FSM Box 05

Star Trek: The Next Generation
The Ron Jones Project

Supplemental Liner Notes

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Foreword

The 1987 launch of *Star Trek: The Next Generation* was one of the most daring experiments in the history of television. TV series had been revived in one form or another before, but never one with the history and fan base of *Star Trek* (1966–1969). Gene Roddenberry and Paramount had come close to resurrecting the series in the 1970s with *Star Trek Phase II*, designed to launch a new Paramount television network, but that concept morphed into *Star Trek: The Motion Picture* (1979) and a successful theatrical film franchise. The box-office clout of *Star Trek IV: The Voyage Home* (1986) helped pave the way for a new television series that Gene Roddenberry designed to take place well after the events of the original *Star Trek*.

From its inception, *Star Trek: The Next Generation* faced the challenge of pleasing both fans of the original television series and a new audience of television viewers. Roddenberrys conception for the series was highly pacifistic, decreeing that there not be character conflicts among the crew of the new U.S.S. Enterprise, the NCC-1701-D. He placed a teenaged character (as well as families of crewmembers) aboard the ship, and declined to reprise the original series' characters or villains. A lone Klingon, the Federation's old enemy, was instead an ally on the bridge, and a bald, middle-aged captain—Jean-Luc Picard (Patrick Stewart)—sat in the command chair.

Clearly this was a radically new series, unlike the '60s *Star Trek* in many respects. Paramount sold the show directly to syndication, giving Roddenberry and company more control over its creative content. But its "shakedown cruise" lasted for the first two seasons as the series often struggled to find a tone, shifting between adult themes and juvenilia. Nonetheless, during those first years many of the program's core themes and characters were developed, and the series boasted strong ratings and began to generate a devoted fan base. By its third and fourth seasons, it was a phenomenon in its own right, with a new legion of devoted *Star Trek* watchers.

From the very first episodes of the show, one of the most consistent and ambitious behind-the-scenes talents was composer Ron Jones. Although he did not score the series pilot, "Encounter at Farpoint" (that was handled by Dennis McCarthy), due to post-production scheduling Jones was the first composer to go onto the recording stage—to score the first weekly episode, "The Naked Now." The story was a sequel and in many ways a remake of an early episode of the original series, "The Naked Time." The look of the show's sets and visual effects had been largely inherited from the *Star Trek* movies, yet the story clearly called for an acknowledgement of the original '60s television series. Additionally and crucially, the decision had been made that the main title music for *Star Trek: The Next Generation* would reprise Jerry Goldsmith's popular theme from *Star Trek: The Motion Picture*. Add to that the fact that syndicated repeats of the original series had drummed the show's music scores and themes into the heads of fans for over 20 years, and the challenge Jones faced becomes clear: Somehow he had to acknowledge both the *Star Trek* feature-film aesthetic and the bold, distinctive approach of the original series—yet bring both sensibilities forward to a modern era for contemporary audiences, and on a weekly television budget.

Jones succeeded, melding symphonic orchestration, echoes of the original television series music (especially Alexander Courage's "Theme From *Star Trek*," also used in *TNG*'s opening credits), and an array of synthesizer tones to give the music a more futuristic quality. Jones typically alternated episodes with Dennis McCarthy, scoring nearly half of them during seasons one through four. Throughout, Jones sought to give each episode a distinctive sound and often a highly intellectual approach, while carrying forward and developing themes for the Enterprise as well as the show's signature alien races: the Klingons, the Romulans and the Borg. In the first two seasons, Jones's music provided the show a consistency and dramatic grounding that its storylines sometimes struggled to achieve, while in seasons three and four his scores became more internal and psychological, befitting the series' burgeoning maturity. But when the show needed symphonic scoring in the grand "space opera" tradition, Jones rose to the occasion: his epic score to the series' first cliffhanger and resolution, "The Best of Both Worlds," helped kicked *TNG*'s popularity into the stratosphere.

Ron Jones's *Star Trek* musical universe is a remarkably fleshed-out world unto itself, with electronic music that is hypnotic, disturbing and sometimes wistfully touching; action music that is always martial and thrilling; and some wonderfully daring and evocative approaches to individual episodes, from the Celtic jigs of "Up the Long Ladder" to the alien-orchestra mentality of "First Contact." Almost as fascinating as Jones's music itself is the man's perspective on the series and his work, his often symbolic approach to the show's science fiction and cultural concepts, and his sense of humor, metaphor and irony, all of which you will experience in his comments on his individual episode scores.

Season One

In 1987, when *The Next Generation* went into production, 33-year-old Ron Jones was already a veteran of the Hanna-Barbera and Mike Post music teams and had scored a number of independent films (*Naked Vengeance*, *The Fighter*, *Return of the Kickfighter* and *Warlords of Hell*). He had begun work on Disney's animated series *DuckTales* when he heard from drummer Steve Schaeffer that Paramount was working on a new *Star Trek* series. "He said, 'Why don't you get together a demo and bring it down to Paramount where [music consultant] Harry Lojewski will be and I'll give it to him right there,"' Jones remembers. "I put together a demo of things I thought would work for *Star Trek* and I asked my wife, Laree, for her opinion and she said just go for energy—forget sci-fi and all that stuff. I had things from independent movies that were spooky but I just put together a bunch of 'energy' cues, and we went over and Steve grabbed Harry on a break and he said, 'This is the guy to do your show."'

After listening to several of Jones's cues, Lojewski got on the phone. "I thought great, he's not interested and he's calling his broker, or he's calling security to get rid of me," Jones says. Instead, Lojewski arranged for Jones to meet with *TNG* producer Robert Justman, a veteran of the original *Star Trek* who had been instrumental in hiring composers. After being shown footage from the new series, Justman hired Jones. "Dennis McCarthy was doing episodes one and two, which was 'Encounter at Farpoint,' but he wasn't going to be ready, so I was going to go first," Jones says. "So I had all the executives from Paramount and Gulf+Western and they had to put risers in the [control booth] so everyone could watch because I was first up."

After "The Naked Now," Jones was scheduled to rotate episodes with McCarthy and original-series veteran Fred Steiner. (The episodes required too much music for a single composer to score each one.) But after Steiner's first show, "Code of Honor," the producers decided against his inherently "retro" style, leaving the series in the hands of McCarthy and Jones. (George Romanis scored a lone first-season episode, "Too Short a Season," as a favor from Robert Justman.) "We had about 12 days to turn around a show," Jones remembers. Scoring sessions were held at Paramount Pictures' Stage M, then operated by The Record Plant, and recorded by Gary Ladinsky. The sessions were divided between a large "A" orchestra and a smaller "B" group, taking place in the morning and afternoon of a single day. "I broke it down and got more forces for the big cues—we'd have four or five cues that were huge act-five cues or the teaser at the beginning, and the rest would be the B orchestra to do play-ons and stuff like that."

Jones was adamant that a keen understanding of the storytelling of each episode was vital to his ability to score the series. "I would read the scripts early and I had a list of what I called the '*Star Trek* Questions.' I kept saying, who are the main characters? What's the story about? If this character was an instrument, what would it be? If this character was a harmony, what would it be? If the overall theme of the show was a melody, what would it be? I'd ask myself all those questions to bring it from the story structure into musical material. And then when I have all that material it's like Wagner—I have all these motifs, leitmotifs, scales, and I had it serialized down to that level. I was meticulous in the design of the themes and I would spend the first season writing a cue, let it sit and before I turned it in I'd go back and redo it because I wasn't happy with it. I'd score the first act two or three times until I got it the way I wanted it. I'd spend four days on themes—that was after I'd done all the *Star Trek* Questions."

Jones and McCarthy—ten years Jones's senior—had compatible but somewhat different philosophies towards scoring the show: "My approach was to get into each one to do something different for every life form, whereas Dennis said it was more like *Wagon Train*, where every day was another day in space. He was approaching it in a Beethoven mindset and I was going from Strauss forward where it was Ligeti and things that were 'out there.' We both shared a little bit of Holst because that's where they wanted it to be, but I was just as into Jimi Hendrix or something like that because to these people that would be ancient music. I kept saying, 'Why can't that be part of the fabric?' And I was always difficult to deal with because I always kept asking people questions and pissing people off."

Jones's orchestra in season one ranged from 35 to 48 players, except for "The Naked Now" (31 players) and the budget-saving "We'll Always Have Paris" (15). In subsequent years, Jones would experiment with unconventional orchestras—omitting certain instrumental sections in favor of enhancing others, in the best tradition of Bernard Herrmann or Jerry Goldsmith—but his biggest aural experimentation was with synthesizers. Today, high-tech digital editing allows synthesizers to be "pre-recorded" in a home studio and mixed with the orchestra with relative ease. But in the 1980s, synthesizers were often played "live" and recorded—and mixed—with the acoustic instruments on the scoring stage. Jones used both "live" and "sequenced" (pre-programmed) synthesizers to push the envelope of 1980s sonics. "The hardest thing for me was the technology aspect of the score because we were locking to all this gear which had never been done before," he says.

"I'd done all these cheap independent films and they'd want it to sound like *Raiders of the Lost Ark*," he explains, "so I'd learned all these techniques using different kinds of 'synch' on extra recorders, so we had a dedicated sequencing thing right from the start. It's common now but I was the one who got all that started. In fact it's funny, we had a couch, like a La-Z-Boy, where this guy sat and the players would always say, 'Why's that guy getting paid just to sit there and push the start button?' So we put a lamp and a doily by this couch and coffee, and he'd sit there and hit the button because he'd have to catch synch so many seconds before the count—we'd hit the slate and he'd hit the button and the time commander would catch up." In actuality, the player—usually Steve Hallmark—had to arduously program the "sequenced" synthesizers in advance of the session.

Jones used his synthesizers—particularly the sequenced keyboard player, "Keyboard Three"—to create loops, pads and ostinati that often characterized mysterious alien forces, technical problems or exotic extraterrestrial diseases that threatened the ship and its crew week after week. The electronic tones he created immediately sounded otherworldly and hi-tech, standing outside the more organic sounds of the acoustic orchestra. "I was trying to get into the idea that electronics meant something within the orchestra. Jerry Goldsmith would do that—when he'd choose which instruments were going to be used in a movie score, each instrument would symbolize something, and I tried to do that on steroids and say okay, electronics are going to represent these things and the orchestra was going to represent the humanity of the ship and the people that were on the ship. If it was an entity that was going to be not human, or it could be alien but human-like, than it would be in this category, electronic but in a human scale." Producer Robert Justman encouraged Jones to voice some of the series' musical signatures (like the Courage fanfare) electronically in early episodes—an approach the producer thought would help differentiate *TNG* from its predecessor.

Even with his conventional musical materials, Jones tried to reinvent his compositional vocabulary on a weekly basis to impart a unique character: "I chose to find thematic little cells to deal with and lots of harmonic things. I have a chord scale 'synopticon' that has all the chords and all the scales of planet Earth. I would go through and write down in between shows, and I would look at these scales and say 'this looks like a Klingon thing.' It might be an 8-note Upper Mongolian thing or something else, but it wasn't like 12-tone, it was ethnic tone. I'd find an ethnicity so the ship and everything was its own thing."

The composer was equally meticulous in constructing music that could be heard through the show's complex layers of sound effects. "They had erected quite an elaborate dubbing stage with sixteen 24-track machines, 96 channels of looped sound effects for just the ambience. There were 14 just on the bridge of all the telemetry looping, so whenever I did a show I would ask the sound effects guys for samples of all the loops so I would not write the theme right in the range of the sound effects. I went to every dub and I knew the music wasn't going to win—in their storytelling the visuals and sound effects that were spacey were more important than the score. So I worked with them and considered the sound effects part of the orchestra. I did the same thing with the actor's voices—I'd look at Picard's voice, figure out what pitch it was on and Troi, every cast member had a pitch where they were at. So it was like opera, when they were speaking, don't write right where they were. I did the same thing on *The Flintstones*—all those characters were in F, and if I wrote over that, the music would be brought down."

