

BOB JUSTMAN: 3/20/92, his Brentwood home, 10 a.m.-12:15 p.m. PST

LN: Although I'm kind of limited in scope, I did have a few specific questions about the evolution, the concepts on the show I'd like to ask you about.

BJ: I can tell you that.

LN: Well, again, from I've pieced together on this, from what I've read, from snippets -- I'm the entertainment editor of a suburban paper south of Oklahoma City, so I have access to Associated Press and different wire service-type features, and I'd been keeping a file One of the earliest things--I was interested especially in the early genesis of the show, when the idea came up to try to do *The Next Generation*, and all the feelings that went into that, especially from all the veterans from the original show. Because originally the cluster was you and Eddie Milkis and Gene and Dorothy [Fontana]...

BJ: And David [Gerrold] ...

LN: I had read something about [how] the spark for that came out of the 20th anniversary party, the feeling, the mood...

BJ: Well, that's the first contact I'd had with respect to the new show, was at the 20th anniversary party.

LN: Had they--had Gene been talking about it with the studio?

BJ: I hadn't been talking about it. Now, my guess is that Gene had to have been talking about it, but I couldn't prove it. Of course, I wasn't-- I was retired. As I said before, I hung up the spurs at the end of the first season of *Next Generation*. I had for some years, for a few years previous to *The Next Generation*, had decided to stop doing any more television series. I was opposed to do doing any more television series because it's very, very hard work, and I didn't want to -- my being a compulsive personality, I knew that if I got involved in another series it would tend to be another seven-day-a-week job, you know, with enormously long hours. So, I didn't want to do that.

But when Gene contacted me, after the 20th anniversary party--the 20th anniversary party was in September of '86--and Gene called me somewhere either the first or second week in October of '86, and asked me if I would like to come by--um, I'll have to get back to that story--

LN: They had the press conference announcing the new series Oct. 10, if that's any help.

BJ: OK, well then, Gene called me before then. That helps fix it in time. The 20th anniversary party was held in early September, and I would say, two or three weeks after that, Gene called me and asked me if I'm going to come by. Gene was being pretty cautious. I hadn't seen him that much in recent years, seen him from time to time--but he didn't know....The way I figure it out, that he probably wanted to see whether or not I still had what it takes, or whether I was decrepit -- physically or mentally, or both.

So he asked he, "Listen, we're screening some science fiction movies and thought maybe you'd like to come on by and watch 'one' with us. And when I got there he started talking about, well, we've been watching a number of movies, we've seen one every day. And I suggested at that time screening *Blade Runner*, which he'd never seen, and -- we saw "*Aliens*," and some other movies. The "*Aliens*" thing--he wanted to create a character that he was gonna call "Macha," based on the actress Goldstein who was in "*Aliens*," the feisty little woman, that would be a character on the new show. --This came about afterwards, I'm jumping ahead.

So I went on by— evidently I was still *compos mentis* [competently sane]—and we started seeing shows. He and Ed were looking at me — Ed Milkis was there also — and I guess they decided it was all right, Gene decided it was all right. Then he asked me if I'd like to do *The Next Generation* — although we didn't call it "*The Next Generation*," yet, it was "the new show," "the new Star Trek." And I said "Yes!" I couldn't resist—I didn't want to resist doing that particular series.

I'd had, as I'm sure Gene had, certain motivations. I wanted to prove that *Star Trek* was cancelled *not* because it wasn't a good show; it was cancelled because the network didn't understand what it had. I wanted to prove that *Star Trek* was a good show, the original show, and that we could do it even better the next time around. And it was a real challenge, because we knew that --or at least I knew, I'm sure Gene knew -- the fans who were fans of the original show would be very leery of the new show-- which would turn out to be the case. And if we were to do a new Star Trek, it would have to be better in certain ways than the old one, and yet it'd still have to be like the old one in what it was to be about--in its contents, its philosophy.

LN: A real Catch-22 there.

BJ: Yeah, it's tough. It's kind of a tough thing to do. So, anyway, that's how it all got started.

LN: And you started a few weeks after that?

BJ: I went to work -- my contract wasn't signed with Paramount until about mid-November of '86, but I went to work almost immediately after seeing the first couple of films. I went in and I worked every day, worked very, very hard, on my own. I didn't officially start--it's kind of...vague in my memory now, but it was either the first of November/middle of November or the beginning of December when I actually started on salary as producer. But to me, I didn't care, because to me, the lion's share of making a television show — or a movie, for that matter — is preparation, and I always used to say that preparation is 80 percent of what you have to do.

So, that's how we started out. In the beginning there was Gene and Eddie, and David...

LN: What were the titles?

BJ: Gene was executive producer, Eddie and I were going to be producers...

LN: In charge of writing and production, or...?

BJ: Oh yes. ... The classical sense, the classical term of producer: a producer is one who bonds the show: he handles the stories, the scripts; he handles everything.

LN: And you were just a think tank?

BJ: Yeah. And then we would meet every day at lunch in the Paramount dining room, take a private room there, sit around the table and brainstorm. This was Gene's idea, to come up with ideas. And I was so turned on at that time that I'd go home every night, and jot down my ideas, write 'em up in memo form and send them to Gene. And by the time we were officially started on the show he had a whole sheaf of ideas that I'd sent him.

You know, ideas for: there should be a Klingon on board. Gene was utterly opposed to having Klingons in the new show. He didn't want to hear about it. And I said--the way I got him convinced to change his mind was--I said: We're past all that, we've solved all that. And so rather than ignoring it, forgetting it never happened, why don't we make a dramatic point of it? That, yes, the Federation and the Klingon Empire have finally come to terms, they've signed a peace, they've made peace. And as evidence of that, here's one who's on board, who's a trusted and valuable member of the crew. And so that finally got to him--he was seeing Klingons as that implacable enemy out there.

LN: Right. Well, just as a side bar, since we're on that: that was one thing I was going to ask you. I know from going back, and hearing at the time, that Worf wasn't an original--

BJ: He wasn't.

LN: Right, and then he was added in maybe as a recurring character, and then wound up being a regular character. And I saw the shot on the planet set, the cast shot that was dated June 1, that was the first photo released to the public. It's got all the cast, and I think you, and Rick Berman--by then-- and Gene were in some of the shots. But Worf isn't in at that stage--

BJ: We probably hadn't cast him yet {ED: Worf was cast xxxxx}.

LN: And that's when the pilot started filming, right?

