DISCOVERY NEWS, VIEWS & INTERVIEWS



N.E.C 19 - 21 OCTOBER 2018

DESTINATION STAR TREK BIRMINGHAM

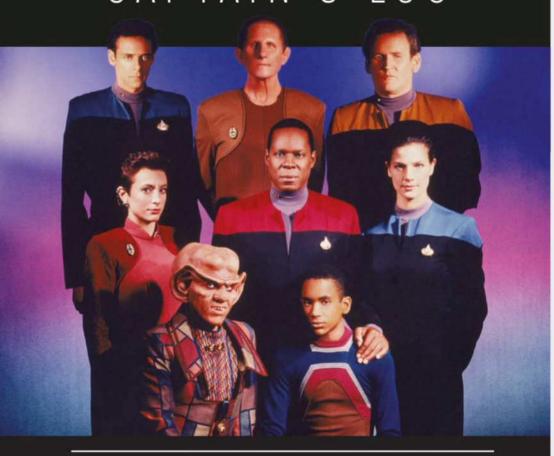
OVER 25 GUEST STARS
MUSEUM & DISPLAYS
PHOTOS & COSTUMES
EVENING ENTERTAINMENT
INTERACTIVE PANELS
TALKS, & MUCH MORE!

EUROPE'S OFFICIAL **STAR TREK** CONVENTION

www.DestinationStarTrek.com



CAPTAIN'S LOG



n our present TV golden age of box sets and streaming and demanding on-demand shows like *Star Trek: Discovery*, it's easy to forget that serialized storytelling wasn't always so prevalent in television. Twenty-five years ago, the notion of characters and storylines evolving and progressing across a season – and frequently multiple seasons – was anathema to most drama serials. The demands of syndication and reruns meant that episodes of TV shows needed to be, for the most part, discreet entities, able to be shown out of order.

Which is why *Deep Space Nine* was so extraordinary. When the second *Star Trek* spinoff debuted in 1993, it quickly became evident the nascent series was going to allow a remarkable degree of character conflict and development, dovetailing with the show's darker, more complex tone (much as *Discovery* would a quarter century on). As time went by, serialization became ever more central to *DS9*, allowing for even greater character development and increasingly involved storylines, typified by the twists and turns of the Dominion War. More than just a forerunner of *Discovery*, in many ways *Deep Space Nine* blazed a trail for its contemporary sibling, and all the challenging, serialized TV shows of today.

In that pioneering spirit, this issue we're celebrating 25 years of *DS9*. We rewind to the show's early days, gaining insight from Rick Berman, Nana Visitor, David Carson, and others into how *DS9* came into being; the key role played by original showrunner Michael Piller, and the challenges of the show's first year. We also gaze further along its seven seasons with subsequent showrunner Ira Steven Behr, and pinpoint "The Way of the Warrior" as a game-changer for *DS9*. And of course we have plenty on *DS9*'s spiritual descendant, *Discovery*, not least an interview with Doctor Culber, alias Wilson Cruz, and a Season 1, Chapter 2 episode guide.

Nick Jones Editor

STAR TREK

EDITORIAL

Editor: Nick Jones

Senior Editor: Martin Eden

Designers: Amazing15

Contributors: Kristin Baver, Michael Clark, Christopher Cooper, Chris Dows, Doug Dreskler, Chris Gardner, K. Stoddard Hayes, Rich Matthews, Larry Nemecek, Mark Phillips, lan Spelling, Jay Stobie, Bunny

Summers, and Jonathan Wilkins
Special Thanks: Bill Burke & Risa

Kessler

Bad Robot: J.J. Abrams, Bryan Burk, Damon Lindelof, David Baronoff

Damon Lindelof, David Baronoff
CBS Consumer Products:

John Van Citters and Marian Cordry

Copyright Promotions Ltd.: Anna Hatjoullis

Paramount Home Entertainment: Kate Addy, Jiella Esmat, Liz Hadley, and John Robson

Simon & Schuster US: Ed Schlesinger

TITAN MAGAZINES

Editorial Assistant: Jake Devine
Senior Production Controller: Jackie Flook
Production Supervisor: Maria Pearson
Production Supervisor: Maria Pearson
Production Controller: Peter James
Art Director: Oz Browne
Sales & Circulation Manager:
Santosh Maharai
Direct Sales & Marketing Manager:
Ricky Claydon
Subscriptions Executive: Tony Ho
US Advertising Manager: Jeni Smith
Brand Manager: Lucy Ripper
Commercial Manager: Michelle Fairlamb
Publishing Manager: Darryl Tothill
Publishing Director: Chris Teather
Operations Director: Leich Baulch

DISTRIBUTION

US Newsstand Distribution: Total Publisher Services, Inc. John Dziewiatkowski, 630-851-7683

Executive Director: Vivian Cheung Publisher: Nick Landau

US & Canada Distribution: Curtis Circulation Company

Australia/New Zealand Distributors: Gordon & Gotch

UK/US Direct Sales Market: Diamond Comic Distributors **UK Newsstand:** Marketforce 0203 787 9199

Follow us on



SUBSCRIPTIONS: US: 1-800-999-9718 UK: 01778 392085

For more information on advertising, contact:

ADINFO@TITANEMAIL.COM

For more information about subscriptions, please go to **WWW.TITANMAGAZINES.COM**

STAR TREK: THE OFFICIAL MAGAZINE
VOL #1, ISSUE #67 (UK #194) SUNMER 2018
Published by Titan Magazines, a division
of Titan Publishing Group Limited, 144
Southwark Street, London SE1 0UP. TM ® &
© 2018 CBS Studios Inc. © 2018 Paramount
Pictures. STAR TREK and Related Marks are
Trademarks of CBS Studios Inc. All Rights Reserved. Titan Authorised User. CBS, the CBS
Eye logo and related marks are trademarks
of CBS Broadcasting Inc. TM & © 2018 CBS
Broadcasting Inc. All rights reserved. For
sale in the US, UK, Eire, Australia and New
Zealand. Printed in the US by Quad/Graphics.
ISSN 1357-3888 TMN 13793





CONTENTS





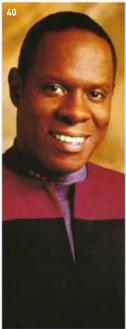


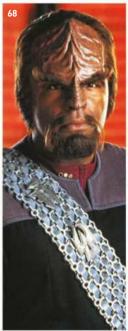
Newsstand Edition

Exclusive Edition











NEWS & EVENTS TEN FORWARD 06

Star Trek news from every quadrant of the galaxy.

ANALYSIS 40 DS9 SEASON 1

The best episodes of DS9's first season.

YESTERDAY'S ENTERPRISE

How "The Way of the Warrior" proved a turning point in DS9.

REVIEWS TRICORDER

We review Star Trek: The Cruise II.

STAR TREK: DISCOVERY **EPISODE GUIDE**

Ruminations on Discovery Season 1, Chapter 2.

INTERVIEW **DAVID CARSON**

The director on DS9 premiere "Emissary."

IRA STEVEN BEHR

The DS9 showrunner on pushing the storytelling envelope.

TALENTED TREKKERS MARC CUSHMAN

How Star Trek inspired one writer.

TRIBUTE MICHAEL PILLER

Rick Berman and others recall the late DS9 showrunner.

INTERVIEW 50 **JAMES L. CONWAY**

Conway and Nana Visitor on "Duet."

FUTURE HISTORY THE KLINGON EMPIRE

Our chronicle of the Klingons reaches the DS9 era.

96 QUIZ TREKKNOWLEDGE

How much do you know about DS9?

INTERVIEW NANA VISITOR

The DS9 star on her mercurial character, Major Kira.

DOUG DREXLER'S A BRIEF HISTORY OF...

Behind the scenes on DS9 Season 1.

REAL SCIENCE TREKNOLOGY

Examining the science behind the Bajoran wormhole.

ARCHIVE IMAGE **CAPTIONS LOGGED**

Caption an archive Star Trek image.

HOLODECK THE

TREK MOMENTS **MEMORY ALPHA**

Readers choose a memorable moment from DS9.

FANS **Quark's bar**

Teeny tiny fan art, and a scratch build Enterprise-D.

LARRY NEMECEK'S A FISTFUL OF DATA

Brannon Braga and Ronald D. Moore on Zefram Cochrane.

BIG QUESTIONS IN THE NEUTRAL ZONE

Debating Sisko's actions in "In the Pale Moonlight."

STAR TREK GAMING



TEN FORWARD



DS9 ONLINE!

Deep Space Nine stars join Star Trek Online

To mark the 25th anniversary of *Star Trek: Deep Space Nine*, an abundance of *DS9* stars are joining *Star Trek Online* this summer, reprising their roles in the massively multiplayer online RPG for the first time.

Station regulars Nana Visitor (Major Kira), Rene Auberjonois (Odo), and Alexander Siddig (Doctor Bashir) are all making their debuts in the game, voicing the iconic characters they brought to life across seven seasons of *DS9*. Joining them are Ferengi mainstays Armin Shimerman (Quark), Max Grodenchik (Rom), and Aron Eisenberg (Nog), as well as Chase Masterson (Leeta), making her return to *Star Trek Online*, this time as part of the Grand Nagus' diplomatic team.

Also making his *STO* voice acting debut is Jeffrey Combs (Weyoun), along with Andrew Robinson, whose character, the one-time Obsidian Order spy Garak, is reportedly no longer a "simple tailor" in the RPG, but rather an intrinsic part of the intrigue and action.

The DS9 stars are being introduced in new episodes as part of the Victory is Life expansion. Noting that "things have changed" for all of the characters, Star Trek Online's Paul Reed said: "The Star Trek Online team is proud to add the many voices of Deep Space Nine to a growing list of Star Trek actors who have joined us in the past. We look forward to sharing their upcoming adventures with our players!" Star Trek Online is available on PC, PlayStation 4, and Xbox One.

JEM'HADAR'S THE STAR

Play *Star Trek Online* as a Dominion warrior

For the first time, Star Trek Online players will be able to create and play as Jem'Hadar characters, as the Dominion soldiers assume a prominent role in the MMORPG's latest expansion.



In the *Victory is Life* expansion – which takes its name from the Jem'Hadar's motto – the Dominion is under siege by the legendary Hur'q, a Gamma Quadrant species once thought extinct. In response, the Founders have turned to their fearsome soldiers, giving *STO* players the opportunity to join the Jem'Hadar's ranks and create their own cloned warriors. According to *STO*'s Paul Reed, these troopers "will enter the game at Level 60, fully equipped and ready for battle against the Dominion's foes."



DISCOVERY IN DEMAND

Season 1 nets award nominations, tops chart

With production proceeding apace on Season 2 of Star Trek: Discovery, the show's first season has netted an impressive five nominations in the Saturn Awards, and enjoyed a remarkable run as the most in-demand digital original series.

The CBS All Access/Netflix show was the second most-nominated series in the 44th Saturn Awards, gaining nominations for Best New Media Television Series, Best Actor on a Television Series (Jason Isaacs), Best Actress on a Television Series (Sonequa Martin-Green), Best Supporting Actor on a Television Series (Doug Jones), and Best Guest-Starring Performance on Television (Michelle Yeoh). The winners of the awards, which are presented by the Academy of Science Fiction, Fantasy and Horror Films, will be

Also on the awards front, *Discovery* has been nominated for a Hugo Award, getting the nod in the Best Dramatic Presentation, Short Form category for time-loop episode "Magic to Make the Sanest Man Go Mad"; the winner will be announced at Worldcon 76 in August. And Discovery was a winner at the Empire Awards 2018 in March, where Jason Isaacs bagged the Best Actor in a TV Series trophy, beating Kyle MacLachlan (Twin Peaks), Alexander Skarsgård (Big Little Lies), Matt Smith (The Crown), and Dan Stevens (Legion).

Away from the awards, Discovery was the most in-demand digital original title in the United States early in 2018, according to data compiled by Parrot Analytics. Season 1 of the show topped the Digital Originals chart for eight weeks running, ahead of the likes of Stranger Things and Altered Carbon. In addition, Discovery topped the overall TV shows chart, beating The Walking Dead and South Park. The chart is compiled using data from video streaming, social media activity, blogging, commenting, and other sources.



Shadowy Starfleet black ops division Section 31 will feature in the second season of Star Trek: Discovery, it's been revealed. The news broke during a Discovery panel at WonderCon in Anaheim, CA, at which showrunners Aaron Harberts and Gretchen Berg and other members of the creative team unveiled a secret scene from the Season 1 finale, "Will You Take My Hand?" The scene, set on Qo'noS, sees Mirror Georgiou being recruited into Section 31 by an agent named Leland, played by Alan van Sprang (Shadowhunters). In separate interviews, Harberts also hinted at other possible directions for Season 2, noting when asked whether young Spock might appear: "...sibling stories are very powerful stories, and we're interested in those, and I think that's all I can say."

SKY HIGH DISCOVERY

Star Trek: Discovery reached new heights in March, when a Netflix team sent an iPhone playing Discovery into space. The phone was attached to a helium-filled meteorological balloon, which lifted the device to an altitude of 115,000 feet (35,000 meters), all while a Discovery episode played onscreen. The stunt was performed as part of a Netflix "hack day" - where employees were encouraged to create fun experiments - to celebrate Netflix - and Discovery being available in nearly 200 countries.



MORE DISCOVERY MUSIC

Star Trek: Discovery series composer Jeff Russo has revealed that the music from Chapter 2 of Season 1 is set to be released by Lakeshore Records, to accompany the already-released Chapter 1 soundtrack. The download will comprise music from Episodes 10-15, while a deluxe limited double-vinyl release will have selections from Chapter 1 on sides A and B, and Chapter 2 on sides B and C.

THE OFFICIAL KLINGON COURSE

duolingo × STAR TREK



NUQNEH?

Learn the Klingon language online

According to the creators of a new free online Duolingo course, via which fans can learn to speak Klingon, the greeting that headlines this story means both "Hello" and "What do you want?"

The notoriously terse and throaty tongue of Klingon, which was first developed into a usable form of communication by professional linguist Dr. Marc Okrand, has been translated into an easy-to-use online class by lead course creator Felix Malmenbeck. A language enthusiast who explored Klingon first, Malmenbeck became a *Star Trek* fan over time.

"I do suspect that perhaps Star Trek appealed to me for the same reason that Klingon appeals to many Star Trek fans," Malmenbeck told Star Trek Magazine. "An appreciation for a deep and developed lore that allows you to get truly engrossed in a fictional world, and which encourages you to think for yourself about how different things work, whether it's the technology, the cultures







- 06 Course banner.
- **07** How the course works.
- **08** Lead creator Felix Malmenbeck.

or – in the case of Klingon – the languages."

Malmenbeck was already using the Duolingo service to learn other languages when the Duolingo Incubator launched in 2013, advertising plans to release less traditional courses like Esperanto... and the language of the Klingon Empire.

"With Klingon, we've had to try to predict what grammatical

intricacies would throw new learners off most and try to come up with examples that would best illustrate those," Malmenbeck explained of the challenges found in the process. "Often, things that are easy to say in English are difficult to say in Klingon, and vice versa... There's also the fact that Klingon doesn't contain a lot of social niceties; normally, the first words you learn in a new language are 'Hello,' 'Goodbye,' and 'Welcome,' which simply wasn't an option with Klingon."

But before you go planning a trip to Qo'noS, Malmenbeck recommends grabbing a copy of Okrand's The Klingon Dictionary or Klingon for the Galactic Traveler as a course companion.

"Klingon is highly regular, which makes it easy to learn the basics," Malmenbeck told STM. "However, fluency requires practice, which can be difficult to get with a language with such a small community of speakers. I'd say you can learn 90 percent of the grammar in a few weeks, but fluency normally takes years."

STEPHEN HAWKING, 1942–2018

World-renowned physicist Stephen Hawking passed away on Wednesday March 14, aged 76. The acclaimed scientist and author died peacefully at his home in Cambridge.

Hawking, who was diagnosed with a rare form of motor neurone disease in 1963 at the age of 21, found fame for his groundbreaking work with black holes and relativity, penning a number of hugely successful popular science books, including the multimillionselling A Brief History of Time (1988). A towering figure in physics, he was the recipient of the Albert Einstein prize, the Wolf prize, the Copley medal, and the Fundamental Physics prize.

A noted Star Trek fan, Hawking appeared as a holographic representation of himself in the 1993 Next Generation episode "Descent," playing poker with Data, Albert Einstein, and Sir Isaac Newton. The idea for the scene had its genesis in a TNG set tour Hawking was given after shooting a promotional film for A Brief History of Time on the Enterprise-D's engineering set. After Hawking requested if he could sit in the captain's chair, he wondered if there was a way he might appear on the show, to which executive producer Michael Piller suggested the notion of a poker game.

Besides "Descent," Hawking was obliquely referred to in the TNG finale "All Good Things...," when in an alternate future Data was revealed to hold the Lucasian Chair of Mathematics at Cambridge University, which Hawking held from 1979 to 2009. He also had two Enterprise-D shuttlecraft named after him, and visited the set of Deep Space Nine during filming of the 1994 episode "The House of Quark."

Numerous Star Trek names paid tribute to Hawking on Twitter.





William Shatner (Kirk) said: "Stephen was a brilliant man and an inspiration to all who met him. He will be missed." The Next Generation's Jonathan Frakes (Riker) offered: "RIP to one of our funniest guest stars," while LeVar Burton (La Forge) called the professor "wise as well as brilliant." Brent Spiner (Data) tweeted: "Farewell Stephen Hawking. A great man.

09 Stephen Hawking Photo: David Fowler / Shutterstock.

10 Hawking in "Descent. Honored to have spent time with him. RIP.'

Deep Space Nine's Terry Farrell (Jadzia Dax) mused: "The world is a better place for Stephen Hawking being in it. Getting the chance to meet him on the TNG set was one of the biggest moments in my life. Thank you for all you gave us Stephen." Her co-star, Nana Visitor (Kira), said: "RIP Stephen Hawking. I'll never forget speaking to you on the set of DS9. What a remarkable human." Former executive producer Rick Berman tweeted simply "R.I.P.," while Berman's one-time assistant, Dave Rossi, recalled the moment during Hawking's TNG set tour when Berman pointed out the warp core and Hawking noted, "I'm working on a space warp drive."



ROBERT SCHEERER, 1929–2018

Multiple Star Trek director Robert Scheerer passed away on March 3, aged 89. The Emmy-winning filmmaker died of natural causes.

Scheerer directed 14 episodes of Star Trek across nine years, beginning in 1989 with the Next Generation Season 2 episode "The Measure of a Man." The director went on to helm another 10 episodes of TNG over the remainder

11 The Robert directed "The Measure of a Man.

12 David Ogden Stiers in "Half a Life.

of the show's run: "Peak Performance" (1989), "The Price" (1989), "The Defector" (1990), "Tin Man" (1990), "Legacy" (1990), "New Ground" (1992), "The Outcast" (1992), "True Q" (1992), "Chain of Command, Part I" (1992), and "Inheritance" (1993). He also directed the Deep Space Nine episode "Shadowplay" (1994) and two episodes of Voyager: "State of Flux"

(1995) and "Rise" (1997), the latter his final stint behind the camera.

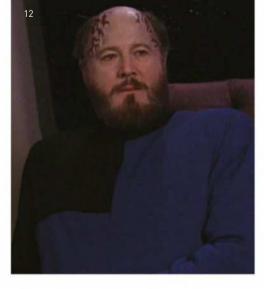
Away from Star Trek, Scheerer's directorial credits included episodes of Fame, The Love Boat, Dynasty, and Matlock, as well as the feature films Adam at 6 A.M. (1970, starring Michael Douglas), The World's Greatest Athlete (1973), and How to Beat the High Cost of Living (1980).

DAVID OGDEN STIERS, 1942–2018

Actor David Ogden Stiers passed away on Saturday March 3, aged 75. Stiers, who had been suffering from bladder cancer, died peacefully at his home in Oregon.

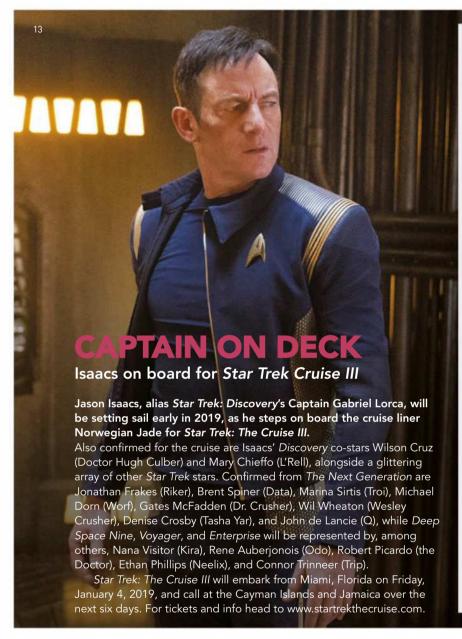
The Emmy-nominated actor appeared in the Star Trek: The Next Generation episode "Half a Life" in 1991, playing Kaelon scientist Dr. Timicin. The episode saw Stiers' character fall in love with Lwaxana Troi (Majel Barrett-Roddenberry), a turn of events which complicated his Kaelon-societal requirement to undergo voluntary euthanasia.

Stiers was best known for his portrayal of Major Winchester on the sitcom M*A*S*H, a role he performed from 1977 until the show's conclusion in 1983. He went on to a variety of television roles, including appearances in eight Perry Mason TV films in the 1980s and a recurring role in The Dead Zone from 2002 to 2007. In film, he lent his vocal talents to eight animated Disney features, including Beauty and the Beast (1991), Pocahontas (1995), and Lilo & Stitch (2002).



EVENT HORIZON

THINGS TO DO ON SHORE LEAVE



CAPTAINS' HOLIDAY

Kirk and Lorca set for Las Vegas

The guest list for Star Trek Las Vegas 2018 continues to expand as the con draws nearer, with another two Starfleet captains confirmed for the event.

Both William Shatner (Captain Kirk) and Jason Isaacs (Captain Lorca) have been added to the bill, joining the already confirmed Kate Mulgrew (Captain Janeway). In addition, that thorn in the side of both Kirk and Lorca, Harcourt Fenton Mudd, will be present and correct, in the shape of actor Rainn Wilson, who joins Star Trek: Discovery co-stars Wilson Cruz (Dr. Culber), James Frain (Sarek), Mary Chieffo (L'Rell), and Kenneth Mitchell (Kol).

Also well represented in its 25th anniversary year is Deep Space Nine. Executive producers Ira Steven Behr and Ronald D. Moore will be in attendance, as will stars Terry Farrell (Jadzia Dax), Nicole de Boer (Ezri Dax), Michael Dorn (Worf), Colm Meaney (O'Brien), Max Grodenchik (Rom), Aron Eisenberg (Nog), Cirroc Lofton (Jake), Casey Biggs (Damar), and Jeffrey Combs (Weyoun), among others. In addition, Famke Janssen, guest-star of the Next Generation episode "The Perfect Mate" and star of the X-Men film franchise, has been added to the bill.

With dozens of stars from Voyager and Enterprise also confirmed, plus a number of events announced - including make-up maestro Michael Westmore transforming actor Casey Biggs into his Cardassian counterpart Damar live on stage - Star Trek Las Vegas 2018, which runs August 1-5 at the Rio Suites Hotel, is shaping up to be quite a show. More info and tickets at www.creationent.com/cal/ st_lasvegas.html.

TREK TO BIRMINGHAM

Uhura and Cornwell confirmed for UK con

With April's Destination Star Trek Germany still fresh in the memory, October's Destination Star Trek Birmingham continues to add stars from across the Star Trek canon, including one apiece from its original and newest incarnations.

Nichelle Nichols (the original series' Uhura) and Jayne Brook (Star Trek: Discovery's Vice Admiral Cornwell) will be joining the already confirmed William Shatner (Kirk),

Walter Koenig (Chekov), and Jason Isaacs (Lorca). Also now confirmed are Deep Space Nine showrunner Ira Steven Behr and stars Nana Visitor (Kira), Rene Auberjonois (Odo), Cirroc Lofton (Jake Sisko), Armin Shimerman (Quark), Max Grodenchik (Rom), and Aron Eisenberg (Nog), alongside the previously announced Terry Farrell (Jadzia Dax), Michael Dorn (Worf), and Nicole de Boer (Ezri Dax).

Other recently announced guests



13 Jason Isaacs as Lorca.

14 Nichelle Nichols as Uhura.

include Gates McFadden (TNG's Dr. Crusher), Linda Park (Enterprise's Hoshi Sato), and Camille Saviola (DS9's Kai Opaka). Destination Star Trek Birmingham runs October 19-21 at the NEC; tickets and info at www. destinationstartrek.com.

IN PRINT

NEW BOOKS AND COMICS

THE LIFE OF SPOCK

Federation legend's autobiography set for October

A Starfleet icon will tell his life story in his own words this fall, when Titan Books publish The Autobiography of Mr. Spock: The Life of a Federation Legend.

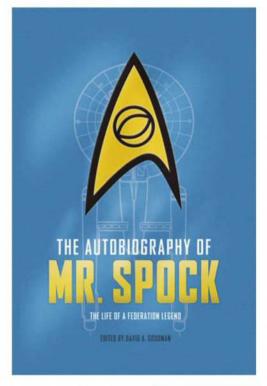
Written by David A. Goodman – who previously penned 2016's The Autobiography of James T. Kirk and 2017's The Autobiography of Jean-Luc Picard - the book explores Spock's difficult childhood on Vulcan, his time aboard the Enterprise, and his death and resurrection on the Genesis Planet. It also boasts a color picture section spotlighting significant events, people, and places in Spock's life.

Published in hardback on October 16, The Autobiography of Mr. Spock is preceded on July 17 by a paperback edition of The Autobiography of Jean-Luc Picard.



In addition to The Autobiography of Mr. Spock, Titan Books has a number of other titles set for publication in the latter part of the year.

First up on August 21 is Star Trek: Lost Scenes, by David Tilotta and Curt McAloney, in which photos and script excerpts of more than 50 deleted scenes from the original series are showcased, including previously unpublished optical effects, miniatures, locations, and bloopers. Then, on October 16, Titan will be publishing an updated edition of Chip Carter's 2011 quiz book Obsessed with Star Trek, with an additional 200 questions covering the Kelvin movies. Lastly, on November 27, the third and final volume of Bernd Perplies and Christian Humberg's Star Trek Prometheus trilogy of novels arrives: In the Heart of Chaos, in which Captain Adams' mission in the Lembatta Cluster reaches its climax.









LINE OF SUCCESSIO

Second Star Trek: Discovery comic series launches

The Mirror Universe is the focus of IDW's second Star Trek: Discovery comic book miniseries, as the spotlight falls on Chapter 2 of Season 1.