The complexity of the project established a standard that Jones fought to meet on every episode. "I wasn't afraid to fail," he says. "My idea of failure was if I didn't get in there and do all that work. I was trying to be Jerry Goldsmith Jr. and follow that mold the whole time, the way he would get into it and find a unique instrument and a unique voice for each project. All I was trying to do was get inside that character to the point where the music would become organic to the piece. Composers try to do that and most composers have played the piano so much they get into a groove, like a muscle groove, so if they like [suspended] chords or something they go to that so they have a Tinkertoy set that they play with. I didn't want to do that so I said I'm not going to have a Tinkertoy set, I'm going to let the show tell me what the music will be. Then I just had to use my constructivity and logic and problem-solving to work that into the score. So if I had a long cue that was playing, I could construct it and build it, but I could never have done that if I hadn't built all the materials first. If you have an office building and the contractor comes in and asks how many windows are going to be there, you can't just crap out an 80-story building, you have to have the materials to do that. That's why I didn't see the light of day the whole time I was working on the show."

The Naked Now #103

The Enterprise encounters the science vessel Tsiolkovsky adrift with a dead crew—victims of a mysterious virus. Soon the virus infects the Enterprise crew, causing erratic behavior, and young genius Wesley Crusher (Wil Wheaton) must maneuver the ship away from an exploding star while his mother, chief medical

officer Beverly Crusher (Gates McFadden), works on a cure. "The Naked Now" was a bumpy shakedown cruise, dependent on the plot points of the original series episode "The Naked Time," which naturally invited comparisons between the two series. In this case, *The Next Generation* suffers, as it lagged behind its predecessor in terms of character development, resulting in fewer interesting revelations for the personality-baring virus to unmask. At least one plot turn, however, did pay off later in the series: the "fully functional" sexual rendezvous of android Data (Brent Spiner) with security officer Tasha Yar (Denise Crosby).

With its viral disease mystery, the suspense of a star about to go nova and the strange behavior of crewmembers succumbing to the virus, Ron Jones's score for "The Naked Now" owes more to the original series than many of the later episode scores. The composer not only incorporates Alexander Courage's fanfare into several cues, he often inverts the theme in the same manner some of the composers for the original series did to create alternate—but still very "*Trek*-ish"—melodies, and he punctuates scene transitions and play-outs to commercials with percussive, brassy stings. "It was melodramatic," Jones acknowledges. "But a lot of the first season was melodramatic because the original show had been melodramatic." Jones remembers being told from the outset that Jerry Goldsmith's movie theme was going to be used for *The Next Generation*'s credits, but for whatever reason he only made use of Courage's theme in his first episode score—although he would soon after utilize the Goldsmith theme as well.

For "The Naked Now" Jones had at his disposal one of the smallest orchestras of any of the episodes he scored: 8 violins, 3 celli, 1 bass, 1 harp, 3 French horns, 3 trombones, 2 trumpets, 2 flutes, 1 oboe, 1 clarinet, 1 bassoon, 2 keyboards and 3 percussion (31 players total). For his next episode, "Where No One Has Gone Before," Jones realized he needed a larger orchestra to create the complex, intricate soundscapes of the Enterprise's super-warp journey to another galaxy, so he lobbied for—and got—a 40-piece ensemble. The orchestra thereafter stayed that size (or larger) throughout the first three seasons (excluding two budget-saving episodes). Consequently, "The Naked Now" features a thinner orchestral sound with a higher reliance on synthetic percussion than later scores.

Jones remembers his first creative difference with the man who would run all *Star Trek* productions for nearly two decades: Rick Berman. A Paramount television executive selected by Roddenberry to help produce *The Next Generation*, Berman rose from supervising producer to co-executive producer to executive producer as Roddenberry phased out his involvement prior to his death in 1991. Berman correctly realized that *Star Trek* had to move beyond its '60s television origins in order to become a contemporary success, an important element of which was avoiding any music that might sound corny, sentimental or dated. As early as "The Naked Now," Jones found himself encouraged "to boldly go" by Robert Justman—who had hired him, and loved traditional scoring—yet chastised by Rick Berman.

"I did this cue ['Needing Love'] when Yar was coming unglued and it was this big emotional thing and after I did it everyone said 'bravo,"' Jones recalls, but it was dropped from the finished episode—as was a wistful piano melody ("Horny Doctor") that would have transformed a discomfiting comic scene between Captain Jean-Luc Picard (Patrick Stewart) and Dr. Beverly Crusher into a moment of bonding. Jones remembers, "The next week Rick Berman came in and said, 'Can't you write anything non-emotional?"' It would be the first of many such exchanges between composer and producer. (Around the same time, Dennis McCarthy remembers Berman so loathed his romantic, yearning score to "Haven"—McCarthy's first hour-long episode—that he was sure he was going to be fired.)

Jones established his trademark approach to action on the show with "The Naked Now" in cues like "Exploding Star": pounding, Holst-inspired orchestral showpieces that were rhythmically complex and unusually sustained for television scoring. "For this meter stuff everything was in fives and sixes—in fact when we'd have these long five-minute cues I'd write in sixes because I could get more done in less space and I could pick up two beats every bar, so I could write a phrase and just use these loops and stretch it out."

Each *ST:TNG* episode was divided into a teaser and five acts, and for scoring purposes the teaser and act one would be grouped together in numbering: "M21," for example, would be the first piece of music in act two, but "M14" could be the first cue of act one (if the teaser had three selections: M11, M12 and M13) or the fourth cue of the teaser. "The Naked Now," as the first score recorded, used a slightly different numbering system that numbered the teaser and each of the five acts separately—making "M21" the first piece of music in the first act, not the second.

Where No One Has Gone Before **#106**

The second episode scored by Jones proved to be one of the program's best, and perhaps the only first-rate episode derived from Gene Roddenberry's original vision for the new series. All TV shows evolve based on the interaction of the actors and the production practicalities, which influences the writing, which influences the acting, and so forth into a (hopefully positive) feedback loop. The earliest batch of episodes, however, relies almost wholly on the creator's vision, as they are written

prior to production. In "Where No One Has Gone Before" (a title referencing the original series' second pilot and well-known catchphrase), experiments to increase the Enterprise's warp speed fling the starship into a different galaxy, where normal laws of physics do not apply. These wondrous—albeit dangerous—new realities coincide with the potential seen in young Wesley Crusher by the Traveler (Eric Menyuk), a being capable of interdimensional travel who is accidentally responsible for the ship's predicament.

"Where No One Has Gone Before" offered Jones a rich canvas for music. The score features dynamic arrangements of the Jerry Goldsmith movie theme for the ship's super-warp jaunts; spacey, beguiling textures for the bizarre visual environments visited by the ship; and a glistening but intimate theme for the Traveler, his relationship with Wesley Crusher and the emotional effects of the new galaxy's environment on the Enterprise crew. Above all, the episode and its score possess a sense of wonder and boundless potential in the best *Star Trek* tradition—as Wesley muses, could it be "that space and time and thought aren't the separate things they appear to be?" For Jones, it was an instant favorite.

"Somehow I always got these episodes where there are connections with children and this kind of [thing] going on," Jones recalls. The Traveler theme gets a full reading in "Talk With Mom," wherein Picard hallucinates a conversation with his dead mother in an Enterprise corridor: "'Talk with Mom' is one of my favorite cues ever," Jones says. "I was using a lot of what was called pan-diatonicism. So you take a C major scale, there's no chord, you're just playing all of it. Like if they warp through space, I was doing different diatonic things in different tonalities against each other and not just all at the same time. Another way to say it is a cluster, but it's a cluster based on the tonality that you're using. So it might be in A minor but the bass will be a B. If you listen to the end of *Appalachian Spring*, that was kind of the gimmick I was using but in this space idiom. But we haven't experienced space so we were all kind of imagining what that idiom might be. We were listening to Holst and Jerry Goldsmith and John Williams stuff, and we had one foot in what everyone thought it was and one foot in what we thought it might be."

Inspired by the wealth of special effects and the episode's emphasis on the massive new Enterprise and experiments on its warp drive, Jones began the first of several specific references to Jerry Goldsmith's *Star Trek: The Motion Picture* score. "The Test"/"Double Warp" is very much in keeping with the propulsive space-travel cues Goldsmith wrote for *The Motion Picture* and Jones quotes Goldsmith's theme several times over the course of the episode. At the same time, shots of the new Enterprise adrift in the glittering blue landscape of another galaxy called for shimmering textures both from electronics and undulating strings. The acoustic component recalled Goldsmith's *Vertigo*-like string figures for the V'ger sequences in *The Motion Picture*, and Jones notes the connection to *Vertigo*'s composer. "I really took my cue from Bernard Herrmann as far as trying to build suspense, and also you're in space so you don't want it to sound like 1930s film noir and get into a tacky mode, so I really started using rhythm as a thematic thing too. Even those rhythms had a connection to what was going on dramatically, they weren't just rhythms to get from here to there."

The presence of glittering, ethereal tones and textures from synthesizers proved to be a trademark of Jones's writing on the show and demonstrated a real attempt to move beyond the orchestral approach of the original series (and to a large extent the movies) and venture into a more experimental, futurist mode. "We used the Roland D-50 like crazy on that show, it seemed to be the *Star Trek* sound," Jones says. "We had much more electronics going on because I was trying to portray something 300 years in the future and use those textures, and the other thing we were doing was these rhythmic layerings that are the big thing now."

Jones had 40 players on "Where No One Has Gone Before," but he tweaked the recording and orchestration to yield a bigger sound not far removed from the massive big-screen orchestra of Goldsmith's first *Star Trek* movie score. "There's never enough bass in television because back then the speakers were little and the trick was to make little speakers sound like a big thing," Jones recalls. "I would have one keyboard, and keyboard two or three would double the cellos and basses with a string sound which gave it a big feeling. And the ears listen from the top down so I knew I could get away with that. Then I loaded up the strings on the mid-range—I always had a nice French horn section, four or five percussion, timpani and all the things that add visceral energy and add sparkle in the room. When the percussion hits cymbals it creates reactions in the room that excite all the upper partials, so we were doing all kinds of things like that to get more meat out of a little plate. Then over time I was able to add more and more to the band."

Again hearkening back to the original series, Jones's score opens with the Alexander Courage fanfare playing against a windswept seven-note ostinato ("Log"/"Visitors"/"Fly-By") that recalls some of the finest "fly-by" music of the original series. With the abundant usages of the Courage and Goldsmith themes, "Where No Man Has Gone Before" stands alone as an "alternate" version of *The Next Generation*—both the series and its music—that its creators never again attempted.

Lonely Among Us #108

Dorothy Fontana co-wrote "Lonely Among Us," at first glance a take-off on her original series classic "Journey to Babel"—with its alien ambassadors (here the reptilian Selay and dog-like Anticans) feuding while traveling aboard the Enterprise en route to a diplomatic conference—until the ship passes through an energy cloud that possesses various crewmembers in turn, leaving the warring-species storyline to play as comic relief. The episode's bifurcated plot provides an early example of the "A-story"/"B-story" approach that would dominate many entries in the series (as it had become a convention of contemporary television).

With numerous visual effects depicting the mysterious space cloud, "Lonely Among Us," like "Where No One Has Gone Before," conjures up thematic similarities to *Star Trek: The Motion Picture*, but the storyline lacks coherence, a problem Jones often faced during the series' first and second seasons as *The Next Generation* worked to find a consistent tone. "It didn't feel like until season three that the show had a solid understanding of where it was going," Jones says. "A lot of it was swimming—we were swimming around at the whim of the story and what the story guys were trying to do." The cloud entity is not strongly characterized, while the comic approach to Data's channeling of Sherlock Holmes—and especially the bloodthirsty habits of the alien ambassadors—undercuts the jeopardy. Pacing and believability present problems, as the Enterprise crew—after coming in contact with a strange cloud capable of faster-than-light travel—manages to avoid attributing various malfunctions, odd behavior and deaths aboard the ship to the phenomenon until the last possible moment.