BJ: The pilot started filming well before that; I've got the dates inside {LN: xxx}. But, no — as far as I know, once we decided we were going to have a Klingon officer on board, he was gonna be a member of the cast.

LN: There wasn't a phase where he was maybe a recurring, and then --

BJ: I don't think so. I don't recall that. I know the trouble we had casting the role. We couldn't find a-- it took us a long, long time to find the right casting. Because most of the black actors in town — of course, you know, Michael's black — were and are products of a, a rather poor environment. And as such, none of them — or very few of them — are classically trained, had taken any training, and tended to speak streetwise, okay? Had certain kind of accents, certain kind of inflections. And that's not what we wanted for the role; we wanted someone who spoke the "King's English", and so we finally found Mike — Michael Dorn — and there was one other actor who also had an even richer, deeper voice than Mike, but wasn't as athletic and wasn't as trim — but was very fine. But Mike was our definite choice. It took quite a while. But as far as I know, once we decided to have a Klingon on board — well, it would be in the Writer's Guide. It was listed in the Writers Guide he would be a regular.

LN: Well, in the March -- there were two preparatory ones, one in November, very early, and then --

BJ: Preparatory what?

LN: Uh, bible, Gene's "bible."

BJ: Oh, okay.

LN: The real rough one, and then it was refined a little in February, and I think the first official one was, like, in March -- and Worf wasn't in the March one.

BJ: Okay. Well, I don't know about that, but I do know that he was in our mind that he was going to be a regular. Um, the bible, as originally first formulated -- Gene gave David the task of putting it all down, after discussions with Gene. And that's what David did. And then Gene took that and revised it, and I think revised it again. But it all came about from Gene, in the beginning, based on how we did the old way's guide from the original show.We've gotten off the track somehow.

LN: We jumped ahead a little.

BJ: We started preparing the show. And as I said, in the beginning there was just a nucleus of people for the first few weeks. Dorothy wasn't here at the very beginning. I told Gene that I thought that we ought to have Dorothy on the show, that nobody knew the show in the writing area other than Gene as well as Dorothy, which she knew even better than David — cause David only wrote, like, two episodes for the original series — one of which was "Tribbles," and that's what he made a reputation off.

LN: And at this time it's you and Ed, Gene and David? No design staff people yet?

BJ: No, that came later. Several people had submitted their portfolios to Gene, I found them laying in Gene's office. One of them was Andy Probert; the other one was Rick. And I saw this stuff and I knew we had to get going on the design phase,

because I knew — from my experience and knowledge — that by a certain time we were going to have to have our opticals and our special effects and everything else ready.

Remember, there are many, many decisions to be made, all at the same time: Are we going to have a new ship? Are we going to have the old ship? Are we going to have the old ship that was in the series or we gonna have the old ship that was in the movies? Are we going to have a partially changed new ship that was in the movies, or are we going to have a brand-new ship completely? Is it going to be just the exterior, is it going to be just the interior, if it's going to be old? If it's going to be new, what is it going to look like? What size is it going to be? All of these kinds of things, all of these decisions had to be made. And once we made our minds up, then we had to decide how to go about doing it, getting it in time and not going broke getting it. All of those kind of things did happen.

So, anyhow, taking us back to our lunch meetings, we would be sending him memos — I remember David sent him memos, I sent him him memos — about all kinds of ideas for the new show, including, what was it going to be called? I've got two pages of suggested titles, alone, for the new show — none of which Gene chose; he chose "Star Trek: *The Next Generation*."

LN: (Laughing) What was your favorite one of all of those?

BJ: I don't really care; "Son of Star Trek." (laughs)

LN: Yeah, right.

BJ: I sent him these kind of suggestions, and they're all on paper, and they're all at the studio, and I have them in my computer, 'cause I write everything on my computer: Klingon, families on board — what else is there? — some kind of space on the ship where people could go to recommune themselves with where they came from, which eventually Gene took and changed and made into the holodeck. There were a whole bunch of other ideas, too — I'm trying to recall some of them now. ...I have them on paper.

LN: Well, as I said, I don't want to steal any thunder from your book — I hope that becomes a reality.

BJ: So, that was the beginning...

LN: So that the families idea, the families aboard for *The Next Generation* was yours?

BJ: Yeah, I'll show you the memo later, I'll show you the memo I wrote to Gene. Those were the kinds of things that we were doing in the beginning.

LN: Can — can I stop you? Maybe this'll answer itself when we go back, and I don't want you to put words in his mouth since he's not here — did Gene have some definite ideas of his own that he wanted to do, and everything else was open to whatever everybody came up with?

BJ: Yeah, but Gene wouldn't communicate those. Gene was very wise. Uh, he would listen to people, people that he trusted and some people that he didn't know — but he would make up his own mind about everything. And if he liked something, then he'd make use of it, and if he didn't, uh, you know, he'd throw it away. But Gene had definite ideas. Oh, Gene always had definite ideas. Gene's problem at that time was not that he didn't have ideas, but that he wasn't in good health. Okay? He, uh, physically. And he hadn't been making shows for some years, and I tell ya — you've gotta be in training all the time to be able to do a television series. It is incredibly hard work at an incredibly fast pace under incredible pressure. So, it took us — we embarked on a campaign, Eddie and I — to get Gene up to speed. Physically, he would get tired very easily; he'd had some kind of physical problem which impeded his being able to walk with any amount of ease at all. And if we walked a 100 yards

together, Gene would be shuffling by the end of it and perspiring profusely, because it was difficult for him. I knew he had to be in pain, but he'd never say anything. So, Eddie and I undertook to get him "up to speed," as I said, to get him accustomed to working a full day at high speed. And that took about three months, three or four months.

LN: Over that winter?

BJ: Over that winter, from December to... he wasn't up to speed until about, like, in March or April — April, more like it. And he finally hit his stride on the opening episode, on "Farpoint," after Dorothy turned in her teleplay and made her revisions. Time was getting short, and Gene took it and rewrote it, and that's when he got up to speed, finally — that's when he really started cooking on all cylinders and turned in a terrific rewrite. I mean, he added the Q character and really, some elements that hadn't been there. I know, at the same time, we were having problems with the studio, which couldn't seem to make up its mind whether it was gonna be a two-hour pilot, an hour pilot, or a 90-minute. And so (laughs), we were going around and around with them, and it was finally written as a 90, and then turned out that --NO, what they'd really wanted (laughs) was a two-hour so it could be split into hour segments later!