Titled Star Trek: Discovery: Succession and running from April through July, the four-issue miniseries is written by regular Trek comics scribe Mike Johnson and Discovery TV writer Kirsten Beyer ("Si Vis Pacem, Para Bellum"), with art by Angel Hernandez. The follow-up to IDW's first Discovery miniseries, The Light of Kahless also written by Johnson and Beyer - like its predecessor Succession delves deeper into the backstory of characters familiar from the TV show.

Also on a Mirror Universe tip, throughout May IDW is publishing a five-issue Next Generation miniseries: Through the Mirror. Written by Scott and David Tipton, with art by Chris Johnson and J. K. Woodward, the series is the sequel to the Tiptons' and Woodward's Mirror Broken, and sees the crew of the I.S.S. Enterprise-D crossing over to the Prime Universe in search of new worlds to conquer. A subsequent TNG miniseries beginning in August, the six-issue Terra Incognita, by the Tiptons and artist Tony Shasteen, will also have a subplot related to the Mirror Universe.

CORRECTION

In the previous issue, our interview with Doug Jones was attributed to the wrong writer. The writer of the piece was in fact Bryan Cairns.

GUBSCRIBE TODAY!

GET A FREE EXCLUSIVE TITANS CAPTAIN KIRK FIGURE PLUS SAVE UP TO 20%!









#WeLoveTITANS

SUBSCRIBE NOW AND GET ALL THIS:

- FREE EXCLUSIVE TITANS KIRK FIGURE WORTH \$9.99!*
- SAVE UP TO 20% off the newsstand price!
- NEVER MISS an issue of Star Trek Magazine!
- FREE DELIVERY to your mailbox!**

TM & © 2018 CBS Studios Inc. © 2018 Paramount Pictures Corp. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved. Each figure is 3 inches tall. *Free Star Trek TITANS figure is only valid with U.S. and U.K. print subscriptions. Offer valid until supplies last and are subject to availability. **Free delivery for U.S. and U.K. orders only. Canadian price includes \$15 shipping and handling. Rest of the World prices include additional postage and packaging costs.

WORLDWIDE SUBSCRIPTIONS AVAILABLE!



CHOOSE YOUR REGION BELOW:

GET 5 ISSUES for just \$39.99, saving 20%!

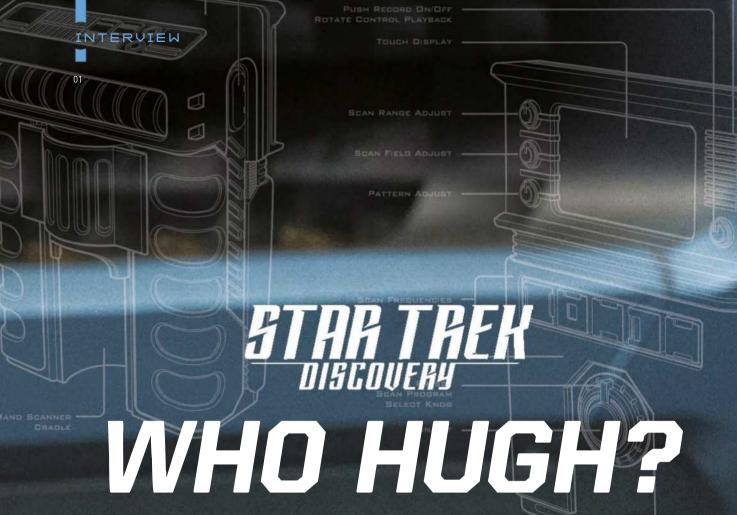
GET 5 ISSUES for just \$54.99, saving 20%!

GET 5 ISSUES for just £22.50, saving 10%!

GET 5 ISSUES for just £29.99, saving 10%!

SUBCRIBE NOW BY VISITING:

TITANMAGAZINES.COM/TREK67
OR CALL (US) 800-261-6502 (UK) 01778 392085



Season 1 of Star Trek: Discovery was as eventful for Wilson Cruz as it was for the character he plays on the show, Doctor Hugh Culber. With co-star and friend Anthony Rapp – alias Lieutenant Paul Stamets – Cruz found himself part of a fictional romance that captured hearts and imaginations... which made Episode 10, "Despite Yourself," all the more shocking. Here, Cruz reveals what he discovered about the U.S.S. Discovery's dashing doctor.

Words: Nick Jones

for you and Anthony Rapp to be on the covers of the magazines Attitude and The Advocate at the same time?

Wilson Cruz: I mean, what an honor. It's an honor to be on one [cover], but to be on two at the same time was some heady stuff. We're really proud to be able to speak directly to the LGBT community on both sides of the pond and share in their excitement at these two characters and the story. It's been great.

Looking at the first season of Discovery as a whole, how has the experience been for you, on a personal level, on a professional one, and for your character?

As a kid who watched *Star Trek: The Next Generation* growing up, and dreaming

of even the possibility of just stepping foot on a stage, to actually be on the show and have this experience is surreal. I've overused the word at this point, but it's the best word that I can come up with to describe it. Y'know, I was always enamored with the doctors on *Star Trek*, and to be one now is kind of crazy – even after all this time, after finishing the season, it's still hard to believe.

The other thing that's been great is that I've shared it with one of my oldest friends, and to have that experience with him has been great. And as an actor, it's been really challenging and a lot of fun to create this doctor and this love story, and I'm really looking forward to continuing to see how it unfolds and to bring it to the audience. It's really exciting, and I'm really proud of it.



INTERVIEW

What have you learned about Hugh Culber as the season has unfolded and as the story has developed? How has he changed in your mind?

I walked in knowing that I wanted his heart to be apparent, to be obvious, that he had a huge heart; this was the doctor that you wanted in your corner when you were in trouble, especially at a time of war. I knew that. But what I discovered is that he's a fierce advocate for the people he loves - for his partner, for his friends. He is loyal, but he's also so in tune with his own instincts - in



fault. (Laughs) But I think he's usually the smartest guy in the room, except when Paul's there. I think he happily takes a back seat to Paul. I discovered that as we went along, and I love that about him. I love that he is so fiercely loyal and smart.

How about the relationship with Paul Stamets – how has that developed? Did that go the way you expected, or has it surprised you?

It's always surprising to me. I think as actors... even though the magic happens in the unexpected moments, we have to work towards not trying to control what we want it to be. Because Anthony and I are friends, [we wondered] how are we going to develop this relationship, and would it be easy or hard for us to do it because we are friends? And we found that it was actually very easy. Because we have such deep respect for each other, and real love for each other, it was easy to go there with him and easy to trust him, and I hope vice versa. I think because of that we didn't have to talk a lot about our intentions or where we were coming from in the scene. We just had a really

01 The dashing doctor in "Into the Forest I Go.

02 A busy sickbay in "Si Vis Pacem, Para Bellum.

03 Culber and Lorca clash Yourself."

04 A tender moment with Stamets in "Choose Your Pain.

easy trust that helped us navigate this relationship.

It's a much more intimate relationship than I anticipated it to be. I didn't know how the producers were going to portray the relationship, or how much we were gonna be able to portray an intimacy, and I was happy to find out that it was very intimate.

Did the producers give you any indication upfront as to how the relationship would develop, or was it just as the scripts came in?

Anthony and I had a brief conversation, and then the scripts came in and we just built it on the information that [Executive Producers and showrunners] Aaron [Harberts] and Gretchen [J. Berg] gave us whenever we got that script, and we took it from there. That's the fun thing about doing serialized TV. You can come in with all sorts of preconceived notions of what is gonna happen - and that's great. You can let it inform your performance because that's your imagination, it's your tool to tell the story - but it's also fun to have to recalibrate when you get

new information, and that happens all the time on these shows. It's your job as the actor to justify all of this new information and make it real, for yourself and for the audience, and I have fun doing that.

There's one scene in particular in Episode 5, "Choose Your Pain," where the two of you are brushing your teeth together. For many that scene made the relationship a lot more real.

That's what I was alluding to. That scene is really intimate. You kind of feel like you're getting a peek into their intimate, private lives - you almost feel like you're eavesdropping, I hope. And I loved that.

I know a lot of people were upset that there wasn't a kiss at the end of that scene, but for me it was more than that. This was a couple that has lived together and shared their lives for years, and there are other ways of showing intimacy. Y'know, the way I brushed his hair or put my hands on his face, and the way he received it – I think that that can be even more intimate sometimes than a kiss, so that when the kiss did



"Hugh Culber is a fierce advocate for the people he loves."

actually arrive - which we knew it would - we had a build-up to it.

I just can't say enough about how they revealed these two people, and I loved the fact that they revealed them as professionals first, and as lovers second.

The relationship between Hugh and Captain Lorca was obviously rather different - there was a little more tension there...

I think from the very beginning, if we go back to where we first meet Doctor Culber, there was always some tension there between the captain and Culber. Because Culber came onto this ship, just like everyone else, because it was a science vessel. And suddenly we are at war, and he is putting my lover in direct danger - and for no good reason as far as I can tell, which, as a doctor, is incredibly concerning. [Paul is] being



THE CULBER MANEUVER



used as a guinea pig; we have no idea what the effects of this are gonna be to him.

And so [Lorca] is the cause of a lot of angst and stress for my character, and Culber doesn't really see Lorca caring very much about the stresses that he's putting Paul through. So for those reasons, I'm not thrilled, and I think Doctor Culber is concerned about where this captain is taking us, and what he's doing. I think he's a little too smart for his own good, this Doctor Culber. (Laughs)

Something that seems to characterize the show is that there is conflict between the characters, and there is tension. The show seems to be as much about the characters as

Yes - one of the first things that Aaron and Gretchen told all of us was that this is a science fiction show, obviously, but it's driven by these relationships and these characters, and the science helps us tell that story and illuminate things about these relationships. This is a science fiction show, but first and foremost are the relationships between these people, because otherwise we won't care about any of that other stuff if the stakes aren't high enough. And what's higher in stakes than the people you love - the danger that they're in, the love that you give and receive, the life

that you spend with each other? That's the most important thing.

You're obviously familiar with Star Trek, especially The Next Generation. Were you watching that when it aired

Oh yeah, when it was in syndication. I remember watching the very first episode when it premiered and being excited about it, and falling head over heels for Patrick Stewart - who I still have a crush on!

Oh really?

I do! I just think he's fantastic. And ["Despite Yourself"] was actually directed by my other crush on that show, which was Jonathan Frakes. To be able to work with him on this episode specifically was unreal. He really helped me with those scenes and really gave me the space I needed to do what I wanted to do in those scenes. He was so generous to me with time, because on TV you have to keep it moving but he really wanted to make sure that we got those scenes right.

The scenes with Tyler, with Shazad Latif, are some of my favorite scenes I've done on the show. I think his work is impeccable. We really had a great time together doing those scenes, believe it or not! Shazad was so lovely, because he was apologizing to me throughout the whole thing! (Laughs) But it could not

"I remember watching the very first episode [of *TNG*] when it premiered and being excited about it, and falling head over heels for Patrick Stewart."

have been a better experience, shooting that episode with Mr. Frakes, who I have high regard for.

Jonathan Frakes was saying that he thought that the cast and crew of Discovery reminded him of The Next Generation in the way you've all unified and come together - he said that Jason Isaacs was even cooking dinner on Sundays...

We had a bunch of parties over at Jason's house, and [Frakes] did say to us at that party that our cast reminded him of his and it was lovely for him to be around that energy. We were really proud that he had as great a time with us as he said he did, because it was important for us to have his approval and his presence. So he was just a lovely human being, and I hope we get to see him again.

05 Culber Saru in "Si Vis Pacem, Para Bellum.

MARVEL STUDIOS' BIGGEST HEROES IN THE ULTIMATE COLLECTOR'S EDITION



\$19.99 HARDCOVER ON SALE MAY



ALSO AVAILABLE! \$19.99



ALSO AVAILABLE! <u>\$19.99</u>

THE ULTIMATE COMPANION TO MARVEL STUDIOS' LATEST BLOCKBUSTER MOVIE!

AVAILABLE IN ALL GOOD STORES AND ONLINE AT TITAN-COMICS.COM





"Destiny didn't get me out of prison, Captain. You did that."

MICHAEL BURNHAM

"DESPITE YOURSELF"

Season 1, Episode 10 Screenplay: Sean Cochran Director: Jonathan Frakes First aired: January 7, 2018

With the *U.S.S. Discovery's* position unknown following Lieutenant Stamets' disastrous final spore drive jump, Michael Burnham's scans indicate that nearby wreckage originates from a different quantum universe. Meanwhile, Ash Tyler speaks Klingon to L'Rell, who expresses confusion at Tyler's inability to remember his *other* name. Who could he possibly be...?

Burnham analyzes a salvaged data core and determines *Discovery* has traveled to a parallel reality ruled by xenophobic Terrans. The *U.S.S. Defiant* also arrived here at some point, so Burnham plans to steal information about the *Defiant*'s journey from the *I.S.S. Shenzhou*.

In a shocking turn of events, Tyler murders Culber to prevent the doctor from quarantining him. Tyler vows to protect Burnham as she takes command of the Shenzhou – but can he truly be trusted...?

OBSERVATIONS

Fortunately for our crew, a handy data core lingers nearby to answer most of their questions. We are finally treated to a brief glimpse of an Andorian (albeit a corpse), and Gabriel Lorca seems rather well prepared for his ship's unexpected detour, maintaining that the *Discovery* crew must think and act like Terrans in order to survive these hostile environs.

Mary Wiseman's portrayal of a vulgar Sylvia Tilly will never wear thin, plus her discomfort embodies how out of place Starfleet's values seem in the Terran Empire.

The nature of Culber's death reflects the savagery of this reality and highlights the extent of Tyler's fractured psyche. The sudden twist (pun intended) does not come across as something designed purely for shock value, for the repercussions will surely devastate both Paul Stamets and Burnham.

VERDICT

"Despite Yourself" effectively acquaints new *Trek* enthusiasts with the Mirror Universe without overdoing the exposition for more experienced fans. Jonathan Frakes proves to be the perfect director for this opening salvo of Season 1's second chapter.

DISCOVERY REVIEW



"THE WOLF INSIDE"

Season 1, Episode 11 Screenplay: Lisa Randolph Director: T. J. Scott

First aired: January 14, 2018

As Burnham familiarizes herself with her surroundings, Commander Saru permits Tilly to treat Stamets with a spore-based procedure.

Burnham chooses to meet with the leader of a group of rebels fighting the Terran Empire, in order to learn how he united Klingons with other races. That commander turns out to be the Mirror version of Voq! Mirror Voq's words provoke Tyler into a failed assault on the Klingon commander. Later, Burnham confronts Tyler and discovers her security chief is, in fact, Prime Voq! Meanwhile, Stamets regains consciousness within the mycelial network and meets his alternate reality counterpart.

Burnham executes Voq/Tyler in the required Terran manner by beaming him into space - a ploy that allows Discovery to rescue the spy, along with the stolen Defiant data Burnham has secreted on him. Then the Shenzhou receives a hail from Emperor Philippa Georgiou...

OBSERVATIONS

Burnham's decision to refrain from informing Saru about the enslaved Kelpiens feels both sad and touching. Regardless of all that's occurred since episode one, the two clearly share a unique kinship.

Tilly derives an odd confidence from "Captain Killy." Rather than being emboldened by Killy's rank, Tilly strives to demonstrate she bears no resemblance to her genocidal parallel.

Despite fan rumors concerning Tyler's identity, the reveal retains its ominous power due to spectacular performances from Sonequa Martin-Green and Shazad Latif. Latif's transition from Tyler's frantic behavior to Voq's calculated violence would chill even an Andorian's bones.

VERDICT

Burnham's desire to meet with the rebel leader seems a bit forced. While Vog successfully united Klingons and other species in the Mirror Universe, why would similar tactics work back home? However, the choice sets Voq/Tyler up to experience his awakening in a memorable scene.



"VAULTING AMBITION"

Season 1, Episode 12 Screenplay: Jordon Nardino **Director:** Hanelle M. Culpepper First aired: January 21, 2018

Emperor Georgiou divulges that she raised Michael as a daughter and uncovered a plot by the Burnham and Lorca of her universe to steal her throne. Burnham, for her part, unveils her true identity to avoid execution, agreeing to supply information on spore drive technology in exchange for Discovery's freedom.

Saru recruits a reluctant L'Rell to perform a procedure to remove Vog's consciousness from Vog/Tyler's suffering body, while Stamets encounters a vision of Culber, who explains the ramifications of the dying mycelial network and guides Stamets on the path to awakening.

Emperor Georgiou describes Lorca's counterpart as Mirror Burnham's manipulative father figure... and lover. The tale leads Michael to realize that Lorca has been Mirror Lorca all along.

OBSERVATIONS

The alternate reality doppelgängers of Georgiou, Burnham, and Lorca share a twisted and duplicitous relationship rivaled only by the saga of Captain Jean-Luc Picard and

An inherent photosensitivity indicates that Terrans are a slightly different species than their human counterparts, establishing a physical variation to accompany their philosophical differences.

The notion that Burnham trusts the emperor's word seems ridiculous - until one considers the level of confusion Burnham endures from seeing the face of the mentor whom she feels she betrayed.

VERDICT

The Lorca reveal shocks the viewer, but the beauty of this episode lies in Culber's farewell to Stamets. The love between the two proves to be so strong that Paul's consciousness calls on an image of Culber to lead him out of his coma. Anthony Rapp and Wilson Cruz shine in a touching, yet tragic, sequence of events - although as Hugh notes of the mycelial network, "Nothing in here is ever truly gone."



"WHAT'S PAST IS PROLOGUE"

Season 1, Episode 13 Screenplay: Ted Sullivan Director: Olatunde Osunsanmi First aired: January 28, 2018

Mirror Lorca, having switched places with Prime Lorca via a transporter incident back when each commanded their respective *Burans*, initiates a rebellion. Stamets discovers that the central orb powering the *I.S.S. Charon* caused the mycelial network's degradation and must be destroyed.

Many Terrans die as Lorca's forces secure the flagship. Burnham enlists a defeated Georgiou to help deactivate the power core's shields. The two infiltrate the throne room, where the ensuing fight concludes with an impaled Lorca plummeting into the ship's reactor.

Discovery rescues Burnham (along with an unwilling Georgiou) and destroys the central orb. Stamets navigates the ship along the mycelial shockwave and brings the crew home – nine months into a future where the Klingons are winning the war.

OBSERVATIONS

Lorca's weakness for Burnham mirrors Michael's feelings for the emperor. However, for a tactician who masterminded an insurrection from across the multiverse, Lorca seems a tad gullible in falling for Burnham's feigned surrender.

Saru's stirring monologue invigorates the crew and displays his own growth as a leader. It would be wonderful to see Saru attain the rank of captain and inherit *Discovery*'s center seat

My fellow starship nerds surely appreciate the elegant lethality of the *Charon* but, as expected, our time with the vessel is cut short by a blistering volley of photon torpedoes. All good things...

And what's up with that green spore that lands on Tilly's shoulder as *Discovery* returns home...?

VERDICT

Jason Isaacs relishes Lorca's evil pursuits, delighting viewers in a bittersweet finale to his tenure on the show. The Mirror Universe detour has certainly yielded excitement, but *Discovery* must now rejoin her own fleet.



"THE WAR WITHOUT, THE WAR WITHIN"

Season 1, Episode 14 Screenplay: Lisa Randolph Director: David Solomon First aired: February 4, 2018

Admiral Cornwell and Sarek board *Discovery*, informing the crew that a divided Klingon Empire slaughters Federation citizens for sport.

After Klingons gain a foothold in the Sol System, Burnham learns from Mirror Georgiou that the path to defeat the Klingons goes through Qo'noS. Starfleet hatches a plan to cripple the Klingon homeworld's war machine – one which requires Stamets to terraform a moon and harvest new mycelium spores.

Sarek and Georgiou discuss their wards, leaving the Vulcan believing that winning the war requires even more drastic measures. The result? As *Discovery* prepares to jump to Qo'noS, Cornwell announces the mission will be commanded by the newly recovered "Captain" Georgiou.

OBSERVATIONS

Saru exhibits incredible empathy for a Voq-less Tyler, speaking words of comfort and compassion. This contrasts with Burnham's inability to look at Ash without seeing Voq, as well as her painful decision to end their relationship.

Cornwell's appeal for L'Rell's assistance reverses their previous situation aboard the Sarcophagus ship. There's a little less yelling in this scene, but L'Rell admits the Klingon forces will never relent.

Tilly's youthful wisdom strikes again, as she convinces Burnham to confront the darkness within herself and speak with Tyler. Sadly, no cursing occurs this time around.

VERDICT

While this episode marks *Discovery*'s return to a bleak war, the mycelial bloom initiated by Stamets resonates wonderfully with Starfleet's usual mission of exploration. Tremendous character growth transpires for Burnham, as she draws closer to Sarek yet pushes Tyler away.



SET PHASERS TO STUN!

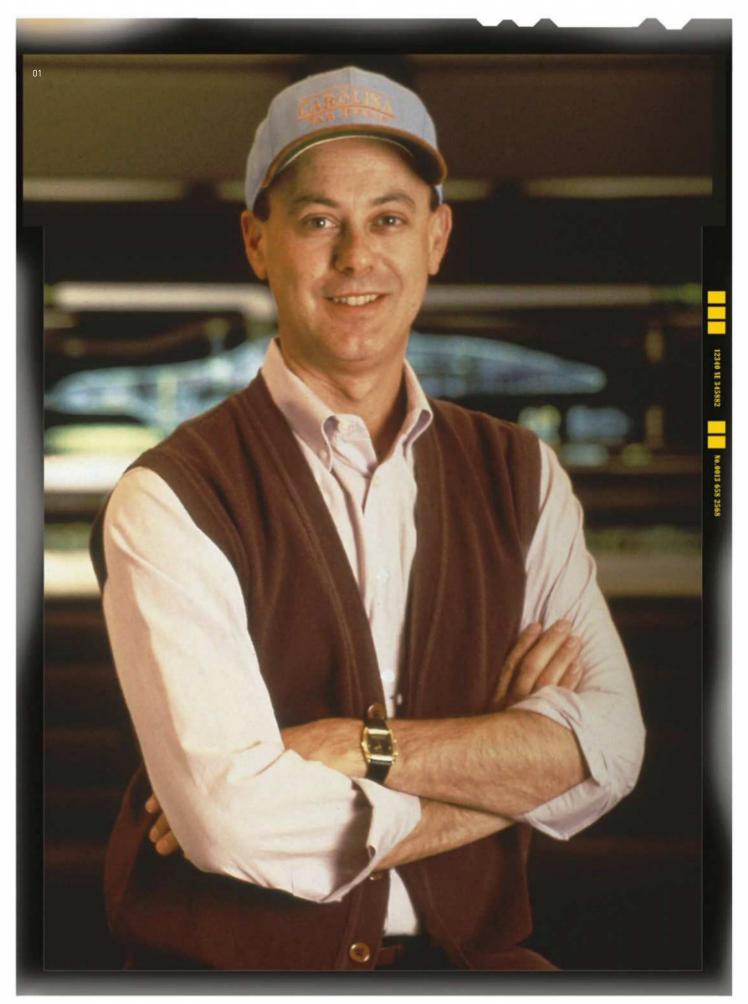


THE ONLY COMPREHENSIVE ART BOOK FOR THE MOVIE TRILOGY, FEATURING A WEALTH OF NEVER-BEFORE-SEEN CONCEPT ART!

Find us at: 100

OUT NOW

TITANBOOKS.COM





A Man of haracter

To begin our 25th anniversary celebration of Star Trek: Deep Space Nine, in particular the show's early days, we pay tribute to one of the architects of DS9 - not to mention modern Star Trek - the late Michael Piller, in the words of those who knew him best.

Words: Ian Spelling

f there were a Mount Rushmore for Star Trek, that's how massive an impact he made on the franchise. Piller served as a writer/executive producer of *The Next Generation*, co-creator/

Rick Berman

Michael Piller always sold something that Rick Berman never bought: Piller's claim, upon entering the Star Trek universe, that he knew nothing about sci-fi, but understood how to write characters well. Berman laughs when reminded of that comment. "It's probably a bit of an overstatement that he didn't like sci-fi," Berman says. "He'd been, obviously, a religious viewer of TNG's first two seasons. I don't believe this was something he prepped for in the days before we met him, but I could be wrong.

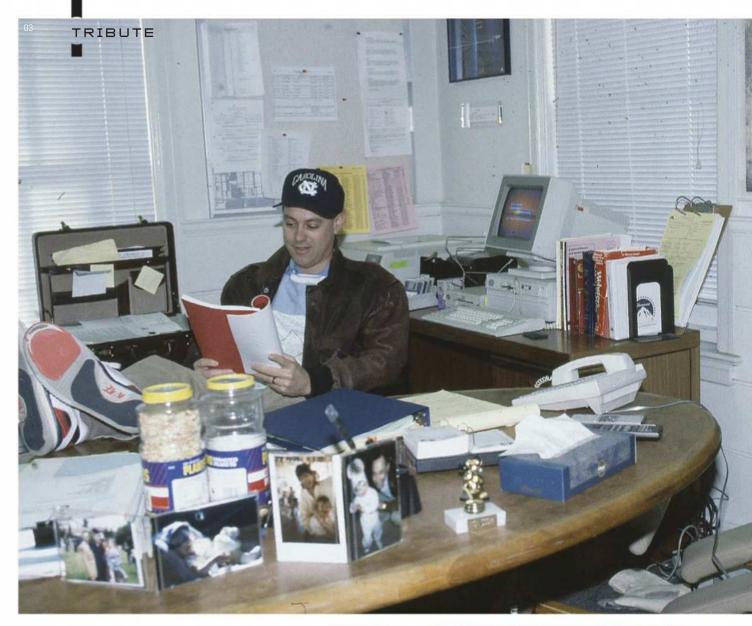
"Either way, he was well versed in the characters, storylines, and the show's premise. But, yes, character was what it was all about as far as Michael was concerned, whether it was taking place in the slums of Detroit or outer space."

Berman and Piller nurtured TNG stories together after ideas first arose in the writers' room across the way from



their offices at Paramount. The two then talked through every draft, met with writers, and participated in note sessions. They also conferred about casting, music, VFX, and editing. Berman recalls that, eventually, he concentrated on production and postproduction, while the writing and rewriting emerged as Piller's domain.

Berman confirms that it was Piller who welcomed outside writers to submit stories to the writing staff. According to Berman, Piller believed that good writers were tough to hit upon and that they were born, not



made. "Michael used to always say, 'A good writer is somebody who feels there's really nothing else they care to do.' He felt it's not something they pick up, but that it's like they're driven to write. He decided, 'I'm willing to look anywhere to find them.'

