PARAMOUNT PICTURES PRESENTS
A RICK BERMAN PRODUCTION
"STAR TREK: FIRST CONTACT"
PATRICK STEWART JONATHAN FRAKES BRENT SPINER
LEVAR BURTON MICHAEL DORN GATES MCFADDEN
MARINA SIRTIS ALFRE WOODARD JAMES CROMWELL
ALICE KRIGE
Music by JERRY GOLDSMITH
Co-Producer PETER LAURITSON
Costume Designer DEBORAH EVERTON
Special Animation and Visual Effects by INDUSTRIAL LIGHT & MAGIC
Film Editor JOHN WHEELER, A.C.E.
Production Designer HERMAN ZIMMERMAN
Director of Photography MATTHEW F. LEONETTI, ASC
Executive Producer MARTIN HORNSTEIN
Based Upon "STAR TREK" Created by GENE RODDENBERRY
Story by RICK BERMAN & BRANNON BRAGA & RONALD D. MOORE
Screenplay by BRANNON BRAGA & RONALD D. MOORE
Produced by RICK BERMAN
Directed by JONATHAN FRAKES
Read the Novel from POCKET BOOKS
Soundtrack Album available on GNP CRESCENDO RECORDS, CDs and Cassettes

DOLBY® STEREO IN SELECTED THEATRES
TM & COPYRIGHT ©1996 BY PARAMOUNT PICTURES.
ALL RIGHTS RESERVED.

PG-13 PARENTS STRONGLY CAUTIONED—Some Material May Be Inappropriate for Children Under 13

STAR TREK is a Registered Trademark of PARAMOUNT PICTURES
"We will add your biological and technological distinctiveness to our own. Your culture will adapt to service us. Resistance is futile. We are the Borg."
—The Borg

In the science-fiction action thriller "Star Trek: First Contact," Captain Jean-Luc Picard leads the crew of the newly commissioned Enterprise E in a battle against the Borg, an insidious race of half-machine, half-organic aliens, to restore the rightful future of Earth.


Starring are Patrick Stewart (Captain Jean-Luc Picard), Jonathan Frakes (Commander William Riker), Brent Spiner (android Lieutenant Commander Data), LeVar Burton (Lieutenant Commander Geordi La Forge), Michael Dorn (Lieutenant Commander Worf), Gates McFadden (Dr. Beverly Crusher) and Marina Sirtis (Counselor Deanna Troi).

Joining the cast are Academy Award® nominated actors Alfred Woodard (Lily Sloan) and James Cromwell (Zefram Cochrane). The Borg Queen is portrayed by Alice Krige, and as the new Enterprise E helmsman, Neal McDonough (Lieutenant Hawk). Making special cameo appearances are "Star Trek" regulars such as Dwight Schultz (Lieutenant Reginald Barclay), Patti

The executive producer and U.P.M. is Marty Hornstein. The director of photography is Matthew F. Leonetti, A.S.C. The production designer is Herman Zimmerman. The editor is John W. Wheeler, A.C.E. The costume designer is Deborah Everton. Starfleet uniforms are designed by Robert Blackman. The co-producer is Peter Lauritson. The music is by Jerry Goldsmith, with additional music by his son, Joel Goldsmith. The casting is by Junie Lowry-Johnson, C.S.A. and Ron Surma. The special visual effects are by Industrial Light & Magic. The makeup supervisor is Michael Westmore. “Star Trek: First Contact” is a presentation of the Motion Picture Group of Paramount Pictures, part of the entertainment operations of Viacom Inc.

While on a routine patrol, Capt. Picard gets word from Starfleet Headquarters that the Borg have entered Federation Space and are on a direct course for Earth. Violating direct orders to remain uninvolved, Picard leads the Enterprise into Starfleet’s massive assault against their deadliest foe. After the attack on Earth fails, the Borg institute a plan to go back in time to Earth at its most vulnerable time in history, the dark age after the Third World War.

The crew of the Enterprise follow the Borg back to a missile complex in Montana. The date: April 4, 2063, the day before the legendary flight of Zefram Cochrane’s warp drive rocket, the Phoenix. This historic flight would ultimately lead to “first contact”— the meeting between humans and beings from another world and subsequently, the birth of the United Federation of Planets— and, therefore, of “Star Trek” itself. It is this “first contact” that the Borg are trying to prevent.

While the battle ensues, we meet Zefram Cochrane and his strong-willed partner, Lily Sloane. We see the Borg infiltrate the Enterprise E and by using every means necessary, the Borg try to take control of the ship. For the first time, we meet the leader of the Borg, the sinister and seductive Borg Queen.

When Rick Berman, Brannon Braga and Ronald D. Moore first got together to conceive the story for “Star Trek: First Contact”, the one thing they always knew going in was that the Borg would be involved. “The Borg are undoubtedly the most popular villains in the history of the ‘Next Generation’ series, and we knew they would look great on the big screen,” says Braga. “We then incorporated time travel into it—the other most popular element in the series. We took those two elements and crafted our story.”

“Star Trek: First Contact” is a story about the Borg invading planet Earth,” says producer Rick Berman. “It’s an adventure with many different stories going on: an adventure that is a very personal story for Picard, a very personal story for Data, and one where the entire future of mankind is at stake.”

“What’s at stake is the future of the universe,” says Jonathan Frakes. “We go back in time from the 24th century to the 21st century to assure that the beginning of the ‘Star Trek’ epoch takes place. One of the great things in the film is the connection of the 21st century, just 60 years from where we sit, meeting Picard on the Enterprise in the 24th century.”

Part of “Star Trek’s” cultural phenomena has always been its accurate reflection of human social concerns. That is again an important element in the sub-text of “Star Trek: First Contact.” “We wanted to get across that few people today have the vision to take a greater social responsibility for themselves and the world at
large," says Brannon Braga. "We want to show how our group of characters [the crew of the Enterprise] are utterly selfless. They're willing to risk their lives and go back in time for the greater good of these characters living in terrible times who are unable to look beyond their own problems."

"Captain Picard is a very complex man and his motivations in this film are a little bit murky," explains Braga. Picard, in an episode of "The Next Generation" was captured by the Borg and turned into one, or rather, assimilated. "Picard has an extra insight into the Borg but also a bias, so there might be some residual anger lurking," continues Braga.

"In that successful 'Next Generation' episode, 'Best of Both Worlds,' Picard was taken by the Borg and 'Borgified,' if you will," notes Frakes. "He had Borg implants put into his body and in his brain, and only through the miracle of 24th century medicine was he brought back to the Picard we all know and love. The memory of Picard's 'Borgification' stayed with him and affects him hugely in this film."

"When Picard was assimilated, it was a physically destructive and demeaning experience, and emotionally and mentally disturbing for him, too," recalls Patrick Stewart. "In possessing Picard, the Borg had a huge advantage because of what he knew about Starfleet. But in 'Star Trek: First Contact,' we learn for the first time that there were other motives behind Picard's attempt at assimilation into the Borg. It's Picard's point of view that since he has an intuitive understanding of the Borg—of who they are and what they want—he is the ideal person that should lead in the defense of the solar system."

