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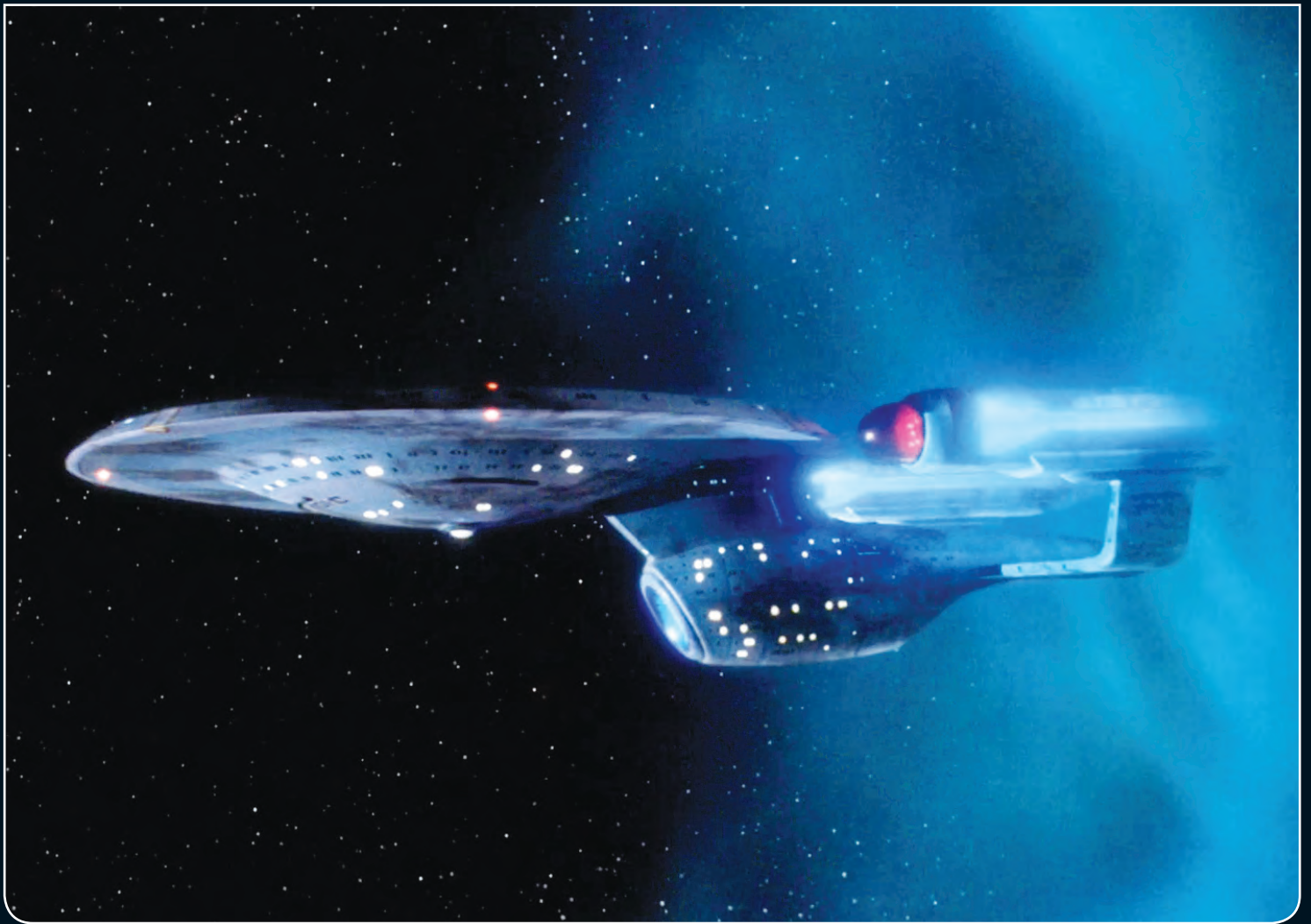
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DESIGNED BY: RICK STERNBACH (AFTER PROBERT)

CAPTAINS: RACHEL GARRETT





OUT OF THE PAST

The idea for 'Yesterday's Enterprise' was sold by two novice writers who sold Michael Piller on a moral dilemma and the return of Tasha Yar.

▲ The original pitch for 'Yesterday's Enterprise' involved Picard and his crew encountering an *Enterprise* from the past and having to decide whether to send them back to their deaths. In this version the timeline was unchanged.

Although it is one of the most acclaimed episodes of *STAR TREK: THE NEXT GENERATION*, 'Yesterday's Enterprise' was born in a period of chaos. The odds were stacked against it being made: the idea came from two amateur writers with no credits, it ended up being written by four different writers over a panicked holiday weekend, and it featured a character who was supposed to be dead.

To understand how it got made at all you have to understand the situation at the beginning of

TNG's third season. At this point the show had had enormous difficulty establishing a writing staff. Endless conflicts had led to numerous writers coming on board only to walk away within months or even weeks. On top of that season two had struggled under the burden of a writers strike and the head writer, Maurice Hurley, decided to leave the show at the season's close. His replacement Michael Wagner had quit just weeks into production. Before departing, Wagner had suggested Michael Piller as his replacement.



◀ Ganino (right) ended up collaborating on more ideas with Eric Stillwell (left). Together they would develop almost all of the important story elements that would be used in the final script for 'Yesterday's Enterprise.'