And by that time, we felt that our script was short for a two-hour, plus the fact that by that time we knew who was going to direct it. And I had worked with him before, several times, I knew him very well.... uh what was his name...

LN Corey Allen?

BJ: Corey! Corey. And Corey trusted me, and knew I'd never try to screw him or, you know? And I've always --- Because Corey has had troubles shooting shows because of the technique that he employs, a very demanding camera technique. That's one part of it; the other part of it is, Corey's pace is much faster — the pace within a scene is much faster than most any other director. So that where you could depend upon getting a 45-second to 50-second page on a script hiring most directors, if you made 40 seconds a page with Corey you were lucky. He was really fast. And not only that, he would never hold onto the end of a scene — he'd chop it short.

And so there were these problems that I knew, and I knew there'd be some of these problems with Corey. And because of that, when the studio finally said, "Yeah, okay, go ahead and you can make the ship separate — of course, we had wanted to do that in the movies, but it would be very expensive.

LN: Now, are you talking about building it into the concept, or actually filming it for the pilot?

BJ: Both. It wasn't more expensive to film it with human beings — that's not a problem.

LN: Well, I meant the effects.

BJ: The effects, sure. Because it meant you had to build a model that could come apart and all those sections that would come apart, and this almost all involved special effects work, or photographic optical effects.

LN: So you all had been pushing...? Because the old ship had been able to do that but it was never —

BJ: Supposedly!

LN: Supposedly, right. ...So, are we gonna do it or not? We finally decided we would do it, because it also made a very good story point: with families on board, you can separate the ship and send the families off to safety, okay?

LN: And when did you win that battle with the studio?

BJ: Oh, it wasn't a battle with the studio, it was just for their consideration. It was shortly before, shortly before we started filming.

LN: So it was incorporated in her rewrite?

NJ: No, it wasn't in Dorothy's; it was in Gene's. And in fact, now that we're talking about it, Gene didn't write the separation sequence — I wrote it. And I can show you that! I wrote it because I knew it (the script) would be short and I knew if it had stretch the show out, so I wrote it cut by cut, exactly what would happen while you're in the master scene. I wrote each individual cut to show the editors and the people who were making the photographic miniatures, compositing, what we needed, what else we needed. And it was filmed that way and it was cut that way, intact in the show as you see it today.

LN: So it was a good dramatic point, plus it let you get back out to two hours.

BJ: Yeah, and the studio very nicely agreed that we could do it, you know; we knew it would cost 40 or 60 thousand dollars to do it, and they said yes and we went ahead and did it. And it was good that we did because the show was woefully short, as I had feared when we cut it together. And in order to make the show two hours we had to skillfully edit it, and cut it not as tight as we ordinarily would for pace. So at times that two hours drags a bit here and there. And that's strictly because we didn't have enough material. If we'd had enough material, we would have been pacier and of course it would have been written that way. We were under a tight schedule!

For instance, the kind of tight schedule: I had to set dates for the final design phase on the ship, for when it would go to the various optical houses to bid on on filming this stuff, as to when we would have the model built, as to when it would be filmed, as to when the material would be delivered to us so we could put it together with the show and get it done in time so we could go on the air in September 1987. And we fortunate enough that we made every date, but just barely; every date. And there were other fortunate things. There was the situation where we were getting bids from all the various special effects houses; you name 'em, whoever they were, including among which was ILM.

Now, we got bids back for many hundreds of thousands of dollars to do the main title photography and the various other elements that we knew we had to have. Eddie and I drew up a shopping list of shots of the ship we absolutely had to have both for the pilot and for the series.

LN: Now, what was Eddie doing? Was he just doing the same thing as you, only...?

BJ: Yeah, we were working in concert, just Eddie and I. You must understand, that even after Eddie left, no matter what you see on screen and shows it a list of "producers" from your elbow to your wrist, a whole list of producers none of them are producers, they're writers. They don't produce. The only thing, they produce the words on the page. They get the title because that's part of the deal that they make, otherwise (it's a) "I won't play" kind of thing. There are two producers on the show right now: one is Rick, and the other is, oh... what's his name?

LN: Peter Lauritson?

BJ: Pete--? No, Peter is, uh...

LN: David Livingston?

BJ: David! David is the so-called line producer. And the real, real producer is Rick. The same thing when I was on the show were Rick and I.

LN: Now, that was....

BJ: First season.

LN: Did Eddie leave because it got to be too much work for him?

BJ: No, Eddie left because he wasn't happy doing what he was doing. Uh, Eddie -- in the years between the first Star Trek and this Star Trek-- had become a very successful producer. He had a number of successful shows, he had done movies, and-

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LN: I know I've seen his name in the titles, but I'm trying to think what--

BJ: Uh, "Happy Times"...

LN: "Happy Days"?

BJ: "Happy Days." Those kind of shows, he did a whole bunch of those. He did several different things: h. He did "Silver Streak" as a movie, and some other movies.

LN: And it (TNG) just didn't turn out to be...

BJ: It wasn't what he wanted to do. He was doing this as a favor-- See, he was under contract to Paramount, at the time, and as a favor to Paramount he agreed to help out on this show but he said he didn't want to do the series; he would do the opening show, but he didn't want to do the series.

LN: So he went in expecting just to do the pilot?

BJ: So he and I were in together on the series — I mean, on the pilot — and he was not satisfied with the way he had to work and he didn't like what he would consider — I shouldn't be speaking for him — but Gene had a business manager/attorney, who — in seeking to make sure to protect Gene's interest and make sure everything was okay, got in our face on a number of things that were our problems as producers. And Eddie resented this and he wouldn't put up with it, he didn't have to put up with it. So, he walked. He said "Thanks, but no thanks," and he decided he'd be better off and healthier if he didn't work any further on the show.

LN: So then, was Rick kind of a replacement for him?

BJ: Yes. Rick wasn't in in the beginning. In the beginning, Rick was Paramount Television's representative to the show, he was like an account executive — he represented Paramount Television on the show, and as such he was around a lot. But — I don't remember if it was before or after Eddie left — I formed the opinion ...So that pleased Gene, but it also pleased the studio. Because, again, if you're a studio honcho, if you've got one of your own there actually on the show, if you've got a lot of control and a lot of information — (not "control")... So, when it became time for us to move into our offices in the famous trailer, Rick had just come on board and we....

LN: What do you mean, the famous trailer?

