE-SCENES PHOTOS



- 1. Ron Boyd
- 2. Kim Stinger
- 3. Bobby Quinn Rice
- 4. Gil Gerard
- 5. Andy Probert
- 6. Patty Wright and James Cawley
- 7. Vic Mignogna



- 1. Brandon Stacy
- 2. James Cawley and Vic Mignogna
- 3. Vic Mignogna
- 4. Patrick Bell
- 5. Jonathan Zungre
- 6. John Kelley
- 7. Bobby Quinn Rice, Kim Stinger, and Jonathan Zungre

# DRAWING "KITUMBA"

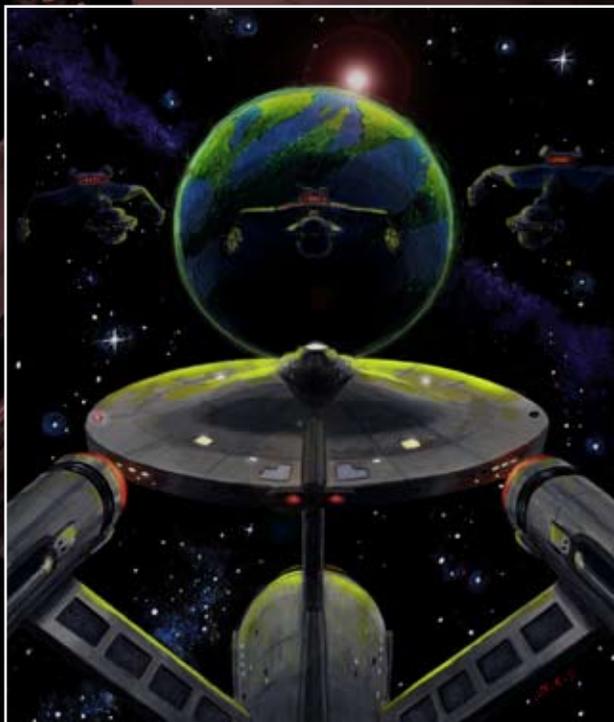
Juan Baez is a classical artist and illustrator of immense talent. He works both in the fields of Fine Art and commercial illustration. Through his company, Baezcross Art & Design, he provides clients with storyboards, comic book illustration and more, as well as having provided storyboards for independent films and advertising agencies. (<http://baezcreativearts.com/>) Juan spends much of his time as Creative Director for Teddi Toys & Comics Inc. where he oversees the creation of educational comics and materials. He is also a designer of an educational line. His work is featured on the cover of this issue of the eMagazine and Juan has just completed work on storyboards for the upcoming Phase II episode "Kitumba." I asked Juan to stop drawing for a few minutes and tell us a bit about himself and his work – and he obliged, but I think he still kept drawing while he answered our questions.

I began drawing as a young child. As a matter of fact, the first drawing I remember was on the inside cover of a Bible and it was of Batman. This was done when I was three and I have to admit, all of his characteristics were clearly there, the mask, ears, cape and insignia. It pretty much started there. In the following years there were a lot of science fiction drawings especially of the Enterprise and the Jupiter 2 since in Puerto Rico they used to alternate in the late afternoons between Star Trek and Lost in Space.

Once I moved to Chicago and after high school, I attended and graduated from the School of the Art Institute of Chicago. I went in for animation but at that time (the late 80's) their animation department was not great so I concentrated on painting and drawing, along with some film and performance classes. That's where I learned storyboarding.

I love to paint and create pieces that have surrealist themes but that have narratives running through them or through a series of paintings. I also do comics, storyboards and illustrations. My inspiration comes from different sources. Some work is inspired by spiritual/social themes. Other work is based on photos taken at concerts. I'm a huge music fan and listen to the Beatles, Bob Dylan or instrumental music such as Philip Glass' for ideas.

I had created storyboards for some independent movies and some commercials and was looking for an interesting project to get involved with. I was familiar with Phase II and admired the work that James Cawley and company was doing. I submitted my samples and Andrew "Sarge" Grieb contacted me a few months later and invited me to participate in the production for Kitumba. I spoke to James that night and thanked him for their invitation. It's their sandbox and they're letting the rest of us play with them so I want to emphasize how gracious and supporting they are.



I really enjoyed the sense of camaraderie and without sounding sappy, family, that everyone involved shared with me. Working with Sarge has been great. He's always there for you. Ben Alpi, who was to direct Kitumba originally was also a wonderful guy and I hope to work with him in the future. Then, when Ben couldn't direct and Vic Mignogna joined the team it all went through the roof. He's INSANE! And I mean that in the best possible way. I love the guy. I met Vic at an anime convention in Chicago and he was so larger than life. He's great. We couldn't talk too much then because there was a line around the hotel to talk to him and get autographs and then he was in a different city every week performing and meeting fans but he took the time to email and call me and we would then work the shots that way. Vic had such a strong vision of what he wanted and I wanted to make sure I got my storyboards as close to what he saw in his head as possible. He is such a pleasure to work with because he did tell me at the beginning that he is a perfectionist, who made me nervous, but he is also one of the most giving people and someone who will motivate you to such an extent that you want to give him a thousand percent of your abilities. Unfortunately because he joined about a month before production we were only able to develop storyboards for part of the project but it was such a great experience and I hope to be able to continue contributing to this amazing project! Finally I want to thank you, Jeff, for the opportunity to create the cover for this issue of your baby. You rock and it has been a pleasure working with you!

Thanks Juan for sharing your story and your work with us. Watch for Juan on the Phase II forum, as he pops in from time-to-time and visits. See Phase II's "Kitumba" – coming soon. For now, enjoy a sneak peek at "Kitumba" through the eyes of artist Juan Baez.

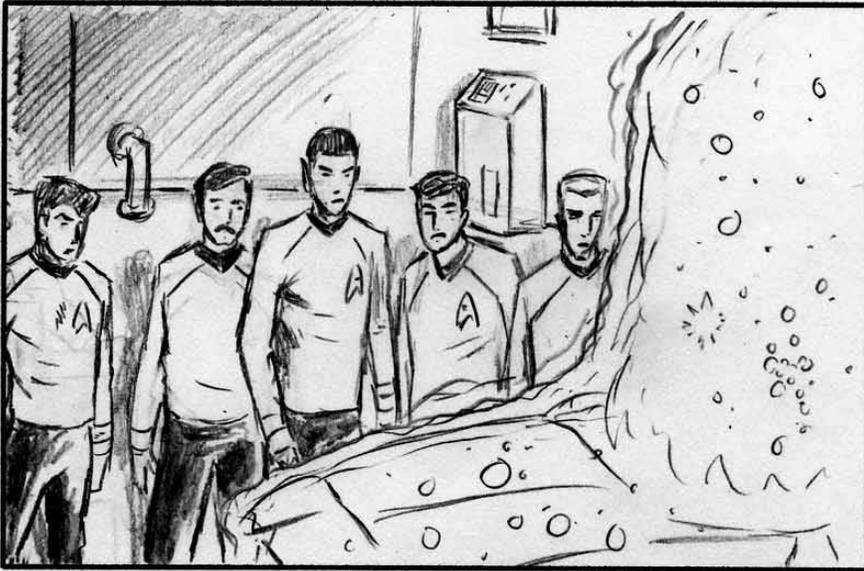
**BAEZCREATIVEARTS:**

Artist: J.C. Baez

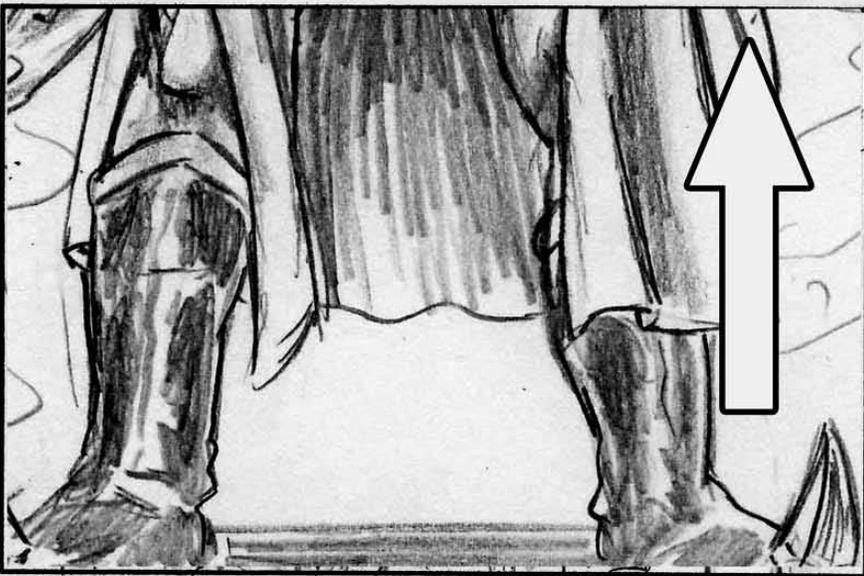
Project: S.T. Phase II - Kitumba

Director: Vic Mignogna

Writer: John Meredith Lucas & Patty Wright



3-p Reverse Angle -  
looking over the  
shoulder of the  
form materializing.



3-g - Head to Toe  
of Klingon on  
platform

TILT-UP



Continued

REVEAL KLINGON

**BAEZCREATIVEARTS:**

Artist: J.C. Baez

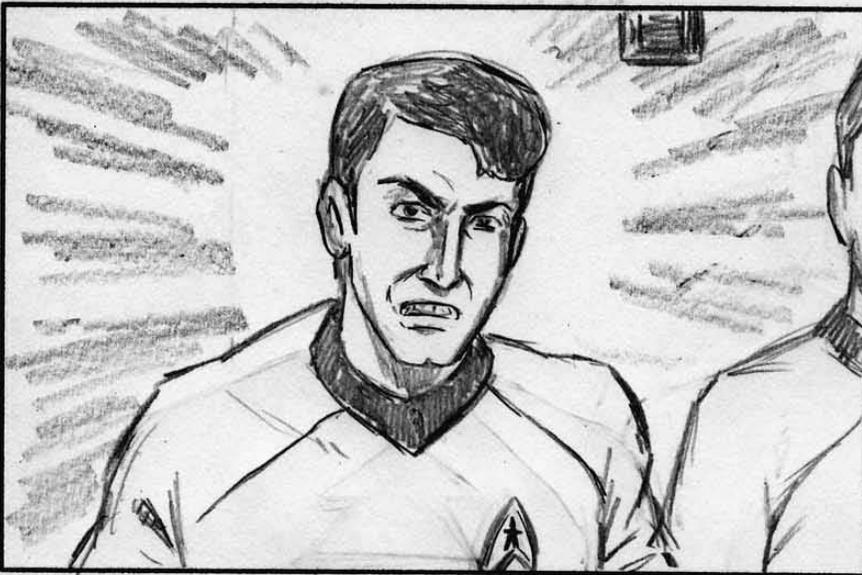
Project: S.T. Phase II - Kitumba

Director: Vic Mignogna

Writer: John Meredith Lucas & Patty Wright



3-R Four Shot  
Shocked.  
Begin push to  
CU of Kirk.



