

EXCLUSIVE FEATURE

The Making of TRIALS AND TRIBBLE-ATIONS

By Larry Nemecek

August 22, 1996: On a sunny-warm late summer Hollywood morning, it's cool as usual inside Stage 11 on the Paramount studio lot, where history is to be made here in a few hours: for the first time in 27½ years, filming will begin in the corridors of the original Starship *Enterprise*. Thanks to *Star Trek: Deep Space Nine's* "Trials and Tribble-ations" 30th anniversary homage, an event that will bring down all the brass and lots of well-wishers.

Some of the *DS9* staff were original *Star Trek* fans, some got to know "The Trouble With Tribbles" only through exhaustive research for this outing—but as they relate their own stories and perspectives it's clear why everyone took immense pride in sweating the details for this truly historic TV event.

8:45 a.m.: Thanks to turnaround—the union-mandated rest time for actors and crew, timed from the close of a prior day's shooting—the set call inevitably creeps later and later through the work week; on this Thursday it's 9:30 a.m. As they do every day, those responsible stop by the quiet stage to check things out before the bustling crews roll in, including set decorator Laura Richarz and art director Randy McIlvain.

One of the fine points of recreating everything about the show was the need for every department to ensure



One of the amazing scenes from "Trials and Tribble-ations" combining Bashir and O'Brien with Kirk, Scotty, Chekov and crew from the original episode "The Trouble With Tribbles."

that footage to be intercut into old footage, a la *Forrest Gump*, was a seamless match. And all were aided by a fresh print that visual effects supervisor Gary Hutzal had made from the show's original 1967 negative, which was more stunning and well-defined than anything seen since the last tape transfer was made for video and laser disc releases in 1983.

"I didn't have to do a lot of decorating," says Richarz. "But I looked at 'The Trouble with Tribbles' until I

think I know it by heart now, because we had to see all the details. When you watch you don't really think about it, but you have to go back again and again. The benches in the bar – what kind of legs did they have? The light fixture in the back? The things on the wall – what is that? So we've been looking at the tape a lot. I know Randy was working on the angles of the windows – it wasn't as easy as it looked!"

For her, the biggest chore was tracking down chairs to match the





Terry Farrell on the bridge.

originals in the K-7 bar—an example of re-creation seen time and again across the departments. “I called (original set decorator) John Dwyer about

gonna steal ‘em when we’re all here!”

“We always have fun, but this felt like we worked on an original episode,” scenic artist Doug Drexler would admit later. “And as we were doing it, once again you had a sense of the extraordinary ingenuity they had 30 years ago – what Matt Jeffries was able to do on an incredibly

tight budget, how elegant that bridge is despite the fact that it’s construction is necessarily very simple, how well those controls and graphics displays hold up even 30 years later.”

“BUT EVERYBODY’S HAD A GREAT TIME ON THE SHOW, AND THAT’S WHAT THE PRODUCERS SAID: LET’S HAVE FUN WITH IT.”

them—and the company went out of business! We finally found *one* at one of those ‘50s-‘60s nostalgia places, bought it and had a mold made. They were just fiberglass chairs but they weren’t the scoop kind, they had a lot of right angles.”

“It’s been very hard to do in the sense that we had to stop and go back and find all of this exactly,” agrees McIlvain. “We’ve been going back frame by frame, asking what is that? Had to squint and look really hard, but – what are we really seeing here? Like the colors – what are the true colors that were there so that we can duplicate this? They lit with color and that really throws it, and you have no idea. But everybody’s had a great time on the show, and that’s what the producers said: let’s have fun with it.

9 a.m. crew call: As the camera crews, grips, wardrobe, props crew and “crafts service” caterer all show up, graphic scenic supervisor Mike Okuda and wife Denise, a scenic artist, run their own quick inspection. Finding they need the turbo-lift a day earlier than thought, the call goes out to ensure a second set of turbo-lift handles are indeed on the way. The bridge section is still missing its backlit panels. “They were left off overnight for fear they’d be stolen, but now they can come over,” instructs Richarz. “No one’s

And what about the tribbles themselves? Various sources say some 500 tribbles were made up for the original show in 1967, but what about the 1996 litter?

“Actually we got ‘em from Lincoln Enterprises,” reveals prop master Joe Longo, referring to Majel Barrett Roddenberry’s company for all things Trekkish. “We bought 1,400. ... She only had about 600 there and had to make up some more – it took two weeks. And then we had to make up some in Drapery; we didn’t have enough of the large ones.”

Contrary to rumor, all the props used in the show were recreations: phasers, tricorders, communicators, stylus and PADD, and even the large handheld gizmo seen used by Spock and Scotty at times. “Steve Horsch out at Icons did them,” says Longo of his contractor. “They did a beautiful job on these.”

9:35 a.m. Kris Krosscove, director of photography, studies stills taken from the episode’s sparkling new print. Krosscove is normally the camera operator for DP Jonathan West, but moves up whenever West draws his annual director’s turn. Outside in the street, none other than David Gerrold is waiting, as anxious as the other two dozen “extras” who send visitors on a true time warp with their 60s-

era miniskirts, pajama-top shirts, beehives and slicked-back hair.

Gerrold, of course, wrote the original “The Troubles With Tribbles” as a college student and detailed the improbable tale for info-starved fans in a bestseller during the mid-1970s. Today he’s come full circle in a special way, appearing for two days as one of two red-shirted security guard extras complete with phaser and belt.



René Auberjonois and Colm Meaney patiently wait for the scene to begin.

