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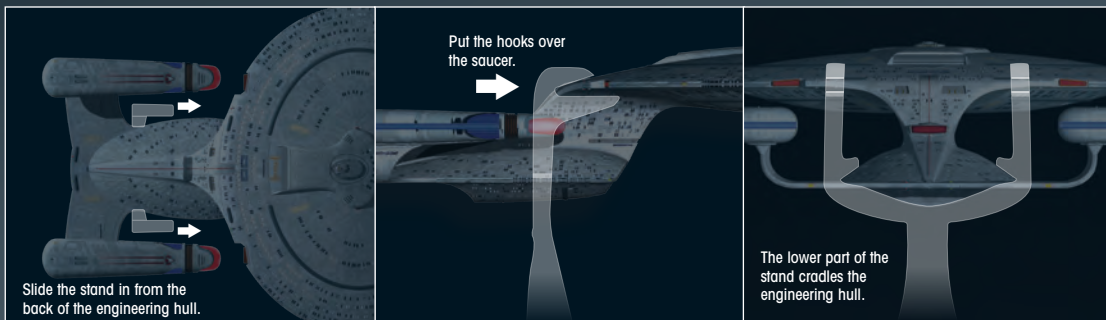
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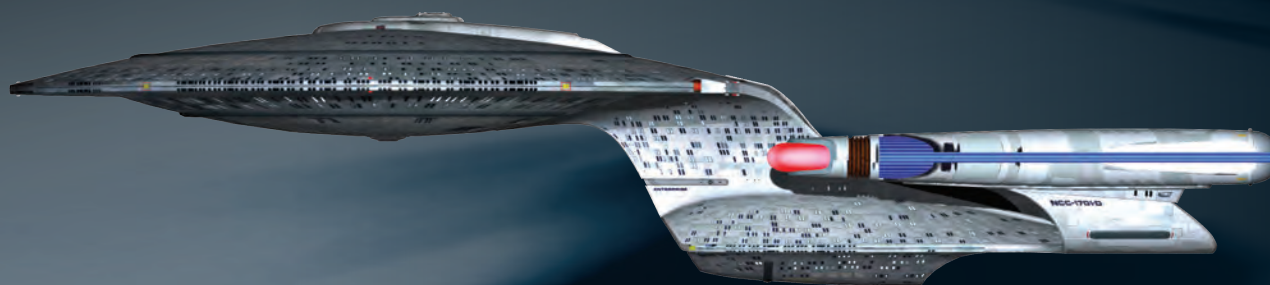
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# U.S.S. ENTERPRISE NCC-1701-D

## SPECIFICATION



FIRST APPEARS: ENCOUNTER AT FARPOINT

REVISED: THE DEFECTOR

LAST SEEN: STAR TREK GENERATIONS

DESIGNED BY: ANDREW PROBERT

CAPTAINS: PICARD, RIKER, JELICO





# BACK ON BOARD

When Gene Roddenberry brought *STAR TREK* back in 1987, he knew that he couldn't just recreate the original series...

▲ The new *STAR TREK* series was set 100 years after the original and had a very different kind of crew. And Roddenberry banned appearances by relatives of Kirk's crew and was resistant to using familiar races.

In 1986, there hadn't been a new episode of *STAR TREK* in 17 years, but the fourth movie in the franchise, *STAR TREK IV: THE VOYAGE HOME* had been released to great acclaim and broken previous box office records. With that in mind, in October that same year, Paramount Studios announced their intention to make and distribute a new *STAR TREK* TV series. Mooted as a sequel to

The original *STAR TREK* that took place years after Kirk completed his five-year mission. The first producer to start work on the idea was Greg Strangis, but Paramount were always concerned about creating *STAR TREK* without the involvement of its original creator, Gene Roddenberry. When he expressed his dissatisfaction with Strangis's ideas, the project nearly collapsed. Then against all the

odds, Roddenberry agreed to take control of the new series himself, something many of those close to him insist he had never intended to do.

Twentieth Century Fox, was preparing to launch a fourth television network, to compete with ABC, CBS and NBC and they signed on to take the new series, originally agreeing to take 26 episodes. However, they later reduced their commitment to 13 episodes. This caused a huge problem - Paramount knew they needed to make a massive investment in the pilot to create new sets, models and visual effects. It would take a full season to recoup their money. Suddenly the new *STAR TREK* series was without a home.

#### A NEW KIND OF TV

The traditional networks didn't believe the series would work, but, fortunately *STAR TREK* found a savior closer to home. Paramount's television group ultimately decided to make the series in house and, in a radical move to put it out to syndication, knowing there was a massive demand for *STAR TREK* among 170 independent

stations who weren't affiliated to one of the major networks. These stations didn't normally buy new drama programming, but *STAR TREK* would be an exception.