BJ: Well, that's what we did the first couple seasons, it was a trailer — one of those double trailer kind of things, you have for your office kind of gizmos, because there was no office space on the lot. So we were in the trailer. I remember walking — I measured it — to go to the bathroom, (laughter) you had to go 120 yards. You had to go out in the rain and walk or run or bicycle 120 yards to go to the john.

LN: Where was it {trailer} parked, over by the stages or...?

BJ: It was parked behind the miniature backing. There were a whole bunch of trailers back there at the time, for various television shows.

LN: The huge blue —?

BJ: Yeah, behind the big blue backing. So that's when we first starting working together, Rick and I, and we chose our offices. And the only time we ever had a disagreement was, who was going to get which office? And I said, "Aw screw it, here take this one, I'll take this one," he said "Fine," and after that it was like father and son. Couldn't have found someone more closely aligned to the way I think than Rick, and it turned out to be a fast friendship which continues today: very close, very emotional; care for each other an awful lot, and he's just perfect. Couldn't have found someone better to do the show.

LN: To take on the mantle of Star Trek?

BJ: Absolutely! He's a perfect executive producer, and he's a hands-on kind of producer at the same time. My only fear is that he's going to overwork himself, because now he's going to have to handle the new show also. So that was the Rick Berman story.

And now we're back to the conferences again. So, ideas were being exchanged and Gene was starting to accumulate all this stuff in his head. And we started preparing the show. Dorothy, as I said, wasn't on board at the very beginning but she was brought on shortly thereafter. And we started --

LN: You don't remember the date?

BJ: I don't remember the dates, but you can find that out from Paramount, the date of her effective contract. We started preparing the show, we started adding personnel. The studio suggested Herman "Z." {Zimmerman} for art director and we took him. I found the two illustrators, Andy Probert and Rick Sternbach. I got a letter from a fellow in Hawaii, in Honolulu, who was a graphic artist, and who asked if he could possibly contribute to the show; that was Mike Okuda. And I brought him over to Los Angeles from Honolulu for two weeks to do some graphics and design, and then to go back home — that would be the end of it. And he's still here, you know? (Laughs) After all these years, after a two-week stint, he's still here. And we asked him and Rick and Andy to come up with ideas for a reworked ship.

Before that, Eddie and I got the studio to unlock the stage where the feature sets were, and we walked in there to look at the sets to see whether we could make use of them, you know, just to photograph them where they were. Now, the stage was covered with cat excrement — cats inhabit studios, they live on the stages, (laughs) and since this stage hadn't been shot on in a long time it was *shat* on by a whole bunch of cats! And so the stench was indescribable — we had to get the stage crew back before we could go in. There were cats all over the place!

And Eddie and I, we got the house lights turned on, and we walked the sets. And they're not the sets that you see in the television show.

LN: What stage is this, do you remember?

BJ: Oh, I don't remember the stage now, 8 or 9 -- and yet they are, they were the sets from the feature. But Eddie and I first started out by saying, "Well, you know what we could do? We could spend, like, \$40,000 and not revamp 'em but repaint 'em and expand 'em just a little but, because \$40,000 is really mostly paint. And we'd add some color, because they were all battleship gray, and it was depressing. And the idea that Gene had was that the ship should be a pleasant place to live!

LN: Right.

BJ: So, we said, listen, you know — I said to Ed — remember, on the old bridge, we had kinda primary orange railings, red-orange kind of railings — it gave a touch of color. So let's do that, let's do some bright color like that and let's do some paint work on this, and Ed thought that was a good idea. And then we went back and then we decide, well, maybe the corridors weren't long enough. And we brought Herman Zimmerman in, and he looked at it. And not only weren't they long enough for the kind of work we'd be needing them for, but they were too cramped. So we said, well, we'll remodel them and then we'll put 'em back when we're finished the way they were. So, slowly but surely we started doing these kind of things. Then we took the corridors and we doubled their width and we added more corridor, and then we started — by that time we'd decided, maybe we're going to have a new ship. And so, before the studio knew it, we were in for a new ship, you know? Because, hey, it's another hundred years later — surely there's been an evolution in design and capabilities. So, once we decided we were going to have a new ship you have a design. And Andy and Rick and Mike were coming up with ideas for the new ship, and Andy's ideas were stupendous. And those were the designs that we went with. I worked very closely and very hard with Andy on designing both the exterior and interior of the new Enterprise.

LN: Was there a long evolution to that, ...

BJ: Yes --

LN: ...or did he pretty much hit it with just modifications to make?

BJ: No, it was an evolution. His original design for the interior of the bridge was undoable. It might be do-able in a feature motion picture, but not for us — we couldn't handle it. It was like standing (stands up to mark it off) at the edge, and here's the scheme — it goes from way down there to way down there, it was like standing out in space when you're on the bridge. And we couldn't handle it, the aspect ratio alone. I can show you drawings of it, you know; I have all that stuff.

So, that's how it came about. We designed the new ship, we designed it to break apart, and Andy designed the unlocking mechanism, how it would happen, and we worked on it with sound effects and such and made it work. So slowly but surely we were approaching what we had to do. And now, we get to the ship and how we chose ILM.

Everybody turned in bids, and they were beyond our capabilities — we hadn't told the studio yet, because the bids came to me. I was afraid to tell the studio because I knew it would put us enormously over budget, cause they want us to make it for a specific figure and no more, and I knew it was going to cost more. And especially with the optical house.

We happened to hit ILM — there were, like, four or five houses, but they were all, you know, the biggest and the best, the onlies. ILM got our bid proposal — our request for bids, you know, we sent them our designs, along with everyone else — at the specific time in their history when they had a window. They had finished doing what they had been doing, and weren't ready to start what they were going to do for a period of about six months; they had, like, a six-month window. And yet they had this humungous plant up in Marin County, a lot of personnel, all on salary, and it's expensive. And so they had to make a decision: do we want to shut it down until it becomes time to do the next thing, or do we want to keep everyone so we don't lose our valued personnel? And what they decided to do was to make a bare-bones bid, enough to let them keep the doors open and keep everyone on that they needed.

LN: So, another one of your good breaks there.

BJ: Oh, it was a tremendous break! And they gave us a bid — I couldn't believe it was so cheap!

LN: Well, were you at all wary?

BJ: I was worried; yeah, I was worried. But it was ILM, you know — and they were the best in the business! I thought that they would have had the most expensive bid; instead they were the cheapest by far!