"We have a very strong, independent, idiosyncratic, contrasted group of characters," says Patrick Stewart. "And there is the fundamental optimism of the
series which colors everything. There is the sense that our civilization will continue, will get better, and those best qualities of mankind will finally become dominant."

"Unlike any other science fiction franchise, 'Star Trek' has its future in a future that people look to with admiration," says Rick Berman. "It has to do with Gene Roddenberry's very positive and uplifting vision of the 23rd and 24th century, and when you combine that with a group of characters who act like a family, you have a group of loving people going off and exploring the galaxy, and showing off elements of humanity that people don't necessarily see in their day-to-day lives."

"We live in a time that's very precarious in terms of whether we're going to have a future," says Brent Spiner. "We all sense that fragility of our existence. The fact that 'Star Trek' presents a 24th century basically says there's going to be a future. It says to people 'mankind is going to go on. They're going to exist. We're not going to destroy ourselves. There's something very reassuring about these adventures in the future."

"'Star Trek' is epic in scale," notes Patrick Stewart. "It's mythological; it's deeply serious and deeply entertaining; and it has figures in it who are larger than life in stature. There is something distinctively poetic about the whole 'Star Trek' ethos."

According to Berman, "This is the best 'Trek' yet. It's full of action, drama, hope for the future, and a lot of new designs and surprises for the fans." Screenwriter Moore says, "I think people enjoy spending time with these characters and having adventures with them. It's a fun place to spend an hour or two of your time."

The film is part of a year-long celebration of the 30th anniversary of the "Star Trek" legacy created by Gene Roddenberry, of which the first television episode aired September 8, 1966. Through the previous seven "Star Trek" motion pictures and the subsequent television series "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," and "Star Trek: Voyager," the franchise has remained the most popular and enduring science fiction universe. Its characters and storylines have reflected changing times, commenting on social issues, multiculturalism, women's roles and sexuality.


"Star Trek: The Next Generation" premiered on September 8, 1987 as the No. 1 show in syndication. Seven years later, during the week of May 25, 1994, the final episode aired with almost 40% of the televisions in America tuned in. The show's list of awards and honors includes 18 Emmys among 55 Emmy nominations, the Peabody Award in 1988 and the 1995 Hugo Award for Science Fiction Achievement.

The "Star Trek" series, now including "Star Trek: Deep Space Nine" and "Star Trek: Voyager," are a universal phenomenon, airing in more than 100 countries. Ten million people a year see the "Star Trek" exhibit at the Smithsonian Institute Air and Space Museum in Washington D.C. In 1997, "Star Trek: The Experience" will open at the Las Vegas Hilton in Las Vegas. A joint venture with Paramount Parks, it will feature exhibitions of costumes, special makeup effects and props from the four television series and feature films; a simulated motion control ride, and replicas of some of the series' most familiar sets including the Enterprise Bridge.
Principal photography for "Star Trek: First Contact" began April 8, 1996 under the direction of first-time feature film director Jonathan Frakes, who portrays 'Number One,' Commander William Riker. Frakes' prior experience with the actors and his tenure of having directed multiple episodes of "Star Trek: The Next Generation," "Star Trek: Voyager" and "Star Trek: Deep Space Nine" made him an ideal choice for producer Rick Berman. "When he began directing episodes of the television series, we obviously saw right away that this was a man who had a talent for directing," says Berman. "He wanted it, and we knew he could do it. We also knew that he would put in that extra mile that would be needed."

"It was a delight to be back with the family again," says Jonathan Frakes. "The shorthand that has developed over 10 years of working together, and the trust and respect that has developed was wonderful. I will say that the days that I had to work both as an actor and director were a little more complicated and all-consuming. If I was on camera, I had the good eyes of some of my co-workers to depend on. I have great respect for the Mel Gibsons and Clint Eastwoods who can do both. It's really quite a challenge."

There was also no shortage of praise for Frakes from his co-stars.

"He's directed some of our best episodes," says Michael Dorn, who plays the Klingon 'Worf.' "He's good at what he does and doesn't waste a lot of time."

"He has great ideas," says Marina Sirtis. "He's a
rare director in as much as he's an actor's director. He knows how to make it look exciting and interesting. The crew love him, so there's this really great feeling that everyone is trying their hardest to make this the best film we can."

"Jonathan is a steamroller, an endless source of energy," says Brent Spiner. "He was on top of all of us all the time and finessing moments and giving us other choices. It was really impressive."

"Jonathan is very clear," says Alfre Woodard. "He knows what he's doing. One of the best directors I've ever worked with."

"Jonathan has the history of knowing all of us," says Patrick Stewart. "He has the history of knowing what 'Star Trek' is, right down to his fingertips. But on top of that, he's a man with extraordinary energy, good humor, niceness, frankness, and a talent for directing actors, which is quite extraordinary and rare."

The first week of the 12-week production began at the dramatic Titan Missile Museum, a former active U.S. Air Force installation in Green Valley, Arizona, that houses a Titan II missile deactivated of its propellants and nuclear warhead. After a two year hiatus since "Star Trek: Generations," the cast members reunited 146-feet below the surface and inside the 15-foot walls of the missile silo.

"It was a location that we couldn't have built for millions of dollars," says director Frakes. "It was the real thing. You could feel the movement of the missile when you leaned on it. It was quite eerie."

With the Arizona heat reaching the upper 90s during the shoot, portable air conditioning units had to be installed in the narrow corridors inside the hardened underground silo. Originally built to accommodate only a handful of highly-trained combat crews, the 100-plus members of the film crew made it a very tight fit. With an elevator that could only accommodate four cast or crew members at a time between the seven underground levels of the complex, filming occurred at a slower pace than normal.

In one of the silo scenes, Brent Spiner's character, Data, jumps down the length of the missile and lands perfectly on his feet. According to co-producer Peter Lauritson, "Rather than have Brent do a dangerous drop at the silo, we shot empty plates of two different ascending viewpoints." Weeks later on Stage 15 at Paramount, Brent Spiner was filmed against a large blue screen in a much more controlled environment and inserted into the shot. Lauritson continues, "We had to match camera angles, lenses and lighting exactly to make it seem like he was actually there doing it." For his part, Brent Spiner was attached to a harness 40-plus feet above the stage floor and dropped rapidly by special effects coordinator Terry Frazee and his crew to a safety mat waiting at the bottom. Ever the trooper, afterwards Brent joked, "It was hell, but hey, I'm a company man."

Production continued for two weeks in Charlton Flats, a popular campground site in the Angeles National Forest that was the set for the 21st century Montana missile complex. "As the scenes take place somewhere in Montana, we tried to match the Montana landscape, and were lucky to be able to do it in Southern California," says production designer Herman Zimmerman.

