MEMO

TO: MAURICE HURLEY

FROM: GENE RODDENBERRY

DATE: DEC. 9, 1987

SUBJECT: WHEN THE BOUGH BREAKS
Final Draft - 12/7/87

Good job considering the amount of time Hannah had in laying in our comments.

Page 2, scene 2 -- Geordi's first line should make it clear he is talking about something else besides the appearance of the planet.

Scene 4, suggest that Rashelia's viewscreen appearance include some "technology extra" that suggests something about the advanced science capabilities of these people. Don't know what I'm asking for here, but let's invite everyone concerned including our optical effects staff to think creatively about this possibility.

On the subject of Aldea's technology, Picard tells her that it's a very long time to have that kind of technology, but nowhere has he or any of the crew expressed astonishment at the appearance of the planet. Nor do they later express wonder at the kinds of things they will see. The very best way to emphasize something like that is to have our crew visibly impressed.

In fact, in scene 5 they should be impressed at Tasha and Riker being lifted and lowered, and the fact they are impressed should be written in scene directions so our actors and director are guided into this. It doesn't have to be overdone, but the writer should give this kind of guidance where possible.

Page 8, scene 9. Per my discussion with you, please eliminate the wine. Again, let's think creatively about ways in which we can toast or celebrate or mark events or occasions without it being done with booze.

Page 8, 9 scene 10 -- re Data's last speech on Page 8 and Picard's first on Page 9, haven't we mixed up which one should be saying which?

Page 12, re Riker's "children not for sale" answer, would it be guilding the lily to have him comment that it might be acceptable to some other races, but humans are unusually attached to their own offspring?

Page 13, scene 12 -- the Enterprise really has no "children's quarters".

Suggest that Tasha, unable to stop the "kidnapping" of the children, would be considerably moved by her "failure" in all this.

Page 17, suggest Wesley's third speech can be even stronger such as "Yes. On my life!" He really believes in his captain.
In this general area of the script, we need a discussion/explanation
of why kidnapping just a few children will be of great benefit to this
entire race. We should introduce the concept that they are patient and
have analyzed that this much addition to the "gene pool" will eventually
turn the trick.

Per discussion with you, suggest that the Aldean interaction with the
children include these aliens bringing out unsuspected abilities in
the children. Let's be creative about the Aldean discovery and use of
these abilities.

Page 27, suggest that "break the shield apart" makes a force and
energy thing sound rather mechanical.

Suggest that somewhere along here, Wesley and others should comment
on the apparent fact that the Aldeans have had this technology for so
long that they've forgotten how to "oil and repair" it. This is very
important to our story and should be specifically addressed, perhaps
more than once.

Page 35, in Wesley's first speech can we get a smile, some humor?

Page 38, delete Data's "explanation". We should either get something
scientifically accurate or drop it altogether.

Re the hole in the ozone layer, let's have our people research this
bit of ancient history and then present it fully and accurately so that
our audience can understand that this story point is very much tied in
with today.

On the above, Geordi's second comment on page 58 is a very weak and
misleading analysis of what this danger to Earth is.

Re Beverly's comments, it is not a disease or anything like it. It
is a case of a life form being electromagnetically burned by its own
sun.

Since we are using this, let's make the most of it and really tie it
into today's concerns.

Page 61, am considerably troubled by the Enterprise "sewing up the
atmosphere" this simply and this quickly. Let's discuss.

GR:ss

cc:  Hannah Shearer
      Bob Lewin
      Rick Berman
      Bob Justman
      Leonard Maizlish
MEMO

HANNAH SHEARER

DATE: NOV. 4, 1987

FROM: GENE RODDENBERRY

SUBJECT: WHEN THE BOUGH BREAKS,
1st Draft Outline, Oct. 26, 1987

The following comments are not necessarily in the order of what I believe their importance to be.

In fact, the first is minor, consisting of the question of why the signal diminishes and then stops completely just as the Enterprise gets closer. If the freighter is a tramp, having the signal stop would tend to give away that fact.

"The computer" has activated itself? Computers are basically fairly simple things that do what one programs them to do. The mystery here is who or what has programmed the computer to do what happens here.

But a freighter becoming a deadly shark? What phasers? What torpedoes?

