

Chapter Two: The History of the Original Series, the Movies, and *The Next Generation*

"Most legends have their basis in facts"--Kirk.ⁱ

The Voyages of the 1960's

It has always been a battle between the network executives who want high ratings with "safe" programs and visionaries who want to take a more serious approach to television and have the audiences actually think. The 1960's was no different and neither was science fiction. Science fiction at that time generally had the good versus evil plot, action-adventure, and a monster. Above all else, the networks thought that a monster was essential to good science fiction.

Star Trek was not the first ground-breaker with television that made the audience think and that did not use a monster in every episode. Rod Serling's creation of *The Twilight Zone* in 1959 was television's first step away from the situation comedies, westerns, and police shows that were popular during that time. "By couching his stories in a science fiction, horror or fantasy setting, he [Rod Serling] was able to cover dramatic ground that no one else had been able to," writes Edward Gross.ⁱⁱ

The next step away from traditional television series was *The Outer Limits*. Leslie Stevans and Joseph Stefano wanted a more Gothic horror and drama show that had a little of the science fiction elements, but not much. Stefano was just coming off the success of the horror movie *Psycho* and

wanted to do a show with very little sex and violence. There was violence "in the scary sense, not violence as in shooting eight people" he clarifies.ⁱⁱⁱ

Gross goes on to point out that, because of *The Twilight Zone* and *The Outer Limits* and their "psychological challenges to the audience," *Star Trek* had a chance in 1966.^{iv}

Star Trek creator Gene Roddenberry had written pilots and episodes for several television series in the late 1950's and early 1960's, including *The Lieutenant* and *Have Gun, Will Travel*.^v Pilots were introductory episodes for each new series that were viewed by network executives and the executives decided from there whether or not to purchase the series. Roddenberry had a contract with Desilu Productions to develop several different pilots over the next three years. *Star Trek* was one of the first that he did.

Star Trek was first viewed by CBS, who after the story line was pitched to them, turned it down because they had "one of [their] own that [they] like better."^{vi} Roddenberry was understandably angry after spending all the time explaining and discussing *Star Trek*, but "*Star Trek*, frankly, was a giant risk. The series format indicated an extremely expensive series and represented a completely new and untried concept."^{vii} Roddenberry had been fascinated by science fiction since he was 11 or 12 years old and, like Serling, saw science fiction as a way to explore the "big picture." He presented his ideas in an outline format to NBC in 1964. Here are a few excerpts from it:

Star Trek will be a television "first"... The format is "Wagon Train to the Stars"--built around characters who travel to other worlds and meet the jeopardy and adventure which become our stories.

The time could be 1995 or even 2995--close enough to our times for our continuing cast to be people like us, but far enough into the future for galaxy travel to be fully established.^{viii}

Finally, NBC gave Roddenberry money to write the *Star Trek* pilot and Roddenberry would write three stories based on *Star Trek's* concept. NBC chose "The Cage" and *Star Trek* was in production.

The cast of characters for the *Star Trek* pilot was Captain Christopher Pike (Jeffrey Hunter) who "is capable of action and decision which can verge on the heroic--and at the same time lives a continual battle with the self-doubt and the loneliness of command."^{ix}

"Number One" (Majel Barrett) was the female first officer who was "probably superior in detailed knowledge of the equipment, departments, and personnel aboard the vessel." Jose Tyler (Peter Duryea) was the ship's young navigator and was "in the process of maturing." Dr. Philip "Bones" Boyce (John Hoyt) was the ship's doctor and also Pike's closest and probably only friend on the ship. Yeoman J.M. Colt (Laurel Goodwin) was described as being an "uncomfortably lovely" female crew member who wanted more than just to be Pike's secretary on the ship. Finally, there was Mr. Spock (Leonard Nimoy), the only person in the entire crew who was Pike's equal physically, emotionally, and in leadership. Spock was a half-human, half-Vulcan male who at first glance "can be almost frightening--a face so heavy lidded and satanic you might almost expect him to have a forked tail."^x

Nimoy reflects on "The Cage" and NBC's reaction to it:

The first pilot of *Star Trek* was filmed at Desilu Studios in Hollywood in 1965. It was the most expensive television pilot ever produced up to that time....That first pilot had some great

production values and it had some wonderful ideas, but NBC decided that it was too cerebral and it wouldn't sell.^{xi} Roddenberry admitted that he had not given the network what he had promised: an action/adventure story. Instead, he had given them "a beautiful story, in the opinion of many the best science fiction film ever made up to that time...I forgot my plan and tried for something proud."^{xii}

For the first time in television history, a second pilot was ordered. NBC executives had seen something that they liked, had seen something they thought would sell, and so the crew and the pilot were redone. NBC even had suggestions on how to improve it. The female first officer as well as the alien would have to go.

Roddenberry argued to keep Spock and won, but Number One had been sacrificed. Majel Barrett explained at a convention on August 1, 1992 that NBC didn't think that there would be a woman in that high of a command position. She regrets that her character was removed, but she went on to portray Nurse Christine Chapel in later episodes of *Star Trek* (as well as other roles in *Star Trek*) and Barrett eventually married Roddenberry.^{xiii}

The next problem came with re-casting the captain. Roddenberry's original notes list the captain of the Enterprise as Captain Robert April, but after Jeffrey Hunter was cast in the role, the name was changed to Captain Winter then to Captain Christopher Pike. Jeffrey Hunter was unavailable to do the second pilot and Roddenberry had changed the name of the captain of the Enterprise again, this time to James T. Kirk.^{xiv} William Shatner was cast

to play the young, heroic captain who Roddenberry described as the 23rd century's equivalent of Captain Horatio Hornblower.^{xv} Shatner, a Shakespearian trained actor, had an extensive stage career in his native Canada as well as the United States and had turned down a seven year contract with Twentieth Century Fox in order to work on a play he'd written himself.^{xvi} He also had roles on American television shows *Playhouse 90*, *The Twilight Zone*, and *Outer Limits*.^{xvii}

Most of the character's qualities remained intact: Kirk is a man of action who took enormous risks. He has the crew's respect and loyalty, but he only confides in the first officer and chief medical officer. He forces himself to keep physically fit by working out in the ship's gym but also has a vast library of classical literature that he reads during his off-duty time.^{xviii} Of course, Kirk is ultimately a romantic who can't help himself when it comes to women.

Spock had been promoted to first officer and chief science officer, but his character had been altered slightly. Now, Spock was more emotionless than he was in "The Cage," never smiling or showing any facial expression besides mild surprise and curiosity. His logical half-Vulcan heritage has been clouded somewhat by his human, emotional side, but he possesses the same mental powers such as telepathy and "mind melding" only in a lesser degree. Spock is only telepathic when he comes into physical contact with a being, and "mind-melding" is a technique that allows a Vulcan to share the mind of another.^{xix}

Nimoy had been the only actor to survive both pilots and the first filmed episode "Where No Man Has Gone Before." He had several television credits such as roles in *Rawhide*, *The Virginian*, and *Outer Limits* to his name before joining *Star Trek's* cast.

James Doohan was brought in as Chief Engineer Montgomery "Scotty" Scott, who believes he owns the ship and just allows Kirk to "drive her."^{xx} He is one of the most respected engineers in Starfleet and his technical manuals have already become part of Starfleet Academy training. Doohan, like Shatner, was from Canada and had numerous stage credits to his name as well as television roles before entering into the realm of *Star Trek*. A master dialectician, Doohan had no trouble altering his Canadian accent to that of a thick Scottish brogue.

Helmsman Sulu was played by George Takei who was featured in several plays, television series, and motion pictures. Sulu is of Asian decent, being mostly Japanese, and has an insatiable curiosity.

Also featured in "Where No Man Has Gone Before" were Lloyd Haynes as Communications Officer Alden, Paul Fix as Dr. Mark Piper, and Andrea Dromm as Yeoman

Smith. "Where No Man Has Gone Before" was filmed, shown to NBC, and *Star Trek* was approved for the first season in 1966.

As mentioned before, the network executives felt it necessary to have a monster in science fiction shows. "Where No Man Has Gone Before" did not have a monster, but "The Man Trap" did; so, while it was the second episode that was produced, it was the first one that aired. Again, there was a change in the crew from the second pilot to "The Man Trap." Beside Kirk and Spock, only Scotty and Sulu remained on board after the pilot episode. Leonard "Bones" McCoy came in as the chief medical officer and the trio of Kirk, Spock, and McCoy was born.

DeForest Kelley, like the rest of the crew, had made several appearances as guest stars on television series before landing the role of McCoy. Roddenberry had worked with Kelley on previous projects and brought him in as the third chief medical officer.

McCoy delivers the emotional, humanistic reasons in Kirk's decision making process while Spock gives out sound, logical advice. He is passionate about medicine, compassionate about his patients, and cynical and distrustful of machines. McCoy is from the "old school" of medicine and is considered eccentric by some of the crew, but he and Kirk have a very strong friendship. Of course, McCoy and Spock are known for their verbal sparring because of the clash between emotion and logic, but both men have a great deal of respect for each other.^{xxi}

Alden and Smith were replaced by Lieutenant Uhura (Nichelle Nichols)

and Yeoman Janice Rand (Grace Lee Whitney). Nichols represented "one of the first times that a black actress was a network series regular."^{xxii} Nichols had been trained as a dancer and singer as well as an actress, and did most of her work in theater instead of television.^{xxiii}

Twenty-eight episodes were produced the first year and the first season is considered by many fans to be the best season in terms of over-all *Star Trek* episodes. Roddenberry's list of top ten favorite episodes features eight from the first season as well: "The Naked Time," "The Menagerie," "The Return of the Archons," "Where No Man Has Gone Before," "The Devil in the Dark," "The Enemy Within," "Balance of Terror," and "The City on the Edge of Forever."^{xxiv} In fact, "The City on the Edge of Forever" is considered the best *Star Trek* episode by the fans and no other original series episode can come close to the characterizations and the beauty of the story.^{xxv}

While the production quality was there, the ratings were not. "NBC underestimated their audience and lived and died by the ratings systems," stated Oliver Crawford.^{xxvi} Rumors that *Star Trek* might be canceled in the middle of the first season prompted science fiction writer Harlan Ellison (who wrote "The City on the Edge of Forever") to organize a letter writing campaign to keep the series on the air. The word was spread to NASA, two World Science Fiction Conventions, Science Fiction Writers of America and others to keep *Star Trek* on the air.^{xxvii} For the first time in the history of television, NBC not only kept the series on for the rest of the first season but renewed it for a second season because of the letter writing campaign.

When the second season started, a new character was added to the Enterprise's regular roster: Ensign Pavel Chekov, a Russian helmsman played by Walter Koenig. New York born Koenig had limited stage and television credits before coming to the *Star Trek* series. His character

reflected the youth of all ensigns, complete with hero worship for the captain, and he was very proud of his Russian heritage.^{xxviii} That love of his motherland became part of the on-going original series jokes as did McCoy's "I'm a doctor, not a..." fill in the profession statements, McCoy's and Spock's bantering about logic, and Scotty's complaints that the engines not being able to handle more stress. It was Chekov who "made the bridge of the Enterprise a true United Nations-like ensemble in space," observes Gross.^{xxix}

According to Roddenberry, Chekov joined the crew because the Russian paper *Pravda* charged that Americans were doing a space show and forgot who was in space first. Koenig recalls his character's origins being somewhat different from what Roddenberry claimed. "All that stuff about *Pravda*--you know, the complaining--that's all nonsense," said Koenig. "That was all publicity....They wanted somebody who would appeal to the eight-to-fourteen year olds and they decided to make him Russian."^{xxx} No matter what the reason behind the creation of Chekov was, it was in the second season that the crew of the Enterprise was finalized: Kirk, Spock, McCoy, Scotty, Sulu, Uhura, and Chekov.^{xxxi}

Although *Star Trek* staples such as "Mirror, Mirror," "Amok Time," "The Trouble with Tribbles," "The Doomsday Machine," "Journey to Babel," and "The Ultimate Computer" were produced during the second season, *Star Trek* began to lose its edge. Budget cuts hurt the production of the series and Paramount Pictures Corporation's buy out of Desilu Productions resulted in strict filming schedules. *Star Trek* episodes generally took six and one-half to

seven days to shoot. Paramount limited it to six days only. Gene Coon, one of the key writers and producers during the first season of *Star Trek*, left during the middle of the second season because of "burnout."

The plots were being recycled over and over again, the most popular being the "parallel-universe" in which the Enterprise visited a world that was almost a direct copy of Earth during

a certain time period. Shatner and Nimoy were counting lines in the script, making sure they felt that they had enough lines per episode.

John Meredyth Lucas was brought in to take over Coon's place, and as he tried to work things through, "NBC made the announcement: *Star Trek* would be canceled at the end of the [second] season."^{xxxii} The ratings had not improved since the first season and the quality of the show was spiralling downward significantly.

Ellison was not there to spear-head the renewal campaign, but fans John and Bjo Trimble were. They used science fiction convention mailing lists to spread the word all over the country. After over one million letters came pouring in, NBC announced that *Star Trek* would return for a third season. *Star Trek* fans were overjoyed at the news as was Roddenberry, but Roddenberry left the helm of the show in the hands of Fred Freiberger who had produced *Slattery's People* and *Ben Casey*.^{xxxiii}

During the first two seasons, Roddenberry had exclusive control over the scripts. He could rewrite them to conform with his ideals and how he thought the story should go. That iron-handedness led to the revolving door of writers, some of whom cited *Star Trek* as their worst experience in the industry ever.^{xxxiv} The door was used by producers and directors as well, but by the third season, Roddenberry was tired and wanted to work on other projects. The veto-man had left, but *Star Trek* was in a sorry-state already and his absence did not help.

