

ISSUE 7 • MAY 2009

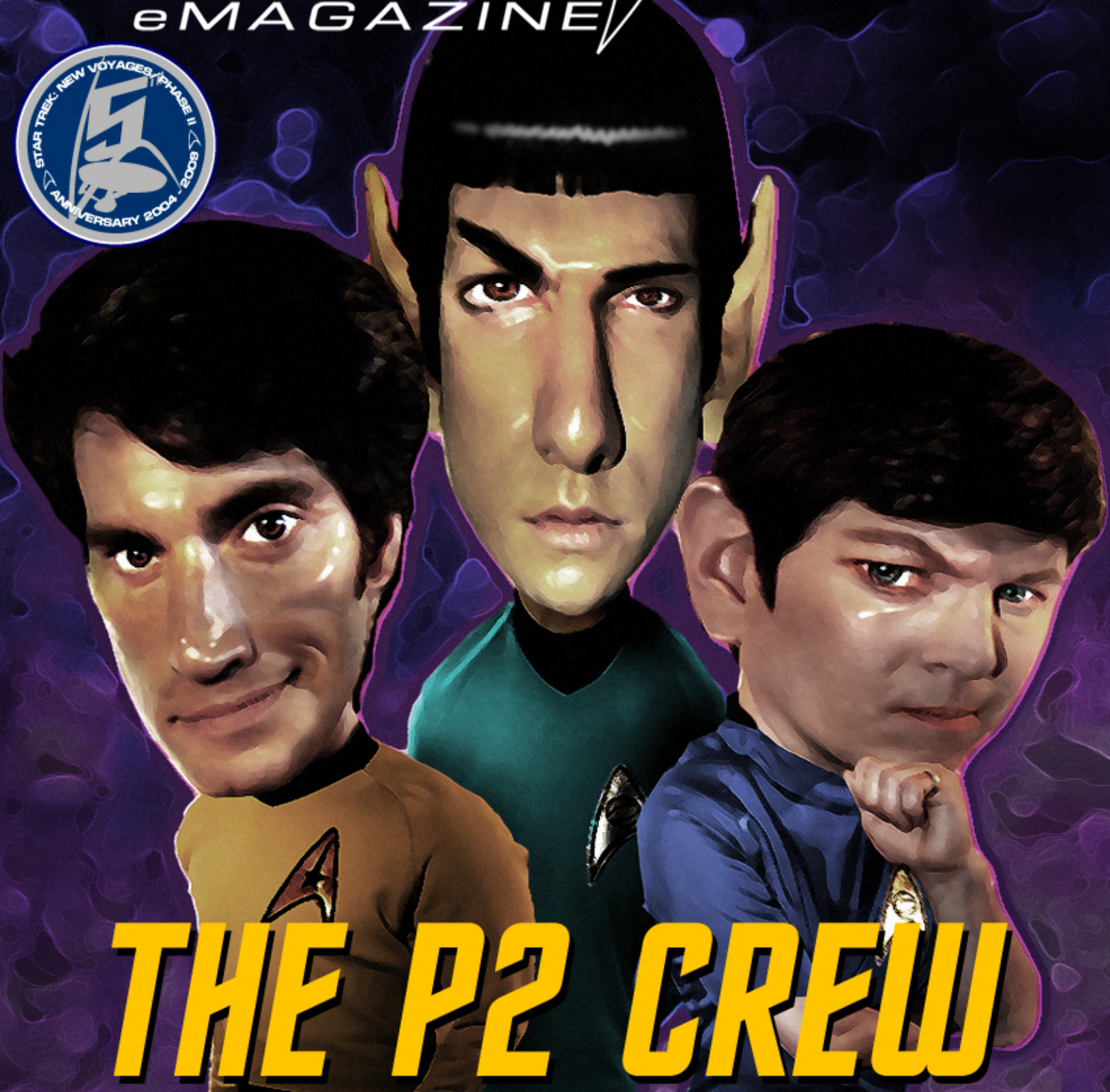
# PHASE II

eMAGAZINE



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

**BUILDING PHASE II**  
JEFF MAILHOTTE INTERVIEW



## THE P2 CREW

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



# PHASE II

## eMAGAZINE

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

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

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Phase II eMagazine is a volunteer effort of Star Trek: Phase II fans. It is produced and made available to fans at no cost.