Piller had written a single episode of *TNG*, 'Evolution' which hadn't even gone into production. He was confident of his ability to write strong characters but was much more concerned about his ability to develop high concept ideas. Gene Roddenberry had assured him that if Piller could look after the characters, the ideas would come in the door.

Piller set his staff to look through the slush pile of scripts that had been submitted by freelancers, but decided that this alone would not be enough, so he persuaded the studio to open up the pitching process to non-professional writers.

GERM OF AN IDEA

As soon as word got out, hundreds of scripts began pouring in and various staff members, including pre-production associate Eric Stillwell were tasked with reading through the submissions and highlighting any which showed promise. One of the scripts was a pitch from aspiring writer and actor, Trent Christopher Ganino.

His story, called 'Yesterday's Enterprise' focused on events following the *Enterprise-D* encountering the *Enterprise-C*, a ship believed to have been destroyed 18 years earlier. Picard and his crew quickly realize that the crew of the *Enterprise-C* have no idea of their fate in the past and

determine not to enlighten them. However, an ensign from the *C* stumbles on the truth forcing Picard to hold him captive. Eventually Picard sends the *C* and her crew back to the past.

Ganino offered up two possible titles. One of them 'Yesterday's Enterprise' and the other 'NCC-1701-C'. Due to his inexperience, Ganino's script was 106 pages long rather than the usual 65 and was double spaced, which under normal circumstances would have immediately landed it on the reject pile. Along with the script, Ganino

▼ Ganino suggested that his story could be reworked to include the crew of Kirk's *Enterprise*, but the costs involved made the idea deeply unrealistic.





▲ Stillwell and Piller both – independently – had the idea that alterations in the timeline could bring Tasha Yar back to life.

included a lengthy cover letter in which he suggested that, if the producers were willing, the *Enterprise-C* could be replaced with the ship and crew from the original series. This broke yet another submission guideline which had clearly stated that writers should avoid including the characters of Kirk, Spock and McCoy or their offspring.

Due to the sheer volume of submissions, the process of reading and evaluating scripts stretched from a few weeks to an entire year. Ganino's script was logged in on May 2, 1989 and despite failing to adhere to the guidelines was read by co-producer, Richard Manning just over two weeks later.

Manning's take on the script was that it was, "Not terrible, not particularly original, but good in spots, lousy in others." Hardly a ringing endorsement but it was enough to keep the script

in the system. Ganino's script languished on a 'to read at some point' pile.

Unaware of this, Ganino made a point of regularly contacting production staff, such as Stillwell, to keep abreast of where his script had reached in the system, and to get an idea of when a decision about it might be made. Although Stillwell was unable to give any definitive answers, he and Ganino struck up a friendship based on their mutual love of the original series and their desire to become scriptwriters. Stillwell had already written a number of spec scripts and suggested to Ganino that they begin collaborating together on story ideas.

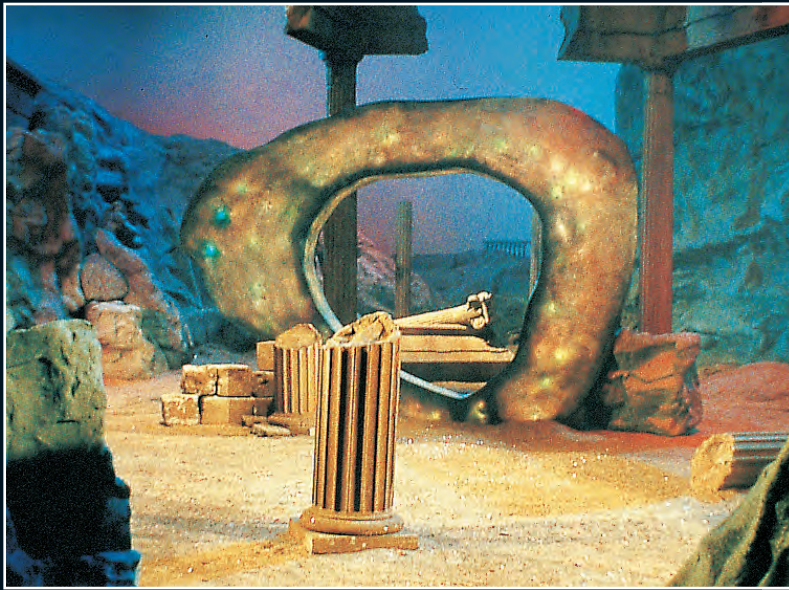
Around the same time, Stillwell had spent some time with Denise Crosby, who had played the character of Tasha Yar, at a convention. During their conversation, Crosby, who had opted to leave the series during the first series leading to the death of her character, told him she was open to the possibility of returning and encouraged Stillwell to come up with a script that could somehow include Tasha Yar.

At the same time, there was talk about bringing Mark Lenard back in to reprise his role as Spock's father Sarek, and the writing staff were seriously considering the idea.

CLASSIC SEQUELS

Armed with this information, Stillwell and Ganino began brainstorming possible story ideas featuring both Tasha Yar and Sarek. They hit upon the idea of combining elements from their favorite original series episodes, 'The City on the Edge of Forever,' which involved a journey to the past altering the present, 'Mirror, Mirror' which involved an encounter with an alternate universe, and 'The Savage Curtain,' where the *Enterprise* encounters an incarnation of the Vulcan philosopher Surak who had encouraged all Vulcans to strive for logic, and to suppress their violent emotions.