Understand what you're aiming for, of course. Something that forces the Enterprise to separate into saucer section and battle section. (Neither of them should be referred to as "the Enterprise".) Doubt that this teaser as written does actually force the separation so let's discuss ways of making the separation more plausible.

Page 3, why does Maryam install a recorder device? Don't understand.

Page 3, caution on too much "firing and missing" which is something STAR WARS does a lot of but our series does more firing and hitting although very often deflected. Am sure that's what you mean.

Re the above, however, firing and hitting requires that the freighter has considerable deflector protection and considerable engine power with which to furnish the energy for this. Am sure you have something explainable such as the super-technology of these aliens, but it will need explaining.

Page 4, speaking of super-technology this ability to "pull" and "push" on these gargantuan terms will definitely need some believable explanation.

Page 5, same subject as above, the alien ability to "grab" control of the Enterprise computers will need explanation. As a matter of fact, although not mentioned in this outline, this level of power and technology should be completely amazing to Picard et al.

Same subject later, as Wesley disappears into thin air, we come upon still a very difficult question of logic. Having the level of power and technology indicated here, why did not these aliens simply cruise past the Enterprise in their or a borrowed ship, cleverly surprising the Enterprise, and then yanking the children aboard their ship?
WHEN THE BOUGH BREAKS, 1st Draft
Page 2.

It seems to me the above may need a little rethinking and straightlining. No objection to what you're trying to do, but it seems to be rather cumbersome. Bob Lewin in his memo has some interesting suggestions about this. Rick Berman and Bob Justman also have interesting comments in these areas. Justman and Berman also have some interesting comments about reducing costs -- which in turn reduce some of the complexity of the action.

Am sure someone will object to the use of the name Sargon. Actually it was used in the first STAR TREK series, and we probably should choose something different here.

In general, the Justman, Berman and Lewin memos are so sound that I want to send you into outline second draft on the basis of them. Once the items they discuss are solved, you should be ready and anxious to go into script.

GR:ss

cc: Rick Berman
    Bob Justman
    Maurice Hurley
    Greg Strangis
    Bob Lewin
    Herb Wright
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cc: Hannah Shearer
Bob Lewin
Rick Berman
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Leonard Maizlish
This story needs excitement and energy.

The first move in this direction requires characters who are emotionally involved in what they are doing. The nature of this story offers a fine opportunity for the Terraform Group to feel this way exactly. What a marvelous thing to work like God, changing dead balls of assorted chemicals into worlds capable of supporting life. This certainly almost has to be the challenge and creative joy that brings these people out into the loneliness of space. And the Enterprise crew itself is almost certainly bound to be intrigued by the very immensity of the job these people are doing.

That enormous drama is neither realized or even mentioned in the present script. Nor is the audience ever told what the word "Terraforming" means -- and it courts disaster to assume the audience knows this.

Suggest that Act I should open with our Enterprise characters beaming down to be met by an "illustrated" briefing about what is happening on this world. Suggest also that we can use the three-dimensional illustrated planet technique that we used in the briefing on the Tkon Empire in our "Last Outpost" episode. Illustrate a dead world, a partially improved water world, a final world filled with vegetation (or some such device) as Luisa Santiago fills them in on what is happening. Her voice and manner should betray the considerable excitement she and the others feel over what they are doing. True, Mandl or Malencon can still be sour about the Enterprise "intrusion" but even with that we should sense the vast challenge in their undertaking.

The above also helps motivate the "coverup" of the discovered life form. Indeed, someone can also justify and explain the "coverup" on the basis of it simply seeming to be an anomaly caused by what seem to be merely complex inorganic chemical combinations. Humans now and in the future will always tend to justify their actions and convince themselves that their justifications are right and proper.

Now some items minor and major in the order by which they occur.

Page 1. Faulty terminology in the use of the words "parked orbit" and "we're parked, Captain."

Re the above, we should add at least a couple of words to the Captain's log at the point where he mentions "the much delayed terraforming program" in order to begin a suggestion of what terraforming means.
Page 2, please kill Worf's line about their being many planets at war in the galaxy. We are not doing STAR WARS or BUCK ROGERS.