# CAPTAIN'S LOG

by James Cawley

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



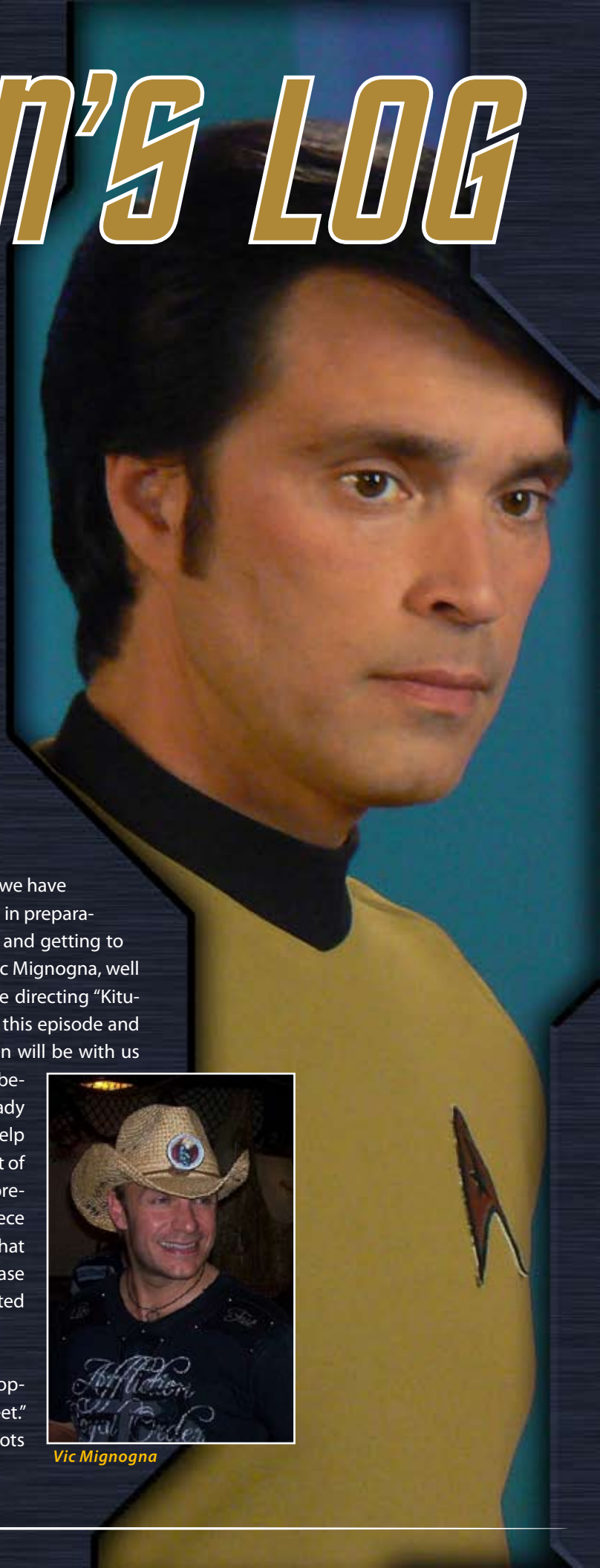
Fort Ticonderoga

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

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



Vic Mignogna

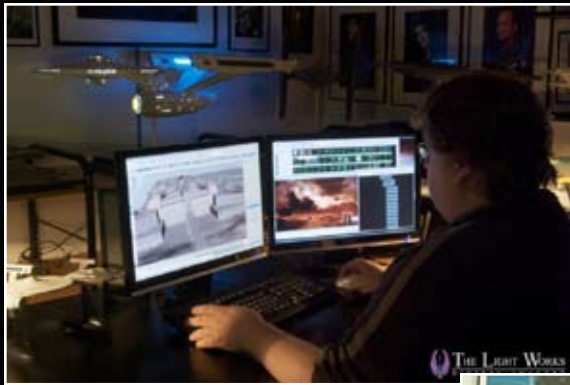


have already been completed by the DAVE School in Florida. Except for these few pick-up shots and a few locations shots, this episode is far enough long that it might be ready for release before the end of the summer, but, of course, not until after the release of "Blood and Fire" Part 2. Brian Kelley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