In Stillwell and Ganino's story the *Enterprise-D* transports Ambassador Sarek to the Guardian of Forever, where a team of Vulcan archaeologists are using the portal to investigate their past. An accident on ancient Vulcan results in Surak's death causing a change in the timeline that alters the entire Galaxy. Instead of following the strictures of logic and striving for peace, the Vulcans have



joined forces with their cousins the Romulans and, after wiping out the Klingon Empire, are determined to do the same to the Federation.

In this alternate universe, Tasha Yar is alive and serving on the *Enterprise* in place of Worf. When the warship *Enterprise* encounters Sarek and his archaeologists who are unaffected by the changes in the timeline, Picard immediately places them under arrest believing they are Vulcan spies. It falls to Sarek to convince Picard to allow him to return to use the Guardian to correct the timeline. At first, Picard refuses to listen but, following a mind-meld, which Tasha Yar tries to prevent, he orders Sarek to be beamed down to the surface of the planet. The *Enterprise* soon finds itself under attack by a number of Romulan-Vulcan warbirds leading them to believe that Sarek was indeed a Vulcan spy. But, on the verge of destruction, the ship and crew are saved by Sarek's decision to take Surak's place in ancient Vulcan thus restoring the timeline.

GETTING THE GO AHEAD

Stillwell and Ganino looked forward to pitching their story idea to Piller. However, at this point Ganino's 'Yesterday's Enterprise' finally reached Piller's desk. After a read through Piller fired off a memo to producer, Rick Berman suggesting he relax their 'no time travel' pitches rule and purchase Ganino's story. What appealed to Piller was the moral dilemma at the heart of the story, in which Picard had to send the crew of the *Enterprise-C* back in time to their almost certain

deaths, and he instantly saw that the idea could be used to bring back Tasha Yar, "The moment I heard the idea of the *Enterprise-C* going through this time rift," Piller remembered, "and I thought about seeing Tasha on the bridge after the past has been changed, I said that's a great story. She's got to realize, 'I don't belong here.' And I have to give up my life in order to make sure everyone goes on with their lives."

▲ Ganino and Stillwell developed a second pitch that relied heavily on elements that were introduced in the original *STAR TREK*. In their new story, Vulcan researchers using the Guardian of Forever (left) accidentally caused Surak's (right) death,



◀ There was serious talk of bringing Spock's father, Sarek, into *TNG*. In Stillwell and Ganino's pitch, he would have taken Surak's place in the past.



◀ Piller wanted the story to revolve around Picard's dilemma and suggested that Guinan should be the one to tell him that the timeline had been altered. It had already been established that she had unusual abilities, but they had never been defined.

Piller felt the script itself was seriously lacking but that could be fixed by handing it to a professional writer. What mattered was the idea. He called Ganino in and told him he wanted to buy the premise.

During his meeting with Ganino, Piller revealed some of the changes he planned to make to the story, such as including an alternate universe where Tasha Yar was still alive. Dismayed that his and Stillwell's story would now be junked, Ganino reported back to Stillwell who hastily pitched his and Ganino's *Guardian of Forever* story to Piller. While unimpressed with the use of the *Guardian of Forever*, which he viewed as 'gimmicky' and the inclusion of Sarek, Piller was intrigued by the idea of an altered universe, and the return of Tasha Yar. He suggested that Stillwell and Ganino merge the two ideas and share the story credit, which they readily agreed to do.

PILLER'S INSTRUCTIONS

Piller asked for several changes to the story, suggesting a scenario where an old *Enterprise* emerges through a time warp causing a change in the timeline, which is unnoticed by Picard and his crew. In this timeline, Yar is alive and is the *Enterprise's* head of security, Worf is a member of

an enemy crew, Wesley's father is also alive and serving on the *Enterprise*. Piller also threw out the idea that Guinan be the only one who becomes aware that there is something wrong and that it is her advice that persuades Picard to send the old *Enterprise* back in time to return to restore history. Piller also wanted the old *Enterprise's* female captain to die, leaving Yar to take her place.

REVISED DRAFT

Ganino and Stillwell were given two weeks to complete a treatment. One of their biggest concerns was how the crew of Picard's *Enterprise* would learn that the timeline had been changed. Their solution was to include an alien probe, which had scanned both versions of the timeline. Their story opens with the probe appearing and scanning the *Enterprise* before Picard orders it to be disabled. A ship appears and is identified as the *Enterprise-C* and, unbeknownst to Picard and his crew history is altered, placing Yar aboard the *Enterprise-D* and Worf on an enemy ship.

The D's database now shows the C, captained by Rachel Garrett was lost, presumed destroyed 22 years ago after attacking a Klingon outpost, which destroyed any chance of peace between the Klingon Empire and the Federation.



◀ Rachel Garrett (left), the female captain of the *Enterprise-C* was always part of the story, though she didn't always die. At one point the alterations in the timeline put Worf on one of the Klingon ships attacking the *Enterprise*.

Guinan, aware that history has been altered, presses Picard to return the C to its own time. At the same time, Data, who is in love with Yar, examines the probe and accesses the D's original databanks. It reveals that in the 'correct' timeline the Federation and the Klingon Empire are at peace. During an attack on the D, Garrett is killed. Yar, knowing she will return to being dead when the timeline is restored, opts to take Garrett's place on board the C. As the ship disappears, Worf reappears on the D.

The feedback was not positive. Piller felt the alien probe cheated the story and disliked Data's overtly romantic feelings for Yar. He also wanted a

different character arc for Yar and for Guinan's role to be beefed up.