3-S continued  
Push to CU  
of Kirk

Ev **END OF  
TEASER**

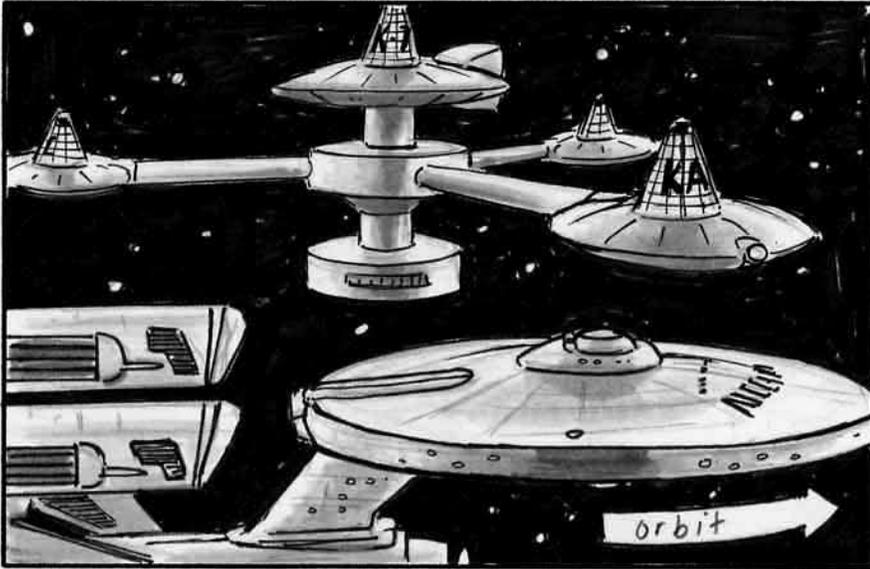
**BAEZCREATIVEARTS:**

Artist: J.C. Baez

Project: S.T. Phase II - Kitumba

Director: Vic Mignogna

Writer: John Meredith Lucas & Patty Wright

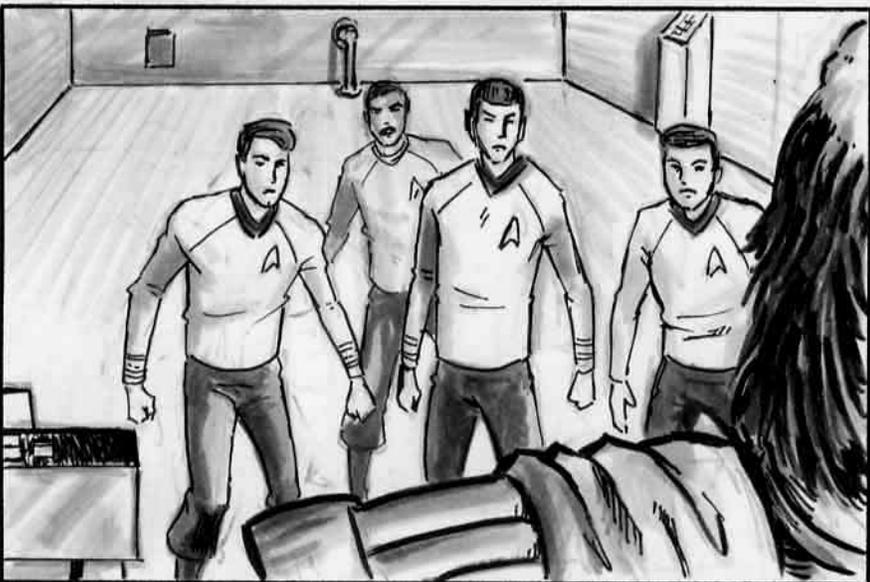


Act One

4. Ext. Space -  
Station K-7 & the  
Enterprise docked  
there.  
Kirk V.O.



5-1 Through the group  
Shot of Klingon  
descending the steps  
and approaching  
slowly.



5-2. Reverse angle  
Kirk, Spock, McCoy  
eyeing him cautiously.

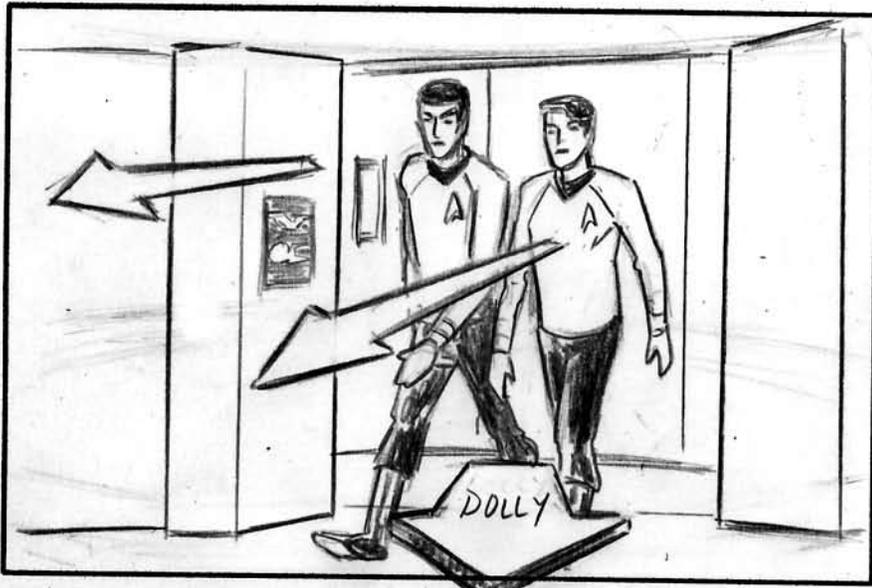
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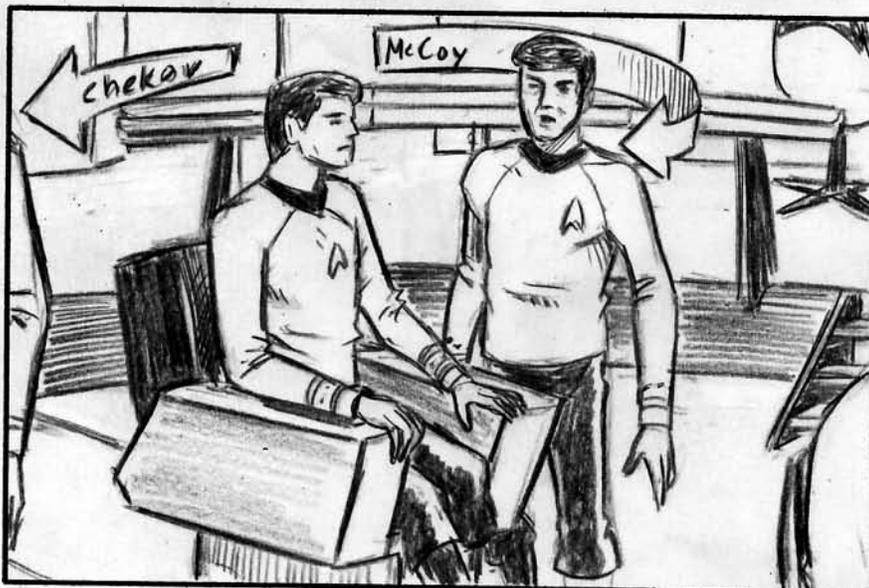
Writer: John Meredith Lucas & Patty Wright



9-1a Spock & Kirk  
enter bridge.  
Dolly to settle  
on...



9-1b  
... Wide LS with  
Kirk & helm/nav  
panel.



9-2 Push tighter  
to two shot. McCoy  
and Chekov walk in.

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Artist: J.C. Baez

Project: ST Phase II - Kitumba

Director: Vic Mignogna

Writer: John Meredith Lucas & Patty Wright



9-3 cut to wider shot of chair and helm/nav console.

Chkov relieves Sentell.



9-4 Pan left to adjust

Kirk - "LT. has environmental services accommodated our guest?"



9-5 LS head to toe - follow K'sia and widen to group shot...

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Director: Vic Mignogna

Writer: John Meredith Lucas & Patty Wright



9-5b widen to group shot around captain's chair with Uhura visible in back.



9-6 Spock MS at his station.



9-7 (during Kirk's line, Uhura leaves chair, crosses down-stage and gets tapes from K'Sia).

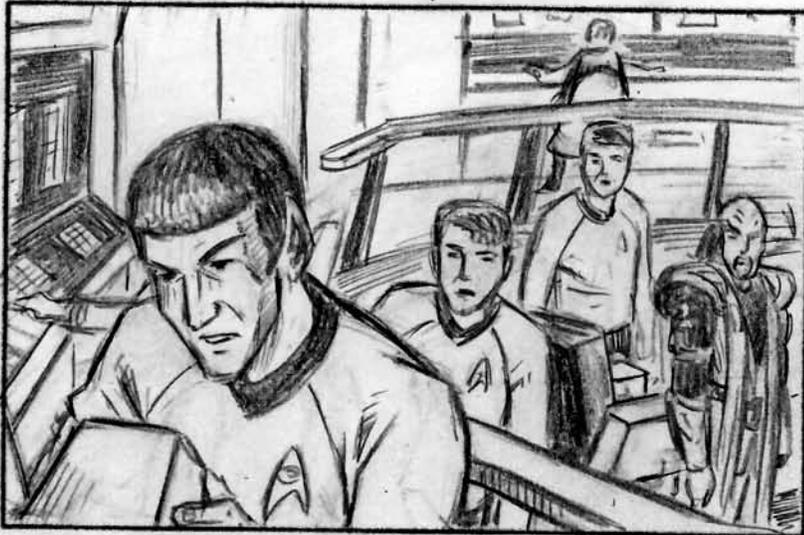
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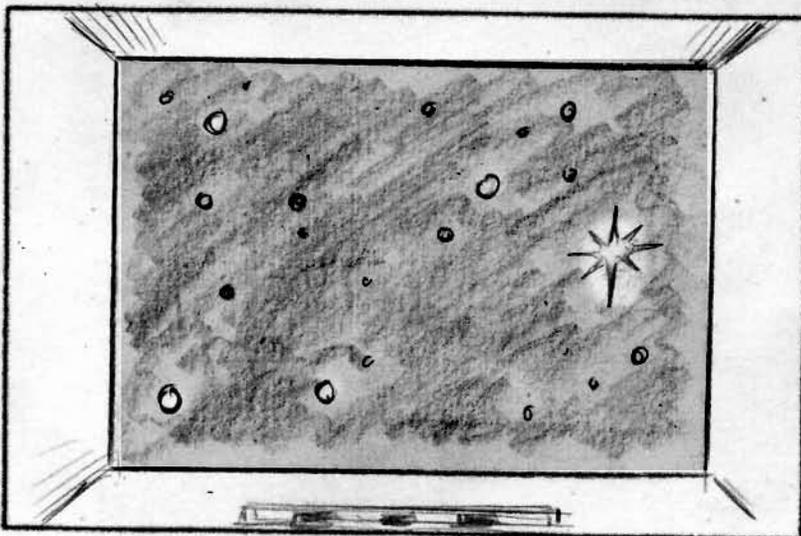
9-8 LS on upper deck as Kirk leaves chair and approaches rail.

Spock: "Captain, sensors registered a man-made object for an instant."



9-9 Kirk turns to screen.

"On screen. Max. magnification."



9-10 Cutaway main screen.

CAWLEY ENTERTAINMENT COMPANY  
PRESENTS

# STAR TREK PHASE II



## "MIND-SIFTER"

WRITTEN BY PATTY WRIGHT  
FROM THE STORY BY SHIRLEY S. MAIEWSKI

[WWW.STARTREKPHASE2.COM](http://WWW.STARTREKPHASE2.COM)

# THE ULTIMATE RED SHIRT INTERVIEW WITH NICK COOK



Original Article Appears in the German Phase II eMagazine produced by Stephan Mittelstraß

Interview by Marc Steinijans

Red shirts, the unknown soldiers of the Star-Trek universe! We have seen many of them come and go, yet we have hardly ever had a chance to learn much about them. In "Blood and Fire", Nick Cook took the role of the security officer, Mikhail Hodel, a representative of this short-lived species. Despite being only in a few scenes, Cook was able to give his role such a native charm, that his character became someone we would like to have known better. For as long as I can remember, I have always taken a special interest in Star-Trek's supporting actors. I was therefore especially pleased to be able to ask a few questions about his role, particularly as I have been following his own "Starship Intrepid" fan project. "Blood and Fire" appears to be an episode with a heart for those of lower ranks. In my opinion, this episode has been dedicated to those whose heroic qualities are hidden in daily life. Like those that are victims of illness and prejudices, as well as those voluntary nurses and social workers who provide daily assistance to such people.

**Marc Steinijans (MS):** Nick, at first congratulations to your stunning performance in a role I would label as the quintessential red shirt. I believe your last scene will make history as the scariest scene ever shown in Star Trek. How did you become involved with Star Trek: Phase II?