"So, he opened the door for open submissions, which were either *Trek* spec scripts or other types of scripts from, not necessarily just amateurs, but also writers who were not sending us things through agents or representatives. I thought it was a perfectly fine idea. I was not aware at the time that it was so unique, but it turns out very, very few productions allowed that practice. We did, and we got some damn good writers out of it."

In 1991, Paramount boss Brandon Tartikoff asked Berman to develop a new *Trek* show. Tartikoff knew little about *Trek*, but floated the premise of "*The Rifleman* in Space," centering



on a father and son. Tartikoff queried Berman about whom he'd want to collaborate with on fleshing out the premise that morphed into *Deep Space Nine*. "I had such a great working relationship with Michael, and we were really good friends, and we

played off each other in a very positive way," Berman recounts. "There was no question about who I'd want to work with on *DS9*."

The two hashed out *DS9*'s storyline, placing the action on a space station, populating it with



numerous non-Starfleet characters in order to generate conflict, and so forth. Berman and Piller were, Berman observes, "joined at the hip" for the months it took to devise a show bible and cast the series-regular characters. Piller, though, did lobby hard for one component.

01 Michael

Piller pictured

on the bridge of the U.S.S.

02 DS9's fourth

episode, "A

Man Alone

teleplay by

03 Piller in his TNG office.

04 "Caretaker,"

the Voyager

Piller-written

premiere.

Star Trek:

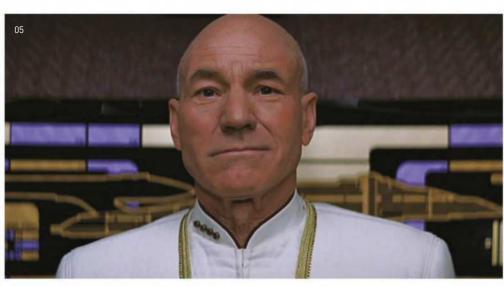
Insurrection.

05 The

Voyager.

"Michael was serious about wanting to have an African-American captain," Berman explains. "My feeling was, 'If we can find the right actor, I'd like an African-American captain.' If we couldn't find anyone, I thought we could go with a Caucasian captain, a Latino or Latina captain, or someone from the Middle East. We were open to everybody.

"One of the people I thought would make a great captain was Siddig [El Fadil], but he was in his 20s and there was no way he could have a teenage son. So, we flew him over and cast him as Julian. But we



were running out of steam in terms of an African-American captain. Then, we got a piece from Avery [Brooks]. I think it was on tape, and it was remarkable. He came in and just nailed it, and we had our Sisko."

A few years later, Kerry McCluggage, then president and chairman of Paramount Television, approached Berman about creating another Trek series. That'd be Voyager, of course. Berman once again called Piller and also invited Jeri Taylor to join them, as he believed "it'd be great to have a woman involved in the creative process of a new Trek series." Taylor sought to install a female in the captain's chair, "which was new and fresh for us," Berman says, "and Jeri, Michael, and I worked together quite beautifully" in developing/launching the show.

Piller exited Voyager after Season 2 to create/produce Legend, which starred Richard Dean Anderson and Trek's Q, John de Lancie. "Michael was still always there and involved," Berman says. "He was just not running the day-to-day." In 1997, Berman tapped Piller one more time, seeking ideas for the third TNG feature. "Ron [Moore] and Brannon [Braga] wrote Generations and First Contact, and it felt like it was a good time for something slightly different," Berman says. "I went to Michael, who I think perhaps felt a little passed over on the first two movies, but he was so involved in the shows that it wasn't a choice at that time. He was delighted to do Insurrection."

Insurrection proved to be a "difficult process." Piller, according to Berman,

"Character was what it was all about as far as Michael was concerned. whether it was taking place in the slums of Detroit or outer space."

RICK BERMAN

Piller Tales

RICK BERMAN, EXECUTIVE PRODUCER

to do with the Watergate



delivered "a very strong," but "dark" story involving the fall of Picard and a variety of misfortunes that befall the Enterprise. Picard, the everlasting hero, manages to stand on his principles, which, as admirable as that is, lose him everything - his Starfleet commission, his ship.

"The studio's attitude was, 'We want to make tens upon tens of millions of dollars, and this movie

Piller Tales

NANA VISITOR, **MAJOR KIRA NERYS**

-here. And he was talented.

can't be like that," Berman says. "Michael was quite disappointed because he thought his story - while it wasn't a big, rousing Star Wars kind of story - had excitement and was very profound. He had to change it, and we worked on many drafts together until we got something the studio felt was acceptable."

Post-Trek, Piller teamed with his son, Shawn Piller, to create The Dead Zone, a series based on the Stephen King novel that also inspired the David Cronenberg film. It ran from 2002-2007. The Pillers then collaborated on the family series Wildfire, which premiered in 2005 and ended in 2008. Sadly, as Wildfire fell into place, the elder Piller was diagnosed with cancer. He passed away at his home in Los Angeles on November 1, 2005.

"He got ill, but it was a form of skin cancer, and we all thought there 06 DS9's "Move Along Home, for which Piller provided the story.

07 A Voyager highlight: the Piller-written "Basics

08 Piller at his DS9 desk.

09 Piller's first TNG teleplay, "Evolution.

10 The Pillerco-written first season DS9 episode "The Forsaken.'



was no way it'd be fatal," Berman says softly. "He and I spoke constantly. His home was close to Paramount, and I'd go and sit with him and tell him about what was going on. I remember, the last couple of visits, he was quite ill. Then, one day I was walking into my office, and Brannon stopped me and said, 'Did you hear the news?' I said, 'No.' He said, 'Michael died.' It was mind-boggling. He was just in his 50s."

Berman pauses for a long moment when asked to consider Piller's Trek legacy, then responds in detail. "For me, we had a brotherly relationship, working as friends, going to Dodgers games, and I'm thankful. Trek-wise, his legacy was structure and character. Structure, meaning his insistence on things being done a certain way, which is the proper procedure to run a writing staff on a big, complicated series, especially when you're doing 26 [episodes] a year as opposed to 22, or 10, the way they do it today. The way the writing process worked, from concept to story, first draft to rewrites, through the revision stages, he had a strict view of how it should be done, and it was taught to everyone who worked with him and for him.

"That's a major legacy. It helped create three, really, four terrific shows, because almost everybody, all the way down to Enterprise, at some point worked under Michael.

"And then, there's Michael's belief that at the core of everything was character, which I mentioned before," Berman says. "How did a scene affect the character from just a scene, a twopage scene? Where is that character on the first line of that scene? Where is that character on the last line? How has that scene affected the character, and how has that character affected the story? Michael's insistence on character development being at the core of all the stories was imbued into all the writers that worked with him and with his successors over the years.

"Also, the smoothness and happiness we had in working together, I think, helped keep the writing, production, post-production, the relationships with the studio, casting, all of that, on a positive level with very little departure of people," Berman concludes. "In no small part, that was due to the fact that Michael and I got along so well."

Ira Steven Behr

Ira Steven Behr met Michael Piller well before Behr got involved with *Star Trek*. In fact, Piller was the first new friend Behr made upon arriving in Los Angeles. Piller, at the time, was a censor for CBS, and when they sat down in Behr's office on the Fox lot, where Behr worked (briefly) on a show, he didn't even realize Piller aspired to be a writer. The two got to chatting, and Piller commented about a movie poster on the wall.

"The poster was of Errol Flynn as Robin Hood, a touchstone from my youth," Behr recalls. "Michael says, 'Oh, man, I love Errol Flynn.' This was even before we got into baseball. He said, 'I love that movie,' and then asked if I wanted to go out for lunch. I thought, 'I'm going out to lunch with a censor. I've got to be careful what I say. I don't want to be censored in the middle of the main course.' But we just hit it off.

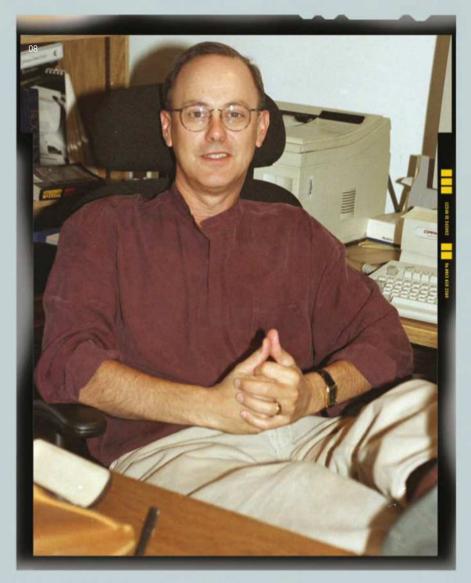
"From the very beginning, we enjoyed each other, made each other laugh. There was a respect."

IRA STEVEN BEHR

"We were very different people. Michael, especially at the time, seemed a bit tight, and I'm sure he thought I was extremely loose. Didn't matter. From the very beginning, we enjoyed each other, made each other laugh. There was a respect. I don't even know how that respect started, but it just seemed to be there. Sometimes oil and water, they do mix, I guess."

Behr worked with Piller on *TNG*, then *DS9*. At a certain point, Piller anointed Behr his heir apparent as *DS9*'s showrunner. They led the series in tandem for much of Season 3, until Piller – as promised – handed over the reins near the season's end. Behr oversaw *DS9* (with Berman as executive producer) until it ended after Season 7. Even after Piller's departure, Behr reminisces, they remained close friends.

"We still went to ballgames," Behr says. "I was over at his house





for dinner a lot. He always liked to have some personal chef come in and feed everyone. Michael and I had a very unique relationship, it seems, in terms of his other friendships. Then... I can still visualize myself picking up the phone, in my kitchen, and it was Michael. He told me he had cancer. I remember standing there, thinking, 'Michael? Michael Piller? Cancer?'



"To get the black marble like that seemed so undeserved, not that 'deserved' has anything to do with the way the world works," Behr laments. "That was one of the toughest moments up until then in my life. I'd already lost family. I had friends who died, drug overdoses. I knew about death; it had touched me. But, Michael... wow."

TRIBUTE

Sandra Piller

Sandra Piller remembers – vividly so – the day her husband first connected with *Star Trek*. The year was 1989, and Michael was between jobs when *TNG* producer Maurice Hurley recruited him to do a rewrite on the Wesley-centric third-season episode, "Evolution."

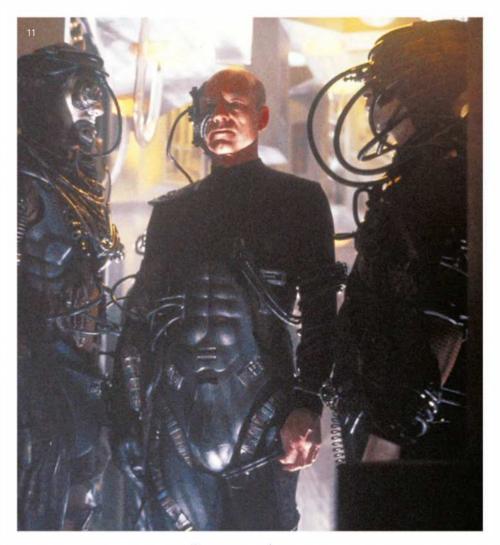
"Michael's agent said, 'No!" Sandra recalls. "He said, 'You'll lose your showrunner position on the ladder of Hollywood success.' But we watched the show and he knew the characters' voices. He loved a good challenge. When he turned it in, he thought he'd missed the mark, but they loved it. That was the beginning.

"About a month later, Michael was offered the showrunner job. Sometimes, you've got to follow your heart. But that was a total surprise, a shock. He

Piller Tales

IRA STEVEN BEHR, EXECUTIVE PRODUCER

"On DS9, toward the end of season two, maybe the beginning of season three, we had a meeting about something. I guess we got a little personal, talking about kids, maybe. As I got up to leave, he got up, and we talked a bit more. Then, out of nowhere, he hugged me. Now, the last thing you expect from Michael Piller is to be hugged. My first thought was, "I'm being hugged by the Tin Man from The Wizard of Oz." It was the most-awkward, stiff hug, but Michael was really trying to make a connection. The thing I loved about Michael, and still love, is he's the only man I know who became an even better person when he became successful and rich. It didn't turn him into a jerk like it turns so many people. Michael pushed to become a more open human being. It was tough, but he tried. We hugged after that on other occasions, like his kid's wedding, but that first hug... It was amazing. This was a man who was really, really trying to show me he's my friend and that he values me. It was awkward as hell, but lovely. I respected him even more."



"Michael knew the characters' voices."

SANDRA PILLER

thought, 'I don't know about space and all the tech stuff they need,' but Michael was assured he'd have help in those departments. He was needed to continue to give the show its humanity."

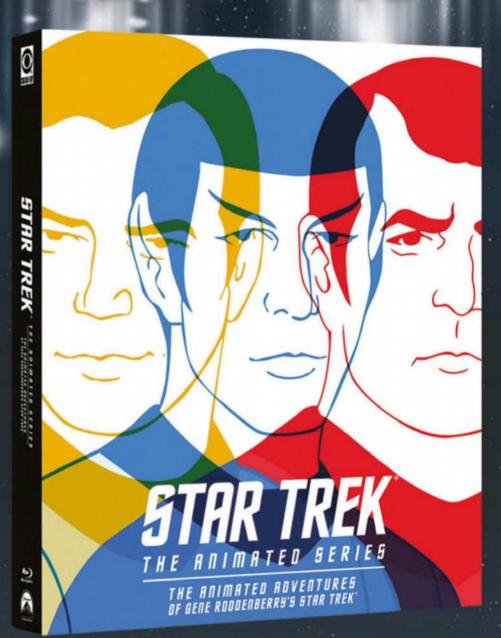
The Pillers raised three children, Christy and Shawn, from Sandra's first marriage, and Brent, their daughter together. Sandra describes Michael as being a "proud papa" after Shawn (with his then-girlfriend) conceived the idea for TNG's "Journey's End," and later wrote the stories for Voyager's "Death Wish" and "The Q and the Grey." As for Piller's love of baseball, Sandra explains that the game and his family provided escapes from the pressures of writing and producing. "He truly enjoyed watching baseball," she says. "It took him away from everything else, and watching with family strengthened us all. I'm not a sports nut, but it was nice to have the family together."

11 Arguably Piller's finest Trek: TNG's "The Best of Both Worlds." After Michael's cancer diagnosis, the Pillers "wanted to be as positive as we could that his treatments would work," says Sandra. The cancer won, but Michael's legacy lives on through Star Trek, Wildfire, and The Dead Zone; through Sandra, Brent, and Shawn; as well as through the University of North Carolina at Chapel Hill's Michael Piller Visiting Distinguished Professorship in Writing for the Screen and Stage Program.

"Michael was proud of his work on all his shows, and starting the UNC Programs made him proud as well," Sandra says. "The programs are still going and growing so many new screenwriters. I've been involved in helping the programs grow and there's always a need for fundraising, so his work continues on after him. I also still sing and write music, performing originals and also music by Michael's mother, Ruth. Shawn and Lloyd Segan are still making shows and telling stories for the company they all built together. Brent is married and works with children. So, we are all doing fine. That would make Michael very happy." #

Advertisement

GET DRAUN IT With BLU-RAY









MAJOR PLAYER

Mercurial, headstrong, brimming with anger: Major Kira Nerys was a farfrom-typical *Star Trek* lead when she made her debut in *Deep Space Nine* 25 years ago. But as Nana Visitor, the actor who played the major for seven years, notes, Kira blazed a trail that would lead, a quarter century later, to the conflicted characters and strong females of *Star Trek: Discovery*.

Words: Ian Spelling

ana Visitor is still floating... not on air, not even in space, but on water. That's to say that the actress had a great experience on both voyages of *Star Trek: The Cruise II*, during which she spent two full weeks at sea aboard the Norwegian Jade, where she interacted with several thousand fans, visited exciting ports of call, and spent quality time with her fellow *Star Trek* stars.

She also participated in a number of events, such as teaming up with Rene Auberjonois – Odo to her Major Kira Nerys for seven seasons of *Star Trek: Deep Space Nine* – for a live reading about love; hosting a poolside, tranquility-inducing meditation session; joining in the fun at a hilarious *Trek* version of *Hollywood Squares*, and even teaching a cooking class alongside the Jade's chef.

"I enjoyed it very, very much," Visitor says of the cruise, shortly after returning home to Los Angeles. "I felt like it was an opportunity to communicate with the fans in a much more efficient way, because it wasn't time-sensitive. We got to know each other in a relaxed way. When people come up to a table at a convention, they're nervous, they've got things they want to say, but they've been waiting in line, they're exhausted, or they may be a little angry at that point. So, the dynamic can be tough. And, I'm seeing soul after soul in front of me. I try to give everyone their moment, but it's hard because it's a moment, and it goes by so fast.

"Doing the cruise – and I didn't know what to expect, because I'd never done anything like it before – I'd be walking around or grabbing a bite, and someone would say, 'Hey, I saw you last night,' or, 'Wow, I really enjoyed the meditation. I'd love to know more about it.' Right away, we have something to talk about. And we were on a ship. A ship!

That thought was in my head all the time. It was like, 'Oh my God, I'm on a ship and I'm doing these things and loving it, absolutely loving it.' I'm excited to go again next year."

An Actor's Life

Back on the acting front, Visitor has been working of late, but not quite as often as she'd like. What actor doesn't want to work more, right? She guest-starred in a recent episode of the CW's *Dynasty* reboot, and she co-stars in an upcoming film – or films, actually – titled *A Bread Factory, Part 1* and *A Bread Factory, Part II*.

"Dynasty was a blast because it was just the kind of Eve Arden role that I'd love to be doing all the time; a powerful woman who is neither good nor bad, but just a live human being," Visitor notes. "That was a lot of fun, other than the storms that were hitting Atlanta at the time. So, that turned into two and a half weeks as opposed to just a couple of days of work.

"A Bread Factory is such an interesting project. The director, Patrick Wang, has made two movies, a part one and a part two, and the script was unlike any other script I've ever read. He just follows his own drummer and that was a joy to do as well. I play a woman who's being cheated on by her husband and is so shut down and unhappy. So, she's desperately trying to interpret life, or reinterpret her life.

"The next thing I'll be doing is I'm going to get out there for pilot season, because I'd love to do another TV show," the actress adds. "That's really what I want to do. So, we'll see if that can happen. I haven't been ready for that for a couple of years, but I'm ready now and I'd love to do it now. We'll see, because so would a lot of other actors."

INTERVIEW







And that brings us to Visitor's longestever gig, *DS9*, and the career-defining (so far) role of the Bajoran freedom fighter, Kira Nerys. Visitor utters the adjective "surreal" to describe her feelings about the fact the show debuted a full 25 years ago, on January 3, 1993. She also references a truly original personal signpost for the passage of those 25 years: her son, Buster.

"Buster was three months old when I started the job, and so I've always had a good idea how far I am from *Deep Space Nine* by looking at Buster," Visitor says. "He's now a 25-year-old man with a wife. He's gone through the Marine Corps, just coming out the other side of that, he's got a wife and a child who's almost five years old. So, yeah, I'm a grandmother, and, yeah, *Deep Space Nine* feels like a really long time ago."

Fascinatingly, it almost never happened, and it would not have had Visitor heeded the advice of her representation at the time. They argued that she should reject the role of Major Kira. Their logic? It would ruin her future in the business. "And it was absolutely true then," Visitor asserts. "It would ruin your career, or it could. And, did it affect it? I have no idea. All I know is I was just on a ship teaching meditation and palling around with some of the best people I know, people that I've been friends with for 25 years now, and new friends, too. So, I'm happy. I'm good."

Exploring Major Kira

Visitor, over the course of her seven years playing Major Kira, explored the character quite fully. The Bajoran started out furious at the world, and still seeking vengeance against Cardassia for its treatment of her people. Volatile, unpredictable, and righteous, she was as far from Starfleet material as could be. Romance didn't seem to be in the cards.

And yet... Major Kira grew and evolved and matured. She found her place on the space station as a fierce, loyal, yet measured officer under Sisko; a sparring partner to Quark; and as Odo's



02 With Avery Brooks as Sisko in Season 1's "The Storyteller."

03 Visitor as Colonel Anastasia Komananov, with Alexander Siddig as Bashir, in "Our Man Bashir."

04 Major Kira Nerys.

05 Visitor on stage during Star Trek: The Cruise II.



unlikely paramour. The heartbreaking goodbye between Major Kira and Odo remains one of the most indelible moments from the series finale, "What You Leave Behind."

"Oh my gosh, it was A to Z with Major Kira, especially since I got to play the Intendant," Visitor says. "The Intendant was so great, doing the exact ego flip of Major Kira. I loved playing her, and then it was also so great for me to come back to Major Kira. When you flip something, you understand what you're flipping from even better. It was such a study for me in the gray area of a character. I don't know of any other female on TV at that time, that was a lead character, that was so questionable in terms of everything about her, all her choices, except her morals. Her personal morals were strong. Ethically, she was questionable, but moralitywise, she was a very strong female."

And what does Visitor think/ hope Major Kira would be up to now if *Deep Space Nine* were either on the air or somehow the subject of a revival? "I know the books probably say something different," Visitor reflects. "I understand that she's become some kind of spiritual leader or something, and I don't like that very much.

"I believe that she would stay on the station, and I think that Captain Sisko should be like this ephemeral person who informs her on some level, so that there's a relationship there, but it's not corporeal. Someone said that, actually, and I thought, 'What a great idea.' I love that. I love the idea that she





had a deep relationship with someone non-corporeal."

Deep Space Discovery

Star Trek: Discovery is, of course, the current Star Trek series. It's dark and brooding, with characters that weren't all instantly likable or immediately working in sync. Very DS9-like, in fact. Discovery is also serialized, with Season 1 telling a single story over 15 episodes. That's how many shows work these days, particularly with the advent of streaming services, with viewers seeking to binge-watch their favorite programs. DS9 was among the shows that created that mold.

"I thought it was incredibly risky to serialize *Deep Space Nine*," Visitor comments. "Everything about us was risky, and I think the writers got away with so much of it because we weren't being watched that much. We just weren't. I don't mean by the audience, but by Paramount, by the powers that be. They kind of were just letting us go, which let us be really risky and really interesting.

"We did a lot of interesting things with women being in love, the idea of the Trill. You could say the Trill were transgender. Terrorism or freedom fighter? That was a huge issue to be bold about. Spirituality? Huge. So, it was a very bold show."

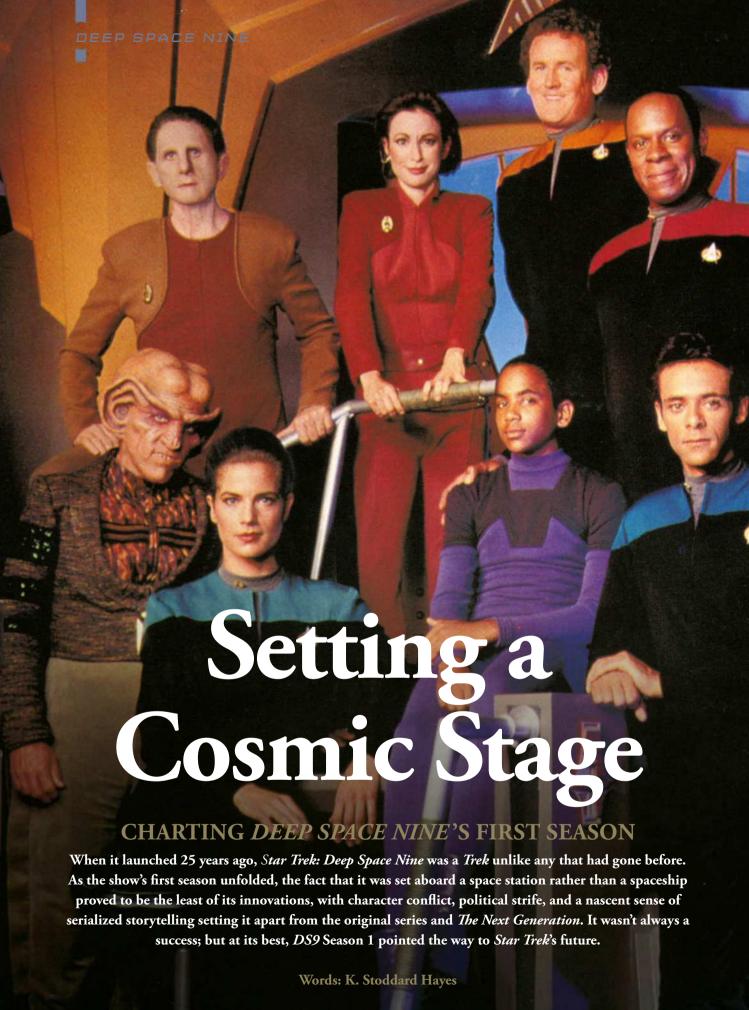
Taking the comparisons a step further, *Discovery* features a strong female lead in Sonequa Martin-Green's Michael Burnham, not to mention Michelle Yeoh, first as Captain "Ethically, Kira was questionable, but morality-wise, she was a very strong female."



Georgiou, then as Emperor Georgiou, the character's Mirror iteration. It's within the realm of reason to argue that Visitor's Major Kira, as well as the Intendant, helped pave the way for *Discovery*'s powerful women. At the time, however, during *DS9*'s run, Visitor was too in the moment playing Major Kira, contending with a grueling production, and juggling her personal life beyond the Paramount gate, to recognize that she had the privilege of breathing life into one of *Star Trek*'s — and, frankly, one of television's — stronger characters.

"No, no, no, no, I was busy getting blowback from it, from people who thought, 'Oh no, this isn't *Star Trek*. What are you doing? No that's not what makes a female strong," Visitor recalls. "I felt very strongly about the way I was approaching it, and I just kept my nose down and did it anyway and really tried to let everybody else have their thoughts about it, but not let it affect me. I didn't get a lot of, 'Oh my God, I love you so much,' at the time. It was like, 'Oh, that's not what we're used to in *Star Trek* females, and we're not sure we like it.'

"Now, looking back on it, I hear these people talk about my character, people who actually study these kinds of things. They talk about the difference Major Kira made, the ground we broke with her as a character. I do see a little of Major Kira in the *Discovery* leads. I go, 'Wow, it was a part of the fabric of what we see now.' So, it was a thread, and I'm really proud of that."