The troubles from the second season carried over into the third, and

budget cuts were even greater. According to Margaret Armen who had written for both Roddenberry and Freiburger, Freiburger was intent upon action stories while Roddenberry preferred to focus on the people in action stories. The show had changed air times each season: from 8:00 pm Thursday nights (first season) to 8:00 pm Friday nights (second season) to 10 pm Friday nights (third season). "If your audience is high school kids and college-age people and young married people," producer Robert Justman explains, "they're not home on Friday nights. They're out, and the old folks weren't watching. So our audience was gone."^{xxxv} The ratings got worse and no amount of letters was going to keep *Star Trek* alive on NBC.

Two crucial members of the *Star Trek* production team, director Marc Daniels and producer Robert Justman, left the show during the early part of the third season. Writers John D. Black, Harlan Ellison, Dorothy Fontana, and Gene Coon had left as well. The plots were hackneyed and worn out. Morale among the cast and staff was getting lower and lower.

The demise of *Star Trek's* third season is often argued by fans. Gail Sakurai states that there were "a couple of episodes I'm not particularly crazy about, but I'd say the overall quality was good as the first season... I disagree with the basic premise that third season was the worst."^{xxxvi} She points out that every season of *Star Trek* had their top notch episodes and also the "stinkers" and she lists "Paradise Syndrome," "Enterprise Incident," and "All Our Yesterdays" as her third season favorites. While Andy Harman liked those three, he views them as "fully qualified `typical' third season

episodes^{"xxxvii} and he does not list any third season episodes in his top ten. Sherry Hopper adds that she's "still haunted by the memory of watching `The Empath' for the first time. And back to characters, I put `The Tholian Web' in my Top 20."^{xxxviii} Harman also comments that *Star Trek* "was caught in much more of a formula loop" and "there is a distinct lack of the serious Sci-fi [sic] stories seen in the first [season]."^{xxxix}

As far as NBC was concerned, the series was dead and Paramount hoped they could make some money on syndication to make up for the dollars lost on producing the show. Roddenberry was very frank about his expectations of the show and reflected:

I thought it would be nice in future years if someone would stop me and say, "Hey, I saw that thing called *Star Trek* you did and I liked it!" That was the most I had hoped for and that would've been nice. But the phenomenon I wasn't prepared for. You can't be prepared for those things. What kind of idiot is going to sit down one afternoon and say, "Well, let's see, what will I do today? I think I'll create a phenomenon!"^{xl}

The series was offered in syndication. The legend began.

Revival Fever!

"*Star Trek* had been such a ratings disappointment for NBC," Gross writes in *The Making of the Trek Films*, "that the final episode, 'Turnabout Intruder,' was not aired until the summer reruns of 1970."^{xli} With *Star Trek* officially off the air and into syndication, interest in the series grew. The famous lunar landings happened in the summer of 1969 and suddenly the idea of traveling in outer space didn't seem too far-fetched, but *Star Trek* had already completed its three year run. "Network cancellation was the best thing that could have ever happened to *Star Trek*," Gross goes on. "Had NBC renewed for a fourth or even fifth year, the series would have undoubtedly continued to chug along...and it would have undoubtedly faded into the annals of television history."^{xlii}

In January of 1972, the first *Star Trek* convention was held in New York cities. Episodes were shown, merchandise was available, and fans talked to the creative forces behind *Star Trek*. Joan Winston was one of the fans who helped put together the first con and expected only three to four hundred people to show up.^{xliii} Instead, over two thousand fans were packed into the Statler Hilton. Winston said:

We did it. Our January 1972 convention did it. We lit the fuse, and fandom burst into flame. Up until that time, *Star Trek* fandom had been underground. Fans here and there all over the country, printing their fan magazines, holding club meetings, and each thinking they were the only ones. The publicity our convention received appeared in hundreds of papers all over the United States and around the world. Thousands and thousands of fans discovered a most marvelous fact: They were *not* alone.^{xliv}

Each year, the number of fans grew by the thousands, from two thousand in

1972, six to seven thousand in 1973, to ten to fourteen thousand in 1974. Paramount executives had been watching with mild interest. Finally, the costly series that proved to be such a ratings "dog" began making money from the "stripping" of the series, or syndicating the episodes to independent stations who could air the show every night. Although the syndication started in the fall of 1970 and they received a return on their investment, Paramount did not make any moves toward revival until 1973.

It was the animation companies who approached Roddenberry and Paramount about doing a Saturday morning cartoon series. Filmation won the bid to produce the animated series, and Roddenberry and Paramount liked the idea enough to have the original cast signed to provide the voices of their animated counter-parts. Dorothy Fontana and other writers involved with the original series were brought in and twenty-two well crafted episodes were filmed and shown in the fall of 1973. Again, the series had trouble with ratings and it only lasted one season. "Unfortunately, like its predecessor, *Star Trek Animated* was canceled prematurely, with Roddenberry and the original cast going their separate ways, apparently forever, though *Star Trek* fandom certainly lived on," comments Gross.^{xlv}

Roddenberry produced several pilots for TV, all leaning heavily towards science fiction, but none became a series. The original cast went on to do other projects, but Doohan, Nichols, Takei, and Koenig found themselves typecast as their *Star Trek* characters. Shatner, Nimoy, and Kelley achieved minimal success outside of *Star Trek*, but all the cast were still remembered

by the roles they played in the series.

On the other hand, Del-Rey books began publishing novelizations of the original series episodes, fans began writing their own fiction, clubs were popping up all over the United States, and conventions were packed to capacity all because of "the little science fiction show that refused to die."^{xlvi}

Nineteen seventy-six marked the tenth anniversary of *Star Trek's* debut and fans kept trying to pressure Paramount into a live action series. While the United States was preparing for its first space shuttle launch, President Gerald Ford was avalanched with letters from *Star Trek* fans asking that the name of the shuttle be *Enterprise*. Ford made it so.

Subsequently, Paramount realized that they had an untapped resource: the fans of *Star Trek*. Man had landed on the moon, there was such a thing as a space shuttle, and there was an audience craving science fiction television. Paramount had toyed with the idea of producing a movie in 1976, but decided to try *Star Trek* on television again. The executives wanted to begin a fourth network to compete with NBC, CBS, and ABC. Since the studio produced both movies and television series, they had a stockpile of movies to use and several possible series ideas from writers such as Roddenberry. It was a way to increase revenue by relying on materials that Paramount already had. They had all the rights to the *Star Trek* franchise when they bought out Desilu in 1968 and what better way to help start off a fourth network but with a revived series that had a large viewing audience? The network's base was independent television stations who agreed to

broadcast certain programs during certain hours.^{xlvi}

Roddenberry began work on the *Star Trek II* "bible"--the writing and direction guideline for the new series that featured characters, races, enemies, and set descriptions and the subjects for scripts that were allowed or unacceptable. All of the original cast was signed to the *Star Trek II* weekly series except for Leonard Nimoy (Spock), who had opted to stay out because of personal and legal reasons. With the science/first officer Spock gone, two new characters were created to fulfill the role: Xon would be a full-blooded Vulcan science officer and Commander Will Decker would serve as the first officer. The final addition to the cast was Lieutenant Ilia who was a bald Deltan. Deltans were known for their sexuality and were sworn to celibacy if they were to leave their home planet, but she and Decker had a previous romantic involvement. Scripts were being written, the *Star Trek II* bible was finished, and sets built. Suddenly, Paramount decided that they didn't want a television show, but they wanted a movie.^{xlvi}

Starting a network was a big risk, especially when the cornerstone series was going to be expensive to produce. Moreover, two blockbuster science fiction films, George Lucas's *Star Wars* and Stephen Spielberg's *Close Encounters of the Third Kind*, came out in 1977 and broke all types of box office records. It was an eye-opening reminder to Paramount that money could be made from films and the subsequent merchandising. *Star Wars* set new standards on special effects which were provided by Industrial Light and Magic, and *Close Encounters of the Third Kind* proved that a science fiction

movie could be serious and not depend solely on space battles to do well at the box office. *Buck Rogers in the 25th Century* and *Battlestar Galactica* were both television series that tried to cash in on the new science fiction trend and both of these shows had network affiliation. Although the *Star Trek* series would have an established audience, unlike the other shows, the market would be saturated with space-oriented science fiction shows. The risk Paramount wanted to take was with films where more money could be made.

Star Trek: The Motion Picture

On March 28, 1979, *Star Trek: The Motion Picture* was officially announced. Again, the original cast was signed to do the movie, and this time Leonard Nimoy would reprise his role as Spock. David Gautreaux had been signed as the Vulcan science officer Xon who was to replace Spock in the *Star Trek II* series, but told Roddenberry that he didn't want his character to be the bell hop for Mr. Spock in the film; so, Xon was written out of the film.

Decker and Ilia survived the change from series to film, but Decker's relationship with Kirk was altered. Instead of Decker being ready to lay down his life for Kirk out of loyalty and near hero-worshipping, the first officer was the commander of the Enterprise and resented the fact that Kirk, now an admiral who had served two years behind a desk after the original series, took over command of the ship.

Like the original series, production problems were a huge factor in the making of *The Motion Picture*. First, the original fifteen million dollar budget ballooned into over forty-four million dollars because of an incomplete script and expensive, state of the art special effects. Harold Livingston, who is credited as co-writing the screenplay with Roddenberry, quit *The Motion Picture* project three times during production because he could not get along with Roddenberry. Livingston wanted to update the views of the *Star Trek* crew while Roddenberry held steadfastly onto the ideals that were set in the Sixties. They also fought about who would receive screen credit for writing

the screenplay, but it was Alan Dean Foster who wrote the original story from a one page premise by Roddenberry.^{xlix} According to Foster, he was initially denied screen credit for the film. After a long debate, Foster received the sole story credit and Livingston received the screenplay credit.

"Considering the critical scorning that *Star Trek: The Motion Picture* received, it hardly seems to have been worth all the battles," comments Gross.ⁱ The special effects were state of the art, on par with Lucas's *Star Wars*, but the story didn't rate nearly as well as Spielberg's serious and thoughtful *Close Encounters of the Third Kind*. Shatner admits that the cast didn't know how the story was going to end all through production, mainly because production started while it was still unfinished.ⁱⁱ

The Motion Picture, released in 1979, was seen as a direct rip-off of "The Changeling," a second season episode written by John Meredyth Lucas.ⁱⁱⁱ Both scripts involved a lost Earth probe (Voyager in *The Motion Picture* and Nomad in the original series) that had gained enough power to make it a threat to the ship (and the universe) and was searching for its "creator." In "The Changeling," Kirk was mistakenly identified as the creator Roykirk and Spock mind-melded with the machine (essentially was able to read its mind by touching it). Kirk had to trick Nomad into destroying itself by convincing the machine that it had made a mistake.

In *The Motion Picture*, the probe had evolved into a life form known as V'ger that was returning to Earth to find out who its creator was. Again, Spock felt compelled to become one with it but it was Ilia who it initially

absorbed into itself (presumably to communicate better with humans). Instead of Spock mind-melding with it or Kirk outwitting it, Decker joins Ilia and V'ger so that V'ger could touch its "creator."

The movie made over one hundred forty-five million dollars in its initial release, but it did not fare well with the critics. Gross writes that "the powers that be decided to remake *Star Trek* by violating every principal the series' popularity was based."^{liii} He goes on to point out that the plot was confusing and pointless. Andy Harman states, "Even with a multi-zillion dollar budget, they still couldn't keep it from being boring."^{liv} Fans dubbed *The Motion Picture* as *The Motionless Picture* and it was considered the worst of the worst, but it still made money because of merchandising. Paramount knew that they had made the right decision by going with a movie.

Star Trek II: The Wrath of Khan: The "Space Seed" that Flourished

The hardest thing that *Star Trek II* had to overcome were the memories of the disaster of *The Motion Picture*, both in budget and the fact that the film focused more on special effects than on actual plot. Paramount wanted to do a second film because of the commercial success of *The Motion Picture* and Roddenberry had already started working on a second script. However, Roddenberry was given the title of executive consultant and did not have any direct control over the new *Star Trek* movie. He could only approve the scripts.

Harve Bennett was brought in as executive producer and was told to produce a movie whose budget was under forty-five million dollars. Bennett's background was in television, producing the miniseries *From Here to Eternity* among others, and "it was the approach Paramount wanted him to take."^{iv} Robert Sallin, a veteran of critically acclaimed television commercials, was hired by Bennett to be the producer and was also responsible for making *Star Trek II* "quickly and cheaply."^{lvi} Both he and Bennett focused on the problems of *The Motion Picture* and realized that the film had left out the most important factor of *Star Trek*--characters. It was Bennett, Sallin, and art director Michael Minor who started working on a script for the sequel.

Minor provided the idea of the terraforming to Bennett, who instantly loved the idea. Minor comments:

The Federation is involved with playing God, but at the same time, trying to take barren dead planets and convert them into lovely worlds. Harve [Bennett] like the idea a lot. At the story conference the next day, he came over, hugged me, and said "You saved *Star Trek*!"^{lvii}

Originally titled the *Omega Project*, the idea of a device that could be used for both creation and destruction was a key element in *Star Trek II*. Omega was eventually renamed Genesis.