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

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



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



*Tobias Richter doing what he does best.*

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

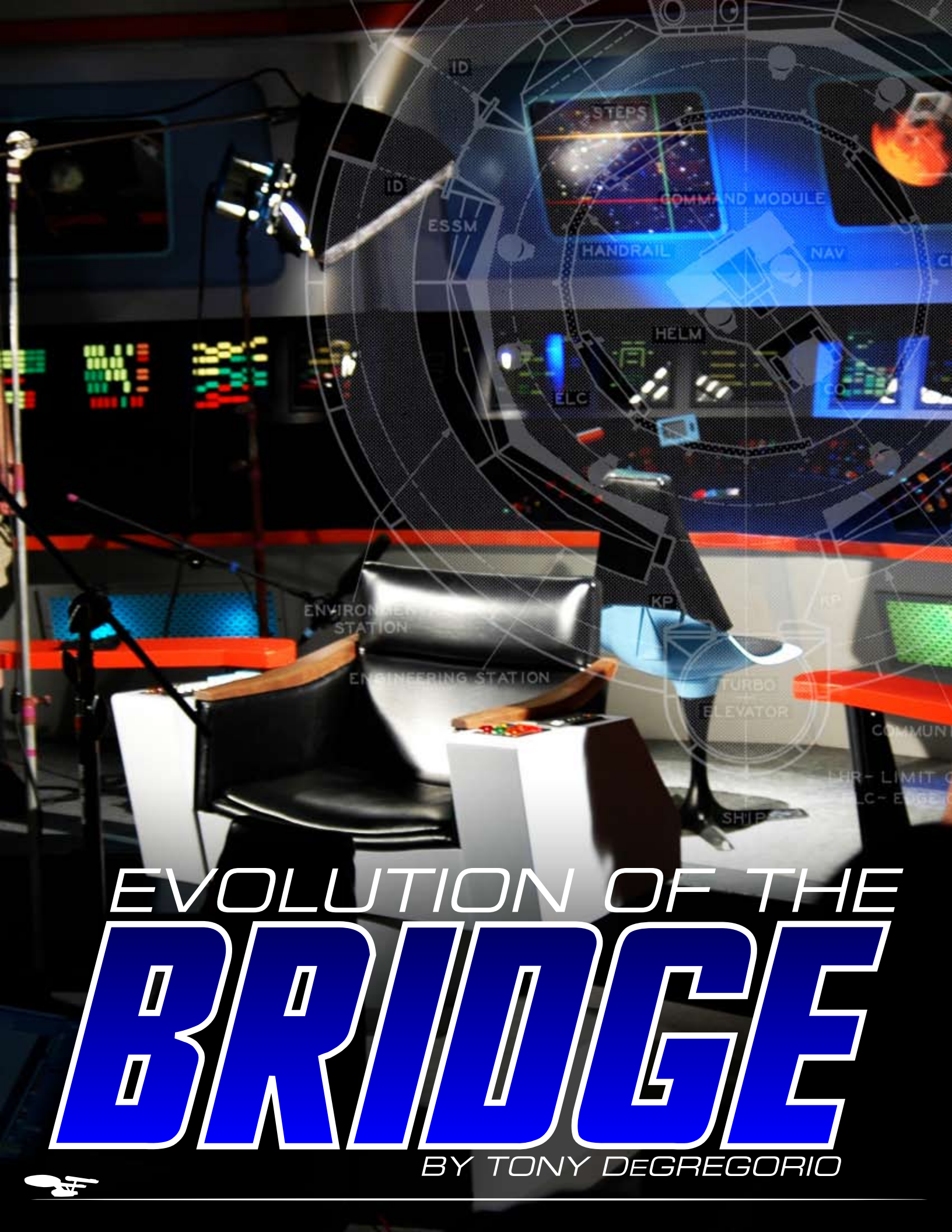
Finally, I just want to let Phase II fans know that we are scheduling the next shoot for this fall. "Bandi," a script written by David Gerrold, will again be directed by our friend, David Gerrold. We have tentatively scheduled the shoot for late September and early October. Phase II is on a roll and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

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



*David Gerrold and James Cawley*





EVOLUTION OF THE  
**BRIDGE**

BY TONY DEGREGORIO





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

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

### *In the beginning...*

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

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



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

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

### *The next generation...*

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

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



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



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





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

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

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

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

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

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



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



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





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

ing the ship in a battle situation.

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

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

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

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



*The Bridge as seen by the production crew.*

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

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

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



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



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





*The new upgrade work on the Engineering Station.*

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

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

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

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

### *In the future...*

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

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



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



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





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# ***"COME WHAT MAY"***

## **PHOTO ALBUM**



***CONTINUING THE 5-YEAR MISSION!***

Photos Courtesy of James Cawley





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



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



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



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



These are the voyages of the starship Enterprise.



Larry Nemecek (Cal Strickland) classic bureaucrat.



James Cawley (Kirk) and Andrea Ajemian (Onabi)







Jeff Quinn (Spock) with a Vulcan lyre.



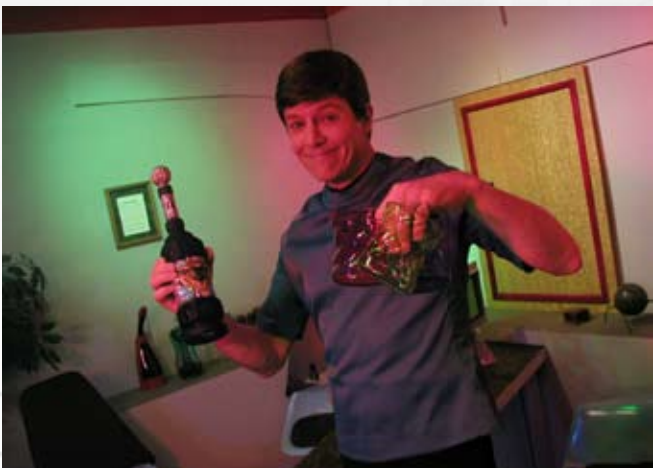
John Winston (Lt. Kyle TOS) as Capt. Matthew Jefferies.