“MGM did a film about Judy Garland’s life story, and in part of it they showed Dorothy and the Oz stuff, and now here we are with the tribbles, recreating that 30 years later,” Gerrold muses. “I don’t think anything like this has been done in television before, where they’ve taken an [old] episode and written an episode into it—a lot like the second *Back to the Future* movie.

“The script is very clever – they did a very good job. ... If they’d asked me I think I would have gone in a different direction, but what they did was better than anything I’d have come up with. I can’t give ‘em higher praise than that!”

9:40 a.m. Just before Gerrold takes a set tour, Mike Okuda rushes up to change an old-style door room plaque that will never be seen on camera. It bears Gerrold’s name, as a “linguist,” and replaces one reading BETTY JEAN MCCARTHY—HISTORIAN ... better known as the full maiden name of fandom’s own Bjo Trimble, who had visited the sets the day before.

“It was relatively inexpensive then, but to recreate these sets now has be-



Above: the DS9 crew surrounded by tribbles...and more tribbles. Right: Kirk and Spock are unaware that they are being watched by time-travelers Sisko and Dax.



"IN 1966 VELCRO WAS A NEW THING," ADDS BLACKMAN, "SO WHAT WE FIND OUT IS THAT THE KLINGON BELTS ARE JUST THE FEMALE SIDE OF VELCRO, RAW VELCRO!"

come a *very* expensive proposition," explains producer Steve Oster. "Everything has to be fabricated – like Laura Richarz's chairs in the K7 bar.

"This shower-curtain kind of material," he adds, pointing out the mod-pattern plastic of the corridor arches and turbolift panels. "It doesn't exist any more – the company went out of business years ago. So what they had to do was recreate the same texture, a stick-on essentially that gave you the

same kind of look. So here's what was probably about a \$5-a-yard shower curtain that has to be recreated at a cost of several thousand dollars!" It had become a project of Okuda, who created the moiré pattern in the computer and manipulated it until he got the desired look.

10:05 a.m.: As grips and gaffers continue to splash spotlights of color on the sets '60s-style and check the match, director Jonathan West finally arrives amid the bustle, having been stuck in L.A. traffic; production designer Herman Zimmerman swings by, and visual effects producer Dan Curry and FX supervisor Gary Hutzel watch the video "box" to check the gorgeous reference episode tape and confer about coordinating with the first-unit shoot.

At the busy craft service table, where much of the crew is having breakfast or at least a snack, Zimmerman and costume designer Bob Blackman are sharing a laugh over what their counterparts had to go through 30 years earlier..

"Well, we've made these *Enterprise* bridge sections a couple of times for museums, and most of the time we did them from drawings Richard James' crew did on *The Next Generation* from

'Relics,'" Zimmerman begins, speaking of that series' Scotty reunion' which also tugged the heartstrings of the whole inspired crew.

"This time we looked at all the footage, because we had a show where we actually had to match, and there were many small discrepancies in the stuff that they did for "Relics." So even though we only made two small segments, it's probably the best reconstruction of the bridge that's ever been done. It was a lot of fun."

"In 1966 Velcro was a new thing," adds Blackman., "so what we find out is that the Klingon belts are just the female side of Velcro, raw Velcro! The buckle on the Klingons is large-scale bubble wrap, cut on the diagonal and the background is painted gold and stuck on a piece of cardboard and put on the belt!"

As recounted by producer Bob Justman in his book with Herb Solow, *Inside Star Trek*, the '60s show that couldn't afford union seamstresses had a sweat shop make costumes overnight that were sneaked in through a studio window. And Blackman, praising the detective work of costume supervisor Carol Kunz and the organization of costumer Mary Ellen Bosche, noted how that caused its own problems.

"That's been the challenge, to make it so that when they drop'em in there it looks fine. I said, 'Don't make these look good! They must look just like they looked then – don't spend your time trying to correct what they did' And it's hard – because they're all trained not to do that, (My crew) had to make mistakes—it's like singing off-key on purpose!"

Because no usable Starfleet uniforms survive, the wardrobe for some 25 extras and all the leads proved another search, he says. "We couldn't find anything that was exactly right, so it was all dyed. The red is kind of a stretch nylon velour; the gold is a cotton velveteen, and the blue is a nylon velour." One rare piece of original Trekanalia used anywhere on-camera were four surviving Klingon outfits.

10:15 a.m.: After a question, the security guards get their black Velcro belts and their prop phasers in preparation for the shooting.



"I don't know if it was the luck of the draw," says director West, commenting on the timing of his annual "vacation" from DP duties to helm this particular show. "They came to me and said it was a combination of that, plus being the cinematographer normally on the show – there were so many elements to this in terms of putting the jigsaw puzzle together: the clips, the lighting, the motion control. I guess that's why I got the job. Plus I love the show and work pretty well with the actors."

"I watched some of the old episodes ... but I really didn't become indoctrinated into the whole *Star Trek* way of life until I started shooting *ST:TNG*, and during the last two seasons of that it became evident to me that I had missed a lot of the subtleties and I *really* had to cram!"

10:29 a.m. First rehearsal, in the corridor, using stand-ins for the regulars. As we wait for the camera to track by, Gerrold—who has the honor of being the first extra glimpsed in the quick panning shot—smiles at me like a big kid across the corridor and mimes pushing the (alas) nonfunctional white intercom push-button at the wall panel, his business for the scene. But he's using his index finger, and I mime back a reminder that he should use his thumb. He remembers the old protocol, laughs, and silently nods.