**Nick Cook (NC):** James Cawley approached me about a year or so before they started filming, and asked if I was interested. I hesitated for all of a microsecond before saying yes. We'd spoken on and off over the previous couple of years, so I knew James a little, but the offer came as quite a surprise. I'm extremely proud to have been involved, and fate permitting, hope it won't be my last foray onto the Phase II sets.

**MS:** What were your impressions from the set and the shootings ?

**NC:** I found it something of a contradiction. It was an exceptionally professional environment, but at the same time it was also a haven of Trek geekdom. Everyone was a fan, and I think it's fair to say everyone there was in seventh heaven. I often heard people refer to the experience as "Star Trek Camp" and while that's probably a fair assessment, I also think it overlooks just how professional, how serious, and how dedicated everyone is to producing the best work they can. It's also a very warm, welcoming environment, and my experience on that set is something I'll always treasure.

Of course, in some ways it was also a very intimidating experience. As an amateur, being thrown into such a professional environment is a pretty sobering experience. Hodel may have been a guest role, but it was also a fairly critical one, so I felt a fair bit of pressure not to screw it up. Fortunately, the cast and crew couldn't have been more supportive, and if I didn't suck too much onscreen, it's largely because James, David and my awesome coach (thank you Lesley) and the visual effects guys busted their butts to make me look good.



**MS:** Are there any special experiences you will carry away from this project?

**NC:** In all honesty, the entire experience was very special for me. I grew up watching Star Trek, and still remember playing Captain Kirk as a young kid in the seventies. Having the chance to put on that uniform, and actually serve on Kirk's Enterprise, well that's a special thrill. I'm also a huge TNG fan, so getting to spend time on the same set as Denise Crosby was pretty cool.

One of the most memorable aspects of the entire experience was the way everyone would gather around the campfire every night after a long day's work, and stay up half the night swapping jokes and cracking up at Ralph and Andy's impersonations.

**MS:** How was it to work with James Cawley?

**NC:** Like running on a treadmill. Honestly, the man is like a dynamo, I have no idea where he gets the energy. But he's a blast to work with; incredibly focussed, very sharp, and an extremely talented producer, who knows exactly what he wants, and how to get it. Yet he's also very approachable. In short, he's a pleasure to work with.

**MS:** How was it to work with a Star Trek legend like David Gerrold?

**NC:** Quirky and fun. David is nuts, but in a good way. As you'd expect, he has a wonderful talent for telling an interesting, compelling story, and a great sense of humour. He had a knack for putting everyone at ease. But there was also something slightly surreal about working with the man who wrote *The Trouble with Tribbles*, who was actually part of the Original Series, and *The Next Generation*. It was a lot of fun.

**MS:** How did you develop the role of Hodel? Did Gerrold give you some background about him or did you create a backstory for him yourself?

**NC:** I'll be honest, David and I didn't really talk about it much, and there wasn't much development from my end. In hindsight, I don't think I ever really got entirely into his skin. As I saw it though, Hodel was just an ordinary guy doing his job, sort of the Miles O'Brien of Kirk's Enterprise, and I tried to give him that kind of feel.

**MS:** Has the script a personal relevance for you?

**NC:** Very much so. I'm bi, so I know how hard it can be growing up without positive, non-heterosexual role models. I think for any high profile project to take that step, and make same sex relationships both visible and accepted, is a positive thing, and if just one person sees it and says "I'm not alone, I do belong" then that's just great.



**MS:** Do you have any anecdote you can tell from the set?

**NC:** Well I mentioned the campfires. There was one night in particular we were all sitting around, sharing a few beers and some pizza, when the lightening started. It was pretty spectacular, until about five minutes later when the torrential rain followed suit, and we all had to run to the cabins (where we continued drinking). We were all crammed into one cabin (I think it was Andy Bray's) when John Carrigan noticed a raccoon poking about outside, which led to John and I following said raccoon about with a video camera and a flashlight (rain be damned). That was fun.

**MS:** Where geographically are you from?

**NC:** Originally, I'm from London, England, but have lived in Scotland for many years. I currently reside in Dundee, which is a small city on the East Coast of Scotland, about 60 miles or so from Edinburgh.



**MS: What kind of dialect do you speak ?**

NC: I speak with a rather unholy mishmash of various English and Scottish accents and dialects. Most Scots would say I have an English accent. Most English think I sound Scottish. Americans always assume I'm Scottish. I'd characterise my accent as mildly Scottish, with decidedly English undertones.

**MS: What relevance has Scotty for the Scottish fandom?**

NC: In my experience, as the only prominent Scottish character in Star Trek, he's quite popular amongst Scottish fans. There's actually a memorial exhibition to James Doohan in the town of Linlithgow, which claims to be Scotty's future birthplace.

**MS: What's your opinion about the casting of Simon Pegg?**

NC: I think Simon Pegg is a very talented guy, and will do a wonderful job. I'm looking forward to seeing what he does with the role.

**MS: What ST series do you like ?**

NC: I grew up with the original series, and that was my favourite for a long time. These days, though, I'd have to say my favourite series is The Next Generation. That said, I really do like all of the shows, and it saddens me to see fans arguing and attacking other fans over whose show is best, or which captain is best.

**MS: As you might know Germany hosts one of Europe's largest Star Trek and Sci-Fi Media Events called FedCon (Federation Convention), in the City of Bonn, which, by the way, was Germany's Capital City till 1990. Since the UK is not that far away from the European Continent, did you ever get the chance to attend one of these conventions ?**

NC: I'm sorry to say I haven't. Then again, I haven't been to a Star Trek convention since 2000, which was the last one held in Glasgow. I've heard nothing but good things about the German FedCons, and I'd love to attend one eventually.

**MS: How came the Starship Intrepid project about?**

NC: I used to run our local Trek club, and between work and falling attendance, I really didn't have the inclination to keep doing it. There were a core group of us who were good friends, and were looking for something else Trek-related to keep us occupied. I'd seen some fanfilms (Hidden Frontier, and Starship Exeter) and had suggested maybe doing an audio novel. It was actually Dylan Feeney, who composed our score, that suggested doing a fanfilm, and it seemed like a good idea at the time. I don't think any of us had a clue how much work would be involved, or that it would take over our lives far more than a simple club ever could have.

**MS: How would you compare Captain Hunter to the previous captains?**

NC: Unlike some of his contemporaries, Hunter isn't perfect, and he doesn't always trust his own decisions, or his abilities. As a commanding officer, he has a fairly laid-back style of command, and there's a touch of the throwback to an earlier era about him. But at the same time he's very much a product of the 24th Century, and while he tends to be far more emotionally labile than say, Picard, underneath it all he has the same moral core. Ultimately, though, he's a better, more capable man than he believes he is. If I had to compare him to anyone in particular, I'd say he's a sort of unholy union between Will Riker and Reg Barclay.



MS: How do you think Starship Intrepid differs from other fanproductions?

NC: I suspect most people would say our accents. Seriously though, I don't think there's much that sets us apart. At the core of it, we all try to tell the best possible stories we can, with the resources we have. I do think our basic concept is a little more unique, in that we are trying to focus more on non-Starfleet characters, but that's probably about as far as it goes.

MS: Do you consider for Starship Intrepid to work together with other european fan productions ?

NC: Sure, if the script is good enough, and we can make the inter-series continuity work. I'm a big fan of maintaining consistency and continuity between fanfilms, and I'll admit, I'm a little disappointed when others don't share that belief.

MS: Do you allow European fans to visit the sets/shootings ?

NC: Yes. In fact one of our cast, Bodo Hartwig, is from Cologne. That said, for obvious reasons, we like to get to know people a little before we have them along to a shoot.

MS: In the credits of your episodes is an acknowledgement to the German TV Channel ZDF. The ZDF was the very first TV Station in Germany to broadcast TOS and in later years the first seasons of TNG. So the German Intrepid-Fans are wondering, why this acknowledgement was made?

NC: Back in 2007, before we'd released Heavy Lies the Crown, ZDF did a feature on Intrepid. The two reporters who came along were very gracious, and very generous with their advice. We figured we owed them a nod.

MS: Thank you very much for your time.





# K'SIA

## INTERVIEW WITH PONY R. HORTON

STP2 eMag: How did you first come to learn about Star Trek: Phase II? How did you come to be involved with the production?

Pony R. Horton (PRH): First, let me say Thanks for the chance to share my experiences on Phase II: All in all, it's been great fun.

I'm not sure I remember exactly how I became aware of Phase II, but I do know that it was called New Voyages back then. I think it may have been when I started learning about "fan films" in 2005 or so. I was producing an Indiana Jones fan film centered around Indy's fedora. I didn't actually call him Indy; rather I called him "The Adventurer." So, in learning about the Indy fan films, and seeing some, I naturally got curious and dug around to see if there were any such films about STAR TREK, and pretty quickly became aware of New Voyages. The first episode I saw was "In Harm's Way." Although I thought the effects and cinematography were a bit rough, I also clearly saw the potential, the raw talent, and of course the astonishing level of care and money that had gone into re-creating truly authentic replicas of the original sets and costumes. I've seen the originals in the Smithsonian, and of course the Star Trek Tour (the TOS Bridge, by the way, was very poorly re-created, I'm sorry to say. No offense to those involved.) and the Star Trek Experience in Las Vegas.

James Cawley's sets, costumes, and attention to detail, were so striking that I was hooked instantly. I was also highly impressed that the show featured performances by "legitimate" Star Trek actors such as William Windom and Barbara Luna, and later, my old friend Water Koenig as Chekov himself, in an episode written by none other than D.C. Fontana! This was a serious attempt to re-create Star Trek faithfully, and I wanted to be a part of it!

I came to be involved when they put out a call for volunteers for "Blood and Fire." The one thing I'd had a problem with on the show were the (again, no offense) poorly-done transporter effects. I thought, maybe arrogantly, that I could do better, and set out to show them so. I went over to Vasquez Rocks with a buddy of mine named Don Nolan who is also a fan (his father, Barry Nolan, and I, both worked at Van der Veer Photo Effects; he as a visual effects supervisor, and me as a janitor), and we filmed a quick little short about two guys hiking the rocks, and one finds a communicator lying on the ground, picks it up, opens it, and gets beamed away, leaving his friend shocked. Well, I sent it in, and Joel Bellucci contacted me shortly thereafter and offered me the chance to do some effects, including the Transporter effects, for "Blood and Fire." Of course, I jumped at the chance, and here I am!

Since it looks like I'll be handling the majority of Transporter shots for the foreseeable future (and as long as the Phase II people want me to) they have jokingly re-named the Transporter; it's now called The Pony Express! I get a huge laugh out of that!

**STP2 eMag:** Tell us about your experiences on "Kitumba." You play a pivotal role in this episode, without "spoilers," tell us about your experiences as an actor and your thoughts about your role. Can you tell us a bit about your acting, directing, VFX work, and, as I understand, your experience as a journalist?

**PRH:** Okay, wow... let's see. My experiences as an actor start with high school and college training in Theater Arts and acting. At Hoover High School, in Glendale, we had a very serious drama teacher, a great fellow named Robert Baker. He was a strict, serious drama teacher who believed, generally, in the Method, with-in reason. We had a wonderful classroom with a real stage with wings, backstage, rafters with full lighting grid, and audience pit. I followed him to Mission College for another semester of acting after doing a semester with Walter Koenig at UCLA Extension in 1976-77.

By 1983 I had been with Valley Cable TV as a Director of Photography and Producer/Editor in the Intern Program. That spring I got hired by a new company named Rich & Famous Productions to create TV commercials and other video productions. I directed, shot, and edited them, and occasionally acted or did voice-overs in them. Prior to that, I had done one or two nights as an extra in a forgettable film called FULL MOON HIGH, an appearance in a TV spot for the movie SUPERMAN (as a theatergoer), so I guess those were my first professional acting experiences after school.