Bennett, Minor, and Sallin wanted to include the fact that the cast had aged and that crew was not the same group of people from fifteen years ago. *The Motion Picture* had ignored that fact, but the writers wanted to capitalize on it. Sallin explains it simply as Kirk having a mid-life crisis, complicated by the fact that he meets up with his son, David, who he'd stayed away from because of his mother's (Carol Marcus) request.

It was Bennett who wanted to use Khan Noonian Singh from the original series episode "Space Seed" as the main villain and he wrote the one page outline called *Star Trek: The War of the Generations*.^{lviii} He enlisted the help of Jack Sowards, who was a movie-of-the-week writer, to assist him with the screenplay. But while the production team was steadily gaining momentum, Leonard Nimoy had decided that he wasn't going to do a second *Star Trek* movie. The disaster of the first film enforced his fears of being typecast, and Nimoy had stated that he had no interest in doing a second movie. He had also been frustrated with the lack of organization and the way the characters were treated in *The Motion Picture*. Both Bennett and Soward knew they had to have the Spock character for the second film and they began to brainstorm. One of the key elements in *Star Trek II* was born

from trying to figure out a way to get Nimoy interested in doing the movie.

Most notable among them [the ideas that Soward gave to Bennett] was the idea of killing the Spock character as a means of enticing Leonard Nimoy to star in the film....^{lix}

The idea worked and Nimoy agreed to do the second film.

Nicholas Meyer, who had directed *Time After Time* and written both the book and screenplay of *The Seven Percent Solution*, was brought in to direct the movie. He also helped smooth out the rough edges of the screenplay and emphasized that besides the Genesis Project as the science fiction element, "its [*Star Trek II*] themes are entirely earthbound--death, aging, friendship."^{lx}

While the script was on the verge of completion, Meyer ran into the problem of two of the original series' actors wanting to jump ship. George Takei and DeForest Kelley were not satisfied with the way their characters had been written. Takei in particular resented having his character demoted to a "talking prop."^{lxi} Bennett had added some scenes to the script that featured Sulu, but Takei was still unhappy. He agreed to film the movie's opening scenes in the simulation room, although by the time *Star Trek II* was finished, the scenes that were added to woo Takei back ended up on the cutting room floor.^{lxii} Kelley, on the other hand, received a much better deal. Meyer rewrote key scenes and, according to Kelley, essentially made *Star Trek II* more like the original series than *The Motion Picture* or the original *Star Trek II* script. He liked the changes and he stayed on.

Ricardo Montalban had been recruited to reprise his role of Khan and four new characters were added to the Trek lore: Carol Marcus (Bibi Besch),

David Marcus (Merritt Butrick), Lt. Saavik (Kirstie Alley). Carol and David were Kirk's only close family at the time, and Lieutenant Saavik was a half-Romulan, half-Vulcan female whose mentor was Captain Spock.

Star Trek II's subtitle had many incarnations: *The Omega Project*, *The War of the Generations*, *Worlds That Never Were*, and *The Undiscovered Country*, and Meyer particularly liked the last one. The studio rejected *The Undiscovered Country* in favor of *The Wrath of Khan* which Meyer thought was "trashy and foolish sounding."^{lxiii} Released in 1982, the cast was excited about how well the movie turned out particularly because of Ricardo Montalban's Khan versus William Shatner's Kirk. One of the few people not overly impressed with the film was Roddenberry:

Montalban saved their ass. Khan was not written as that exciting of a character, he was rather flimsy. The Khan in the TV episode was a much deeper and better character than the movie Khan, except Montalban pulled it off.^{lxiv}

There was also his dispute over Kirk killing the life form that Khan had used to render Chekov submissive. Roddenberry says:

Now how dare he destroy a life form that had never been seen before! It needs studying. They had him [Kirk] act like an old woman trampling on a tarantula. Now that's not the Kirk we built up for three years.^{lxv}

Despite Roddenberry's problems with *The Wrath of Khan* and the fact that the movie grossed a little more than half of what *The Motion Picture* did, it was deemed a critical success. Nimoy's improvisation during Spock's death scene (Spock placed his hand on McCoy's face and said, "Remember") set the stage for the next movie.

Star Trek III: The Search for Spock: Part Two of the Trilogy that Never Meant
to Be

Although Nimoy denied the fact that he set up the Spock death scene in *The Wrath of Khan* so that there would be a sequel, the mysterious "Remember" uttered when Spock placed his hand on McCoy's face started up the idea mill for the third *Star Trek* movie. Fans never doubted the fact that there wasn't going to be a third movie and that Spock was not going to stay dead. Paramount had killed off one of the most popular, if not *the* most popular, character in *Star Trek* and felt that it would be idiotic if they didn't resurrect him.

Bennett was called in again to write a script, but this time he wrote solo. He commented that it was the easiest one he had to write because it was a direct continuation of *The Wrath of Khan*.^{lxvi} Diving into the depths of Vulcan mysticism, Bennett used the idea of *katra* or the spiritual essence of a Vulcan as the vehicle for another adventure. *The Wrath of Khan* had set up many loose ends that needed to be tied up: Spock's death, his body on the Genesis planet, Kirk's son, Saavik, and the Genesis planet and device. By using the "Remember" scene from *The Wrath of Khan* to plant Spock's *katra* into McCoy's mind, Bennett remarked that the story fell into place easily.

Sarek, Spock's father, meets with Kirk back on Earth in search of Spock's *katra*. When Kirk admits that he has no knowledge of the *katra*, both of them review the ship's logs of Spock's death and discover that McCoy is the *katra* keeper, but McCoy has been arrested for trying to charter a ship to

the Genesis planet, which has become an off-limit topic since the crew's return to Earth. Kirk enlists the aid of Sulu, Scotty, Chekov, and Uhura to free McCoy from a holding cell and hijack the E. Uhura is the only one to remain behind on Earth; she wishes the rest of the crew good luck, and travels to Vulcan to await their return.

Meanwhile, the *USS Grissom* is conducting scientific research of the Genesis planet and both Saavik and David are members of that crew. When they detect lifesigns down on the planet, they beam down and discover that Spock's casket is empty and that there is a young Vulcan male. While Saavik and David discuss the effects of Genesis on both the planet and on Spock, a Klingon ship appears and destroys the *Grissom*. Both Saavik and David are stranded on the planet and the Klingon commander wants to know the secrets of the Genesis "weapon."

The E and her crew of 5 arrive on the scene and the E is immediately disabled by the Klingon ship. Saavik, David, and young Spock are being held hostage and the Klingon commander, Kurge, wants Kirk to tell him about the Genesis device. Kirk at first refuses and Kurge orders the death of one of the hostages--David. Kirk surrenders and agrees to beam over to the ship to tell the commander about Genesis, but he sets the E's self destruct device so that the Klingons could never get their hands on a Federation ship. Kirk and crew beam down to Genesis and watch the Enterprise blow up and burn up in the atmosphere.

For Bennett, it was a matter of balance in action--Kirk wanted to bring

Spock back to Vulcan but there was a price: his son and the E. "The reason David dies, structurally, is because he's messed with mother nature," Bennett states.^{lxvii} David, like his father, changed the rules so that he could accomplish something quickly. He had put proto-matter into the Genesis matrix to speed the processes along and also to work out a few kinks in the programming. Saavik tells David that he is "just like your father" when she finds out, but David had told no one else about what he did. David's death causes one of the strongest emotional responses from Kirk audiences have ever seen. His litany of "You Klingon bastard. You killed my son" repeated over and over again drive the point home that "it was the moment where Kirk realizes he has lost a good portion of the fight with the Klingons because they have in their hands everything he loves or cares about."^{lxviii}

Blowing up the E, on the other hand, caused a much greater stir than David's death.

The loss of the E was the big risk in the script, the big surprise, though word of it leaked to the fans and campaigns, not unlike the ones to save Spock, were begun to save the E from its demise.^{lxix}

Kirk's love-hate relationship with the ship was touched upon several times during the original series, and he had admitted that he was married to it.

Kirk Houser comments:

As they [the E crew] were watching the Big E [*Enterprise*] fry in the atmosphere, and Kirk asked, "What have I done, etc..." I thought to myself -- You just made a few million trekkers wet their pants....^{lxx}

To Bennett, the E was Kirk's sacrifice, his no-win scenario that he avoided in *The Wrath of Khan*, and it was the only logical thing to do.

While the problems with David were solved ultimately by the character's death, Bennett still wondered what to do with Carol Marcus, and since Spock would be brought back to Vulcan, it was only logical that his human mother, Amanda, would be there with Sarek.^{lxxi} He admitted, however, that he didn't want to deal with either one, feeling that both Carol's and Amanda's emotional responses would slow the script and hurt the intensity of the scenes; so, he left them both out.

The script was falling into place easier than *The Motion Picture* or *The Wrath of Khan* and although there was another budget limitation, it did not pose a problem. One of the biggest differences between the first two movies and this one was Leonard Nimoy's feelings about the project. Nimoy had refused to play Spock in the revival television series, but agreed to do the film with little problem, and he again refused to do *Star Trek II* until he was assured that his character was to be killed off. After both films, Nimoy felt that he "[knew] more about *Star Trek* than either of them [directors Robert Wise from *The Motion Picture* and Nicholas Meyer from *The Wrath of Khan*]."^{lxxii} Nimoy wanted to do more than just act, he wanted to direct, and Paramount agreed to it.

The clash between Nimoy and Shatner was inevitable, but the confrontation took place before the final draft of the film was finished. Shatner wanted to play more key roles and have more film time during critical scenes between Spock and McCoy. Both Nimoy and Bennett said no, and after a short discussion, Shatner agreed that he should stay out of the

scenes.^{lxxiii} Although the rest of the cast was leery about the former co-star turned director at first, there were no problems among them.

The film came in under budget, opened to positive critical reviews (although they were not as good as *The Wrath of Khan's*), and grossed as much as *The Wrath of Khan*. Edward Gross notes that it is the closest film to the original series in terms of characterization and focus because each of the cast had his or her moment to shine.^{lxxiv} Fan reaction was mixed to the film, though. Sherry Hopper says, "it may not be my ultimate [favorite], but I put *The Search for Spock* up pretty high because of a lot of elements," and those elements are the characterization, the finest acting Shatner's ever done, and the sight of Scotty, Chekov, Sulu, McCoy, and Kirk watching the E's fiery descent into Genesis' atmosphere.^{lxxv} "Nothing could approach the solid characterizations we watched in *Star Trek-III*," she adds.^{lxxvi} Other fans strongly disliked the film because it negated everything that was done in *The Wrath of Khan* and *The Motion Picture*. David is introduced and then killed, Genesis creates a planet but it is unstable and it destroys itself, Spock dies but is revived, and the E, which went under major refits from the original series to *The Motion Picture*, has been destroyed. For them, the movie is weakened considerably because of those points.

One thing remained, however. Spock's body was reunited with his *katra*, but the E crew had broken direct orders by going to the Genesis planet, sabotaged a fleet vessel (the *USS Excelsior*) so that it would not pursue the E to the Genesis planet, and destroyed the E. The movie ends

with the tag line "The Adventure Continues..." and the fourth movie was almost immediately under production.

Star Trek IV: The Voyage Home: The Star Trek Comedy Hour

Like *The Wrath of Khan*, *The Search for Spock* left a lot of unanswered questions. Spock was healed, but he wasn't the same character that was introduced back in 1966 or in *The Wrath of Khan*. The E crew used a stolen Klingon vessel to get Spock back to Vulcan and they were considered renegades by both the Federation and the Klingons. Things were not as easy to put together as *The Search for Spock* had been. First of all, Shatner refused to return as Kirk unless he was given a considerable pay increase. Nimoy had no trouble with securing the position of director for the fourth movie, but Bennett did not want to write the entire screenplay for it. While they were searching for a writer, Eddie Murphy expressed a strong interest in playing a part in the movie as well. Nimoy and Bennett had an idea in hand, but didn't know what to do with it.^{lxxvii}

While Nimoy and Bennett waited to hear the outcome of Shatner's demand in increased salary, they worked on a Starfleet Academy story, a prequel to the original series that showed a young Kirk and crew before they came together on the E, that would not involve Shatner at all. Once the money was approved and Shatner was ready to do the fourth film, the idea was immediately dropped.^{lxxviii} After that, Bennett and Nimoy settled on Steve Meerson and Peter Krikes to write the screenplay for the movie.

Meerson and Krikes worked on the outline given to them by Bennett and Nimoy. An alien probe travels to Earth and creates enormous amounts of environmental damage, so much in fact that ships are ordered away from

Earth. On their return from their Vulcan exile, Kirk and company discover what the probe is looking for--a pair of humpback whales--and realize that they must travel back in time to the late 20th century because the whales had been hunted into extinction. The crew encounter various cultural and technological differences in their visit to 20th century Earth and risk almost everything to return to back to the future with a pair of humpback whales.

Like *The Motion Picture*, major revisions took place between Meerson and Krikes's script and what finally went on screen. Bennett and Nicholas Meyer rewrote the final version in 20 days, and the lead writing credits were originally going to them.^{lxxix} Meerson and Krikes were not pleased at all, asked for the Writer's Guild to intervene, and claimed that Bennett told Paramount one thing, told them something else, and then denied both. Eventually, Meerson and Krikes were listed first for the screenplay writing credits and Bennett and Meyer second.