Stillwell and Ganino were given another chance to get it right and on October, 29, 1989 they delivered a revised treatment, but Piller felt that failed to take his notes onboard and the story idea still wasn't working. The two young men had hoped to be given the chance to write the actual teleplay, but Piller thanked them for their work and broke the news he was handing the story to a staff writer. Time was running out and there was no more opportunity for the two men to try to fix their story. Their involvement with 'Yesterday's Enterprise' was over.



◀ Stillwell and Ganino's revised treatment made heavy play of Data's 'feelings' for Tasha, the seeds for which had been sown in 'The Naked Now.' Piller was not interested in this element and it was one of the reasons he rejected their treatment.



GOING TO WAR

Turning the idea for 'Yesterday's Enterprise' into a script was a painful process that the writers thought would end in disaster.

▲ The writers saw 'Yesterday's Enterprise' as an opportunity to write a darker, grittier version of *TNG*, where the characters had been changed by years of war.

As he had expected, Michael Piller only kept the core idea that he had bought from Stillwell and Ganino. By now time had become an issue and he needed to fix the story and write the script quickly. Filming of 'Yesterday's Enterprise' had originally been scheduled for January 1990, but this had to be moved up to December 1989 so that both Denise Crosby and Whoopi Goldberg could be available. It was imperative that the story was made to work. That job fell to Ron D Moore.

Like Stillwell and Ganino, Moore had taken advantage of Piller's willingness to look through the 'slush pile' of scripts from inexperienced freelancers. He had made his first professional sale to *TNG*, with a spec script called 'The Bonding', which was rapidly followed by a second script, 'The Defector.' Not only had both been bought by Piller, but Moore had then been hired as a staff writer. On his very first day on the job, he was handed a copy of Stillwell and Ganino's story for 'Yesterday's Enterprise.'



The writing staff constantly struggled with Gene Roddenberry's insistence that there should be no conflict between the members of the crew. When he read through the treatment, Moore could instantly see that the altered timeline offered the opportunity to break free of those restrictions, "I remember the first thing I wanted to do was to make it a much darker universe. We desperately wanted to roughen up the characters and I thought, 'Here's an opportunity.' It was a chance to paint a darker portrait of these people."

RAISING THE STAKES

In Moore's revised version of the story, the story was pared back to the essential elements Piller had asked for, Stillwell and Ganino's alien probe was gone and the stakes were raised. "The Federation wasn't just fighting a war," Moore says, "they were losing a war. Picard, and everybody aboard were different people who had been in combat for a long time. What would they be like if they had been at war with the Klingons for years? Suddenly you could paint with different tones, different shades. The *Enterprise* had a darker, more militaristic feel to the entire place."

Moore remembers that he also relished the opportunity to kill off a few characters, which he felt would add more grit to the story. In his treatment the crew of the *Enterprise-D* encounter a rift in the fabric of space near the Klingon border. During their investigations the rift quickly expands to reveal the *Enterprise-C*. Worf disappears from the bridge and is replaced by Tasha Yar. It is later explained that the *Enterprise-C*, thought to have been destroyed decades earlier,

has travelled into the future at the moment it attempted to save a Klingon outpost from an attack by Romulan starships. This selfless act played a part in establishing peace between the Klingon Empire and the Federation.

The removal of the C from the original timeline has led to the current changes, which only Guinan is aware of.

TEMPORAL DILEMMA

Picard and crew wrestle with the question of whether interacting with the crew of the C will upset the flow of history, but Picard decides they have to deal with the here and now. Damage to the life support system of the C has endangered the lives of the crew and Picard issues the order to beam them aboard the D. After receiving treatment, the C's captain, Rachel Garrett, confirms that they were about to defend the Klingon base when they were pulled through the rift.

► Moore felt dissatisfied by the way Tasha had died in 'Skin of Evil,' and thought that the story would give the writers the chance to give her a "proper death." He wanted her sacrifice to be heroic and meaningful.

▲ Moore ditched the plotline in which Data struggled with telling Yar that if the timeline were restored she would be dead. Instead he concentrated on Guinan, who had vague, undefined abilities.





▲ Moore's story treatment introduced a romance for Tasha, who becomes drawn to the *Enterprise-C*'s Lt. Castillo.

Meanwhile Guinan must work overtime to persuade Picard that in the original timeline the Klingon Wars are over, the *Enterprise-D* is dedicated to exploration rather than war and that Tasha Yar should be dead. To prevent the changes to the timeline, which has left the Federation on the brink of destruction, the *C* must be returned to the point in time when it was pulled into the rift, even though it means the ship

and her crew will be destroyed.

Garrett and crew return to the *C* whereupon both ships come under attack from Klingons. The *C* sustains major damage and Garrett and her senior bridge crew are killed. Picard is now aware that two different timelines have been established but that only one can exist in the current space/time continuum. The question is which timeline is the right one?

Learning from Guinan that in the original timeline her alternate died a meaningless death, Yar, who has struck up a friendship/relationship with an officer called Donovan from the *C*, volunteers to take Garrett's place. Reluctantly, Picard agrees and the *C*, with Yar aboard reenters the rift. At the moment this happens, Worf reappears on the bridge signaling that the original timeline has been restored.