Jones wrote a simple four-note motive (introduced in "What Happened?") for the cloud and its effect on the ship, most often played electronically, lending it a crystalline quality. Meanwhile, a percussive, heartbeat-like pulse adds menace and momentum to the early sequences of the cloud possessing Enterprise crewmembers. Jones does not overplay his hand, treating even the sudden death of Assistant Chief Engineer Singh (Kavi Raz) as more mystery than shock ("Singh's Death"). The composer even ingeniously plays the motive as an ostinato over an Enterprise fly-by shot ("Investigation"), indicating that the cloud has hijacked the ship.

Once the cloud presence takes over Picard himself, the score adopts an additional layer of weight and menace, and the cloud motive plays against subdued readings of the Courage fanfare ("Alien Influence") to indicate the conflict within the Enterprise's commanding officer. When Picard rebuffs a request from Dr. Crusher and Commander William Riker (Jonathan Frakes) to undergo a medical examination, Jones underscores the captain's new, threatening personality with eerie strings and waterphones ("Questions"). But the composer also adds complexity to the cloud motive in "Home Soon," lending it a liturgical quality as Picard admits carrying the entity inside him. Jones underscores Picard's long, expository speech ("Entity and I") from the cloud's point of view with ethereal statements of the cloud motive over long, low chords and trilled woodwinds, creating the sense of a complicated agenda. Once the danger of Picard's message becomes apparent, the cloud motive quickens and intensifies over pulsing, agitated chords.

A second theme that becomes important late in the score is a signal-like motive based on a downward fifth, used for Picard's attempts to break free of his possession by the cloud and communicate with his crew. (Jones would further explore the motive as an artifact of Picard's memories in his next score, "The Battle.") Jones introduces this motive in "Transporting to Energy"—a cry for help as the cloud entity hijacks Picard's body and transports it off the ship. The cloud motive continues to intensify in the form of a rapid ostinato played electronically and by harp. In "P Is for Picard" the downward-fifth motive dominates, played against pulsing rhythms and the Goldsmith *Star Trek* theme as Riker and the crew race to interpret Picard's attempts to contact them and beam him back aboard the ship.

Jones's music is in many ways more communicative about the story points than the episode's dialogue—but the composer himself was not entirely pleased with the results. "That one had a lot more electronics and I wasn't happy tonally with what we were doing," Jones says. "It was a synthetic story anyhow and I was mirroring it too close. I felt they kind of cancelled each other out."

The Battle #110

Bok (Frank Corsentino), the commander of a Ferengi vessel and an old enemy of Picard's, "gifts" the Enterprise's captain with the U.S.S. Stargazer—Picard's former command, which had been considered lost. But Bok's true motive is revenge: he uses a mind-control device to trick Picard into turning his old ship against the Enterprise. "The Battle" was the new show's first attempt to duplicate the militaristic space action of the *Star Trek* feature films, with a climactic confrontation inside a nebula visually similar to the one between the Enterprise and the U.S.S. Reliant in *Star Trek II*. "The Battle" also continued the series' ultimately unsuccessful attempt to position the Ferengi—Roddenberry's "futuristic venture capitalists"—as *The Next Generation*'s key heavies. Ultimately, the characters' comedic appearance and lust for "latinum" made them weak opponents for Picard and his crew.

Perhaps because of this (and the fact that he scored

relatively few episodes involving the Ferengi), Jones largely avoids characterizing the Ferengi musically. The score's mysterious, foreboding main melody (introduced by synthesizer in "Bok's Deception") is less a Ferengi theme than one specifically related to Bok's plan to use a mind-control device on Picard. Jones uses the third and fourth notes of this "jeopardy" motive to form another important element of the score: a downward-fifth motive that is tied to Picard's memories of the Stargazer and a crucial battle he fought while commanding the starship.

Both themes are played acoustically and electronically throughout the episode. Jones develops the downward-fifth motive into a spiraling orchestral introduction of the Stargazer in "Ferengi Beam." A repeating synthesizer figure plays against the motive as Picard reminisces in his "Old Quarters" and feels the effect of Bok's mind machine; the composer adds brash synth chords to accentuate the pain the machine creates in Picard's head. The repeating figure builds through the episode into a maddening texture as Picard increasingly falls under the effect of Bok's device, while the downward-fifth motive takes on prominence as Picard imagines he is back in command of the Stargazer. Jones also keeps Jerry Goldsmith's *Star Trek* theme in play, giving it a warm reading as Picard beams aboard his old vessel ("Hello Old Friend") and a more urgent treatment as Picard takes the ship into battle against the Enterprise ("Battle").

The hammering, tutti orchestral rhythms reminiscent of "Mars, the Bringer of War" from Holst's *The Planets* were already a staple of Jones's action music for the series, but for "The Battle" he added broad, major chords that are simultaneously glorious and chilling—an appropriate mixture, particularly as the danger reaches its zenith in "Destroy the Sphere." "There was a lot of martial music in there and this psychological memory music where they're messing with his head—the music is his memory of that battle so you have that Holst pedal and that chord inside it."

"The Battle" does not feature a closing "resolution" cue—the score as recorded ends with "Destroy the Sphere." Although a concluding "M54" was spotted, to have been called "Beam Me Home," Jones asked the producers to track "Ending" from "The Naked Now," as it fit the timings and drama—this way, Jones could allot additional time in the recording session to the episode's complex action music. This maneuver rubbed the producers the wrong way, however, (giving the impression of a composer cutting corners) and Jones tried to avoid it going forward.

Datalore #114

The Enterprise crew visits Omicron Theta, the mysterious planet where Data originated, stumbling upon the laboratory of his creator, Dr. Noonien Soong, and unearthing—and reassembling—a visually identical second android, Lore. Unfortunately, Data's "brother" is an ego-mad villain in league with the mysterious "crystalline entity" that destroyed the planet's Federation colony. "Datalore" fleshes out Data's backstory (setting the stage for several follow-up episodes) and allows actor Brent Spiner to let loose as the flamboyant and dangerous Lore. In playing the time-honored (and cost-effective) "evil twin" card, "Datalore" mirrors the original series episode "The Enemy Within," with Lore ultimately assaulting and disguising himself as Data (and transferring a tell-tale facial twitch from himself to Data to make the illusion convincing). Spiner's dual performance and excellent, cinematic helming by director Rob Bowman made "Datalore" a key installment of *TNG*'s early output.

The episode offered a rich canvas for music, as Jones needed to characterize the innocent Data and his corrupted brother Lore musically, while allowing for the fact that the characters are machines rather than people. "There was a lot of 12-tone in this episode because I couldn't find a scale in my 'synopticon' that fit, so I did 'Hollywood' 12-tone. I would write whatever the theme was going to be, see how many notes were left over and see what notes I hadn't used." Jones employed this essentially intellectual approach of serial music to get inside the positronic brains of Data and his brother: "This is what's going on psychologically inside a machine—I was trying to score him as numbers trying to figure this stuff out, so it wasn't human, but it was as human as this guy gets. There's emotion yet there's coldness and it's logic clicking and firing, figuring out what he's going to do. That was the challenge for me as a composer—you can't play Data like he's another guy, and here he's battling another guy who's his brother supposedly."

The six-note theme for Lore is spiky and insinuating, indicating the brother android's dangerous potential even upon his first revelation as a set of unassembled components. But prior to Lore's appearance, scenes of Data returning to his "birth planet" allowed Jones to compose a warm and searching melody that is at once more complicated and more soothing than Lore's single-minded motive. The exploration of Omicron Theta's surface and the initial sortie into Soong's lab receives a mysterious treatment reminiscent of the approach in the early moments of Jerry Goldsmith's *Alien* score—an allusion not lost on the composer. "I was playing with the stuff like Jerry's music at the beginning of *Alien*," Jones acknowledges. "[Rob] Bowman was like our Ridley Scott—he was like Ridley Scott Jr. and I was Jerry Goldsmith Jr."

Rob Bowman was a 27-year-old wunderkind and (like Jones) a Robert Justman discovery. Bowman would later direct many episodes of *The X-Files*, as well as its first theatrical spinoff. "He was very gifted and they liked that he was there and he was pretty efficient," Jones says of the director. "We didn't interact but I did a lot of his episodes." In fact, eight of Bowman's 13 installments were scored by Jones: "Where No One Has Gone Before," "The Battle," "Datalore," "Heart of Glory," "A Matter of Honor," "Q Who," "Shades of Gray" and "Brothers." Of these, at least three rank among the series' classics ("Where No One Has Gone Before," "Heart of Glory" and "Q Who"). In "Datalore"—a script at one time considered unshootable—the director deepens the show's often flat visual aesthetic, using low light, reflected light and low camera angles to bring a diabolical look to Lore, despite the fact that he is physically identical to Data.

"Datalore" also features moments of "space opera" as the Enterprise encounters the gargantuan crystalline entity, given a bold, chromatic three-note theme ("Crystal Entity," "Crystal Attacks") that appropriately paints the phenomenon as a cosmic Grim Reaper. The episode climaxes with a showdown between Data and the Lore aboard the Enterprise, with Jones supplying vibrant action music mixing acoustic and electronic elements: "I had three or four layers of synth hits, and I coupled that with some percussion things like toms in there—I would even write pitches for the toms, the tenor drums. They would tune them so there would be pitches for the non-tonal percussion. Sometimes I would turn the orchestra into the machine and let the synths play the human element—because Data becomes emotional but he's a machine, so the orchestra's going to play him and reverse the roles. This is really Bernard Herrmann, where you have melodic cells that are permutations of rhythms."

11001001 #116

After the Enterprise docks at Starbase 74 for an overhaul, cybernetic beings known as Bynars hijack the starship to use it to save their home planet, kidnapping Riker and Picard using "Minuet" (Carolyn McCormack), a distracting female character on the ship's holodeck. One of the most ambitious episodes of *TNG*'s first season, "11001001" boasts a satisfying science fiction mystery, a grand sense of scale, intriguing use of the holodeck, delightful character interplay, and even a bit of sex appeal. The Bynars and their problem are well-thought-out sci-fi concepts; the starbase docking sequence and an emergency evacuation give the viewer a rare glimpse at the operation of the Enterprise and its seldom-seen population of civilian families; and Picard and Riker interact warmly in a senior partner/junior partner "co-captaincy" that was an original intention of the new series, eventually abandoned. Riker, initially planned as the series' Kirk-like romantic lead, fulfills that promise through his relationship with Minuet in a way that is sensual but also adult and intellectual. The episode demonstrated *The Next Generation*'s potential to move beyond the tone and plotlines of the original series into a canvas that was at once larger (as in the starbase sequences) and fascinatingly reduced (as in the low-key and almost abstract scenes with Minuet).

Likewise, Jones's score is a gem encompassing grand orchestral set pieces, a memorable electronic approach for the Bynars, authentic jazz source cues, and a rousing finale featuring one of his most adroit uses of the Goldsmith theme. The episode—and score—kick off with a soaring romantic melody for the Enterprise's "Docking at Starbase 74" (utilizing elegantly reworked visual effects from *Star Trek III: The Search for Spock*). The theme returns in "The Enhancement," as two Bynars explain to Riker that they have improved the holodeck. Performed in a wispy, airy guise, the melody underscores Riker's glee at the level of detail in his New Orleans jazz club holo-fantasy, and the tune becomes increasingly seductive as Riker channels through several potential female playmates, finally settling on Minuet.

"Minuet, I just played her as Riker's vision, like she was real, and yet there was a synthetic nature about her," Jones recalls. "I decorated her with synthetic colors and yet she was this real thing. The funny thing is the program seemed to be interacting with his mind as he went, and that's why you have all these transitions until you have this voluptuous brunette from a jazz club. I just played that, what would be his imagination. I used a lot of key trees to get this shimmery sound that was acoustic, because the electronic ones would start to sound nauseating because the keys would hit all the same pitches."

For the Bynars, Jones created a ping-ponging electronic motive that creates a feeling of mystery and urgency, yet somehow registers as benevolent. Appropriately, Jones took a binary approach to the theme: two pitches, an octave apart, repeated in two-note patterns. "I really had to try to get in the head of a computer, and the music theme is actually based on the numbers 11001001. It's using numerology, like hyper-serialism. You can't just sit down and say I'm going to play this—you have to have done some mental architecture."