LN: Why, did you worry that they didn't understand something, or that there had to be something wrong...?

BJ: Well, it was really scary. But I decided to go with them, you know; we couldn't afford not to. And so we gave them the contract, I wrote everyone else and thanked them for their efforts, and they did it, and we went up, and -- Another reason why I didn't want to use ILM was because they were up north of San Francisco and we're on the lot down here. (Phone interruption) I really hadn't wanted ILM to get the bid because I wanted to have a special effects house be right here in town that we could get to, if we had to talk one-on-one personally, it wouldn't be very far away at all so we wouldn't lose time, because every second was precious. Now, you must understand: we investigated, we went to every one of these houses, and saw their capabilities, and saw what equipment they had, what size stages they had to film in, etc. etc. , including ILM. And I just was concerned that they were that far away, that anytime we had to go see progress we had to go get on a plane and fly up, and we lose a whole day-- by the time we flew there, went out to Marin County and saw what we had to see, and then drove back to the airport, got on a plane and flew back to LA--we wouldn't have very

much time left in the day. That was a factor. But even so, the difference in cost was enough so that I threw that problem away.

LN: Did that become a problem?

BJ: No. Actually, I only had to go up there a couple of times; I believe one time I was able to make it on a Friday, so that at least I could, you know, stay later and come back.

So they got the bid, and they had a very good modelbuilder who built the model from Andy Probert's drawings and we got everything done, as I said, just in time. They did a fine job. They did also photograph and composite the main title--you know, the picture aspect--and, we didn't have any title. It was kind of like a repeat of the original show. On the original show — I'm not going to get into the details of it right now — we ended up in a situation where the material we thought we were going to have, the kind of shots we were going to have, for the series and for the main title weren't available to us; only a very few shots turned out to be usable of all the stuff the {Howard A.} Anderson Co. did. And at the last second, Gene took me in tow and we went down to the cutting rooms and we built the main title out of trims and shots from the two Star Trek pilots. That's how that original main title — the picture portion of it — got put together. We created it in the cutting room. Gene had some ideas and I had some ideas; I remember, my main idea for the main title was how to get the credits on the screen. I said "Hey, Gene I've got an idea: We have the ship fly toward us, fill the screen, and as it disappears around all four sides of the screen, deposit the starring credits like "bright glowing turds in the firmament," I called it. (Chuckles) And that's what we did, we built it like that, you know? And we progressively clipped frames on the shot of the ship coming toward us so it came faster and faster and faster, and that's how we did it on the first, original main title.

On *The Next Generation* main title, I went home one night and write a main title, because we didn't have one. And it went through about three or four revisions, but essentially it was the same as when I first wrote it — Gene wanted to add some color into the universe, into the firmament, and a couple of other minor things — but essentially the main title that I wrote is the main title that we filmed. The ship still does the same thing, but not in quite that same way, but that's how we put the cast credits on the screen.

LN: And again, you ended up with the feeling of "It's the new show, but here's the feeling from the old show."

BJ: Yeah, it's a new show. Also, I had an idea for an effect. I didn't like the warp speed effect in the features. I thought it looked animated, it looked cartoony — it didn't look real. I wanted to have, to do something else instead of having those lines, those broad lines coming back — it looked so fake to me. But that's the best they could come up with, creatively speaking. You know, I remember when I'd see the cartoons many years ago, some character would run fast, and get kind of started off, and then the rest of them would catch up? I said, what we need is a rubber-band effect, so when the ship takes off to go into warp speed, the effect should be — and I described this to the people that were going to make it — that the front end takes off and the ship stretches out and then it snaps back to itself like a rubber band as it's going forward. I said, that's the effect that I want. And they didn't know how to do it at first, but they finally figured it out. I don't know how they do it, to this day, but they figured it out and that's the warp speed effect that you see in the new show, in the main title and elsewhere in the show. The ship can go — if it's cross-screen, the ship will start into warp speed and go like "dannnnnggggrr"...

LN: And then bang!

BJ: The tail end catches up with it.

LN: You were talking about Eddie Milkis coming on and really intending to {only} be around for the start-up period. Did you back into it, or did you just jump in and “when it ends, it ends”? Did you have an idea that you’d just be around for a while?

BJ: The deal I had with Paramount was for one season, plus an option for a second season. We didn’t know whether -- You know, Paramount’s not about to make a deal, especially with someone who’s not an actor, and tie someone up for a long time, ’cause it costs money. So my deal was for the first season, plus a pick-up of another season. Plus, they didn’t know whether they were going to like me or not; they didn’t know me and I didn’t know them. Turned out there was a great relationship.

LN: I meant to ask you awhile ago, too: after the original series, what had you... — you talked about being out of TV production for a long time --

BJ: Oh, no, I wasn’t. I did... -- my whole career’s been making television series.

LN: Well I mean, you said you’d gotten out of it the last few years before Star Trek.

BJ: Last couple of years, yeah.

LN: But what had you done after you got out of the first series?

BJ: I did a whole bunch of series, and other things. The first thing I did after the original series was a series called “Then Came Bronson,” and I produced the pilot and the series. And then I did another show called “Search,” ; it had a rotating cast. And then I did another show called “Man From Atlantis”; and then I did another show called, uh--what were some of the other shows? ...“McClain’s Law,” with Jim Arness. I did another show called -- it was a cop show....“Magruder and Loud,” about a married couple who were cops. And, uh...there was some other stuff....I did a pilot with Gene called “Planet Earth”; I did a television movie called “Gideon’s Trumpet,” with Hank Fonda. I did a medical show pilot called “Emergency Room,” with Sarah Purcell. In fact, I think that’s the first time I worked with LeVar; I brought LeVar onto Star Trek.

LN: Yeah, I was going to ask you about some of the casting in a little bit.

BJ: I brought LeVar in, and I actually brought Patrick in.

LN: Yeah, I had read about that story.

BJ: I had to talk Gene into it. He wouldn’t. It finally reached a point where Gene said, “No, I don’t want Patrick; he’s not what I had in mind.” And I said to everyone, “Forget it, it’s over; we’ve got to find ourselves a captain” — all the time hoping that reverse psychology would accomplish it. What really accomplished it was partially reverse psychology, but was partially the fact that Gene -- we couldn’t find anyone that would satisfy Gene — or ourselves, really — that was good enough. And finally at the end Gene relented and said, “Well, let’s go with Patrick — he’s our best choice.”