THE WORST WEEKEND

Moore submitted the first draft of the revised story on November 7 and later several revisions. To the writers' frustration, the schedule meant that there was almost no time left to write the actual script. Normally, Moore would have been given a couple of weeks to produce a first draft, instead Ira Steven Behr, who was running the writing staff for Piller, decided the only way the script could be done on time was if several writers came in

► In the revised treatment the Federation is on the brink of losing a war with the Klingons. Beimler, in particular, felt that 'Yesterday's *Enterprise*' succeeded because *STAR TREK* is well suited to telling war stories.





◀ Behr and Moore embraced the chance to kill off the characters, even though the changes in the timeline meant that nothing was permanent. To their minds, *TNG* was too safe, and even deaths that were undone, made the characters seem more vulnerable.

over the Thanksgiving weekend and wrote the script together. Behr assembled a team that consisted of himself, Ron Moore and the writing team of Hans Beimler and Richard Manning.

"I had to bring the staff in on Thanksgiving weekend when everyone was dying to take off," Behr remembers. "We wrote that story with the most unhappy writing staff you could imagine."

KILL 'EM ALL

The first step was to break Moore's loose story down into individual scenes. As they worked on the story, Behr and Moore in particular decided to push the darkness even further. "I wanted to kill everyone," Behr says. "That was a way of just making the crew more vulnerable, even though it was in an alternate universe. Ron and I kind of simultaneously came up with the idea 'Let's kill 'em all!' They all have last stands. That helped. That episode had a little more grit than the show had been used to." As originally written the script included a scene where Wesley was decapitated and Data was electrocuted.

As soon as the story had been broken, the writing team set to work on the first draft. In an attempt to speed up the process, each writer was given one of two acts to write, the idea being to stitch the whole thing together at the end. Moore handled the teaser and act 5;

Beimler and Manning tackled acts 2 and 3, while Behr dealt with the rest.

While the lack of time made this approach essential, it was fraught with problems. Working separately there was no way of anyone knowing what the other writers were doing, and endless amounts of time were wasted with writers having back and forth discussions about who was doing what with characters and what effect it would have on all the acts.

"We kept confusing each other and getting really frustrated," Moore says, "We kept going into each other's offices and saying, 'This doesn't make any sense. What does Guinan know?' 'Huh? I don't get it. What are you doing in your act?' 'But, wait a minute, that doesn't make sense.' It was really deeply confusing to us all the way through the process."

Although that first draft was started over the Thanksgiving weekend, it was too rough for the writers to distribute it. The beat sheet was sent out the following Monday so the rest of the production team could start work, while the script followed almost a week later. The writers were left feeling confused by the whole process and the general feeling was that the entire project was doomed to failure. "We were deranged," Behr says, "We all thought we were going to get fired."



TIME FOR ACTION

'Yesterday's Enterprise' was rushed in to production, but somehow everything came together to make it into one *TNG's* best episodes.

▲ Director David Carson remembers the cast embracing the opportunity to inject some drama and conflict into the portrayal of their characters as they welcomed Denise Crosby back to the set.

Bringing the filming of 'Yesterday's Enterprise' forward caused problems for almost everyone. The director David Carson was slated to helm a completely different story and when he was told the assignment had changed, there still wasn't a script. Barely anything was in place when the first production meeting was held on November 30, 1989, just 12 days before filming was due to begin.

"We sat down to start prepping with no script at all," Carson remembers, "The preparation for the

production, the building of the sets and everything else went ahead as the script was being written. In fact, I don't think we ever did get a script, really! I certainly remember having pages handed to me the night before. The script was being adjusted constantly up to the time it was shot."

Despite the compressed schedule, Berman and Piller had confidence in the story. The involvement of both Denise Crosby and Whoopi Goldberg meant that the episode was slated to air during the February sweeps period that was so important



◀ 'Yesterday's Enterprise' was originally going to be shot in January 1990, but filming was brought forward to December because that was the only time both Denise Crosby and Whoopi Goldberg were available. Filming couldn't be postponed because the episode was going to feature in the February sweeps.

to a show's reputation. As a result the production was given a more generous budget than usual.

The job of designing the *Enterprise-C* fell to Rick Sternbach. At the time, new models of starships were rare, but the producers felt that since the ship was a new *Enterprise*, it was worth the investment.

The outline of the ship could already be seen as part of a display in the *Enterprise-D*'s observation lounge. The silhouette of the C was based on a sketch produced by Andrew Probert, who had designed the *Enterprise-D*. Working on the