Staff writer Ronald D. Moore, a *DS9* supervising producer and one of the most ardent original *Star Trek* fans on staff, interrupts his set visit to talk about the roots of the show after executive producer Ira Steven Behr first announced the studio's invitation to do an homage for the anniversary. Eventually the whole staff would break it together and share credit, either on story or teleplay.

"I had wanted originally to go back to the planet of Iotia from 'A Piece of the Action' and find that they were all Kirk and Spock *Star Trek* fans in that sense, and thought that would be a great show. And then René (Echevarria) actually came up with this – he thought why not really go to the original series, and do the digital technology and do the *Forrest Gump* gag? And at first, my immediate reaction was, well, I don't think we can afford to do that, because it's real expensive, and

Extras waiting for filming in one of the re-created Enterprise corridors.



all that. But the more we talked about it, at one point René said, 'No, can you imagine the fun' – and the first image I had that made the show work for me was being in the storage compartment, throwing the tribbles out and hitting Kirk in the head. Then suddenly, we all kinda thought, 'Ohhh-hhh, I can see what we can do here!'"

Of course, aside from hashing out the story and clips to interact with, there were legal issues to resolve: all the prior actors had to sign off and be paid, a process that took some weeks. No script would go forward now from story stage until that happened, as executive producer Ira Steven Behr later recalls.

"Oh, we held our breath through the whole thing. The only one I had to talk to on the phone was Leonard Nimoy – and he was very friendly, he seemed genuinely interested and thought it was a wonderful idea. His line was, 'What took you guys so long?' Everyone else was handled by Legal through normal channels; he just had some questions, and wanted to understand from someone who was directly involved with it what exactly we were thinking of doing."

"There was a point where we, the writing staff, all went to have pizza for lunch. And we're in this pizza parlor debating whether we should do this

show, whether we should do tribbles, would it ever work, how is it possible. And we're sitting there arguing about it, and Ira looked up and Charlie Brill ('Tribbles' Klingon spy Arne Darvin) had just sat down and was eating pizza at the counter. And it was like God had spoken! 'OK, that's it – we're doing this show!' And that was literally it – we walked out of there and we were determined to do this episode!"

"Then we had to figure out exactly how it was going to work, and cut together," Moore resumes. "We wanted to deliver to the production team a very specific vision of what it was so they wouldn't be trying to figure it out down here (on stage). We did that because we knew what we wanted to try to do story-wise, and it was so specific of where people had to be in order to see the clips that we wanted to work on."

He pauses to look around at the currently empty corridor. "This is a little spooky!" he admits. "I want to see it filled with the people. The 'Relics' show was a big chunk of the bridge and there was something really great about it, and you could sort of imagine being there. This is cool, but I think it's when you've got those people walking through the corridors that it's going to be really cool. An when they break out the tribbles and the communicators"

11:36 a.m.: Coming through the turbolift doors, the tall Terry Farrell makes her first appearance on set to ooohs and aahs and hellos. "Is this a trip, or what?" she laughs, looking like an original series' yeoman-of-the-week. "Look at my hair – I'm seven feet tall!"

"Oh my God, we didn't even think of that," whispers Robert Hewitt Wolfe to himself, scrunched up next to me in the trisided ladder alcove. "Three-inch heels and a six-inch hairdo—she's huge!"

11:38 a.m.: Avery Brooks, having come further than usual from his trailer back on "Star Trek alley" near stages 4 and 17, joins Farrell on stage. A couple of minutes later, Farrell is handed her old-style tricorder—for the first time. In this scene she only has to carry it, not handle it.

11:46 a.m.: The first take of the day begins as West tells extras, crew and leads alike: "OK, everyone – a walk through time." Four takes later, with various fine-tuning, the shot is in the can and the crew moves on.

Usually the directors on *Star Trek* or most any television, in contrast to

evitably someone will go back to the original show and say 'Well, the hall was here' or 'That prop was here,' and even though they don't see it in our show we put the things in their right places. I can imagine eventually the two (1967 and 1996 versions) being shown back to back; just for a fun evening."

Today's shoot is actually the second day of the episode, with Wednesday being taken up by the running thread of the *Dragnet*-like temporal bureaucrats. "Everybody's up for this – the crew and the cast, 'cause it's been in a lighter vein. The last two episodes have been very, very serious in their subject matter. And so this has been the little glow on the horizon."



the right look—such as hand cranking the slotted belt-and-pulleys effect of decks passing by the turbolift window, rather than the electronic versions used now.

"LIKE EVERYONE ELSE, WE HAD TO TRY AND MATCH THE ACTION—BUT FOR US IT WAS THE TRIBBLES THEMSELVES," EXPLAINS GARY MONAK.

those of films, have little to do with pre-production save casting and their own homework—even if he or she is one of the "regulars." Not so with this complex effort.

"The coordination between (all the department heads) was such that we had to come to terms as to what we were going to see," West says. "And the producer and writers are also responsible, because they wrote the script in the form of pieces. So it's certainly a collaborative effort; it amazes me when it gets done on a television schedule routinely, much less something like this.

"Herman (Zimmerman) got hold of the original plans from the '60s, especially for the corridors, and in fact it was longer; it was originally planned to be another 15 feet longer and then we determined that we weren't going to need that much. But some things that don't end up in our show, they wanted to be true to, because in-

12:21 p.m.: After the buffalo-herd tromping of the last corridor scene from boot heels on concrete, the costumers huddle, brainstorm and return now to fan out with stick-on pads cut to fit the extras' heels and soles.