Page 4, don't understand Troi's line "I need to be closer to answer that." Does she mean "in order for her sensory ability to work better" or that she wants to observe Mandl? Perhaps she should merely be advising her senior officers that they should try to get an answer to that.

Page 6. In the Captain's log, what is "terraforming equipment"? We should specify somewhere at least a suggestion of how terraforming is caused and the part oxygen and water and etc. play in it.

Page 9, scene 14. An example of something important which I want to discuss with you. Beyond having no idea of the nature of a Master Gravity Pump, I know even less about what Geordi means when he says "The water table appears to substrate the silicate layer in a uniform stream." Wha'de'say? As a matter of fact what does Data mean when he says in the next line "requiring very precise monitor probe adjustments". On the next page what does Data mean when he says "The lieutenant's prosthetic VISOR has a remarkable range of spectral acuity".

The above is precisely the kind of language STAR TREK does NOT use. We on the show have been fighting for 22 years to describe complex ideas in simple language. In 1965 our very first STAR TREK script received spent the first 2½ pages in complex dialogue meant to make the ship go in the reverse direction. At that time, we crossed out all those complicated lines of dialogue and replaced it with KIRK: Reverse course!

In my copy of this script, I have every third or fourth page marked with a note "What does this mean?"

I realize that Bob Sabaroff tends to talk this way in_ real life and I much enjoy him doing so. But we must convince him to use his considerable intellect on the problem of simplifying dialogue in a way that does not appear to be "talking down" to his audience. In this case because of our schedule, we'll have to do it for him, but he can be a valuable writer for us, and we should use this rewrite as a way to demonstrate what we need from him.

Page 12, scene 19. Re the description of the battered body "well beyond the wonders of 24th Century medical aid" we need this to be handled in something more than a line of direction. Somebody should say something that makes it clear what has happened and why he is not being rushed to the station's or the ship's sickbay for heroic "bring him back to life" treatment.
This entire area of script has some great action stuff in it; the machine gone mad.

Page 19, scene 32. Do not understand Data's line about being qualified to argue the point about machine motivation. The first thing that would have to be argued is whether or not these machines qualify as life forms with conscious thought (which in turn would make motivation possible).

Page 23, scene 38. The question of the possibility of "inorganic" life enters the script at this point and should be done in a way that generates far more excitement. Data's line probably should be "Although it is inorganic, I still think it is alive." Then Geordi in his next line "stunned" should stay with this subject. He goes immediately to the question of how the recon team could have missed it whereas the larger question is whether or not 'inorganic life' is possible. No point in discussing whether or not Recon missed this until we decide whether it is even possible for it to exist.

Caution on Geordi's statement "the consequences of tampering with a planet already possessing life are too frightening to even imagine". Maybe so, maybe not -- depends on the circumstances.

Page 24, Picard's log entry -- here Picard refers to "Data's startling discovery" without mentioning what is truly startling about it.

Page 26, scene 43. Much of the dialogue on this page puzzles me. What does it mean?

Page 34, scene 55. Typical of the problem I have with dialogue in this is Beverly's line "Pathogen seals full on closure!" For our audience to feel along with our characters, they must understand what should be felt. In this part of the script we're having "quarantine fields" activated, "full shield backups", emergency power being diverted, and I find it difficult to follow what is happening.

Page 36, scene 58. I have difficulty understanding what is happening here too. Do these life forms which are smaller than rice grains actually generate enormous power? If so, I consider it rather unbelievable. On the other hand, with their ability to operate in "colonies" perhaps they could show slightly more than rice grain power -- but this still seems rather shaky compared to the Enterprise's power.

Re the above, it seems to me the real "power" of these creatures is their ability as inorganic life forms to reprogram whatever part of the ship they are in touch with. Now, that gives them access to tremendous power!
Pages 40, 41 and 45 are marked in my script copy as "means what?"

Love the humans being referred to as "bags of water". Suggest however that this should elicit some comment which makes the meaning of that understandable to the general audience. The first time I read this description of humans in a textbook I was considerably puzzled at first as to what it meant.