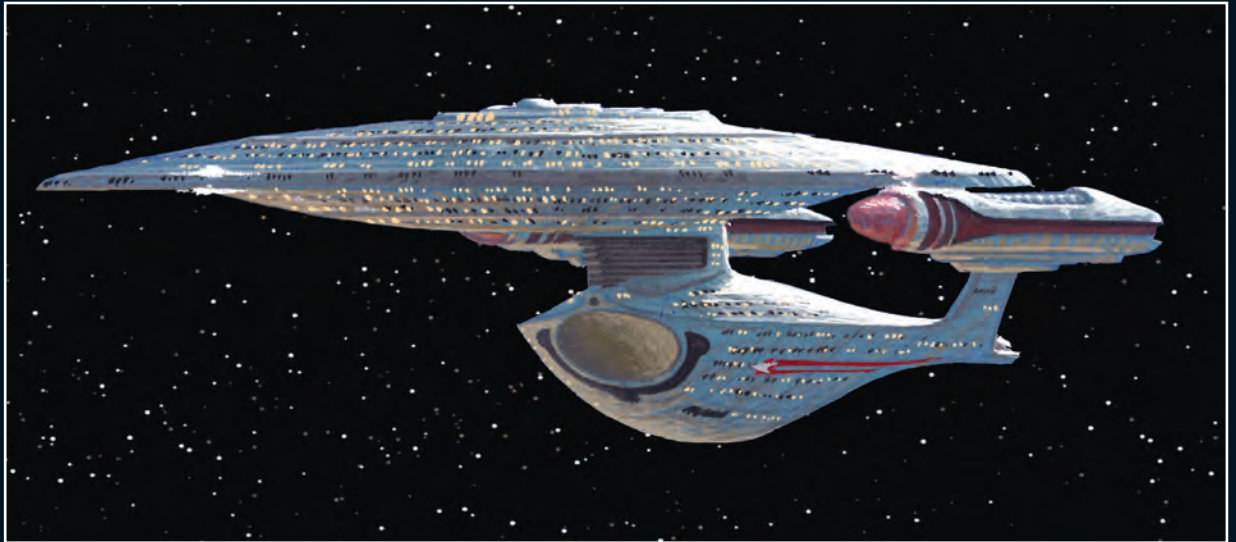
assumption that the *Enterprise-B* had belonged to the *Excelsior* class, Probert had decided that the *Enterprise-C* should combine elements of that design and the *Galaxy* class.

However, Sternbach was worried that Probert's ship with its complex curves would be too complicated to replicate within the allotted time and budget, so instead he revised the design to give it a more conventional saucer and tubular body. Sternbach's sketches were used by Greg Jein to build a shooting model of the ship, at a cost of more than \$10,000. The process was done

▼ Richard James and his team altered the existing *Enterprise* sets to make them more utilitarian. On the bridge the captain's chair was raised and the ramps were replaced with steps. Ten-Forward was redressed with benches and long tables to make it more like a mess hall.



► This production painting shows Andrew Probert's original concept for the *Ambassador*-class *Enterprise-C*. He deliberately designed it to be a mid-way point between the *Excelsior* and *Galaxy* classes.



in such a short period of time that the on set graphics were produced before the design was finalized. As a result, the side view on the bridge has much more in common with Probert's original design than with Jein's finished model.

A DIFFERENT ENVIRONMENT

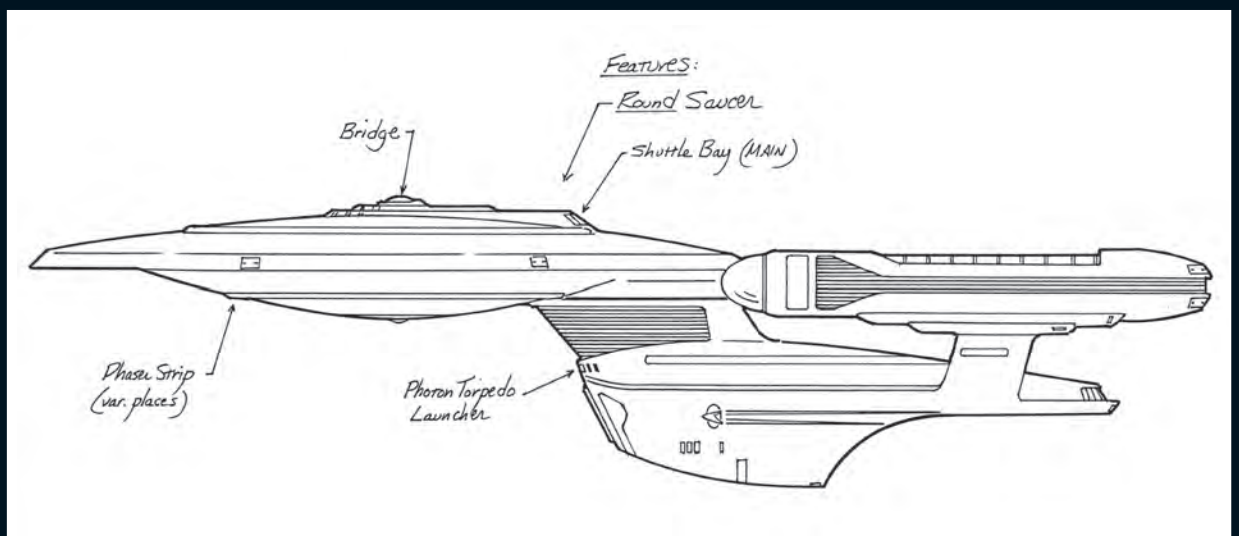
When it came to the interiors, production designer, Richard James took advantage of the increased budget to redress the bridge. This was something that Carson remembers pushing for as he felt it was important to emphasize the effect that 20 years of war had had on both the crew and the ship. "I had a lot of thoughts about making the new bridge as strong as possible," he recalls, "using a lot of low lights, a lot of dark blues, making it very much more moody. In wartime the bridge would be different, just as the characters were. Picard really looked tired and worn and like