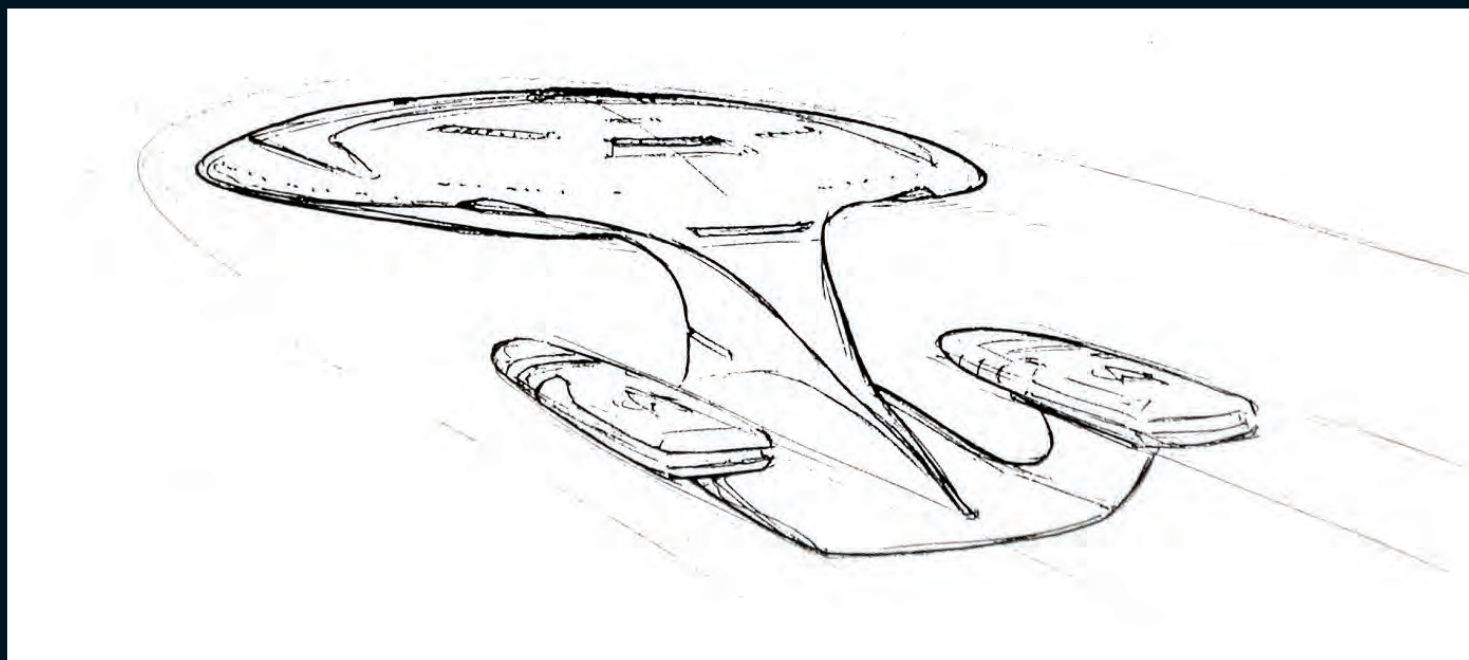
#### SOMETHING OLD, SOMETHING NEW

While this was happening, Roddenberry had started work. He faced the challenge of putting together a series, featuring new characters serving aboard a new ship, which might not even be the *Enterprise*. It didn't help that in an article, which appeared the *New York Times* both William Shatner and Leonard Nimoy expressed skepticism that a series featuring new characters could possibly match the success of the original series. Nimoy had gone as saying he didn't believe it to be possible to catch lightning in a bottle twice.

Nevertheless, Roddenberry got to work assembling a team. For the most part it consisted of people who had previously worked on the original series, including line producer Robert Justman, associate producer Eddie Milkis and writer David Gerrold, who is best known for having



◀ Gene Roddenberry pictured with TNG's VFX team. From the beginning the intention was to put motion picture effects on the small screen on a weekly basis. Doing that involved reinventing the wheel and creating the effects using a combination of film and video.



▲ Andrew Probert started to design the new *Enterprise* off his own bat, and the producers approved the first drawing they saw.

written the script for fan favorite, *The Trouble With Tribbles*. In the intervening years, Gerrold had produced an analysis of the series called *The World Of STAR TREK* in which he praised certain aspects of the show and criticized others, such as Kirk's habit of regularly abandoning the captain's chair in favor of beaming into potentially hazardous situations.

Also part of the production team was a junior Vice president, called Rick Berman. Roddenberry had acquired the reputation of being difficult and Berman was to be the studio's man on the inside. However, it wasn't long before Roddenberry had persuaded Berman to give up his executive

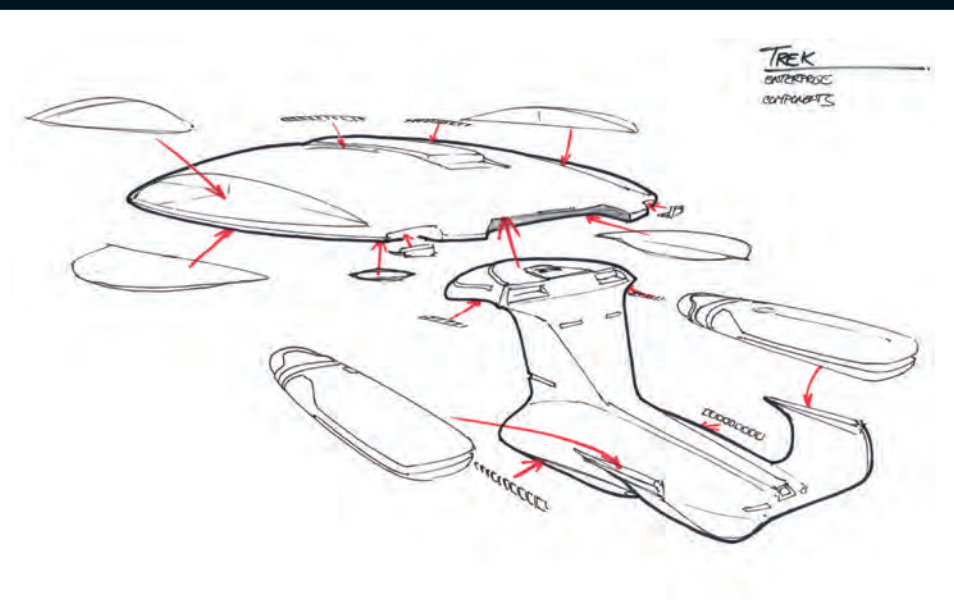
position and work as a producer on the show.

The idea of bringing *STAR TREK* back to TV was not entirely new to him. In the 1970s he had begun work developing a TV show entitled *STAR TREK II*, which had featured all the characters from the original series bar Spock, as Nimoy had decided against reprising the role. Roddenberry had planned to compensate for this loss by creating a new Vulcan character called Xon, who would have attempted to explore his repressed emotions. Roddenberry had also addressed some of the concerns Gerrold had raised in his book by having the then First Officer Will Decker lead landing parties while Kirk stayed onboard ship.

William Shatner and the rest of the main cast of the original series had signed contracts and plans had been in place for it to be aired on the brand new Paramount Television Service, the project had ultimately morphed into the first *STAR TREK* feature film, as a result many of the ideas Roddenberry had developed were unused, and hence available for the new *STAR TREK* series.

Endless brainstorming sessions in the private dining room of the Paramount commissary then followed together with copious exchanges of memos. Roddenberry's team agreed they wanted to avoid anyone who bore any resemblance to members of the original series. Justman quickly put

◀ Because he hadn't been briefed, Probert had no idea the saucer would separate. He suggested taking the idea even further and having the ship break into several components.



forward a number of possible ideas – these involved a “Noah’s Ark” type concept, where crewmembers families would permanently live on the ship, having an android as a regular character, who would exhibit Spock like zen mystique, introducing a Klingon marine and a female science officer, styled on Sean Young’s role in *Blade Runner* as the replicant Rachel, who was either part Vulcan and a direct descendent of Spock, or a direct descendent of Kirk.

### 25TH CENTURY TREK

Roddenberry dismissed the idea of a Klingon crewmember, but Justman’s Noah’s Ark and android concept were immediately popular. Roddenberry had originally pitched *STAR TREK* as being ‘Wagon Train in the stars’ and in that show many of the stories had focused on the families in the wagons. Roddenberry was also keen to have a female security officer in the mould of the character of Vasquez, the muscle bound marine featured in the movie *Aliens*, as well as a female character who had once been romantically involved with the first officer.

Roddenberry worked with Gerrold, to put together the first draft of a 22-page writer’s bible which detailed the major characters and the format the series would follow. By now Roddenberry had decided that the series would be set in the twenty-fifth century. Armaments and militarism would be de-emphasised, allowing the series to concentrate more on discovering strange new worlds rather than on space villains and battles. He also determined that it would not rely too heavily on engine malfunctions and shield failures, as he believed viewers would assume that twenty-fifth-century technology would be unlikely to break down as often as it had in the original series. As a result the characters in the bible a chief engineer.

At this point the ship would be the eighth *Enterprise*, and would carry the designation NCC-1701-G. In Kirk’s era, only 4% of the Galaxy had been charted; 100 years later that had risen to 19%. While Kirk’s mission was confined to five years, the crew of the new *Enterprise* was expected to spend 10 years or more out in space. For this reason, officers and crew would be

▼ The holodeck allowed the writers to tell any kind of story they wanted, and the production team to raid the studio’s vault of props and sets.