Early in the film, the Federation is involved in a giant space battle with the Borg. "Worf and his ship, The Defiant, from 'Deep Space Nine' are sent in to join the battle," explains Michael Dorn. "In the middle of the battle they see this little ship, The Defiant, losing. Just before Worf might be killed, they beam him out to the
Enterprise: "With the Enterprise E in pursuit, the Borg travel back through time to 21st century Earth and arrive at the Montana missile complex."

A post-apocalyptic, survival community populated by a rag-tag assortment of ex-soldiers, scientists, ranchers and drifters, it is here that we first meet Zefram Cochrane (Cromwell) and Lily Sloane (Woodard), who are preparing to set flight in Cochrane's warp drive rocket.

"It was the town which rose around this missile silo and had survived a nuclear war," says Frakes. "It was an intriguing place to shoot, much to the credit of production designer Herman Zimmerman and his team."

The character Zefram Cochrane's first and only appearance was in the original 1967 "Star Trek" episode "Metamorphosis." The role was originally portrayed by actor Glenn Corbett, and has only appeared since then in numerous "Star Trek" original novels. "He is probably the most important historical figure in all of "Star Trek,"" says Brannon Braga.

"Cochrane is a rocket scientist," explains James Cromwell. "He's sort of a maverick, a bit of an alcoholic, a little bit of a womanizer, sort of a loose cannon, and a throwback to the 1960s."

"Zefram Cochrane is actually the guy who starts "Star Trek,"" continues Cromwell. "Until that time, no one has actually made contact with aliens. So if my journey does not take place—my rocket ride—then history doesn't progress the same way and there's no Federation. The story has a lot of ramifications, subtleties and undercurrents that make it truly fascinating."

"Zefram Cochrane represents the post 21st century what perhaps the Wright Brothers represents to us in the 20th century," notes Patrick Stewart.

"The Zefram Cochrane we meet is not exactly what any of us expected," says Marina Sirtis, whose character, ship's counselor Deanna Troi, is part of the away team sent to meet with Cochrane. "Because Troi is an empath and is supposed to deal with people better than anybody else, they send her to figure out what he's up to and persuade him to continue his work. He's a huge challenge for Troi, because he makes her drink tequila before he'll talk with her. We end up seeing a side of Troi that we've never seen before, which is really fun."

"To see Counselor Troi under the influence of five or six shots of tequila is worth the price of admission alone," jokes Jonathan Frakes.

"Lily is Cochrane's partner in the Phoenix warp drive rocket," explains Alfre Woodard. "She puts his ideas into action. She's been involved in the space program and knows about materials and physics." She describes Lily as "a romantic adventurer who's been trapped by her circumstances and where she lives. She lives in a very dark world, with extreme greed and corruption which has made her very cynical and skeptical."

The two daytime shoots in Charlton Flats were idyllic with temperatures in the 60s and 70s. But during the eight nights of shooting, temperatures delved into the high teens and low twenties, at times with 50 mile-per-hour wind gusts and pouring rain. Clothed in numerous layers of outerwear, the crew, led by a very enthusiastic director, weathered the challenging temperatures, thin air, and dangerous terrain, to film some of the movie's most exciting, humorous, and poignant scenes.

The former art deco Fred Harvey Restaurant at Union Station in downtown Los Angeles was the site for the 1940s night club where Picard plays the role of hard-boiled detective Dixon Hill, a character in his favorite holodeck program. For three shooting days,
over 100 extras were brought in and costumed and styled in period dress for this elaborate scene. Choreographer Smith Wordes supervised the ballroom dancing sequence which featured Patrick Stewart and Alfre Woodard along with dancers, waiters, busboys, cigarette girls, two menacing Borg Drones and Dixon Hill's nemesis, Nicky the Nose (character actor Don Stark). The scene was set to the classic torch song "Moonlight Becomes You," originally written by Jimmy Van Heusen and Johnny Burke for the third classic Bing Crosby/Bob Hope "road" film, Road To Morocco. It was sung by Julie Morgan and arranged by pianist Lou Forestieri who, along with the rest of the band that recorded the song, appear in the film.

"It was a thrill to have hundreds of extras in period costumes," notes Jonathan Frakes. "A full dance orchestra, five cameras, dancing, the explosions, the Borg, the Tommy gun, Patrick looking like 007, Alfre in gorgeous gold satin all made it a movie magic day."

"I was influenced by Humphrey Bogart in Casablanca," explains costume designer Deborah Everett on the look of Dixon Hill. "It's a beautiful, very classic American look and very romantic—the double-breasted, shawl collar, white dinner jacket. If anyone could carry it off it was Patrick because he's so debonair."

"In private life I'm an art deco fan and a railway buff, too," relates Patrick Stewart. "When I first came to Los Angeles, one of the first things I did was take a look at Union Station. I had no idea that this particular room existed. To see it transformed into a 1940s nightclub with dance band and singer, diners and dancers all dressed up in '40s clothing was absolutely beautiful."

"Details are what makes good movies better," says producer Berman, discussing the Union Station nightclub scenes. "And when you're dealing with Star Trek, it's really important to pay attention to details. So whether it had to do with the band or the music that was playing, the torch singer, the various patrons, the lighting, decor and costumes, it's all very important to get every detail right, especially when you end up marching some Borg into a sequence like this."

The final nine weeks of production were completed on five soundstages at Paramount Pictures where, since late January of 1996, veteran "Star Trek" production designer Herman Zimmerman supervised over 100 construction workers, painters, illustrators, set designers and model builders who created over a dozen complex interior sets making up the newly-commissioned U.S.S. Enterprise E. The previous starship, the Enterprise D, was destroyed in a crash landing at the end of "Star Trek: Generations."

The new sets featured on the Enterprise E include a newly-designed Bridge, Observation Lounge, Captain's Ready Room, Engineering Room, Jefferies Tube Corridors and Borg Collective Chamber. The Sick Bay set was borrowed from the set of "Star Trek: Voyager" on Stage 9, and the Bridge of the Defiant was from the Stage 18 set of "Star Trek: Deep Space Nine." The Phoenix warp drive rocket cockpit scenes were also filmed on Stage 9.

Under the direction of Zimmerman and producer Berman, conceptual illustrator John Eaves designed the new U.S.S. Enterprise E with "Trek" film veteran Michael Okuda creating the intricate and blueprint-accurate graphic displays on the Bridge and other sets.

"I always thought the Enterprise should look sleeker," says Eaves. "I wanted it to look fast. Based on what we had to use, like the saucer, the warp nacelles and the body, I combined them in a way where they're
more streamlined. No matter how you look at it from a camera point of view, it should be aesthetically pleasing.”

"It's smaller, sleeker, and more crew-oriented rather than being primarily a research vessel," says Herman Zimmerman about the new Enterprise E. "It has the same friendly, warm environment we had for the previous Enterprise D, but also has the firepower, speed and comfort you might expect if you were going to take a ten-year voyage somewhere in a starship.”