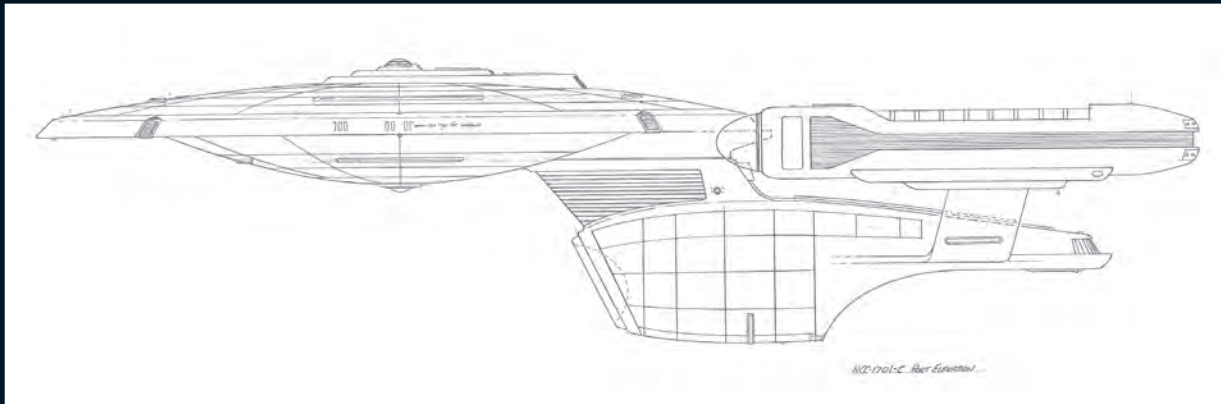
a battle-weary commander and that's what we tried to make the bridge look like - a battle-weary bridge."

Although Carson knew that an enormous amount could be achieved by using unusual lighting, he says that he pushed everyone to make more significant changes. "You needed to change the physical shape of the bridge and I wanted them to spend a lot of money on it to make it as different as possible, which we certainly did."

In line with Carson's vision of a militaristic vessel, the ramps were replaced with steps. The usual three chair set up in the middle of the room was replaced by a single chair, which was elevated to the level of the horseshoe console, and Riker now took his place alongside Tasha Yar at the tactical position. The rather luxurious stylized décor and plush upholstery of *Ten Forward* were replaced with more Spartan looking tables and chairs.

► Sternbach's initial sketches have more in common with Probert's design and were used as the basis for the graphics that appear on the C's bridge.





◀ Sternbach's final version of the C was intended to be easy to build in a short period of time and had distinct echoes of Kirk's ship.

All the alterations Carson asked for in the layout of the bridge were designed to make it feel much more claustrophobic, and he was able to heighten this effect by taking a different approach to the lighting and the way he constructed his shots. Working with cinematographer Marvin Rush, Carson used low level lighting and dark blue filters to turn the *Enterprise* into a more dramatic vessel. The ship was also a lot noisier with consoles humming, engines roaring, frequent announcements being overheard and personnel rushing about the corridors.

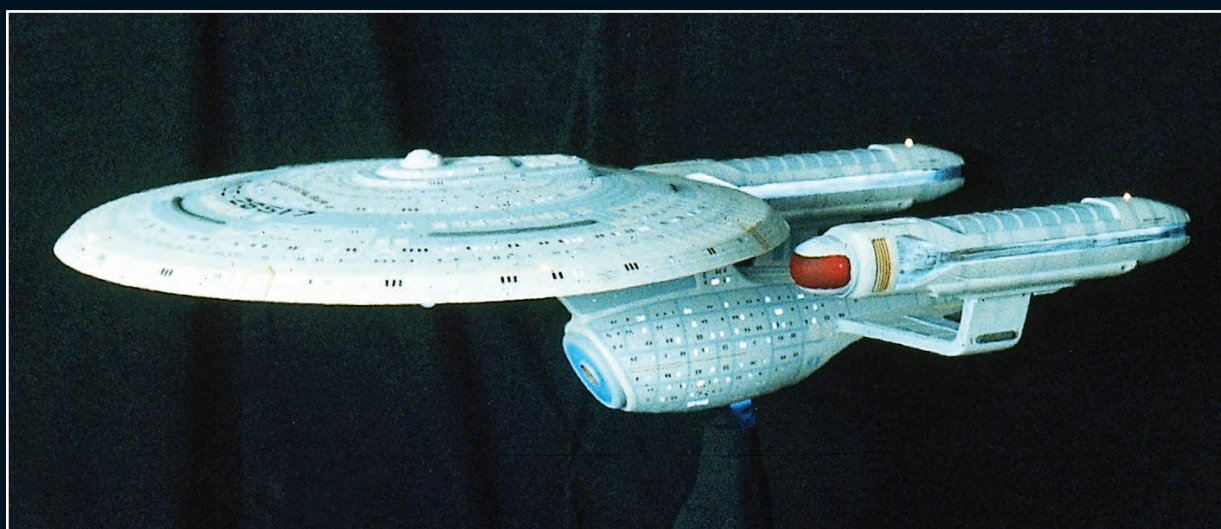
MAKING IT DRAMATIC

"It was my intention to make it as much like a submarine as possible and to use low angle lighting; basically, to do everything the opposite way that the *Enterprise* was normally shot. In terms of technique we used much longer lenses than normal. What that did was crunch up the backgrounds and make everything feel grittier and stronger and more present. The low camera angles forced all sorts of different things on the

lighting. One of the things we had to do was give the bridge more of a ceiling than normal because we were seeing it in the shots. That means you can't light it from on top, which is the bane of most television because it makes everything look like a hotel lobby. When you shoot up at people, you increase their stature, whereas when you put the light on top of them, it makes them look like little people in a big space."