There was one other major dispute that disrupted the *Star Trek* set--the falling out between Nimoy and Bennett. Bennett claimed that he was emotionally beat up by Nimoy, but Nimoy made no comment to the press over the details. One insider reported that Bennett had been barred from the set as well, but it did not stop the upbeat feel of the film.^{lxxx}

After three very serious films, *The Voyage Home* took a different turn, relying on tongue-in-cheek humor that earmarked favorite the original series episodes such as "Trouble with Tribbles" and "A Piece of the Action." Also added to the film was marine biologist Dr. Gillian Taylor, (Catherine Hicks)

who is Kirk's first love interest in any of the films.

Despite the problems with Shatner's salary, screenwriting credits, and Bennett's dispute with Nimoy, *The Voyage Home* grossed over \$126 million when it was released in 1986.^{lxxxix} While it is one of the most popular *Star Trek* films with the fans, Gail Sakurai and Andy Harman have trouble because it "messed with history so much that it is laughable."^{lxxxii} Sakurai goes on to argue:

...they did it ON PURPOSE to get cheap laughs! And what is worse is that no one involved with that film will even acknowledge that they blatantly violated some of the most fundamental precepts of the Trek universe.^{lxxxiii}

The Voyage Home ended with the crew being absolved of the charges against them, Kirk being demoted from admiral to captain, and Kirk being given command of the *USS Enterprise* NCC-1701-A. For Shatner, the critical and financial success of *The Voyage Home* meant one thing: a fifth movie.

Star Trek V: The Final Frontier: The Search for Something

One of the agreements in Shatner's contract for *The Voyage Home* included the opportunity for him to direct the fifth movie and after the fourth movie finished filming, he already had ideas for his own screenplay. Almost immediately, however, Shatner ran into problems.

The critical and box office success of *The Voyage Home* was difficult to follow up to. There had been no loose ends to tie up as with *The Wrath of Khan* and *The Search for Spock*, and *The Voyage Home* had "achieved its goal of being the much sought after 'cross-over film;' a Trek film that appealed to the mainstream audience."^{lxxxiv} Eric Von Lustbader, author of *Ninja*, was approached to do the screenplay, but wanted too much money and was rejected by Paramount. Shatner and Paramount wanted Bennett to produce the fifth film, and Bennett at first refused. He and Shatner then met for several hours and Bennett agreed to produce the film, but had reservations about the story idea. Bennett felt that the premise, the E crew searching and meeting God, was "faulty" and something that a person would read in *TV Guide*. The audience would be one step ahead of the story at all times because they knew that the crew was not going to actually meet God, only someone or something that was impersonating God.^{lxxxv}

David Loughery of *Dreamscape* fame was brought in to do the screenplay to Shatner's "An Act of Love" outline which had been approved by Paramount. Edward Gross sums up the plot:

...[it deals] with the E being commandeered by a rogue Vulcan, Sybok, and being led into a world beyond the Great Barrier where

they encounter God, who turns out to be the Devil.^{lxxxvi} The outline was "a little too dark," remarks Loughery, and Paramount "wanted to make sure that we retained as much humor and fun as possible."^{lxxxvii} Roddenberry, serving his part as executive consultant, did not like the encounter with God theme at all, although back in 1976, he had written the proposed *Star Trek* movie script *The God Thing*, which dealt with similar themes.^{lxxxviii}

Loughery and Bennett tackled the next draft without Shatner, who was acting in *Voice of the Planet*, and when Shatner returned, he felt that Loughery and Bennett had gone too far in rewriting the script, but eventually agreed to it. In their version, Sybok is Spock's half-brother and has enormous mental powers. He gains his followers by allowing people to purge their personal pain, and even persuades McCoy and Spock to join him. Kirk is left to take on Sybok alone. DeForest Kelley and Leonard Nimoy objected to the portrayals of their characters as betraying Kirk. The scene was rewritten to have McCoy and Spock hold out from Sybok's persuasion and both actors felt better about it.^{lxxxix}

Another flood of problems hit Shatner as the final draft was written. Although the 1988 Writer's Guide strike lasted for six months and held up production of films and television, the script had been finished shortly before that. Nimoy had accepted a directing assignment on *The Good Mother* while waiting for the movie to develop, and caused a delay of several months. The film had gone over budget in Paramount's opinion; so, severe cuts were made. Chaos in production caused Shatner's complicated and very

conceptualized plot to be significantly pared down, and the budget crunch caused Bennett to change special effects companies from Industrial Light and Magic, which had handled all the *Star Trek* films, to Associates and Ferren.^{xc}

When *The Final Frontier* was released in 1989, the reviews were terrible and the film grossed just under \$50 million. While Gross balances the problems with the script and directing with all the production problems Shatner encountered, he comments that Shatner didn't have nearly the skill or the confidence that Nimoy had in directing. Roddenberry simply commented, "No one person made it terrible, and no one wanted it to be terrible." James Doohan (Scotty) did not have anything nice to say about Shatner after the release of *Star Trek V*. He was upset that he only had a very limited role, something he termed as "cheap shots" because his character wasn't developed like Kirk, McCoy, and Spock. "He tried to do too much for *Star Trek V*, and look what happened--it wasn't a good story and it wasn't a good movie." George Takei (Sulu) also was disappointed with the lack of his character's development and said, "we're really just there." Walter Koenig notes that *The Motion Picture* and *The Final Frontier* could be compared with each other because of production and writing problems, and felt that "it was an okay film."^{xc}

The Final Frontier's performance at the box office and the response to it were so bad that it was unlikely that another *Star Trek* movie would be made. The only thing that changed anyone's mind about the possibility of a

sixth film was that *Star Trek's* 25th anniversary was in 1991.

Star Trek VI: The Undiscovered Country: Two Different Stories, Two Different Crews

After *The Final Frontier* brought back strong memories of the disaster of *The Motion Picture*, Harve Bennett decided to work on the *Star Trek* prequel as a premise for *Star Trek VI* and asked David Loughery (who co-wrote *The Final Frontier*) to join him. They saw it as a back up plan, in case the studio could not get the original series cast members to star in the film. *Starfleet Academy* dealt with Kirk and Spock's first meeting and their first heroic actions in battling against slavery and racism. Roddenberry refused the idea. He feared that it would turn into a lampoon like the *Police Academy* films. The original series cast opposed the idea as well, and Walter Koenig (Chekov) and George Takei (Sulu) even enlisted the help of the *Star Trek* fans to organize a letter writing campaign against the story. Bennett's frustration was evident when he commented that he gave Paramount "the choice of doing another movie with the young kids [*Starfleet Academy*] or *The Over-the-Hill Gang Returns to save the Galaxy*."^{xcii}

Neither Roddenberry nor the original cast had to worry, though, because Paramount rejected Bennett's and Loughery's idea in favor of recruiting Nicholas Meyer to write and direct *Star Trek VI*. Leonard Nimoy became the executive producer, replacing Harve Bennett, and also worked out the story with Lawrence Konner and Mark Rosenthal.^{xciii} Nicholas Meyer and Denny Martin Flynn wrote the screenplay.

While *The Motion Picture* and *The Final Frontier* had focused on

conceptualized plots and depended heavily on *F/X* and *The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home* became the trilogy of Spock's death, resurrection, and healing, Nimoy decided to take a much stronger political tone in *Star Trek VI* than any of the other movies. The Cold War was ending between the United States and the Soviet Union, and Nimoy wanted the wall to fall between their 23rd century counterparts, the Federation and the Klingons.

A mass explosion on Praxis, a moon of Klingon homeworld, radically altered conditions on their homeworld so much that the Klingon race faces extinction within the next 50 years. They go to the Federation for help, and Spock, now an ambassador, volunteers Kirk and the E crew as the "olive branch." Ten years have passed since David's death in *The Search for Spock*, and Kirk, Scott, McCoy, Uhura, and Chekov are ready to retire while Sulu has been given command of his own ship, the *USS Excelsior*. Kirk is resentful that Spock volunteered him for the mission and still hasn't forgiven the Klingons for David's death.

After a disastrous dinner with the Klingon Chancellor Gorkon (David Warner), who is in favor of a loose alliance between the two governments, and his staff, Gorkon is assassinated by two people dressed in Starfleet anti-gravity gear and helmets on his own ship. To make matters worse, the Klingon ship was damaged by photon torpedoes that appeared to have been fired from the E. In a desperate attempt to save his ship, Kirk surrenders and beams over to the Klingon ship with McCoy, and McCoy attempts to save

Gorkon's life. When Gorkon dies, McCoy and Kirk are arrested, put on trial, and are sentenced to life imprisonment on the ice planet Rura Penthe.

The E crew desperately search for a way to clear Kirk and McCoy's name, but they are helpless. Spock orders Valeris, a female Vulcan he has groomed to take his place on the E, to conduct the search and she turns up with several dead ends, including two murdered crew members. Spock orders the E on a heading to Rura Penthe in order to rescue Kirk, against the direct order not to do so from Starfleet Command and the new Klingon Chancellor, Azetbur, who was Gorkon's daughter.

Kirk and McCoy are rescued, and Valeris is revealed as the traitor on board the ship, in league with high ranking Federation officials. After that, the missing links begin filling in. It wasn't the E that fired on the Chancellor's vessel, but a prototype Klingon vessel that could fire when cloaked.^{xciv} Another assassination attempt on both the Klingon Chancellor and the Federation president is planned at Camp Khitomer, where the peace talks have been moved. The E arrives just in time to destroy the prototype Klingon ship, and Kirk saves the Federation president's life, reveals the other traitors, and salvages the peace conference.

The only problems that *The Undiscovered Country* faced was casting. Nicholas Meyer wanted Kirstie Alley to reprise her role of Saavik in *The Wrath of Khan* for *The Undiscovered Country*, but she refused. Meyer did not want to hire Robin Curtis, *The Search for Spock's* Saavik, for the role; so, he opted to change Saavik into Valeris and cast Kim Cattrall.^{xcv} Rumors spread about

George Takei's refusal to return as Sulu unless the character was given his own command and had much more screen time. Meyer gave Takei both, making Sulu and his ship, the *USS Excelsior* seen in *The Search for Spock*, Kirk's only supporters.

The film was made for \$27 million, \$6 million less than *The Final Frontier*, and grossed \$80 million from the box office following its December 1991 release. While Roddenberry, Nimoy, Meyer, and others were satisfied with the film, *The Undiscovered Country* received lukewarm reviews from critics and took a bashing from *Star Trek* fans who claim that Kirk was too much out of character for what took place. Gail Sakurai complains that Kirk's hatred of Klingons completely blew away everything that was established in *The Final Frontier* and the original series. In *The Final Frontier*, he "interacted with those Klingons just fine. He even invited them to a party aboard his ship, and made no mention at all of any distaste at having to be in such close quarters with them."^{x cvi} In *The Undiscovered Country*, he claims that he cannot forgive the Klingons for killing David ten years ago. As for the original series, Sakurai says:

...such cause and effect [David's death causes the hatred of all Klingons] *might* be believable IN SOME PEOPLE. But NOT in James T. Kirk. Kirk has never had a prejudiced bone in his body... He was always making eloquent speeches about high principles such as equality and justice and tolerance. And what's more, he believed in what he said.^{x cvii}

She also cited that Kirk's backing down from a fist fight on Rura Penthe should never have happened.

...the Kirk in *The Undiscovered Country* wimps out, backs down, and tries to run away when confronted in prison by a large,

belligerent alien. Only when forced into it does he put up a fight. The "old" Kirk would have never shown such weakness. He would have either tried to bluff, or come out swinging. Just being a few years older (and physically out of shape) doesn't begin to explain this drastic change in his personality.^{xcviii}

Sakurai doesn't blame the actors for what was done to their characters, but she does the script. She also points out that Spock is the only crew member that was not out of character in the film, and theorizes that it was because Nimoy had a major role in developing and writing the story.^{xcix} Sherry Hopper believes that the writers were only trying to develop Kirk more, and "in some ways they succeeded, in others failed."^c

As mentioned before, Roddenberry approved of the final version of the film, but did not survive to see it open in December. On October 24, 1991, Gene Roddenberry died. The ailing creator of *Star Trek* had suffered a series of strokes that left him partially paralyzed, and he had all but removed himself from the mechanics of *Star Trek*, leaving the work to Meyer, Nimoy, and a few other trusted men. A dedication to Roddenberry was added to the opening credits of the film.

From all reports, *The Undiscovered Country* is supposedly the last *Star Trek* film featuring the original series cast, but Shatner, Koenig, and Takei have started up campaigns to make a seventh feature film. Takei reportedly wants it to focus on the adventures of Sulu on the *Excelsior* while Shatner wants to feature the entire the original series crew. Fan reaction is mixed to the idea, but critics definitely think that the *Star Trek* movie legacy should be passed on to a new crew.

Star Trek: The Next Generation: Creating the Second Legend

Nineteen eighty-six marked *Star Trek's* twentieth anniversary and the release of *The Voyage Home*, and Paramount approached Roddenberry that spring with a way to capitalize on the anniversary. They offered him a chance at doing a new series because they feared that their franchise may lose momentum knowing that the studio could only produce one movie every 2 years.^{ci} Studio executives suggested story lines, but Roddenberry turned them down. He remembered the problems of the original series, the long hours and the hassles with the network, and did not wish to repeat it.