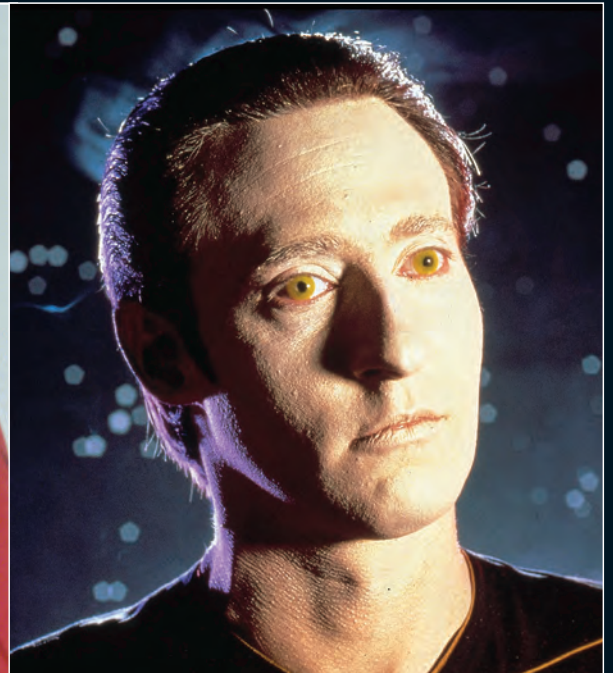
▲ *TNG* would have a captain who stayed on the ship and a first officer who led the landing parties that visited planets, something that had been part of the plan for an abandoned *STAR TREK* series in the 70s.

allowed to bring their families with them. This necessitated schoolrooms, stores, and other facilities to accommodate them, which in turn meant a larger ship, which would operate more like a small city than a space vessel.

#### ENDLESS POSSIBILITIES

Roddenberry reasoned that the presence of family onboard the ship would give the writers the opportunity to tackle stories involving births, deaths and marriages. It also fed into his belief that this new crew would embrace the idea that 'life was to be lived and not postponed.' Thus technology would be primarily used to improve the quality of life. This led to the introduction of a holographic entertainment center, which combined transporter and replication technology to simulate just about any environment. So by running a holoprogram, crewmembers would be able to visit Paris and climb the Eiffel Tower, view the Aurora Borealis, or watch a Wimbledon final while sitting beside Queen Elizabeth II in the Royal box. This provided the production team with the opportunity to use existing sets from the Paramount stores and to visit the backlot. The financial benefits of this were obvious.

Roddenberry also determined that the improvements of the quality of life would extend



▲ The android Data was designed to offer an 'alien' point of view on humanity in much the same way that Spock had. However, unlike Spock, Data wanted to be human.

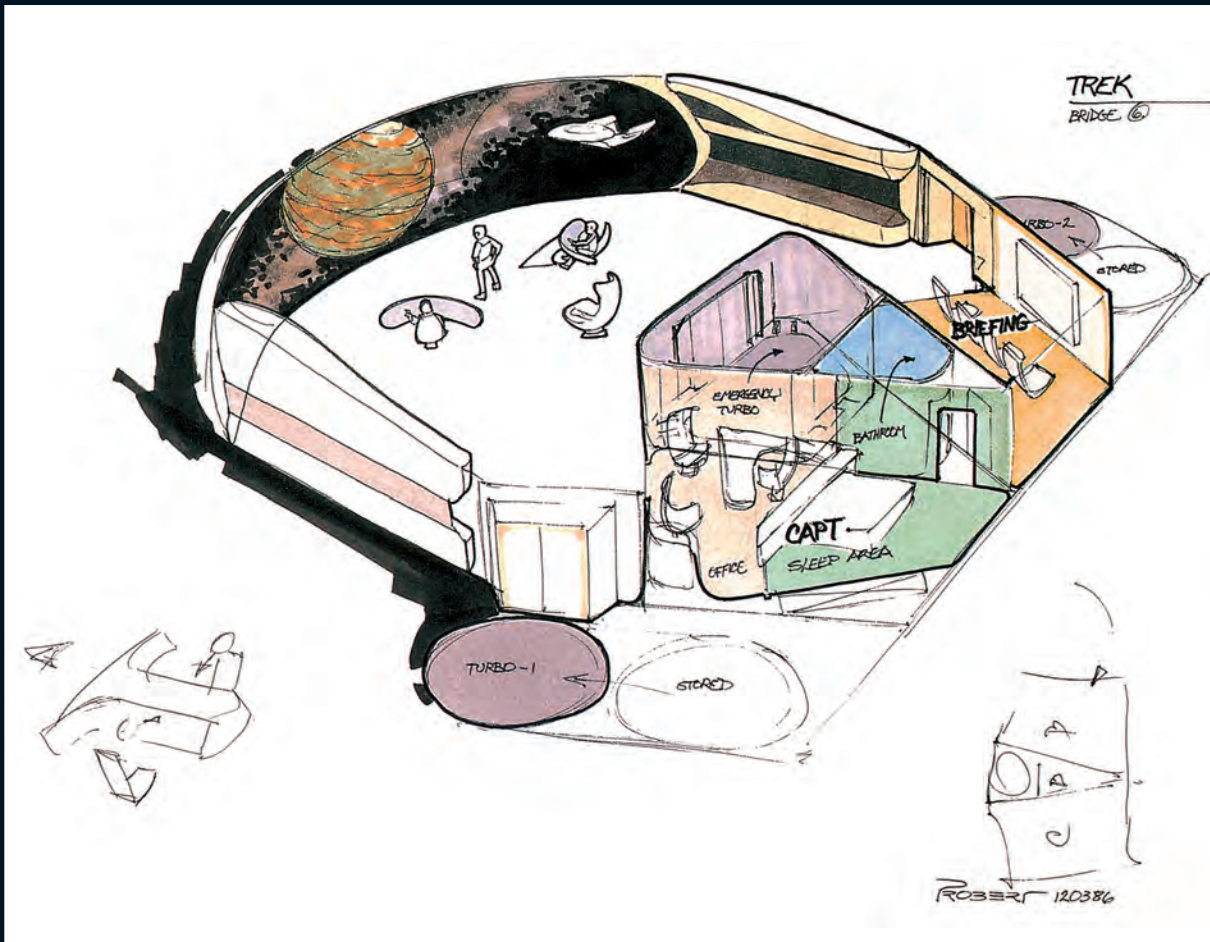
to the design of the ship. While it would be larger and more powerful than its predecessor it would also be less battleship sterile than Kirk's ship with flat panels and supercomputers taking the place of clunky knobs dials and printouts.