Costume designer, Robert Blackman modified the new Starfleet uniforms introduced in season three in order to make them look more militaristic and practical. A wide leather belt bearing the Starfleet delta insignia and designed to carry a phaser, was added, allowing all personnel to be armed at all times. For the crew of the *Enterprise-C*, Blackman repurposed the red uniforms used in the original series movies, removing their turtleneck collars and belts.

An almost final version of the script, which had now been polished by Michael Piller, was submitted on December 8, just in time for filming to begin on December 11. Both Ganino and Stillwell



◀ The model of the *Enterprise-C* was built by Greg Jein and was later altered and reused as the *U.S.S. Yamaguchi*.



▲ Carson was delighted with the casting of Christopher McDonald (left) as Castillo and Tricia O'Neil (right) as Captain Garrett. He felt that they were both interesting actors who avoided the stereotypical expectations people might have about Starfleet officers.

made daily visits to the sets. However, their interactions with cast members, in particular Whoopi Goldberg, who mistook Stillwell for the author, led to executive producer Rick Berman banning both Ganino and Stillwell from the set.

STRONG GUEST CAST

Carson was responsible for casting two of the guest stars: Christopher McDonald who played Lieutenant Richard Castillo, and Tricia O'Neil who played Captain Rachel Garrett. "What impressed me about Chris McDonald," he remembers, "was that he wasn't just your romantic leading man; he was actually a very impressive actor who had a whole array of actor's weapons at his command. We had trouble having him in the show, because he was doing a theater piece at the time. We often kept him beyond his call time and he had to rush off! That did cause a little bit of friction, but I was very pleased with him because I thought he was such an original actor. That role could have been read pretty straightforwardly, and I think that he imbued it with all sorts of characteristics and quirks.

"I cast Tricia O'Neil very much for the same sorts of reasons. She again was not an up and down muscular *STAR TREK* commander type. She was very much an interesting actress, who could bring all sorts of different colors to the role and she died beautifully too, with that lump of metal in her head."

Carson adds that he was equally impressed with the two semi-regulars who were at the center of the story. "Denise was just wonderful. She's a very

subtle and interesting actress and she was so pleased to be back."

For her part, Crosby says she had never expected to return as Tasha Yar and she was overjoyed by the script. "I always say I had to die and get off the show to get the best episode! When they sent me the script I thought it was wonderful – not only for involving Tasha, but just very, very rich in its plot. And of course I was very excited to come back and see everyone and be part of the show."

Carson was also delighted that the script gave Guinan so much to do. "This was my first time working with Whoopi Goldberg," he recalls. "She is such an extraordinarily clever and talented performer that it is just a wonderful thing to have her working with you and illuminating the screen."

PUSHING THE CONFLICT

As for the regular cast, Carson says they "absolutely loved" having the opportunity to look at their characters from a different point of view, and were as keen as possible to explore how years of war had changed their personalities. With his encouragement, they pushed the dark side of this timeline as far as they could, and as a result there is an unusual degree of friction between the characters in the finished episode.

This was a major departure from the normal rules of *STAR TREK*, and Carson remembers that it did provoke a little concern from the producers. "I certainly had a couple of conversations with Rick (Berman) because he was a little worried about how far we were pushing the timeline. But knowing

what I did about the show, I thought the best thing to do in that kind of situation was not be afraid but to go ahead boldly and create a really strong contrast, because if you don't you just fall between the cracks."

The other major thing Carson wanted to achieve was a sense of pace that would make sure that the audience never got ahead of the story. In this respect, he feels that he was helped rather than hindered by the late arrival of the script.

"I really wanted to make 'Yesterday's Enterprise' an action adventure with a lot of thought inside it, but one that just kept you on the edge of your seat and whipping along. I wanted to do it at pace with huge energy and vitality, so that everybody was on edge, everybody was moving quickly, and nobody was hanging around discussing the fate of the universe.

"The key thing that I remember was the excitement with which the cast came to the piece. I just love flying by the seat of your pants. Because there was no script, everybody was living on their wits, which sorts the men from the boys very often. Working with a great team of people who are all inventing things as it comes along, and having to make it work, is just very exciting. I think that sometimes if you can get that excitement going amongst the crew and the actors it puts itself on screen."

As Ron Moore remembers, despite the chaos surrounding the script that excitement was

showing up on screen. "When we started seeing dailies we started feeling kind of good because they were working very well. David Carson was really shooting this stuff. The set design was tremendous, the way it was lit was perfect, and the performances were there. That was when we started getting excited. We thought, 'Maybe this is going to work after all.'"

CLASSIC EPISODE

Following a post-production period lasting several weeks, 'Yesterday's Enterprise' was first aired on February, 19, 1990. It was the third highest rating for the series to date and the highest-rated episode of the third season. It received positive reviews at the time of its broadcasts and continues to appear on top ten lists of fan favorite episodes and as recently as 2015 was voted the fifth best episode of the entire franchise.

Ron Moore thinks he understands why 'Yesterday's Enterprise' worked so well. "Time travel is always a great concept; it always gets people interested. And I think that the parallel universe is always a fascinating idea. The what if – the path not taken by the characters. Suddenly we saw these perfect people were not so perfect and you realized that all of us can be different people in different circumstances. The show itself has this epic grandeur to it. The stakes were enormous; there was the sacrifice. It had all the elements and the ending was perfect."



◀ The episode ends with the *Enterprise-C* entering the temporal rift and the crew returning to their own time to face their deaths. Picard and his crew would have no idea of what had happened in the episode.

STAR TREK™