To achieve an authentic sound for the holodeck source cues, Jones put together a band that would be able to perform the four pieces required by the episode—three he selected from Paramount's Famous Music publishing catalog, and an original piece ("Jazz") he assigned to jazz musician and composer John Beasley. Today, Jones regularly creates eclectic source cues for

Family Guy, where he does "all the source cues together so I can think in a completely different Tinkertoy set—you have to figure out something in five minutes that you can present as a hit record." But on "11001001," he was immersed in the orchestral scoring, so he asked Beasley (then one of his keyboard players) to compose the one original jazz cue, knowing it would sound authentic. "Some of my favorite cues on *Star Trek* are the cues with the jazz trio—this is Chuck Domanico, Mike Lang and Steve Schaeffer, and they did all the *Roger Rabbit* jazz stuff and a lot of film stuff as trio. I could just write hash marks for them and say give them a little melody and Mike would go off in another direction—if you listen to this and Bill Evans's stuff side by side it's in the same area. When you have this small group, you can shape it like Silly Putty."

The unusually cinematic scale of the episode also allowed Jones to write flamboyant yet characteristically form-fitting symphonic cues. As an engineering emergency begins ("Abandon Ship"), bright flutes create a feeling that is more playful than deadly before Jones supplies another energetic, driving action sequence in "Stealing the Enterprise," this time combining electronics with symphonic writing to indicate that the computerized Bynars are responsible for the hijacking. When Minuet breaks character ("Don't Go") to keep Riker and Picard in the holodeck (and oblivious to the emergency), the Bynar theme plays, outing her as a part of the aliens' deception. Act three concludes with a short, pulsating cue ("Weapons") as Picard and Riker march to the ship's armory, while a whirling orchestral figure ("Auto-Destruct") accompanies Picard and Riker's initiation of the auto-destruct sequence.

The most arresting moment of the score—and episode—may come at the end of "Stealing the Enterprise": the camera soars through the deserted corridors of the mysteriously hijacked starship before a hard cut to the holodeck, where Riker, Minuet and Picard sit around a table talking—the camera pushing into their cabaret table as "Isn't It Romantic" supplants the score cue. The juxtaposition of two wildly different atmospheres makes for kinetic and highly cinematic filmmaking—of a sort unthinkable in *TNG*'s later seasons.

As Picard and Riker deduce the secret of the Bynars—the aliens merely wished to use the Enterprise's computer to save their home planet from a supernova—the Bynar theme comes to the fore ("Access the File") for a warm and optimistic, Roddenberry-themed conclusion. Picard pilots the ship back to Starbase 74 as the Goldsmith theme soars over a "beauty shot" sequence that realls the most inspiring moments of *Star Trek: The Motion Picture*. Jones incorporated one of the jazz ballads, "The Nearness of You," into the orchestral finale of the episode to comment on Riker's return to the holodeck to find Minuet replaced with another brunette—similar, but clearly not the woman (or "program") to which the commander had become attracted. The song melody supplies Riker's disappointment with a moment of nostalgia and romance before Jones returns to the warm optimism of the Goldsmith *Star Trek* theme as the chagrined Riker returns to duty and the Enterprise departs the starbase.

When the Bough Breaks #118

The Aldeans, culturally advanced but sterile inhabitants of a legendary "hidden" planet, kidnap Wesley Crusher and a number of other children from the Enterprise to preserve their race. Placing children in danger is a dramatic third rail, and perhaps for that reason the episode is both sentimental and emotionally timid once the aliens remove the youngsters from the ship. The children remain well behaved, and neither they nor their parents suffer the sort of emotional trauma one might expect. Likewise, the Aldeans appear to be gentle and loving in spite of their crime. Consequently, "When the Bough Breaks" is frustratingly static and often dramatically inert.

Whatever the limitations of the story, the scoring experience proved to be enjoyable for Ron Jones. His score is lyrical, delicate and sentimental, particularly his lilting theme for the Enterprise children (first heard in the opening cue, "Escape From Calculus"). Often voiced by piano or flute, the lilting melody underscores the bond of affection between the vulnerable kids and their parents, and even casts a sympathetic light on the Aldean captors. A wonder-filled theme for Aldea first appears in the episode teaser ("Myth Becomes Reality") as the planet reveals itself to the Enterprise; Jones later condenses the melody into a tense electronic ostinato in "Interesting Choices" and "Scanning for Children," shifting the operative mood from the romance of the myth of Aldea to a cold, obsessive reality. Jones treats the sweeping Aldea melody with shimmering, pulsating electronics in "Custodian" and "Power Source" to indicate the tail-wagging-the-dog idea of the Aldeans' central computer and planetary shield, which is revealed to be the source of their health problems.

Jones enjoyed exploring the mindset of a child with the delicate children's theme. "I loved the kids—I'm a kid, I'm still a kid at heart that played in tree forts in the backyard and pretended. Having that imagination we all have, I could capture that. In *DuckTales*, I wrote everything from the point of view of a nine-year-old boy, so it was easy to capture that in this. It's a naïve, simple approach—when I could play with the fantasy and imagination, they had to be aware that I was doing that and that I was off in that little world."

The obsessive "kidnapping motive" had to drive numerous talky scenes throughout the episode ("The Trade," "Diagnosis" and "Through the Hole") as Picard and his crew discuss strategy. "So many episodes have these meandering music lines, where the music is stretching things out and it's active but it's not really doing anything," Jones says. "It's like *Vertigo*, to show them discussing possibilities and options and to show the wheels turning." Jones tackles the same problem with a more active approach late in "Power Source," as Wesley begins his own investigation into the secrets of Aldea, and in "Passive Resistance," creating a sense of "mission" with chimes beating out insistent rhythms to show Wesley taking command of the situation on Aldea and organizing a hunger strike.

Heart of Glory #120

When the Enterprise rescues a trio of renegade Klingons, Lt. Cmdr. Worf (Michael Dorn) is forced to choose between his Klingon heritage and Starfleet. After spending most of its first season studiously avoiding *Star Trek*'s classic alien races, *The Next Generation* generated some of its biggest fan buzz from this action-packed and dramatic episode. "Heart of Glory" is important as one of the show's strongest early attempts to explore character, and is pivotal in defining the re-imagined Klingons as driven by societal codes of behavior and honor as well as primal warrior instincts. The teleplay strives for an operatic, poetic scope, and opened the path for a number of episodes involving Worf's relationship to Klingon culture. Actor Vaughn Armstrong played Korris, the leader of the Klingon escapees, and he would go on to play numerous guest aliens on *The Next Generation*, *Deep Space Nine* and *Voyager*, as well as the recurring role of Admiral Forrest on *Star Trek: Enterprise*.

"Heart of Glory" gave Ron Jones more opportunities to pay homage to Jerry Goldsmith's *Star Trek: The Motion Picture* score, this time bringing the same percussive, pagan energy to the Klingon race that Goldsmith had in his popular opening "Klingon Battle" cue from the feature film. But the story also allowed Jones to treat his Klingon material dramatically, to explore the psyche of Worf and illustrate his own warrior drives being provoked by his fellow Klingons.

The similarity of Jones's Klingon theme to Goldsmith's centers on both motives' use of an open fifth, but in the case of Jones's theme the interval partially derives from the limitations of the groaning Alpine horn (first heard in "Looking for Life Signs" and "Klingon Sting") that the composer chose to utilize. "Every episode I'd try to bring in new instruments, and I went over to this guy's place and he had all these Tibetan horns, and I said the Alpine horn is the one that sounds Klingon," Jones remembers. "It's wood, and it's an actual log that's been carved out so you can lip a couple notes. The Alpine horn had that fifth sound. I think that our primitive people two million years ago were singing before there was language. We were like birds, and women sitting on the riverside started language, but we sang before we spoke. But I also used the fifth because of the reference to Goldsmith, the Alpine horn, and because their society was very basic. I wanted to keep them very primal like the Vikings, and the Vikings too used horns to communicate from ship to ship, so I really thought of [Klingons] as the negative part of the Vikings. When the Alpine horn is doing flutter tongue, I was trying to get a language out of that you wouldn't get from Western music—I was trying to get some Klingon out of it."

Jones developed his Klingon theme into one of the most effective and powerful dramatic cues of the first season, "A Klingon's Feelings," voicing it first with ghostly synths, then woodwinds, strings and horns, underscoring a scene in which Korris questions Worf in private about his Klingon heritage. Jones added layers of clacking percussion to achieve the same primitive effect Goldsmith conjured up in his *TMP* Klingon cue, even using that approach to underscore repurposed footage of a Klingon cruiser from the first *Trek* film.

"Heart of Glory" climaxes with the Klingon survivors escaping the Enterprise brig by constructing weapons from components hidden in their boots, engaging in a firefight with the ship's security teams, and finally confronting Worf in engineering—all sequences that allowed Jones to write dynamic, and distinctly Klingon, action cues. "There's a little Prokofiev 'Battle on the Ice' there," Jones says of the brig escape cue, referring to the Russian composer's *Alexander Nevsky*. "I had metal and bamboo angklung, which are from the Philippines, and we had to have an 18-wheeler truck come in for that session to bring all the percussion instruments. We had a 20-foot angklung with big steel pipes and they were hitting the things so hard to get that sound and they had it on a pedal system—it was an epic percussion thing and I had to convince Paramount and everyone that I needed it. We rented everything [legendary percussionist and exotic instrument collector] Emil Richards had that day."

At the end of the scoring session, Jones and a few players recorded a number of the specialized instruments "wild" for a potential music-effects library. Little came of the effort, but the "wild" Alpine horn can be heard on disc 13, track 5. "We wanted to give them layers we could put in," Jones explains. "My lead percussionist Brad Dutz had all these instruments in his living room, and I would call him at two in the morning and say I needed something that sounded Klingon. He was a big *Star Trek* nut who had all the action figures

in his pocket when I'd call him. He'd say, 'How about a chinta?' which is an instrument from Chile or South America with a series of jingle bells, and we'd put it through an echoplex, so I would write the chinta so it was cued in to these effects. We'd let them know in the booth that they'd have to funnel it through this delay and we'd figure the clicks and sub-divides would be either triplets or something else to fit the tempo, so everything had to be written out so they knew how that would happen. We had chintas, we had a metal scraper, which had springs called the springophone, so we built a library for all those effects. I knew we had more Klingon shows coming, so we got all this stuff together."

Skin of Evil #122

When a shuttlecraft carrying Counselor Deanna Troi (Marina Sirtis) crash-lands on the planet Vagra II, an Enterprise rescue team discovers that a formless creature of pure evil brought the craft down. "Skin of Evil" is of less interest for its petroleum-based boogeyman Armus (who would not have been out of place in an old episode of *Voyage to the Bottom of the Sea*) than for its unprecedented slaying of series regular Tasha Yar. When actress Denise Crosby asked to be released from her contract at the end of *The Next Generation*'s first season, the producers took the opportunity to kill off her character, something that had never been done on a *Star Trek* television program. While the beloved character of Mr. Spock benefited from an emotional death scene at the end of *Star Trek II: The Wrath of Khan*, Yar's death was planned to be the opposite of that: it comes quickly, with little warning or relevance to the story at hand—Armus is the result of a superior alien race's discovery that they could distill all their negative impulses into a shapeless "skin" that they could slough off, leaving them beautiful and perfect while discarding Armus on a barren planet. Ironically, "Skin of Evil" was cowritten by Joseph Stefano, who had written the screenplay for Alfred Hitchcock's *Psycho*, a movie that features the gold standard of a shocking death that misdirects the audience.

With its ludicrous villain, claustrophobic stage-board locations and purposefully meaningless death of a cast member, "Skin of Evil" is not fondly remembered by *Star Trek* fans. It does somehow endure, however, in its sheer weirdness—as the series became more and more polished in its later years, it is amazing to think that an episode once revolved around debating an oil slick. With so much artifice involved in the production, the music for "Skin of Evil" became particularly important, and Jones responded with two very different sonic palettes. For scenes involving Armus, he created a malevolent world of electronic *klangfarbe*, with a spine-chilling synthesized choir enhancing a dark melody reminiscent of the Dies Irae; and for Yar, he wrote a militaristic yet warm theme, something of a bugle call for the character that Jones developed into a lengthy elegy at the end of the episode.