#### ENSEMBLE CAST

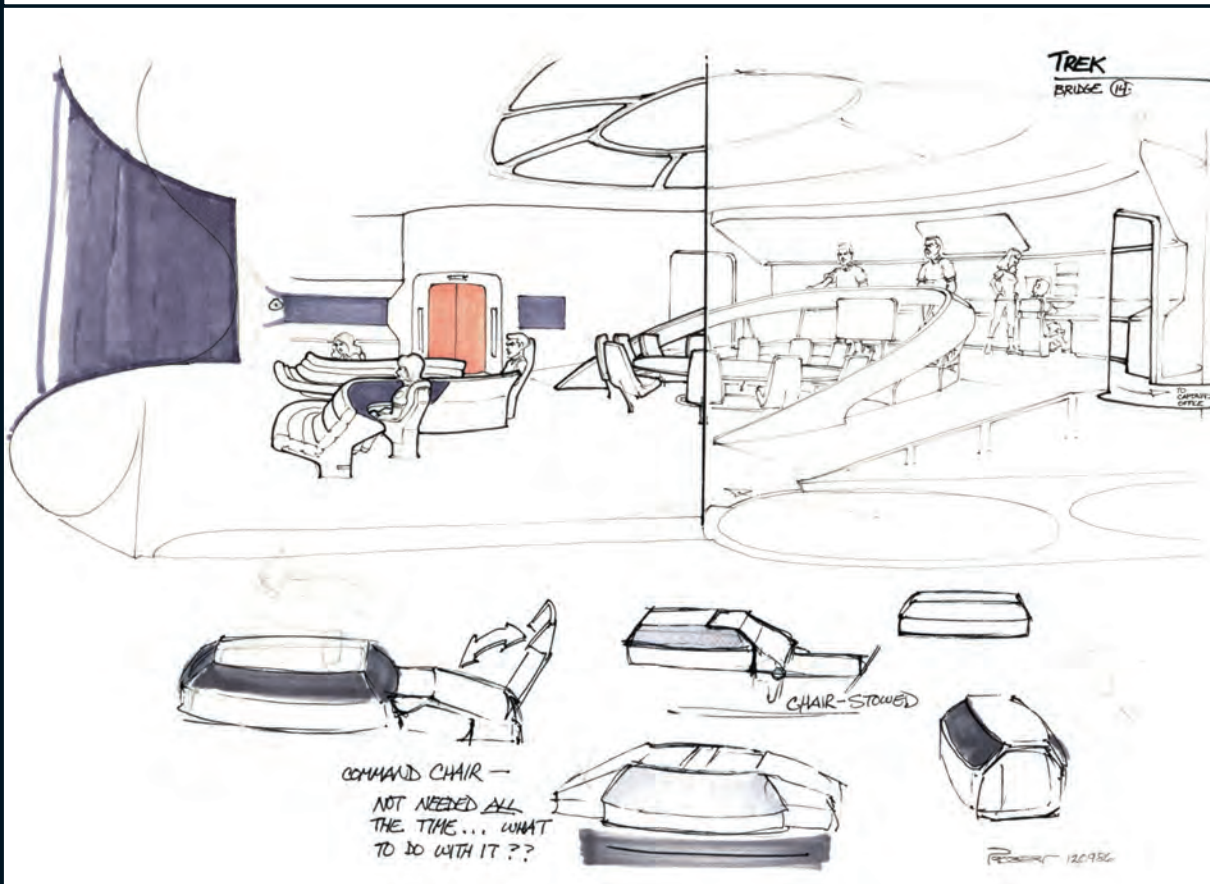
When it came to crewmembers, Roddenberry was keen to avoid the dynamic but somewhat overpowering double act of Kirk and Spock and instead moved the focus to all principle officers, thus enabling them to operate as more of an ensemble. He decided that the Captain, provisionally named Julien (later changed to Jean-Luc) Picard would routinely stay with the ship leaving his first officer, Commander Will Ryker (later changed to Riker), would be the one heading up away teams and beaming into potentially dangerous situations. Also known as Number One, Ryker clearly owes a debt to the character of Will Decker, who had been created for *STAR TREK II*, but who would later featured prominently in *STAR TREK: THE MOTION PICTURE*.

Ryker's love interest was the one-quarter-blood (this was later changed to half-blood) Betazoid ship's psychologist and counselor, Deanna Troi. She also bore similarities to a character created for *STAR TREK II*, this time, Decker's former lover, Ilia,

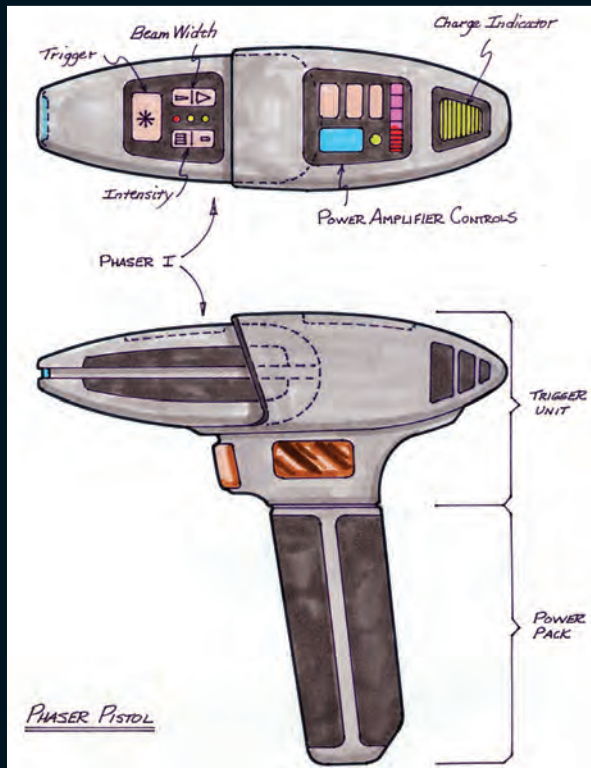




◀ Prober's first job was to design the bridge. The original brief he was given was that it should be a radical departure and that the crew wouldn't be there at all times.



◀ As the design of the bridge evolved, the producers decided that all the crew members should be present, but for a long time there was still a meeting table in the middle of the set.



► Early designs for the phaser were designed to make it look unthreatening and to emphasise that it was a tool. As in the original series, there was a smaller version that could be powered up by adding a handle.

a Deltan character, who was supposed to belong to a race that was as emotionally sophisticated as Vulcan's were logical.

Lt Commander Data, at this stage, an android programmed by Starfleet, also owed something to work Roddenberry had done in the 1970s. Like Spock's replacement Xon, he would experiment with emotion in an attempt to become more human. He was also clearly related to the lead character in a pilot Roddenberry had produced called *The Questor Tapes*, in which an android was seeking to understand humanity as he searched for his creator.

The rest of the principal cast included fifteen-year-old Wesley Crusher (who at one point changed sex to become Lesley), his mother chief medical officer Beverley Crusher, security chief, Lieutenant Macha Hernandez, (later to become Tanya and then Natasha "Tasha" Yar) and Lt Geordi La Forge.

At this point Roddenberry had continued to resist the idea of the Klingon crewmember, arguing that the Klingons were too closely associated with the original series. However, Justman used the argument that the presence of a Klingon in Starfleet perfectly illustrated Roddenberry's belief that by embracing enemies humankind proved they had evolved. Months later, just as filming

began, Roddenberry eventually agreed to add the character of Worf but only on a recurring basis.