"Like everyone else, we had to try and match the action—but for us it was the tribbles themselves," explains Gary Monak, secluded offstage at his table for live effects. "On the original, most of them weren't moving at all. We're having about 50 different moving ones made up; they're all pretty much little crawlers or wigglers, the one that's supposed to jump when it sees Klingons is a remote control one we've made," using a variable-speed wheel with an off-center gearing, remotely controlled.

Monak's crew also did their share of historical recreation in the form of rigging the doors, the blinky light patterns, and consoles, determining how far to go with 60's TV procedure to get

12:29 p.m.: While readying for the first Dax/Sisko scene in the workbay behind that ubiquitous red-orange grating, West checks the restored original again for reference.

"It's fun going back and doing this, and staying true to what the look was then," comments makeup designer Michael Westmore. "The thing was, I was a makeup artist then; I was doing makeup at Universal. Some of the people I have working now weren't even born yet ... I was actually there; it wasn't like I had to do research on it! And everybody now is asking me – is this what we did (in the '60s)? It was a joke, but it wasn't: we'd just say 'dark on the men, light on the women'; we used olive makeup on the women and Max Factor pan stick called K-1 on the men, and that's what made them kinda orange and tan. For the women, a peach blush, a lipstick called DP, which is still available today, and false eyelashes, lots of mascara, and thick eyeliner." The recreated hairstyles, like everything else matched to the original extras, were a research project in themselves for hair stylist Norma Lee.

"Just like the fans have done for years when they copy it for conventions, that's what we had to do, too,"

Westmore laughs. "In fact that's probably what this looks like – a *Star Trek* convention!" A convention from the '70s, he's reminded.

"I found out that the sideburns are actually fuller, longer, and heavier than what we'd had them. On the Klingons, they actually shaped and penciled in the eyebrows with pencil. ... Everybody had a darker foundation base; we don't even make up all of our background (extras), but it seems like everybody was made up, and they were much tanner looking, oilier looking, greasier looking. The men had parts in their hair, parted to the side. Well, it was all '65-'66, and that was the way people walking around looked, aside from the long sideburns.

12:36 First rehearsal: Farrell is supposed to open the lid of her old-style tricorder on her line about 23rd century styling, but has a problem. "...if I can open it!" she adds, then "Aha!" as it pops open. Another take is needed, but meantime she rehearses: "Oh, I'm trying to make it too hard!" she laughs.

Just then unit production manager Bobby "D" della Santina walks by. "It looks like the Cirque de Soleil!" he says of the surreal pastiche around him.

"Well, this is a hoot for everybody – everybody's getting the chance to feel what it was like to do television in 1966," says Zimmerman, who is understandably proud of the detail his art department put into the fifth bridge section built in recent years. "This time we did enough research with clips from the shows, and drawings we found in the Paramount archives, and this is entirely more accurate than anything we've ever done." And the corridors and turbolifts of the *Enterprise*, of course, are truly a first.

Everyone talks about the '60s-style of "painting with light" as if it were only to sell new-fangled color TV sets for NBC's then-parent RCA, the network having gone all-color in 1965. But Zimmerman, who was at NBC when the memos came down to lighten up TV's initial overuse of color, offered a different reason for the *Star Trek* look.

"The reason you see these colored lights on the walls was the original series didn't have enough money to have

a standby painter, much less to paint the sets new every week," he notes. "So they painted everything pretty much gray, even the swing (one-time) sets, and lit everything with colored lights."

12:41 p.m. First film take of the day. "Hold it—we have people lumbering," West calls out, stopping the take, leading first assistant director B.C. Cameron to wade in among her extras: "We don't lumber on the Enterprise!" It is the first of many tries, though: the camera dolly bumps someone, extras stumble when crossing each other, Terry has line trouble. "You're just a little slower than everyone else, and then you decide to blend in and you pick up your pace," West reminds his two actors. "Heads up! Pay at-

of it, and part of the whole heritage. It's a very special experience."

1:15 p.m.: Though it will not shoot for some time, a simple blue-gelled light to shine out the interior of the scanner hood—"Spock's viewer"—arrives to be installed, a last-minute little detail requested earlier that morning from Mike Okuda.

"I had a lot of prep time," explains director West during another break. "The previous show was supposed to be a seven-day show and then it was eight, and then they had some added scenes from earlier shows they needed, so I actually got nine days of prep instead of seven, with a couple of weekends included. ... I don't have to

JUST THEN UNIT PRODUCTION MANAGER BOBBY "D" DELLA SANTINA WALKS BY. "IT LOOKS LIKE THE CIRQUE DE SOLEIL!" HE SAYS.

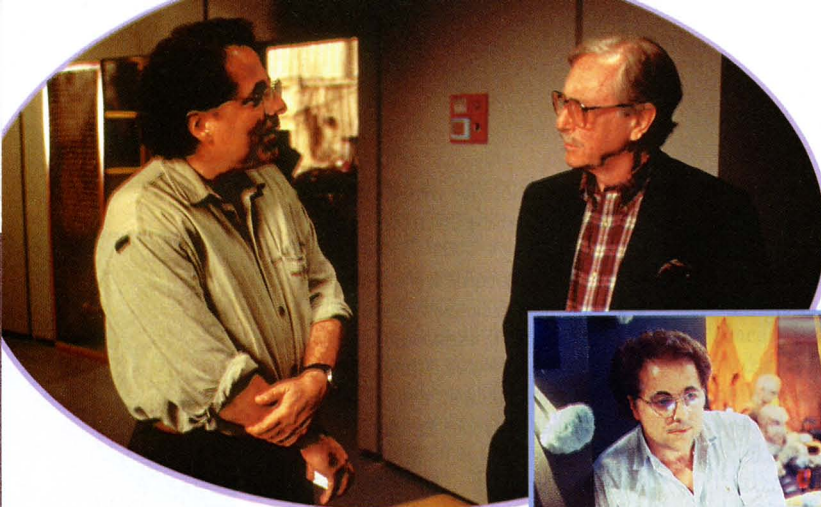
tention!" Cameron yells to her herd. And ... sound, marker, action!