Page 47, 48; scene 77. I have much of this marked in my script margin as "means?" What is stratigraphy? The upper hundred meters of what? A "deep, water table permeates the sandy surface up to a uniform depth where it terminates in a vaporization layer". Say again? An electroactive layer about a centimeter thick? What did they do?

I'm not making fun of the dialogue. I'm sure it involves some very creative thinking. Needed now: creative simplifying and explaining.

GR:ss

cc: Greg Strangis  
    Bob Lewin  
    Rick Berman  
    Bob Justman
Teaser. Believe our story needs some clear reason for the Enterprise to make this call. Agree it could be to offer a lonely planet group a day or so of R & R aboard the Enterprise, or to offer them supplies, or whatever, but it should be a firmly stated and believable reason. Also, the fact Mandl is a boor and Picard "senses something wrong" is not really enough to keep the Enterprise there. Believe it important that our starship not come off as a lightweight vessel on lightweight missions. The present day U.S.S. Missouri doesn't dash here and there in response to someone's "whims" -- no, take that back, Reagan does seem to use it that way.

Act One. The opening of Act One only further underscores the need for a believable reason for having the Enterprise here.

I see you refer to the "Away Team" in this act opening. An Away Team requires Away Team business. Otherwise Enterprise personnel would just be "visitors".

The principal problem with this act is that "bad vibes" are hard to portray, and practically all the drama in this act is based on this hard to portray thing. Excepting the computer-directed sensor, of course.

In Act Two, does Picard have the right to order all operations to be suspended? Because a computer-directed something-or-other has gone wild? I doubt it.

In this case again, try to think of Picard and the Enterprise's situation as being equivalent of the U.S.S. Missouri pulling into Kuwait and ordering some oil drilling activity halted?

This and subsequent activity requires something within the Enterprise's scope of responsibility. Oh sure, we could arbitrarily say the Enterprise can poke its nose into anything it finds anywhere, but this doesn't present an appealing Starfleet to us. I wouldn't want the U.S. Navy sticking its nose into my private and professional affairs.

One possible way of handling this is for the Enterprise "visitors" to be there simply on this basis until the story has Data practically impaled by something. At this point, it is not at all impossible that the management in this place would ask the Enterprise to use its vast manpower, technology and laboratory resources to try to find an answer to what is going on.
How could Mandl's training record suggest it is remotely possible he is at fault? It is not impossible the record could indicate this, but I'd like some believable indication of what this is.

Now, with Data discovering signs of a life form, the Enterprise will stay here whether or not they're invited. This takes it into their area of responsibility.

What does "naked ambition" mean? We're not a super-capitalistic society as indicated in our dealings with the Ferengi. What would someone get out of hiding the fact of a life form here? This is not an insurmountable problem -- people do strange things for many reasons including the challenge of re-engineering an entire world. There is great satisfaction for a certain type of person in this. Let's consider other reasons too.

Love the fact we're dealing with an INORGANIC life form. Exciting science fiction! This direction requires a lot of creative thinking and scientific analysis, but it holds promises!

I am at your or Maurice Hurley's service if there is any aspect of this which needs discussion as it goes into script.

GR:ss

cc: Rick Berman
    Bob Justman
    Maurice Hurley
    Greg Strangis
    Bob Lewin
    Herb Wright
    Leonard Maizlish
To: SANDY FRIES

From: GENE RODDENBERRY

Date: NOV. 4, 1987

Subject: "STARFLEET ACADEMY", 2nd DRAFT OUTLINE, 10/28/87

The shuttlecraft explosion. Have a couple of reservations about this explosion, although perhaps fixable. The first is that I don't understand Starfleet testing Picard on his ability to react to emergencies. His ability at this is already well known and well proven, and a single isolated test like this, subject to many variables, hardly tells Starfleet very much one way or the other. Second, and particularly in view of the above, such a test would never be used if it held the slightest danger to anyone. The way this particular test is described seems to open the possibility of danger if someone should do the wrong thing either in selecting the explosive, in beaming the people to safety, or anything like this. The proper way for such a test to be run would be to have the captain or whoever see it happening on a viewing screen, believing it to be real and reacting accordingly -- but with no one physically involved in it.