"We wanted there to be more emphasis on the Captain on the Bridge, more like the original series," says screenwriter Brannon Braga. "So we wrote it in that a single Captain's chair dominates the room and that all the consoles and stations face inwards towards him.”

"We have purposely changed the Enterprise to a moderate degree," says Rick Berman. "We wanted it to continue to be in the tradition of the Enterprises that came before it. It's a bit smaller than the last ship, and it does some things the previous ships didn't do. The interior sets, specifically the Bridge, the Observation Lounge, and probably most dramatic of all the Engineering Room, are quite different than what audiences have seen before in connection with previous Enterprises.”

Costume designer Deborah Everton made some modifications to the Starfleet officers uniforms since the last film. She explains, "The Starfleet crew position, whether engineering, science, medical, or security, is now delineated by the collarband color of the turtleneck worn under the gray and black tunic, rather than the entire tunic color.”

"Deciding what the 21st century was going to look like was definitely a challenge. Unfortunately, there isn't a 21st century section in Nordstrom," she laughs, "so we had to send people out to find a variety of unusual and original fabrics. I tried to bring my own statement of design into the project while still maintaining
the integrity of what people have come to expect."

With the interweaving storylines and sub-plots in "Star Trek: First Contact," there were only a few days of filming where the entire "Next Generation" cast were together in the familiar Enterprise Bridge set. Built on Stage 29, the Bridge is a completely new design to the Enterprise E but will still be instantly recognizable to the legions of "Trek" fans around the globe. For the cast of the film, shooting scenes on the Enterprise Bridge brings out the camaraderie for which they are known. "We do have a great time," says Marina Sirtis. "If we didn't have a good time, it would've been hard to maintain the energy level on the set for seven years."

"We've always related to the Bridge as a nightclub where all our friends come," says Brent Spiner. "Somehow the Bridge feels like a stage. It's like a theatre and always the most fun place for us to work."

"The day the cast all got back together on the Bridge was very moving," recalls producer Berman. "It was a fun experience that everyone felt really good about."

"We have a really nice chemistry," relates Gates McFadden. "The real success of the film will be the richness of the relationships together with the action in the story, the Borg, and the special effects."

For Neal McDonough, who plays the new Enterprise E helmsman 'Lieutenant Hawk,' being on the bridge wasn't what he expected. "When you watch the show," he says, "you figure the whole cast (since it's such a drama-filled show) would be really tense and really uptight and really straight. Not even close. These people are the biggest cut-ups," he laughs.

Historically, each Enterprise Bridge contains a commemorative wall plaque outside the turbolift doors listing pertinent information about the ship's history. The plaque on board the new Enterprise E reads as follows: "U.S.S. Enterprise, Sovereign Class. Sixth Starship to bear the name. Registry number NCC-1701-E. Launched Stardate 49827.5, San Francisco Yards. United Federation of Planets. As the plaque is never shown in a close-up, what audiences don't see is the ship's crew list, which, as a token of appreciation, is comprised of the names of the crew who worked on the film.

Stage 15 contained the set for the Enterprise deflector array, the exterior dish on the underside of the ship's hull which emits a force shield protecting it from attack. Explains Herman Zimmerman, "It's a pulsating energy source that is constantly pushing away matter in space so that odd bits of space debris and meteorites, and even dust, do not dent the ship." In the film, the Borg are transforming the deflector dish into a subspace transmitter, enabling them in the 21st century to communicate time with their collective in the 24th century. "We had to scale down the size of the deflector dish fifteen percent because the ship is so big," says designer Zimmerman. "It had to fit inside the football field-size stage and still allow room for the cameras and the crew to work."

In the film, when Capt. Picard and his crew don space suits for an exterior battle sequence, the producers brought on spacewalk expert Scott Johnson, the Project Manager of Advanced Life Support & Human Factors for the Space Systems Division of Rockwell International Corporation to train them in movement in zero gravity. "I consulted and coached the actors that in a weightless environment you must be very deliberate and very careful in your motions. My goal was to enhance the realism and the production values for the film."

George Murphy, the associate visual effects supervisor from Industrial Light & Magic, was brought in
to help visual effects supervisor John Knoll oversee the visual effects on the deflector array scenes. "The set was built so that we could have a movable blue screen which completely surrounds it, enabling us to shoot at various angles and still drop in the Earth and stars beyond the perimeter of the hull's rim," says Knoll. "We’ll be using computer-generated effects to simulate zero gravity, we'll be creating phaser blasts, and we'll be using matte effects to help build the environment and extend the set."

"What made the deflector array scenes memorable for me," recalls Patrick Stewart, "was that, because we are in space orbit and therefore weightless, we're attached to the ship by magnetized boots. But if you release the magnet then you're free to float. In one particular scene I was pushed off and did an aerial acrobatic flight across the top of this dish which was actually done by controlling us on wires. I'd never flown before in the sense of physically flying and it was a lot of fun."

"It was the first time we have gone outside on the hull of the Enterprise," notes Jonathan Frakes. "There were definitely some challenges there. The set was circular so it was very hard to get a sense of geography. There were three points on the circle in which the three Starfleet officers had to go and do action. To compound that problem, all three officers were dressed in white spacesuits with Plexiglas helmets. So unless you got really tight, you couldn't see who anyone was. So you had the problem of the three principals looking alike from a wide position."

On the final days of production, the film's visually stunning opening scene was filmed on Stage 14. 120 feet of camera dolly track was laid in a long straight patch across the stage floor to make it possible for what production designer Herman Zimmerman calls "the longest pull-back in science fiction history. In the nightmarish scene, we see a close up of Captain Picard's eye which then gets wider to reveal him in the center of the enormous Borg Collective which was realized with the help of acclaimed matte painter Syd Dutton and his crew from Illusion Arts. The pull-back was so long that, although the Borg Collective chamber was on Stage 14, Stage 15 (the largest soundstage on the Paramount lot) had to be used solely to accommodate the length of the dolly track.

Co-producer Peter Lauritson and visual effects supervisor David Takemura supervised the post-production visual effects work which also included work from the Academy Award®-winning team from George Lucas's Industrial Light & Magic (where motion control models of the Enterprise E, Borg Cube, Borg Sphere and Zefram Cochrane's Phoenix rocket were built) and POP Film (the digital film division of Pacific Ocean Post) which is responsible for the design and creation of CG elements and the digital compositing of 41 effects shots.

"With over 200 optics in the film, including the space battles and 'Borgification' effects, the audience will get what they expect in the visual effects department," says Frakes.