"*Star Trek* wasn't quite the same to me as it was to Ron or Rene," reveals writer Wolfe, this time with a little more elbow room, "but there's just something about recreating a childhood memory – even though I don't know Captain Kirk's serial number like Ron does. Once the show was mounted here, it just brings you back. It's fascinating to realize you're a part

take a lot of time to come up with something on the set, I've kinda pre-visualized it—but that doesn't mean there's no room for change.

"I've worked as a cameraman with Jonathan Frakes and LeVar Burton and they are the types of directors who allow for input – on behalf of not just me but other actors, other crew members. They pre-visualize a scene, but by the time it's done, it may have evolved into something hopefully bet-





Top: Director Jonathan West with veteran producer Bob Justman who was visiting the set. Right: West surrounded by tribbles in Quark's Bar.



"I had watched a few of the originals and certainly wasn't a *Star Trek* fan by any means, al-

ter, with other input. That's why they all do such good work; it's much different than going in as an autocratic director and saying *this* is what I want. Before long the crew will *just* give you what you want, the cast will *just* give you what you want—and let you pass or fail based on *your* vision."

1:43 p.m.: Costumer Bono wanders by and asks, "Did you hear Terry say she wants to wear her uniform for Halloween?"

Later, West notes: "The top of her hairdo is almost hitting the doorframe—she's just missing it by about an inch!"

A rest break is rare for Cameron, the always-in-motion 1st AD, but she takes a few seconds to talk about the morning's later start—required by the time put into both the "new" hot lighting style and the match required—as well as what her job means on such a shoot, especially away from the familiar standing sets.

"The logistics are always different on a new stage: making sure that everybody knows where you are, the cast knows where the stages are and where the sets are, and the background knows where they're going. And it's an all-new group of background, so it's just making sure they know everything else they need to know. Logistically we're farther away from the cast trailers, so it takes a little longer to get people over when they're ready." Actually, she adds, the two previous shows using Stage 31 were so far away that their ever-present radios were out of range and the crews had to use phones!

though I always enjoyed the ones I watched," she adds. "But you *have* to know about *Star Trek*, even if you're not really involved in it. This show is something new that's never been done and it's nice to be a part of that."

Even Robin Winter, the second AD for this show, followed through with those extras, carefully cast, styled and then staged to match those from the 1967 show. "They're walking bow-legged—it's almost stiff-legged," she says. "It's very funny; it's not a natural thing, but if you watch the old episodes it *is* a stiffer, tighter walk. If it's an emergency wouldn't you normally run? No—they 'walk briskly,' feeling harried, but *not* running."

2:07 p.m. Rehearsing and shooting the Sisko/Dax scene at the corner panel. Showing what generation she truly belongs in, Farrell unwittingly pantomimes a tricorder scan using an open left palm up—the modern version, rather than the old two-handed model she'd just been introduced to today.

"The wide shot of this," explains West, "is going to involve a blue screen (to help composite with other footage), a portion of the wall, and a motion-control shot that walks Kirk and Spock into their positions in the foreground. We have to match the movement of the camera move from 1967—we'll have them set-up, and then the motion-control camera will then just make the same dolly move and just pan Sisko and Dax in and we'll put them in the background. That's what they'll do another day.

What we're doing here is the coverage—the scene "through" Kirk and Spock. The payoff is seeing them back there ...so all of the lighting we're doing here has to be matched the day we do the bluescreen, and it generally has to match with the original.

"We're trying to stay true to the lighting of the original show in terms of style, and density and color so it's an invisible, seamless editing process. We're using slower-speed film than we usually do"—ASA 250 speed film, instead of the ASA 50 used in the '60s but half that of the ASA 500 normally used on DS9—"and that means we're using higher light levels than we normally do. Generally on *Deep Space Nine* we never light directly where the actual lamp comes right at you. We generally bounce or use fluorescent tubes."

"We all approached this as a period piece," adds Mike Okuda, now with some time to talk, "It's not just that we're very fond of the *Enterprise*, but this is historical recreation. (And) as with any period recreation, there are fans who really, really know the stuff—and if you're off, people will notice! And it's not that you have to be absolutely accurate—you can fudge a few things here and there.

"But there's a certain magic threshold: once you cross it, people won't buy it. With *Star Trek* and our core fan audience, that threshold is very, very high—it's gotta feel right. When you look down there, it's *not* just the wall colors—you look at the way they're photographing it, you look at the lighting, you look at the costuming, you look at the props, you look at the set dressing—every single department. Every little thing.

"And Paramount supports this!" he adds. "It's not as if they said 'spend whatever you can!'—they have an obligation to be financially responsible. But they found ways to be efficient without seriously sacrificing the look of the show—they shortened the corridors a little, but the corridors they did build are right on. They carefully analyzed what they needed to shoot in the bar, and what they didn't shoot, they didn't build—which lets you do what you are building a little better."