I've acted in a lot of my own efforts since then, but I'm not sure that really counts. However, in 2008 I did an appearance at Lego Land in California as an Indiana Jones impersonator, giving bullwhip demonstrations as part of a film promotion that coincided with the opening of Indy 4. I also appeared in four episodes of THE LAIR (HereTV) as Mr. Spivey, a shady character who meets an ignominious end. Well, Bobby Rice, who is a regular on The Lair apparently remembered me, and was kind enough to mention my name to James Cawley as a contender for a role in KITUMBA. James agreed, and I was eventually offered the role of K'Sia after being considered for other roles. Like the effects work, I jumped at the chance. It's the first time I have been given a major acting role in somebody else's production. The role is pivotal, and I must admit, that was daunting.

I really like the part. He's a bit conflicted, and at times seems to make opposing choices to ones he's made earlier, but to get my head around that and his motivations and personal history, are the fun part of the challenge of craftsman-like acting. I don't know if I'm a true artist at it or not, but I think it's important to give yourself a good idea of the character's prior life, which is what can give you the key to his motivations and reactions.

I liked the character of K'Sia. He reminds me of a combination of a character in one of the Star Trek novels (A FLAG FULL OF STARS) named Dr. G'Dath, a Klingon professor teaching high school in New York City; and Anthony Hopkins in MASK OF ZORRO. That's what I kept in mind as I played the part. The director, Vic Mignogna, had different ideas about the character than I did, wanting him to be far more angry and disdainful of humans than I saw him, but I think between us we were able to come to a place where the character works.

K'Sia somehow came out of my mouth pretty-well fully formed. Sometimes that happens, sometimes not. I'm not sure I can tell you why he sounds the way he does, but I can say that he does feel comfortable in my mouth. I'm actually really jazzed about what happens to K'Sia at the end of the adventure, but I can't tell you what that is just yet.

As to my directing and visual effects work... well, I always loved making films, usually short ones by virtue of the fact that they were cheaper to make. That's how I got into doing commercials, but I have done some longer-form work. To me, film making means making the film, and all areas of it. Maybe it's conceited, but I like to do all the jobs I can possibly do on a film, including the visual effects.



That's what I was originally trained in professionally, visual effects and editorial/projection, with an emphasis on matte paintings and miniatures, and to a lesser extent, blue screen work, rotoscoping, animation, and opticals, at Van der Veer Photo Effects and at Valley Projection, in Burbank. I loved STAR TREK from the beginning, and we also always watched Irwin Allen shows (my mom actually used to know Irwin) which always involved miniatures and cool effects by L.B. "Bill" Abbott and Frank Van der Veer, and I knew I wanted to make films that featured visual effects work.

So, in the early 1980's I was directing talk shows, public affairs programs, commercials, and pilots. By the late 1980's, I was operating the IMAX Theater at the California Museum of Science and Industry in L.A. during the week, and on weekends and off days I was creating matte shots on feature films for Roger Corman, and a few for a couple of films produced by Steven & Stuart Paul and Jon Voight.

I've kept up with computers and changes in the world of effects and editing, and for the last decade have been doing all of my effects and editing work digitally.

In 1992 I moved away from L.A. to the Washington, DC Metro area, specifically Reston, VA. There I walked in off the street at the offices of The Times Community Newspapers, and told them I thought I could do a great job shooting news photos for their paper. I had been raised in a family of photographers and painters, and was developing film by the age of 8 as well as shooting, so photography is in my blood, if I may say.

The Times started giving me assignments to shoot and write stories for the paper, and that's what I did pretty much full time from late 1992 through late 1994. During my experience with The Times I won the Virginia Press Association's First Place Journalism Award for Pictures and Story, 1993. After two years I moved back to L.A. and continued doing part-time freelance journalism in the L.A. area. In 2000 I was hired as the Chief Photographer/Assistant Editor at BLACK BELT MAGAZINE, where I worked for a year before going freelance again.

Since then I have mostly worked producing local commercials, corporate videos (several for Baron Hats), wedding videos and albums, and believe it or not, I spent three years editing and authoring feature-length adult videos on DVD for a company in Palmdale, CA.

**STP2 eMag:** When you read the script for "Kitumba," was there anything in the script where you said to yourself, "I can't wait to work on that." Since you get to play a Klingon character, is there anything special you had to do to prepare for that role?

PRH: Yeah, pretty much from the moment K'Sia was introduced, I was saying "I can't wait to work on this!" When I learned I would have a scene with Gil Gerard, I was climbing the walls trying not to geek out! I saw a number of opportunities to bring some humor to the part, and that's always attractive to me. Also seeing that I would have scenes with John Carrigan, who plays Kargh, was a big attraction as well.

To prepare for the part, I read up on Klingon culture, I watched videos of other Klingons, and I translated some of the lines into the Klingon language. Mostly, I'm pretty familiar with Klingons and some of their history. I know about the Khitomer treaty, I can spot a Duras a mile away, I know of Worf's discommendation, of Gowron's treachery, and of Kor's later adventures. I have some idea as to the legend of the Sword of Kahless.



One other thing I did for the role was to choose K'Sia's signature weapon which is also mine: a bullwhip. I figured he would be the kind of warrior who would pride himself on his skill with a weapon that is arcane, and which requires greater skill and finesse than is needed for handling a bladed weapon. I took the liberty of contacting Jack Perry, owner of Cowboy By Design (in Montana), and he made for me a beautiful 6' kangaroo-hide bullwhip with a solid silver handle, based directly on the one used by Vincent Price in DeMille's TEN COMMANDMENTS. It's a lovely, elegant, intimidating weapon that wonderfully suits the character.

Other than that, I just tried my best to remember my lines, which as my memory has gotten spottier, is not as easy as it used to be. I had a lot of exposition to deliver, and a lot to memorize, and that was a bit intimidating.

**STP2 eMag:** There was a great deal of makeup effects involved in the production of this episode. You had to undergo considerable makeup time to play K'Sia. Can you tell us about that experience? We hear you grew a beard to play this particular part, is that right?

**PRH:** First, about the beard, I usually grow it out once a year or so, so that was no big deal. ALL Male Klingon warriors wear a beard. I simply started growing it about four months ahead of time so it was nice and full by the time of the shoot. What was funny was the day after we wrapped, I shaved the beard off the night before. When I showed-up the next day at the studio, a lot of folks did a double-take, and a few didn't recognize me at first. The beard tends to age me a bit, and I looked a bit younger without it. I gotta say, with summer starting, it did feel nice to shed that beard.

The makeup was what I expected, at least at first: about 90 minutes in the chair to get into it, and 30 minutes to remove it. I have to give props to John Palladin, our wonderfully grouchy makeup guru. The man knows his job, and despite his gruff exterior, ya just gotta love the guy! He has a great heart, and is a great makeup man. He experimented with different compounds to make sure we had no issues with discomfort with either the makeup or the removal liquids. By the second week of production, he had me in and out of the chair, fully made-up, in 30 minutes. I know: I checked the clock! The makeup was remarkably comfortable, and I had no real trouble with it, other than the occasional itch I couldn't scratch.

Now, the costume on the other hand, well... it was hell. It was a long-sleeved, heavy T-shirt, then a thick pair of fake-fur sleeves (in lurid red), then a kind of bib made of heavy, quilted leather (or some kind of synthetic leather) that went from my collar to my knees, then the stretch pants and too-tight boots (I'm a 10-1/2, they were a 9-1/2), then a great, long, heavy leather overcoat, also in red, belted at the waist and with a long, linky pewter pendant and necklace, which kept breaking due to metal fatigue. That suit was so hot and heavy as to be almost unbearable in the heat of the stage, and I swear I lost several pounds over the course of the shoot. The positive aspect is that I looked regal as hell in that outfit. I looked like I could be an older relative of Chancellor Gorkon (David Warner in STAR TREK: THE UNDISCOVERED COUNTRY). When I first appeared outside the Makeup Room in full costume and makeup, people in the Green Room and on the set kind-of gasped when I walked into the room. I'd never had that kind of thing happen before, and it takes you by surprise. I'd go out onto the street in front of the studio to catch some cool air, and I'd almost cause traffic accidents as people would turn to stare at me while flashing by at 45 MPH, especially if I was popping my whip.

I wasn't the only actor to have these experiences. A number of others found themselves being admired while in character, as well as doing a lot of sweating in their costumes and taking cool-air breaks out front, causing drivers to gawk.

**STP2 eMag:** What was it like stepping onto the Bridge of the Enterprise? Can you tell us anything about working with the Phase II cast and crew?

**PRH:** Stepping onto the Bridge of the Enterprise was... um... OH, MY... GAWD.

I've finally made it. It's real. And I'm standing in it. After loving STAR TREK for, literally, forty-three years, I'm finally standing in the middle of it.

And actually APPEARING in it!!!!

Look, I'm a STAR TREK fan from way back, so obviously this was like a trip to Mecca for me. What may not be so obvious is how differently one will remember The Bridge forever after having actually been there. The memory is almost unreal, or alien, when fitted to the image we see on our screen. Part of it is the culturally and visually iconic nature of The Bridge, and other sets, from TOS clashing against the real image of them once we've been there.

First off, it's considerably smaller in real life than it seems on screen. I mean, considerably. It's Masonite and MDF board, with 1x2's bracing it up from behind, and an open ceiling with lights and a giant scrim hanging down from above. Some of the switches on the consoles actually work, turning-on various instruments and readouts, which is quite startling at first. Some of the switches are fakes and do nothing.

But, when the Bridge lights and consoles are up and run-



ning, when the crew is at their stations and in uniform, suddenly, for brief flashes, the make-believe aspect fades, and for a quick instant, you really do feel you're aboard this starship, or at least as though you're actually in the 1960's on the sets of the Original Star Trek. It's quite uncanny!

Working with the cast was great fun. They are very friendly people, very dedicated to STAR TREK, and generally a hell of a lot of fun to be around.

The crew is a mix of experienced industry pros and enthusiastic newcomers, and there are always spots on the crew for someone who wants to gain some professional-level experience. The crew operates like any other professional set I've ever been on, and I've been on many. They are incredibly friendly, as well. The Grip & Electric crew is the largest division, if memory serves.

**STP2 eMag: Tell us a little about how you got interested in Star Trek. What are your favorite episodes or movies? What is it about Star Trek that makes you donate your talent and time to the Phase II effort?**

PRH: I've been into STAR TREK since 1966, when I was 8 years old, although I got super-heavy into it by about 1969-70. As I said earlier, we watched mostly Irwin Allen shows in our house, VOYAGE TO THE BOTTOM OF THE SEA, and LOST IN SPACE. To me, spaceships were small craft, either saucers like the Jupiter II, hybrids like The Flying Sub; or real-life capsules from Gemini and Apollo. To see something as mammoth, epic, and meaningful as the Enterprise drifting across the screen, well I was just blown away. I remember a neighbor friend of mine looking at her during the opening credits, the moment where we see the ship passing in orbit across that red planet in this big, beautiful shot, as Kirk is intoning, "These are the voyages of the Starship Enterprise... It's Five-Year Mission: to explore strange new worlds..." over that noble, inspiring music. I'll never forget my friend breathing in awe, "Look at her! She's a giant city in space!"

I remember being grabbed by that idea, and from then on, I started to get hooked over a period of several years, until by 1971, I was a full-fledged fan. When The Animated Series, and the first books and novels hit the market, I just about exploded! I still actually have my original copy of Stephen Whitfield's The Making of Star Trek which I bought in the early 1970's, and my old Starfleet Technical Manual, the one with the black fake leather covers.

As I grew a bit older, into my early teens, I came to deeply appreciate STAR TREK's devotion to the concepts of equality and a brighter future for our human race in the greater cosmic society, the idea that we would not blow ourselves into extinction due to wars, terrorism, and nuclear weapons, that we would grow to become a truly inclusive society where bigotry and poverty were things of the past. The idea that we would move out into the greater galactic community at supra-luminal speeds was only icing on the cake. Favorite movies would be, in no particular order... Wrath of Khan, Voyage Home, Undiscovered Country, Generations, First Contact, and certain scenes from The Final Frontier, Search For Spock, Insurrection, and (God, I hate to say it) Nemesis.