Returning to the "Star Trek" film universe for the first time since "Star Trek: The Motion Picture" is Academy Award®-winning composer Jerry Goldsmith. Says Rick Berman, "I've been a huge fan of Jerry Goldsmith's for years. It was a real goal of mine to be able to get him to do the film and we feel extremely fortunate to have him on board." Goldsmith composed the theme from the first film which became the theme for "Star Trek: The Next Generation." Years later, he scored the theme for "Star Trek: Voyager" which immediately won an Emmy Award.
ABOUT THE BORG

The Borg, a group of cybernetically enhanced aliens from an unexplored part of space thousands of light years from Earth, first appeared in the second season "Star Trek: The Next Generation" episode "Q Who," before making numerous other appearances. The Borgs' one mission is to assimilate all life forms in the galaxy. They possess a collective mind and are the Federation's most ruthless adversaries.

"They are a species that started out as being flesh and blood and found they could add mechanical and electronic elements to their beings to make them better and stronger," explains producer Rick Berman.

"The Borg assimilate humans, Klingons, Vulcans, Bajorans, all the different humanoid life forms," says Jonathan Frakes. "They take over their minds, their bodies, and incorporate their own Borg technology so that what we have is, essentially, a combination of the synthetic and the organic, functioning as one."

"There's no individuality in the Borg collective," says co-screenwriter Ronald D. Moore. "They're all just part of the group. They're sort of like ants. Once you're a Borg you almost never go back. They just march through the galaxy assimilating cultures and planets."

Writer Brannon Braga agrees: "They're unstoppable, menacing and utterly implacable. They're able to adapt to almost any weapon within seconds. They're
very technologically advanced, more so than even the Federation."

"They savagely assimilate worlds and people like a swarm of ants going across a picnic table," adds Berman.

Braga continues: "One of the really unique characteristics of the Borg is their utter confidence and arrogance. If you were to walk up to a Borg, they wouldn't acknowledge you. They would ignore you until you did something threatening. They don't even fire weapons they're so confident."

"Through the assimilation process and an increased mechanization of their civilization, they have become almost automaton-like individuals with no independence, no mind of their own, but rather a group that acts like a shoal of fish in the ocean," says Patrick.

"If you examine it," says Brent Spiner, "you'll find that the Borg are a metaphor for that which represses individuality. I also think they're a metaphor for the dark side of technology. They assimilate everything in their paths and say 'We want you to be like us. We're right and we don't care about your point of view. We're gonna roll over you because we are the majority and we are in power.' The Borg's point of view goes directly against Gene Roddenberry's Prime Directive for 'Star Trek.' You don't interfere in other people's lives and tell them how to live it. I think the creation of the Borg was a really critical and important element in the statement the film makes."

Says Berman, "Anything can get 'Borgified' and in this film almost everything does."

In "Star Trek: First Contact," we meet for the first time the leader of the Borg—the manipulative and seductive Borg Queen, played by South African actress Alice Krige. "The Borg Queen was born out of the need to have a specific villain to deal with," says Ron Moore. "One of the problems as a writer when you're doing the Borg is that their hive mind is a collective conscious. That's kind of hard to do scenes with because there's no person to focus on; there's not a true antagonist to deal with. The Borg Queen seemed like a natural extension of what had been built in their back story. We took the ant analogy to its natural extension."

"On a story level," says Braga, "Data holds the key to the Borg taking over the Enterprise. The Borg Queen wants the information so she's going to do whatever it takes to get it, including tempting Data with what he wants—which is to become human."

"It was just sort of a natural step for the Borg to try and tempt Data with actual flesh," adds Berman.

"I think Data is a more formidable opponent than the Borg are used to," says Spiner. "The Borg have assimilated millions of cultures through time, but here's this character, this creature that is not quite as easy to assimilate. If you go back to the episode 'The Best of Both Worlds,' it's really Data who put the Borg to sleep at the end, and I'm sure the Queen has a memory of that. I would imagine that's part of her fascination with him."

Designing the Borg was a team effort between costume designer Deborah Everton and Academy® and Emmy Award-winning make-up artist Michael Westmore, who is also the make-up department head for "Star Trek: Deep Space Nine" and "Star Trek: Voyager."

"The look of the Borg is brilliant," says Jonathan Frakes. "They look almost human, and that's what makes them most scary. For that I give credit to Michael Westmore and Deborah Everton. The cold, calculating, threatening quality that Brannon, Ron and Rick have written them with creates a very intimidating and frightening villain."
“Deborah Everton designed the Borg from the neck down, and I took it from the neck up,” says Westmore. “I put together what I feel is a dream team of make-up artists. It was my job to supervise all the individuals who make the sculptures, the molds, the foam appliances, the materials, the holograms, the blinking eyes, and other makeup appliances. Day after day for at least a month, I would often have sixteen make-up people working on the Borg.”

“When the Borg actors arrived in the morning, they would sit in the makeup chair to have a bald cap put on. Then we’d have pieces that wrap around the head, in the ears, chunks that go on the head, tubing running across the face. For the whole show we had several thousand pieces.”

Commenting on his role in the “Star Trek” universe, Westmore adds, “My job is probably the greatest one in the makeup business. It’s literally the best of both worlds. I get to create. I get to design. I get to do the make-up.”

“After numerous meetings with Rick Berman and Jonathan Frakes,” says Everton, “we decided to make the Borg more real and scarier than they were on the television show, without changing the basic silhouette. We wanted to show that these were not just actors in costumes, but real organic beings. When it stops being the actor and it becomes the character, you know it’s really working.”

“The main thought with the Borg Queen,” recalls Westmore, “was that there have been other types of alien queens done on other shows and our main thing was to not look at anything else for reference. Our Borg Queen is very sleek and very attractive, yet she’s very alien and very human. However, you wouldn’t want to get too close.”

Michael Westmore’s son, Michael Westmore, Jr., created the Borg makeup appliance electronics, and notably, the blinking lights—“blinkies” as they were called on the set—around the Borg’s eyes. “When I realized I was going to have 36 of these things to build,” he says, “I got a little creative.”

The makeup and wardrobe process for each of the eight “living” Borg (there were 36 Borg mannequins) took anywhere from five to seven hours each to complete, depending on the number and difficulty in applying their external mechanical appliances, since each Borg is different.

Producer Rick Berman explains, “When you’re doing television episodes, you’re always fighting the clock and fighting budgets. The number of hours it took to prepare the Borg in this film is the type of thing you can’t afford to do in television. So it was nice to finally be able to do the Borg correctly.”

“The Borg are relentless assimilators of organic species and as such, they are horrific beings to even imagine,” says production designer Herman Zimmerman. “If your willing suspension of disbelief is too vivid, you’ll definitely have bad dreams after seeing this film.”

The Borg became such a familiar sight on the set and around the streets and alleys of the Paramount Studios lot that the crew began creating their own “Borg-isms.” What began as a few “Borg-isms” posted on the craft service refrigerator became hundreds by the end of production. Just a few overheard on the set included “Smorgas-Borg,” “Chairman of the Borg,” “Bjorn Borg,” “Borg on the Fourth of July,” “Borg to be Wild,” “Borg of Directors,” “Borg Free,” and many, many more.