### WRITING THE PILOT

By December a working version of the writer's bible was in place and a team of writers was quickly appointed. Justman had previously worked with Robert Lewin on *The Man From Atlantis* TV show and suggested he be taken on as story producer. Herb Wright, Maurice Hurley and DC Fontana filled out the rest of the writing department. Fontana, one of the most important writers in *STAR TREK*'s history had previously served as Roddenberry's secretary on the original series and had worked on scripts for episodes such as *Charlie X*, *This Side Of Paradise* and *Tomorrow is Yesterday* before being promoted to story editor. Fontana had also been the producer for *STAR TREK THE ANIMATED SERIES*.

The writing staff got down to work developing scripts and having meetings with freelance writers, including original series veterans John DF Black and Worley Thorne, Wright would embrace the task of creating the series' major new



adversaries, who he persuaded Roddenberry should be “the sneak guys like Hollywood agents”, extreme capitalists the Ferengi.

In the midst of all this, Roddenberry set Fontana the task of writing a script for a pilot episode. With only Roddenberry’s suggestion that she come up with “something involving a space station or staging planet.” Fontana set to work developing a story tentatively entitled *Encounter At Farpoint*. Captain Julien Picard, having just taken command of the Starfleet flagship, *Enterprise*, is sent on a mission to the Farpoint station. There is a mystery over how the station has been established so quickly and the added threat posed by alien spaceship.

### THE FIRST MISSION

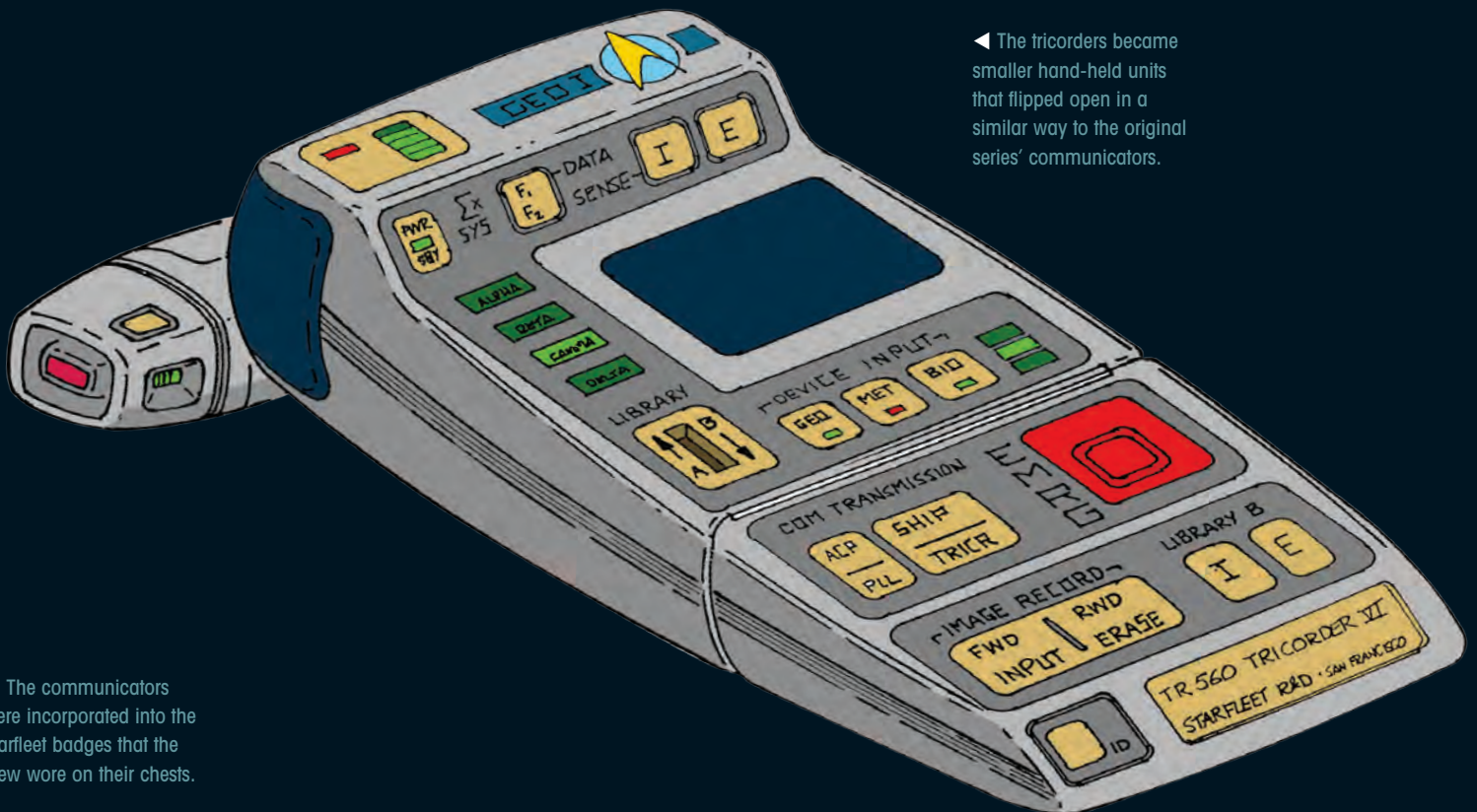
Paramount had yet to make a decision over whether the pilot would be 60 minutes, 90 minutes or two hours long, but at this stage Fontana began working on a 90-minute script. One of her first decisions was to include a scene featuring Dr McCoy and Data, thus creating a link between the two series. She then went on to establish the

new crew. One of her prime concerns was that although the bible referenced Picard having a complicated history with Dr Beverley Crusher, and Riker and Troi having previously enjoyed a romantic relationship, it made no mention of current friendships and relationships. To offset this, she introduced a new character, called Sawyer Markham who was a good friend to Geordi LaForge.

### FINAL

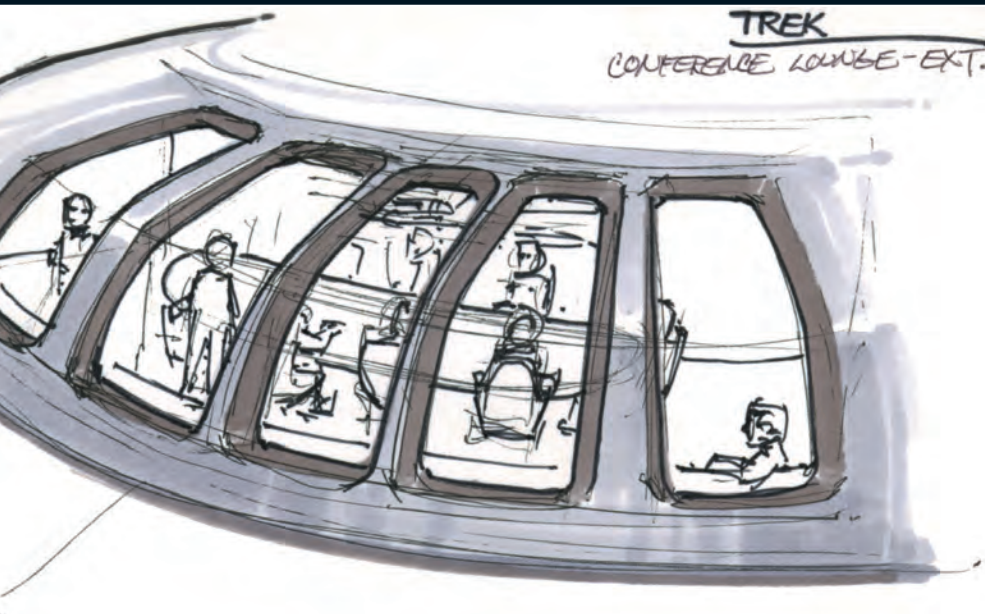
At Roddenberry’s request, Fontana also added a scene in her second draft of the script, which described the saucer section of the *Enterprise* separating from the rest of the ship. Roddenberry pointed out nothing like that had never been seen before and since this was something that fans had long speculated the *Enterprise* could do, it was bound to go down wells. It would also be used to illustrate the procedures in place to ensure the safety of the children and spouses travelling on board, who would be directed to the saucer section in the event of an emergency.