There was also the concern over the original series cast: their availability, their age, and their salaries.^{cii} For *Star Trek IV* alone, Shatner and Nimoy received \$4 million each, Kelley received \$500,000, and the rest of the original series cast received \$125,000 each, and a weekly series only meant that the budget would have to be substantially higher than Paramount was willing to spend.^{ciii} Only after Paramount promised that the new series would not be a sequel to the original series did Roddenberry agree to helm the show and he opted to set it sometime in the near distant future of the original series.^{civ} Robert Justman, who produced the original series's first two seasons, began working with Roddenberry on the "bible" for the new series in November of 1986.

Besides Justman, Eddie Milkis, a former producer of the original series, Dorothy "D.C." Fontana, a writer for both the original series and the animated

series, and David Gerrold, another writer from the original series, were brought in to help out with the new show. It was turned down by NBC, ABC, CBS, and the newly premiered Fox network, however what would have been a disaster 20 years ago turned into a plus for the new series.^{cv} It would be released through first-run syndication, meaning that it would be sold to independent stations to be shown at a set time designated by the station every week. For Roddenberry, it meant that there were no censors and he was in complete control of the series.

The title went through several changes before it was christened *Star Trek: The Next Generation* and originally it was set in the twenty-fifth-century on board the *USS Enterprise NCC 1701-G*. Gerrold lobbied for several flaws of the original series to be corrected in *The Next Generation*: the captain always beaming down into a dangerous situation, the five year mission and the impact it would have on those both single and married ("How did humans...deal with such a career?"), and the fact that the equipment on the starship was constantly breaking down. The first and last problems were overused plot devices, but provided easy drama week after week.^{cvi}

Roddenberry had already changed the idea of the captain always beaming down into danger in the aborted *Star Trek II* series developed in the mid-1970's. He gave the risk-taking job to the first officer (then Will Decker) and had the captain stay on board the ship.^{cvi} In response to the second problem that Gerrold pointed out, Roddenberry made the new E "outfitted for

an assignment of ten years or longer. Because of that, officers and crew would be allowed to bring their families along...."^{cviii} As for the malfunctioning technology, Roddenberry became "adamant in his insistence that the new series would not rely on failed technology as a plot device week after week."^{cix}

By March of 1987, several revisions had been made in *The Next Generation* "bible." First, the series would take place in the 24th century instead of the 25th, some 78 years after the original series, and secondly, the E would be the NCC 1701-D. Meanwhile, Fontana was writing the script for the series pilot called "Encounter at Farpoint" and sets were being built on the Paramount lot. Because of the *Star Trek* movies, there were already several standing sets that were inexpensively redressed for *The Next Generation*, saving several thousands of dollars in the production costs.^{cx}

A new universe had been created for *The Next Generation*, and while paying homage to the original series, the new characters were distinctly different from the original series. Fans initially balked at the idea of a new series complete with a new crew. After all, how could it be *Star Trek* without Kirk, Spock, and McCoy? They were the driving force behind the original series and, at that time, four movies.^{cx} The question of "What is *Star Trek*?" cropped up at conventions, in magazines, and on television, and fans wrote letters in attempts to make *The Next Generation* being a sequel to the original series. Roddenberry ignored the pleas because to him, *Star Trek* was about people first and foremost and it didn't matter if it was Kirk and Spock

or Smith and Jones who were starring in the program. He had a formula that he used and crafted a set of characters that would work well within that formula.

The casting call that was sent out in December of 1986 listed eight characters: Captain Julien Picard, Commander William Ryker (first officer), Lieutenant Commander Data (second officer), Lieutenant Deanna Troi (chief psychologist), Lieutenant Macha Hernandez (chief of security), Doctor Beverly Crusher (chief medical officer), Leslie Crusher (Beverly's daughter), and Lieutenant Geordi La Forge (helm officer).^{cxii} While Kirk and company reflected Roddenberry's ideas and attitudes at age 45, Picard and crew reflect the changes in Roddenberry's beliefs in the 20 years that had passed.^{cxiii} Instead of the captain beaming down in the middle of a fight, being the first one to throw a punch, or wooing all the beautiful women in the galaxy, Captain Picard would be almost the exact opposite--an almost celibate diplomat.^{cxiv}

The basic outlines for the characters had been given, but like the original series, many changes were made between the initial casting call list and the writer's "bible" which was finalized in March of 1987. First of all, the captain's name was changed from Julien to Jean-Luc, the spelling of "Ryker" was altered to "Riker," and Deanna Troi was promoted from lieutenant to lieutenant commander.^{cxv} Macha Hernandez was inspired by the tough, Hispanic female marine Vasquez from the 1986 movie *Aliens*, but both her name and her nationality were changed to Natasha "Tasha" Yar and she was

of unspecified Ukrainian descent. Leslie Crusher first started off as a teenage boy named Wesley, Roddenberry's middle name, then rewritten as a teenage girl named Leslie, and finally back to Wesley. Geordi La Forge had been demoted to ensign and then promoted to lieutenant junior grade in the final writer's guide.^{cxvi}

Besides those changes, Roddenberry had to set apart these eight characters from the original series. In his drive to further distinguish the two *Star Trek* captains from one another, Roddenberry made Picard older, more cautious, and stricter, but with a strong respect for honor and duty.^{cxvii} The traits that made the new captain seem like a "burrhog" were tempered by those that made him more of a "romantic" stylized captain.^{cxviii} He was a reflection of the 1980's United States government under both Bush and Reagan because he "is governed by consensus and was far more concerned with foreign policy and external threats than with the domestic bliss which permeated every corridor of [the E]."^{cxix}

Picard had also been given a stronger, more definitive background than Kirk ever had. He had commanded starships for over 22 years, his longest tenure on the *USS Stargazer*, and one of his best friends and officers, Jack Crusher, died under his command. Crusher's widow is the E's Chief Medical Officer Doctor Beverly Crusher and their son is Wesley. Many unresolved emotions still harbor over Jack's death, but Picard and Beverly are not antagonistic towards each other.^{cxx}

Beverly Crusher and Picard knew each other before their assignment to

the E, and they knew that they would be serving on the same ship together. There is a definite attraction between the two, but it, like Riker and Troi's, has been kept at the barest minimum. She has a "profound sense of medicine, the kind of skill that takes years to develop" and has very sharp "wit and intelligence" that makes her one of the most formidable doctors in Starfleet.^{cxxi}

But the qualities of Kirk's Kennedy-like captaincy were not lost, but only transferred to the first officer William Riker. Called "Number One" by the captain only, Riker shares "a very strong, solid relationship with the Captain" and "is pleasant looking with sex appeal."^{cxxii} He was pegged right off as the Kirk-in-training and a retread of William Decker from *The Motion Picture* and the aborted the original series revival.

While Kirk's qualities were divided among Picard and Riker, Spock's characteristics were split between Lieutenant Commander Data and Deanna Troi. Data is a sentient android created by Doctor Noonian Soong and his greatest quest is to understand "what it is to be human."^{cxxiii} Because he is an android, he is capable of storing incredible amounts of information and also calculate statistics faster than the ship's computer. He has no emotions but tries to emulate them unlike Spock who had emotions but tried to suppress them.

Deanna Troi takes on the more spiritual characteristics of Spock because they have mental abilities and both are half-human. Troi's other side is Betazoid, a race of telepathic people, and she is empathic or able to

sense other's emotions. She, like Spock, has to deal with her human side, but like Data, does not attempt to suppress it.^{cxxiv} She and Riker at one time had a "tempestuous relationship" that "somehow didn't work," but "now that fire is only embers, a warm and comfortable friendship."^{cxxv}

Beverly's fifteen-year-old son, Wesley, has "an eidetic (photographic) memory in areas of starship engineering and related sciences" who "can not only visualize the starship's working parts but also the potential of the designs."^{cxxvi} His incredible abilities would earn him a commission as an "acting-ensign" from Picard and he would also emphasize the concept of the E as a family and exploratory vessel than a military vessel.

Security chief Tasha Yar sees much of her lost childhood in Wesley: she had grown up on a failed space colony that was filled with drugs and rape gangs. She is an expert in martial arts, "treats Captain Picard and Number One [Riker] as if they were saints," and has a fierce protectiveness about the ship and her crew.^{cxxvii} While Yar is often very serious, Lieutenant junior grade Geordi LaForge is "the starship's `blithe spirit'" who was born without optical nerves. He wears a "Visual Instrument and Sensory Organ Replacement" or VISOR that allows the otherwise blind helm officer to see the entire electromagnetic spectrum and act as a "walking tricorder."^{cxxviii}

During the evolution of the first season "bible" and the "Encounter at Farpoint" script, no mention was made of Worf, a "Klingon marine" that Justman, among others, had lobbied for. Roddenberry had a strict rule of not featuring "old races" from the original series in *The Next Generation*, but

after realizing that the presence of a Klingon bridge officer would be the most obvious character difference between the original series and *The Next Generation*, he agreed to it.^{cxxix}

The most obvious visual difference between the original series and *The Next Generation* is the updated technology, spacious bridge, conference room, captain's office, the holodeck, sickbay, main engineering, captain's and crew quarters, turbolifts, transporter rooms, and cargo decks. Andrew Probert, whose design credits include television series *Battlestar Galactica* and *Airwolf* and the movie *Indiana Jones and the Temple of Doom*, had worked on the *Enterprise* model from *The Motion Picture* and was signed on for the design staff.^{cxxx} Rick Sternbach who had worked on *The Motion Picture* as well as *The Last Starfighter* and the PBS series *Cosmos*, and Michael Okuda, whose design credits included *The Voyage Home* and *Flight of the Intruder*, were brought in as well to give *The Next Generation* its futuristic feel.^{cxix}

The sets of *The Next Generation* were very impressive and extremely modern, and lacked the stark nakedness of the original series in order to further emphasize *The Next Generation's* non-battleship-sterile look. Communicators were changed into Federation insignias and attached right onto the uniforms while phasers looked like mini vacuum cleaners. The bulky, box style tricorders that were worn like a purse were reduced to fold up, hand held devices that could fit into the side pockets of the uniform. Gone were the switches, dials, and rows of blinking lights on the consoles,

and they were replaced by flat, touch sensitive control panels while hyposprays were modified to look more like inhalers than the original series ones.^{cxxxii}

Three major new additions--the captain's office or ready room, replicators, and the holodeck--had their roots in the original series and the animated series. While it was assumed that Kirk had his own private office in the original series, the captain's ready room of *The Next Generation* is directly off the main bridge where Picard can retreat from the bridge to confer with Riker or another member of the bridge crew, receive and respond to private messages from a starbase or Starfleet, or to complete paperwork and leave the bridge under the command of a junior officer.

While replicators had been mentioned on the original series, the animated series, and in the movies, their widespread use of reproducing any inanimate object, from food to crystal wedding gifts to engineering components, did not happen until *The Next Generation*. Most medications as well as clothes and personal items could be readily produced. In the 24th century, there would be no need to pack a large suitcase because everything would be available to a person on board a Starfleet vessel.

The holodeck was an idea proposed back during the pre-production of the original series that was called the "rec room" and later became the focus of "The Practical Joker," one of the animated series episodes.^{cxxxiii} This "rec room" was "a holographic entertainment center...but the idea of combining transporters and replication with a hologram system was not fully developed

and finally filmed until *The Next Generation* was born.^{"cxxxiv} The holodeck can create a variety of settings, from a wooded glade to San Francisco circa 1940's to a version of London directly from Sir Arthur Conan Doyle's Sherlock Holmes. It can be used for training exercises, funeral ceremonies, and weddings, but overuse and misuse of the holodeck to fulfill personal fantasies of the crew can lead to "holodiction."^{cxxxv}

The only set to escape major transformation was the transporter room. In paying homage to the original series, especially to Scotty, the room was only slightly modified in keeping with the 24th century decor, but the three controls that Scotty always slid upwards to transport to and from the ship remained the same, except that they were now three bars on the touch sensitive control pad.

While the sets and props were being finished for use in the "Encounter at Farpoint" screenplay, producer Eddie Milkis decided that he no longer wanted to be part of *The Next Generation* and was replaced by Rick Berman.^{cxxxvi} It was Berman and Justman who selected the actors and actresses for *The Next Generation* with Roddenberry only having to approve of their final decisions.

Justman chose Patrick Stewart, a London born member of the Royal Shakespeare Company, to be Captain Jean-Luc Picard. Stewart's screen credits included PBS's *I, Claudius* and minor roles in the movies *Excalibur*, *Dune*, and *Little Lord Fauntleroy*. His extensive work in the Royal Shakespeare Company only added to the aristocratic, almost royal demeanor

of Captain Picard, but Roddenberry wasn't quick to accept him. After screening others for the role and considering Stewart for the part of Data, Roddenberry finally decided to go with Stewart as Picard, and tailored the role to Stewart's style.^{cxxxvii}

While Justman was trying to bring Stewart on as Picard, Jonathan Frakes of *North and South* television miniseries fame auditioned for the role of William Riker, and according to the Frakes, he received coaching on the side from Roddenberry himself.^{cxxxviii} The role of Data was awarded to on-stage and mime veteran Brent Spiner, whose most memorable television role was Bob Wheeler, "the luckless hick," on NBC's *Night Court*.^{cxxxix} Another experienced mime who also served as a choreographer for Jim Henson's *Labyrinth*, Gates McFadden, was cast as Doctor Beverly Crusher.