Deep Space Nine's first season had about an equal share of hits and misses. Perhaps finding the tone was more challenging because Deep Space Nine was so different from The Next Generation, with interpersonal conflict and a much darker

character development, and for storylines they launched that would continue to have an impact through all seven seasons. These episodes played a big part in helping Deep Space Nine find its

Season 1, Episode 3 Written by: Katharyn Powers Directed by: Winrich Kolbe First aired: January 10, 1993 Terrorist or freedom fighter? That's the question confronting Sisko, and especially Kira, when her former resistance comrade Tahna arrives at the station, demanding asylum from pursuing Cardassians. Though its plot unspools as a fairly standard intrigue, this third episode (second if you count the two-part "Emissary" as one episode) pitches us into the cyclone of politics and partisanship that is post-Occupation Bajor. First, the tensions between Kira and Sisko ignite over the disposition of Tahna, as Kira shows that she is more concerned with her old friend and with Bajoran interests than with any loyalty to her Starfleet commanding officer. Second, the episode introduces Garak and launches his unlikely friendship with Bashir. (Bashir's more important friendship with O'Brien won't begin until "Armageddon Game" later in Season 2.) The ever-smiling Cardassian's sudden friendliness so confuses the young doctor that even Garak's broadest hints about the conspiracies around Tahna go right over his head.



Garak wasn't intended to be a recurring character, but like Bashir, the audience and showrunners found his charm and tantalizing smile completely irresistible. It's impossible to imagine *Deep Space Nine* without him.

Finally, there's Kira's moment of decision. When she realizes that Tahna may be planning an act of terrorism, she feels trapped, knowing that she must betray someone – either her new commander, or her old ally, or Bajor itself. It's Odo she goes to for advice, and Odo helps her find her way, by making her talk out the dilemma, then advising her not to betray herself. This quiet, intense scene reveals the bond that will become one of *Deep Space Nine*'s most important relationships.

Why Can't They All Just Get Along?

Enterprise-D crew only argue and

At first glance, the Ferengi with Rom and Quark battling and bickering constantly over Quark's employee, and other Ferengi, especially Brunt, attacking Quark's someone (such as Rom in "The Nagus") is trying to kill Quark. not dangerous

Deep Space Nine's most famous stant verbal sniping. Like McCoy and Spock, their feud conceals a grudging friendship – or at least a need to have someone to

and Kira is an entirely different Trek commander and first officer go at each other the way Sisko and Kira do in the first season, especially in early episodes. Sisko expects a first officer's loyalty from Kira, and Kira insi**s**ts she is loyal only to Bajor. Both are strongwilled, unbending officers, so their conflicts always seem potentially volcanic – especially when Kira goes behind Sisko's back to try and enlist Admiral Rollman's support in "Past Prologue." Even as late as the end of the first year, Kira forcefully takes Winn's side against Sisko in the conflict over the school. Imagine Spock or

Riker taking that tone with

Kira is as loyal a first officer as

Yet still, this conflict cracks open the door to many more conflicts and betravals among Deep Space Nine's extended cast future series like Battlestar even good guys can betray each

of 21st Century serial drama, out in open conflict and betrayal as it does at the start of Star Trek





"The Nagus"

Season 1, Episode 11 Story by: David Livingston Teleplay by: Ira Steven Behr Directed by: David Livingston First aired: March 21, 1993 The leader of the Ferengi Alliance arrives on Deep Space 9, appoints Quark as his successor, and then, apparently, drops dead.

This first of many Ferengi episodes introduces Grand Nagus Zek, who would appear several more times to disrupt Quark's business and family life. More importantly, this is our first exploration of the Ferengi culture of profit, and the many ways it shapes their entire society, from the predatory to the bizarre (selling the deceased's ashes as charms!). Quark's obsession with profit turns out to be the Ferengi norm; indeed, he's a moderate compared to the greedy magnates who accompany the Nagus.

Ferengi culture plays a role that goes well beyond Quark's story and his family's fortunes. Throughout the series, Ferengi values, expressed mostly by Quark, serve as a satiric commentary on the Federation's idealism. This wouldn't work in the utopian world of The Next Generation, vet it's A vital subtext in Deep Space Nine. By questioning values that, until now, we have accepted without question, Quark's sarcasm opens the way for those values to be tested and strained in the far more serious arena of war. And as the war intensifies, it's our own heroes who will eventually shatter them (for example, "In the Pale Moonlight," "Rapture," and "Extreme Measures").

"Vortex"

Season 1, Episode 12 Written by: Sam Rolfe Directed by: Winrich Kolbe First aired: April 18, 1993 Odo detains a suspected smuggler from the Gamma Quadrant. Then an everyday law enforcement problem becomes acutely personal when the smuggler, Croden, calls the constable "Changeling" and claims to know of a Changeling colony.

This is the first use of "Changeling" as a name for Odo's species - and Croden is the first person Odo has ever met who has even heard of other beings like him. Even without this twist, the episode is a good dramatic study of Odo's temperament, his unbending sense of justice, and his personal isolation, as he navigates a complex case while trying to balance his duty against his urgent need to know more.

"Vortex" goes straight to the heart of Odo's mystery. What kind of being is he? Where did he come from? And most important, are there any others like him? Croden's Changeling colony proves only a fiction to help him rescue his daughter. The real answers won't come until the start of Season 3 ("The Search"). And as any fan knows, those answers are central to the Deep Space Nine story. The Founders storyline really starts here.

- cast circa Season 1
- 02 Kira (Nana Visitor) with an injured Tahna Los (Jeffrey
- **03** The inimitable Odo (Rene Auberjonois).
- 04 Grand Nagus Zek (Wallace Shawn)
- **05** Odo subdues
- 06 Croden shows Odo a miniature
- Adami (Louise Fletcher).





01 The *DS9*

Nordling).

Croden.

Changeling

07 Vedek Winn

A key episode about religious extremism is possible because of one unique aspect of *Deep Space Nine*: it is the only Star Trek series with a major religion at the center of it.



Science versus religion has become such a hotspot in American politics in recent years that this treatment of it from 25 years ago may seem a bit tame. The issues have changed little, though. Pious Bajorans - including Kira - agree with Winn that teaching science about the Prophets and the Celestial Temple is blasphemy, while Keiko sees their dogmatism as an obstacle to teaching any science at all. And the conflict threatens the months of work Sisko has done to win the trust of the Bajorans.

over Keiko O'Brien teaching Bajo-

are "wormhole aliens."

ran schoolchildren that the Prophets

Also unchanged is the use of religious extremism as a pathway to political power. This is the first appearance of the sanctimonious and ruthlessly ambitious future Kai, Bajor as on Earth, extremism can go

one unique aspect of Deep Space Nine: it is the only Star Trek series with a major religion at the center of it. The Bajorans' devotion to the Prophets is the foundation of their culture, and the response of the station's Bajoran residents, especially Kira, to the conflict, is a concrete demonstration of that devotion.

Are the Prophets just powerful aliens, or are they really Bajor's gods? Sisko tells the perplexed Jake that it's a question of perspective: since the aliens can see the future as well as the past, why shouldn't they be considered prophets? He's just trying to teach his son some tolerance - but the question will become central for him in coming years, as he tries to find his way between being a Starfleet officer and being the Emissary of the Prophets.

More Watch-Worthy Season 1 Episodes

"Dax"

Season 1, Episode 8
Story by: Peter Allan Fields
Teleplay by: by D.C. Fontana &
Peter Allan Fields

Directed by: David Carson
First aired: February 14, 1993
This is the first close look at
what it means to be a joined
Trill, as Jadzia Dax is arrested for
a murder allegedly committed
by Curzon Dax before Jadzia
was born. It's a good courtroom
drama that addresses questions
about how much a joined Trill's
identity changes with each host,
and especially whether or not
the current host can be held
responsible for crimes committed
by a previous host. It's the
emotional focus that really counts,
though. How do a Trill's past
relationships change with each

new host? This will come up again and again for both Jadzia and the Dax symbiont, in Curzon's friendships with Sisko and the Klingon heroes, and especially in Worf's relationship to Ezri when she succeeds Jadzia as Dax's host.

"Battle Lines"

Season 1, Episode 13 Story by: Hilary J. Bader Teleplay by: Richard Danus & Evan Carlos Somers

Directed by: Paul Lynch

First aired: April 25, 1993

Though it is outside the ma

Though it is outside the main war story arc, "Battle Lines" takes on the psychology of battle, and the cycle of killing and revenge that keeps many wars going. In a quiet moment with Kai Opaka, Kira voices tearful remorse and finds unexpected forgiveness for her many acts of violence in the resistance. The episode also has a more essential dramatic purpose for the series: it removes the sympathetic Opaka to make way for the hostile Winn. An adversarial ally always makes for better drama than a friendly one, and Kai Winn will grow into a central adversary in the Bajor/Prophets storyline.



"The Forsaken"

Season 1, Episode 17
Story by: Jim Trombetta
Teleplay by: Don Carlos Dunaway &
Michael Piller

Michael Piller

Directed by: Les Landau

First aired: May 23, 1993

Lwaxana Troi's first visit to Deep

Space 9 pairs her with a most
unlikely foil: Odo. It begins as a
comic pursuit, with Odo desperate
to escape Lwaxana's relentless
courtship. It ends with a memorable
moment of emotional intimacy
between the Betazoid and the
Changeling. Trapped in a turbolift
with Lwaxana, Odo desperately
needs to regenerate, but can't
bear to let her, or indeed anyone,
see him in his utterly alien liquid
state – until she pulls off her wig and
shows him her own hidden side.
It's the first time we see Odo open
himself so deeply, or admit to any
emotional vulnerability at all; and it's
transformative for how we view him

And one notable miss...

"Q-Less"

Season 1, Episode 7

Story by: Hannah Louise Shearer Teleplay by: Robert Hewitt Wolfe Directed by: Paul Lynch First aired: February 7, 1993 O's only appearance in Deep Space Nine falls as flat as Q when Sisko punches him. Q's brand of smartass banter and showy manipulation just doesn't click in the shadow of the wormhole and the Cardassian Occupation. Plus, DS9 doesn't need godlike Q; it has its own godlike

Jadzia Dax is arrested for a murder allegedly committed by Curzon Dax before Jadzia was born.

"Duet"

Season 1, Episode 19 Story by: Lisa Rich & Jeanne Carrigan-Fauci Teleplay by: Peter Allan Fields Directed by: James L. Conway First aired: June 13, 1993 Kira accuses a Cardassian visitor, Marritza, of serving at a brutal Cardassian forced labor camp. Then, investigations reveal he may be the camp's commander, Gul Darhe'el, the "Butcher of Gallitep."

Until now, Kira and others have spoken only generally of Cardassian atrocities during the Occupation. "Duet" focuses on one of the most notorious: Gallitep, where countless Bajorans were executed or tortured to death, and countless more died of extreme deprivation and hardship.

In just 46 minutes, "Duet" unpacks a whole thorny tangle of conflicts that surround a war crime investigation. The legal and diplomatic issues are Sisko's headache, with both Gul Dukat and the Bajoran government demanding custody of Marritza. Kira insists that he must stand trial on Bajor; that the Bajorans, and especially the survivors of Gallitep, need to see justice done.

Those problems are simple compared to the ethical and emotional morass that engulfs Kira and her prisoner. Kira, who helped liberate Gallitep, has to beg Sisko to overlook her partiality and let her, as a Bajoran, do the investigation for Bajor. But she admits to Dax that she wants Marritza to be guilty of worse than being a file clerk - that she wants her people to have the "satisfaction" of seeing him tried and punished.

Once Marritza is exposed as Darhe'el, he voices to Kira all the conqueror's contempt for the conquered, with bellowing Cardassian arrogance. He scoffs at the feebleness of the Bajorans' resistance, brags that it was his mission to exterminate all "Bajoran scum," and that his only regret is not being able to finish the job.

As for facing trial and execution, "It doesn't change anything," he gloats. "You've already lost, Major. You can never undo what I've accomplished. The dead will still be dead."

In an ordinary story, this devastating scene might be the dramatic climax. But "Duet" offers yet one more perspective: the unwilling accomplice. When Kira discovers that





"Duet" is not merely the best episode of Season 1; it is generally acclaimed as one of the finest in the entire series.

> "Darhe'el" is only Marritza after all, she confronts him again. He replies by mocking the contemptible file clerk, who hid in horror from the screams of prisoners. Then, in mid-sentence, the Darhe'el persona crumbles, and Marritza breaks down, weeping over the atrocities he witnessed but did not dare try to stop.

His reason for impersonating Darhe'el is the voice of the complicit,

seeking redemption for the crimes of his people. "Cardassia will only survive if it stands before Bajor and admits the truth. My trial will force Cardassia to admit its guilt... And we're guilty, all

In the end, his assassination by a Bajoran puts the final piece in place: the unquenchable, indiscriminate hatred of the oppressed for the oppressor.

"Duet" is not merely the best episode of Season 1; it is generally acclaimed as one of the finest in the entire series. It is the first episode to show the audience what Deep Space Nine is going to become: how powerfully it will move us, challenge our ideas and our values, and shatter us to the core.



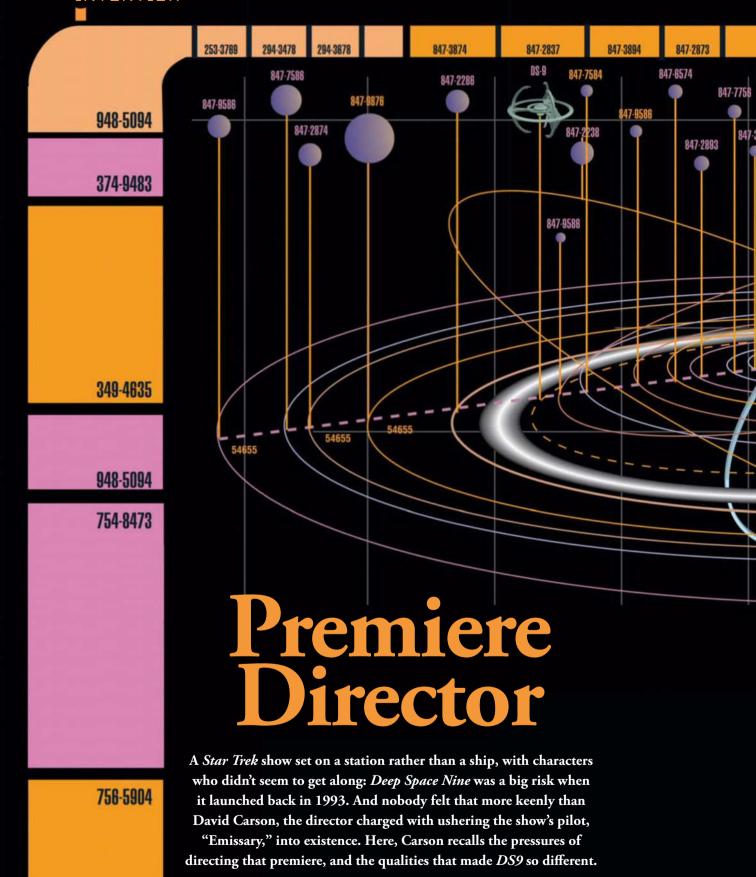
08 Jadzia Dax (Terry Farrell).

09 Sisko (Avery Brooks) with Kai Opaka (Camille Saviola).

10 Kira with a dying Marritza (Harris Yulin).

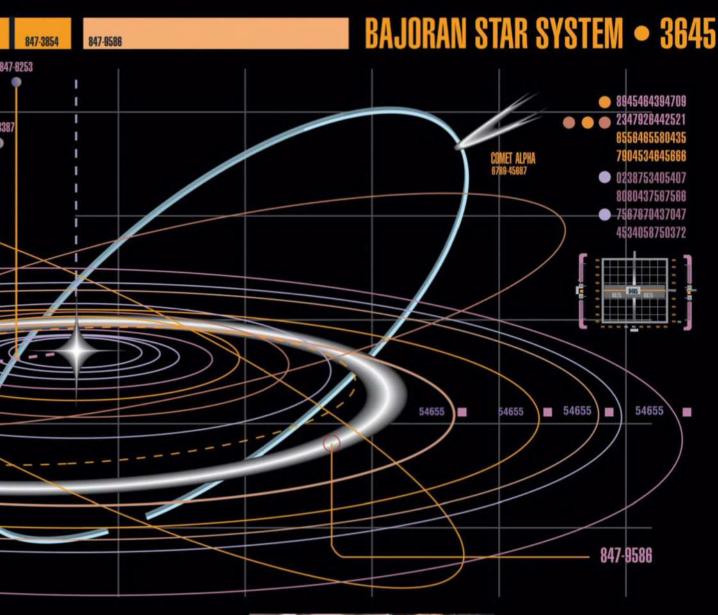
11 Odo and Kira.

12 Sisko and co.



Words: lan Spelling

46 STAR TREK



n the strength of directing *The Next Generation* episodes "The Enemy," "Yesterday's Enterprise," "Redemption, Part II," and "The Next Phase," David Carson got the nod to helm "Emissary," the two-hour *Deep Space Nine* series premiere. The opportunity was exhilarating, but fraught with pressure.

"I had no illusions," Carson recounts. "I was pulled into the Paramount office and told that this pilot was very, very important. It couldn't fail. It mustn't go over budget. And it really couldn't fail. 'Did I get the message?' I went, 'Oh, I'm the patsy?' But, I knew how important it was. I also appreciated how difficult it was, because when



you deal with a genre like Star Trek, or something that's a genre unto itself, you have many people who love it and feel close to it. The fan base is very personally involved in Star Trek.

"So, you have this immense responsibility to make sure these fans come with you on the journey," he says. "I think everybody felt the

"'Emissary' was one hell of a way to start a Star Trek series, and I'm very proud of the work everyone did."

pressure. [Executive producers and series co-creators] Michael Piller and Rick Berman were doing this without Gene Roddenberry. They wanted to break the mold a bit and change things, like having an emotional captain. Sisko [Avery Brooks] and Picard [Patrick Stewart] were playing a blame game, if you like, and it had a high level of emotion, which hadn't

01 David Carson directs Avery Brooks during 253-3789 294-3478 294-3678 847-3874 847-2837 847-3894 847-2873

948-5094

374-9483



349-4635

948-5094

754-8473



really been a characteristic of Star Treks before it.

"DS9 had regular characters that didn't get along. That was a big change for Star Trek, but it allowed there to be much more personal drama between the characters, rather than between the main character and people who came to them or they met going somewhere else. So, it became a much more personal thing to do."

Grittier Storytelling

Carson explains that everyone involved with DS9 took their cues from that, even at the earliest stages of preproduction on "Emissary." He recalls discussions with production designer Herman Zimmerman and director of photography Marvin

Rush, whereby they sought to erect permanent sets, light them, and film them in a way that reflected the ambitious, more-personal tone. The creeping darkness? The claustrophobic Promenade?

"It was all part of the plan," Carson maintains. "So, there weren't any wide shots of bridges, like in TNG. We tried to eliminate some of the staginess, the deliberate staginess. It became much more... gritty, a grittier way of telling the story, because the story and characters, their conflicts, demanded a gritty style from the camera, and also in the way I worked with the

"All of that matched the fact that we weren't shooting through space," he says. "We were aware this was a space station, and we had to somehow give the show a sense of movement, a kinetic quality. We deliberately moved the camera more. We made the visuals a bit, perhaps, more exciting. You were following people with the camera rather than photographing them in their place as they went to sort out the Federation's problems. That's what we tried to do."

Carson jokes that, these many years later, his subsequent DS9 experiences – "Dax," "Move Along Home," and "The Alternate" – "sort

756-5904

02 Carson with Patrick Stewart during filming of Star Trek Generations.

03 Avery Brooks and Cirroc Lofton

847-9588

BAJORAN STAR SYSTEM • 3645

of blur together." That's in large part because "Emissary" looms so large for him. When you're lucky enough to do a pilot that's so revolutionary, within its own franchise, and when you've gone through the struggles to devise something that was "really good and established a tone," everything else pales in comparison. Still, when he returned to Paramount to direct his other DS9 episodes, it was "like going home" again.

"You're back in the family, and so it was comfortable and exciting," Carson says. "Plus, it was interesting to see the changes, the character development we couldn't do in the pilot, because we were introducing everyone. Odo [Rene Auberjonois] and Quark [Armin Shimerman], they were blossoming, individually and as this duo. So, it was very interesting to go back.

"But when I look back at DS9, I think of 'Emissary' and the exploding ships at the beginning, Sisko losing his wife, Sisko and Picard, all of that." he adds. "That was one hell of a way to start a Star Trek series, and I'm very proud of the work everyone did. When the show ended, I watched the finale ["What You Leave Behind"] and I toasted it. I did not watch the finale and think, 'My God, this is nothing like... Where the hell is...? What happened to...?

"There was growth and change, and there were characters I'd never seen and actors I'd never met, but the finale felt so germane to what we'd done on 'Emissary.' That thread was there, and I was quite pleased to be a part of that seven-year bookend."

After Trek

Carson ultimately directed four episodes each of TNG and DS9 five if you count "Emissary" as two – as well as Star Trek Generations. That he didn't return to the *Trek* fold after Generations, Carson reveals, resulted from a desire to "branch out," to write, to pursue producing and directing features, including Unstoppable, the miniseries The 10th Kingdom, and the telemovies Carrie,

In His Life: The John Lennon Story (scored by DS9's Dennis McCarthy), and Blue Smoke (co-starring a post-Enterprise Scott Bakula).

Carson's most recent directing credit, an episode of The Dresden Files that he did for a friend, dates back to 2008. People constantly ask him why he hasn't directed in so long; he replies by explaining that there's more to directing than "jumping on a TV show and doing some episodes." There is, if one seeks to do so, an opportunity to create something from scratch, rather than being an interpreter.

On his plate are a variety of films and TV shows that include O-Zone (based on the Paul Theroux novel). Heart Land, Blood Wedding, Game On, and Boat 2142. That last project is inspired by the true story of Ted Schweitzer, an American librarian who, at the end of the Vietnam War, almost singlehandedly saved

"DS9 had regular characters that didn't get along. That was a big change for Star Trek."

3,000 women and children from pirates who were selling them into sexual slavery. Patrick Stewart is an executive producer on Boat 2142, and Carson states that Star Trek: Discovery actress Michelle Yeoh is involved as well.

"That's what you are when you're a gun for hire," Carson says. "You meld into the team, especially on an existing show. You're more a part of the creative process early on with a show, particularly on a pilot. But I was itching to do things which had my own stamp, my own point of view, to see if I could bring them

"That's what I've been doing, and you have to fight your own battles, and you've got to do what a producer does, which means setting something up, and finding

the money to get it into production and onto the screen," Carson concludes. "It's a lot of time and work, but it's worth it if you've got something worthwhile, and I have several projects I'm excited about and think are extremely worthwhile. Also, I've always wanted to do projects that have to do with social issues, human rights, particularly, and those are hard to pull off and simply take more time." 🖡

David Carson SELECTED FILMOGRAPHY

TELEVISION (DIRECTOR)

Coronation Street (1 episode, 1981)

Crown Court (2 episodes, 1982) The Adventures of Sherlock Holmes (2 episodes, 1984–85)

The Return of Sherlock Holmes (2 episodes, 1986)

Bergerac (1 episode, 1988)

Star Trek: The Next Generation (4 episodes, 1989-92)

Alien Nation (2 episodes, 1989-90)

L.A. Law (4 episodes, 1989-91) Northern Exposure (3 episodes, 1990-91)

Doogie Howser, M.D. (4 episodes, 1990-93)

Homefront (4 episodes, 1991–92) Beverley Hills, 90210 (2 episodes, 1992)

Star Trek: Deep Space Nine (4 episodes, 1993–94)

The 10th Kingdom (3 episodes,

Witchblade (1 episode, 2002) Odyssey 5 (pilot episode, 2002)

Carrie (TV movie, 2002)

Smallville (3 episodes, 2002-04)

Birds of Prey (1 episode, 2003) One Tree Hill (3 episodes, 2003-04)

The Dresden Files (2 episodes, 2007-08)

FILM (DIRECTOR)

Star Trek Generations (1994) Letters from a Killer (1998) Unstoppable (2004)

Singing a Different Tune

Widely regarded as the best episode not just of the first season of Deep Space Nine, but arguably its entire seven-year run, "Duet" demonstrated how far from previous Star Treks the fledgling show was willing to wander. But as director James L. Conway and star Nana Visitor reveal, the episode's complex character work and dramatic shades of gray weren't easy to achieve.

Words: lan Spelling



"I directed two episodes of TNG in the first season," Conway recalls, referring to "Justice" and "The Neutral Zone." "And I know Rick Berman wanted me back to direct Season 2. But my career also included being a writer-producer and, in 1988, I was

hired to write and produce the TV series Paradise. That was a western with Lee Horsley, and it was a terrific show.

"After that, I did the series Bodies of Evidence, which ended in 1993. TNG was in its sixth season then, so I called Rick to say that I was finally available again and it so happened they had an opening on TNG. I directed 'Frame of Mind,' and it was a wonderful experience. The cast and crew made me feel right at home, and the episode turned out great.

"1993 was also the first season of DS9, and based on my work on 'Frame of Mind,' Rick hired me to direct DS9," Conway continues. "I was lucky enough to get the script for 'Duet' and I loved it immediately. It was dark, unpredictable, and had a very un-Star Trek surprise ending. I watched and read all the DS9 episodes during prep and fell in

The 19th episode of *DS9*'s freshman

Message in a Bottle

more so than 'Duet."

season, "Duet" was a "bottle" episode, a show with a limited number of actors, sets, FX, etc., all meant to save money, which usually gets stockpiled for a subsequent episode.

love with the complex characters and

thought-provoking plots, but none

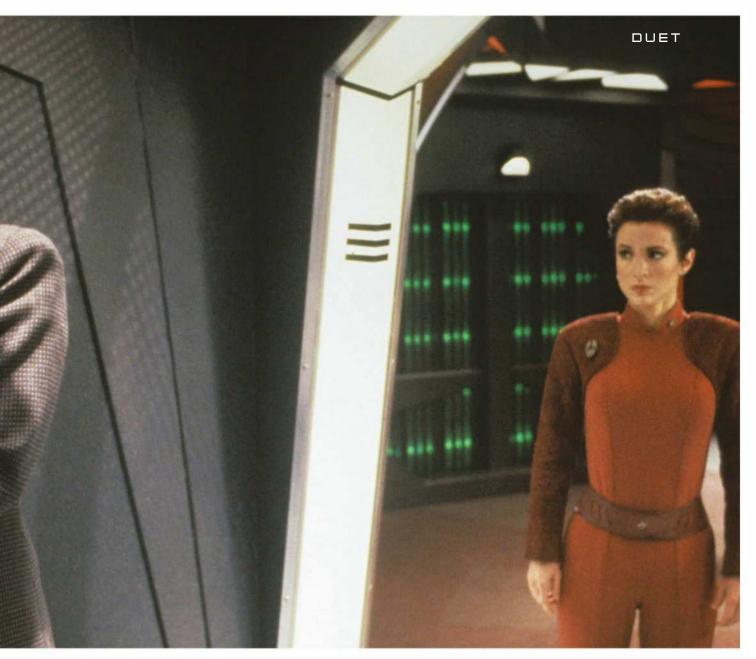
To that end, most of the episode centers on Major Kira Nerys (Nana Visitor), who's unnerved and infuriated to discover that Marritza (Harris Yulin), a Cardassian visiting the station, might be a notorious war criminal who had served as part of the military operation at the Gallitepp labor camp.