In March, Fontana turned in a script of around



◀ The tricorders became smaller hand-held units that flipped open in a similar way to the original series’ communicators.

◀ The communicators were incorporated into the Starfleet badges that the crew wore on their chests.



▲ The decision was eventually taken to put an observation lounge behind the bridge where the crew could have meetings.

90 pages. However, after some discussion, Paramount decided it would be better to introduce the series with an hour-long episode coupled with an hour of interviews and behind the scenes footage. After further discussion, that decision was reversed and Paramount eventually settled on a two-hour pilot - effectively a TV movie - which they believed would be the best way to



▲ DeForest Kelley made a cameo appearance in the pilot. He wasn't sure he'd be wanted, but Fontana assured him he shouldn't worry.

ensure the series kicked off with a bang.

Roddenberry took over Fontana's script keeping her mystery intact but losing Sawyer Markham, while at the same time adding a new character to the mix - a mysterious, omniscient being called Q and a new storyline in which Q put Picard and the entire crew of the *Enterprise* on trial for crimes against humanity. There followed a number of drafts, all done by Roddenberry before a final shooting script received the greenlight.



► The original series' costume designer William Ware Theiss returned and designed jumpsuits that used the divisional colors from Kirk's day.

#### BEHIND THE SCENES

Meanwhile Justman had been busy assembling a behind the camera team. As with the writing staff, both Justman and Roddenberry made a point of including former *STAR TREK* alumni such as costume designer, William Ware Theiss, set decorator, John Dwyer, special effect co-ordinator, Dick Brownfield, composer Fred Steiner and concept artists Rick Sternbach and Andrew Probert, both of whom had worked on *STAR TREK THE MOTION PICTURE*. There were also newcomers to the family such as production manager Herman Zimmerman and scenic artist Mike Okuda.

Probert was immediately put to work designing the ship's bridge. Roddenberry had made it clear that he didn't want a modernized version of Jefferies' design for the original ship. When it came to the bridge he wanted a "living room like" control center, where the advanced nature of the

computers made it unnecessary for personnel to spend every minute of their shifts hunched over consoles. Roddenberry believed that areas should only be manned during emergencies, or to access a system, at which point, it would be a simple case of touching the relevant terminal and telling the computer to do what ever was required.

Another requirement was that the space be a lot larger than anything that had been seen before, in line with the new larger ship and the increased number of personnel, and that it contained a central table that could be used for meetings. Probert eventually solved the problem by creating a separate room to house the table, which provided the opportunity for windows. The captain's chair remained in the center of the room but was now flanked by two more chairs with an additional bench nearby.

#### A NEW SHIP

While working on the bridge, Probert also started playing around with designs detailing his vision for the new *Enterprise*. No-one had briefed him, but he had his own ideas about how the ship could be modified by stretching the saucer and engineering hull into new shapes. Gerrold happened to see one of Probert's drawings tacked to a notice board. With Probert's permission he unpinned it and took it with him to a meeting, where he brought it to the attention of Roddenberry, who approved it on the spot. Probert got to work making refinements to his initial ideas, which included making it sleeker and more elegant looking than the previous ships. He also had to work out to make the saucer separate - an idea that he initially understood, producing designs in which part of the saucer flew off to become a combat vehicle.

Meanwhile Sternbach had also been busy designing Farpoint Station as well as the props that the series would need on an ongoing basis. While the new crew would still use phasers, Roddenberry requested they look less like weapons and more like tools to fit in with his desire to downplay the more militaristic aspects of Starfleet. Sternbach's approach was to dispense with triggers, trigger guards and handles and miniaturize the phaser to the point where it was little more than palm sized. At the same time the tricorder evolved from being



◀ Q was a last minute addition who was used to extend the story in the pilot. He would go on to become one of the series most popular and enduring guest stars.



◀ In early episodes both men and women were seen wearing mini-dresses. However, this look was soon abandoned.



▲ The new *Enterprise* was built by ILM but most shots featuring it would be filmed at Image-G.



▲ Corey Allen (center right) directing the pilot. Allen would go on to direct four more episodes of the series.

the size of a handbag into a small handheld unit, which flipped open. When it came to the communicators, Sternbach initially suggested placing it on the wrist – an idea, which had been used in *STAR TREK: THE MOTION PICTURE*. When that idea was rejected, he hit on the idea of combining the communicator with the Starfleet emblem.

Roddenberry was keen to break new ground with costumes. While TOS had been known for dressing female characters in mini dresses, go go boots and gravity defying gowns, Roddenberry had originally favored a more utilitarian approach, in which both male and female crew uniforms wore trousers, a sign perhaps that gender was no longer an issue. Now a hundred years in the future,

► The study model for the bridge in front of the real thing, while it was under construction.



Roddenberry wanted to push the equality envelope even further, so Theiss designed two unisex versions of the uniform: one with trousers and another that featured a skirt, which would be worn by both male and female crewmembers.

### STUNNING EFFECTS

With work on sets, props costumes, ship and scripts progressing and principle casting more or less in place, Justman turned his attention to post production. After the success of the *Star Wars* and the *STAR TREK* movies, Justman and producer Peter Lauritson were determined *TNG* would have a comparable number of special effects sequences. ILM, who had provided sequences for the last three *STAR TREK* movies, were hired to provide the same quality of effects for the new series. However, Justman and Lauritson also took the decision to hire effects supervisor, Rob Legato. While ILM created shots for the pilot, Legato was the one who got busy on the video post production.

What Legato and the team that he and Lauritson recruited did was nothing short of a revolution. Until now, visual effects had been produced using film. The results were very high quality, but were slow and expensive since they involved a complicated process of combining different elements in a film lab. What Legato pioneered was a new approach, where the different elements of the effects were filmed but then transferred to video tape, where new technology meant they could be easily manipulated. As a result he could produce impressive effects at a fraction of the cost. It was simple to add effects such as phaser blasts and transporters. As a result *TNG* would have more visual effects than many major movies of the time.

Corey Allen assumed directing duties and filming began on May 29th 1987. Paramount had toyed with the idea of shooting the series in Vancouver, Canada for financial reasons but the travel time and expenses involved in transporting and accommodating a crew and cast who were mostly based in Los Angeles persuaded them that it made better sense to keep production in Hollywood. The new *STAR TREK* sets were built on the same soundstages that had been used for the original series nearly 20 years before.