"Everything had to be drawn up," he adds. "The only things here that



aren't strictly authentic are the things inside the access panels – but even then we went back to the style they used in the original series. You have the pipes and the very distinct tape pattern on them; you have the printed circuit board which they used extensively in the original. Anthony (Fredrickson, scenic artists assistant) designed those and did the tape detail, and he once again made a real effort to be authentic. We never saw an access panel, but in one episode we did see a wall disappear and we saw what was inside."

The legendary wall shapes, which were originally scavenged as foam packing forms and other industrial shapes by the likes of '60s designer Matt Jefferies and set decorator John Dwyer, were another loving project. "Doug (Drexler) drew them up and they were an extraordinary chore, but they have a very distinct shape and a very distinct shadow."

"People are not going to know how much work we did—they're going to think we pulled stuff outta storage," Drexler agrees. "Even the most hardcore person, even if they find some mistakes, are gonna feel the love that went into getting the details right. And when they look at the rail on the bridge down by the bottom where it's mounted to the upper deck and they see that pin there – that's the kind of thing they're gonna go for and say, 'it's there!' Little stuff like that."

Scanning the corridor, Okuda notes a few more details and the stories behind them. "The phaser disposal chutes (as seen when Kirk dumped a phaser on overload in "Conscience of the King"): we don't know how many there were, but Anthony did the plant-on and was trying to duplicate that handle. He was looking all around and couldn't find one, until finally in desperation he discovered it in the flat artwork file drawers in the art department!

"The grating over there, they couldn't find the right hexagonal pattern: they looked and looked and looked. Then Doug and Randy were walking out this stage and took a look at the safety barriers out there by the excavation work – and that's it!"

"The stuff my mother and father wanted me to throw away, I used as reference on this show!," Drexler

laughs later. "I was collecting stills, slides from Lincoln Enterprises way back when it was a one-sheet ad. And believe me I brought all that stuff in here and used it. Being able to grab pictures off the video was the biggest

around 50. "It takes a while to get back to it, this is done so dang bright," he laughs. "Quite a bit of this crew was around then, and a lot of them remember that style and that type of lighting."

"IT IS IRONIC I WORKED ON QUITE A BIT OF 'THE TROUBLE WITH TRIBBLES,'" RECALLS GAFFER ED BROOKS.

help of all, but you gotta know where the shots are."

"That was trippy," agreed scenic artist Jim van Over, who creates video segments. "People [on staff] would come in, and they'd be talking about what the corridor looked like, so we ran 'Tribbles' to see what the corridor looked like in 'Tribbles.' But then Doug would scan the stack of tapes, pull one out, fast forward for a minute, stop, and there'd be this great shot of a corridor!"

2:31 P.M. They just happened to be in the neighborhood, so Jonathan Frakes and Marina Sirtis drop by to see the sights, say hi, and chat with West and the actors and crew—the latest in the day-long procession of visitors.

Of all the touches from the '60s, one of the most authentic has to be gaffer Ed Brooks, a veteran Desilu and Paramount studio lighting crewman who actually worked the original "Tribbles" show among his down-time assignments when not on his steady gig of nine years, *The Lucy Show*.

"It is ironic I worked on quite a bit of 'The Trouble With Tribbles,' Brooks recalls. "I watched the tribbles, watched the mechanical one run across the bar, watched 'em when they buried Captain Kirk, William Shatner. Everybody seemed to enjoy the show; even when they buried Shatner, he seemed to get a big kick out of it. After this was lit, it brought back a lot of memories, and you remember certain things, and I'd seen that tape – and, oh my God! I was there when that happened, I was up high, above him, y'know, and it kinda brings them back."

In contrast to lighting illumination on *ST:DS9* of about 18-20 footcandles, this show is being shot at

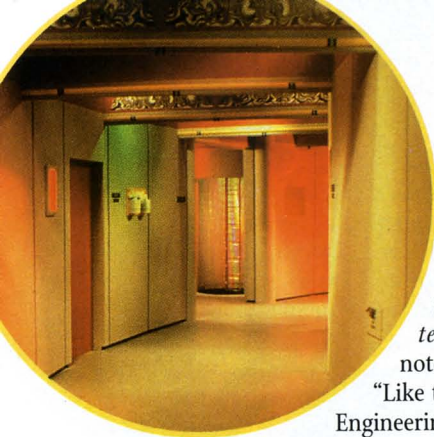
Brooks also recalled that the tribbles themselves seemed to pop up everywhere for months after the episode, until they finally went home with workers or were tossed away. "We were doing a *Lucy* episode, and she was sitting at Gale Gordon's desk and she had to open up a drawer on the left-hand side. So she pulled and it didn't open – so she pulled real hard and when she did dozens of tribbles just popped right out, 'cause they were just crammed into the drawer! And she got a kick out of it, she laughed. I think *Star Trek* was one of her pet shows over there, anyway."

As an employee, *Star Trek* was a good show to work on, he recalls fondly, with good co-workers, including DP Jerry Finnerman and his classic splash-lighting experiments. "It was a show where they had, not carte blanche, but they could do anything they wanted with light 'cause there was nothing like it before. We used to have a color wheel down at the end of the hall; they used a grid pattern on a wall just to break it up; anything they thought they'd like to try, they tried it."

5:19 p.m. Having finished the coverage of the last scene after lunch, rehearsal begins for a scene down at the other end of the corridor. Almost no one can blame Farrell for her very real blooper when she asks Brooks' Sisko why he doesn't want to meet "one of the most famous men in *Star Trek* history?" Oops: the line, of course, was 'Starfleet history.'

5:22 p.m.: When a corner of the corridor's end is exposed more than planned, a corridor wall is torn down to be the required backing and navigated across the crowded stage among equipment carts, lighting stands and extra set pieces.