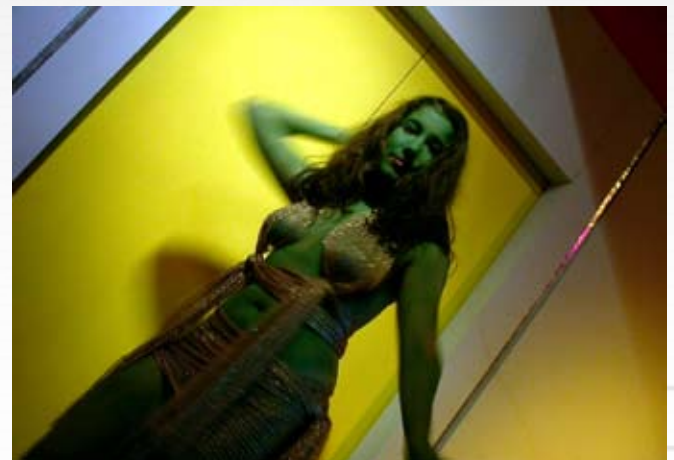
James Cawley and John Winston review the script.



James Cawley as Captain James T. Kirk



John Kelley (McCoy) with some medication.

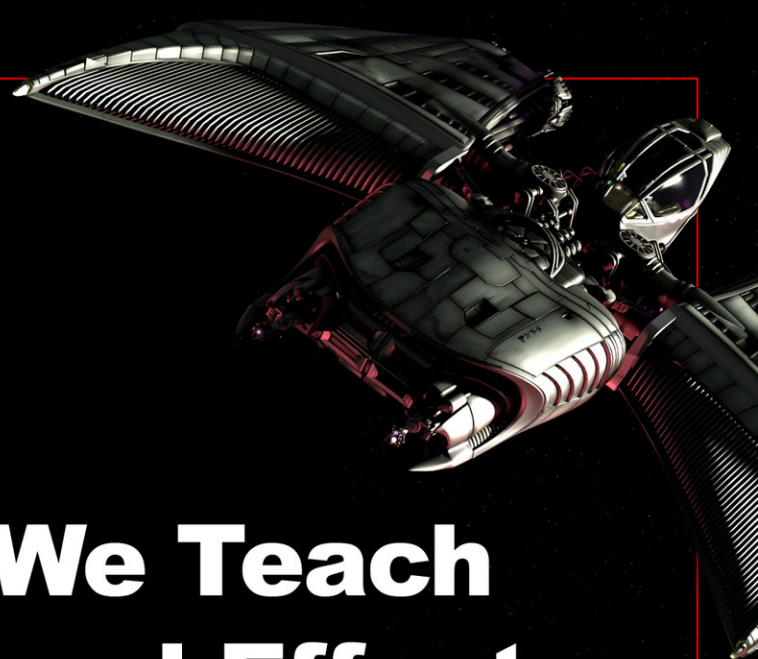


Andrea Ajemian (Onabi) as an Orion Slave Girl.





Scenes from  
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# JEFF MAILHOTTE

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



BY TONY DEGREGORIO

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

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

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

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

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



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

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

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

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

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

Anthony DeGregorio (Tony D.): Jeff,



thanks for taking time to talk to us.

Jeff Mailhotte (Jeff): You're Welcome.

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

Jeff: No problem.



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"SNEAK PEEK" AT SOME VISUAL FX SHOTS FROM

# "ENEMY: STARFLEET"

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# STARTRK

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

BY KENT SCHMIDT

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

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



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

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



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

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

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

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

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





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

Lighting a set is a very complex activity that is actually rather simple in concept. The camera needs light shining on whatever is to be filmed in order to work properly. The light comes from a lamp, bounces off of the subject in the scene, and then lands on the film in the camera, where it is captured. That's it! Now the art comes in. The light must be the right color, it must be of the proper intensity (brightness), and it must land only where it is supposed to. That is where the Gaffer and the Cinematographer come together and "light" a scene. The Cinematographer has a "vision" in his head of what the scene should look like based upon the desires of the Director. He tells the Gaffer generally what he wants. Then, the Gaffer directs the Best Boy and the Key Grip to set up the lights and flags. Once the lighting is "roughed in" or generally set up, the Cinematographer (DP) will fine-tune the light to get just the effect that he wants. This often requires people to stand or sit where the actors will be during the scene. These people are called "stand ins" or "lighting stand ins." So if you look at a movie set, and you see people standing around apparently doing nothing while other people move around them busily adjusting lights and holding little boxes with gauges on them (light meters), this is what they are probably doing; standing in for the actors so that the lighting is just right to make the actor look great on film. So, there you have it: The basics of lighting a scene.