I love ALL of the TV shows, from TOS to ENTERPRISE, and every show in between. It's hard to list favorites as there are so many, but I'll try a few...

TOS: City on the Edge of Forever, A Piece of the Action, The Trouble With Tribbles, The Menagerie, The Corbomite Maneuver, Balance of Terror, Arena, Assignment: Earth, Tomorrow is Yesterday, Bread and Circuses, and many others.

NEXT GENERATION: Time's Arrow, Elementary, Dear Data, Family, A Fistful of Datas, The Emissary, Relics, Unification, Yesterday's Enterprise, Sarek, Best of Both Worlds, Birthright, ...and many others.

DS9: Our Man Bashir, Trials and Tribblations, Blood Oath, Far Beyond The Stars.

VOYAGER: The 37's, Flashback, Future's End, Scorpion, and Death Wish.

ENTERPRISE: In A Mirror, Darkly, The Andorian Incident, Carbon Creek, These Are The Voyages

Again, these are just a fraction of the episodes I like. Additionally, I have around 140 STAR TREK novels and books. I'm donating my talent to STAR TREK not only to enhance my own resume and to gain more practical experience doing high-end visual effects (and paying my acting dues), but also because it's STAR TREK! It still reflects what Gene Roddenberry was trying to do with TOS, and as such is better television than a lot of what is out there. At its best, it's pointing the way to a better future, and I want to be a part of that.

**STP2 eMag: Was there anything weird or wonderful that you want to pass on about attending the shoot? Tough moments? Challenging moments?**



PRH: Yeah, I had a few experiences. In the first few days, I was a bit idle, and had some free time, so I went out back to work on some paintings for on-set use. As I was working, suddenly this loud, familiar, and bone-chilling wail starts splitting the air, right on the other side of the building.

A cold war-era atomic alert air raid siren!

Where I was raised, in the heart of the aircraft industry in Burbank, that meant one thing: nuclear attack!!! We used to have those duck-and-cover drills in elementary school. That sound can freeze me right down to my soul. Well, I ran inside the studio, white as a sheet, and saw James right there. Nobody seemed to be reacting. I asked James if that siren meant we were in trouble, thinking of the problems currently under way with nuclear threats from North Korea. James started to laugh. Turns out, in a small town like Port Henry, that siren is how they call the volunteer Fire Department for an emergency. So, I felt pretty stupid!

One day I caught a Brown Bat that was flying around the inside of the studio's front lobby (The Green Room), scaring a few folks and amusing a few others. The bat finally perched on the rough-surfaced wallpaper, and I got him down with a T-shirt, and let him go outside.

Add "Bat Wrangler" to my credits, please.

The toughest part was the long hours. That's pretty normal for most shoots, so it was nothing new; just grueling. But there was always someone to chat with, or videos to watch, or books to read, or games to play, or a nap to take, or James's Cokes to steal out of the fridge, so it was really no problem.

On more than one occasion, I swear to you, I actually would go up to the Transporter Room and pretend that I was operating the controls, beaming people down or up. Sometimes I would stand on the pads and pretend to be beaming somewhere. I would actually do that, no kidding! Or, at the console, I'd hit various buttons and switches, hearing the famous bleeps and warbles in my head, synching the pattern buffers and aiming and aligning the targeting scanners, cross-circuiting duotronic controls for the Annular Confinement Beams. Then I'd grab those three red levers, sliding them upward, and... Energize!

When Charles Root's animated panel graphics were turned on, the effect of standing at that console was chilling. I, however briefly, was actually living inside a TV show I'd spent my entire life watching!!! To finally get a good, long, full, close-up look at those panels was a fan's greatest dream come true! That's one reason I painted that replica of the space image that is seen on the far wall in the Transporter Room on TOS. They didn't have one at James's studio, and I knew I could do it quickly, so I did it, and I like to think the set looks that much more complete, in my humble opinion.

One afternoon, we came back from a group lunch, to discover the Bridge was overrun with Tribbles! Some of them were alive, moving and cooing!!! They were in all sizes and colors. It was a riot, and we had a field day with them before cleaning up and getting back to work. Thank Dr. Willie Yee for that. He worked on the shoot, and brought his award-winning Prius car that has been tricked-out into a nice little warp-capable shuttlecraft, the Zhang Heng. He was also kind enough to allow me to adopt a few tribbles, who now reside with a few other tribble friends that have come to me over the years, on my shelf above the TV and under a beautiful model of the Enterprise, NCC-1701-D.

The most challenging moments were trying to remember my lines and do it with the right attitude and in character, all while my brain was turning to mush from all the long hours doing the work. After a week, my brain was runny, liquidy, oatmeal.

That reminds me... I'd like to specifically thank Gil Gerard and Dr. John Kelley, and Charles Root, all of whom took it upon themselves to offer me some very good advice as to how to improve my impact on-camera, as to how to "take the stage," as Gil called it. I'll remember that. They approached me in a way that was gentle and non-confrontational, and I learned from them. Thanks, guys!



**STP2 eMag: We understand that you signed a few autographs. What was that like?**

PRH: Wow, man, that was weird. I was NOT expecting to have people ask me for my autograph! Some of them were crew members wanting me to sign their scripts, more like an end-of-high school memento, which seemed more normal. A lot of times a close-knit crew will do that. But some of them were actual autographs for people I hadn't necessarily worked with, more like they wanted my autograph like I was, well, an actor. It kinda shook me up, but kinda amused me, and I was flattered, and of course was happy to sign.

**STP2 eMag: What do you hope comes from your involvement in Star Trek: Phase II? What do you hope the future holds for your involvement?**

PRH: Aside from the legacy aspect... "Yeah, Pony did a lot of work for STAR TREK: PHASE II, we should hire him..." and aside from the selfish aspect of padding my resume and gaining more experience and paying my dues...

Aside from all that is the idea that I'm contributing to STAR TREK, something as I said earlier, is leading humanity to a better, brighter future. It's a noble and humbling concept to be a part of.

**STP2 eMag: You mentioned on the Phase II forum that you are an AIDS patient. Does this effect the way you approach your work? How has it impacted you as an artist?**

PRH: Only in the areas where it might be physically a problem for me. I also have a harder time remembering scripts now, but whether that's due to AIDS, the meds, or natural absent-mindedness, I don't know. I might have a problem if I had to do a part where I could not get access to my meds, or in an environment that was completely draining or uninhabitable. In some cases, getting my meds across borders could be a problem, not that I plan on flying anywhere anytime soon. My voice has become very raspy in the last two years, but again we don't know why, yet. I have my good days, and my not-so-good days.

Otherwise, no, I'd say there's not much difference.

**STP2 eMag: Can you tell us a little about yourself – where do you live, where do you work, or anything else you'd like to share?**

PRH: I live in a little mountain town, Tehachapi, CA, which is in Kern County in the mountains southeast of Bakersfield. It's a pretty little railroad town with some great restaurants and the Tehachapi Loop. We also have a famous prison here. Humphrey Bogart even mentioned it in The Maltese Falcon.

I grew up in the San Fernando Valley, and have lived there, Hollywood, and the High Desert, as well as the DC Metro area.

I work for myself, trying to start more business up here on the mountain. I live with my four cats, and maybe soon a dog, and my man Darryl who comes up every couple of days. I do the effects for STAR TREK, try to drum up other work, and watch TV. I have a few more paintings wanting to be done soon, so that might happen in the near future. I'm hoping to get some work with the local newspaper up here, and maybe a couple of the network affiliates in Bakersfield.

**STP2 eMag: Is there anything we haven't asked you that you would like to tell fans?**

No, other than I'd like to thank James Cawley, Joel Bellucci, Bobby Rice, Bill Lutz, Andrew Grieb, Rob Morrow, Linda Falvo, Patty Wright, Emory Moody, Gil Gerard, Ralph Miller, Brian Q. Kelley, "Big" Paul Sieber, Kent Schmidt, Vic Mignogna, Charles Root, Dr. John Kelley, Ron Boyd, John Carrigan, Kario Perrera-Bailey, Brian Holloway, John Palladin, and all the other folks at STAR TREK: PHASE II



# THE PHASE II DIGITAL ARTISTRY OF **TOBIAS RICHTER**

BY JEFF HAYES

STP2 eMag: Can you tell us a little about yourself – where do you live, where do you work, or anything else you'd like to share?

I live in the south of cologne, a beautiful city in Germany. For nearly 20 years I am doing graphics on the computer – started on the good ol Amiga, then moved on to Silicon Graphics and now PCs. I have my own studio "The Light Works". Me and my team – we are doing all sort of digital visuals – from illustrations, games assets up to visual effects for TV and movies.

STP2 eMag: Tobias, how did you come to be involved with Star Trek: Phase II?

Star Trek and Science Fiction in general have been my main interest for as long as I can think of. I grew up with the classic series and have watched everything that followed. My first 3D model was – you guess it – the Enterprise. Pretty crude, almost 20 years ago, edited in a texteditor, each point and polygon by its own. Hard to imagine these days.

Over the years, I've done my share on Star Trek and Scifi stuff – including some fan projects, like the opening movies of Europe's biggest Star Trek con – the FedCon. This year, I did a 5 minute piece with the ships from the new movie. That turned out quite well. I think Peter and James saw this FedCon piece, and it was very nice when they invited me to do some work on Phase II.



Tobias Richter



This is one of the various “generic” shots that Tobias is preparing for Phase II in an effort to provide stock images of the Enterprise for future episodes. Having these “stock” shots should help with postproduction turnaround time.

STP2 eMag: How did you become aware of New Voyages/Phase II? What most interested you about the work Phase II was doing? What are some of your favorite things about Phase II?

I’ve followed the fan productions on the internet over the years. I can’t claim I have seen all of them, but from what I’ve seen, Phase II always stood out, concerning story, acting and overall production value. It really looks like the original. And it is amazing to watch the improvement that each episode still shows. To keep that up on 45 minute episodes over that period and time is really outstanding.

STP2 eMag: Without “spoilers,” what projects are you working on for Phase II? Which episodes will you be working on? Will you be building any special models or ships? (You don’t have to answer that too specifically, since we want to make sure that some of the things you are doing are kept secret until the episodes premiere.)

I am currently working on the effects for “The child”. James and I felt this was a good starting point to get into the flow. I first had to convert the Enterprise from the Lightwave model to a Maya model, because I use that as 3D application. “The child” has only 20-30 FX shots all in all, mostly Enterprise in space stuff. Though some are a bit challenging, with some environmental stuff going on, its still pretty basic. I did create one very specific craft for the episode that you’ll see when you’re watching it :)

After that, the plan is to work on some of the “Kitumba” set extensions. I’m also looking forward to some klingon ship shots as well. They just have the coolest looking ships in trek...

STP2 eMag: When you read the script for “The Child,” was there anything in the script where you said to yourself, “I can’t wait to work on that.”

I was looking forward to work with the Enterprise model, try out some camera angles. Since we want to stay close to the original, I couldn’t do the wild stuff like in the new movie, but maybe these will be possible in “Kitumba”.

STP2 eMag: If James let you do anything you wanted, Visual Effects-wise, what would you like to do? What scene would you like to put together for an episode? How would the scene go and what would fans see?

Basically, I love the challenge of any new shot. If I have to choose, I’d love to do beauty shots of the E in drydock, with lots of tiny action going on. I still think the drydock sequence in Star Trek I is one of the best FX sequences in SciFi movies. And of course I love to blow things up – so I hope there will be the chance for that in the “Kitumba” FX. Haven’t read the script yet, but I guess there will be some space action going on there...



STP2 eMag: As an artist, what inspires you? What gets your creativity flowing? What is a typical work session behind the computer like?