Meeting the Admiral and the I.G. Because of the above, you will have to devise another sequence for the meeting with the Admiral. Incidentally, an I.G. handling this important a mission (selection of a captain for admiral's rank) would probably be of a bit higher rank himself, lieutenant commander or commander. And Picard would not be surprised when he learns of this test since full-scale I.G. inspections often do not include a warning to the vessel being investigated.

Good stuff with Remmick analytically studying Picard and the audience wondering what is going on.

Nice moments re Beverly and Wesley, Picard and Wesley, etc.

I see you list our antagonist here as "Inspector General Remmick." This is equivalent to the rank of Admiral. Remmick probably would be a full commander at most.

Are we absolutely certain that our titles and terms are correct? Does the navy really have an Inspector General division? If not, we should keep strictly to naval terminology.

Page 5, don't believe Data saying he is intrigued by an unemotional person, whereas in truth he would know it is only a persona attempting to appear unemotional. Also, don't believe the Starfleet-trained Worf being furious over an inspection of this sort. On the other hand, even though Worf is Starfleet-trained in the realities of such inspections, he can certainly be annoyed at Starfleet holding such an inspection in the face of so much recent proof that the Captain is doing an excellent job. He could be saying "In the face of what's on the record about Picard, such an inspection of him is a waste of time and money" or some such thing.
Picard does not have to tell Remmick that he has the run of the ship since his freedom to inspect is implicit in Remmick's inspector function. Nor would Picard ask him if there's anything specific he's looking for. Picard should know more than to ask this question.

Someone very loyal to Picard might ask it in the hope of giving the Captain some advanced information, but he would attempt it more cleverly than this, and of course would still fail.

Page 7, I doubt that Wesley would recognize KRONOS from a magazine article.

Question that the "final and most challenging test" would be a psychological "Psyche" Test. At best, it would be one of several important final tests. Doubt that even in the 24th Century psychiatry is an exact science.

Page 8, even though the Psyche Test is not the one most important test, I can believe Wesley or any cadet being concerned about this mysterious test, and preparing in the Holodeck as Wesley does.

Page 10. Very much doubt that the I.G. would question crewmembers about the performance of their Captain unless the I.G. is of equal or superior rank to Picard. Also, such questions put the crew unfairly on the spot. Particularly so on Page 11 where he grills Data on whether Picard ever violated the Prime Directive. What the I.G. would actually do in these cases is consult record tapes of what Picard did and said. Same comments on his questioning of Troi -- in fact, especially his questioning of Troi who would have ethical standards of her own to consider before answering.

Page 12, regarding the genius of the Kronos cadet, we will have to establish what format is regarding Klingons who have come in to Starfleet since Worf did. We have always considered Worf a special case because of his being raised by a human family. The concept of a highly superior Klingon cadet with a strictly background puzzles me a bit. Can we discuss?

Page 13, Wes' handling of the Mallock shows me a Wes I really don't like. He may have handled the situation right from the Mallock perspective, but am much troubled by the image of Wes sling all sorts of invectives at the alien.

Page 14, this particular Double Blind testing we see here again brings up grave questions of whether a sensible Starfleet would allow this. Feel that the audience isn't going to be surprised by it a bit knowing that Picard is being tested. Worse, however, doubt that the audience is going to believe that Starfleet would permit testing in this manner.
Page 16. Sorry, Sandy. I don't believe the "fierce cosmic storm" either, even though it is meant to be real. A cosmic storm really has no basis in fact, or if there are isolated things of this sort, then a starship's speed and maneuverability would quickly take it out of the vicinity of such an isolated happening. Writers for our series have tried to use them before and I've managed to get rid of them, and still do believe them to be fairly weak SF stuff. Would really prefer we try to find some other kind of space hazard. Cosmic storm sounds too unspecific and generalized.

Picard's tests overall. Suggest we rethink most of Picard's tests and consider some other direction. One such direction could be our Starfleet "antagonist" using footage from our other episodes in juxtaposition that could make Picard seem careless about Starfleet rules and about his personal performance. A starship's records could be something like statistics, which, as we know can be juggled to present almost any point of view.

It is proper, of course, that it be an admiral who tells Picard why his Enterprise performance has been evaluated.

Page 19, again a "magazine" article?

A nice moment showing Picard in his personal quarters with his service mementoes.