It turns out that Marritza is a guilt-ridden Cardassian who had his



Marritza in the brig.

arrested as a war criminal.



"'Duet' was dark, unpredictable, and had a very un-*Star Trek*surprise ending."

JAMES L. CONWAY

face altered to look like Gul Darhe'el, the brutal "Butcher of Gallitepp." His goal? To compel Cardassia to admit its crimes against Bajor and perhaps bring about a new empire. Kira prepares to free Marritza, but a Bajoran on the promenade stabs him to death, declaring that Marritza being a Cardassian was reason enough to kill him. Kira - the former freedom fighter, who's slain enough people in her day isn't so sure.



"I embraced the challenge of so many two-hander scenes between Nana and Harris, planning each one to be blocked in a different way, with different camera moves designed into each scene so they wouldn't feel repetitive," Conway explains. "That, combined with the actors' performances, helped keep each scene feeling fresh. Two interesting notes about Harris' performance...

"The make-up was extensive, taking three hours to put on and an hour and a half to take off. Each day, he had very long speeches to memorize and, after a couple of days, the long hours began to take their toll, and Harris was unable to remember his lines. It got so bad by the end that the script supervisor had to constantly cue Harris so he could get through the scenes.

"It is a tribute to Harris' immense talent that he was able to still deliver an incredible performance under those circumstances," the director continues. "However, while shooting the episode it was very hard to judge whether the impact of each scene was being hurt by

"It was so close to being a disaster... I honestly didn't know what we had until I saw it cut together."

JAMES L. CONWAY

our start-and-stop process of cueing the dialogue. It wasn't until I saw the first cut that I knew the scenes worked."

That, however, became a prelude to a bigger drama on set. Yulin felt that Marritza should not die and, according to Conway, by day four or five of the shoot, insisted on a script change to alter the character's fate. Then, Conway got summoned into Berman's office.

"I was scared sh**less," Conway laughs, though he wasn't laughing at the time. No one likes to be called into the principal's office. "Because of Harris' wanting to change the script and my having to cue him for much of





Dream Job?

ana Visitor started to experience Kira dreams rather than Nana dreams late in Season 1 of Deep Space Nine. She can pinpoint the moment: the episode "Duet." After describing the episode as "remarkably written," she explains that whole dream business.

"'Duet' was the show where I began – and this is a little weird – to dream about Kira's day and not my own day, and I crept a bit into the madness of being someone else for more hours than I was myself," Visitor says. "That's how into the character I'd become. When it all made sense was when I was at a convention back in the day. This older woman, she didn't say a word to me as she pulled up her sleeve – and I saw the [concentration camp] numbers tattooed on her. Then she said, 'Thank you, I feel like you represent me.'

"After that," Visitor says, "even if it was three in the morning and I really felt like I was passing out from exhaustion, I'd go, 'Nope, nope, nope. There is an audience here that deserves everything I've got, even at three in the morning.' It would make me really grateful that I had the fortitude to get through it, and it gave me the fortitude to get through it, because, as they've discovered now, being severely exhausted is as bad as being drunk. But I knew what I had to do, because Kira would do it, and because I realized how much Kira represented for so many people.

Visitor also confirms James Conway's comments about Yulin's difficulties remembering his lines. And, like the director, she admits to doubts as to whether or not the episode would come together. "I thought, 'Oh God, this is going to be a mess. It's not going to work,' because we did take after take after take after take, and it didn't look good and it didn't feel whole different story and I could see his performance. You know, however you get there, it doesn't matter. What was in his eyes on screen, that's all that mattered to me, and it worked beautifully."

the dialogue, creating very unimpressive dailies before being edited, I feared the worst. I met with Rick and Michael Piller, and they told me to tell Harris that they would not be changing the script, and to perform it as written, period."

Something Special

So, he did. And once Conway informed Yulin that there'd be no changes, the actor "was fine." They wrapped the shoot with no further drama. It then started to sink in for all involved that perhaps something special had happened. Conway, a week later, screened the first cut of "Duet." He was "blown away." The scenes between Visitor and Yulin crackled with suspense. First, Marritza manipulated Major Kira, and then she manipulated him. The conversations about guilt, death, resistance, and vengeance all rang true. And the shock of Marritza's assassination and its devastating impact on Major Kira delivered an emotional wallop.

"Rick and Michael loved the episode, and I really think it helped cement me as one of Rick's favorite

03 Nana Visitor gives one of her finest DS9 nerformances

04 A glance back to Gallitep

05 Marritza's assassin. Kainon restrained by Odo.

06 Harris Yulin as Aamin Marritza.

07 Kira kneels by Marritza's body.







directors," Conway notes. "But you never know. It was so close to being a disaster. Harris' trouble with the dialogue could've ruined the show. His fighting his character's fate could have blown up into a fiasco. And I honestly didn't know what we had until I saw it cut together."

At the end of the day, Conway acknowledges, it means the world to him that "Duet" remains so well regarded. It does so even though it's been more than 13 years since he last directed anything related to the final frontier. "I'm proud of the episode and proud to have been a part of Star Trek for so many years," says the director, who over the past decade has directed Charmed, Smallville, Supernatural, 90210, The Orville, and The Magicians. "It's hard to believe it's been 25 years since DS9 premiered. DS9 was groundbreaking in so many respects, and it still resonates today." 1

James L. Conway STAR TREK DIRECTORIAL CREDITS

The Next Generation

"Justice" (Season 1, Episode 8)

"The Neutral Zone" (Season 1, Episode 26)

"Frame of Mind" (Season 6, Episode 21)

Deep Space Nine

"Duet" (Season 1, Episode 19)

"Necessary Evil" (Season 2, Episode 8)

"The Way of the Warrior" (Season 4, Episode 1)

"Little Green Men" (Season 4, Episode 8)

"Shattered Mirror" (Season 4, Episode 20)

"For the Cause" (Season 4, Episode 22)

"Apocalypse Rising" (Season 5, Episode 1)

Voyager

"The 37's" (Season 2, Episode 1)

"Persistence of Vision" (Season 2, Episode 8)

"Death Wish" (Season 2, Episode 18)

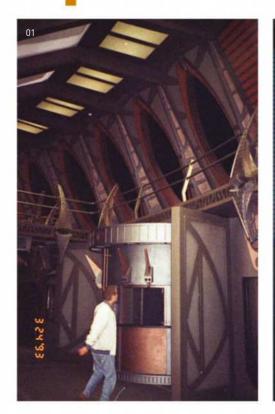
"Innocence" (Season 2, Episode 22)

Enterprise

"Broken Bow" (Season 1, Episode 1)

"Judgment" (Season 2, Episode 19)

"In a Mirror, Darkly" (Season 4, Episode 18)





Doug Drexler's A BRIEF HISTORY OF...

DS9: A Day in the Life...

As part of our *Deep Space Nine* 25th anniversary celebration, *Star Trek Magazine* columnist Doug Drexler takes us on a behind-the-scenes tour of the *DS9* sets during production of first season episode "Progress"...

was a Pakled on a ham, a kid in a candy store, Bukowski on a bender. I may retain the record for the number of job positions held by any one person in the history of *Star Trek*, and still I couldn't get enough. Every bit of it was fascinating, and oh yes, I drank deep, my friends. Sometimes I think it's a shame I never made it into the wardrobe department working for Bob Blackman. What an incredible department it was... its treasures going on for miles, rack after rack of creativity. It seemed that the staff worked

24 hours a day, outfitting Klingons, Starfleeters, Borg, and all manner of humanoid. Maybe in the next life...

The World's a Stage

I wander down to Stage 18, where Herman Zimmerman is supervising the setting-up of Bajoran farmer Mullibok's home, on the M-class moon of Jeraddo. Stage is just plain magical. It's a place where worlds of imagination can spring into existence overnight. I never fail to get butterflies every time I pull open the heavy sound









stage door. Stepping into darkness, I'm hit with the usual blast of over-air-conditioned air. It's all a part of the transition into a world of make-believe, that can often be all too real if things aren't going right.

I make my way through the dark, toward the sound of the crew at work. Pushing aside the heavy black muslin curtain, I step into the bright stage lighting of Jeraddo. A large, painted scenic background stretches for miles, as the greensmen hand-truck exoticlooking flora. Herman spots me coming on stage and smiles. "Good morning, Herman!" I say. He breaks into a grin and laughs: "I'll be the judge of that!"

Herman, art director Randy
McIlvain, and first season construction
coordinator Dick Bayard, look pleased
with the night's progress. Uh-oh...
I'm going into squishy mode... Ah,
Herman – beloved Herman. What a
fantastic working environment we had
in the *Trek* art department. The environ
comes from the head, and Herman
was charming, funny, sweet, clever,
affectionate – not to mention brilliant.
Do you think we could pull some
of the stunts and pranks without a

good-natured boss like Herman? A boss can make your life hell. Our boss made it heaven.

Runabout Intruder

Heading to the front of 18 to check out the Runabout, which is on hot standby for later in the day. The DS9 airlock set is on the same stage, and I pass by the folded Ferengi airlock facade. There is Dave, our *DS9* painter, touching up the runabout interior.

"Hey Dougie, I tried not to mess up your exquisite tape job in here, but you may have to fix a few of my mistakes!"

I laugh. "Don't you worry about it, buddy! I got plenty more tape where that came from!"

"Dougie! Don't forget the crew shirt art! I'm standing ready to silkscreen!"

"You got it, Mister Man!" I say.

Mental note: the set is missing some stuff. Come back with the tape caddy later. There are never enough capsule labels. Rule of thumb: for every three labels you place, only one will be seen.

Uh oh! Phil Jacobson. One of the first guys there, and the last guy to **01** *DS9* illustrator Ricardo Delgado.

02 Me, 25 years ago, and probably wondering what 25 years will bring. Relax, Drex, it all turns out.

O3 Herman Zimmerman oversees the creation of Mullibok's home.

04 DS9 painter Dave touching up the Runabout interior.

05 Mullibok's home, as it appeared in "Progress."

06 The Runabout in "Progress."

I never fail to get butterflies every time I pull open the heavy sound stage door.

turn out the lights – and I mean that literally. He's the assistant chief lighting tech... He lived in the permanents above the stage floor, and usually was a disembodied voice from the darkness above. It was eerily like the voice of God.

I try to get by Phil without being seen. Phil is always badgering me for special labels for his light gear. As if I got nothing better to do... No matter how many labels I made for this joker, he never had enough. It became more about giving me a hard time. Once he came into the art department looking for me. I ducked under my desk. "Anybody seen Dougie? I need some labels! Well, I'll just sit at his desk and wait for him." He stayed for about 15 minutes, with me holding my breath. When he finally left I came out from under the desk to the unbridled laughter of the department.

I stop by to chat with Bernie, our Paramount security guy for the





first couple seasons. What a nice, pleasant, normal guy... He was so gullible, I would make up stories about guards being abducted by UFOs, and replaced with cellulose replicants. He would show honest concern, and look at me just the way he looks here. Then he would just shake his head, saying, "Boy, Dougie, I never know when you're pulling my leg!"

"See ya, Bernie!" Gotta cruise 17 and check out the Promenade. "Later..."

Walk on the Wild Side

The Promenade. This is one huge set, on a Bondian scale... We had quite a rambunctious and spirited design team in that first season. There's *DS9*

illustrator Ricardo Delgado checking it out. Ricardo was a real firebrand, and our two set designers, Brits Joe Hodges and Nathan Crowley, were quite nutty as well. This is evidenced by all the innuendo in the Promenade designs. This was not lost on Bob Justman when he came for a visit. Bob covered Denise Okuda's ears, and whispered to Mike and me, "The windows are *******!" True enough. In fact, the hand rail posts are ******** arching toward the *********

Ricardo-Bob was not your typical Star Trek illustrator, and that was probably a real plus. It helped give DS9 its own visual identity. Ricardo was a huge Ren & Stimpy fan, and R&S would play loudly every day

07 Runabout interior.

08 DS9 was a unique opportunity for the art department; the station's angular, multi-leveled Ops center was huge fun. DS9 was also an amazing opportunity for me, as Herman and Mike gave me a chance to stretch my horizons.

09 Neezee, alias Denise Okuda. I like



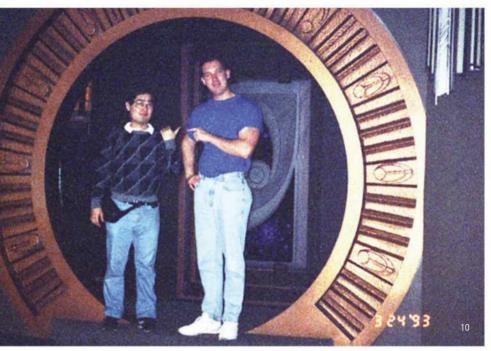
during lunch. Ricardo would giggle like a naughty little kid at every questionable joke. Someone on *R&S* had a name like "Billy-Bob." After that, Ricardo tacked "Bob" onto everyone's name, and it really caught on. Denise-Bob, Herman-Bob, Mike-Bob, Doug-Bob. Man, I miss you Ricardo! Someday!

Ricardo created a very classy comic book for Dark Horse called *Age of Reptiles*. Very beautiful work. He has a real feel for the thunder lizards, and I think *Age of Reptiles* stands as a classic.

Hey look! There's Mike-Bob, and Jim-Bob! They're standing at the portal to the Bajoran temple... Jim Martin started with us as art department PA, a rotten one I might add, but went on to become a kick-ass illustrator. So we forgive him. We had a big brotherlittle brother relationship, and I teased him every chance I got. I used to lock him in the blueprint room and turn off the lights, steal the wheels off his bicycle, take the microphone out of his telephone, and once even had the guard at the parking structure call and say his car was on fire. We even got into a scuffle in the art department after some heinous prank I pulled on him. He's twice my size and should have had me pinned immediately, but it ended in a stalemate because neither one of us wanted to look foolish by overdoing it.

Causing an Uproar

I make my way back to the art department... It was here that a real uproar was caused by us naming the *Defiant* shuttle "*Chaffee*." People at a higher pay grade than ours flipped out that someone named the shuttle after their girlfriend. It was Rick Berman himself who told them, "...









Knuckleheads! Roger B. Chaffee was the astronaut who died in the Apollo pad fire!"

She's Neezee to me, better known to you as Denise Okuda... Denise was video playback supervisor on DS9 - a brand new position. She had to invent it. Mikey O had decided that Trek would shake off the TNG signature pola-motion graphics for DS9, and go full video playback. A real big job, and a continuity bear. But Denise made it all work. By the time Enterprise rolled around, she had organized an incredible video village that looked like Mission Control. Star Trek video playback had become a well-oiled machine. Hi Neezee!

Who was the best PA I ever saw? Well I'll tell ya: Eugene "Rod" Roddenberry.

Rod Roddenberry himself was the art department PA for a year. We this picture because vou can see both the weariness and happiness.

- 10 Mike Okuda and Jim Martin at the portal to the Bajoran temple.
- 11 Folded Ferengi airlock facade. Dig the tape job!
- 12 Herman Zimmerman, art director Randv McIlvain, and first season construction coordinator Dick Bayard.
- 13 Assistant chief lighting tech Phil Jacobson.

The Promenade. This is one huge set, on a Bondian scale.

thought they were kidding when they told us, but Rod wanted to be here with the crazy folk! Who could blame him? He knew us, and we knew him... In fact we all felt like he was our responsibility, you know what I mean? We were his extended family, uncles and aunts all. Little did we know, or expect, that Rod would pamper us and look after us too! Eugene took the job very seriously. He was always concerned that we had what we needed to get our assignments done. But, not only that, we had pizza day, spaghetti day, and three different roasts of coffee

freshly ground every morning! Goodnatured, funny, and smart. I testify that Gene and Majel did something right when they raised that kid! I also had this very Twilight Zone situation where I worked on Star Trek, and could yell: "RODDENBERRY! GET IN HERE!"

> Computer! Freeze program! To be continued...

DOUG DREXLER is an Academy designer, illustrator, and VFX artist whose involvement with Star Trek of the show and three movies.



REVISITING STAR TREK'S PAST



"The Way of the Warrior" marked a decisive turning point for Star Trek: Deep Space Nine. Kicking off the show's fourth season, the epic episode saw a raft of changes introduced – chief among them being the addition of Worf to the eponymous station's crew – as the Klingon Empire withdrew from the Khitomer Accords and a shooting war erupted between the Klingons, the Cardassians... and the Federation...

Words: Rich Matthews









he Way of the Warrior" was the moment Deep Space Nine declared war on Star Trek. It said goodbye to Roddenberry's utopian vision and "Wagon Train to the stars" idealism, swapping it for internecine bickering, messy conflict, copious combat, and full-on military action. It truly was one helluva season opener.

By October 2, 1995, *Star Trek: The Next Generation* had been off air for more than a year; *Star Trek Generations* had been released 11 months prior to reasonable – if not blockbusting – success; *Deep Space Nine* had made it through three seasons, and, just like its progenitor, had finally begun to find a solid footing in its most recent season; and *Star Trek: Voyager* was entering its sophomore year.

In this climate, the *DS9* season four premiere made a clear declaration of franchise ownership, the show positioning itself as the flagship of small-screen *Star Trek* ahead of its headline-grabbing younger sibling. There were new titles (the *Defiant!*); new credits (changed colors,

tweaked font, and Siddig El Fadil becoming Alexander Siddig thanks to people struggling to pronounce the already shortened version of Sid's name, and because it was more "half and half, which is more reflective of my character; Alexander was just a name out of a hat"); a new up-tempo mix of the theme music; promotions in rank for several characters (Captain Sisko, Lieutenant Commander Dax, and Lieutenant Bashir for starters); a new medical tricorder; *loads* of new phaser banks and photon torpedo launchers peppered all over the station's hull; and the transfer of Lieutenant Commander Worf to DS9 (back in command red for the first time since the first year of *TNG*).

Oh, and Avery Brooks got his longstanding wish to shave his head and grow a goatee beard (previously a sticking point for Paramount due to potential visual similarity to his previous highprofile role on *Spenser: For Hire*), which everyone agreed made him look significantly more badass. While Brooks himself had frequently remarked that he felt much freer acting with a bald scalp,

- **01** Sisko in action...
- **02** ...And Sisko in civvies.
- **03** Dukat beams aboard the *Defiant*.
- **04** Dax enjoys the Hoobishan Baths in the holosuite.
- **05** Worf battles his Klingon brethren.





TAILOR MADE

"The Way of the Warrior" is a great episode for everyone's favorite pithy sartorial Cardassian, so here are some of Garak's best barbs, not least of which being the now famous "root beer chat" with Quark...

Quark: "I want you to try something for me. Take a sip of this."

Garak: "What is it?"

Quark: "A human drink. It's called root beer."

Garak: "Oh, I don't know..."

Quark: "Come on, aren't you just a little bit curious?"

[Garak takes a sip, gags...]

Quark: "What do you think?"

Garak: "It's vile!"

Quark: "I know. It's so bubbly, and cloying, and happy."

Garak: "Just like the Federation."

Quark: "But you know what's really frightening? If you drink enough of it, you begin to *like* it."

Garak: "It's insidious!"

Quark: "Just like the Federation."

The season four premiere made a clear declaration of franchise ownership.

director James L. Conway commented at the time that you could see changes in Sisko – who began looking more at ease with his authority just as Brooks was more at ease as a performer – as a result. Both of these factors undoubtedly boosted both the series and his character's arc, as the Dominion War storyline progressed apace.

Plus, Major Kira got a new haircut between bouts of fisticuffs with heavyset Klingons. And boy did all concerned get a great showcase for these changes straight out of the gate.

"First it was the Cardassians... then it was the Dominion... now it's the Klingons!"

After a network mandate stymied plans for a *TNG*-style cliffhanger to bridge seasons three and four, the *DS9* brains trust regrouped to concoct a feature-length extravaganza (which was cut in two for syndication and international release) that was so big, so bold, so *Klingon*, that all hands were brought on deck.

Both visual effects teams – who normally alternated episodes

– were drafted in to produce the unprecedented scale of starship battles unleashed at the mouth of the wormhole, and both make-up crews were tasked with establishing a Klingon forehead-ridge production line the like of which even Kahless had never seen. The VFX guys actually ran out of models, and resorted to throwing in kids' toys, consumer model kits, and Christmas ornaments to get enough Klingon Warbirds milling around DS9's pylons.

The originally intended "Shapeshifters invade Earth!" twoparter would pop up later on in the season as "Homefront" and "Paradise Lost," but it was this at-first irritating delay that allowed the writing staff some extra thinking time. Thus, the producers' original plan to have the peaceful Vulcans secede from Federation membership was swapped out for the far more explosive potential of the Klingons - all because Ron Moore wrote a line of dialogue for a Founder in "The Die Is Cast" that named the Klingons and Federation as the only remaining Alpha Quadrant threats. What better way to win a war than to divide and conquer your two primary adversaries?

So, pointy-ears became brow ridges, neck pinches became bat'leths, and peaceful protest became death and glory. Suddenly the Federation had urgent need of an envoy to broker talks between Starfleet and the Klingon armada. The choice of who that should be was blindingly obvious, what with his unique ability to boost ratings and unite the fanbase just by stepping off the lift into Ops. Well, one out of two ain't bad...

"The only people who can really handle the Klingons, are Klingons."

For better or for worse – and you can find plenty of opinion in either direction on this particular point – the arrival of Worf was a galvanizing moment for *DS9*. It changed the dynamic of the crew and the show, amping up its sense of momentum with a clear declaration of intent that ushered in the closest thing to a serialized story ever seen on *Star Trek* (although trumped more recently by *Discovery*).

Fan reaction to his arrival understandably reflected individual

TAILOR MAD

Doctor Bashir: "They broke seven of your transverse ribs and fractured your clavicle."

Garak: "But I got off several cutting remarks which no doubt did serious damage to their egos."

Bashir: "Garak, this isn't funny." Garak: "I'm serious, Doctor. Thanks to your ministrations, I am almost completely healed. But the damage I did to them will last a lifetime."





"plasma conduit half full/dilithium chamber half empty" outlooks on the Trek canon, with some going so far as to even begrudge Michael Dorn the ownership of his airplanes (playing Worf in seven seasons of TNG, four of DS9, and four movies has had financial benefits). The issues abound. Did Worf's ascension to ultimate DS9 tough guy either free Kira up to explore other facets of her personality beyond the hardened guerrilla soldier, or rob her of her essential animus, her USP? Was the same true of Odo? Did they only end up in a relationship because they were both curtailed by Worf's sudden dominance?

Was Dax reduced to an orbital character entirely dependent on Worf's storylines, or did a character in danger of losing her way find a newfound purpose that ended in a glorious



The arrival of Worf was a galvanizing moment for Deep Space Nine.

06 The Klingons attack the Cardassians.

07 Garak tries root beer.

08 Worf Looks at a picture of himself and his son.

09 A glowering Gowron.

10 Lieutenant Commander Worf, reporting for duty.

moment of tragedy and an interesting Trill-based storyline for Season 7? Did the dominance of the Klingons on the series, ushered in by the need to give Worf greater context, prove to be the best use of the warrior race yet, or did it bring too much pantomime to the otherwise po-faced seriousness of the show?

If the naysayers can reverse course for a moment, the gift of hindsight is quite revealing. DS9 had been carefully constructing a sense of foreboding and paranoia, a tense atmosphere that needed a form of

SHIP'S MANIFEST

"THE WAY OF THE WARRIOR" Star Trek: Deep Space Nine, Season 4, Episode 1 Written by: Ira Steven Behr & Directed by: James L. Conway First aired: October 2, 1995 leading a fleet of Warbirds to "defend" the Alpha Quadrant against the Dominion. Sisko becomes nervous, and so enlists former Enterprise-D security investigate their intentions.

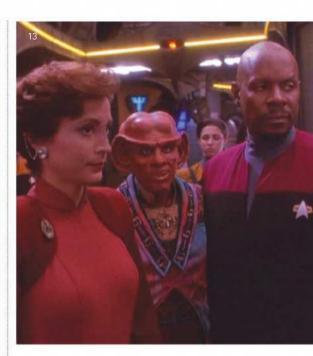


- Martok who cuts his hand to show he's not a Changeling in this episode was later revealed to be a Founder in disguise when the events of "The Way of the Warrior" took place. This triggered a lot of fan discussion around whether the Founders had found a way to cheat such a test (seemingly pilfered from John Carpenter's The Thing), especially as Klingons love to ceremonially shed blood left, right, and center in their warrior rituals. Theories include hiding a blood pack in the palm to more elaborate matter reabsorption techniques, akin to when Odo shows Garak how he mimics drinking to make solids feel more comfortable around him.
- The episode is a stunt performer's dream, with stunt coordinator Dennis Madalone singling out the fight in Ops as being particularly fun, and episode director James L.
 Conway giving Madalone's team free rein to make the fight as big and busy as possible. "That was



one of my most enjoyable fights," said Madalone, "because on one side of the room Michael Dorn was taking out two or three guys, and Nana Visitor was taking out a couple of Klingons, and being stabbed. She's such a handy actress with fight scenes. She really sold that whole plate. I remember Dax taking out a whole bunch of Klingons." This didn't come without challenges, however: there were only a few stuntmen present on the day, so they had to appear two or three times in different parts of the battle. This wasn't helped by Madalone taking a whack to the eye when portraying a skull-faced holosuite combatant going toe-to-toe with Michael Dorn. He was replaced by Tom Morga; both are included in the final cut of the sequence.

- There have been only three feature-length Star Trek episodes so far, of which this is the first, followed by two on Voyager: "Dark Frontier" in Season 5, and the seventh season's "Flesh and Blood."
- Jake Sisko (Cirroc Lofton) is absent from the episode the only season premiere of DS9 that he didn't appear in.
- Lest we forget, this isn't the first time Worf has set foot on the Promenade, having visited Deep Space 9 in the Next Generation episode "Birthright, Part I."



release that could risk ending the rich story vein of the Dominion far too soon or, worse, render them an impotent villain. The decision to pause the war to bring in some Klingon machismo killed two *Birds-of-Prey* with one phaser blast. As show-writer Robert Hewitt Wolfe says: "The studio wanted to resample the show, 'give people a reason to tune back in.' Rick and Ira came up with, 'Let's bring on Worf. Let's make him a regular. Let's stir things up.' It definitely did that."