“The Borg are in the best tradition of movie monsters we all know and love,” sums up director Frakes.
ABOUT THE CAST

PATRICK STEWART

As Capt. Picard on "Star Trek: The Next Generation," he received a Best Actor nomination from the American TV Awards, as well as a Screen Actors Guild nomination for Best Actor.

For television, he appeared in TNT's "In Search of Dr. Seuss" and the six-part series "MGM: When the Lion Roars." He appeared in the title role in a contemporary adaptation of Oscar Wilde's "The Canterville Ghost" for ABC and Hallmark Hall of Fame, the USA Network movie "Death Train" opposite Pierce Brosnan, and as an animated character on an episode of "The Simpsons." For the BBC, Patrick was in the acclaimed miniseries "I, Claudius," "Tinker, Tailor, Soldier, Spy," and "Smiley's People." He portrayed Salieri in "The Mozart Inquest," Oedipus in "Oedipus Rex," and Rev. Anderson in "The Devil's Disciple." He also hosted several documentary series including "The Shape of the World."

He recently starred on Broadway as Prospero in Shakespeare's classic "The Tempest," for which he received a Best Actor nomination from the Outer Critics Circle and Drama Desk. The production, which was originally featured as part of the hugely successful Shakespeare in the Park Festival, received overwhelming public and critical response, becoming the festival's biggest event since 1980. His one-man adaptation in the 1994-95 Broadway production of Charles Dickens' "A Christmas Carol" earned Patrick a Drama Desk Award for Best Solo Performer, an Olivier Award for Best Entertainment and nomination for Best Actor. He won the Society of West End Theater (SWET) Award for his performance as Enobarbus in Peter Brook's production of "Antony and Cleopatra" and was nominated for his Shylock in "The Merchant of Venice." In 1992, he directed the music/drama "Every Good Boy Deserves Favour" by Tom Stoppard and Andre Previn, starring with four other cast members of "Star Trek: The Next Generation" and the Orange County Symphony Orchestra. In 1993, the same production was presented with symphony orchestras in Minneapolis, Chicago and Atlanta. Stewart can soon be seen in the action-comedy "Smart Alec." He grew up in the North English town of Mirfield.

JONATHAN FRAKES
(Director & Commander William Riker) played recurring roles in such television series as "Falcon Crest," "Paper Dolls," "Bare Essence" and "The Doctors" before becoming "Number One," the executive officer and
second-in-command on board the enterprise in "Star Trek: The Next Generation" and the film "Star Trek: Generations."

He won critical acclaim for his performances in the mini-series "Dream West" and "North and South" and recently starred in the ABC movie-of-the-week "Brothers of the Frontier." Mr. Frakes has also directed episodes of "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," and "Star Trek: Voyager," as well as "Diagnosis Murder" and "University Hospital." He recently directed the CD-ROM "Star Trek: Klingon." Born and raised in Pennsylvania, he is married to actress Genie Francis and resides in California.

**BRENT SPINER**

(android Lieutenant Commander Data) made his motion picture starring debut in "Star Trek: Generations" after appearing in Woody Allen's "Stardust Memories" and making a cameo appearance in "The Miss Firecracker Contest." He has guest-starred in such television series as "The Outer Limits," "Mad About You," "Dream On," "Deadly Game," "Cheers," "Twilight Zone," "Night Court" and "Hill Street Blues," and on the telefilms "Pie in the Sky" and "Kingfish." During his fourth season hiatus from the television series, Spiner co-produced and released his first album "Ol' Yellow Eyes is Back." The album features such popular standards as "It's a Sin to Tell a Lie," a song with background vocals provided by 'The Sunspots': Patrick Stewart, Jonathan Frakes, LeVar Burton and Michael Dorn.

He was recently seen in two of this summer's biggest films, "Independence Day," as 'Dr. Okun,' and "Phenomenon," starring John Travolta.

**LeVAR BURTON**

(Lieutenant Commander Geordi La Forge) is the Enterprise engineering officer whose eyes are electronic ocular implants allowing him a wide range of viewing possibilities. These takes the place of his familiar VISOR (Visual Input Sensory Optical Reflector) which he wore in "Star Trek: Generations," and the series "Star Trek: The Next Generation." Burton won an Emmy for his role of Kunta Kinte in the miniseries "Roots" and has appeared in such films as "The Hunter" and "Looking for Mr. Goodbar."

Burton is currently celebrating his 15th season as the host and co-executive producer of the PBS children's television series, "Reading Rainbow." In addition to having directed several episodes of both "Star Trek: Voyager" and "Star Trek: Deep Space Nine," his company, Eagle Nation Films, has also just signed an exclusive overall deal with Paramount Network Television to develop series and longform product and to produce and direct feature films for Paramount Pictures. The first project under the deal is a half-hour sitcom pilot for UPN called "Daddy's Little Girl," which Burton will star in and executive produce. Eagle Nation Films is also developing the feature "Life and Teachings of the Masters of the Far East" based on a series of books by author Baird T. Spaulding, which
chronicle the adventures of a group of scientists.

In his debut as an author, he is currently putting the finishing touches on his first book, *Aftermath*, a science fiction novel.

**MICHAEL DORN**  
(Lieutenant Commander Worf) plays a Klingon graduate of Starfleet Academy who serves on board the Enterprise. The first of the "Next Generation" to join "Star Trek" on the big screen, Michael played Worf's own grandfather in "Star Trek VI: The Undiscovered Country." He then joined the rest of the TV cast in "Star Trek: Generations." His other film appearances include "Time Master," "Jagged Edge," "Rocky" and "The Demon Seed." Recently, he joined "Star Trek: Deep Space Nine," reprising his role of Lieutenant Commander Worf.


**GATES McFADDEN**  
(Dr. Beverly C. Crusher) plays the chief medical officer on board the Enterprise. She appeared in the films "Star Trek: Generations," "Taking Care of Business," "The Hunt for Red October" and "The Muppets Take Manhattan."


**MARINA SIRITS**  
(Lieutenant Commander Deanna Troi) plays the ship's counselor, a half-human, half- alien (Betazoid) empath with the ability to read emotions and sense what is happening around her. She co-starred in the feature film "Star Trek: Generations," and appeared in "The Wicked Lady," "Death Wish III," "Blind Date," and "The Thief of Baghdad."

Prior to "Star Trek: The Next Generation," Sirtis distinguished herself in her native London in the theatre and on television in such popular British series as "Minder" and "Hazel" and by starring in the British television film "The Last Chance." Most recently, Marina made
her critically acclaimed American theatrical debut in Hartford Stage's production of "Loot."

**ALFRED WOODARD**

(Lily Sioane) plays Zefram Cochrane's partner, the person who puts his ideas into action.