Over the years I have collected hundreds of art books of great illustrators and designers. When I look at great designs or pictures, I always feel the urge to either create what I see in 3D or design my own new world within that context. The process of “doing it” is pretty much standard by now – modelling, texturing, lighting, testing. Its just very gratifying to see a 3D model grow until it is complete – doing the first lighting tests, tweaking details. Doing the shots is also rewarding, although it is pretty time consuming. A standard flyby takes maybe 1-2 hours to edit, but the more complicated shots – e.g. with phasers, explosions, multiple ships, can easily take a whole day or more. But despite all the years I’ve been doing this, there is still nothing else I want to do as a profession. I love the visuals of Trek – and spaceships in general. In my “free” time, I sometimes also build “real” models, and have a rather large collection by now - either built by friends or myself. The best pieces are just right behind my monitor and keep me inspired. Here’s a link to the collection: <http://www.thelightworks.com/models/index.htm>

STP2 eMag: Tell us a little about how you got interested in Star Trek. What are your favorite episodes or movies? What is it about Star Trek that makes you donate your talent and time to the Phase II effort?

I’ve seen the first classic episodes in German TV in the mid/late 70s. I immediately loved the general idea of space travel, the federation, exploring – and the cool effects they had at that time. And that love still holds up.



**Tobias produced the dramatic video sequence for the opening ceremony of the 2009 FedCon in Germany. This beautiful action-packed scene featured “JJ-prise” and the USS Kelvin and is available here at Vimeo: <http://vimeo.com/4474702>**

The Star Trek idea is so universal and positive that I want to create images and scenes for that – and Phase II is a great opportunity to do just that.

I always liked the episodes where they had a lot of spaceship action together with an interesting human story behind it. “The doomsday machine” for example, or “Yesterdays Enterprise” from TNG. But I don’t have a real “favorite” episodes. Movie-wise, its still Wrath of Khan by far, no other movie comes close in the combination of story, acting and effects. This movie just worked extremely well – and still holds up. And I have to say, I am one of the few that actually likes the first movie. I admit it is drag and slow, but I love the mood of it, the effects of course – and to a certain extend also that slowness.

Apart from Trek, my favorite SciFi movie is Blade Runner, also because of the general mood, the spectacular design and the characters. Way ahead of it’s time...

STP2 eMag: We understand that you use a number of programs in concert to create the visual effects for any given project. What are some of those programs, what do you do with them, and which medium do you prefer to work?



My main 3D application is Maya – everything I create in 3D is done here, with textures done in Photoshop. Compositing of all the elements for a shot is done using Digital Fusion and sometimes After Effects. That’s about it.

Today everything is digital – a few years back, we used to work with BetaCam equipment in standard Pal resolution (720x576), but nowadays we create almost everything in HD (1280x720) or Full HD (1920x1080). This requires much more detail in the models and the general work. One would guess that with the advances in computer power and programs, you could chew out the stuff quicker. But the additional resolution and quality standards take a huge toll, so rendering times and the general development of projects pretty much stays the same – but of course it looks a thousand times better now.

STP2 eMag: Have you worked on any other fan productions? I know you do Visual Effects professionally, so can you tell us about any professional projects you have worked on? Is there any place on the Internet where fans can see other work you have done?

I have not worked on that many fan productions – basically the FedCon animations and a couple of other movies. I tend not to get involved too much there, because the risk of working on something that is never going to see the light of day or is not as good as it could be is pretty high.

Last year, we did effects for a small independent horror movie. It was nice to see some of the stuff on the big screen finally... Currently we work on effects for a short SciFi movie called “Real Buddy”. This is a very ambitious low budget project, but all professionals working on it. We’re hoping to finish it next year. A few more movies are in the pipeline for next year as well, so we’ll see how this works out.

The best source for information what we’ve done so far is our website. We just did a major overhaul of the site, and you can watch now streams of the various projects... [www.thelightworks.com](http://www.thelightworks.com).

STP2 eMag: What do you hope comes from your involvement in Star Trek: Phase II? What do you hope the future holds for your involvement?

I just hope to produce some quality effects that will add to a great episode. I don’t have a master plan in the back – this is just for the fun of doing it, learning new things, creating new worlds. I hope James will continue to produce these shows – and maybe some time all the acquired knowledge will pay off in a “real” production. Of course this is also a showcase to our possibilities, get new contacts and maybe new customers. That would be a nice side effect.

STP2 eMag: Is there anything we haven’t asked you that you would like to tell fans?

Not really. Just keep on supporting Star Trek and “Phase II” in all its forms - and be creative in your life.



Visit [www.thelightworks.com](http://www.thelightworks.com) to see more work by Tobias and while you’re there, be sure to check out the excellent selection of wallpaper images, videos, and other examples of Visual FX magic offered by The Light Works.

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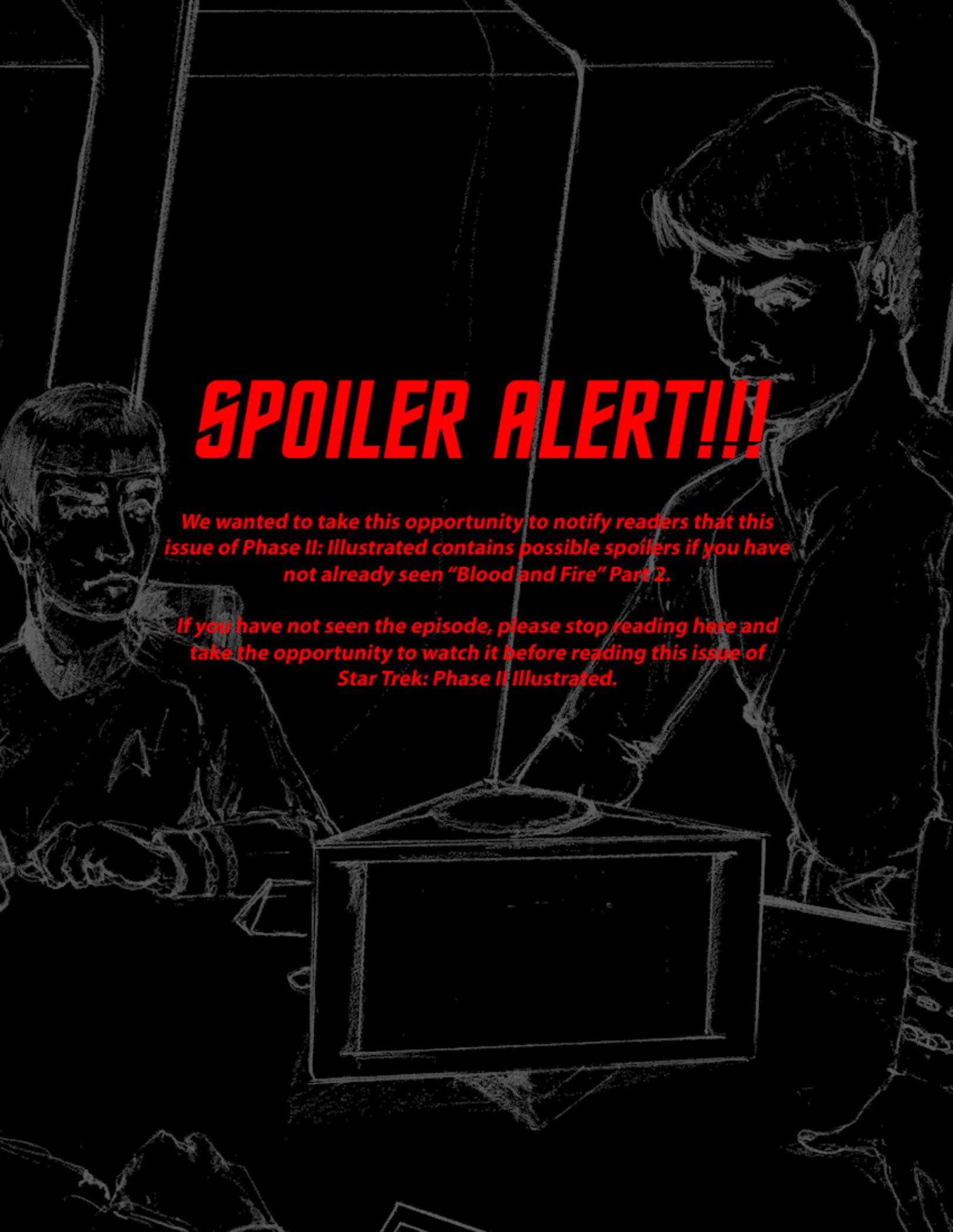
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 **ARCHAIA**



# ***SPOILER ALERT!!!***

***We wanted to take this opportunity to notify readers that this issue of Phase II: Illustrated contains possible spoilers if you have not already seen "Blood and Fire" Part 2.***

***If you have not seen the episode, please stop reading here and take the opportunity to watch it before reading this issue of Star Trek: Phase II Illustrated.***

# STAR TREK PHASER

ILLUSTRATED



**GLENN E. SMITH**  
**BILL LUTZ**  
**ROB BARNES**

**ISSUE 2**

*Author  
2004*

*[Signature]*

STATUS OF REPAIRS, MISTER SCOTT?

AS GOOD AS YOUR  
WORD AS ALWAYS, MISTER SCOTT.  
THANK YOU.

REPAIRS ARE COMPLETE AND THE UPGRADES  
ARE ALL ONLINE, CAPTAIN. SHE'S READY TO SET SAIL FOR A GOOD SHAKEDOWN  
AS SOON AS YA GIVE THE WORD.

AYE, SIR.

U.S.S. ENTERPRISE  
NCC-1701

THREE DAYS AGO, ADMIRAL  
NOGURA ADVISED ME THAT THE ENTERPRISE HAS  
NOT BEEN REASSIGNED TO A STRICTLY EXPLORATIVE  
MISSION AS I HAD REQUESTED.

INSTEAD, WE WILL  
BE RETURNING TO OUR PREVIOUS  
PATROL SECTOR.

A LOGICAL DECISION, IF SOMEWHAT  
DISAPPOINTING, CAPTAIN. WITH TENSIONS RISING ALONG BOTH NEUTRAL ZONES,  
THE WISEST MOVE IS TO ASSIGN THE FASTEST AND MOST ADVANCED STARSHIP IN THE FLEET TO THAT AREA.  
WE SHOULD SERVE AS AN EFFECTIVE DETERRENT TO FURTHER AGGRESSIVE BEHAVIOR  
ON THE PART OF EITHER EMPIRE.

YOU AND YOUR DAMNABLE COLD-BLOODED LOGIC, SPOCK!

THIS SHIP AND CREW HAVE BEEN ON THE FRONT LINES FOR OVER THREE YEARS!

WE'VE DEALT WITH MORE AGGRESSION AND OUTRIGHT CONFLICT THAN ANY THREE OTHER STARSHIPS COMBINED!

DO YOU HAVE ANY IDEA HOW MANY YOUNG MEN AND WOMEN WE'VE LOST OUT THERE!?



APPROXIMATELY...

SPOCK. BONES.

SORRY, JIM. GOD KNOWS, YOU DON'T NEED TO BE REMINDED.

YES IT IS, BUT FROM THE LOOK ON YOUR FACE, I'M GUESSING YOU'RE TALKING ABOUT SOMETHING ELSE.

WHAT ARE YOU SO UNHAPPY ABOUT THAT YOU HAVEN'T TOLD US YET?

FORGET IT. WHAT'S DONE IS DONE.

LIEUTENANT DICKERSON, THIS WILL AFFECT YOU MORE THAN ANYONE ELSE SITTING HERE.



WHY IS THAT, SIR?

A LARGE PART OF YOUR SECURITY FORCE WILL NOT BE RETURNING TO THE SHIP.



THEY'VE BEEN REPLACED BY... BY A COMPANY OF MACOS.

MACOS? WHAT IN BLAZES ARE MACOS?

A KIND OF SHARK, AS FAR AS I KNOW.



MILITARY ASSAULT COMMAND OPERATIONS. THEY SERVED AS EARTH'S COMBAT TROOPS IN THE TWENTY-ONE FIFTIES, BEFORE THE FEDERATION WAS FOUNDED. TURNS OUT STARFLEET STILL USES THEM FOR... CONTINGENCIES.

MY GOD, JIM! COMBAT TROOPS ON THE ENTERPRISE?

THAT'S RIGHT, BONES. STARFLEET HAS DECIDED TO TURN THE ENTERPRISE INTO A WARSHIP.