Thus, with *DS9* typically unafraid to let the targ dung hit the fan, "The Way of the Warrior" became, to all intents and purposes, a second pilot.

"You have sided against us in battle, and this we do not forgive... or forget!"

And what a brilliant refit it was. It took onboard all the strengths of what preceded it, built on them, and added a whole new dimension of crazy.

Worf's dilemma/crisis of confidence/mourning of the *Enterprise*-D (these Starfleet types and their ships, eh?)

TAILOR MADE

Odo: "I didn't know you spoke Klingon."

Garak: "Oh, you'd be surprised at the things you can learn when you're doing alterations."







mirrored Sisko's own inner conflict in "Emissary" three years prior, making him a perfect vessel to show how far Benjamin had come.

The paranoid mood of the series was magnified tenfold just by having so many Klingons promenading around the, er, Promenade, occupying a political gray area, readying to exploit chaos and perceived weakness to flex their interstellar muscles. This goal was realized not by marching through the wormhole to crush the Dominion (an honorable if foolhardy course of action), but by exploiting Shapeshifter paranoia to conquer the weakened Cardassia (not their most honorable hour). The Klingons became a real threat again; their old duplicitous selves.

Just pause and think how amazing a piece of television that was. After years of gradual domestication on The Next Generation, with puppy Worf at its center, the warrior race became prime antagonists again, transforming Worf into the hero his fans always

Deep Space Nine showed a willingness to interrogate, subvert, and even challenge the idea of the Federation as utopia.

knew he could be. His perpetual role as an outsider, uncomfortable, never settling in Starfleet or among his own kind, unable to be the father he thinks he should be to Alexander, clinging to a cultural motif of honor that arguably went the way of Kahless (the original, not the clone) long ago, made Deep Space 9, the Ellis Island of space, the perfect place for him.

The episode itself works because it doesn't have to follow the often clunky structure that hinders two-part episodes; it was conceived, written,

- 11 General Martok cuts his hand to prove he's not a Changeling.
- **12** The Ops fight in full swing.
- 13 Kira with Quark and Sisko.
- 14 DS9 under attack.
- 15 Sisko kisses Kasidy.
- 16 Kira in costume.

TAILOR M.

Garak: "How thoughtless of me not to consider the effects the destruction of my homeworld would have on your business. These must be trying times for you; be brave."

produced, and is best viewed as a movie. That's why the syndicated version, with its midpoint break, is a lot weaker, showcasing a limp cliffhanger when Gowron attempts to convince Worf to join the Klingon attack on Cardassia. And within all of this, the Federation is still not allowed to be the pure good guy, arguably impotent as it stands by as the chaos unfolds and the DS9 crew holds the line unsupported.

This is where Deep Space Nine and Ira Steven Behr in particular - make a genuine contribution to the legacy of Star Trek: through a willingness to interrogate, subvert, and even challenge the idea of the Federation as utopia, attacking Roddenberry's ideals with intelligence, insight, and unerring respect.

Even the criticism that "The Way of the Warrior" and DS9's fourth season in general represents a diversion from the heading plotted in the previous seasons' methodical set up of the Dominion as the Big Bad of the whole series is moot. Yes, it is a diversion, but the genius is that this diversion feels entirely in keeping with where the show was going. It's a gambit by the Founders to distract their foes by triggering in-fighting in the hope they will destroy each other, or at least reduce their collective defense. Rarely does form and content mesh so eloquently in any medium, let alone network television.

This is reflected by the way that many of the imbalances of Season 4 are actually righted again in Season 5. Quark loses his license; Odo can't shapeshift; and Worf is excommunicated. All are restored in the fifth year. That leaves the fourth season and this second-pilot-by-anyother-name as the fulcrum at the heart of DS9's entire run. The exception that proved the rule. The catalyst that lifted it to new heights. There's a wonderful symmetry to that.

What He Left Behind

When Ira Steven Behr took over from Michael Piller as Deep Space Nine's showrunner in Season 3, he made it his mission to push the show as far as he could, from increasingly serialized storytelling to the escalating Dominion War. Twenty-five years on, Behr looks back on his tenure on DS9, and the enduring legacy he left behind.



Words: lan Spelling



ittle did Ira Steven Behr know.

Behr arrived at *Star Trek: The Next Generation* in 1989, during the show's third season. At the time, his credits as a writer and/or producer included *Seven Brides for Seven Brothers, The Bronx Zoo*, and the TV version of *Fame*, which he worked on from 1984 to 1987. He wrote and produced *TNG* for that single season before departing, declining executive producer Michael Piller's offer for him to take over as showrunner in Season 4.

Behr, however, penned the fourth-season episode "Qpid" and, a few years later, at the behest of Piller and Rick Berman, boarded *Star Trek: Deep Space Nine* during the nascent days of that show's evolution. He assumed showrunner status from Piller after Season 3 and guided *DS9* until it faded to black in 1999.

Subsequently, Behr wrote and/or produced such shows as *Dark Angel*, *The Twilight Zone*, *The 4400*, *Crash*, and *Outlander*, as well as *Lucky*, the acclaimed independent film that marked iconic actor Harry Dean Stanton's swan song. *Star Trek*, though, never quite vanished from his life. He collaborated with old colleagues – for example Ronald D. Moore on *Outlander* – has attended a number of *Trek* conventions, and immersed himself in the upcoming documentary, *What We Left Behind*.

All those years ago, however, when Behr first hooked up with *Star Trek*, a lifelong association with the franchise was the last thing on his mind. Truth be told, he was only vaguely aware of the original series, and even less so of the first two seasons of *TNG*. "I'd watched 20 minutes of the *Next Gen* pilot when it aired originally, and then turned it off," Behr recalls during a typically high-energy, occasionally profane, as-always brutally honest conversation. "That was it. It wasn't really on my radar at all."

William Shatner's 2015 documentary, *Chaos on the Bridge*, examined the turbulent backstage machinations during *TNG*'s first three seasons. By year three, Behr recalls, the internal rancor had "calmed down quite a bit, but the show, the season itself, was still a nightmare." That's because production had fallen so far behind. It was the first time in his life that he stayed awake all night in bed.

"I never closed my eyes, because I kept thinking, 'We're going to have to shut this puppy down for a while. We're never going to make the schedule. We're right on the edge," Behr says. "I wasn't used to that way of working. It was a very, very, very disappointing season, in some ways. But take the people out of the **01** Ira Steven Behr.

02 Scenes from "What You Leave Behind": O'Brien and family...

03 ...Martok

04 ...Jake Sisko and Kira...

05 ...0do









The Behr Necessities

Nine brilliant Ira Steven Behr-written *Deep* Space Nine episodes...

"Past Tense" (story, with Robert Hewitt Wolfe)
A transporter accident flings Sisko, Bashir, and
Dax back in time to a dark Earth of 2024.

"The Way of the Warrior" (with Robert Hewitt Wolfe)

When a Klingon fleet arrives at Deep Space 9, Sisko recruits Worf to find out their true intentions.

"Little Green Men" (teleplay, with Robert Hewitt Wolfe)

A temporal anomaly sends Quark, Rom, and Nog back in time to Roswell, New Mexico, in 1947.

"Homefront" (with Robert Hewitt Wolfe)
After a terrorist atrocity reveals the presence
of Changelings on Earth, Sisko and Odo
investigate.

"Trials and Tribble-ations" (story, with Hans Beimler & Robert Hewitt Wolfe) Propelled back to the 23rd Century, the crew of the Defiant try to prevent the assassination of James T. Kirk.

"Call to Arms" (with Robert Hewitt Wolfe)
After Sisko mines the wormhole to prevent the arrival of more Dominion forces, Gul Dukat launches an assault on DS9.

"Far Beyond the Stars" (teleplay, with Hans Beimler)

Sisko experiences a vision where he is Benny Russell, a science-fiction writer in 1950s America.

"The Siege of AR-558" (with Hans Beimler) Sisko and the crew of the Defiant join a desperate struggle to defend a captured Dominion outpost.

"What You Leave Behind" (with Hans Beimler) In the series finale, the Dominion War reaches its climax as the Federation and allies launch their final offensive.

...and one outright Behr-written *Next Generation* classic:

"Yesterday's Enterprise" (teleplay, with Richard Manning, Hans Beimler & Ronald D. Moore)
The arrival of the Enterprise-C through a temporal rift creates a timeline where the Federation and Klingons are at war.



mix, and I got along very well with some of the writers. Other than that, not a lot of fun."

Under the Radar

DS9, while not without its own challenges, proved to be a far more satisfying experience for Behr on every level. The series was both blessed and cursed by its place in the *Trek* timeline, following on *TNG*'s heels and preceding *Star Trek: Voyager*. It was never the shiny crown jewel, but that under-the-radar standing meant fewer eyes were on it internally at Paramount, which gave the producers – Rick Berman and Michael Piller, who also created the show, and Behr – room to experiment creatively.

Behr took over from Piller as showrunner in Season 3, and molded *DS9* into even more of a powerhouse, introducing the Dominion War and serialized storytelling to *Star Trek*. Ongoing, even season-long arcs are commonplace today, with *Star Trek: Discovery* serving as a prime example, but *DS9* broke that ground.

Behr shares a favorite line from the Sam Peckinpah film *Ride the High Country*. The line is, "All I want is to enter my house justified." That's how Behr felt on *DS9*; he entered his house justified. "What I mean by that is the show was going to go seven years," he explains. "Now, yes, later on we discovered that even a *Trek* show might not go the full seven, but at the time, there seemed to be no doubt *Deep Space* was going the full

seven. We could've played it safe. We could've done what was expected of us, and played the string out and had seven years of a good, solid *Trek*, but that's not what I wanted to do. That wasn't the opportunity Mike and Rick had handed me on a silver platter, which was to do something different, something to push the envelope.

"So many times in the writers' room we talked about, 'Let's push the envelope, push the envelope," Behr says. "Deep Space, at the time, was all about fighting, even though we didn't fight every day, and saying, 'No, we're going to do it this way. No, we're not going to do it the way it's been done before. We're going to find a way to do it differently. We're going to figure out this show. Everyone is talking about its weaknesses. We're going to turn all those weaknesses into strengths. We're not only going to make it work, we're going to make it better. Every year, it's going to get better."

Paramount voiced concerns about the direction in which Behr was steering the ship. The studio considered the show "too complicated to watch," Behr recalls, and felt it might be leaving fans behind. "This is even before Season 7, before we went full serialization," Behr notes. "They were saying, 'This isn't good. They need to show *Deep Space* in syndication. What if they show [episodes] out of order?' I didn't care. I really did not care. My job, the job Michael gave me, was to make the best damn *Star Trek* show we could possibly make out of *DS9*."



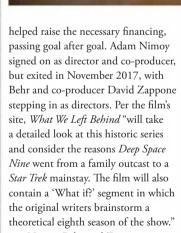
"So many times in the writers' room we talked about, 'Let's push the envelope, push the envelope."

Behr implored his staff to ignore all outside influences: fans, the studio, the early days of Internet chatrooms. He believed the only people who could or should judge *DS9*'s ups and downs were its crew and cast. That became his modus operandi, especially when he took the reins as showrunner. Even now, however, Behr wishes he'd pushed harder... and sooner.

"I was never satisfied with anything, but that's part of the creative process," he says. "The show should've taken more chances, and we should've serialized the whole thing sooner. Don't get me wrong; I'm very, very proud of the work we all did on *Deep Space*, and I'm realizing that more and more doing *What We Left Behind*. It was a tremendous opportunity. Every single day, even when I was pissed, when veins were popping out of my head, I was happy to drive onto the lot. I felt honored to drive onto the lot."

Look Back in Ira

Speaking of What We Left Behind, the project was first announced in summer 2016, with a crowdfunding effort launched in February 2017. Fans



Nimoy, Behr, and Zappone have interviewed numerous *DS9* creatives and actors, as well as fans, and viewers can expect that writers' room sequence and even some episode footage converted into high-definition. Viewers, however, will not see a new interview with Avery Brooks. He's been a supporter of the documentary and even advised Behr not to make it a "talking heads" piece, but elected not to speak on camera. Instead, Behr and Zappone will rely on archival Brooks interviews to include the actor's presence.

"It's been, personally, a wonderment, just talking to the cast members, many of whom I don't see nearly enough, as well as the crew and fans," Behr says. "When I say 'wonderment,' that has everything to do with the experience. The doc, the actual doc itself, is something else. I was just saying this the other day, but between *Lucky* and *What We Left Behind*, I've been extremely spoiled the last couple of years. I've really focused on these two projects, because they've both been labors of love."

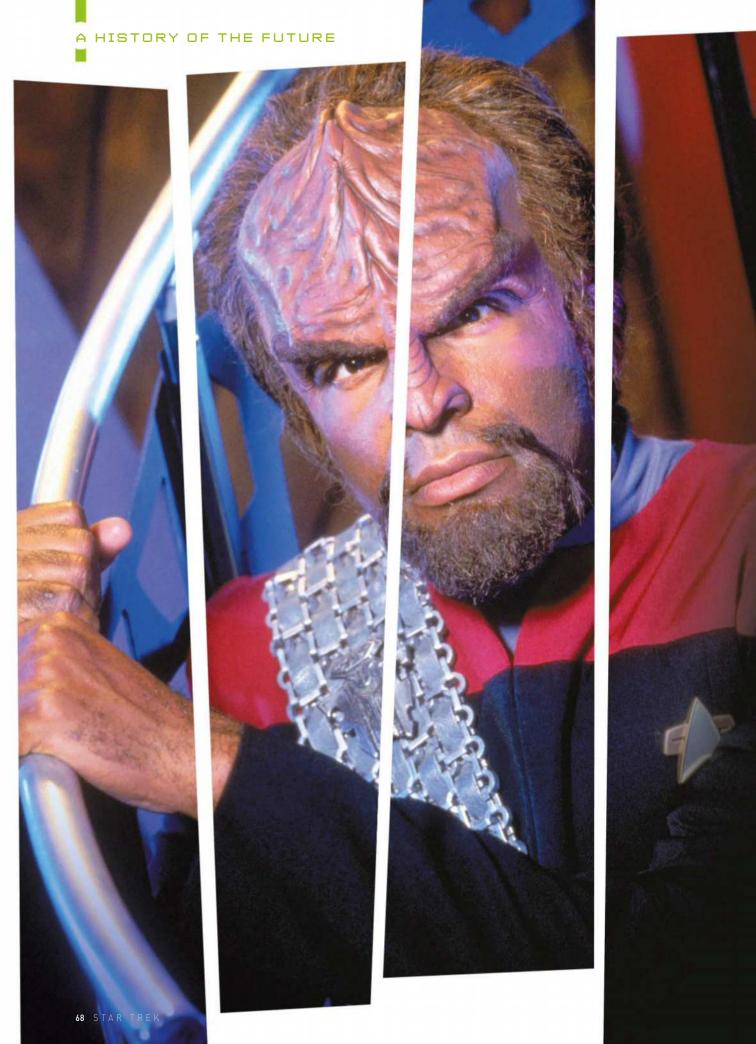
There was absolutely no reason to do either one, except that Behr wanted to do them. Neither was about career or money or getting in on the cultural discussion. "They are their own little things, and it's been fantastic," Behr concludes. "I've been on a bit of a high from doing them. I pretty well knew what I was doing with my life, and to do something as different as What We Left Behind? I'm suddenly a member of the Directors Guild at this stage of the game. It's pretty f***ing funny, but what the hell. I love it."



06 Quark in "Little Green Men."

07 Gul Dukat in "Call to Arms."

08 Bashir and Sisko in "Past Tense."



Warriors' Ways

A HISTORY OF THE FUTURE

Our epic, multi-part chronicle of the Klingon Empire reaches the *Deep Space Nine* era. Initially light on Klingon lore, the travails of the Empire became increasingly central to the show as time wore on, reaching maximum warp with the arrival on the station of Worf at the start of Season 4...

Words: Chris Gardner

"Past Prologue" Season 1, Episode 3

In 2369, a terrorist plot to collapse the newly discovered Bajoran wormhole, aided and abetted by the Klingon House of Duras, was foiled.

The wormhole had been discovered in the Denorios belt, Bajoran sector, by Starfleet Commander Benjamin Sisko and science officer Jadzia Dax, after Sisko had assumed command of the Bajoranowned starbase Deep Space 9. Providing near-instantaneous access from DS9 in the Alpha Quadrant to the Gamma Quadrant, 70,000 light years away, the Bajoran wormhole led the major galactic powers to view the sector as a terminus to previously unreachable parts of the galaxy.

Not long after the wormhole's discovery, Bajoran and Starfleet forces worked together to prevent Bajoran terrorist Tahna Los from detonating a bomb at its entrance. Los had stolen an antimatter converter from the Cardassian Union and combined it with bilitrium explosives, sold to him by the Duras sisters, Lursa and B'Etor. Los, still reeling from the Cardassian Occupation of Bajor, which had nearly destroyed his home, feared the discovery of the Bajoran wormhole would bring unwanted attention to Bajor. He hoped that destroying the anomaly would turn the attentions of the galactic powers away from Bajor.

The Duras sisters made their escape as the plot was foiled.



Trek Trivia
In this, their only
appearance on DS9,
the Duras sisters were
revealed to be trying to
rebuild their forces by
making a profit.



"The Nagus" Season 1, Episode 11

Klingon was a byword for stupid, at least in the eyes of Grand Nagus Zek, leader of the Ferengi Alliance. Zek demonstrated the ugly face of racism when he visited Deep Space 9 with his dim-witted son, Krax.

"It's like... it's... it's like talking to a Klingon," Zek complained about Krax's financial nous. Klingons held Ferengi in equally low esteem.

"Dramatis Personae" Season 1, Episode 18

The Klingon attack cruiser Toh'Kaht, captained by Tel-Peh, was lost when she returned from the Gamma Quadrant, three weeks into a two-month bio-survey to seek a world suitable for a Klingon colony. Emerging from the Bajoran wormhole the ship exploded with the loss of all but one of



Moments before the explosion the Toh'Kaht's wounded first officer, Hon-Tihl, escaped via transporter and beamed aboard Deep Space 9. "Victory," was his last word before he died from his wounds.

An investigation, conducted by the crew of DS9, revealed the attack cruiser had been sabotaged using thalmerite after the crew fell under the influence of energy spheres found on the deserted Gamma Quadrant world of Saltah'na. When the spheres were opened, the Klingon crew began acting out the events that led to the destruction of Saltah'na. Deep Space 9's command crew also came under the influence of the spheres.





"Vortex" Season 1, Episode 12

The Klingon Empire quickly took advantage of the access the Bajoran wormhole gave them to the Gamma Quadrant.

A Klingon ship found the Rakhari murderer Croden's damaged ship three light years from the Gamma Quadrant mouth of the Bajoran Wormhole in 2369. The Klingons brought Croden back to the Alpha Quadrant with them, leaving him on Deep Space 9.

"Melora"

Klingons passing through the Bajoran sector could enjoy a taste of home away from home after the opening of a Klingon restaurant on the Promenade of Deep Space 9.

The Klingon chef was called out by Elvasian Starfleet officer Melora Pazlar after he served a half-dead racht dish. Melora knew racht - Klingon worms - should always be served alive and kicking. "There's nothing worse than half-dead racht," she told DS9's chief medical officer, Dr. Julian Bashir.

The Klingon chef appreciated Melora's knowledge of Klingon culture and serenaded the couple.





"Playing God" Season 2, Episode 17

Klingon racht turned out to be a bad choice for Trill initiate Arjin when he dined at Deep Space 9's Klingon restaurant with Trill field docent Jadzia Dax in 2370. Arjin struggled to eat the live dish while Dax was evaluating whether Arjin was ready to be joined to a symbiont.

"Blood Oath" Season 2, Episode 19

The murders of three Klingons' sons were avenged by their fathers when they killed their sons' killer: the pirate known as the Albino.

Klingon veterans Kor, Koloth, and Kang planned an assault on the Albino's compound on the planet Secarus IV when they reunited aboard Deep Space 9 in 2370. For Kang, the space station's newly opened Klingon restaurant was a symbol of all that was wrong with the Klingon Empire.

The trio had led a Klingon task force 81 years before that had put an end to the Albino's devastating pirate raids against Klingon and Federation colonies. The Albino retaliated by killing all three of the Klingon commanders' sons with a genetic virus. The trio, with Deep Space 9 science officer Jadzia Dax's predecessor, Curzon Dax, swore a blood oath to find and kill the Albino.

Dax, as godfather to Kang's son, joined the Klingons on their attack, only to find that the Albino had set them a trap. Only Kor and Dax survived the attack.

All three of the Klingons had once faced Captain James T. Kirk of the *U.S.S. Enterprise* NCC–1701.

Trek Trivia

Kor (John Colicos), Koloth (William Campbell), and Kang (Michael Ansara) first appeared in, respectively, the original series episodes "Errand of Mercy," "The Trouble with Tribbles," and "Day of the Dove."





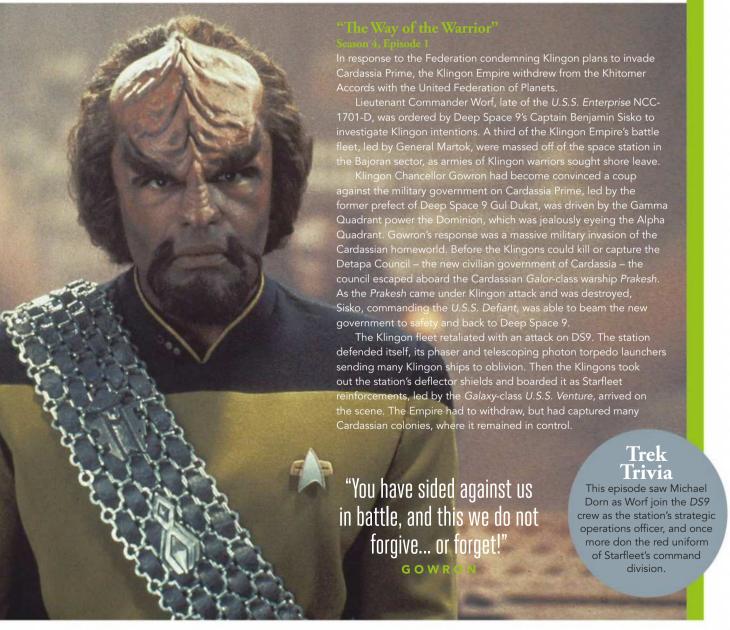
"The House of Quark" Season 3, Episode 3

The Klingon House of Kozak temporarily became the House of Quark. Kozak's widow, Grilka, married Deep Space 9's resident Ferengi bar keeper in the brek'tal ceremony in 2370. The unlikely marriage prevented the late Kozak's rival, D'Ghor, taking all that was Kozak's because his ailing house had no male heir.

Quark woke up on the Klingon homeworld of Qo'noS after falsely claiming to have killed Kozak honorably in his bar. Grilka kidnapped Quark in the hope that he would help her save her house. In fact, the drunken Klingon had died accidentally by his own hand in the Ferengi's bar.

D'Ghor challenged Quark to a duel which nearly proved fatal for the Ferengi. Klingon Chancellor Gowron stepped in and discommended D'Ghor when he saw that the late Kozak's rival was prepared to slaughter the unarmed Ferengi for the sake of property.







"The Visitor" Season 4, Episode 3

In an alternate timeline, the Klingon Empire was given control of Deep Space 9 by Starfleet.

The handover happened after the sudden death of Captain Benjamin Sisko, the Emissary of the Prophets of Bajor, aboard the U.S.S. Defiant during an inversion of the Bajoran wormhole. After their Emissary's death, the Bajorans lost faith and made a defense pact with the Cardassian Union. This angered the Klingon Empire, but the Klingons were placated with Starfleet's handover of the space station to them.

Tony Todd, who played the older Jake Sisko in "The Visitor," also played Worf's brother Kurn in both TNG and DS9.



"Return to Grace" Season 4, Episode 14

The commander and crew of a Klingon Bird-of-Prey were killed by their own ship's disruptors aboard a Cardassian freighter in 2372.

Gul Dukat, the Cardassian commander of the freighter Groumall, pulled the trigger after commandeering the Klingon vessel. Major Kira Nerys, the Bajoran first officer of Deep Space 9, had used transporter beams to switch the crews aboard each of the ships. Kira was en route to the Cardassian outpost of Korma aboard the Groumall when the outpost was destroyed by the Klingons. The Klingon Empire was attempting to stem the flow of intelligence between the Cardassian Union and Bajor.

Dukat gave chase when the Bird-of-Prey fled the star system, after mounting planetary weapons strong enough to cripple the Klingon ship on the freighter's hull.





"Sons of Mogh" Season 4, Episode 15

Klingon warrior Kurn, younger brother of Lieutenant Commander Worf, had his memory wiped and was given a new identity, after he arrived on Deep Space 9 asking his brother to kill him.

Kurn, dishonored by his brother's discommendation, requested the Mauk-to'Vor ritual, whereby Worf would plunge a mevak dagger into his brother's chest, so that his honor would be restored in the afterlife. However, science officer Jadzia Dax realized what was going on and saved Kurn's life.

After Dax's intervention, Worf called upon the House of Noggra to adopt Kurn, now renamed Rodek, on the pretense that he had lost his memory following a shuttlecraft accident.

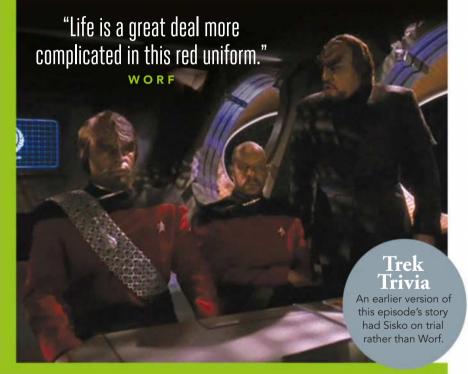
"Rules of Engagement" Season 4, Episode 18

The Klingon Empire was forced to drop trumped-up murder charges against Lieutenant Commander Worf after falsely accusing him of destroying a Klingon transport ship, killing all 441 passengers.

Worf was charged with the murder after ordering the Defiant, under his command, to fire quantum torpedoes at the transport as it decloaked. Klingon prosecutor Ch'Pok, in a legal hearing aboard Deep Space 9 in 2372, demanded Worf's extradition so that he could face Klingon justice.