The composer introduces his Armus motive in a haunting guise in "Strange Readings From Vagra" for the wrecked shuttlecraft on the planet's surface—he expands this softer treatment in "Confessions of a Slimeball" and "It's Not Easy Being Slime," cues that underscore Troi's discussions with the creature as she reveals her understanding of Armus's tortured feelings. A kinetic, staccato variation for electronics gives energy to the low-key visual effects sequences of Armus moving ("Blocked Path") as it repeats against the Armus motive. Jones adds orchestral forces to create a horrific backdrop for shots of a submerged Riker trying to escape from the black pool ("Skin Game"). Jones acknowledges the Dies Irae influence on the Armus material: "I kind of alluded to the Dies Irae in there a little bit," he says. "There definitely was a requiem in mind with the choirs and stuff. That's another whole layer we were able to add, what a choir would mean, what voices would mean to *Star Trek*, because this represented death—if you poured all of death into a big goo, this is what you'd get, so I tried to make it almost religious."

Jones confined much of the score to electronics and a small group of 19 players, saving his orchestral resources for "Tasha's Goodbye," in which the Enterprise security chief addresses her friends as a holographic projection. Jones introduces the appropriately militaristic melody for Yar in the teaser as Worf reveals his respect for her ("Sure Thing"), then brings it to the fore in "Trouble on Vagra" and "Yar is Down" as Armus strikes down Yar, who is then beamed up to sickbay, where Dr. Crusher engages in a lengthy but ultimately futile attempt to save her life.

"Tasha's Goodbye" is one of Jones's masterpieces on *Star Trek: The Next Generation*, a heartfelt elegy that inspired an ovation from his orchestra at the recording session and continues to move viewers. The lengthy (6:35) cue begins with an ethereal take on Yar's expressive melody, voicing it with ghostly synths; a cascade of strings gives way to statements for woodwinds, strings and horns before a final duet for synthesizer and solo trumpet. "I was taking the *Star Trek* theme"—meaning the literary theme, not any musical melody—"and making it romantic," Jones says. "Here they're going out onto the frontier but then a beloved crewman dies and the whole thing means nothing because they've lost this person they loved. It's like a bugle call—I did a lot of Veterans Day things in drum and bugle corps and we'd have taps where one trumpet would be over here and another one over there. It's a traditional thing where

one trumpet would echo over the other, so I did that like we were burying a soldier here. We were able to do so many things that you can't get away with all in one episode. She starts to smile and talk about everyone, and as it gets more human I put oboe on it and it becomes more like a human theme and not a pre-recorded projection."

The cue as heard in the episode (and on this CD) is take two of two—no intercutting. "We had one of the bigger orchestras for 'Tasha's Goodbye,' Jones remembers. "A television act is seven or eight minutes—we scored the whole act with all the drama, that's something you couldn't do now. The whole cue was free timing—there was a trumpet solo and we hired the lead player of the L.A. Philharmonic. He's playing a C trumpet, not a B-flat trumpet, to get a little purer sound, and he just cracked, and I didn't want to do any cutting, so we had to go back and redo it. That's Joe Meyer on the horn at the end." Jones reduced the expression of the Yar melody to solo piano for the intimacy of the final moments in which Picard speaks privately to Data about Yar.

Jones says he worked to get as much inspiration as possible out of each episode, even at this formative stage of the series. "I believed as far as I could humanly believe that each one of these was going to be astounding and I would try to write it as far as I could."

We'll Always Have Paris #124

Captain Picard reunites with an old flame, Jenice (Michelle Phillips), whose husband is working on an experiment creating distortions in space and time. "We'll Always Have Paris" was a subdued romantic episode, slightly muddled by the onset of the 1988 Writers Guild strike. Phillips and Patrick Stewart demonstrate a relaxed romantic chemistry intended to puncture the pretensions of the aloof Jean-Luc Picard, but the episode's chief achievements were technical, with a number of polished composites that created the appearance of the characters interacting with themselves while caught inside miniature time loops. The story allowed Jones to create a more intimate, romantic score than the action- and suspense-filled outings he had worked on previously, with several scenes taking place on the Enterprise holodeck in an emulation of the Paris of the 24th century. "I thought Michelle [Phillips] did a nice job of trying to make her character real," Jones comments.

After his expensive outings on the previous few episodes, Jones strove to make economic use of a smaller ensemble. He assembled an unorthodox 15-member band: 4 keyboards, 6 percussion, 2 EWI (electronic wind instrument), 2 basses and 1 musette. "I didn't have any big moments in this. I just didn't feel like we needed it and I'd spent a lot of money on other episodes, so I said I'd make up some of the costs on this one." Jones's melody for Picard's romantic memories of Jenice is first heard in "Mixed Feelings," growing organically into the lilting waltz heard as holodeck source music as Picard nostalgically enters a recreation of the Parisian "Café des Artistes" (the cue "We'll Always Have Paris"). "There were a lot of opportunities to create a theme," Jones says. "You need two bars to create half of a period in music, usually you'd have four bars, but I had many times when I could go 32 bars and then keep going."

The French idiom required a delicate touch. "French is always a tough bag and I collected tons of French music because you don't want to constantly do the same couple of cues that say 'here's France.' I had a real musette—which is the authentic little gypsy accordion you pump with your hand—to make [Jenice] more intimate. If I used the bigger accordion it was too much. Now[adays] people would just pick an accordion and think they were an intellectual giant."

In a break with storytelling traditions, Picard's rival for Jenice's affections, Dr. Manheim (Rod Loomis), does not come across as pompous and overbearing, but rather as caring and selfless in his regard for his wife, and Jones took a gentle approach to scoring Manheim's conversation with Picard about her ("Take Care of Her").

Jones was able to use his synthesizer-and-percussion ensemble to score the episode's sci-fi subplot—in which time loops from Manheim's experiment threaten to rip apart the universe. Here, his scoring is pulsating, chilly and Herrmannesque in its repeated melodic cells. In a climactic scene ("Countdown"), in which a time loop creates three Datas, Jones overlapped the mechanistic motive he uses early in the episode in "Time Distortion" to indicate the overlapping time threads playing out in front of the viewer. "It's our B orchestra and I had sequence tracks under there, and I had it through delays so the delays were playing like the replication of the three guys," Jones says. "So as it started to replicate the three dimensions at the same time, the delays started duplicating the music. Even the music has the idea—we're not filling in with more real time music but we're recycling."

The Neutral Zone #126

In an episode that combines elements of the classic series episodes "Space Seed" and "Balance of Terror" (and which was to have laid the groundwork for the introduction of the Borg in season two until the Writers Guild strike derailed those plans), the Enterprise discovers a trio of humans in suspended animation on a remote space capsule. Meanwhile, a series of mysterious attacks along the Romulan Neutral Zone prompts a confrontation between the Enterprise and a Romulan

warbird.

Although "The Neutral Zone" spends an inordinate amount of time with the Enterprise's three accidental passengers from the past, the episode remains notable for its reintroduction of the Romulans, *Star Trek*'s first recurring alien "heavies." The Vulcan-looking characters had not been seen in a *Star Trek* production since the third season of the original series. Jones wrote an urgent, insinuating motive for the Romulans as well as a militaristic fanfare, material he would revisit only briefly in season two (on "Where Silence Has Lease") but would ultimately develop further in some key third- and fourth-season episodes. "Romulan Encounter" features the most extended version of the theme, while the 4:25 "We Are Back" largely plays under ship-to-ship dialogue.

"I knew these guys were a highly technical race and they weren't very emotional, so it had to be clean, like clockwork," Jones says of the Romulan motive. "It was as if their big plan was unfolding and the Enterprise is just a bunch of humans and they're off guard and they don't think like that. It goes back to the original *Star Trek* where Captain Kirk is like a frontiersman and he's out on the ranch and the Indians are coming, whereas the Romulans are meticulous and organized and Mongolian."

In order to provide underscore for some scenes with one particular member of the story's trio of 20th century humans (a country musician played by Leon Rippy), Jones departed from the standard scoring palette, adding a few country licks for scenes between the musician and Data. "I did stuff for the country guy and had a dobro in there—it was all these people's memories and they were at a loss for where they were in time." The completed episode omitted the extended, *Dukes of Hazzard*-style "Sonny & Data," replacing it with the shorter "Low-Mileage Pit Woofies," (found on disc 13, track 6).

Season Two

With *Star Trek* returning for a second season in the fall of 1988, Ron Jones faced an embarrassment of riches in his scoring assignments. The success of *The Next Generation* had encouraged Paramount to develop another revival of a popular show from the '60s, *Mission: Impossible*. Meanwhile, Jones continued his work on the after-school cartoon *DuckTales* and accepted an assignment to score a Saturday morning animated version of *Superman* (available on FSM's box set of Superman soundtracks, *Superman: The Music*).

"The hardest lesson I learned in that period was to say no," Jones admits. "I was saying yes and you kind of are conditioned working for yourself to say yes to everything, and you dream of getting a series and here I got four. *DuckTales* had been going for a while and they'd call me once in a while when they had something unusual and they couldn't use the library I'd created for them. *Star Trek* was the main thing but it kind of collided with these other things and in some cases like *DuckTales* I brought in six or seven ghostwriters—like Mark McKenzie, Ray Bunch and Walter Murphy—and I'd say, 'Here's my themes, do this.' I'd call Disney and say, 'I'm crazy tired and I want to get this job done and I'll supervise this job if you want.' I remember going to the emergency room a couple of times, where you're not sleeping, your immune system's down and you're drinking coffee night and day and sleeping on the floor of your studio."

Jones ultimately found the situation untenable. "It ends up burning out not only myself but the people you're working for. I lost *Mission: Impossible*—they filmed it in Australia and Lalo Schifrin recommended me to do the job. It was at Paramount and I was already working on *Star Trek* so Paramount said, 'Okay, you can do this.' I started out scoring it live and I wasn't happy with the live set, it sounded like old *Mission: Impossible*. So I started hiring session guys like a record date, where they'd just sit in a studio all day for like two days, and I was writing and sending the charts to a studio, shoveling scores over and they wouldn't even copy it. They would just get a copy of the score and we'd have 16 tracks of bass flute, so when you put it into the recorder the bass became really meaty and you could do all kinds of things with it. It sounded really hip and like stuff they're doing on *CSI* today. The show lasted two seasons and it got to be impossible to work on. Even when I met with the other producers—and they were nice guys—we were all so tired and we were living in sweats. And we were so tired we would all just lay on the floor, we couldn't even sit on the couches. Gravity couldn't take us any further down. There'd be layers of notes from the producers in Australia, so it became too difficult."

Jones had some unexpected help with his schedule when a Writers Guild strike delayed the debut of *Star Trek*'s second season. Rather than premiering in September, the first episode of season two did not air until mid-November—and the story ("The Child," scored by Dennis McCarthy) was a rewrite of a teleplay planned for the 1970s *Star Trek Phase II* series. The writers' strike had derailed plans for a season-one cliffhanger and unraveled some plot threads that would have brought

narrative momentum to the series early in its second year. Instead, most of the changes to the show were cosmetic: Diana Muldaur replaced Gates McFadden as the ship's doctor, lighting was slightly softer and more flattering, hair and makeup for Worf and Troi were improved, and Riker sported a beard. The producers also created a recreational area for the crew, Ten Forward, and hired popular comedian Whoopi Goldberg—an avowed *Star Trek* fan—to play the space tavern's mysterious bartender, Guinan.

The show's quality improved in fits and starts as the production recovered from the effects of the writers' strike. In some ways, the season's weaker stories proved even more problematic than those of season one, but the show also began to showcase some of the elements that would turn it into a critical as well as a popular hit. Jones was able to expand on his palette of Klingon music in "A Matter of Honor" and especially in "The Emissary," laying the groundwork for an elaborate and popular "Klingon arc" involving Worf, his family, and the Machiavellian treacheries of Klingon politics. He also provided a powerful score for the show's first Borg episode, "Q Who," while developing unique musical approaches to quirky episodes like "The Royale" and "Up the Long Ladder."