LN: Did you formally audition (for Picard), have people come in and read, or was that --?

BJ: Oh yes. One or two actors wouldn’t read, they would just come in and “meet,” you know. But Patrick read.

LN: I think I’d read a story where you’d seen him down at UCLA doing something, and you’d said “That’s who I want.”

BJ: Yeah — “That’s our captain.” Actually, I think I said, “I think I found our captain” — Jackie was sitting here, and Patrick was up on stage. And the next week I had set up a meeting with Gene and Patrick and myself at Gene’s house, and we sat and talked for about a half an hour, and then Patrick went home to England and Gene forgot about it.

LN: Do you remember when this was?

BJ: Yeah. It was probably in either November or December of 1986.

LN: So you continued to look for people, hoping (laughs) that you wouldn’t find anybody?

BJ: Well, no, I was hoping to find somebody. I thought -- I never had any doubt that Patrick was the captain, you know? I'd never thought of him before I saw him, but once I saw him that was the captain in my mind. I just couldn't shake that — couldn't shake him. He was it. I've never been so sure of anything as I was with that.

LN: Again, not to put words in his mouth, but was Gene looking for someone that was — if not, a “French accent” quote/unquote — but more to the French heritage?

BJ: Yes! In fact, we interviewed a very fine French actor; I forget the guy's name, but he wasn't right. He was still a very fine actor. Remember, Gene created the character; it was in his mind as a Frenchman, not a bald Englishman. And since Gene was not only the writer but he was also the executive producer, what he says goes.

LN: It's his show.

BJ: It's his show. So that's why — Patrick didn't fit his concept. But once he decided that Patrick was the character, he wrote the character for Patrick.

LN: Do you remember about when that got settled, that he would be the captain?

BJ: No, I think it was in the spring, probably around March or April of '87. It wasn't long before we started shooting the pilot; it may have been no more than a month before, probably, or less.

LN: After that kind of finalized bible, it was after that point?

BJ: I think so.

LN: Was he the first one in the cast to kind be settled in?

BJ: I believe so, but I don't remember. But I would imagine that he would have been the first one set. Well, I remember the process...See, the studio was interested in all the regulars. They had to...John Pike & Co. had to meet everybody.

LN: Now, John Pike is....?

BJ: John Pike is the president of Paramount network television, or at least that's what he was then. Whatever his position is now, I'm not certain, but he's still there; I would imagine his duties are expanded, 'cause he's there and other people are fallen by the wayside. I saw John Pike two weeks ago in Washington for the Star Trek exhibit. He was there, he was really pleasant, and I thanked him again for allowing us to do the show as we saw fit without interfering creatively in any way.

LN: Well, it's paid off for them!

BJ: So, my deal, as we said, was for a year with a year's pick-up. By the time I was halfway through the first season I knew I didn't want to do a second season. I was still motivated to do it; it was a great show, and I knew it was going to be a good show. But I was just working myself into a dither. I was very tired, very crass, and spend half my days being angry at Gene's lawyer. I understand why he was doing what he did, but he was getting in my way and causing me big problems. And so my blood pressure rose suddenly — I've always a heart in great shape — and I decided I didn't want to do it anything. Well before the end of the season, I went to Paramount and I said — I had my agent go up and say, “Hey, let him out.” And I made the offer to do whereas I would finish the last eight shows of the season on more of a consultant basis, where I would just do the casting and story and editing. And all the other stuff would be left to someone else — Rick and David. And I voluntarily took a cut in pay; I said “Pay me half of what I was making.” And we finished out the season, the last eight shows, and I finished my editing chores on them, and that was it.

So someone got hold of Daily Variety and fed them the story that I'd been fired, and Variety published that. “Big Shakeup at Star Trek,” it said. “Justman Out” — that was a subhead. And I called up the editor of Daily Variety — this was on Thursday. I was steamed. And actually, I couldn't sleep, because it damaged me and my reputation very, very much. And I said, “I want to talk to you about that story.” “What about it?” the guy says. “Well, it's not true. I wasn't fired.” And I told him what had happened, and

how I'd asked to be let out, and about doing it voluntarily, and the studio's happy with my work, etc., etc. And the next day — which was a holiday — they printed the apology, but everybody was out of town. But it was the first time in Variety's history they printed an apology on the first page.

LN: Have you got that in your files, the clipping of that?

BJ: Somewhere, but I don't know where.

LN: What holiday was it?

BJ: I don't remember; it was Thanksgiving, or Christmas, or one of those kind of things, one of those four-day holidays. And it turned out, I never knew who fed the guy the story, and he wouldn't tell me, but it wasn't true. I always had the feeling that it was someone who was no longer on the show, cause there was a lot of internecine warfare in the building that housed Gene and all the writers. There was, you know, lots of craziness going on; they couldn't touch me, because I wasn't involved in it. I got the stories and I got the scripts in and I read them and I wrote my memos on the content and my suggestions for fixing, and sent them back to Gene, you know, or whoever, and that was it. But I didn't have any personal contact with anybody on the writing staff. Rick knew more than I did, cause Rick would attend the weekly story meeting. So, I always felt that someone had given this information to Variety; and my suspicion was that it was David, but I could never prove it, you know, because David by that time was gone from the show, as was Dorothy, and he was very angry. I don't know what the heck went on between David and Gene and Dorothy and Gene, but it was evidently something. But I felt that Dorothy was an asset to the show, a great asset. I convinced Gene to hire her, to give her her first writing assignment in her whole life, on the original show; she was Gene's secretary. And took a story that we had cut off and I said, "Why don't you give Dorothy a chance on this and let her see if she can do something?" And she did: it was called "Charlie X," and she wrote the script, and shortly thereafter she was no longer an executive secretary, she was a WRITER! And Dorothy has the facility to... — she's a very good story constructor. When she writes a story, it has a beginning, a middle and an end, it has all the steps in between, it's logical and proper and perfect, so you knew you could always... Not only that, she's very dependable; if you give her an assignment and you tell her what the time limitations are — you have to have your story back by a certain time, you can have so much time to do the revision and so much time to do the screenplay — she would hit it on the head every time. She was totally dependable!

So what was going on? Maybe she didn't like being rewritten, on "Farpoint"; I don't know. All I know is there was a lot of backbiting and crazy politickin' going on over there, and it didn't get on me.