Captain Benjamin Sisko, defending, said the transport was accidentally destroyed when it decloaked while the Defiant was under attack from Klingon warships. The Defiant was escorting a Starfleet medical convoy on a humanitarian aid mission to the Cardassian colony of Pentath III when it was attacked by Klingon vessels. The colony had suffered an outbreak of Rudellian Plague.

DS9's chief of security, Constable Odo, discovered the victims, a list of whom had been provided by the Empire, had actually been accidentally killed three months earlier in a transport crash. The charges, and extradition request, were a sham the Empire hoped the Federation might fall for in order to put an end to the Federation's protection of Cardassia. Had Worf been extradited, the Empire would have used it to justify escalating aggression against Federation targets.





"Broken Link" Series 4, Episode 26

Klingon Chancellor Gowron was revealed to be a Changeling infiltrator from the Dominion after ordering a Klingon task force to the Archanis sector.

In a public message broadcast across space in 2372, the Changeling Gowron threatened to destroy any Federation starbases, military installations, or starships that remained when the Klingon fleet arrived in the sector in 10 days.

Deep Space 9 chief of security Constable Odo, himself a Changeling, and recently returned from a mission to his people in Dominion space, realized the terrible truth when he saw the broadcast. His people had tried to keep the information from him when he joined with them in the Great Link on his

By setting the major races of the Alpha Quadrant against each other, any resistance to a Dominion invasion would be weakened...

STAR TREK OFFICIAL STORE

Shopping elsewhere would be highly illogical.

STAR TREK

SHOP. STARTREK. COM

TM & © 2017 CBS Studios Inc. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

TREKNOLOGY

TOMORROW'S FANTASY / TODAY'S TECHNOLOGY



WORMHOLES

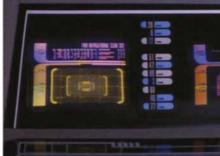
CONTROVERSIAL ON BOTH SIDES OF REALITY

Discovered by Sisko and Dax in pilot episode "Emissary," the Bajoran wormhole became central to Star Trek: Deep Space Nine – a near-instantaneous route to and from the Gamma Quadrant, from which – and through which – emerged countless storylines. But do wormholes really exist?

Words: Chris Dows

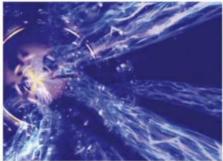












or those of us old enough to remember the announcement of Deep Space Nine in 1992 (and that doesn't mean the same age as the title character in the original series' "Requiem for Methuselah"), the recent storm of protest over the arrival of Discovery will bring a wry smile to our faces. Do the accusations "not real Star Trek!" or "too dark!" or "isn't what Gene would have wanted!" sound familiar? They should, because DS9 generated exactly the same complaints.

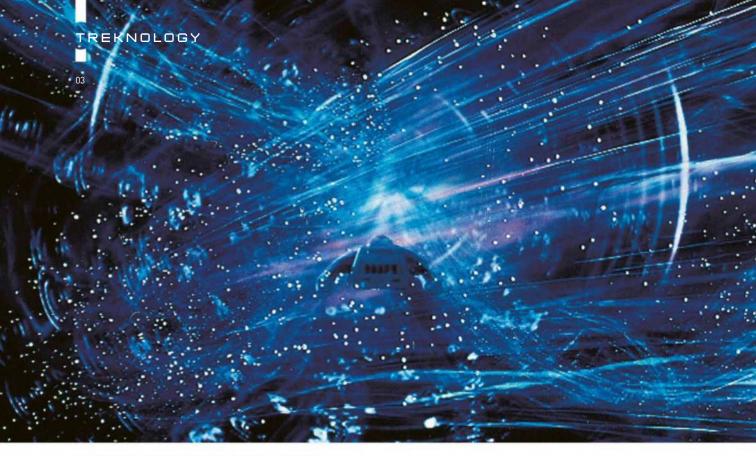
Yes, it was certainly different, and went to shadowy places previous series hadn't gone before; but risk, as James Tiberius Kirk once said, is "our business" - and with risk comes controversy. Some may point to the ambiguous morality of some characters (Quark and Garak) or the often brutal representation of war and loss (too many characters to mention) as the main issues, but from a Treknology point of view, the most divisive element of DS9 is the Bajoran wormhole. Why? Because the existence of wormholes is as fiercely contested in contemporary scientific communities as the passageway itself between the Alpha and Gamma Quadrant inhabitants.

In the best tradition of Star Trek technology mirroring actual science, the very detection of the anomaly - previously a 10,000-year old myth to the deeply spiritual Bajoran people - courted controversy right from the beginning. Despite Benjamin Sisko and Jadzia Dax's discovery effectively proving the existence of the godlike Prophets in the "Celestial Temple," the extra-dimensional beings' choice of Sisko as their Emissary and occasional vessel for communication caused enormous schisms in Bajoran society, still reeling from its decades of brutal Cardassian occupation.

It's true the Federation stepped in to oversee the transition of power and help the Bajorans get back on their feet postoccupation, but with the discovery of the wormhole, Bajor suddenly became a tactically vital part of Federation space. Hardly surprising, then, that the likes of Kira Nerys viewed the UFP's motivations with suspicion over the first few years of Bajor's recovery.

A Brief History of Holes

It could be argued that the "birth" of wormholes as a concept is no less contentious. Some point to the work of the University of Vienna's Ludwig Flamm in a 1916 paper examining Albert Einstein's then recently



ELECTROMAGNETIC

When it comes to the existence of wormholes, the big Pah-wraith in the room is their hypothetical nature. Scientists often interpret or manipulate data to support their own conclusions, so until an actual Einstein-Rosen bridge is found (and someone goes into - and out of - one), perhaps the closest we'll get to actual proof comes from a 2015 experiment by physicists at Spain's Autonomous University of Barcelona.

Instead of approaching the creation of a wormhole through impossible-to-generate gravitational energy (and massive amounts of it to boot), they took a different route electromagnetism. Sure, they still had to employ exotic metamaterials and metasurfaces to "build" their tunnel; the device consisted of a sphere with a ferromagnetic outer surface, an inner layer of superconducting material, and a cylindrical ferromagnetic sheet crossing from one end of the sphere to the other. This resulted in an entry and exit point for a magnetic field (the "ship" if you like) that made its journey from one point to another in a completely undetectable manner - somewhere "outside" our normal three

It's not exactly the micro-wormhole created by Reg Barclay to contact the U.S.S. Voyager in the Delta Quadrant, but there's some interesting - and controversial - science there.

"We're not done with the Cardassians yet. Not with the strategic importance of that wormhole."

COMMANDER BENJAMIN SISKO, "EMISSARY"

published general theory of relativity. In it, Flamm proposed a second solution to Einstein's field equations - known as the Schwarzschild solution - that describes how the gravitational field around a spherically symmetric non-rotating mass - what we now call a black hole - might act. Flamm proposed a "white hole," effectively an "exit" in a different part of space-time to the black hole's entrance. The two would be connected (in his mathematical model) by a spacetime conduit - hence the idea of being able to travel massive distances almost instantaneously.

However, Flamm is often dismissed as the originator because he suggests rather than fully explores space-time as four-dimensional and theoretically interconnected. What the majority of modern scientists - and laypersons recognize as a wormhole comes from Einstein's 1935 work at Princeton University. Collaborating with his student Nathan Rosen, Einstein undertook studies into intra or interuniverse connections for one reason - to help neatly unify electromagnetism with his theory of general relativity. While

he would struggle with this unification until his death, what their work did lead to was the concept of the Einstein-Rosen bridge. Think of two funnel shapes pulled outwards and connected at their necks, and you get the classic design used by Starfleet to illustrate the tunnel between the quadrants.

As a matter of considerable interest, the term "wormhole" was first coined by the American physicist John Wheeler, a colleague of Einstein, in 1957. Not happy with that gift to science fiction fans across the world, he went on to create the term "black hole" a decade later.

Regardless of who gets the credit, "real" wormholes only exist as mathematical models. Even so, those scientists that do believe in their existence generally agree they would not be stable structures. The visually beautiful signature burst of elevated neutrinos of the Bajoran wormhole might look great and save around 70,000 light-years of travel, but it's generally agreed a wormhole would open and close so quickly, even a photon (a particle of light) couldn't get through.

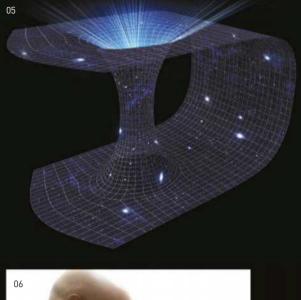


BLACK HOLES AND REVELATIONS

Whether it was the will of the Prophets or just good luck, had Benjamin Sisko and Jadzia Dax not gone to investigate the origins of the mysterious Bajoran Orbs in the Denorios belt, they might never have found the wormhole in the first place. But if you know phenomena, particularly black holes, exist, how do you go about finding them?

Recent work undertaken in the United States' Fermi National Accelerator Laboratory (Fermilab) presented an updated list of approaches, confirming that despite not being able to see these event horizons, there's more than one way to detect them. One of the most common is to look for the X-ray and electromagnetic signature of accretion disks, telltale masses of gas and matter spinning around a black hole. You don't even need the X-rays; the international collaboration Event Horizon Telescope's image resolution is so high, it can actually see gas flowing around the event horizon. Then there's the US-based Laser Interferometer Gravitational-Wave Observatory (LIGO), which in 2017 successfully detected the (recently proven to exist) gravitational waves emitted from two black holes merging.

It doesn't necessarily follow that any will prove to be wormhole entrances, but detection has led to further study – and possible answers.





Intriguingly however, some models suggest "exotic" forms of energy may be able to keep a wormhole open — and, indeed, the work carried out on Deep Space 9 and by a bewildering host of visiting scientists suggests the Bajoran wormhole's verteron nodes may play some part in keeping it stable. Still, don't bother telling any devout Bajoran that — they'll just give you a condescending smile and tell you it's nothing to do with science.

Fixed Ideas

As time passed, the physical conditions both within and outside the wormhole proved hugely influential to the history of the sector, as well as to the Federation as a whole.

In yet another parallel with "real" science, consider the conclusions reached in 2016 by the University of California's Robert Muller when he proposed that, post Big Bang, not only is space expanding, but also time. With the entire universe being in a constant state of space-time expansion, the idea of two connected fixed points existing and maintaining a passageway

becomes even more unlikely. Then again, the Bajoran wormhole is classified by Starfleet as "artificial" rather than natural due to its links with its inhabitants, so *Deep Space Nine* even finds a way around problematic concepts generated years after it finished production.

So, when it comes to wormholes, philosophical, spiritual, and scientific debates haunt the corridors of Deep Space 9 and the offices of cosmologists and astrophysicists around our world in equal measure. Yet for every convincing theory against the nature and creation of wormholes, there is a satisfyingly Newtonian equal and opposite reaction - such as the conclusions from a team working out of the Italian International School for Advanced Studies (SISSA) in Trieste. They recently combined Einstein's equations of general relativity with the very latest map of "dark matter" in our galaxy to conclude not only could the Milky Way itself be a massive wormhole, but it may even be stable and navigable.

There are flaws with this proposal: their dark matter hypothesis relies

- **01** The Bajoran wormhole bursts into life behind DS9.
- **02** Sisko and Dax enter the wormhole in "Emissary."
- **03** Through the wormhole.
- 04 The LIGO Livingston control room as it was during Advanced LIGO's first observing run. © Amber Stuver
- **05** How wormholes work. © Shutterstock
- **06** Sisko says goodbye to Kasidy in the Celestial Temple.

heavily on the existence of the yet-tobe-proven neutralino; but alternative theories behind dark matter can take the problematic particle's place. Furthermore, the team stress it is only suggested as a possibility, not an interstellar road map.

With all this controversy in fact and fiction, it's easy to miss the curious irony of the Bajoran wormhole. At *Deep Space Nine*'s conclusion, Benjamin Sisko sacrificed himself to destroy the evil *Book of the Kosst Amojan* in order to finally defeat the Pah-wraiths. The very symbol of science versus religion, the man who had struggled to reconcile his true place in the universe, became the ultimate conduit between the earthly and the ethereal when he joined the occupants of the Celestial Temple – leaving yet more questions for those who survived him.

Much like the scientists opposed to the concept of wormholes in our reality. After all, the proof *they* seek might not come in the form they best expected. That's the thing about controversy: "answers" can often generate more debate than conclusions.







Commanders' Holiday!

Early in 2018, thousands of *Star Trek* fans and an all-star lineup of *Trek* talent abandoned terra firma in favor of a life on the ocean wave, as *Star Trek: The Cruise* embarked on its sophomore voyage. *Star Trek Magazine* clambered on board.

Words: Ian Spelling

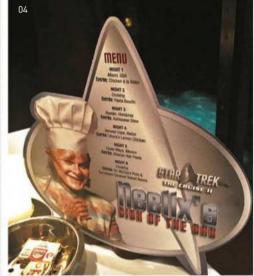
tar Trek: The Cruise II – Voyage 1 set sail from Miami, Florida, on January 5, 2018, venturing to Roatán (Honduras), Harvest Caye (Belize), and Costa Maya (Mexico), with more than 2,000 Trek fans and nearly two dozen Trek stars on hand.

The Norwegian Jade cruise ship received a *Trek*-style makeover, with a United Federation of Planets flown high above the ship, elevators transformed into turbolifts, and restaurants and bars getting the *Trek* treatment and thus re-dubbed 13 Forward, The Klingon Karnivoria, and other such sobriquets. Daily specialty drinks included "For the Love of Troi," a deathly-delicious concoction of chocolate vodka, coconut vodka, caramel sauce, and coconut milk, topped with whipped cream and caramel sauce. Mmm...

Restaurants and bars were re-dubbed 13 Forward and The Klingon Karnivoria.

Stars At Sea

Star Trek talent on board the ship included George Takei (Sulu), Karl Urban (Bones), Jonathan Frakes (Riker), Nana Visitor (Kira), Brent Spiner (Data), Gates McFadden (Crusher), LeVar Burton (La Forge), Rene Auberjonois (Odo), Michael Dorn (Worf), Denise Crosby (Yar), Armin Shimerman (Quark), Robert Picardo (the Doctor), Connor Trinneer (Trip), Ethan Phillips (Neelix), John de Lancie (Q), Jeffrey Combs (Weyoun/Shran), Robert



01 All hands on deck... or in the pool... or maybe the jacuzzi.

02 The Shore Leave Bar.

03 Nana Visitor and co. on stage.

04 Neelix's dishes of the day.

O'Reilly (Gowron), Max Grodenchik (Rom), and Casey Biggs (Damar).

Other guests included author Robb Pearlman, former astronaut Rick Searfoss, artist J. K. Woodward, the Bad Astronomer himself, Phil Plait, and the band Information Society, who released several *Trek*-inflected songs over the years, including the worldwide hit from 1988, "What's On Your Mind (Pure Energy)."

Now, it'd be easy to call *The Cruise II* a convention on water, but the concept was to deliver fans an entirely









Denise Crosby ran a hysterical Mystery Science Theater 3000-style deconstruction of the original series episode "The Way to Eden."

unique experience. Yes, there were several moderated sessions outdoors by the pool and in a couple of the ship's theaters indoors. (In fact, I - Ian Spelling, this article's writer and editor of StarTrek.com - ended up hosting those conversations when a snowstorm stranded the scheduled moderator in New York.) And, yes, there were photo and autograph opportunities. But, back to the idea of providing a unique experience, fans were treated to a wide variety of intimate events, parties, games, concerts, and more featuring the Trek talent.

Song And Dance (And Chat)

Highlights were many and varied. Brent Spiner performed a full-on cabaret-style concert featuring songs and talk. Nana Visitor guided fans through a relaxing meditation session, joined the ship's chef for a laughter-filled cooking lesson, and



05 Denise Crosby reaches for the sky.

06 DS9's Armin Shimerman

07 Enterprise's Connor Trinneer.

08 Brent Spiner's cabaret concert.

09 The fans strike a pose.

even oversaw a group renewal of vows. Frakes, McFadden, Shimerman, De Lancie, Marnie Mosiman (Mrs. de Lancie), Kitty Swink (Mrs. Shimerman), and Picardo teamed up for a live reading of "The Trouble with Tribbles." Crosby ran several terrific events, among them a hysterical Mystery Science Theater 3000-style deconstruction of the original series episode "The Way to Eden." And Shimerman taught a wonderful Shakespeare class.

Fans also enjoyed Trek Squares, a Trek-ified version of Hollywood Squares with Takei in the center square; bawdy

comedy with Phillips; a concert by the Star Trek Rat Pack; a dance lesson with McFadden; celebrity-led excursions off the ship; a Klingon Pub Krawl with O'Reilly in costume as Gowron; a Burton book reading, and lots more.

Some fans had such a blast that they stayed for The Cruise II - Voyage 2, which left soon after Voyage 1 returned to Miami. And if you're thinking you missed out, Entertainment Cruise Productions announced that Star Trek: The Cruise III will set sail January 4, 2019, with stops in Great Stirrup Cay, Grand Cayman, and Jamaica. Beam us up! 🛊





"The Light of Kahless"

#2 & 3

Written by Kirsten Beyer & Mike Johnson Art by Tony Shasteen

If you thought the Vulcan Kolinahr was a tough ritual to undertake, then you've obviously not spent many years on the monastic Klingon planet of Boreth, flagellating yourself in an underground cave filled with molten lava... It's fair to say that if you're not a devout follower of Kahless by the end of that experience, then you might as well turn it in and book your place on Temptation Island.

T'Kuvma's early exit from *Discovery*'s rich tapestry came all too quickly, but his death was ultimately a defining factor in the war between the Federation and the loose, infighting, non-alliance of Klingon houses that

he had hoped his war would unite. Without T'Kuvma's charismatic presence to act as a fulcrum, it was every Klingon for himself.

The second part of Kirsten
Beyer and Mike Johnson's bleak
backstory hints at these divisions
in Klingon society, while revealing
just how dedicated T'Kuvma was
to the teachings of Kahless (all this
and full-frontal Klingon nudity too
– blushes saved by a snowy gust!).
However, it's his enforced return to
Qo'noS, as chronicled during the
third installment, that finally sets him
on his confrontational path.

With his brothers murdered, and his sister making an ill-advised deal with the greedy Klingon that had them slain, T'Kuvma's response is predictably defiant – and alien. In fact, Klingon

culture has never seemed so alien, so much so that Tony Shasteen's neat visual reference to a certain series of movies in one gorgeously rendered panel seems right at home. We also discover where T'Kuvma scored his unique collection of Klingon sarcophagi, and learn the significance of his striking golden armor. Along the way we're left in no doubt that his vision for a united Klingon future is not so dissimilar to the goals of the United Federation of Planets.

With "The Light of Kahless," Beyer and Johnson are painting a picture of a disintegrating, corrupt Empire with impressive economy, while infusing T'Kuvma with a complexity that leaves us completely on his side.

Christopher Cooper









STAR TREK: **Boldly Go**

#15 & 16

"I.D.I.C." Parts 3 and 4 Written by Mike Johnson Art by Tana Ford (#15), Angel Hernandez (#16)

We've all known this for years, of course, but with this issue of Boldly Go, IDW has proved it: Jim Kirk is his own worst enemy.

The already bonkers "I.D.I.C." storyline goes wilder than ever with the opening panels of Part 3, introducing an evergreen version of the Enterprise captained by a Groot-like Kirk, before swiftly





transplanting him (pun intended) to Risa with a bunch of random alternate crew members, including a gaseous, lecherous Scotty in a floating red bubble...

Mike Johnson has really pushed the boat out with the infinite possibilities at his disposal, creating some truly imaginative takes on the

classic Trek characters and having fun mixing them up in increasingly shaky scenarios. But, as the narrative gradually reveals in Part 4, the more things are different, the more they remain the same. Kirk's key character traits are pan-universal, it seems, and no one knows that better than Kirk - or more accurately the evil orphan Klingon-

Kirk's key character traits are panuniversal, it seems, and no one knows that better than Kirk.

raised killer Kirk that opens this crazy tale. His plan? Knock off every other Kirk (in some particularly creative ways) so that he's the one and only. The ego on that guy!

Will he succeed? With the "I.D.I.C." arc bringing IDW's ongoing Boldly Go comic book to a conclusion, it's genuinely hard to predict where this story will go. With several Kirk corpses already littering its pages, will our trusty Kelvin Kirk make it to the final panel? Roll on issue #17! **Christopher Cooper**



A Collection of Craniums

Why is it that Klingons are so angry all the time? Thanks in part to Discovery's Klingons, who may have given us onscreen proof with their extreme grumpiness, perhaps we need look no further than their ornate and very bald noggins. That's right: I'm suggesting that their surliness could all be down to hair loss.

The warrior race has obviously suffered from receding hairlines for decades - all that business with human augment DNA was nothing less than an ill-advised experiment to mount a follicle fightback by the Qo'noS cosmetics industry - and the proof can be found in my random collection of Star Trek toys, specifically in this

selection of Klingon action figures from The Motion Picture and The Search for Spock, where the foreheads are not only bumpy but extensive.

Admittedly, Commander Kruge had more luck with his locks than the two pictured Motion Picture guys, but what they lack in the fringe department they more than make up for with those svelte physiques. Have you ever seen such skinny Klingons? Yes, they are the exact same Klingon (modeled with uncanny inaccuracy on Mark Lenard's unnamed Klingon cameo), but perhaps you were fooled by the marker pen custom mustache I applied to the one on the right? No? Fair enough.

Similarly, Kruge (released by Ertl

in 1984 as "Klingon Leader") bears very little resemblance to his cinematic inspiration, the amazing Christopher Lloyd. That nose alone is litigious! This fuller-figured figure also received a custom mod courtesy of my toy box, with a spiffing suede cloak filched from a Star Wars Bib Fortuna action figure (I'm franchise agnostic) to add a touch of homemade screen-accurate-ish style to an action figure that badly needed it.

The "Klingon Leader" did come with his very own Klingon Monster Dog accessory, begging the question: if the beast coughs up a furball, would that explain where all the Klingon hair went...?

Christopher Cooper

THE HOLODECK

STAR TREK FANS, FUN. & FACTS

Computer, start program...

Welcome to the Holodeck, where fans make their voices heard. Among this issue's offerings, Larry Nemecek addresses some more vexatious continuity conundrums, the *Star Trek* Quiz takes a tour of the former Terok Nor, and Captions Logged sees a *DS9* visit by... Wally Cleaver?!

The Holodeck is an open

The Holodeck is an open forum for you, our readers, to get involved with your canon queries, artwork, letters, and thoughts on all things Trek – so get writing!

Facebook:

@StarTrekMagazine

Twitter: @StarTrekMag

Email: startrekmagazine@

titanemail.com

Mail: (US readers) *Star Trek Magazine*, Titan Magazines, 2819 Rosehall Lane, Aurora,

IL 60503

(UK readers) Star Trek Magazine, 144 Southwark Street, London SE1 0UP

CONTENTS

88 A FISTFUL OF DATA

Larry fishes around for Federation loose change and examines Star Trek: Discovery's new look.

92 THE NEUTRAL ZONE

Our pair of opposing fans debate the actions of Sisko in "In the Pale Moonlight."

94 TALENTED TREKKERS

Marc Cushman reveals hov Star Trek inspired him to become a writer

MEMORY ALPHA

STAR TREK'S MOST MEMORABLE MOMENTS













"You're Marritza, aren't you?"

"DUET," STAR TREK: DEEP SPACE NINE

"You mistake me for that bug? That whimpering nothing? Oh, you stupid Bajoran girl. Don't you know who I am? I'm your nemesis. I'm your nightmare. I'm the Butcher of Gallitep."

"The Butcher of Gallitep died six years ago. You're Aamin Marritza, his filing clerk."

Kira realizes that Marritza isn't Gul Darhe'el.

Moment chosen by Walter Lutsch and Sergio Mendoza Hochmann, via Facebook

QUARK'S BAR

WHERE EVERYBODY KNOWS YOUR NET WORTH

Here's your chance to share your *Trek* tales, photo memories, cosplay, art, and creativity with fans far and wide. Email startrekmagazine@titanemail.com or send us a message on Facebook @StarTrekMagazine or Twitter @StarTrekMag.

LITTLE AND LARGE

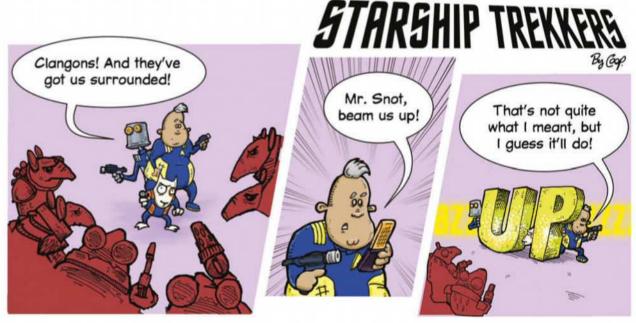
We have two splendid examples of *Star Trek* creativity to gaze upon this issue – one little, one large. The little comes courtesy of 22-year-old West Chester, PA artist Rachel Beltz, who reports she's "on a mission to make people stop and appreciate the 'little' beautiful details of their everyday life. Using watercolors, I create photo-realistic miniature paintings; each of my pieces can roughly fit under a United States quarter." That's about an inch square. Rachel's terrifically teensy take on James T. Kirk is just one of the many miniature works available to peruse on her Instagram feed (www.instagram.com/littodino) or Facebook page (@LittleQuillStudios).

As for the large, that takes the form of a magnificent six-foot scratch build of the *Enterprise*-D, which Bergenfield, NJ resident George Hill has been assembling in his basement for more than two years. George's aim is to have it finished in time for Trekonderoga in August; follow his progress on Facebook @BergenfieldShipyards.









A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Welcome to A Fistful of Data. Whether you're a longtime *Trek* fan or a newbie drawn in by *Discovery*, I hope you'll continue to send in your questions and puzzlers – in-canon and in-production alike – to us here at Fistful. Even after all these years, we still have plenty of canon-smoothing and gap-filling to do...

Larry Nemecek

BIG BAD BORG

I once read that the *Voyager* crew was going to encounter the Borg right off the bat when they were thrown into the Delta Quadrant, but the producers changed their minds and instead the crew encountered the Kazon. My brother and I have always felt like the Kazon were a joke – a last-minute option. So my question is, were the Borg originally intended to be *Voyager*'s initial big bad?

Amy Karas & James Meyering Kingman, AZ

That's an odd intrigue for a couple of reasons, Amy and James, but I can tell you: no, the Borg were never considered for *Voyager*'s main bad guys. In fact, it was quite the opposite.

"Rick Berman asked us not to deal with the Borg because he had *First Contact* in development."