The standby painter, a luxury for the original series, has the stage's concrete floor painted gray in no time.

"We put some elements of the early *Enterprise* in there, too," notes scenic artist Drexler.

"Like the red Environmental Engineering sign that's in the elevator alcove – that wasn't in there in the later years, it was only in there in the first seasons. But to us, it was such a trademark icon that we had to put it in."

5:57 p.m.: With the computer-generated "shower plastic" pattern still lacking on a turbolift "window" as the scene nears, Mike Okuda runs in, tentatively sticks it on, and turns to find an "apple crate" as a step up to smooth out the top. A crew member standing nearby, a full foot taller, touches it up for him.

Of course, the story of "Trials and Tribble-ations" began late last season, long before this day, when a rough effects demo video by Hutzel showed how the writers' initial ideas of a revisited episode could be done on-time and budget, after news of 30th anniversary plans around the studio began to take hold.

"We didn't really want to do something that would be less than wonderful," explains Behr. "So I talked it over with Rick and he said, Well, you know, *Voyager's* doing Sulu.' And I said, 'Yeah but that's Sulu *now*, this is the way to see the original series in its full-flavored bouquet, looking young and colorful and clean. And he said, 'Okay, let's look into it!'"

"The only one that made sense was 'Tribbles,' " he adds, "because it had the highest recognition of any episode, even of people who aren't *Star Trek* fans, and it was basically a light episode: if it was a serious one it would be difficult, because then you're stepping on the drama. The comedy enabled us to do a separate story of our own that ran parallel with the comedy of the original. Rick was a little concerned that 'Tribbles' was so popular that maybe we should find something less 'sacrilegious,' but there was just nothing else that any of us could get excited about."

That group also included self-professed long-time *Star Trek* fan Hans Beimler, the co-supervising producer

and staff writer who, as with Behr and Wolfe on their story credit, helped break the plot initially and then offered notes and feedback throughout.

"We had a great time coming up with the idea ... It's been very funny, and so much fun! And then to stand there, to walk around with those people in those old costumes, that was truly a childhood fantasy come true."

Visitors the next day would include original series producer and *TNG* starter Bob Justman, Majel Barrett Roddenberry, and Walter "Chekov" Koenig, but eventually the visitors and shapshots died down as filming settled in for the long week ahead. Even so, the script was already in flux even while filming went on, as writer-producer René Echevarria recalls.

"We got a call around 2 o'clock on Friday from the production people, saying that the script was timing out short, probably by two or three minutes. And we thought, well, if we were going to add a new scene, it should be on the *Enterprise* in these corridor sets, cause they're wonderful and the extras

small size, just to wear the uniform. She did, and as luck would have it, the scene shot Friday.

"And we got together – Ira was out of town – and ... I said maybe we could use Dierdre, because I knew she could do something – and I said, what if they crossed paths again? What if she flirts with Bashir? And Robert threw out the grandfather paradox – what if there's some kinda gag with that? And Ron and I went off and wrote that; it's the only time I've ever been on the show where I've written that kind of scene under that kind of time pressure, where it had to film *that* day. And we wrote it and we faxed it to Ira – it was Friday afternoon, he was visiting his family, he read it over and faxed it back with his notes – we walked it down to the set about five o'clock and we watched it film that night! And of course Dierdre was thrilled because suddenly she had a nice guest-starring role."

The Dax-McCoy scene was likewise a late addition, a Behr idea to replace a first-draft scene no one was happy with,

"WE DIDN'T REALLY WANT TO DO SOMETHING THAT WOULD BE LESS THAN WONDERFUL."

EXPLAINS BEHR.

are here – and this was the last day of shooting (on them). And we were like, if we're going to do it we have to do it *today* – we have to do it *now*!"

The scene that emerged was made possible in part by another quirk of fate involving what had been dubbed the "Deck Fifteen" girl – originally, a walk-on, one-line speaking part which served the purpose of showing Bashir and O'Brien how to use the old turbolift. No one, it seems, especially stood out in casting.

"None of them could say the words 'Deck Fifteen' convincingly – they all looked like the lovely Carol Merrill doing a presentation. One of them, the fifth, came in, cleared her throat loudly, waved her hand, and said 'Deck Fif – oh, I'm sorry, can I start again?' We were just on that floor!" Thinking quickly, Echevarria had Surma call up an actress friend of his, Deidre Imershein, who was such a big fan of *Star Trek* – and had been Joval, the Risian pleasure girl on *ST:TNG's* "Captain's Holiday" – that he knew she'd do the part for fun despite its

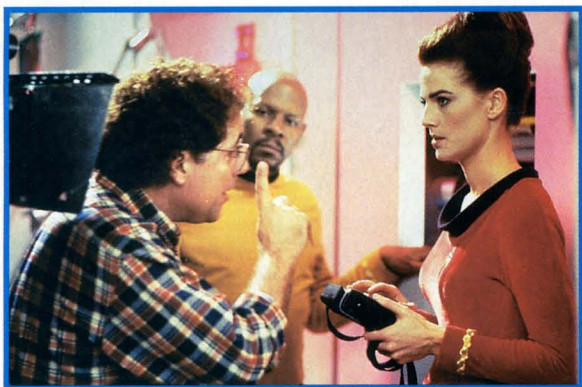
while the thread of the deadpan temporal agents became a much funnier replacement for the original idea of an admiral's visit. Oddly enough, the names of Dragnet-like agents Dulmur and Lucsley just happen to form anagrams for another famous television pair of paranormal investigators, but Echevarria would only deadpan "no comment" himself when asked.