British actress Marina Sirtis read for the role of the security chief, Macha Hernandez, and Denise Crosby, Bing Crosby's granddaughter, auditioned for the role of Troi. Berman, Justman, and Roddenberry liked both actresses, but it was Roddenberry who wanted Sirtis to be the exotic, alien counselor and Crosby to be the fiercely protective yet highly attractive security chief. Macha Hernandez was then changed to Natasha Yar and her nationality switched from Latin to Ukrainian to match Crosby's blonde hair and pale skin.^{cxl}

The two most recognized names on the cast list were LeVar Burton of *Roots* and PBS's *Reading Rainbow* fame as Geordi LaForge and Wil Wheaton, fresh from his critically acclaimed role of Gordie in *Stand By Me*, as Wesley

Crusher. Michael Dorn was the last actor signed on to *The Next Generation* as Worf, and originally the Klingon lieutenant would only be a recurring role, but after his appearance in "Encounter at Farpoint," his role was expanded to become a season regular.^{cxli}

The final changes were made to the script, the media was flooded with advertising for *The Next Generation*, and the series debuted in the week of September 28, 1987.^{cxlii} It received lukewarm reviews from the critics and fans alike, many complaining that the relationship between Riker and Troi is almost exactly like Decker and Ilia's in *The Motion Picture*. Both couples had, at one time, been very close but all of them decided that their professional careers were more important. Another comparison was made between Data and Spock because of their similarities with being emotionless and driven by pure logic. Ratings, which had always haunted the original series, were not a problem for *The Next Generation*. The week pilot debuted, it had beaten its prime-time network competitors in the Nielsens.

As mentioned before, *The Next Generation* suffered its first casualty when producer Eddie Milkis bowed out of his contract. Roddenberry's heavy handed control over the developing, handling, and rewriting of the stories caused numerous original series veterans, now working on *The Next Generation*, to leave the roost during the first season. Sparks flew between Roddenberry and the original series stalwarts John D.F. Black and Fontana as well as Maurice Hurley and new comer Trace Torme. Their stories went under drastic rewrites with Roddenberry often taking off the harsh, dramatic edge

and inserting a sickeningly sweet utopian vision of his 24th century.

Perhaps one of the biggest eyesores during the first season was "Justice," which was sufficiently altered enough to almost focus completely on sexuality when the original premise downplayed it. According to Altman, "Justice" had "a compelling storyline [that] is sabotaged by Roddenberry's annoying propensity to introduce God-like judgmental beings into the mix."^{cxliii} Gross comments that "once again, sex seems to be the overriding theme, which would not be so bad if it served some sort of purpose. It doesn't. Add to this the umpteenth God-machine that the E has come up against in space...."^{cxliv}

Writers were not the only people Roddenberry imported from the original series and the movies--four actors appeared in three episodes, but as different characters during the first season. Majel Barrett, who played Nurse Christine Chapel, was cast as Lwaxana Troi, a very formidable, eccentric, and fully telepathic woman who is the mother of Counselor Deanna Troi. She has been nicknamed the "Auntie Mame" of the universe and chases Picard down in an attempt to court him in "Haven." Judson Scott, who played Joachim in *The Wrath of Khan*, and Merritt Butrick, who played David Marcus in *The Wrath of Khan* and *The Search for Spock*, were again cast opposite each other as Sobi, a Brekkian trader who refuses to give up a valuable shipment of medication, and T'Jon, an Ornarar trader who is addicted (as well as the rest of his people) to the now useless medication, in "Symbiosis." DeForest Kelley made a special appearance in "Encounter at Farpoint" as "the

Admiral." His character was never given a name, but it is widely accepted that "the Admiral" is Leonard H. McCoy, now 137 years old and still has an adamant hate of transporters. Only Majel Barret would go on to reprise her role as Lwaxana Troi in subsequent seasons.

Even with all the "big names" of *Star Trek* behind *The Next Generation*, fans and critics balked at the recycling of the original series plot lines and also one character. Gross and Altman cite "The Naked Now" as a direct retread of "Naked Time," "Hide and Q" as the updated version of "Where No Man Has Gone Before," and "Home Soil" as a remake of "Devil in the Dark."^{cxlv} While the popularity of Worf, Picard, and Data was soaring, Wesley Crusher, the token teenager of the bridge crew, became a target of negative criticism for fans. Many strongly disliked the fifteen-year-old who had been granted an acting-ensign commission from Picard in "Where No One Has Gone Before." Their animosity towards the character grew after he had directly saved the ship in "The Naked Now," figured out the Ferengi's plan of driving Picard to madness in "The Battle," and other moments which led to one of *The Next Generation's* first plot stereotypes: Wesley saves the ship. At conventions, Anti-Wesley Crusher buttons read "Wesley Must Die!" and "Push Wesley out of the Airlock Fan Club," and at one point during the first season, fifteen-year-old Wheaton wanted to leave the show because of that negative reaction.^{cxlvi} His character became the only regularly casted crew member of the original series and *The Next Generation* to receive such harsh criticism.

While Wheaton was contending with the Wesley bashers, Denise

Crosby was unhappy that her character was not being developed and asked that she be let out of her six year contract so that she could pursue a film career. The studio agreed and "Skin of Evil" was written to kill of her character. Tasha Yar became "the first regular Trek character ever to be permanently killed off--the movies' resurrection of Spock notwithstanding."^{cxlvii}

Unlike the original series, which had a very strong and focused first season, *The Next Generation* seemed to search for itself during the entire first season, trying to separate itself from the original series but keeping very close to the *Star Trek* universe. The result of that was an uneven mixture of episodes, some good, some bad, and some barely bearable.

One of the strongest episodes was "The Big Goodbye," which paid homage to 1940's detective pulp novels and also won the coveted Peabody Award for the "Best of the Best." Gross and Altman also cited "Where No One Has Gone Before" for character development; "11001001" for showcasing Riker, special effects, and the unique alien Binar; "Heart of Glory" for the first insightful look at Klingon culture; and "Conspiracy" for its special effects and also showing the "darker side of the 24th century."^{cxlviii}

As the show developed through the first season, several of the characters underwent personality changes, especially Troi. In "Encounter at Farpoint," Troi's empathic abilities were so strong that it was almost intolerable to watch on film, but by mid-season, she could only feel emotions if she concentrated or if they were unbearably strong. Her character was so difficult to write that Troi did not appear in four episodes and was almost

dropped in November of 1987.^{cxlix} Troi also underwent a costume and hairstyle change. In "Encounter at Farpoint," the counselor wore a "skant," a unisex, almost mini-skirt length uniform worn with knee-high black boots, and her hair was worn down. By the second episode "The Naked Now," she had been given a non-regulation, V-necked jumpsuit uniform and wore her hair up in a tight bun.^{cl}

The Ferengi, who made their debut in "The Last Outpost," were supposed to be the newest threat to the Federation, but as they developed, they became more of a comic foil than an enemy to be taken seriously. By the end of the first season, the ban against bringing back the original series aliens had been lifted and the Romulans were reintroduced in "The Neutral Zone," which was the twenty-sixth show and season finale. It would be the Romulans who would become the greatest continuing threat during the next four seasons.

The Writer's Guide strike during the spring and summer of 1988 severely disrupted television's fall programming, and the number of episodes in *The Next Generation's* regular season dropped from 26 to 22. With the staff problems sorted out for the most part by the end of the first season, whatever momentum that *The Next Generation* had built because of the last two episodes, "Conspiracy" and "The Neutral Zone," and over the summer of 1988 because of reruns was quickly lost. Scrambles were made for scripts. In fact, the second season opener, "The Child," was a storyline leftover from the aborted *Star Trek* revival series from a decade before.^{cli}

Additions and departures from *The Next Generation* cast as well as Troi's, Wesley's, and Riker's new looks and character rank and position shuffles were key changes made during the opening to the second season. The aforementioned "The Child" introduced the new chief medical officer Dr. Katherine "Kate" Pulaski, played by original series veteran Diana Muldaur, as Beverly Crusher's replacement.

According to Rick Berman, there was a group of people who convinced Roddenberry that the character of Dr. Crusher wasn't developing in the right way, but it was not because of McFadden's acting ability.^{clii} McFadden's mysterious departure was reflected on the show since the only explanation given for Crusher's absences was that she had taken a position at Starfleet Medical. Pulaski was molded in the image of the original series's McCoy--wary of transporters and full of sharp, dry humor. While her edge was welcomed by many of the fans who were tired of the "big, happy, loving family" crew that may be seen as one of the downfalls of *The Next Generation*, Pulaski's constant derogatory comments about Data angered them. Data, after all, had become one of the most popular characters on the show, second only to Picard, and Pulaski's nips at Data's desire to be human were seen as a direct attack instead of a catalyst for Data to express himself.

Oscar winner Whoopi Goldberg had been a long time fan of the original series and credits Nichelle Nichols as being her childhood inspiration. Once she heard that Crosby was leaving during the first season, she contacted LeVar Burton and asked him to let the producers know that she wanted to

join the cast. At first, they disbelieved the reports, but as second season approached, they realized that she was serious and so Guinan, the hostess of the newly designed Ten-Forward lounge set, became a recurring character.^{cliii} Colm Meaney, who had been seen as a navigational officer in "Encounter at Farpoint" and a security officer in "Lonely Among Us," was stationed at the transporter in "The Child" and two other episodes before his character was officially named Chief O'Brien and appeared in seventeen of the twenty-two episodes.

Besides the new cast members and the new set, Troi was once again given a makeover both in wardrobe and in hair styles. Wesley Crusher was given a one-piece gray uniform to reflect his status as acting ensign, and Jonathan Frakes was allowed to keep the beard that he'd grown during the show's hiatus, giving Riker a more "nautical" look.^{cliv}

Worf, who had been acting as Yar's replacement after her death, was officially made the chief of security and also received an updated costume change. The metallic cloth honor band that Worf wore throughout the first season paid homage to the Klingons from the original series, but was replaced with actual metal sash. Geordi LaForge was promoted from lieutenant junior grade to full lieutenant and also as chief engineer. Reasons behind LaForge's change from navigator to chief engineer were simple-- Wesley would spend more time on the bridge at navigation as part of his training and they had no duty station for LaForge and, therefore, they created one on the bridge.^{clv}

As the characters continued to evolve, Roddenberry's iron grip on the show lessened and Berman took more of an active role as co-executive producer with Maurice Hurley. Associate producer Peter Lauritson and line producer David Livingston continued in their positions from the first season. Tracy Torme relinquished his title of co-executive story editor after a dispute with Hurley over the script for "The Royale" and became the creative consultant, while Melinda Snodgrass became story editor after penning "The Measure of the Man."

Like the first season, *The Next Generation's* second season was just as rocky but delivered four strong episodes: "The Schizoid Man," "The Measure of the Man," "A Matter of Honor," and "Q Who?"^{clvi} The first two were solid Data-focused shows that showcased Brent Spiner's talents and well written drama. "A Matter of Honor" gave Frakes another chance to shine as Riker, when the first officer is temporarily transferred to a Klingon ship as part of an officer exchange program. "Q Who?" marked John deLancie's third outing as the malevolent Q and is definitely deLancie's favorite episode because it was pure science fiction.^{clvii} That episode is also the one that introduces the Borg, an "unstoppable, cybernetic super race" who cannot be reasoned with ("Resistance is futile").^{clviii}

Perhaps one of the hardest to swallow factors about second season is the development of Pulaski. Although she is "perhaps less traditionally [sic] feminine" and "tough-minded and unsentimental," she was quickly established as the best in her field, her work being recognized in two

episodes--"Samaritan Snare" and "Unnatural Selection" while Crusher had received no such vocal recognition in the first season.^{clix} Pulaski's friendship and respect of Worf came almost too quickly and unnaturally while her animosity towards Data was never fully explained beyond basic prejudice. Another problem could have been her character's personality being almost an exactly clone of McCoy's.

Muldaur only lasted one year on the show because of poor chemistry between her and the rest of the cast. Roddenberry did not want to bring in a third doctor; so, he opted to approach McFadden again about reprising her role as Beverly Crusher. After making that decision, Roddenberry almost backed away completely from the series, mostly because of his health, and he trusted Berman completely to carry on his vision. Maurice Hurley left at the end of the second season, disappointed with the lackluster, uneven episodes and the revolving door of writers. Berman blames Hurley for the huge turnover of writers during the second season and brought in Michael Wagner as coexecutive producer. Wagner then recommended Michael Piller, who co-wrote "Evolution" with Wagner, for his position. Piller took over after the third aired episode, "Who Watches the Watchers," of the third season.^{clix}

With Piller and Berman now at the helm of the show, *The Next Generation* produced some of the finest *Star Trek* episodes ever seen. The characters now had depth, quirks, and an obsession with poker (except for the captain, of course). LaForge again received a promotion between the second and third seasons, making him a lieutenant commander. Worf also

was promoted, this time to a full lieutenant, between seasons as well while Wesley Crusher had to wait until the third to last episode to earn his promotion to full ensign and receive a regulation uniform.^{clxi} All the crew, except for Troi and Wesley (during the first 22 episodes), received an updated wardrobe, getting rid of the one-piece spandex uniforms in favor of a two-piece wool tunic and pants. The average budget per episode was \$1.3 million, one of the highest in the industry, and seemed a far cry from the paltry \$200,000 for the original series.^{clxii}

The three most popular episodes of *The Next Generation*, "Yesterday's Enterprise," "Sarek," and "Best of Both Worlds I," were produced during this season and all three featured returning characters and aliens. "Yesterday's Enterprise" deals with the view of the Federation if they had not made peace with the Klingons. The E was no longer an exploratory vessel but a battleship and Denise Crosby returned as Tasha Yar who had not died in this altered time line. Mark Lenard reprised his role as Sarek in the episode by the same name and marked the first time an original series character was featured in an episode.^{clxiii} "Best of Both Worlds I" is perhaps one of the greatest cliffhangers in television history. The indestructible Borg invade Federation space, assimilating everything in their path including Picard, and use Picard's knowledge of Starfleet operations to neutralize the E's attempt to stop the Borg ship.