Her starring performance in the Hallmark Hall of Fame production of "The Piano Lesson" earned her a Best Actress Award from the Screen Actors Guild and an Emmy Award nomination. Woodard earned two Emmy Awards for a guest-starring role on "Hill Street Blues" and for the pilot episode of "L.A. Law." Her television credits include Emmy Award-nominated performances in "St. Elsewhere;," the PBS production "Words by Heart," the John Sayles telefilm "Unnatural Causes" and the telefilm "A Mother's Courage: The Mary Thomas Story." In addition, she was honored with an ACE Award for her portrayal of Winnie Mandela in the HBO presentation "Mandela," starring Danny Glover.

**JAMES CROMWELL**

(Zefram Cochrane) plays the legendary 21st century human scientist who developed the warp drive, which powers Starfleet starships.

Cromwell recently earned an Academy Award® nomination for Best Supporting Actor as 'Farmer Hoggett' in "Babe." His film credits include "Eraser," the original "Revenge of the Nerds" and its two sequels, "Pink Cadillac," "The Man With Two Brains," "The Cheap Detective," and his first film, Neil Simon's "Murder By Death." He will soon be as 'Charles Keating' in Milos Forman's "The People vs. Larry Flynt," starring Woody Harrelson; and as the villain in "L.A. Confidential," opposite Kevin Spacey and Danny DeVito.

Born and raised in South Africa, ALICE KRIGE (the Borg Queen) first gained international recognition starring in the Academy Award-winning “Chariots of Fire,” in which she played ‘Sybil,’ the mysterious opera singer opposite Ben Cross. Since then, Kriçe (pronounced “Kree-ga”) has starred in the films “Habitat,” “Institute Benjamenta” (which won First Prize at the Stockholm Film Festival), “Sleepwalkers,” “Ghost Story,” “King David,” “Haunted Summer” and “See You in the Morning.”

On television she appeared in “Donor Unknown,” “Joseph,” “Jack Reed: An Honest Cop,” “Ladykiller,” “Kane,” “Iran: Days of Crisis,” “Max and Helen,” “Wallenberg: A Hero’s Story,” “Dream West,” “A Tale of Two Cities,” “Ellis Island” and “Second Serve.” She received a Cable ACE Award nomination for her starring role in the “Dream Child” episode of the “Hidden Room” anthology series on Lifetime Television.

On stage she made her West End debut in 1981’s “Arms and the Man,” which earned her two top British theatre awards as most promising newcomer. Kriçe’s stage credits also include the Royal Shakespeare Company productions of “King Lear,” “The Tempest,” “Cyrano De Bergerac” and “Taming of the Shrew.”

Kriçe recently completed work on Showtime’s “Hidden in America,” starring Beau Bridges and Bruce Davison, and the feature “Amanda,” co-starring Kieran Culkin and Denis Haysbert.

MEAN McDonough (Lt. Hawk) plays the new helmsman of the Enterprise E. Being a part of the “Star Trek” family has been a life-long dream for the young actor. “I have three pictures on my bedroom wall,” relates McDonough. “One is a picture of my mom. The other is the Holy Virgin Mary. And on this big mirror I have a picture of William Shatner as ‘Captain Kirk.’ I was a really big fan as a kid. Now I play this heroic top gun type—’Young Stud Buck’ as they called me on the set, which is pretty embarrassing.”

“As the film evolved,” explains producer Berman, “the role of ‘Hawk’ became more and more important. The character has a certain degree of innocence, and when Neal came in and read for it he just floored us.” “Never in my wildest dreams,” muses McDonough, “did I think I be on ’Trek’ and also be the guy who flies the ship.”

Trained at the London Academy of Dramatic Arts and Sciences, McDonough’s film credits include “North’s War,” “3 Wishes,” “Angels in the Outfield” and “Darkman.” For television his credits include roles on the series “Murder One,” “HYPD Blue,” “The Client,” “Jag,” “Cybill,” “Quantum Leap,” “VR” and “China Beach” among others. For theatre he won a 1991 Best Actor Dramalogue Award for “Away Alone.” His theatre credits also include “Cheap Talk,” “Foreigner,” “As You Like It,” “Rivals,” “A Midsommer Night’s Dream,” “Bald Soprano” and “Waiting for Lefty.” He is also the voice of ‘Bruce Banner’ on the animated television series, “The Incredible Hulk.” He graduated Syracuse University in 1988 with a Bachelor of Fine Arts degree. He is single and lives in Los Angeles.
AB O U T  T H E  F I L M M A K E R S


Berman joined Paramount in 1984 as director of current programming, responsible for overseeing "Cheers," "Family Ties" and "Webster." Within a year, he was named executive director of dramatic programming, overseeing the miniseries "Space," "Wallenberg: A Hero's Story" and "MacGyver." He was promoted in May 1986 to vice president, longform and special projects, for Paramount Network Television, overseeing the development of telefilms, miniseries and specials.

It was from this position that Gene Roddenberry selected Berman to join him in producing "Star Trek: The Next Generation." In a period of one month Berman went from producer to supervising producer to co-executive producer of the new series.

MARTY HORNSTEIN (Executive Producer, Unit Production Manager) served as co-producer and production manager on "Star Trek VI: The Undiscovered Country." He executive produced "Permanent Record," produced "One on One," "The Night Before" and "The Women's Club," and line produced "The Perfect Weapon," "Show of Force" and "Back to the Beach." His production
manager credits also include "Beverly Hills Cop III," "Drop Zone," "Future World," "Ode to Billie Joe," "Cornbread, Earl and Me," "Silent Running" and "Where's Poppa?"

Hornstein was senior vice president of production for Kings Road Entertainment for two years, and served on the faculty at The American Film Institute from 1976 to 1983.

**PETER LAURITSON** (Co-Producer) was co-producer of "Star Trek: Generations," producer of the series "Star Trek: The Next Generation," and is currently supervising producer of both "Star Trek: Deep Space Nine" and "Star Trek: Voyager." As part of his duties on the films and series he supervises special visual effects, continuously exploring the limits and possibilities of expanding technology, including digital effects. Prior to joining "The Next Generation," Lauritson spent eight years overseeing the Paramount Television post-production department.

**BRANNON BRAGA** (Co-Screenwriter) is supervising producer on "Star Trek: Voyager." He also served as a writer/producer on "Star Trek: The Next Generation" and co-wrote the film "Star Trek: Generations."

He was educated at Kent State University and the University of California, Santa Cruz, where he studied filmmaking. In 1990, he received the Academy of Television Arts and Sciences Writing Internship, which brought him to Paramount Pictures. He's single and lives in Hollywood.

**RONALD D. MOORE** (Co-Screenwriter) joined "Star Trek: The Next Generation" as a staff writer after having written two scripts for the show as a freelance writer. During his tenure on TNG he wrote or co-wrote twenty-seven episodes and was promoted to producer. After the end of the TNG series, Moore joined the writing staff of "Star Trek: Deep Space Nine" as supervising producer. In 1993, he co-wrote the feature film, "Star Trek: Generations" along with Brannon Braga. Moore lives in the greater Los Angeles area with his wife Ruby and their three dogs.