Page 20, I have some problem with Riker assuming Picard has accepted the nomination to the Starfleet Academy. Or, Picard's reaction to it.

Page 21, I could believe Wesley taking a moment to glance at the other cadet's screen and give it an answer but really could not believe him "walking over" to cool the cadet down and foolishly wasting seconds. The quick accomplishment of this can still be enough to lose Wesley the two or three seconds necessary to our story.

The Page 23 description of the control room fire is excellent and really should not nor need not be labeled "the one great fear test". Assuming Wesley has been made to believe his test was over, and then runs into what seems to be a control room emergency and fire, this is a very intelligent test of a young cadet even though it turns out later to be fabricated on viewing screens. The fact it happens to be something almost exactly like what happened to Wes' father might be just Wes' bad luck, a coincidence. In fact, the test would mean much more to me if every cadet candidate had been given this exact test. Why put it in a psychoanalytical context? Thus, it is the coincidence of an important test involving something similar to what happened to Wesley's father that may have lost Wesley (by a fraction of a point) the chance to go to the Starfleet Academy. Which tells us that otherwise Wesley would have won, i.e. keeps the audience's evaluation of him high while at the same time keeping him aboard the Enterprise with us.
The rest of the story outline seems to be rich in dramatic opportunities.

Comments from other writers. While I like many of the comments you have been given by others, I particularly like Bob Justman's suggestion that Kronos be a Vulcan rather than a Klingon. Also agree with his comments about "shouting commands"; love his roast beef sandwich story; the use of a Ferengi craft; and the remainder I leave your writer's judgement.

Similar feelings about Herb Wright's comments. D.C. Fontana's comments are worth studying too (1st Draft), particularly her suggestion that we can make a point of Wesley being only 15 years old. Agree also we should change the name Kronos. She makes a good point regarding Picard's well-known aversion to children. As a matter of fact, all the comments from other writers deserve study too, moderated of course by your writer instincts.

GR:ss

cc: Rick Berman
    Bob Justman
    Maurice Hurley
    Greg Strangis
    Bob Lewin
    Herb Wright
    Leonard Maizlish
TO: RICK BERMAN

FROM: GENE RODDENBERRY

DATE: DECEMBER 17, 1986

SUBJECT: MICHAEL REAVES & DIANE DUANE: "Where None Have Gone Before"

Would like to give Michael Reaves and Diane Duane a "go" on this story.

bcc: Eddie Milkis
     Bob Justman
     David Gerrold
"WHERE NONE HAVE GONE BEFORE"

Story by Michael Reaves and Diane Duane
Dec 16, 1986

The Enterprise has been chosen for the field tests of a new kind of interstellar drive. Instead of moving through space from one point to another, we hyper-jump instantly to our destination. But something goes wrong and we jump so far that we come out in a totally unfamiliar area of space. We have moved so far that we don't know where we. We are totally lost!

Story elements give us no choice but to hyper-jump back home but it doesn't work. There is an unsuspected and major flaw in the formula. Unfortunately, every time we try it, we find ourselves farther and farther out in the unexplored areas of the galaxy. During this, wild effects on our viewing screen and then even the reality inside the starship begins to distort. We are now out of the universe, and into the cosmic pudding in which the universe exists only as a tiny bubble!

There is only one chance to get home -- but if we do it, we risk setting up the kind of cosmic imbalance that creates a whole new universe, with its own galaxies and stars and ultimately planets and inhabitants! We are dealing in Creation! Ultimately, we find our way home, but we are confronted with the ultimate question -- have we learned something about how our own universe was created in the first place?
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FROM: GENE RODDENBERRY  
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Story elements give us no choice but to hyper-jump back home but it doesn't work. There is an unsuspected and major flaw in the formula. Unfortunately, every time we try it, we find ourselves farther and farther out in the unexplored areas of the galaxy. During this, wild effects on our viewing screen and then even the reality inside the starship begins to distort. We are now out of the universe, and into the cosmic pudding in which the universe exists only as a tiny bubble!