The summer of 1990 was a tense one for fans. With Picard abducted and transformed by the Borg, rumors about Stewart leaving the show flew,

although he had been signed on for six years. As for the production crew of *The Next Generation*, the horrors from the first and second season were all but eliminated with only minor changes and promotions from within. Despite all the problems with staffing plus the Writer's Guild strike, *The Next Generation* surpassed the original series by going on to a fourth season, breaking the original series's number of 79 episodes, and having the ratings success that the original series never had. *The Next Generation* was ranking number one in hour long, first-run syndicated series and in the top three over all syndicated series, dueling with ratings-heavies *Wheel of Fortune* and *Jeopardy!* for viewers.^{clxiv}

When the fourth season started up, Picard was restored to his former self, but a follow up episode entitled "Family" showed that he was not entirely healed from the experience. It would later come back to haunt him during a trial in "The Drumhead." As for the rest of the cast of *The Next Generation*, Whoopi Goldberg continued to make appearances as Guinan, and Colm Meaney continued in his role as Chief O'Brien who was given a first and middle name, Miles Edward, and married during the fourth season.^{clxv} The biggest shakeup was the departure of Wil Wheaton as Wesley Crusher, coming at a time when his character had been slowly and quietly being accepted by the fans. Like Denise Crosby in the first season, he had been frustrated that his character had been severely underused and left the show on good terms both on and off film. Wesley Crusher was shipped off to Starfleet Academy, a long time goal of the character's since the middle of

the first season, and would be able to return for subsequent appearances without the hoopla that surrounded Crosby's return.

The Next Generation had distinguished itself by not relying upon overused, inane soap opera plots, but Crosby's return as Tasha Yar's half-Romulan daughter Sela lead *The Next Generation* "through some of the most bizarre plot twists even Trek had ever come up with."^{clxvi} One thing that the original series did not use often but *The Next Generation* became reliant upon was continuity between the episodes and references to previous events.^{clxvii} The set up for the fourth season cliffhanger dealing with a Klingon civil war and Worf's part in it has its roots in first season's "Heart of Glory," second season's "The Emissary," third season's "Sins of the Father," and fourth season's "Reunion," "Data's Day," "The Drumhead," and "The Mind's Eye."

Although the cliffhanger and resolution, "Redemption I & II," lacked the nail-biting effect that "Best of Both Worlds" had obtained, the season featured another casting coup by *The Next Generation*. Leonard Nimoy expressed an interest in reprising his role as Spock for *The Next Generation* and producers quickly wrote the script. "Unification I & II" focused on Spock's desire to unite the Romulans with their ancestors, the Vulcans. Although it was one of the highest rated episodes, beating out major network series *60 Minutes*, *Roseanne*, and *Cheers*, critics and fans felt that Nimoy's on screen presence as Spock was did not leave a strong impression at all, unlike his appearances in the original series and the movies.^{clxviii} It was the

second half that featured Spock, and Altman remarks, "Leonard Nimoy apparently sleepwalks through the episode in what he must have considered a glorified commercial for *Star Trek VI*."^{clxix}

Besides the landmark appearance by Nimoy in the episodes, "Unification I" aired in the week of November 4, 1991 was dedicated to Gene Roddenberry, who had passed away on October 24th. An interesting, yet sadly ironic scene in the first part, the tragic death of Sarek, Spock's father, paralleled the health problems and passing of the series creator.^{clxx}

As if the writers suddenly remembered there were children on board the ship, the fifth season had more stories focused on children than any other season since the first. "Disaster," "New Ground," "Hero Worship," "Cost of Living," and "Imaginary Friend" reminded audiences that there were families on the E and other ships as well. Alexander, introduced as Worf's son in "Reunion," was featured in two of the five "kiddie episodes," making him the first recurring child character.^{clxxi} Another recurring character, Ensign Ro, was added in the episode by the same name. Her sharp edge added new life to the complacent bridge crew who got along famously with one another. Michelle Forbes, who played Dara in last season's "Half a Life," was asked to return to the series for a role originally created to fill in the gap on the bridge that Wheaton's departure made.^{clxxii}

By the end of the fifth season, rumors about the upcoming seasons flew. While "Unification I & II" was supposed to tie the events in *The Undiscovered Country* and *The Next Generation* together, the original series

cast members began pushing for a seventh movie featuring their generation. The cast of *The Next Generation* had been signed for six seasons, but now the contracts were to be extended to seven, even eight, seasons allowing plenty of time for an original series movie to be made. While the debates on which crew was going to be starring in the next movie, *The Next Generation* scored another casting coup--Jimmy Doohan's Scotty beamed into the 24th century, literally. It was the second season in a row that an original series cast member starred in an episode, but unlike "Unification I & II" where nostalgia was shut out, "Relics" became a romp down *Star Trek* memory lane, even down to the holodeck-reproduced bridge of the original series E.

While *The Next Generation* trekked on, Berman and Piller began working on a spin-off series to *The Next Generation* before Roddenberry's death. Roddenberry approved of the idea of a run-down space station that was to be manned by Starfleet personnel. Ironically, three of *The Next Generation's* recurring characters, O'Brien, his wife Keiko, and Ensign Ro, were slated to transfer from *The Next Generation* to the new series, *Deep Space Nine*. While Colm Meaney and Rosalind Chao accepted the contracts, Forbes held off even though her character was one of the lead roles. Eventually, she would turn down the offer and have only one appearance in the first ten episodes of *The Next Generation's* sixth season.^{clxxiii}

Deep Space Nine would have a harder edge, more unrefined than *The Next Generation*, and the characters, unlike the original series and *The Next Generation*, would not necessarily get along. It would be the first *Star Trek*

series created without Roddenberry, but as mentioned before, he knew about the series before it was announced. *Deep Space Nine* would debut in January of 1993.

Notes

ⁱ"And the Children Shall Lead."

ⁱⁱEdward Gross, *Trek Classic: 25 Years Later* (New York: Image Publishing, 1991), p. 6.

ⁱⁱⁱGross, p. 7.

^{iv}Gross, p. 6.

^vGross, p. 8.

^{vi}Stephen E. Whitfield and Gene Roddenberry, *The Making of Star Trek* (New York: Ballantine Books, 1968), pp. 37-8. The series that CBS referred to is *Lost in Space*.

^{vii}Whitfield, p. 40.

^{viii}Whitfield, pp. 22-3.

^{ix}Whitfield, p. 28.

^xWhitfield, pp. 24-30.

^{xi}Gross, p. 19.

^{xii}Gross, p. 21.

^{xiii}Majel Barrett-Roddenberry, guest speaker, *Space Station Cincy Star Trek Convention*, Cincinnati, 1 Aug. 1992.

^{xiv}Whitfield, footnote p. 111. The variation in names for the captain of the *Enterprise* did not cause a stir in the fans. Those who created histories of the ship and crew merely listed April, Winter, and Pike as previous commanders of the *Enterprise* and they, with the exception of Winter, have been written about in novels and fan materials.

^{xv}Whitfield, p. 216.

^{xvi}Whitfield, pp. 219-20.

^{xvii}Edward Gross and Mark A. Altman, *Great Birds of the Galaxy: Gene Roddenberry and the Creators of Trek* (New York: Image Publishing, 1992), p. 124.

^{xviii}Whitfield, pp. 215-6.

^{xix}Whitfield, pp. 224-7.

^{xx}Whitfield, p. 244.

^{xxi}Whitfield, pp. 239-40.

^{xxii}Gross, p. 29.

^{xxiii}Whitfield, p. 253.

^{xxiv}Gene Roddenberry, "Star Trek's Creator Recalls: My Favorite Voyages," *TV Guide*, 31 Aug 1991), p. 12.

^{xxv}Andy Harman, "Inner Light," *Spock's Adventure! BBS Spoiler! Conference* (Cincinnati: 11 June 1992), Message #28. *Spock's Adventure!* is a computer bulletin board system or BBS that allows users to send electronic mail to one another as well as participated in open discussion on various topics. This particular BBS focuses on *Star Trek*.

^{xxvi}Gross, p. 123.

^{xxvii}Gross, pp. 40-1.

^{xxviii}Whitfield, pp. 250-1.

^{xxix}Gross, p. 71.

^{xxx}Gross, p. 71.

^{xxxi}Nurse Christine Chapel (Majel Barrett) appeared in all three seasons while Yeoman Janice Rand (Grace Lee Whitley) only appeared in the first season. Both characters appeared in one or more of the ST movies.

^{xxxii}Gross, pp. 80-1.

^{xxxiii}Gross, pg. 103.

^{xxxiv}Edward Gross, *The Making of the Trek Films*, (New York: Image Publishing, 1992), p. 51.

^{xxxv}Gross, *Trek Classic*, p. 105.

^{xxxvi}Gail Sakurai and Andy Harman, "Best of TOS? She had to... 1/2," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 18 Oct 1992), Message # 590.

^{xxxvii}Sakurai, Message #590.

^{xxxviii}Sherry Hopper and Andy Harman, "Best TOS? 1/2," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 18 Oct 1992), Message #593.

^{xxxix}Sakurai, Message #590.

^{xl}Gross and Altman, *Great Birds*, p. 15.

^{xli}Gross, *Trek Films*, p. 1.

^{xlii}Gross, *Trek Films*, p. 1.

^{xliii}Con is the abbreviated fan term for "convention."

^{xliv}Joan Winston, *The Making of Trek Conventions or How to Throw a Party for 12,000 of Your Most Intimate Friends* (Garden City, NY: Doubleday and Co., 1977), p. 9.

^{xlv}Gross and Altman, *Great Birds*, p. 28.

^{xlvi}Gross and Altman, *Great Birds*, p. 28.

^{xlvii}Paramount's fourth network plans were very similar to the Fox Network's which was started in the late 1980's.

^{xlviii}Gross, *Trek Films*, pp. 14-30.

^{xlix}Gross, *Trek Films*, p. 48.

^lGross, *Trek Films*, p. 51.

^{li}Gross, *Trek Films*, p. 52.

^{lii}Andy Harman comments that *The Motion Picture*'s ending as well as a majority of the story was taken from the original series's "Metamorphosis" more than "The Changeling" in his message "Best of TOS? 1/2," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 18 Oct 1992), Message #593.

^{liii}Gross, *Trek Films*, p. 52.

^{liv}Harman, Message #593.

^{lv}Gross, *Trek Films*, p. 55.

^{lvi}Gross, *Trek Films*, p. 55.

^{lvii}Gross, *Trek Films*, p. 56.

^{lviii}Gross, *Trek Films*, p. 57.

^{lix}Gross, *Trek Films*, p. 47.

^{lx}Gross, *Trek Films*, p. 63.

^{lxi}Gross, *Trek Films*, p. 63.

^{lxii}Gross, *Trek Films*, p. 63.

^{lxiii}Gross, *Trek Films*, p. 83.

^{lxiv}Gross, *Trek Films*, p. 86.

^{lxv}Gross, *Trek Films*, p. 86.

^{lxvi}Gross, *Trek Films*, p. 90.

^{lxvii}Gross, *Trek Films*, p. 91.

^{lxviii}Gross, *Trek Films*, p. 93.

^{lxix}Gross, *Trek Films*, p. 93.

^{lxx}Kirk Houser, "TFF Was it God?" *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 23 Sept 1992), Message #545.

^{lxxi}The character of Spock's mother, Amanda, was introduced in the original series episode "Journey to Babel." It was she who made sure that Spock remembered and acknowledged his human heritage as much as he did for his Vulcan heritage in both "Journey to Babel" and *The Voyage Home*.

^{lxxii}Gross, *Trek Films*, p. 88.

^{lxxiii}Gross, *Trek Films*, p. 89.

^{lxxiv}Gross, *Trek Films*, p. 104.

^{lxxv}Sherry Hopper, "Favorite Roman Numeral," *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 19 Oct 1992), Message #543.

^{lxxvi}Sherry Hopper, "TUC as the Worst?" *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 28 July 1992), Message #361.

^{lxxvii}Gross, *Trek Films*, pp. 105-8. Eventually, Murphy would drop out of the project to film *The Golden Child* in 1986 and his character rewritten into a part for Catherine Hicks.

^{lxxviii}Gross, *Trek Films*, p. 105. The Starfleet Academy idea would be brought up again after the release of TFF.

^{lxxix}Gross, *Trek Films*, p. 112.

^{lxxx}Gross, *Trek Films*, p. 121.

^{lxxxi}Gross, *Trek Films*, p. 122.