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





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

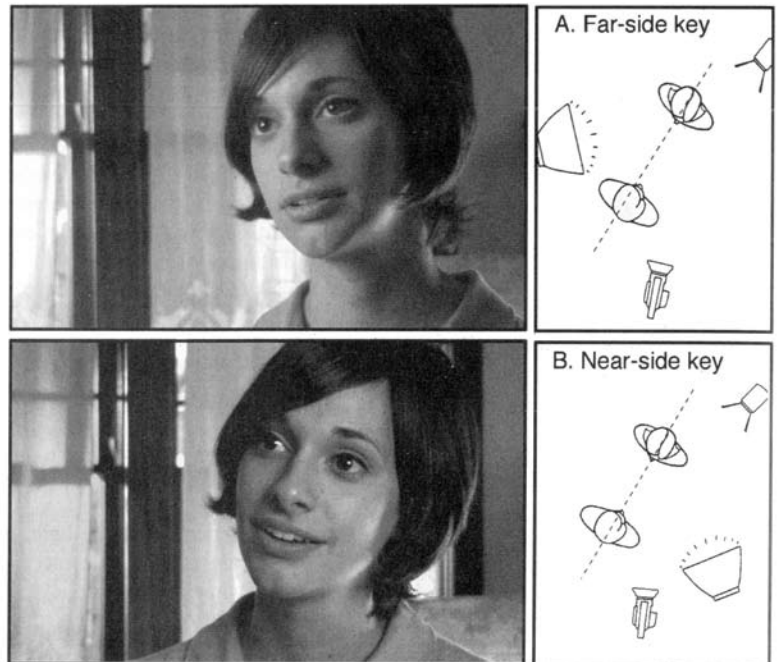


Figure 2: Deep set far side key with soft wrap.

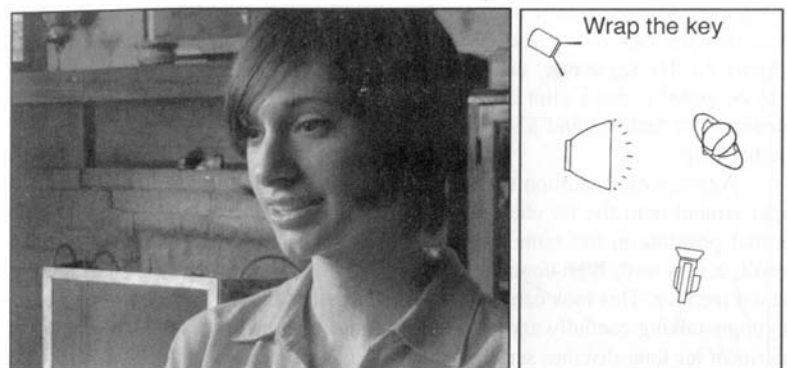
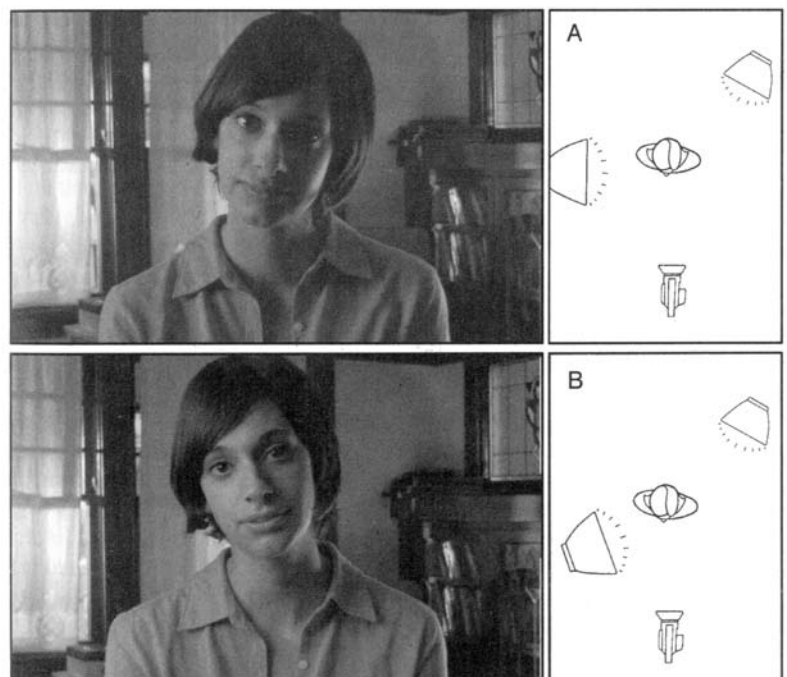


Figure 3: (A) Side light with opposite side "kicker." (B) Same setup with soft wrapping key.