There is only one chance to get home -- but if we do it, we risk setting up the kind of cosmic imbalance that creates a whole new universe, with its own galaxies and stars and ultimately planets and inhabitants! We are dealing in Creation! Ultimately, we find our way home, but we are confronted with the ultimate question -- have we learned something about how our own universe was created in the first place?
All comments received have asked the question "Where's the excitement?" The excitement is, of course, inherent in this story of being accidentally catapulted out further into the universe than anyone has ever been. Dealing with infinity at a place in which a journey home might take millions of years of travel even at the highest warp speed is a situation which should be spinning with excitement.

Suggest that the resolution to the above problem is having our characters feeling the excitement! The audience is going to feel what our characters feel. The fix is relatively simple. These are situations which should leave our characters practically gasping for breath.

Our other major problem is the believability of the super-acceleration method. It cannot be a "device" which makes the ship go faster. Twenty-fourth Century scientists and technicians are at least as bright as ours today and any device or catalytic agent which caused this to happen would be quickly traced down and be put into use. In other words, all starships would soon go that fast. Let's not. Our present system of warp speeds is already unbelievable enough.

Whatever hyper-speed method we use for purposes of this story has got to be special to this story. The one or two percent velocity increase at the beginning of this story is fine, i.e., it is believable that a physical or some other device can increase ship velocity by that amount.

What we then need is an accidental use of forces that go far beyond the matter-energy-gravity-electromagnetism-thermodynamic forces that we are familiar with. Without quite knowing what's happening ZOOM and we find ourselves out on the edge of our own galaxy.

To make the above possible, suggest we replace Kosinski's rather uninteresting mechanic type "Lyle" with an alien. This alien is Starfleet approved and has done some nice little things for Starfleet, the last of which being the one or two percent velocity increase.

(What we'll learn by story end is that the alien is a sort of "time travel hitchhiker" who lives in the future but has returned to this "past" for his own reasons. Perhaps it is to study the past, or to let it serve as his "recreation", or etc. I personally like the idea of study, assuming he can do it in some sort of high-spirited way. But furnishing small "inventions" from his own future, this hitchhiker alien is making his way to our galaxy. His is a tightwire act of
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revealing an unimportant smidgeon of the future, a thing small enough so that it does not alter his own future. Perhaps, if he reveals too much it will yank him back to the reality of his own world and time. In the end, he's going to have to do this in order to save the Enterprise -- and we should have a feeling of regret when we see him having to take this route.)

Having established the above, suggest attention to the following:

Stardates. Let's used as laid out in the Writers/Directors Guide.

Maintenance Station. It's something I don't understand. Does this story require anything of this sort?

Scene numbers should not be used until we're close to a final draft.

Orbital shots and the like should be as laid out in the two-hour script now being shot. It begins with EXT. SPACE - ENTERPRISE and so on.

Wesley. We have here an opportunity to use the character Wesley in a bold, believable character-building way. What it needs is to begin with the fact that Kosinski or no one else is ever going to bring a device or a system or an idea to be tested on the Fleet's newest starship without having previously sent over all kinds of diagrams and other information on what is to be done. The story can suggest that only Wesley has been able to make complete heads and tails out of all this. What we originally decided to do for Wesley is at the heart of this, i.e., like a great music composer does (sometimes from childhood on) is to mysteriously "visualize" all aspects and relationships of a melody or of changes in a melody in a special way that few other humans can do it. Wesley can do exactly that with the way a starship functions, and what he realizes even more so than Data is that Kosinski's one or two percent increase in velocity comes out of the enormous skill with which Kosinski's alien handles the controls. At the beginning, no one quite believes him since in ordinary human terms such handling of the controls will result in nothing.

More on Wesley, Kosinski's alien will realize the extraordinary abilities of Wesley's mind and will invite him to participate in what he (and the alien) is doing. Thus Wesley's presence in the Engine room with the alien is legitimatized -- and also by story's end we will begin to understand ourselves that Wesley in this specific area only is special.

Troi is used very well in opening scenes and so long as she gets this information out of "emotional" it works fine.

Teaser and Act Breaks should be at page endings, again as demonstrated in the "Farpoint" script.
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Riker has marvelously strong dialogue in Act I as he faces down Kosinski. Good! Perhaps we should find a way to explain the difference between it being "the First Officer's ship" in these situations and "the Captain's ship" in others. You are handling it quite accurately, but we must face the fact that our audience doesn't understand why this is accurate and we owe it to them to explain.