^{lxxxii}Gail Sakurai, "Humor in Trek Movies," *Spock's Adventure!* BBS Spoiler! Conference (Cincinnati: 4 July 1992), Message #70.

^{lxxxiii}Sakurai, Message #70. One of the "fundamental precepts" that Sakurai mentions is the Prime Directive, a hands-off policy of the Federation dealing with their involvement with other cultures. Another is that the crux of two original series episodes dealing with 20th century Earth, "Assignment: Earth" and "Tomorrow is Yesterday," is that the Enterprise crew does not tamper with history.

^{lxxxiv}Gross, *Trek Films*, p. 124.

^{lxxxv}Gross, *Trek Films*, pp. 124-5.

^{lxxxvi}Gross, *Trek Films*, p. 125.

^{lxxxvii}Gross, *Trek Films*, p. 125.

^{lxxxviii}Gross, *Trek Films*, p. 126. Roddenberry had been writing the novelization of *The God Thing* when he died in 1991. Since then, other veteran *Star Trek* authors such as Michael Jan Friedman have worked on the project.

^{lxxxix}Gross, *Trek Films*, pp. 127-8.

^{xc}Gross, *Trek Films*, pp. 128-29.

^{xc}Gross, *Trek Films*, pp. 141-2. Only Nichelle Nichols and DeForest Kelley had any real positive comments about Shatner's directing abilities.

^{xcii}Gross, *Trek Films*, pp. 145-6.

^{xciii}Gross, *Trek Films*, p. 148. *The Motion Picture* and *The Undiscovered Country* are the only two movies of the six that Harve Bennett did not serve as producer or executive producer.

^{xciv}When a ship is "cloaked," it means that it is invisible both visually and electronically. The Federation does not employ the cloaking device, only the Klingons and the Romulans.

^{xcv}Gross, *Trek Films*, p. 148.

^{xcvi}Gail Sakurai, "TUC as the Worst?" *Spock's Adventure!* BBS Trek Talk Conference (Cincinnati: 26 July 1992), Message #341.

^{xcvii}Sakurai, Message #341.

^{xcviii}Sakurai, Message #341.

^{xcix}Sakurai, Message #371.

^cHopper, Message #361.

^{ci}Gross and Altman, *Great Birds of the Galaxy*, p. 46.

^{cii}Larry Nemecek, *The Star Trek: The Next Generation Companion* (New York: Pocket Books, 1992), p. 2.

^{ciii}Gross, *Trek Films*, p. 146.

^{civ}Nemecek, p. 2.

^{cv}Nemecek, p. 3.

^{cvi}Nemecek, pp. 3-4.

^{cvii}Nemecek, p. 4.

^{cviii}Nemecek, p. 5.

^{cix}Nemecek, p. 4.

^{cx}Nemecek, pp. 7-8. When *The Next Generation's* sets were being built in 1986, they used sets from *The Voyage Home* and the earlier movies. For *The Final Frontier* and *The Undiscovered Country*, production costs were saved by redressing *The Next Generation's* sets for both those movies, especially *The Undiscovered Country*.

^{cxii}TFF was filmed during TNG's first season.

^{cxii}Nemecek, p. 13.

^{cxiii}Gross and Altman, *Great Birds*, p. 50.

^{cxiv}Edward Gross and Mark A. Altman, *New Voyages: The Next Generation Guidebook The First 100 Episodes* (New York: Image Publishing, 1991), p. 5.

^{cxv}Although Troi is officially a lieutenant commander, her rank is rarely mentioned in the series. "Encounter at Farpoint," "Disaster," and "Conundrum" are the only episodes of the first five seasons that mention and/or use her rank. The opening credits list her as Counselor Deanna Troi and she is normally addressed as ship's counselor.

^{cxvi}Nemecek, pp. 13-15.

^{cxvii}Gene Roddenberry, *Star Trek: The Next Generation Writer/Director's Guide Season III* (Los Angeles: Lincoln Enterprises, 1990), p. 7.

^{cxviii}David Gerrold, *Encounter at Farpoint* (New York: Pocket Books, 1987), p. 66. This is the novelization based on the screenplay written by D.C. Fontana and Gene Roddenberry. Like all novelizations of *The Next Generation* episodes and *Star Trek* movies, material that is not shown in the film are featured in the book. Roddenberry's *Writer/Director's Guide* says that Picard's romanticism comes from his beliefs "in concepts like honor and duty" (p. 7).

^{cxix}Gross and Altman, *New Voyages*, pp. 5-6.

^{cxx}*The Next Generation Background Briefing* (Canada: Federation, 1988), p. 19.

^{cxxi}Roddenberry, *Writer's Guide*, p. 16.

^{cxxii}Nemecek, p. 13.

^{cxxiii}Nemecek, p. 15. In Gerrold's novelization of *Encounter at Farpoint*, Data tells Commander Riker that he was created by "an alien race of highly advance machines" to preserved the knowledge of the human colonists on Kiron III who "faced accidental extinction" (p. 130). *The Next Generation Background Briefing* confirms this version of Data's background, but in the *The Next Generation* first season episode "Datalore," gives the accepted (or canon) history of the android--

he was built on Omicron Theta by Dr. Soong and rescued by officers of the *USS Tripoli*.

^{cxxiv}Clyde Wilcox, "To Boldly Return Where Others Have Gone Before: Cultural Change and The Old and New *Star Treks*," *Extrapolation*, Spring 1992, p. 90.

^{cxxv}Roddenberry, *Writer's Guide* p. 12.

^{cxxvi}Roddenberry, *Writer's Guide*, p. 26.

^{cxxvii}Nemecek, p. 13-5.

^{cxxviii}Roddenberry, *Writer's Guide*, pp. 22-3. The character was named after George LaForge, a quadriplegic fan who had died in 1975 "after having endeared himself to Gene Roddenberry and much of fandom" (Nemecek, p. 15.)

^{cxxix}Nemecek, p. 16.

^{cxxx}Nemecek, p. 6.

^{cxxxi}Rick Sternbach and Michael Okuda, *Star Trek: The Next Generation Technical Manual* (New York: Pocket Books, 1991), p. 183. Okuda's work was so impressive that he would later work on *The Final Frontier* and *The Undiscovered Country's* scenic art such as control panels, computer readouts, and alien written languages.

^{cxxxii}"Technology Unchained" was the term Roddenberry used to describe the technological improvements from the original series and *The Next Generation* and how these improvements "moved beyond developing *things* that were smaller or faster or more powerful, in favor of concentrating on quality of life improvements" (Nemecek, p. 5.). The designers took this to heart, making coffee dispensers part of the bridge design and including a restroom that was just off of the bridge. One of the major design flaws of the original series's Enterprise was that there was no restroom anywhere near the bridge.

^{cxxxiii}Nemecek, p. 5.

^{cxxxiv}Nemecek, p. 5.

^{cxxxv}Holodiction was the subplot of third season's "Hollow Pursuits" in which Lt. Reginald Barclay recreated members of the bridge crew into various personages: Troi as the "goddess of empathy;" Beverly as a long haired, proper lady and Wesley as "a pie-eating `Blue Boy'" in his Gainesborough-like program; Picard, LaForge, and Data as the Three Musketeers; and Riker as a short, high-strung, and high-pitched page of Barclay's in his Three Musketeer's version (Larry Nemecek, *TNG-3: A Guide to the Third Season of "Star Trek: The Next Generation"* [Oklahoma: Myster Press, 1991], pp. 67, 69, and 109). After that, Barclay, played by Dwight Schultz, has been featured in at least one episode per season.

^{cxxxvi}Nemecek, *Companion*, p. 16.

^{cxxxvii}Nemecek, *Companion*, pp. 17-8. Roddenberry initially wanted a French actor for the role. Stewart's British accent for a very proud French captain was explained like this: "In the 24th century ethnic accents are uncommon due to the advanced forms of language instruction" (*Background Briefing*, p. 19). Picard's speech would be flavored with bits of French and "betrays a Gallic accent only when deep emotions are triggered" (Roddenberry, *Writer's Guide*, p. 7).

^{cxxxviii}Nemecek, *Companion*, p. 18.

^{cxxxix}Nemecek, *Companion*, pp. 17-9.

^{cxl}Nemecek, *Companion*, p. 18.

^{cxli}Nemecek, *Companion*, pp. 19-20. Ironically, Worf has become one of the

most evolved characters on the show although he was a "last minute" addition to the cast list. Originally, the trio of Picard, Riker, and Data would be the focus of the fledgling series, but by the end of third season and throughout the fourth, fifth, and early part of the sixth season, Picard, Data, and Worf garnered the most storylines.

^{cxlii}Because *The Next Generation* is syndicated, stations who carry the series have the option of what day of the week they will air the episode, therefore there is one date that the series is shown on.

^{cxliii}Gross and Altman, *New Voyages*, p. 20.

^{cxliv}Gross and Altman, *New Voyages*, p. 20.

^{cxlv}Gross and Altman, *New Voyages*, pp. 12, 23, and 33.

^{cxlvi}"Wil Wheaton: The Final Words of Wesley Crusher," Interview with Wil Wheaton by Dan Madsen in *Star Trek: The Official Fan Club*, December/January 1990/91, p. 3.

^{cxlvii}Nemecek, *Companion*, p. 54.

^{cxlviii}Gross and Altman, *New Voyages*, pp. 18, 30, 36, and 44. "Conspiracy"'s harder edged look at the Federation met with strong protests from Roddenberry, whose massive rewrites of the story caused writer Tracy Torme to have one of many fall-outs with Roddenberry. Although the ending was left open-ended, Roddenberry made it quite clear that this story line be dropped completely, although it is clearly one of the most popular first season episodes.

^{cxlix}Nemecek, *Companion*, pp. 27-8.

^{cl}One of the major reasons Troi's look was changed was because she looked like a cheerleader. The skant debuted in "Encounter at Farpoint" and was worn by both Troi and Yar (during the final scenes), but by the end of the first season, it had been completely phased out.

^{cli}Nemecek, *Companion*, p. 63. In the original script, Lieutenant Ilia was supposed to become pregnant through an "immaculate conception" and first officer Commander Will Decker would have a difficult time handling the situation. Since the introduction of Troi and Riker, comparisons have been made about their similarities to the officers featured in *The Motion Picture*. This only further reinforced them.

^{clii}Nemecek, *Companion*, p. 64.

^{cliii}Nemecek, *Companion*, p. 64.

^{cliv}Nemecek, *Companion*, p. 64.

^{clv}One of the major differences between the original series and *The Next Generation* as far as positions on board the ship was *The Next Generation*'s lack of a single chief engineer. During the first season, TNG featured four chief engineers: Sarah MacDougal (Brooke Bundy), Lt. Cmdr. Argyle (Biff Yeager), Lt. Logan (Vyto Ruginis), and Lt. Cmdr. Leland Lynch (Walker Boone). Only Argyle and Lynch were featured more than once.

^{clvi}Gross and Altman, *New Voyages*, pp. 63, 65-6, and 75-6.

^{clvii}John deLancie, question and answer session at Space Station Cincy, Cincinnati, 2 Aug. 1992.

^{clviii}Gross and Altman, *New Voyages*, p. 75 and "Q Who?"

^{clix}Wilcox, p. 90.

^{clx}Nemecek, *Companion*, pp. 97-9. Also Larry Nemecek, *TNG-3: A Guide to the Third Season of "Star Trek: The Next Generation"* (Oklahoma: Myster Press,

1991), p. 13.

^{clxi}After Wesley sacrifices his chance of attending Starfleet Academy in order to locate kidnapped Riker, Deanna Troi, and Lwaxana Troi in "Menage a Troi," he receives the promotion.

^{clxii}Whitfield, p. 262. Although at that time, the original series was one of the most expensive shows to produce.

^{clxiii}Although DeForest Kelley appeared in "Encounter at Farpoint," he was only referred to as "the Admiral." Paramount did not confirm whether or not Kelley's character was actually Dr. McCoy, but it is generally accepted by fans that he is.

^{clxiv}Nemecek, *Companion*, p. 63.

^{clxv}"Family" and "Data's Day."

^{clxvi}Nemecek, *Companion*, p. 55.

^{clxvii}As mentioned before, the original series often used long-running jokes such as Chekov's boasts about Russia and McCoy's "I'm a doctor" lines. TNG tried to recycle Chekov's love for his homeland into Picard's character, but the French jokes were quickly dropped in the middle of the first season. Worf, on the other hand, would become the character to quip understatements such as "Nice planet" in "Justice" while watching a gaggle of half-naked women cavort around playing games.

^{clxviii}Nemecek, *Companion*, p. 173.

^{clxix}Mark A. Altman and Edward Gross, *New Voyages II: The Next Generation 5th Season Guidebook* (New York: Image Publishing, 1992), p. 48.

^{clxx}"Hero Worship," directed by Patrick Stewart, was the episode being filmed when Roddenberry died.

^{clxxi}Wesley Crusher was a series regular and also fifteen years old compared to Alexander being two years old in "Reunion." In "Reunion," Jon Steuer played Alexander but was replaced in "New Ground" by Brian Bonsall of *Family Ties* fame for the recurring role.

^{clxxii}Nemecek, *Companion*, p. 177.

^{clxxiii}"Rascals." Forbes stated that she wanted to go onto a movie career instead of being tied down to a series. Majel Barrett commented that Denise Crosby did the same and believed that Forbes was making a mistake (*Space Station Cincy*).