JERI TAYLOR

For one thing, as Jeri Taylor logged in her August 1993 notes from only the second brainstorming session with fellow co-creators Michael Piller and Rick Berman, the trio from their very first day thought of the *Voyager* crew's first adversary encounter as a culture of "gangs": "They don't respect the Prime Directive, and have interfered with many non-warp cultures. They come and 'squat' on a planet. They're basically bullies."

No Borg there. In fact, as Jeri told me in 1997, "Rick Berman asked us



01 Seven of Nine as she first appeared in *Voyager*.

02 Nog and Jake in "In the Cards."

03 Morn in "Who Mourns for Morn?"

04 Zefram Cochrane: inspired by Gene Roddenberry? over the first year, year and a half, not to deal with the Borg because he had [First Contact] in development and didn't want any competition, or any of the 'thunder' stolen from the feature."

It seems old hat now, but the fact that the Borg arose *from* the Delta Quadrant had never really been set out as on-screen canon – merely a notion logged in on the in-house galactic chart that graphic supervisor and continuity-keeper Mike Okuda created when he roughed out the quadrant system for *TNG*'s "The Price." So, when you do first see a hint

of a liberated Borg colony in *Voyager*'s third-season episode "Unity," that was initially planned to be a one-off.

"We planned a February sweeps show for the Borg – and had intended for that to be all!" Jeri told me. "But after 'Unity' aired, we felt that we may have cheated the audience in terms of Borg – that we hinted at them, [and] while it was an interesting story to see the ex-Borg, we really didn't see much of the BORG – the big bad scary guys. So that's when we decided to throw out the other [cliffhanger] story and develop a Borg story for the seasonender, a big, epic, classic Borg show."

RULES OF ACQUISITION

This is something I've noticed throughout Star Trek, but mainly on Deep Space Nine: since the Federation doesn't use money, how did the Federation people pay for anything on the space station? Even Jake Sisko had to use Nog's money in the episode "In the Cards."

Michael Raper

Grover, CO

Well, there's a chestnut that deserves a fresh take! Let's dive.

You are right, Michael, when you say that the money-less Federation – so-called because replicator technology has made finances moot and gold just another element – requires some unit of barter when interacting with other cultures that do use money (which is most of them, including Klingons, Ferengi, Bajorans, Cardassians, and the Dominion's Karemma).

Nowhere is that more of an everyday need than the crossroads of the galaxy, DS9. Quark does have running bar bills for almost all the major officers – as when Sisko has the celebratory drinks for the Niners' baseball loss put on his "tab." And,

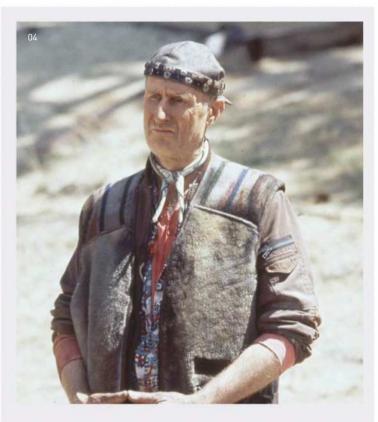




gambling chips aside, any Starfleeter playing tongo or dabo needs their slips, strips, and bars of gold-pressed latinum for wagering. In "For the Uniform," Quark caters lunch for the weary engineers working to restore every Defiant system (including replicators, obviously) and must get a thumbprint on the bill from the chief - who says "Starfleet accounting" has been wary of fraudulent charges!

The answer of interface has a clue or two in how the Federation has even more established ways to account for inter-culture currency. In fact, currency interface at points such as Quark's Bar may be seen as more a matter of diplomacy than (non-existent) economics! And that may be centered right on good ol' Federation member Bolarus IX, where the other blueskinned culture's famed Bank of Bolias ("Who Mourns for Morn?") and Bolian Credit Exchange ("Starship Down") are major players in any "true" monetary operations going on.

Meanwhile, in your one example, it may simply be that Jake is still so young he hasn't had need to create one of these pseudo-cash accounts for cultural interfacing... until now.



Something I've always wondered: In First Contact, I always thought Zefram Cochrane was written to be a metaphor for Gene Roddenberry (flawed, but visionary). Did the writers actually intend this, or is it my imagination?

Drogyn via Twitter

Relax – it's a real topic. What you may have heard out loud, Drogyn, is the film's 2009 Blu-ray upgrade edition audio commentary, where website editor Anthony Pascale and Kelvinverse writer and producer Damon Lindelof wondered aloud about this very topic: Was the "flawed genius" of the film's more multi-layered version of Cochrane meant to echo the Great Bird himself?

I can tell you, from interfacing with all the movie's principal creators back in 1996-97 for the TNG Companion and magazine pieces, that this Cochrane/ Roddenberry metaphor notion never came up in any of our extended

conversations. But because it feels so intriguing now, I just asked First Contact co-writers Brannon Braga and Ron Moore to refresh us on the topic for this column - and your question!

"I don't think we ever talked about Gene as a model for Cochrane," Ron says. "We were just looking for an unexpected take on the character and liked the idea of the man being different than the legend."

Brannon agrees: "I think that the main inspiration was just the idea that a historic figure might not be what you thought he was, and that his motivations were improper.

"But," Brannon adds, "Gene was definitely a partial inspiration: he envisioned an amazing future and yet had some demons of his own, which did include alcoholism. But this is something I have never mentioned to anyone because I do not want to disrespect Gene's legacy."

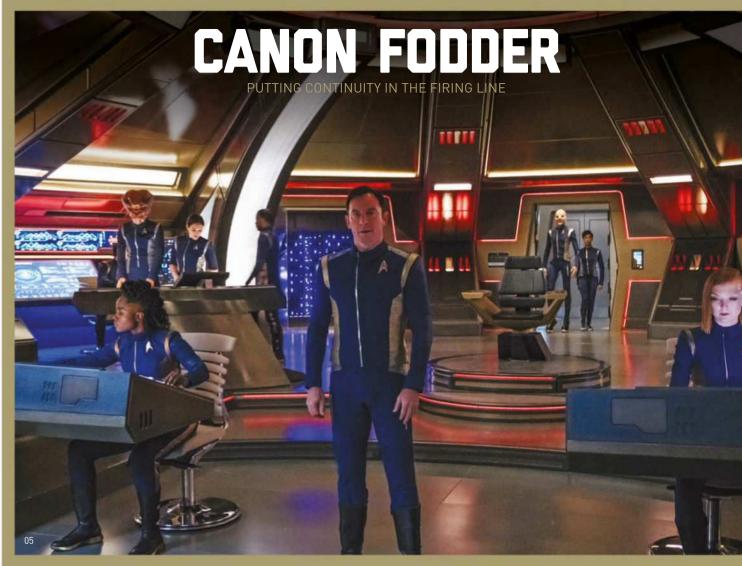
No disrespect taken, Brannon just a refreshing reflection, with the beauty of 20 years' distance for us all.

And all in all, another case of how history might just be left to "maybe."

Send your canon conundrums to A Fistful of Data at:

startrekmagazine@titanemail.com, via larrynemecek.com, or @larrynemecek on twitter.

MAKING SENSE OF THE FUTURE



NEW LOOK TREK

peaking of the distance of



the inverse factor, between Star

to 20 years less advanced than the

NX-01 inside and out just came 1964–69 was the queen of visual





A smooth ship's hull, a smooth console or corridor panel, didn't have to reveal its "guts" to carry its strength.

Lost in Space, money would have been spluraed on the very best

lines; Jefferies, his fellow World

it to the late fan blueprinter Mike

Even in 2018. 🛦

DATACORE LARRY NEMECEK



Coming from a background in news and theater, Larry Nemecek hosts The Trek Files weekly on the

Roddenberry Podcast Network, and blogs, vidchats, and leads the Portal 47 boutique fan experience from larrynemecek. com, all based on his longtime career as Star Trek author, editor, consultant, interviewer, host, and archivist – and now producer of The Con of Wrath documentary and his Trekland: On Speaker remastered interview archives.

- **05** The bridge of the Discovery.
- **06** The bridge of the Enterprise.
- 07 Paul Stamets' Discovery lab.
- 08 Enterprise Engineering.

THE NEUTRAL ZONE

WHERE OPINIONS COLLIDE







In The Neutral Zone, we present a pair of expert Star Trek fans with an aspect of Trek lore to debate, and then get them to pick sides!

"Were Benjamin Sisko's 'In the Pale Moonlight' - his lying, his cheating, his ultimately becoming an accessory to murder – justified by the end result: the Romulans' entry into the

BUNNY SUMMERS Pouring scorn on Sisko: **MICHAEL CLARK**

Michael Clark: I don't believe Sisko's actions were justified. Sisko is a Starfleet officer, a Federation citizen, and he swore an oath to protect the values of both organizations. How does the oath he swore to uphold reflect upon his actions? As the events of "In the Pale Moonlight" unfolded, everything that Sisko stood for was stripped away, as he followed Garak down a path away from what is expected of a Starfleet captain.

Bunny Summers: I think it's important to realize here that, first of all, this was war. Personal beliefs and morality were going to be tested. At the beginning of the episode we saw how the station crew were affected by the ongoing casualty reports. This war had become personal. But even though it had become personal to Sisko, he was only thinking of the bigger picture.

MC: Yes, the Federation was losing the war, the death count was rising, and by bringing the Romulans into the war, it could turn the tide. However, when does an immoral act justify the means? Cheating, lying, and being an accessory to murder are still wrong, no matter what the reasons behind them. Sisko had a choice; he didn't have to follow this course of action. He could've found another way. Picard would've found another way.

It should also be noted that this wasn't the first time Sisko had put his own moral code above getting the job done. In his pursuit of Michael Eddington, Sisko used biogenic weapons to flush him out. Again, beliefs and values were set aside. A worrying trend in Starfleet, perhaps?

BS: I think people are always painting







Starfleet as a goody-two-shoes type of entity. Starfleet signed off on this course of action - Sisko told us this. At the end of the day, they knew what was needed to get the job done. And they've done this in multiple different series, from Enterprise to Discovery. In this instance, Sisko knew that the needs of the many outweighed the needs of the few.

I think it's interesting that you brought Picard into this conversation, because to me, Picard would be the least use to the cause here. Picard is a man based on principles; we've not seen him flout any rules that are publicly upheld by Starfleet. He doesn't compromise his beliefs for the bigger picture.

MC: Sisko had the backing of Starfleet Command for the deception against the Romulans, but would they have gone along with the plan if they knew what

was really intended? War is a very messy business, but does that have to mean "Inter arma enim silent leges" ("In time of war, the law falls silent")? I don't think it does. Instead, Sisko should have used the principles of Starfleet and the Federation to lead by example. Sisko in his actions was no better than the Dominion: he allowed himself and the values he believes in to be eroded away. Sisko, Starfleet, and the Federation will have to live with the decisions they made and the consequences that may arise from them.

BS: The principles of Starfleet in a time of war are simple: win the war. We know this because it has been reinforced more recently in Discovery, where Starfleet used Mirror Georgiou and her knowledge of the Klingon homeworld to turn the war to their advantage.

- 01 The forger Grathon Tolar. recruited as part of Sisko and Garak's scheme.
- 02 Garak and Sisko shake on it...
- 03 But Sisko is less than enthusiastic.
- 04 Sisko confesses all.
- 05 Bashir, Worf, and Dax discuss events.
- 06 Bashir tends to Quark after the Ferengi is attacked by Tolar.

Starfleet can't afford to be innocent in a time of war. Would they have signed off on such a plan if they had known the outcome? Possibly not, but the outcome was never down to Sisko; it was an opportunistic Garak who only saw the end goal – get the Romulans to enter the war – and knew he had to succeed. Sisko got into bed with Garak, and he understood what that meant, as we saw him constantly trying to call the plan off at the first sign of trouble. But he allowed himself to be talked around when Garak seemed to have all the answers.

MC: In some ways it was easy for Sisko; once Starfleet had agreed to his plan, he was off the hook and simply following orders. Garak was opportunistic, but Sisko knew about his past and what he was capable of. We can't simply put aside our morals and principles when it suits us.

Sisko knew that the needs of the many outweighed the needs of the few

BS: I think ultimately you are confusing Sisko's own sense of personal morality with his actions being justified. I personally think it was wrong. Sisko knew it was wrong. He felt guilty to the point where he couldn't even admit what he'd done to his closest friend, Dax, and he would have to live with the guilt of this. But something feeling wrong doesn't mean that it wasn't justified.

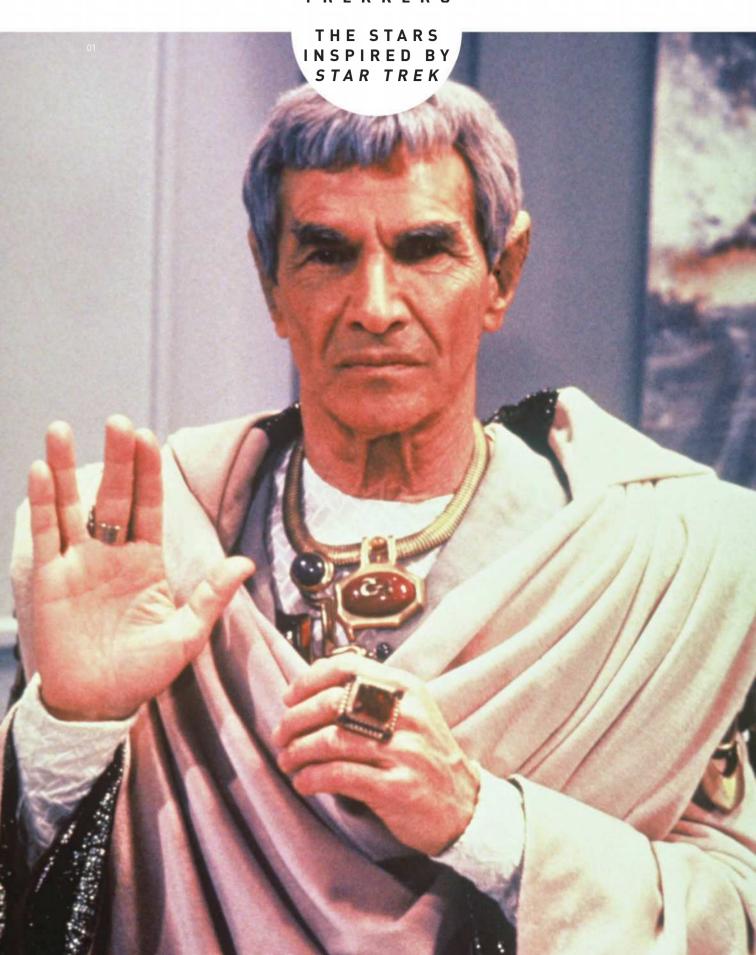
Were Sisko's actions justified? Yes. The Romulans entering the war was a massive turning point for the Federation, especially after so many casualties and the loss of Betazed. The Federation needed to win the war. And as Sisko himself said – he can live with it, can't he?

#STMTheNeutralZone

Head to The Neutral Zone to add your opinion to the debate. Follow @StarTrekMag on Twitter, @StarTrekMagazine on Facebook, or email

TALENTED

TREKKERS



MARC CUSHMAN

WRITER

For more than half a century, Star Trek has been inspiring fans to embark on their own continuing missions of creativity, whether it be as writers, rock stars, artists, or athletes. Talented Trekkers talks to the public figures whose lives have been energized by the final frontier.

Words: Mark Phillips

n old newspaper synopsis for "The Devil in the Dark" once read: "A giant blob monster chases Captain Kirk and Mr. Spook (sic) through a rock tunnel." Could such a story really change the life of a 10-year-old boy? For writer Marc Cushman, it did.

Growing up in a small town in Oregon, Cushman recalls the excitement of his fellow school classmates "talking about something called Star Trek every week." Sadly, he was not able to receive the show on his family's TV set until the summer of 1967, when young Cushman was finally able to view a fuzzy, snowy TV signal of his first Trek, "The Devil in the Dark." "The first thing that struck me was how serious it was, as compared to Lost in Space," he says. "The characters grabbed me - Kirk, Spock, McCoy and Scotty. I recognized instantly how superior the writing, direction, and acting was compared to many other TV shows from that time. And Spock, with his mind meld on the Horta, and the pain he felt for it, was not only 'fascinating' but surprising and mesmerizing. And what a surprise when it turned out the Horta was a mother trying to protect her children from the story's true monsters - us people! I went to bed that night and couldn't get the show out of my mind. I felt like a changed person. And all from a single episode of a TV show!"

By the early 1980s, Cushman was living in Los Angeles and pursuing his dream of writing for television. "I later taught screenwriting at a Los Angeles area college for several years, and still host a writers' group in my house. My advice to new writers is, first and foremost, get good at your craft. There is no better way than to practice,

and Star Trek is a great teacher. Gene Roddenberry said it to me best: 'A story is about a character with an immense problem to solve, and an urgent need to make something happen or not happen. We must feel empathy for this character, and the character must undergo change and learn from the event of the story."

Meeting Star Trek creator-producer Gene Roddenberry in the 1980s remains a highlight of Cushman's life, including his successful pitching of "Sarek," his Star Trek: The Next Generation story. Cushman proposed having Sarek (Spock's father) board the Enterprise-D and try to conceal his frightening symptoms of approaching senility. "Gene loved the idea that we could examine what happens to us when we go through the aging process by seeing what it does to a Vulcan. I wrote an entire script for 'Sarek' but Gene felt the pacing and feel was too much like the original series, so he took the story only and his staff turned it into a teleplay."

The episode, which first aired in 1990, guest-starred Mark Lenard as Sarek. Cushman had some mild reservations about the final product.

"Gene was a very gracious producer and was very open-minded to good stories," praises Cushman. "However, he did put us into straitjackets by this point. He wanted to show that humankind had evolved and gotten past all their petty differences, but petty differences are what makes for great drama! So I felt the first couple of seasons of The Next Generation were a bit dull, and even 'Sarek' ended up a bit dull. While it is my story, I preferred my handling of the script over theirs. Mine had more conflict, and action,



more in the tradition of the original Star Trek. Regardless, I was pleased with the episode. They often brought me back for pitch meetings and ended up using some of my springboards for other episodes."

Cushman's other writing credits include Dick Van Dyke's Diagnosis: Murder series and Beyond Belief: Fact or Fiction. Regarding his own thoughts about Star Trek today, Cushman says, "I rarely hear people talk about two of my favorites; 'This Side of Paradise' and 'Shore Leave.' These were excellent episodes in every conceivable way. The problem for any episode of Star Trek is that the competition from so many other great episodes is so fierce. But I can tell you what Gene Roddenberry's favorite episode was - 'The Empath.' It's a beautiful story."

Some media critics continue to dismiss the original series, to which Cushman says, "The stuffy contemporary critics who call the original Star Trek 'stuffy' and 'cheesy' would have to climb a pretty tall ladder to kiss Star Trek's 50-year-old ass. The first Star Trek series was not only the best Star Trek series, but among the best TV series ever made." -

01 Mark Lenard in TNG's "Sarek."

02 Marc Cushman at his writing desk

Startrek

How much do you know about Star Trek: Deep Space Nine? Test your knowledge of the former Cardassian space station Terok Nor with this fiendish DS9 quiz!

DEEP SPACE DEBRIEF

- 1. In which Star Trek: The Next Generation story did we first see Deep Space 9?
- A. "Time's Arrow"
- B. "Birthriaht"
- C. "Chain of Command"
- D. "Unification"



- members was the first choice to play **Benjamin Sisko?**
- A. Rene Auberjonois
- B. Max Grodénchik
- C. Siddig El Fadil
- D. Michael Dorn



- 3. The first Deep Space Nine video game was called...
- A. Crossroads in Space
- B. Crossroads in the Galaxy
- C. Crossroads in Time
- D. Crossroads in the Universe
- 4. Which Star Trek: The Next Generation guest star was originally penciled in to be a recurring guest on Deep Space
- A. Q
- B. Guinan
- C. Lwaxana Troi
- D. Commander Sela



- 5. Name the rock legend who played the part of Yelgrun, a Vorta overseer working for the Dominion in the Deep Space Nine episode "The Magnificent Ferengi."
- A. David Bowie
- **B.** Rod Stewart
- C. Bryan Ferry
- D. Iggy Pop

PROMENADE PAST...

Name these characters who you might meet on Deep Space 9:





















predatory. You are Gul Space 9 seems somewhat less: Your interest in Deep If you scored 6 points or

seem suspect. You are in DS9, but your reasons more: You are interested If you scored 7 points or

your hand. You are Odo. Space 9 like the back of Clearly you know Deep If you scored 15 points:

10. Morn

8. Miles O'Brier 9. Nog

ANSWERS: 1. B. "Birthright" 2. C. Siddig El Fadil 3. C. Crossroads in Time 4. C. Lwaxana Troi 5. D. Iggy Pop

...TSA9 BOANBMOR9

CAPTIONS LOGGED

ARCHIVE IMAGES LOST AND FOUND

Words: Larry Nemecek



t was quite a moment when "Beaver" Cleaver's big brother Wally - otherwise known as longtime actor-turned-director Tony Dow - stopped by the Deep Space Nine sets to helm his one episode on the series, "Field of Fire." The Dominion War was in full swing amid DS9's seventh and final season on Monday, November 16, 1998. The sixth day of the seven-day shoot included the episode's opening Scene 1 meet-up moment at Quark's for a mood that would quickly turn mysterious and bloody in an actual murder investigation.

Dow is seen here setting up the scene for cast and crew alike, including first assistant director B. C. Cameron (to the right of Nicole "Ezri" de Boer), and Chuck Shanks (to the right of Cameron), an on-camera background performer who doubled as Colm "O'Brien" Meaney's stand-in.

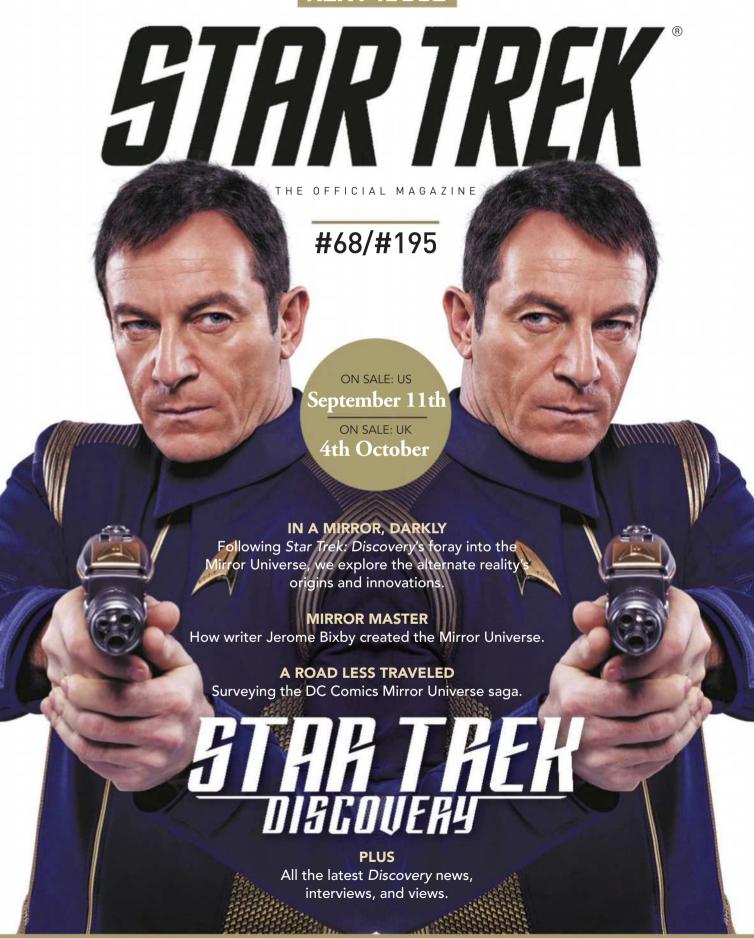
Or... is something more insidious going on here? Have the streams crossed, and that's really the elder Cleaver boy lost on his way to the party (or the Leave It to Beaver sets)? You tell us - by sending in your suggested photo caption/dialogue!

Send your Trek caption to startrekmagazine@titanemail.com, and we'll print our favorite in the next issue!



TREK TRIVIA





► ALSO AVAILABLE DIGITALLY! For full details, go to WWW.TITANMAGAZINES.COM/DIGITAL

► SUBSCRIBE TODAY AT www.titanmagazines.com U.S. 800 261 6502 U.K. 01778 392085



STAR TREK

RESISTANCE IS FUTILE...



THE ORIGINAL SERIES

AVAILABLE NOW

THROUGH ENTERTAINMENT EARTH, FORBIDDEN PLANET AND ALL GOOD *STAR TREK* OUTLETS...

IF YOU'VE GOT THE GOLD-PRESSED LATINUM TO PAY FOR THEM!



THE NEXT GENERATION

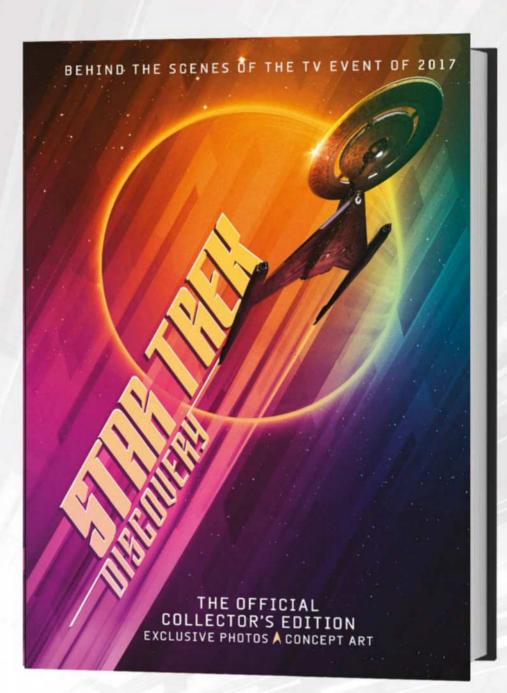


www.titanmerchandise.com #WeLoveTITANS

STARTREK.COM

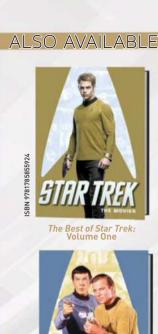
** & © 2017 CBS Studios Inc. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

AT THE EDGE OF THE UNIVERSE, DISCOVERY BEGINS!

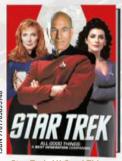


Star Trek: Discovery
The Official Collector's Edition
\$19.99 | Hardback

ISBN: 9781785861918



The Best of Star Trek:



Star Trek All Good Things
A Next Generation
Companion



The Collector's Edition