**WRITER & ARTIST**  
**CO-PLOTTERS**  
**GLENN E. SMITH & BILL LUTZ**  
**COLORS**  
**ROB BARNES**

# "FRIENDS and FOES"

part 2

Letters  
**Glenn E. Smith**  
Editor  
**Jeff Hayes**  
Executive Consultant  
**James Cawley**

Based on STAR TREK created by Gene Roddenberry

SINCE WHEN DID STARFLEET REFORM THE MACOS, CAPTAIN?

APPARENTLY, THEY NEVER COMPLETELY DISBANDED THEM, LIEUTENANT. THEY JUST HID THEM AWAY UNDER THE JURISDICTION OF SECTION THIRTY-ONE.

THEM AGAIN? AS IF THE BLOODWORMS WERENT BAD ENOUGH.

I REMINDED THE ADMIRAL THAT THE ENTERPRISE IS NOT A WARSHIP AND THAT THE PRESENCE OF COMBAT TROOPS ABOARD IS NOT APPROPRIATE, BUT COMMAND HAD MADE ITS DECISION.

INTERESTING.

THAT DECISION INDICATES A DISTINCT SHIFT IN POLICY REGARDING THE PREEMPTIVE SHOWING OF FORCE.

WHILE ARGUABLY LOGICAL, CONSIDERING THE AGGRESSIVE...

LOGICAL?! THAT DECISION IS WRONG, SPOCK.

YOU OF ALL PEOPLE SHOULD BE THE LAST TO AGREE WITH IT.

ALL DUE RESPECT, MISTER SPOCK, DOCTOR MCCOY IS RIGHT. BESIDES, WHAT DO YE NEED WITH THESE MACOS? LIEUTENANT DICKERSON TRAINS HIS PEOPLE ACCORDING TO RUSSIAN SECURITY DOCTRINE, SO THEY ARE ALREADY THE FINEST SECURITY FORCE IN THE FLEET.

AYE, THEY ARE, IN SPITE OF THAT.

I DID NOT SAY THAT I AGREE WITH IT, DOCTOR. I MERELY STATED THAT IT IS A LOGICAL DECISION. IN FACT, I DO NOT AGREE WITH IT. I AGREE WITH THE CAPTAIN'S STATEMENT THAT THIS VESSEL IS NOT A WARSHIP, AND THAT THE PRESENCE OF COMBAT TROOPS ONBOARD HER IS INAPPROPRIATE.



GODS IN VALHALLA. HE SOUNDS MORE LIKE A COMPUTER EVERY DAY.



GENTLEMEN, PLEASE.

MISTER DICKERSON, DO YOU ANTICIPATE ANY PROBLEMS ARISING BETWEEN THE MACOS AND YOUR PEOPLE?



DON'T WORRY, SIR. MY PEOPLE WILL MAINTAIN THEIR DISCIPLINE. BUT IF I MAY ASK, SIR, HOW MANY OF THEM HAVE I LOST?



ONE FOR ONE EXCHANGE. AN ENTIRE COMBAT COMPANY'S WORTH.

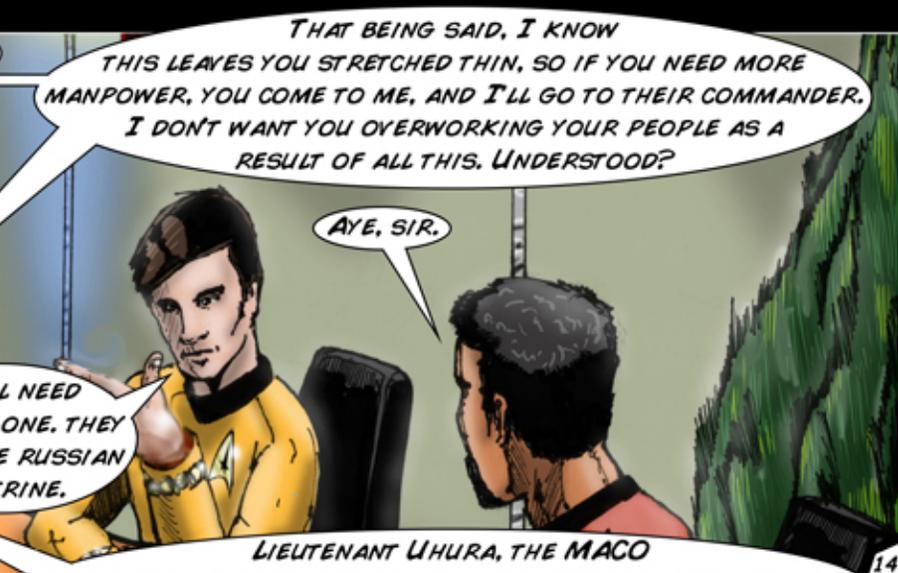


THAT'S A LOT OF MANPOWER, SIR. ARE THE MACOS GOING TO AUGMENT US?

NOT AS A RULE, NO.



THEY'LL HAVE THEIR OWN C-O AND WON'T BE INTEGRATED WITH YOUR SECURITY FORCE.



THAT BEING SAID, I KNOW THIS LEAVES YOU STRETCHED THIN, SO IF YOU NEED MORE MANPOWER, YOU COME TO ME, AND I'LL GO TO THEIR COMMANDER. I DON'T WANT YOU OVERWORKING YOUR PEOPLE AS A RESULT OF ALL THIS. UNDERSTOOD?

AYE, SIR.

YOU'LL NEED TWO FOR ONE. THEY DON'T USE RUSSIAN DOCTRINE.

LIEUTENANT UHURA, THE MACO COMMANDER IS BRINGING A RECORD OF ALL OF THEIR CLASSIFIED COMMUNICATIONS PROTOCOLS WITH HIM.

AS SOON AS HE ARRIVES, I WANT YOU PERSONALLY TO LOAD THEM INTO THE SHIP'S COMMUNICATIONS SYSTEM, THEN GIVE THE BACKUP TO MISTER SPOCK. DISSEMINATE TO YOUR STAFF ONLY AS NEEDED.

AYE, SIR.

BRIDGE TO CAPTAIN KIRK.

KIRK HERE.

STARBASE OPERATIONS REPORTS THE COLONEL YOU'RE EXPECTING IS READY TO BEAM OVER.

HAVE HIM STAND BY. I'M ON MY WAY TO THE TRANSPORTER ROOM.

AYE, SIR.

KIRK OUT.

DISMISSED.

SCOTTY, UHURA, YOU'RE WITH ME. EVERYONE ELSE REPORT TO YOUR STATIONS.

MILITARY ASSAULT COMMAND OPERATIONS? SECTION THIRTY-ONE? I DON'T LIKE THE SOUND OF THAT, CAPTAIN.

NEITHER DO I, BONES.

I MEAN IT, JIM. COMBAT TROOPS MEAN COMBAT ACTION, AND THAT MEANS A LOT OF DEAD AND WOUNDED SOLDIERS IN MY SICKBAY.

YOU COULDN'T LEAVE STARFLEET ANY MORE THAN I COULD.

THAT'S NOT WHAT WE'RE OUT HERE FOR, AND TO BE HONEST WITH YOU, I DON'T KNOW HOW MUCH MORE OF IT I CAN TAKE.

DON'T BE SO SURE.

I'M STARTING TO THINK I SHOULD'VE RESIGNED WHILE I HAD THE CHANCE, GONE HOME TO GEORGIA, AND GROWN A BIG OLD BEARD.

JUST BE READY IF AND WHEN I NEED YOU, BONES.

I AM READY, JIM, MUCH AS I HOPE I'M NOT NEEDED. ARE YOU?



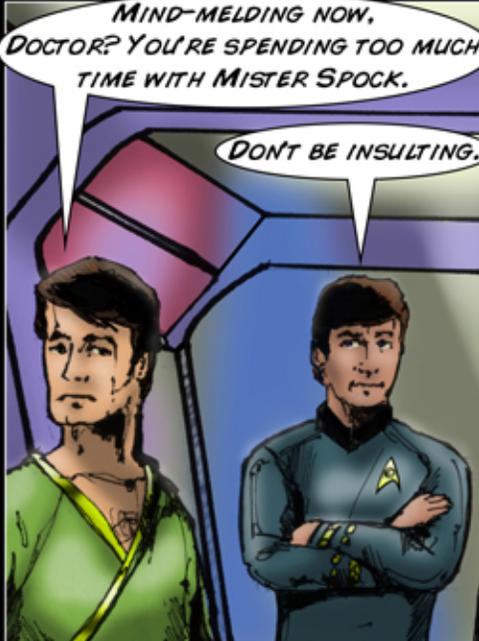
AND WHAT EXACTLY IS THAT SUPPOSED TO MEAN?

COME ON, LASSIE. THAT'S OUR CUE TO MAKE OURSELVES SCARCE.

DONT I KNOW IT.

OKAY, BONES. SPILL IT.

WHAT ELSE IS BOTHERING YOU, JIM? I KNOW YOU DONT WANT THESE MACOs HERE ANY MORE THAN THE REST OF US DO, BUT THERE'S SOMETHING ELSE. I CAN SENSE IT ALL OVER YOU.

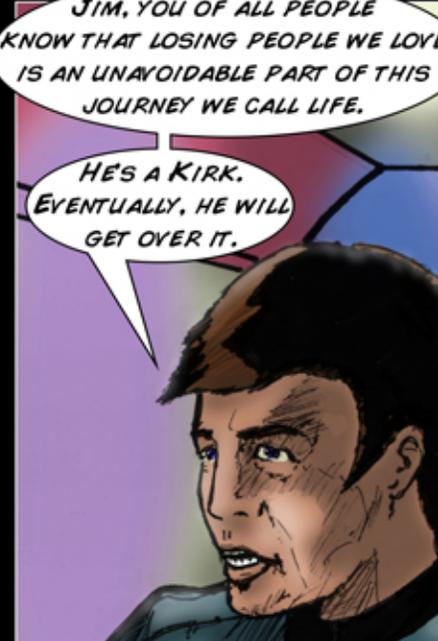


MIND-MELDING NOW, DOCTOR? YOU'RE SPENDING TOO MUCH TIME WITH MISTER SPOCK.

DONT BE INSULTING.

*\*SIGH\**

IT'S PETER. I KEEP SEEING THAT LOOK ON HIS FACE FROM THE FUNERAL.



JIM, YOU OF ALL PEOPLE KNOW THAT LOSING PEOPLE WE LOVE IS AN UNAVOIDABLE PART OF THIS JOURNEY WE CALL LIFE.

HE'S A KIRK. EVENTUALLY, HE WILL GET OVER IT.



I KNOW IT, BONES. BUT RIGHT NOW HE'S HURTING. HE'S HURTING DEEPLY.

OF COURSE HE'S HURTING, JIM. HE LOVED MISTER FREEMAN VERY MUCH.



OF COURSE HE LOVED HIM! THEY WERE PLANNING TO MARRY, FOR GOD SAKE!

*I NEVER SHOULD HAVE ASSIGNED MISTER FREEMAN TO THE COPERNICUS TEAM.*

*JIM, YOU TOLD ME YOURSELF NOT TWO WEEKS AGO THAT YOU WERENT GOING TO SEND PETER UNTIL HE POINTED OUT THE FACT THAT SUCH A DECISION WOULD STINK OF PREFERENTIAL TREATMENT TO THE REST OF THE CREW. HAD YOU HELD MISTER FREEMAN BACK FOR PETER'S SAKE, THAT WOULD HAVE STUNK EVERY BIT AS MUCH AS HOLDING PETER BACK WOULD HAVE.*



*I DIDNT EVEN KNOW THEY WERE INVOLVED WHEN I ASSIGNED HIM.*

*THEN WHAT THE HELL ARE YOU BEATING YOURSELF UP OVER?*

I DON'T KNOW, BONES.  
IT JUST... IT PAINS ME TO SEE MY OWN NEPHEW  
GOING THROUGH THE SAME THING... I WOULDN'T  
WISH THAT PAIN ON ANYONE.

I SEE. I GUESS ALANA  
REALLY DID STIR UP SOME OLD  
WOUNDS, DIDN'T SHE?