With the man who hired him, Robert Justman, leaving at the end of the first season, Jones found himself working with other producers who had less of an interest in music. "I was left more on my own with Peter Lauritson, and he would never tell me anything musically," Jones remembers. Instead, "the scores started to be shaped more individually. So one score might be more romantic and one might be more psychological."

Jones continued to lavish enormous amounts of time and attention on the series as he struggled to give each score the attention to detail it deserved. "The hard thing is you have to sketch to do the architecture, so I'd do a full seven-line sketch like Goldsmith would do, then I'd have to orchestrate it, which I had no time to do, because you've got to go over everything you've done. So if it took eight hours to sketch, it would take another eight hours to orchestrate, just to get everything in. So you have to make more time in the day and do 16–18 hour days just to keep moving forward, and that's what killed me—I still feel like my health has been enormously impacted from working in that time."

First- and second-season scores for *Star Trek: The Next Generation* were recorded by Gary Ladinsky at Paramount's Stage M, then operated by The Record Plant, with an occasional episode recorded elsewhere for scheduling reasons (like Dennis McCarthy's "Conspiracy" at Universal). But toward the end of season two, the studio's lease with The Record Plant was ending and the stage was going dark for financial reasons, leaving *Star Trek* in need of a new venue for season three. Jones's third-to-last episode of season two, "Up the Long Ladder," was recorded by Armin Steiner at 20th Century Fox as a tryout, and the show struck a deal to do all its scoring with Steiner at Fox when it returned in the fall—which thrilled Jones, as he loved Steiner's work. Over 20 years later, Jones and Steiner are still recording together on weekly episodes of *Family Guy*, often at Fox but also at Warner Bros. or Sony Pictures Entertainment—the only three large-sized scoring stages still operating in Hollywood. Paramount's Stage M reopened in the early 1990s but closed for good in 2006, its historic building torn down to make room for a new post-production facility.

Where Silence Has Lease #128

When the Enterprise is drawn into a mysterious, starless void, a powerful alien entity called Nagilum conducts terrifying experiments on the crew. Jack B. Sowards (who wrote one of the early drafts of *The Wrath of Khan*) cowrote this episode that traffics in familiar *Star Trek* concepts, especially the notion of a superior, noncorporeal alien testing humanity in outer space. "Where Silence Has Lease" was a "bottle show—Worf and Riker beam aboard a Starfleet "ghost ship," the Yamato, and the action largely remains confined to the Enterprise bridge. The episode's climax is eerily static: Trapped with no hope of escape, Picard initiates the Enterprise's auto-destruct sequence and allows 20 minutes for the crew to prepare for death. He calmly discusses various concepts of death in his quarters with Data and Troi (eventually revealed to be Nagilum-created simulations) before the alien inexplicably frees the starship and allows it to continue on its way.

For the most part, Jones's music remains subdued and mysterious, with a four-note electronic motive subtly underscoring the mystery of the void and Nagilum. "It was really Bernard Herrmann in the future, all these kinds of *Vertigo*-type loops," Jones says. "Plus you always had technology, so I asked myself, 'How do you play a machine as part of the drama?"' The four-note ostinato is mixed quite low during the first half of the episode, adding to the story's static, boxed-in quality.

The score does boast some dynamic action highlights, particularly during a pre-credits holodeck training sequence ("Exercise"). This red-herring set piece introduces Worf's holodeck "calisthenics program," with Worf and Riker battling hideous alien warriors in an artificial jungle setting. (The conceit would reappear later in the second season in "The Emissary.") To accompany Worf and Riker in action, Jones brought back his Klingon Alpine horns from "Heart of Glory," surrounding them with pizzicato strings and percussive electronic effects to create a mysterious jungle groove.

The perfect fifth-based Klingon motive alternates with a tense, militaristic variation of the opening of the Alexander Courage fanfare, balancing Worf's increasingly unhinged battle lust against Riker's disciplined Starfleet training. Later in the episode, Jones revisits his Romulan theme in "Fake Attack," when a Romulan warbird appears to menace the Enterprise.

The producers asked Jones to record Erik Satie's *First Gymnopédie* (played by Mike Lang) as a source cue late in the story; the French composer's atmospheric piano composition provides an eerie accompaniment as Picard (having initiated the ship's self-destruct sequence) sits calmly in his cabin awaiting annihilation. Producer Rick Berman, usually adamant about downplaying the emotional element in the series' underscore, apparently intended the Satie piece to provide an undercurrent of sentiment as Picard talks to (what appears to be) Data about death. "I remember Rick Berman hated our recording of the Satie," Jones says. "In the context of the story, the approach was to play this hollow, because it was a melancholy thing, and to make it all wonderful and yummy didn't seem right."

Jones's rhythmic invention comes into play as Picard and Riker initiate the auto-destruct sequence in "Fatal Decision," and Picard lets the clock run out to ensure that the Enterprise is free of Nagilum's influence in "Auto-Destruct." "If they paid me for all the extra things I put in meters in this show I would have been rich—there was almost no 3/4 or 4/4 when you get to the broader moments. It's all unusual rhythms. But I loved the iciness of this lead-in." The theme's irregular, lurching quality comes from its compound time signature adding up to 13. "This is me trying to copy Jerry Goldsmith. I bought all his CDs and listened to him and tried to think, 'What would Jerry do?"'

The Outrageous Okona #130

The Enterprise stops to assist an independent cargo ship captain named Okona (William Campbell), landing in the middle of an interplanetary disagreement in which Okona may be a thief—or worse. Meanwhile, the droll Okona inspires Data to explore the human quality of humor. "The Outrageous Okona" is chiefly notable for its guest stars, including a pre-*Lois & Clark* Teri Hatcher as an amorous transporter operator, a pre-*Rocketeer* William (Bill) Campbell (who had nearly been cast as Riker) as Okona, and a post-*Saturday Night Live* Joe Piscopo as a 20th century comic Data summons on the holodeck. Despite the work of four writers, the story is thin (Okona is accused of impregnating the daughter of one planetary leader and stealing an important jewel from another—in fact he has just been facilitating an interplanetary romance) and the humor flat. Most of Okona's deeds occur off screen, while the Enterprise bridge crew fawns over him (Troi senses that he is "mischievous, irreverent and somewhat brazen," while Riker explains to the adoring Wesley Crusher how Okona lives by his own code). While Brent Spiner had shown a knack for comic timing as Data, even he should have been aware of the danger of trying to explain a joke.

Jones worked hard to create a warm and upbeat—yet not overtly comic—score for "The Outrageous Okona," established immediately in the opening teaser ("Erstwhile Encounter"/"Normal Routine"). The composer introduces Okona's theme early, with French horns adding a swashbuckling vibe to his scenes. "I was playing him as a knight in shining armor, a throwback to Errol Flynn," Jones says. By passing the theme between the brass section and electronics, Jones could treat the melody seductively ("Introductions," as Okona flirts with Teri Hatcher's transporter officer), playfully (in "Questions," as the cargo ship captain queries Data about life as an android) and in sleazy slow-jazz mode (later in "Questions," as Okona drops by the transporter officer's quarters for an assignation). Jones even placed the melody in a sympathetic guise ("Easy to Leave") as Wesley chides Okona over his devil-may-care attitude.

The semi-comic plotline allowed Jones to take a broader approach to some scenes, particularly "Get Okona," in which Worf's stolid march down a corridor to retrieve the freighter captain from yet another female officer's quarters receives music worthy of a Klingon battle cruiser, with clicking anklungs, pulsing strings and pounding brass, capped by scraped percussion, moody brass and trembling strings for a tense staredown between Worf and Okona. It also fell to Jones to carry the weight of emotion during the episode's finale ("Resolved"), when Benzan and Yanar, the conspicuously silent son and daughter of two planetary leaders, reveal their star-crossed romance. Jones constructs a love relationship from whole cloth and rehabilitates Okona musically within the same cue.

The composer largely avoided scoring the episode's dialogue scenes of Data interrogating fellow crew members on the nature of humor, supplying just two jazz band source play-ons for Piscopo's comic on the holodeck ("Comedy Spotlight" and "Something for Data"). Jones instead focused on the android's disappointment when he learns that he is "killing" a comedy club audience because the holodeck has programmed the club's patrons to laugh at anything Data says ("Discontinue Comic"). The most overt scoring of comedy comes in this final cue's last few seconds, after the heraldic farewell to Okona and an unintentional joke from Data that finally goes over.

Jones's first episode featuring Ten Forward led to a philosophical battle over whether or not it would have

source music. "The characters are drinking in a bar and the producers wouldn't let me write music for it," Jones says—still frustrated, over two decades later. "I said, 'Let me write it and you can dump it if you don't like it.' They're relaxing in this bar—I figured they'd been on the bridge for eight hours and you wouldn't have martial music or some kind of deadness there. I said, 'This is easy, if they're this far in advance then Jimi Hendrix is like classical music to them.' I did a lecture in Malta and I did an algorithm that projected what music would sound like in the future, so I said, 'Look, I've already figured this out."'

Consequently, Jones wrote and recorded the breezy, jazz/New Age tracks "Ten Forward" (in 5/4 time) and "Endless Night," but *Trek*'s producers remained true to their word—they rejected both. Throughout the series, Ten Forward would be as quiet as a library. "I was compromising and trying to make it this New Age-y thing," Jones says. "I think it would have worked. I even suggested they just do a needle drop, but they didn't want them listening to anything contemporary. We always had to deal with those time issues, and if there was a thing where they went back in time, then you'd sample something."

The producers were likely reluctant to pin down the nature of future pop music for the same reason that *The West Wing* never referenced a U.S. president more recent than Kennedy: *Star Trek* is set not so much in a future universe as a parallel one, and to call attention to modern-day trends might unravel the illusion that the show unfolds in a fictional vs. actual future. Hence, source music in *Star Trek* is almost always from a genre considered historical—typically, classical or jazz.

Loud as a Whisper #132

The Enterprise welcomes aboard famed mediator Riva (Howie Seago) for a diplomatic mission to a war-torn planet. Riva is deaf but communicates using a three-person telepathic "chorus," each of whom speak for a different portion of his intellect (passion, logic and wisdom). When the three translators are killed during negotiations, Troi and Data work to find a way for Riva to communicate without his chorus. Deaf actor and director Howie Seago petitioned for the role of Riva and contributed to the story for "Loud as a Whisper," and while it could have simply resulted in a "very special episode," this *Next Generation* entry is daring in its conceit and execution—and for its flouting of the series' conventions.

One of the most impressive aspects of the episode is the use of the chorus to speak for Riva. The staging and Seago's physical performance quickly and convincingly achieves the illusion Riva is speaking, not his interpreters. The story is about communication, so it is by necessity talky—but the shock of the chorus's sudden death (in "Tragic Meeting") after being so well established in the story is visceral, highlighting the raw emotions and desperation of the planet's war. And the story ends not by resolving the issues between the warring races, but with Riva using his new "limitation" to create a level playing field in order to begin negotiations between the factions—an optimistic but open-ended conclusion.

The story and characters allowed Jones to explore the extremes of love and hatred in his score. Riva receives a gentle five-note motive ("Meet Riva") harmonized with consonant intervals (mostly fifths) for airy synthesizers that showcases the character's empathy; wind chimes, EWI and harp create a gentle sonic environment of Renaissance-like enlightenment. The composer develops the theme into a full-fledged, song-like melody ("True Meaning") as Riva dismisses his chorus and communicates with Troi entirely through body language at a romantic dinner. "It was about empathy connections, so I tried to do it on a romantic level like *Romeo and Juliet*, and Rachmaninov—rich, alluding to minor sixth chords," Jones says. "It's so much fun to have had that opportunity—that cue is two minutes long, so I could actually do a 32-bar theme. We found a way to use synthesizer where it was more subtle and wash-y. If it had been direct it wouldn't have worked as well against the orchestra."