The Farpoint station had called for the construction of a large shopping mall filled with shops. Failing to find a suitable location, production designer Herman Zimmerman took over Stage 16 on the Paramount lot, which later doubled for the courtroom scenes and the various interiors of the *Enterprise*. Meanwhile Griffin Park provided the ideal location for the holodeck. The pilot was put together by editor Tom Benko with input from the producers.

*Encounter At Farpoint* was broadcast on September 28, 1987 and beat its primetime competition in five cities. Early reviews were just as encouraging, with the Dallas Morning News describing it as "soaring with the spirit of the original". While TV Guide declared it to be "a worthy successor to the original". Somehow Gene Roddenberry had managed the impossible - catching lighting in a bottle twice.



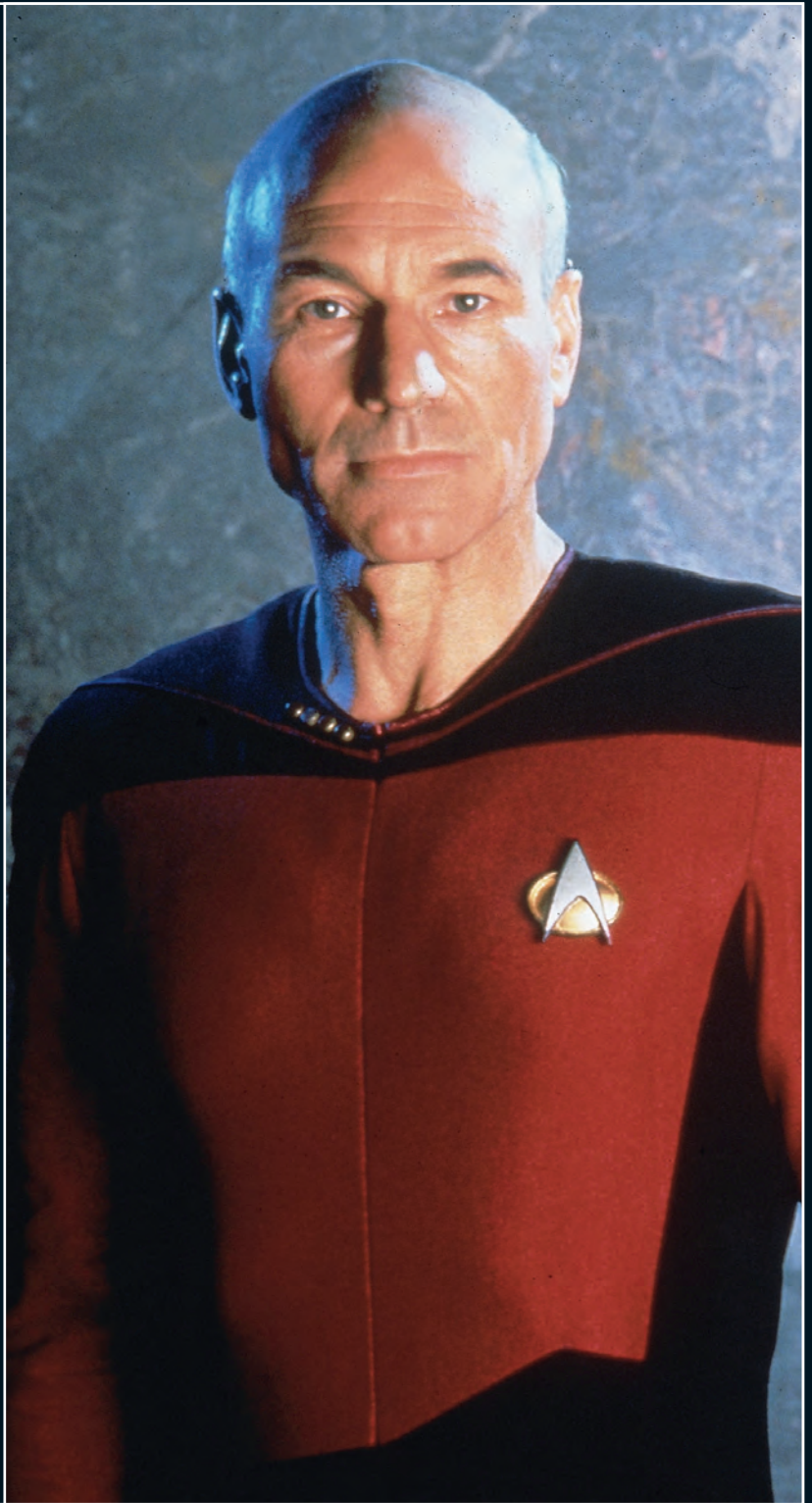
◀ This early publicity photograph shows Roddenberry and his new cast assembled on the *Planet Hell* stage, which would be used for alien planets throughout the series.

## CAPTAIN PICARD

Casting the character of Captain Picard was, of course, a huge priority. The casting call described him as a Caucasian man in his 50's who was born in Paris. He is further described as "youthful and in his prime with a mid-Atlantic accent and a wonderfully rich speaking voice." Berman and Justman quickly got to work drawing up a list of actors they hoped would be interested in the role.

As with the casting of Captain Kirk, producers and studio were open to casting a named actor. Despite being black, Yaphet Kotto was one of Paramount's favorites thanks to his previous performances in movies *The Thomas Crown Affair*, *Live and Let Die* and *Aliens*. Billy Dee Williams was also earmarked as a strong possibility. While Kotto expressed interest in the role, Williams turned it down flat citing a lack of interest in syndication. Also on the list of people the producers wanted to talk and who were at least open to talking were TV star Telly Savalas, best known as Kojak; John Saxon, long-time Roddenberry collaborator, who was known for his role in the Bruce Lee film *Enter The Dragon*; veteran English actor, Anthony Quayle; action star Lee Van Cleef who had appeared in *The Good, The Bad And The Ugly*; and Keir Dullea, famous for his role in Kubrick's *2001*.

While the casting process was in progress, Justman happened to catch an English actor, called Patrick Stewart, give a reading in LA. As well as performing with the Royal Shakespeare Company, Stewart, then 47, had also appeared in the films *Lifeforce* and *Lady Jane* as well as the renowned BBC TV series *I, Claudius*. Bowled over by Stewart's performance, Justman quickly threw his name into the arena only to have it immediately shot down by Roddenberry who having auditioned Patrick Bachau, a Belgian actor who had appeared a number of Eric Rohmer films as well as the James Bond movie, *A View To A Kill*, stated he would only consider a French speaking actor for the role. Finally after more lobbying from Justman it came down to a choice between Stewart and Stephen Macht, who had had a role in *Cagney* and *Lacey*, and was strongly supported by DC Fontana. Roddenberry came round to the idea of Stewart and the role was adjusted to accommodate him.



