

Foreword

At Paramount Studios, around 1:30 a.m. on an April morning twenty years ago, Adele Simmons, the Assistant Director on *Star Trek: The Next Generation*, announced to the weary crew and actors, “And that’s a wrap, folks.”

Yes, it was. A wrap on seven years’ work and 178 episodes of a hugely successful TV show. There was little celebration, no champagne, no “Auld Lang Syne”—just warm hugs and kisses and “See you soon, get some rest” and “Home safely.” It was a touch disappointing that nobody showed up to cheer and mark the conclusion of all that work, fun, and dedication, but I should not have been surprised. The days of shooting that final episode, “All Good Things,” had been punctuated by visits from Paramount executives and visiting VIPs. There had been times when, looking past the camera, it was like the sidelines at a football game. Crowds of people wanting to be there at the end, though not willing to be there at 1:30 a.m. when it all actually ended. No Paramount representatives, no producers, no writers, no VIPs, just cast and crew.

Of course, fans might think the final day of shooting must have been of the final scene, “The Poker Game,” but in fact, that had been shot days earlier. Rarely is the opening scene shot on the first day or the final scene on the last day. It would have been nice though, as we were all in the “The Poker Game” scene, and as my final line (actually written by Brent Spiner, echoing a line he’d uttered earlier), “Five card stud—nothing wild, and the sky’s the limit,” would have been an appropriate conclusion to the night’s filming. As it was, it was just me and John de Lancie (who played Q). We were not even on one of our regular stages but on Stage 18, where *Deep Space Nine* was shot, in a scene representing the Earth “three and a half billion years ago,” according to Q. The last line I spoke that night was: “Is there a point to all this?”

Perhaps the lack of celebration was due to the fact that a few days later we would all be reassembling to start shooting our first movie, *Star Trek: Generations*. Even so, there was a quite different atmosphere about all the movies we made that separated the TV series from the films.

This is not the place for me to begin an analysis of what *TNG* and its companion series *TOS*, *DS9*, *Voyager*, and *Enterprise* achieved and how. That is brilliantly done in the following pages by Máire and Roberta, and congratulations to them both. I find that I simply want to record that those seven years at Paramount Pictures were the most eventful years of my career to date. And the reason that I began by writing about the night we wrapped is because when I started thinking about writing this foreword, I quickly realized that every aspect of this work was deeply affected by emotions: helpless laughter, comradeship, fury, frustration, exhaustion, and love.

I celebrate that all of my colleagues, Marina, Gates, Michael, Brent, Jonathan, LeVar, Wil, Denise, Whoopi, and John, are well and still closely linked to my life. As is Rick Berman. I mourn the passing of Trek colleagues Corey Allen, Winrich “Rick” Kolbe, Michael Piller, Robert “Bob” Justman, and Jim Mees, and I remember them all with gratitude and deep affection. This book acknowledges their talents and the creativity and commitment of the *Star Trek* production team, and I wish it well.

Sir Patrick Stewart
Captain Jean-Luc Picard in Star Trek: The Next Generation
New York City
January 2014