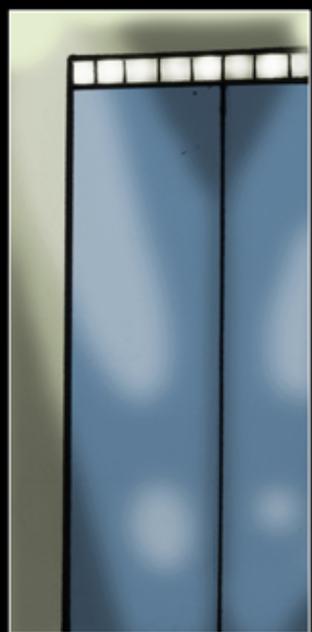
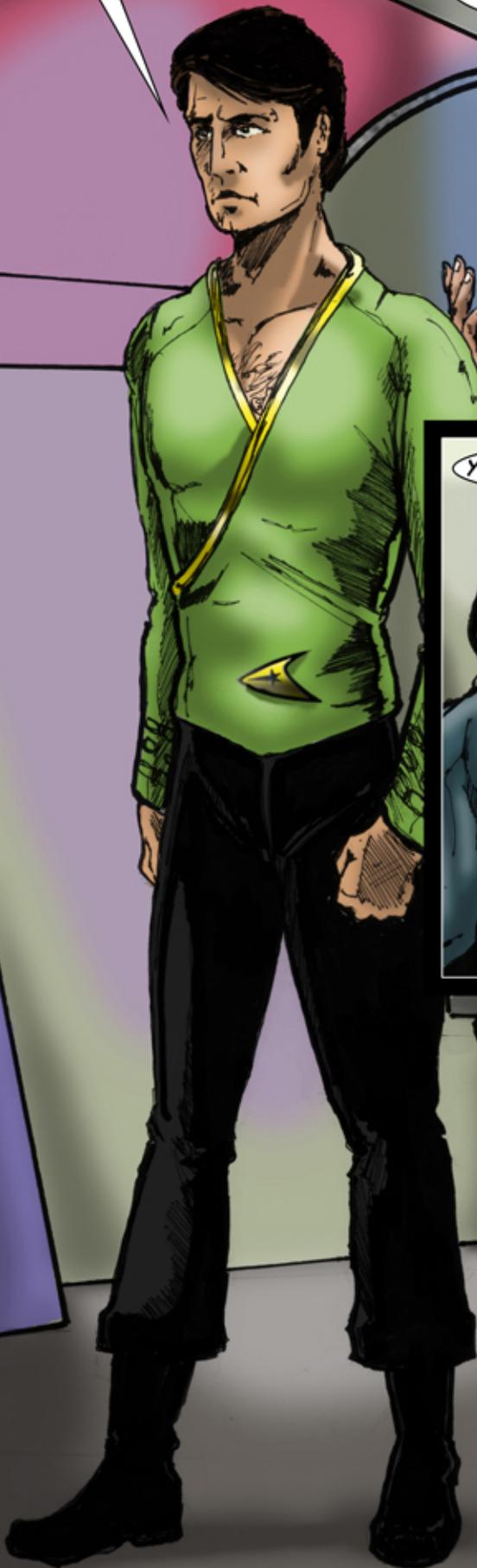
I REVIEWED THE  
RECORD TAPES, JIM. I KNOW SHE  
MENTIONED EDITH.

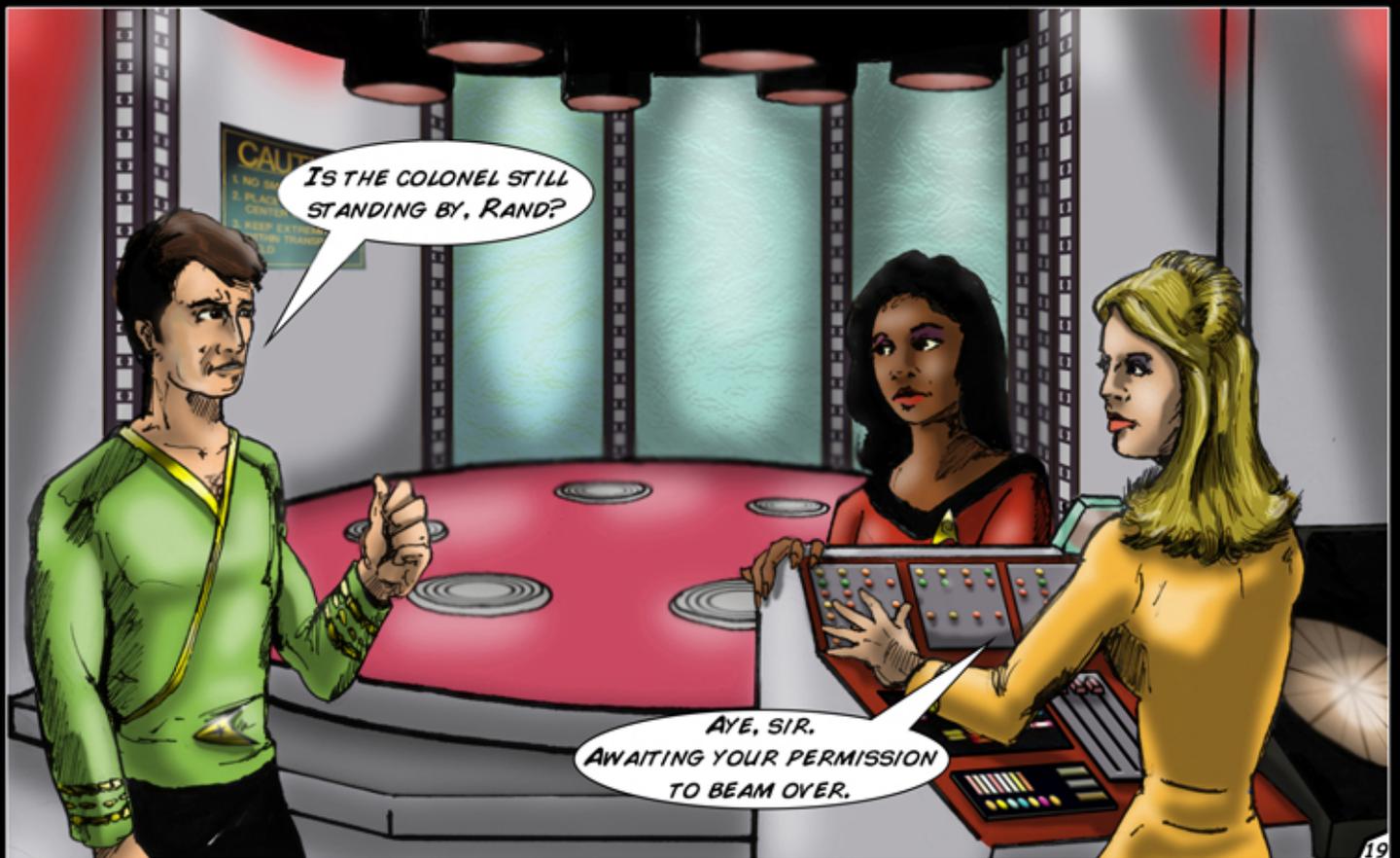
DON'T YOU HAVE  
SOME PREPARATIONS TO  
FINISH, DOCTOR?

YEAH. YEAH, I DO.

SORRY, JIM.

FORGET IT, BONES.





A FULL COLONEL  
IN COMMAND OF A COMPANY,  
CAPTAIN?

A COMPANY OF  
MACOS IS NOT YOUR AVERAGE COMPANY,  
MISTER SCOTT.

ENERGIZE.

HELLO, JIMMY BOY.  
WHAT A PLEASURE TO SEE YOU AGAIN  
AFTER ALL THESE YEARS.

FINNEGAN.



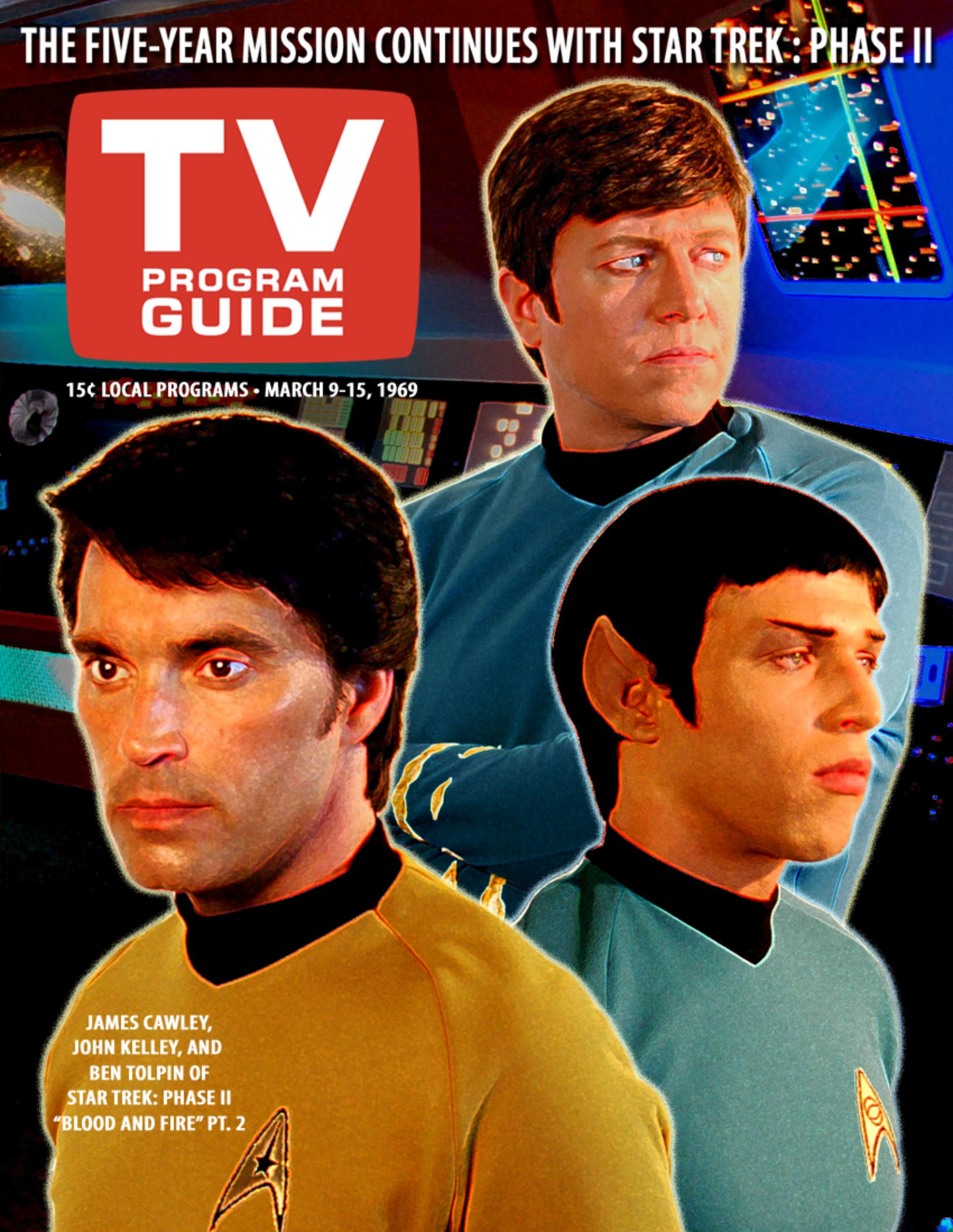
**CONTINUED...**

# THE FIVE-YEAR MISSION CONTINUES WITH STAR TREK: PHASE II

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JAMES CAWLEY,  
JOHN KELLEY, AND  
BEN TOLPIN OF  
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"BLOOD AND FIRE" PT. 2



CAWLEY ENTERTAINMENT COMPANY  
PRESENTS

# STAR TREK PHASE II



## "ENEMY: STARFLEET"

WRITTEN BY DAVE GALANTER AND PATTY WRIGHT

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