So that's the story of how the show got made: we shot the pilot, we put it together, and somehow we made it through that first season. Because the first season on a new show is always the most difficult, because you're finding your way and you're doing things you'd never done before. And we did that on the new Star Trek; everything we did was brand new. Though the context of the show is about the same kinds of themes, you know — the "Ten Commandment" kind of themes — but the physical part of it we had to devise in the first time, and that was tough when we didn't have that much time.

LN: You had to be doing it all-new, but you had to be true to this enigma over here.

BJ: Is there anything else you need to know?

LN: Yeah, just some specific things. About characters, for one thing: when Leslie Crusher was a girl at first and then changed to Wesley, is there a story with that?

BJ: It was Wesley at first, and then I convinced Gene to change Wesley to Leslie, to a girl. I thought, "Geez, anybody, everybody has boy teenagers; let's do a girl. Let's

explore the problems that female adolescents go through, you know, because that's never done. So, for a while, Wesley was Leslie.

LN: So it started off as Wesley?

BJ: Yeah, and then Gene switched it back to "Wesley." It started off as a boy, then became a girl, then went back to a boy.

LN: Just one of those things.

BJ: That's when Gene made the decision.....the reason that he made him "Wesley" because he felt that there would be a wider range of stories available dealing with the character if he were a male instead of a female.

LN: Likewise, how did "Macha" wind up being "Tasha"? Was that just a different name, same "Planet Hell background?"

BJ: Well, see, when we cast the roles of Tasha and the role of the counselor, Deanna Troi, Marina first read for the role of Macha, and I think — but I'm not certain — that her counterpart read for the other role. And just physically it seemed better: that Marina was more exotic-looking, we could do more with her, and she had a better range, a better technique within that kind of a role, than anyone else. So we made her Deanna Troi. And then because {with} the role of Tasha, we didn't want to have another brunette. So that's how come Tasha wound up blond with short hair; she came in with short hair.

LN: So the role was changed before Denise came in, or it was kind of a simultaneous thing with Marina being cast?

BJ: Well, the role wasn't changed, just the coloration was changed.

LN: And then the background to match it?

BJ: Yeah. Because once we had an exotic for Deanna Troi, then it seemed logical that we should have a different physical type for head of security.

LN: One thing, watching the early seasons, I know there was a big urge to do a lot of things "the same, but differently" — to make this show have its own identity, and all that. Is that why there was no engineer character at first, and there was kind of a revolving door of different engineers until they finally made Geordi the chief engineer?

BJ: Yeah. It was Gene's idea... -- Gene felt, and I agreed, that, you know, there's lots of diversity in the universe. Why do we have to do the same things ... we didn't want to do what we'd done before. We wanted to do a show, we didn't want to have the same characters we've seen, type of characters we had before. That's another reason why we wanted a new ship: we wanted everything new. There's lots of room for difference, and if there's going to be a "Son of Star Trek: *The Next Generation*" they'll be, again, different characters — they'll be different. We three are all different. Tomorrow, three other people, three more people sit in this house, they're going to be different; they not going to be just like us. So, that's why.

LN: I guess then, as you got into doing the first season, you kept needing an engineer every once in a while.

BJ: Sure. You mean Colm Meaney?

LN: No, I mean -- well, he came along later; oh, you mean, there was a...oh, the guy with the beard, for a while.

BJ: Yes, he was very good. I liked him a lot. And he was a different character than Scotty. He was Biff....--

LN: Biff Yeager.

BJ: Yeah. He's terrific. I thought he was terrific. I liked him and I liked Colm.

LN: And then they used a couple of engineers one time, I guess different depending on who was available--?

BJ: A female engineer once. Oh, there's lots of engineers on board the ship; there's a lot of shifts.

LN: Right. But there was a conscious desire not to have a chief engineer at first, just to keep the variety?

BJ: No, we knew there was a chief engineer somewhere on board; he just wasn't going to be a regular — no need. Remember, other people fulfill part of that function, and it gave Wesley a better chance to do things. So, that's what we had — we had different kinds of characters for this crew.

LN: Were you gone by the time they made some of the character shifts?

BJ: Yeah. At the end of the first season, when I heard they were letting the good doctor go, I was very much opposed to it, very much opposed. I went to Rick, I went to Gene; and, as you can see, I was ineffective. But of course, I hadn't... -- maybe I would have been ineffective even if I'd still been on the show, but there would have been a bigger fight to prevent getting rid of her, because I thought she was good for the show and good for the role. I wasn't particularly thrilled about going crazy with her hair every show...--

LN: (laughter) I don't she was, either!

BJ: It was always very difficult, but the results were worth it. But when they told me Dianna Muldaur would replace her, Gene told me Dianna would replace her, I was really pleased, because I felt that she was -- I've always been a fan of Dianna Muldaur. And I was responsible, in fact, for her repeating on the original Star Trek, one of the few people ever repeating, doing a different role. So, I went to see her when she was working on the show; it was wonderful, wonderful meeting again and to see her. Lovely woman. But she didn't work out, and they got, uh...--

LN: Went back to Gates?

BJ: Yes, we got our Dr. Crusher back, and that was just fine. The girl who plays Tasha left the show for about the same reasons that I left the show: she wanted to. She wasn't fired; we were happy with her, we didn't want her to go. I didn't think that -- I don't know whether or not, I think the jury's still out as to whether she made the right move or not, but she made the move and she did it because she felt that her career would be better if she did.

LN: And then you have Worf moving over to being security chief, as far as the character goes...--

BJ: Well, he was there. He was logical, you know; he came from the world of people...--

LN: Did it become, after a while, you had all these characters like Geordi, like Worf, and originally Geordi was kinda of the Con person and that maybe that would help their character out. But that getting into the bridge between the first and second season...--

BJ: Well, one of the things we did in the new show that we didn't do in the old show, was, in the old show, we only dealt with three main characters, and the others were really peripheral, you now? Uhura would say "Hailing frequency open," and George and Walter would have a little bit from time to time. But in the new show, we delve a more into the characters of the non-leads, much more — we devote time to them. The new show's a more character-oriented show than the old one; the old one was more high concept/premise story ideas, but we're dealing more now with character.

LN: Is that a reflection of television, too, as well?

BJ: Oh, yes, it was a reflection of our times. Yes, I think that's the -- it's a reflection of our times, yet oddly enough it's a reflection of ancient history. Because the most important plays in the history of man, or certainly the English language, the plays of Shakespeare, are almost entirely about character. And what's more interesting to human beings than stories about human beings, rather than stories about things? ...What else do you need to know?