At the other end of the spectrum is Jones's martial music for the planet Solais Five and its ongoing war—music that is less about the exciting drumbeat of conflict than about the tragic inevitability of war and the price it exacts. Brass (three French horns and three trombones, but no trumpets) use the open-fifth interval that Jones, Jerry Goldsmith and other composers have long associated with warlike cultures—referencing the ancient, valveless horns of marching armies. (Jones even reprises Worf's fifth-based Klingon theme early in the episode, in "Bothered," as Worf chafes at the thought of bringing "peacemaker" Riva onboard.)

"There was a war going on and Riva didn't want to go down and solve this thing, so I remember I used the brass as this call of the battle and he was the only one who could go down and help. It was a battle so you'd have something like a bugle call and there were strata of that. As it develops in kind of Stravinskian terms there'd be layers of those harmonies with those fifths, alluding to it so there'd be dissonance but they'd all be in that fifth area so it would be consonant. When you think of war as really basic, we haven't really evolved much from a monkey using a stone to using nuclear weapons, so the musical feeling of war is primitive."

The dynamic between the desperation felt in Jones's war music and the gentle Riva material makes

for some of the most dramatic internal tension in any of Jones's *Next Generation* scores. Contrast the brutality and foreboding of the martial theme with the floating, atmospheric, source-type music Jones wrote for the early scenes of Riva and his chorus on their homeworld ("Ramatis Vibes #1" and "Ramatis Vibes #2")—music that admits no conflict and needs to communicate nothing of consequence because Riva and his chorus are saying everything. Jones intended these early cues as source music for a planet and culture in harmony with itself: "It's atmosphere, not Philip Glass but Brian Eno—it was kind of a Brian Eno approach to a source cue. I had these pads and things coming in and going out. I think I even improvised this in Performer and then sent it off to be recorded. Performer was a recording software, and I think I was just messing around with that. Then we played it back and recorded it into the system using those same sounds."

A Matter of Honor #134

In another Rob Bowman-directed episode, Riker engages in an officer exchange program and serves as first officer on a Klingon bird-of-prey—but the Klingon commander becomes convinced Riker is a traitor when a microbiotic bacteria colony begins to eat into the hull of the ship. The series' second "Klingon episode" leaves Worf at the periphery and shows the warrior race through Riker's eyes, as he must adjust his attitudes and tactics to match Klingon concepts of honor and duty. Well-written, suspenseful and funny, "A Matter of Honor" shows the series sharpening its focus on character while examining the fascinating differences between cultures.

"A Matter of Honor" marked the peak of Jones's barbaric approach to the Klingons, and he relished the opportunity to return to material he had devised previously. "The Klingon shows gave me a lot of time to really evolve the Klingon music. It was like opera, like a Wagner thing where you get into the second or third season and Q or the Borg would come back or the Klingons, and you'd taste an idea and I'd have a fragment and I could take that and really develop it."

Jones used the percussive Klingon music to explore the characters of Capt. Kargan (Christopher Collins) and his second officer, Klag (Brian Thompson)—but notably, there is no "Riker theme": "I just felt like playing the environment Riker was in played against him—whereas if I wrote anything for him it would be like supporting him, and I wanted him to dangle out there…like he'd been thrown into a culture he'd never been in before, like a bunch of headhunters or something, and he wouldn't get any emotional support from the score. I wanted to isolate him and make him further away from help, because the Enterprise takes off and leaves him with these guys."

To achieve a darker color, Jones altered the string section of his orchestra—eliminating violins and using 10 violas, 8 celli and 6 basses. Traditionally the first-chair violinist is the concertmaster (the liaison between the musicians and the conductor), but the absence of violins led to a humorous moment: "The violas came in and [prinicpal violist] Pamela Goldsmith looked at the chairs and said, 'Where's the concertmaster going to sit?' I said, 'You're the concertmaster.''"

Jones got to write some good old-fashioned hand-to-hand fight music in "Challenge to Authority," when Riker takes on Klag early in the story. "Even though we had a fairly good orchestra you still had to do TV-type things, and you hear that in the fight music when you have the woodwinds doubled with the strings. On a feature you have enough strings you can write a different kind of string part. Here it's more like a pit orchestra, the kind of thing you had to do with Hanna-Barbera or *Trek* where you didn't have quite enough forces to make it happen."

As always, Jones was careful to blend his colors with the sound design: "I remember I asked for the sound effects for the Klingon bridge that they would loop to write pitches around them, so that wouldn't conflict with their telemetry. Every ship and every culture had a different set of telemetry and you had to write around that."

When Kargan suspects the Enterprise has sabotaged his ship and prepares to take the bird-of-prey into battle against the Starfleet vessel ("This Means War," "Riker Takes Command"), Jones intensifies the suspense and momentum with layers of percussion and rhythmic development. "These angklungs…would have 24 [pitches], and we had metal ones made of brass, and cellos striking with the back of the bow, so we'd get something more barbaric going in the strings and then go back to Gustav Holst. We did flutter-tongue on the Alpine horn—anything that a Neanderthal might do, we'd try to do. There are all these moments where as the story evolved, these strata would change—the Klingons would do something so there's rhythmic movement but there had to be changes to reflect what was going on from moment to moment. It's almost Mickey-Mousing. I would map it out visually and emotionally, say from here to here they're building toward something, and then here's where something would happen, so my cue sheets would have all those areas marked and then once I had a tempo I would turn the picture off and just write to those emotions."

In addition to the contrast between human and Klingon, the show also brings a self-important Benzite aboard the Enterprise whose best intentions are undermined by his insistence on following Benzite protocols.

Jones created a delicate electronic pattern for the "B story" of the "Bacterial Colony," a motive he could also slow down to represent the Benzite named Mendon (John Putch).

"A Matter of Honor" is one of the few *Next Generation* episodes to feature no music at all during its opening teaser—by design. Not planned, however, were a handful of short, tracked Dennis McCarthy cues that appear late in the episode. This was due to a scheduling conflict for Jones, as he was obliged to score a *DuckTales* special for Disney during the same period. Jones called Albert Lloyd Olson and Terry Plumieri to help orchestrate "A Matter of Honor," but in the end had to abandon four short cues spotted toward the end of the episode; the score as recorded concludes with "Riker Takes Command." In addition, Jones had to skip his next scheduled episode, "The Dauphin," asking Dennis McCarthy to score it instead.

"It was one of those crunches where everything was happening at once and the little cues that weren't done were like playoffs or cuts to the ship. Even if there's not a scheduling problem I'll spend three or four days on thematic material and then three or four days on the first couple of cues so that the well is starting to pump. Once you have the Tinkertoy set of what you're going to do, and I set my mind into that thing, then you have 10 days to write 18–30 minutes of music. It doesn't take much to upset the apple cart."

The Royale #138

While investigating spacecraft wreckage and a mysterious structure on an uninhabitable planet nearby, Riker, Data and Worf become trapped in what appears to be a 20th century Las Vegas casino. They eventually discover that the environment is the creation of an alien race who captured a human astronaut. Eager to provide their visitor with familiar surroundings, the aliens took imagery from a potboiler novel he was reading—dooming him to a lifetime of boredom.

"The Royale" is one of *The Next Generation*'s strangest entries. Originally written by Tracy Tormé as an out-and-out comedy, Maurice Hurley rewrote the story to remove many of its surreal and comic elements. (The idea is similar to one in Arthur C. Clarke's novel *2001: A Space Odyssey*, with a human placed in what appears to be a hotel environment by aliens attempting to reproduce what they believe to be familiar elements derived from his mind.) In "The Royale," the revelation about the origin of the casino comes 30 minutes into the episode, leaving another 15 minutes for Data to gamble the away team out of their predicament, amid stock Vegas characters—and an emphatic Nelson Riddle-style score by Ron Jones.

With a static situation in a 20th-century environment—and an episode that pleased no one in the production—Jones took the opportunity to write a pastiche of cheesy Vegas-band scoring, the sort of format-breaking move that would be unthinkable during the show's later years. "On that one they all came in and said, 'This show sucks, Ron. What are you going to do with it?"' Jones recalled in 1992. "They didn't even care what I did with it! They just knew 'Ron's going to do something different.' That was the one time they said, 'Thank God Ron's here.' And I said, 'Okay, I'm actually going to score it like it's a story, like you're in the novel, and then everything outside of it will be kind of synthetic and lonely, like they're out there looking in on this thing."'

Jones's big band scoring provides badly needed momentum and comic energy. He introduces it breezily for melodramatic scenes involving casino personnel and a gangster named "Mickey D"—apparent throwaways, as initially they appear to be of no importance to the Enterprise crew. But when Riker, Data and Worf realize the hotel characters' tedious problems are the key to escaping the hotel environment—the away team members impersonate the "foreign investors" who leave at the novel's end, thus allowing them to exit the hotel—Jones's big band scoring attaches to them as well. As a result, "The Royale" is one of the quintessential turkeys from *TNG*'s first two seasons that nonetheless possesses a strange kind of staying power—you may forget the umpteenth episode involving aliens with bumpy foreheads, but somehow you remember Data busting the house in craps ("Hot Hands" and "Done Deal").

"They wanted kind of a Rat Pack approach, the big bands and so on, so I hired the big band and then we used the B orchestra for the rest of it," Jones recalls. "I'd done arrangements like that for Hanna-Barbera before—I always had to be ready to do anything for them. I was just trying to play the whole thing real and play it serious and let Data be a fish out of water and let all that play by itself. There's a thing where you can kind of have it be free-form and not have a definite rhythm to it, you can do these fermatas. With the rhythms I was trying to make it more rhythmically interesting and youthful instead of being old school the whole way."

The jazz-flavored cues required an orchestra of 35 musicians: 8 violins, 1 bass, 4 French horns, 4 trombones, 4 trumpets, 4 saxophones (doubling clarinet and oboe), 1 EWI (doubling woodwinds), 1 guitar, 3 keyboards and 5 percussion. This left the "straight" score to be played by the B orchestra of mostly synthesizers and percussion—creating an eerie, minimalist aura that complemented the episode's surrealist aesthetic. A ticking motive played electronically and taken up by acoustic instruments is particularly effective as Riker, Worf and Data realize they are trapped in the casino

("Not Alive" and "No Exit").

Jones's original music for the revelation of the astronaut's dead body ("Now We Understand") went unused in the finished episode, replaced by the opening of "Spits Riker Out" from "Skin of Evil" (originally written to accompany Worf staying aboard the Enterprise in the aftermath of Tasha Yar's death). "I think I got more emotional than Berman wanted," Jones says. "On a lot of the shows there's a lot of harmonic complexity against the theme and then at a moment where you'd reveal something that would fall away and you'd get to a moment of clarity—instead of putting the theme against something you'd just put it in five octaves. Most people would try to get up to that point and make it more complex, but I would make it the straight melody with no harmony, no accompaniment, no rhythmic thing against it and just say 'this was that thing that we alluded to.' Almost the way someone writes a story and they know what the climax is going to be so they work backwards to construct the story."

The Icarus Factor #140

When Starfleet offers Riker his first command, he finds that the officer charged with briefing him is his estranged father, Kyle Riker. "The Icarus Factor" attempts to dispense with action and suspense, basing an episode entirely on character—with the only "jeopardy" situation being whether Riker will choose to remain aboard the Enterprise (a foregone conclusion). Nevertheless, the episode does commit to its concept, adding subplots such as Kyle Riker's former relationship with Dr. Pulaski (Diana Muldaur) and Worf's "Rite of Ascension," a Klingon ceremony duplicated on the holodeck. Entertainment Tonight hyped the episode when host (and musician) John Tesh—an enthusiastic Trekker—volunteered to play a Klingon in the Rite of Ascension scene.

Ron Jones's score for the episode is unusual in several respects. Will Riker was the show's bastion of masculinity, and pairing him with the craggy Mitchell Ryan (who had just played a villain in the first *Lethal Weapon* film) created a face-off between two burly alpha males. But rather than having his music reflect their masculinity, Jones composed a delicate Americana theme for violins, keyboards and woodwinds ("Cool Reception"/"Walls"/"Family Photos") that speaks to the rift between the two men. The voicings are gentle and wistful, suggesting a recollection of Will Riker's childhood and the emotional wounds he suffered when his mother died. "This is old-school scoring," Jones says of the approach. "It seems on the edge because it was old school and no one was doing old school at that point."