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



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

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

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

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

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

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





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

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





CAWLEY ENTERTAINMENT COMPANY  
PRESENTS

# STAR TREK PHASE II

## "KITUMBWA"

FROM THE STORY BY JOHN MEREDYTH LUCAS

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



# STAR TREK PHASE II

ILLUSTRATED



GLENN  
SMITH

BILL  
LUTZ

ROB  
BARNES

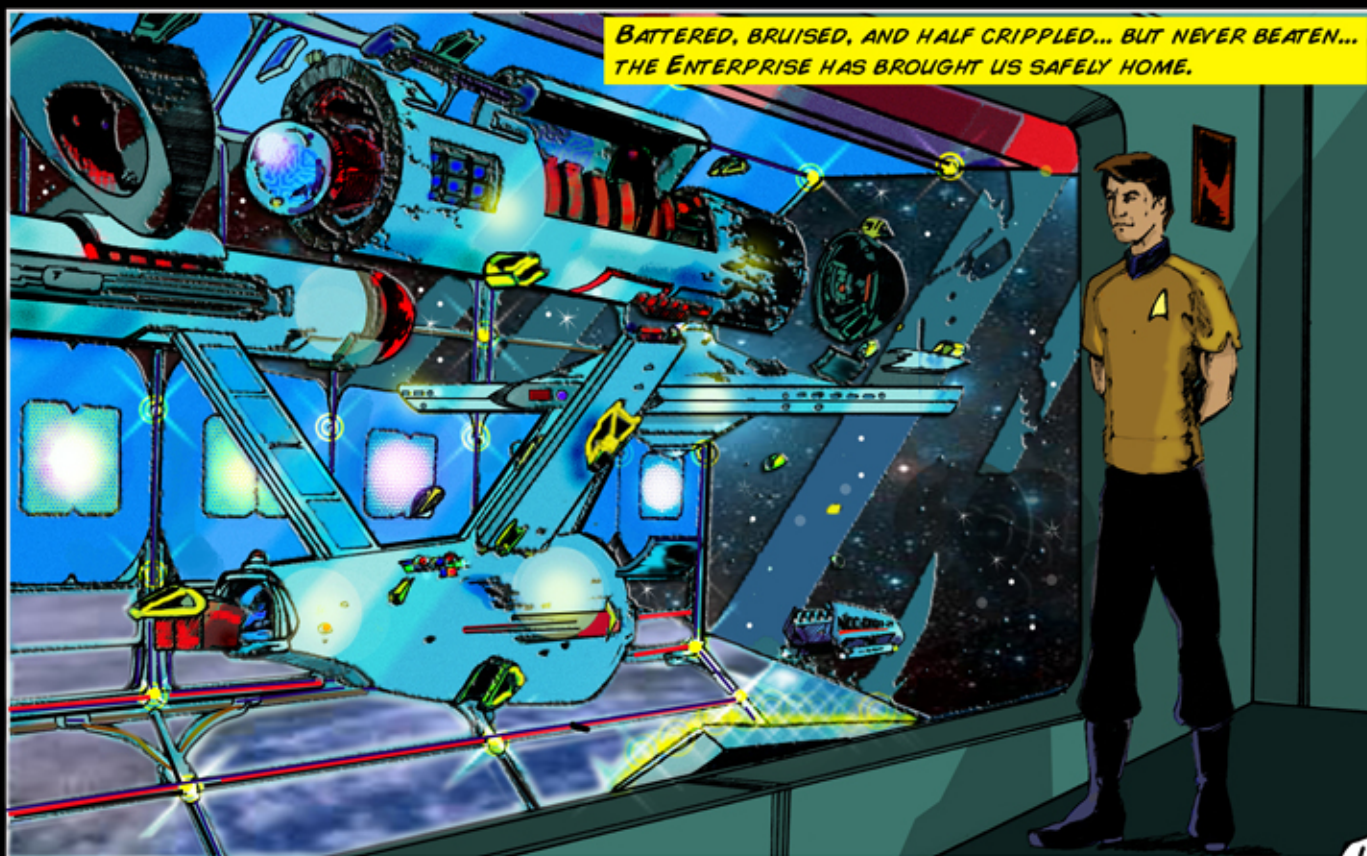
SP22  
Bill Lutz  
2009



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



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

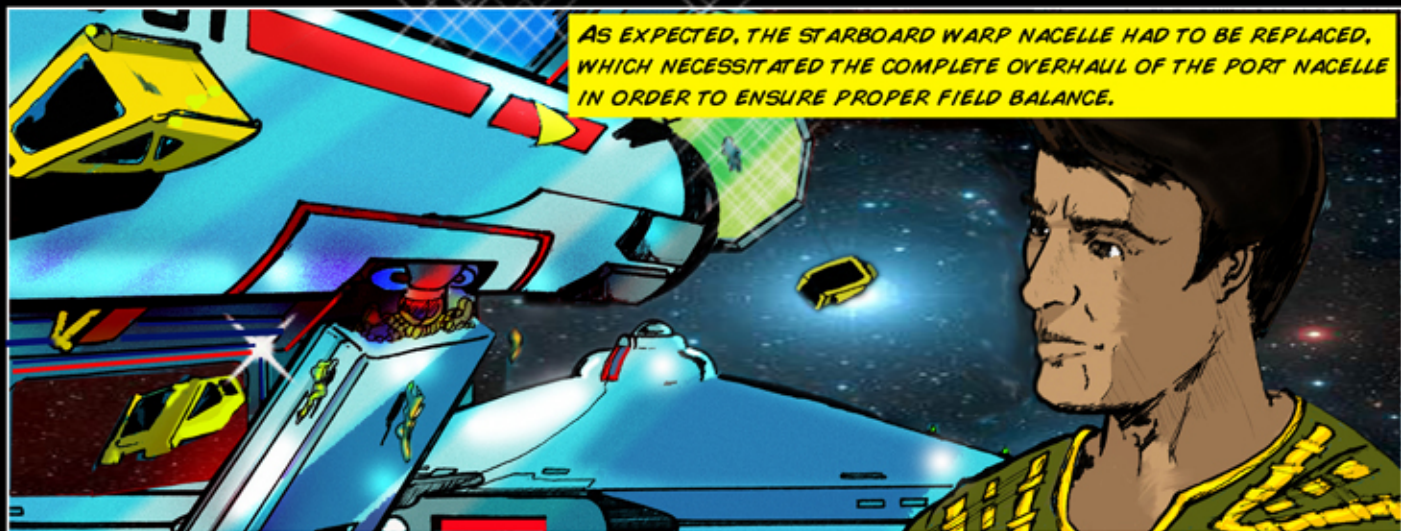




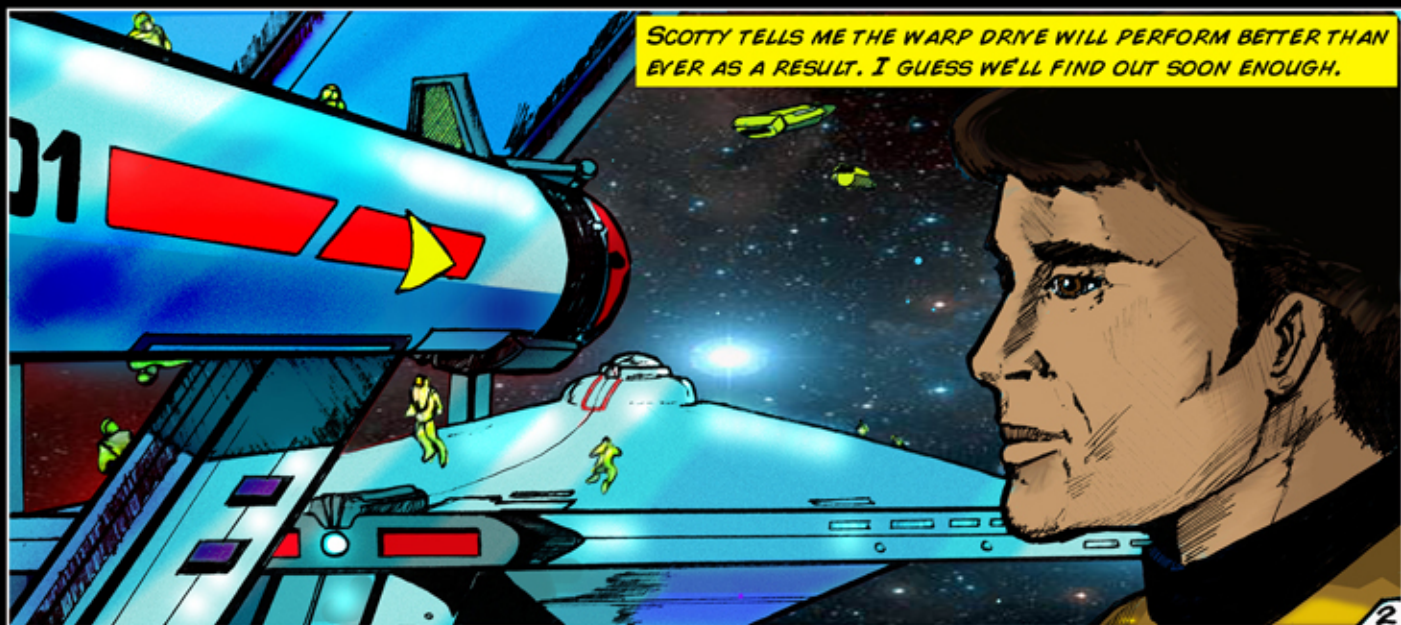
THANKS TO COMMANDER SCOTT'S WHIP-CRACKING, REPAIRS ARE MOVING FORWARD AT NEAR WARP SPEEDS.