CASTING

THE NEXT GENERATION



## RIKER

First officer, Commander William Ryker, otherwise known as Number One was also described as Caucasian, aged 30–35 and agile and strong. Ryker was also expected to lead on away missions while his captain remained on board and so had strong leadership qualities. Actor Michael O’Gorman who went on to appear in the movie ‘Ironweed’ was identified as an early favourite although, according to notes from the producers, he was considered to be an atypical choice albeit a good one for the role. Another early favorite was Billy Campbell who had earlier appeared as part of a ground breaking gay couple in the primetime series *Dynasty*. Campbell was poised to be cast but was ultimately rejected when producer, John Pike commented that Campbell was not believable as someone he would willingly follow into battle. Also on the shortlist was Ben Murphy principally known for his lead role in the hit TV series ‘Alias Smith and Jones, and soap actor, Gregg Marx. The role of Ryker eventually went to Jonathan Frakes who’d previously appeared in the prime time soap opera ‘Falcon Crest’. Possessing matinee idol good looks, Frakes had made the shortlist alongside Billy Campbell and O’Gorman and emerged as a particular favourite of Roddenberry. When Campbell was rejected, the role went to Frakes.



## DATA

When it came to the role of the humanoid android, Data, English film and television actor, Mark Lindsay Chapman was an early forerunner along with Eric Menyuk. The original concept for the character called for him to have an ethnic, probably Asian appearance and Asian actor Kelvin Han Yee also made the shortlist along with 7’3” tall, Kevin Peter Hall. Thanks to his height Hall was regularly cast in horror movies including *Predator*, where he played the main antagonist. At the same time, Hall was also under consideration for the role of Geordi. However auditions continued and stage actor Brent Spiner read for the role. Having impressed Roddenberry and the shortlist was reduced to Spiner and Menyuk, with Spiner finally winning the role. Menyuk later had a recurring guest role as The Traveler.



## TASHA YAR, MACHA HERNANDEZ AND DEANNA TROI

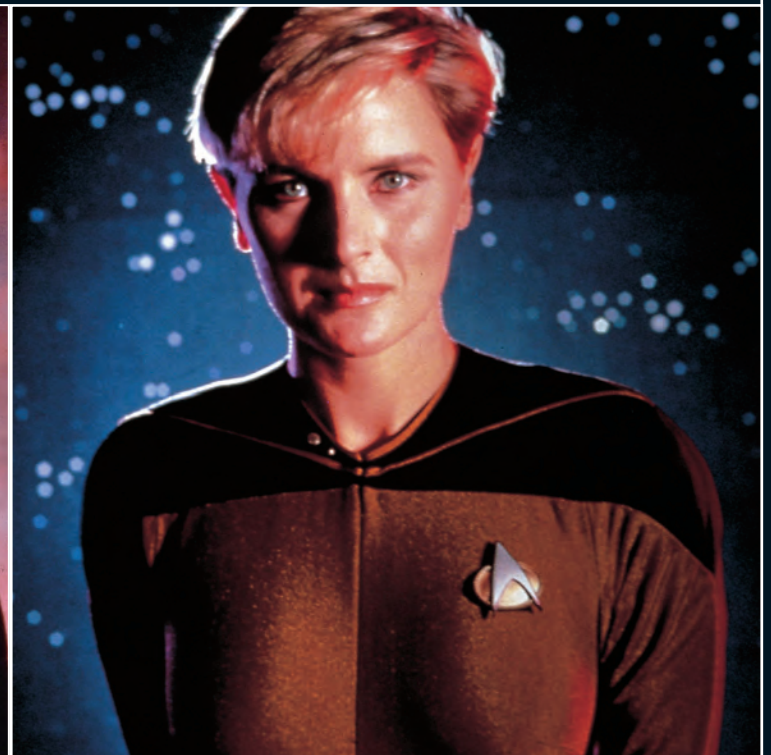
Actress Denise Crosby bagged the role of security officer Tasha Yar, but during the casting process she had actually auditioned for, and, according to one memo, had been considered the only possibility for, the role of the quarter alien Counsellor Deanna Troi.

At the time, Yar was a very different character. She was actually called Macha (later Tanya) Hernandez and had been envisaged as a muscular and

athletic Latina, who had been partially inspired by the character Vasquez from *Aliens*. The producers clearly weren't tied to a particular ethnicity for the character since one of the early front runners was Rosalind Chao who was later cast in the recurring role of Keiko, ship's botanist and wife to engineer Miles O'Brien.

Another actress who was under serious consideration was London-born, Marina Sirtis, who had previously worked

with the comedian Benny Hill in the UK. She auditioned for the role several times before Roddenberry decided that her 'exotic' looks would be better suited to the role of Deanna Troi and the roles of Troi and Hernandez were switched, with Denise Crosby becoming the security chief. The latter was renamed Yar to reflect Crosby's 'Nordic looks' and her first name was changed from Macha to Tasha.



## GEORDI LAFORGE

There were several contenders for the role of blind Lieutenant Geordi LaForge, a character who had been conceived as a result of Roddenberry's desire to include a disabled person as one of the stars of his show. A very young Wesley Snipes who would go on to international fame in hit movies such as *New Jack City*, and *White Men Can't Jump* was a serious contender. Even so former professional baseball player Reggie Jackson was the initial front runner candidate for the role along with LeVar Burton known to millions as the runaway slave Kunte Kinte in the *Roots* miniseries. A young Tim Russ who would later be cast as Tuvok in *STAR TREK: VOYAGER* was also in the running. Ultimately, Burton won the role, not least because it was felt that he brought with him a certain star quality. In fact, Burton was the only well-known member of the cast, and Paramount's publicity department put him front and center in much of the marketing for the new series.





## DR CRUSHER

*Logan's Run* and *An American Werewolf In London*, star Jenny Agutter was shortlisted to play the role of Dr Beverley Crusher along with actress Anne Twomey and Cheryl (later known as Gates) McFadden. McFadden who had spent much of her career on the stage emerged as the favorite but was acting in a play when the call came through to tell her that the role was hers. Initially McFadden turned the part down but she was persuaded to change her mind after receiving a personal call from Roddenberry who told her that "It was a great part, a new kind of female role" and that if she took it she would be able to one day buy her own hot tub. McFadden took the role.

## WESLEY CRUSHER

At one stage, Wesley Crusher was turned into a girl called Lesley, as the producers were looking for ways to give their cast a stronger gender balance. However, Roddenberry always intended Wesley, Riker and Picard to show the same kind of person at different stages of their life so Wes became a boy again (It's no coincidence that Wesley was Roddenberry's middle name.) Before Wil Wheaton was cast in the role, JD Roth was an early favorite. A finalist on the talent show *Star Search*, Roth had previously made guest appearances in *As The World Turns* and *The Equalizer*. Wheaton was an experienced child actor who was best known to audiences for his role in the classic movie *Stand By Me*.



## WORF

Klingon officer Worf was the last character to be cast. Bob Justman had suggested that the crew should include a Klingon marine, but Roddenberry initially wanted to avoid all the alien races that had appeared on the original series. He eventually relented and agreed to add a Klingon to the bridge crew, but he was adamant that Worf would be no more than a recurring character. Roddenberry had also decided to cast a black actor in the role, reasoning it would be easier in terms of make-up. Several tall slim actors were auditioned before Michael Dorn, who had had a recurring role in the final series of *CHiPs*, was eventually cast in the role.



# STAR TREK™