LN: Oh — the McCoy scene in the pilot. Was that a late addition, an afterthought?

BJ: It was a late addition; it was Gene's idea. It came about as a result of, I think, a meeting between him and De. I think it had been on Gene's mind and he invited De to lunch and he says, "How would you feel about it?", expecting De to say "No. NO"— and De said, "I'd be honored." And not only that, not only did he say "I'd be honored," but he refused to take any more than SAG scale {salary}. He could have held us up for a lot of money, and he didn't. And it was just great; it really got to me, the way he did it {the scene}. It really got to me; it was a beautiful, beautiful scene.

LN: What's amazing was the way that was kept a pretty good secret and didn't get out to the rumor mill, really.

BJ: We didn't talk about it. Well of course, you know, the show hadn't been on the air yet; we weren't really an entity, as far as anyone was concerned.

LN: Well, there was a lot of anticipation; the lines were already forming about whether or not the fans would watch this new show or not.

BJ: Oh, yes. I went to this convention, a thing called Equicon — it was at the Universal Sheraton Plaza in the spring; I think it was in the spring or early summer, or somewhere in there, before the show was on the air — because I'd heard that Star Trek fans were annoyed and that we were being accused of "ripping off our own show" — I think that's a quote — and I went there, I wasn't a, wasn't supposed,... -- People from the old show to this day are attending conventions, they get paid a fee and they're a guest star. I didn't go there to be a guest star. I went there to make a point with the fans, 'cause I knew that the word would be out. And so I got myself invited to the convention, and I wrote a speech. And I got there, I took my wife with me, and read a very short speech to the fans — I can show it to you — and told them what we were doing and not to prejudge us: don't prejudge us, we think we can do a fine show and not rip off the old show, and like that. And then I showed them the new gag reel, which the studio found out about and were very, very unhappy and took back my copy, because it's copyrighted.

LN: Well, I could sit here and pick your brain all day, but I know...

BJ: You want to see some material in the back?

LN: Sure! (Tape cut; restarts in study)

[---The following occurs while reading computer files.]

BJ: You can pull up that chair, so you can read it on the screen.

LN: I hope you have this backed up somewhere.

BJ: Yeah....(searching menu) Here's some.

LN: The "family" memo, Oct. 17 "Noah's Ark",.... "Soylent Green," Oct. 17, and that was the first of the holodeck idea.....I really hope your book becomes something eventually because a lot of people are really interested."No Room at the Inn"....What was that about?

BJ: That was just a story idea. ...Now, at this time, Oct. 17, I'd already met Patrick Stewart, and Gene had met him, and he told me that he told me after the meeting that he didn't want that kind of a character for the captain. So I was trying to get Patrick Stewart in on the show, anyhow, and I suggested that Patrick Stewart be...

LN: The android?

BJ: Yeah. ...Uh, no — this is before Gene had met him, but I knew that Gene didn't want an Englishman, that he wanted a Frenchman. And so I was impressed with Patrick that I thought I would have him meet Gene and then suggest him for the captain.

LN: Okay. But this is where you're suggesting him for the android?

BJ: Yeah.This didn't work out {Kirk's great-granddaughter} ...“Multi-racial crew”.....This didn't work out; we had him in, he didn't read well....There it is, Oct. 18, 1986.... {android idea}.....I'll run copies of this you you.

LN: Oh, I'd appreciate that. ...Is this the genesis of the Ferengi here?

BJ: Looks like it. Here's where I began convinced Gene to bring Bill Theiss back, as I'd talked him into bringing in Dorothy. ...Okay, here's all the titles I was coming up with.

....

(Minutes later, after murmuring)

Okay, here's the first version {of the main title}

LN: Oh, “Its continuing mission”... Oct. 30.

BJ: New Main Title, Nov. 2; this is the first time. This is the camera description...It got changed there after a couple of years and it started off with other stuff, but in the original shows of the whole first season, second season, we pull back from Earth and see the Moon, saw all the planets in the system and we left the system.

LN: Well, they did the exact opposite, they start without the galaxy and move closer and closer....

BJ: See, Gene had not yet made this “no one” {from “no man”} Nov. 2.

LN: You were really revved up in through these early weeks, weren't you?

BJ: Oh, very much so.Here's the first preliminary schedule. Here, Nov. 8 — long before he started writing anything — here's where I suggest that Picard was Wesley's father's commanding officer.

LN: Was Beverly was not originally designed to be a recurring character?

BJ: No, I think she was. You know, it's hard to say when what took place.

LN: What was your opinion of what they'd done with the movies, going into this show?

BJ: I hated it. ...You mean the effects?

LN: Was there a real desire, that things had strayed with the movies, and that you needed to “get back” as far philosophy and concept?

BJ: My feelings was, we weren't doing movies, we were doing a television show — we were doing a show that we know.

--

LN: Going from Julien to Jean-Luc, was that just an aesthetic thing?

BJ: That's what Gene picked out.

(Later....)

BJ: For a while, the studio wanted us to shoot the show in Vancouver! (Laughter)
Out of their gourds!

LN: (Deadpan) I guess that was an early idea.

(Later...)

LN: What was that about the Navy?

BJ: When I was in the Navy, and I imagine they still have it to this day, the captain always had a thing called the “ready room” which was his home away from home, so to speak. When he wasn't on the bridge and yet he had to be available to the bridge in an instant, he would sack out in the ready room; it would be like his own private office. And we needed a place where we could have discussions in the series on board ship, and yet you didn't want to go to the conference room — go to the captain's ready room, which was always proximate to the bridge. And so we did that; there's a ready room for the bridge proper, and there's a ready room for the battle bridge. Incidentally, we made the battle bridge out of what was the bridge for the features.

FX BIDDING SPECS: Prop designs: Phaser I and II, tricorder: DATED 2/6/87 (see also ART/PROPS notes)

(Later...)

LN: So you were in the trailer with typewriters?

BJ: We weren't even in the trailer. We didn't move to the trailer til that spring.

LN: Where were you at this time {November '86}?

BJ: We were in a building, I forget the name of the building, but we had a couple of offices in the building. And Gene had...well, Gene was with us. Adjoining offices. Upstairs in a building.

LN: Was it upstairs, near the commissary?...

BJ: No, it wasn't there at all.

(Later...)

BJ: Here's where we put in the rubber band effect, and the flash, March 15 {in the main title}.