After a long week on stage, including a 15-hour Tuesday and the bar fight wrapping up the episode's shoot that next Thursday, the action shifted to post-production, where all the gee-whiz computer imaging that sold the show had to take place.

"The visual effects budget is four times the pattern," notes Hutzel. "It's a massively, massively complex show, actually nine weeks of real work. We didn't really start work until we got our script, and we couldn't do it like a feature, where you just throw money at it."

"The Way of the Warrior" was ships – we're familiar with ships; I had a pretty clear-cut idea of what we wanted to do with that," he says of last





West with Brooks and Farrell.

year's big season opener. "This is much more organic and changing – a lot more freedom *and* a lot more restrictive, because you're stuck with these original plates (original scenes and framing). And as much fun as they are you're trying to jam other people in there; you've got to make it entertaining for the audience but get them into the scene as well. And so you're finding pieces of business for them to do that works."

The corridor eavesdropping scene was one of the quick-and-dirty test scenes, but the original idea of characters ducking quickly in and back out of the frame soon grew. "They decided to have Sisko and Dax the whole time eavesdropping, but the problem was that there was nothing to do back there – it would look pretty obvious if they were just kicked up against the wall, waiting." Even Dax's height was a factor, requiring careful placement due to the relative shorter heights of a cast scaled to Shatner's Kirk, and thus a shot like this one required her to be as far from camera as possible.

A resulting scene with the new access panel was work enough, but the moving shot used required a motion-control (computer-run) shot and consequently the original camera moves, angles, lenses and lighting, which were all figured by Hutzel from the 1967 film and recreated for the blue-screen shot using the back wall and actors. Technology developed in just the past two years allowed the tracking and match-up of these two elements to be much easier and less a frame-by-frame chore. Of course, the clip where Sisko does meet Kirk is not from "Tribbles," but a scene that worked for the needed shot from "Mirror, Mirror" instead.

"It's still enormously difficult," Hutzel adds. "Thank goodness Adrian Hurley was here – he's the senior motion control programmer at Image G, and did the last 20 percent of the detail by eye – and Don Lee at Editel made each frame stick perfectly to the 'wall' " in lining up the old and new elements. "That and the lineup sequence, where we find Bashir and O'Brien, and we have an additional extra who's been put into the scene to make it work – those were the two big ones." The bar fight scene, bringing praise for editor Steve Tucker's work, was, despite its pace and look, a very simple effect visually.

"We only had one overlap during the fight scene: where O'Brien is pushed over into the bar as the bartender is trying to sneak out, and is barely missed by a flying chair. Well, that chair just happens to be in the scene because we had 15 frames left at the end, Jonathan West thought we could throw a chair for him to duck but there wasn't enough time for him to back out of the way. So I stood there throwing chairs until we got just the right timing, just the right chair – that was our tie-in to that scene.

"We were fortunately able to get an early start on stuff – the person who's really suffered with this is (effects coordinator) Judy Elkins, who had to organize it all before there were actually cuts of the show!"

The *piece de resistance*, as it were, had to be the commissioning of an all-new *Enterprise*, Klingon D-7, and Deep Space Station K-7 models from another old fan and pro, Greg Jein, who got wind of the show from Hutzel's tape after reworking the *Excelsior* for the Sulu *Voyager* show. He had started building a new "Big E" just in case, and made it half the scale–5.5 feet–of the original 11-foot model.

"It was sort of a lark," Jein explains. "It takes a while to get the paperwork and budgeting done, and if I had waited for them we never would have had the time to do it. So, I really started it myself!"

The labor of love was built by a bunch of friends in their off-time from different shows–often late into the night after their "day jobs." Gary Kerr had helped Ed Miarecki's restoration of the real *Enterprise* for the Smithsonian, and he supplied those drawings. There was builder Don Gunder, Jason Kaufman did the main shaping, Richard Slifka did molding and casting; still others did the armature, and Hutzel himself came by to help a couple of times, and installed the trademark rotating nacelle lights at the Image G bays where it would be shot.

"It was like a bunch of guys building a hot rod in the garage on the weekends," he laughs. "And Gary pulled prints off the new film and we saw shapes on K-7 we'd never been able to see before." For the first time, photos showed that the lump they dubbed the "grain silo" on the back of the main housing has a hemispherical bottom, not flat, and the suspected K-7 on the dome and "United Federation of Planets" lettering around the top were confirmed. Building on the one outer pylon seen labeled KA, the others were dubbed KB and KC.

As a true light touch, Kaufman detailed the lower landing bay for the first time, its interior never large enough to be seen but with a tiny Starfleet shuttle lettered for "DSS K-7," a small nondescript freighter lettered "Spacematic" to be Cyrano Jones' ship, and a large sign at the rear of the hangar with the tongue-in-cheek legend "WELCOME TO K-7–NOW GO HOME!"

All in all, the episode was truly a satisfying classic on many fronts notched by the whole *DS9* family, notes Behr.

"As I said to someone the other day, Sisko and the rest of the crew are the perfect audience surrogate, because none of us, none of the fans, none of the audience can ever meet Captain Kirk. We could meet Shatner, we could meet Leonard Nimoy, we could meet DeForest Kelley, but we could never meet Kirk – that will never happen. But Sisko can meet Kirk, and Sisko can meet Spock – and that to me is truly special. And in a way the audience can, through them, also get to meet Kirk and get that feeling of what it would be like. And I think that's a wonderful gift to the fans, and it was a wonderful gift to ourselves to do it." 🌟