Your warp engine power explanation on Page 10 is unfortunately not accurate, or at least one is not "injected" into the other, nor do they "power the coils" in the warp engines.

Lt. Commander Data (colloquially called Mister Data) is not the ship's science officer. We decided that this term is too reminiscent of Mr. Spock and have decided to retire this position for the time being.

Dialogue in general does not work well in STAR TREK when it becomes contemporary or slangy. At least this has been our experience in the past.

Scene 8 explanations of how warp engines operate are unnecessary. Let's deal with character, not gadgetry.

Inertia, as we've discussed, is not a problem on the Enterprise either during acceleration or deceleration.

LA FORGE should be replaced throughout by GEORDI.

Act II should probably begin with an EXT. SPACE shot of the Enterprise with Picard's VOICE OVER explaining what has happened. Captain's Log is very useful in these cases. It lets the audience take a breath, feel what's happened, understand it, feel the wonderment we need etc.

"Where are we?" should be the first big queston in Act II. It should be immediately available (and doubly available from the Captain's Log entry) that we've come a hell of a long way in a hell of a very fast time. Also, have no idea of what clearing the reception on the forward viewscreen means.

A position report would not be delayed at a time like this even if it had to be labeled "a wild estimate".

Energy waves as mentioned on Page 18 and thereafter: What are they?

"Milky Way" as we discussed is not a scientific term and has no particular meaning in this context. Certainly we could never see in the same shot the "end of the universe" and the "Milky Way".
Any "eroding away" of the Enterprise hull has got to be explained. If we use this, then what is doing it? How can Data know the ship is disintegrating and still know nothing about it? Recommend we consider eliminating this and keep as our main problem the enormous distance from our present location to "home". If we're hundreds of years away from home at our fastest warp speed, we've got a pretty big problem right there. And if we're millions of years away as we might be in our next jump into space, then we've got really big problems.

The use of CONN in dialogue scenes here is unnecessary. Several of the others have suggested we stick with our regular characters wherever possible, especially in a "bottle show" like this one when they are all more or less available to populate a bridge and elsewhere.

On enhanced warp speed leap forward, suggest we discuss this with Bob J. or Rick B. so that they can get ideas from ILM on how we're going to accomplish this. Keep in mind, however, that it may not actually have anything to do with warp speed but be rooted in some other theory as we discussed.

Geordi's POV. Let's discuss.

Re Spockian Specificity on time it will take for the hull to erode, let's eliminate. We do not want our audience making Spock/Data comparisons.

Children and allergies, as we've discussed, may be dropped in favor of other problems.

Computer on Page 26, is delivering much more drama in its lines than the humans.

Computer at the bottom of Page 26 is volunteering information without being asked.

At Act III Fade In, Picard's line should be labeled PICARD V.O. Again, the "Farpoint" script should serve as a guide. As for what Picard says in this log entry, he seems to be dealing in mundane information with none of the excitement he should be feeling with his starship teetering on the edge of the galaxy or the universe, whichever it is going to be.

Re "galaxy" and our "universe", suggest we go to the two stage super-acceleration thing we discussed. The first time is to the edge of the galaxy which puts our starship really too far from home to ever get there within the lives of our crew or even the lives of upcoming generations. Desperate to get back to where they started, the Enterprise believes they have the answer to what happened, tries again and goes
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to the edge of the universe. Whether this is here or at the end of Act IV, the story gets very interesting since the edge of the universe involves experiences quite unlike any we've had.

Light years as on Page 26 scene 28, are a measure of distance, not time.

Riker recalibrating engines, if indeed that sort of thing is needed in the new approach to this story, could be done by a "chief engineer" not a First Officer.

Dilithium crystals -- suggest we forget them in this script.

Tasha? Can we invent some role for her in this script? It seems to me that this particular story is an ideal one for getting to know our people and their diverse viewpoints and personalities. The story needs some fun and this may be one way to get it.

Gene Roddenberry

GR:ss

cc: D. C. Fontana
    Bob Lewin
    Herb Wright
    Rick Berman
    Bob Justman