**HERMAN ZIMMERMAN** (Production Designer) served in the same capacity on the previous three "Star Trek" feature films as well as the television series "Star Trek: The Next Generation" and "Star Trek: Deep Space Nine." His films include "Black Rain," "One Crazy

Zimmerman was an associate professor of drama at Northwestern University where he graduated with a B.A. and M.A. in drama. He lives in Los Angeles with his family.

Academy Award®-winning and eight-time Emmy-winning make-up artist MICHAEL WESTMORE (Makeup Supervisor) has won two Emmys for "Star Trek: The Next Generation" and two Emmys for "Star Trek: Deep Space Nine" among nine "Star Trek" Emmy nominations for the two series. He is also make-up supervisor and designer for "Star Trek: Voyager." He won his Academy Award® for "Mask," starring Eric Stoltz, and was also Oscar®-nominated for "2010" and "The Clan of the Cave Bear." He also won Emmys for "Amazing Stories," "Three Wishes of Billy Crier," "Why Me?" and "Eleanor and Franklin" among a total of 30 Emmy nominations.


A graduate of the University of California at Santa Barbara, Michael Westmore is the author of The Art of Theatrical Make-Up for Stage and Screen. He co-authored with J. Nazarro Star Trek: The Next Generation Make-Up Effects Journal.

DEBORAH EVERTON (Costume Designer) has worked on such films as "The Abyss," "The Craft," "Highlander 2," "Lawnmower Man II," "Blank Check," "White Sands," "Knight Moves," "Vital Signs" and "Threesome." For television, she received a Cable ACE Award nomination for the TNT feature "Heart of Darkness" and designed the costumes for the pilot episodes of "The Osiris Chronicles," "Earth 2" and "The X-Files." She received numerous nominations from MTV Music Video Awards and Billboard Awards for her production design and costume design work in music videos. Deborah was born and raised in Los Angeles and educated in Newport, Rhode Island.


TERRY FRAZEE (Special Effects Coordinator) began his career in the '60s under the tutelage of his father, Academy Award®-winning special effects artist Logan Frazee on television shows such as "Gilligan's Island" and "Wild, Wild West." Moving to film work after

For television his credits include "Hardcastle and McCormick," "Hunter," "Fifite" and "Stingray." He also ran the special effects department for Stephen J. Cannell Productions for five years. He lives in Temecula, California with his wife and two racehorses.

**TODD MASTERS** (Borg Effects Supervisor) worked with costume designer Deborah Everest and makeup supervisor Michael Westmore in creating and fabricating the dozens of Borg wardrobe appliances used in the film. Masters began creating monsters in his mother's kitchen as far back as he can remember. At the tender age of twelve, Todd began working for effects companies in Seattle, cutting his teeth on films such as "The Empire Strikes Back," "Trouble in Mind" and numerous commercials and shorts. Masters moved to L.A. in the mid '80s and began working for the premiere effects company, Boss Films, supervising creature and visual effects on films like "Predator," "Big Trouble in Little China" and "Poltergeist II." He then opened up his own company, Todd Masters Company, and has worked on projects such as "The Arrival," "Primal Fear," "Look Who's
Talking; "Nightmare on Elm Street V;" "Mortal Kombat;" "Addams Family;" "Addams Family Values;" "Tank Girl;" "Copycat;" "Dunston Checks In;" and "Things to Do in Denver When You’re Dead;" just to name a few. His television credits include "Dark Skies;" "Tales From the Crypt;" "Space: Above and Beyond;" "Rebel Highway;" and "Weird Tales;" among others.

JOHN W. WHEELER, A.C.E. (Film Editor) has extensive film credits including "Ladybugs;" "Impulse;" "Big Bad John;" "Farewell to the King;" "Split Decisions;" "Million $ Mystery;" "Space Camp;" "Rocky IV;" "Porky’s Revenge;" "Rhinestone;" "The Challenge;" "Serial;" "The Onion Field;" "Bad News Bears II;" and "Parallax View;" among others. For television, he received an Emmy Award nomination and Eddy Award nomination for "Separate But Equal." His television film credits also include "The Boys Next Door;" "The Sunshine Boys;" "Scarlett;" "Breathing Lessons;" "Roots II;" and "Family;"

JERRY GOLDSMITH (Music Composer) is one of the most respected and celebrated composers working in film today. A recipient of numerous awards and nominations, he won an Academy Award® for Best Score for "The Omen," and was nominated 15 times for the films "Star Trek: The Motion Picture;" "Basic Instinct;" "Hoosiers;" "Chinatown;" "Under Fire;" "Poltergeist;" "Patton;" "The Boys from Brazil;" "Papillon;" "The Wind and the Lion;" "Planet of the Apes;" "The Sand Pebbles;" "A Patch of Blue;" and "Freud." His recent film credits include "Executive Decision;" "Powder;" "City Hall;" "First Knight;" "Congo;" "The River Wild;" "I.Q.;" "The Shadow;" "Bad Girls;" "Angie;" "Malice;" "Six Degrees of Separation;" "Dennis the Menace;" "Rudy;" "The Vanishing;" and many more. For television, he won an Emmy Award for Best Score for "QB VII;" "The Red Pony;" "Masada" and "Babe."

For two decades, INDUSTRIAL LIGHT & MAGIC (Special Visual Effects) has set the standard for visual effects, creating some of the most stunning images in the history of film. Founded in 1975 by George Lucas, ILM has produced visual effects for over 100 feature films, as well as five previous "Star Trek" films, including "Star Trek: Generations." ILM has played a key role in six of the top 10 box office hits of all time, winning 14 Academy Awards® for Best Visual Effects and nine Technical Achievement Awards.

Some of ILM’s credits include "Mission Impossible;" "Twister;" "Dragonheart;" "Eraser;" "Jumanji;" "Sabrina;" "Forrest Gump;" "The Mask;" "Jurassic Park;" "Indian in the Cupboard;" "Congo;" "Wolf;" "The Flintstones;" "Baby’s Day Out;" "Terminator 2: Judgment Day;" "Ghost;" "Who Framed Roger Rabbit;" "Cocoon;" "E.T. The Extra-Terrestrial;" the "Indiana Jones" trilogy and the "Star Wars" trilogy. They are currently in production on "The Lost World: Jurassic Park;" "Mars Attacks!;" "Daylight;" "Men in Black" and "101 Dalmatians;"

POP FILM (Digital Visual Effects) is the digital film division of Pacific Ocean Post, a digital post production facility in Santa Monica, California. They were responsible for the design and creation of CG elements and the digital compositing of 41 effects shots for "Star Trek: First Contact." POP Film recently completed over 200 visual effects shots for "Independence Day" and also has among its credits "Broken Arrow;" "Batman Forever;" "Waterworld;" "Die Hard with a Vengeance;" "Crimson Tide" and "A Little Princess;"