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



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





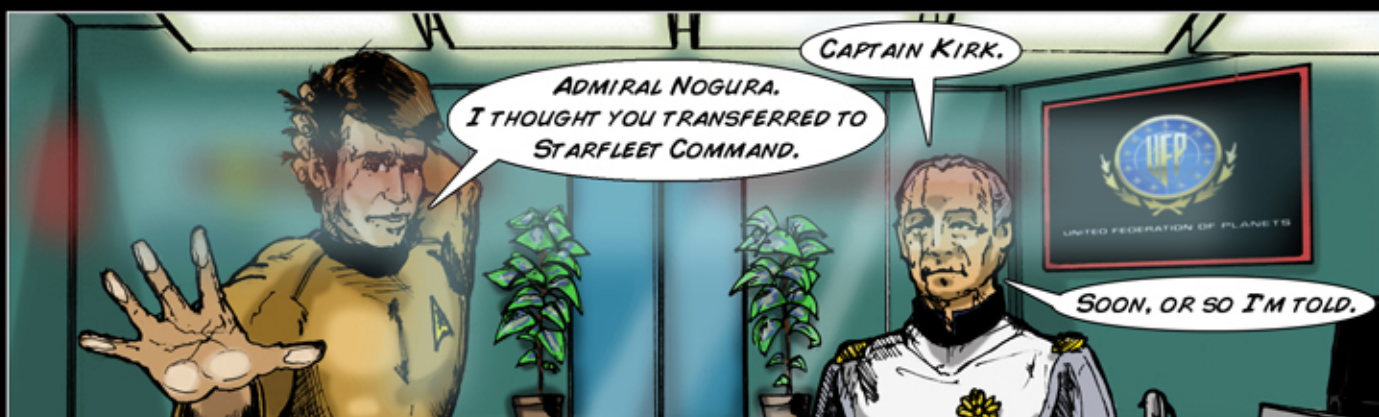
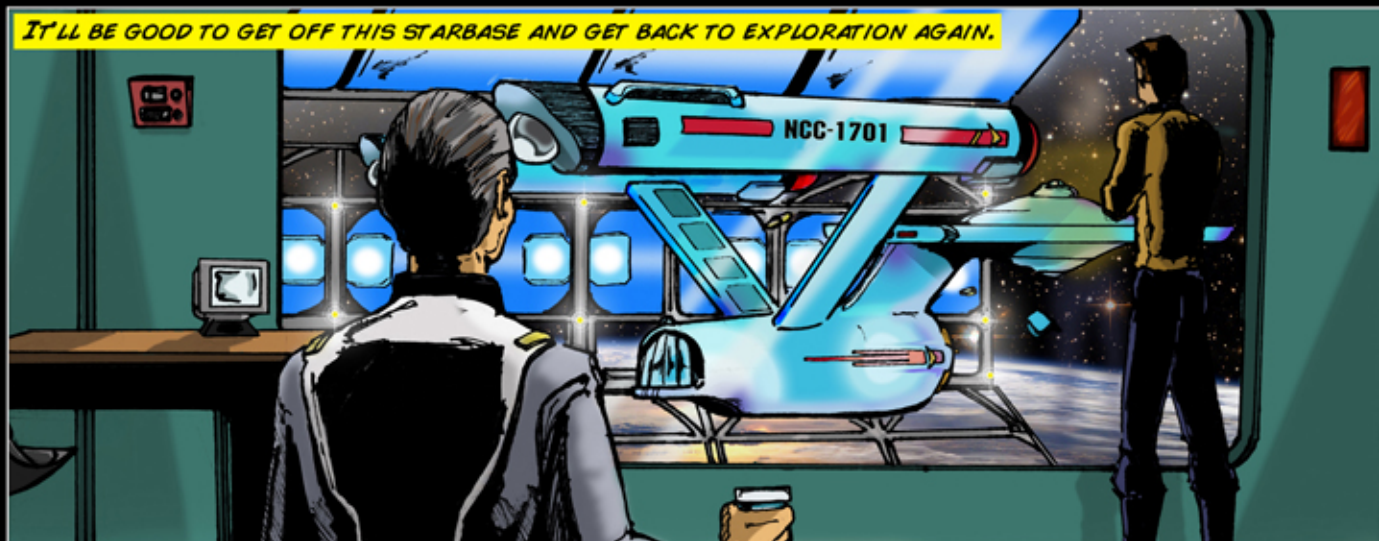


**WRITER** **A** **ARTIST** **A** **Letters** **A** **Colors** **A** **Editor** **A** **Executive Consultant**  
**Co-Plotters** **Glenn E. Smith** **ROB BARNES** **Jeff Hayes** **James Cawley**  
**GLENN E. SMITH & BILL LUTZ** **Jeff Hayes & Bill Lutz**

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



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



ADMIRAL NOGURA.  
I THOUGHT YOU TRANSFERRED TO  
STARFLEET COMMAND.

CAPTAIN KIRK.

SOON, OR SO I'M TOLD.



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

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



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

YOU  
DON'T WANT  
TO KNOW.

I'LL BET I  
COULD GUESS.



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

MAYBE...  
SOME DAY. BUT  
NOT TODAY.

NO... NOT TODAY.



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

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

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

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

PROBABLY  
DESIGNED IT  
HIMSELF.

SO... WHY  
DID YOU COME UP  
HERE?









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

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

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

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

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

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

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

WHAT DOES THAT MEAN?

TO ASSIGN A WHAT TO THE ENTERPRISE?

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

OH? IT ISN'T?









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





**These Are The Next Phase of Voyages...**

**...To Boldly Go...**

**...Where No Man...**

**HAS GONE BEFORE.**