Jones saves the real masculine fireworks for the climactic "Anbo-Jyutsu" sparring match (a kind of cross between *American Gladiators*, the costumes from *Tron* and Luke Skywalker's "With the blast shield down I can't even see!" training scene in *Star Wars*) between Riker and his father. Since the combat resembled Japanese fighting techniques, Jones employed traditional Japanese instruments and percussion, but added sequencers to create an intense, contemporary percussive drive, gradually weaving the father-son motive into the mix. "I had Harvey Mason on percussion for the Anbo-Jyutsu. Fred Selden was playing shakuhachi and we had six percussion and the loop going on in the sequencer, and then eventually those pads. It was an opportunity to get the grooves going, then there are these pads, and if you listen to contemporary films now everyone does that, but no one was doing it at that time. There was one guy that had taiko drums in L.A., there were taiko groups in Little Tokyo. We had to get a taiko guy and every time he would rent us one drum it would cost $10,000. He had a set of eight drums, but we could only afford two. It sounds like they're improvising but all of that cue is written out. And we had to overlay strings, so we used the A and B orchestras—most of the time was spent on that cue. And it ends on a total breakthrough in their relationship."

The composer again returned to his internalized, primitive Klingon material for the scenes involving Worf's Rite of Ascension, with percussion used atmospherically and echoed to create a mysterious milieu for the Ascension chamber. "Sometimes we'd put the chintas on a digital delay to get the echo effect." Between the different instrumental needs of the Klingon cues, the Anbo-Jyutsu match and the "family" theme, Jones used a 50-piece orchestra consisting of a large string section (13 violins, 7 violas, 6 celli and 4 basses), 6 woodwinds (2 flutes, 2 clarinets, 1 oboe and 1 bassoon—often doubling on lower versions of their instruments), 4 French horns (but no other brass), 1 EWI (Fred Selden, also playing shakuhachi), 3 keyboards and 6 percussion.

Jones reprises the Jerry Goldsmith *Star Trek* theme as a call to duty for Riker when he decides to remain aboard the Enterprise ("Riker Stays"). It would mark one of the last times Jones would interpolate the Goldsmith theme into the series, but in employing the melody over the first two seasons of *The Next Generation* Jones may have written more variations than Goldsmith himself did in his five *Star Trek* film scores.

Q Who #142

The omnipotent, pan-dimensional being Q (John DeLancie) offers his services as a member of the Enterprise crew—and after Picard rebuffs him, Q flings the Enterprise thousands of light years away and into a confrontation with a terrifying new enemy, the Borg.

After two promising but problematic appearances (in "Encounter at Farpoint" and "Hide and Q"), the appealing Q hit his stride in this sensational, fan-favorite episode that enhances the relationship between Q and his human playthings on the Enterprise, and also introduces the hive-mind cybernetic zombies, the Borg. Director Rob Bowman, who would direct numerous episodes of *The X-Files* in the same creepy technophobic vein, does particularly good work bringing fear to *Star Trek*. While they owe debts to everything from H.R. Giger to the Cybermen from *Dr. Who*, the Borg's implacable nature and resistance to understanding gave them a creepy, horrific quality that was unique in the otherwise bright and optimistic Gene Roddenberry universe. The Borg would return many times in *The Next Generation*, *Star Trek: Voyager* and *Enterprise* as well as *Star Trek: First Contact*, the highest grossing of the *Next Generation* movies. As for "Q Who," it remains one of the only instances in *Trek* history the Enterprise flees from an adversary while its captain begs for help.

For Jones, "Q Who" represented a terrific musical opportunity that he seized by requesting—and receiving—the largest orchestra he would use on *The Next Generation*: 59 pieces, even larger than the better-known two-part "The Best of Both Worlds" (which used 50 pieces in each segment). "If anything, the music was trying to make it feel real," Jones says. "[DeLancie] was doing such a good job acting and it was well directed and I was able to sell them on the idea of using a bigger orchestra to sell the story," he says. "I said, 'This one's really good, let me go crazy on it."' Jones acknowledges the risk of this approach. "They have a budget and you ask them for a big thing and if you go awry, you're really held responsible for it."

The enlarged orchestra (16 violins, 8 violas, 6 celli, 4 basses, 4 French horns, 4 trombones, 3 trumpets, 2 flutes, 2 clarinets, 1 oboe, 1 bassoon, 1 EWI, 3 keyboards and 4 percussion) is essential in "Attacked," the second half of "The Nursery," and "Out of Your League"—tour-de-force pieces of space battle music. (French horns at 1:58 of "Out of Our League" pay homage to a memorable moment of John Williams's climactic space battle from the original *Star Wars*—one of Jones's inspirations to become a film composer.) The triadic brass writing and rapidly shifting key centers, hallmarks of the Holst-cum-Korngold tradition, would recur in Jones's scores for "The Best of Both Worlds" and, for that matter, similar cues throughout his post-TNG career. "I think this is the first time I started thinking about brass in a different way. There are a lot of moments where they're fighting and we'd go to just brass and have these huge antiphonal things."

Jones reprised his dizzying orchestral effect for the super-warp from "Where No One Has Gone Before" as Q flings the Enterprise across the galaxy in "Spin Out" and later tosses it back in "Out of Your League." "That's the time warp, the space-time continuum kind of kick, which is just a C chord with every note—all the white notes," Jones says.

While the symphonic action music plays in the episode's midpoint and climax, most of the score (at 27 minutes, rather lengthy for *The Next Generation*) features moody cues spotlighting electronics. Jones introduces repeating keyboard motives for Guinan's first sensory impressions of danger ("Sensing Trouble," "Search"), which return to pulse obsessively under the initial appearance of the Borg ("Intruder," "The First of Many"). The abstract menace of the Borg left them open to a variety of scoring approaches, and while Jones did construct a four-note motive for them, first heard in "Intruder," he does not allow the motive to dominate the score: the Borg were such a fascinating villain precisely because they could not be understood or reasoned with, and Jones treats them with spidery, environmental textures that are the musical equivalent of the unstoppable cyber-zombies—obsessive, and resistant to understanding or development. In later appearances, the Borg would be treated in a more leitmotivic fashion—by Jones in "The Best of Both Worlds" and by Jerry Goldsmith in *Star Trek: First Contact*—as the villains were humanized in an inevitable attempt to generate workable storylines.

Still, Jones tried to devise exactly the right motive, even if no listener would be consciously aware of his attempt: "I made a musical bag out of the four notes and tried to spell 'Borg,"' Jones says. "I went through the whole alphabet and just kept repeating the 12 notes and it came up that that was what the notes were—something like that. This has seeds of what I'd do in 'Best of Both Worlds' but it's not there yet."

The character of Q presented tonal challenges in that he could switch from Oscar Wilde-style comic condescension to outright menace. Jones's first cue for Q, the busy "Q Who?" that concludes the teaser (as Picard finds himself teleported to a shuttlecraft piloted by Q), did not survive in the finished episode; music editor Gerry Sackman recalled in *The Music of Star Trek* that its busy, almost playful strings failed to be "mysterious enough." But that diabolical approach crops up again in "Proper Venue" as Guinan reacts to Q's arrival in Ten Forward. "I got kind of quirky with it right off the bat," Jones says. "I really thought [John DeLancie] was good and he took control of the show and knew he was in charge. He seemed to really own it."

When "Q Who" finally resolves, Jones releases the tension with two renditions of a new play-off theme for the Enterprise, richly orchestrated in "Get Out of Here" and "They Will Be Coming." This was part of Jones's ongoing attempt to characterize the Enterprise (and es-

pecially its closing beauty shots) with new melodies, rather than the Courage or Goldsmith themes. "I got away with this one," he says. "The [Jerry Goldsmith] *Star Trek* theme was a theme throughout the show, but here was another one that was about the Enterprise and their adventures. The end is like 'Best of Both Worlds' too"—referring to the eerie tension of the opening seconds of "They Will Be Coming"—"where Picard remembers how weird it was being a Borg—it's a psychological moment in the interiors of their fears."

The rich string melody at the end of "Q Who" possesses something of the nautical quality of James Horner's feature scores for *The Wrath of Khan* and *The Search for Spock*; Jones's undulating bass line and sweeping strings suggest the sensation of wind and waves that Horner so memorably brought at director Nicholas Meyer's request, in turn influenced by one of *Star Trek*'s literary inspirations, C.S. Forester's *Captain Horatio Hornblower* novels.

Up the Long Ladder #144

The Enterprise encounters the survivors of a lost colonization effort who have split into two cultures on different planets: the agrarian Bringloidi, reminiscent of rustic Irish settlers, and the technological Mariposans, cloned from five original colonists. "Up the Long Ladder" is a strange genre blend: part old-fashioned ethnic comedy (the Bringloidi are so stereotypically Irish one expects to see a box of Lucky Charms), part sci-fi allegory. Originally intended as a commentary on immigration, the story wound up as more of a pro-choice statement on abortion as the Mariposans kidnap Riker and Pulaski to steal their genetic material in order to create more clones.

The show's bifurcated plot resolves—conveniently—when Picard decides that the solution to the Mariposans' decaying genetic line is for the two colonies to unite. Jones took separate approaches to the story's converging plotlines, writing a lovely Irish tune for the Bringloidi that could be played comedically for their introductory scenes ("Bringloidi Refugees"), in a warm romantic mode ("Riker and Brenna" and "Foot Sex") as Riker woos Bringloidi Brenna Odell (Rosalyn Landor), or as semi-source music ("I Got a Red Rose From the Wearin' o' the Green") for scenes of the Bringloidi camping out in the Enterprise cargo bay.

Executive Producer Maurice Hurley had suggested the Bringloidi might actually be descended from Irish (as opposed to merely an allegory for Irish immigrants) and Jones ran with that characterization. "I told them I was going to play the Bringloidi as Irish because they talked with Irish accents—they were Irish," Jones says. "I had my lead sheets, so I went through Irish music and determined what aspects I wanted to borrow from that. Not anybody's tunes, but the whole feel—the rhythms underneath it all, and tried to put that into a fabric for these people."

Jones's melody stands up under repetition, benefiting from a variety of instrumental treatments, especially a beautiful romantic one for flute ("Riker and Brenna"), with Louise DiTullio—one of Hollywood's greatest instrumentalists—providing a lovely, expressive solo performance. "No cue gets better than that in my opinion, because you have a simple melody performed by a soloist with minimal accompaniment." Jones also put together a small group including pennywhistle, accordion and fiddle for cues that could be played as source music—the Bringloidi presumably playing their traditional instruments in the Enterprise cargo hold. "I had Suzie Katayama playing a gypsy accordion—I had a little ensemble with Bodhran drums with the bones and everything." Jones also brought in a soloist to play the tune on a fiddle for some cues. "You write it in a fiddle range so it stays kind of low and I hired a guy who did country fiddle. The legit guys you can't get to do that normally. I had the concertmaster do the performance for the romantic moments."

For the mysterious Mariposans, a silky electronic motive ("Clones") joins with more aggressive material when they steal Riker and Pulaski's DNA ("Taking Tissue Samples")—playing the act as a shocking violation of the Starfleet officers' bodies. When Riker destroys the resulting clones ("The Cloning Lab"), the "clones" theme returns over a bed of sequencers and queasy instrumental textures for the violent act.

For a scene early in the episode, Jones composed a stand-alone cue—one of his loveliest for the series—that ultiamtely went unused. Heard here for the first time, "Klingon Tea Ceremony" was to have accompainied a warm character scene (unrelated to the rest of the story) in which Worf treats Dr. Pulaski to a Klingon tea ritual as thanks for covering up an embarrassing medical condition. Pulaski surprises him in her respect and enthusiasm for Klingon culture, and Jones's gentle melody would have played up the moment of bonding between the two Enterprise officers. "It was a variation of the Klingon theme, but played really pretty and poetic," the comoposer says. "I love the resolution I did for that."

For "Up the Long Ladder" Jones and his crew moved from the Paramount recording stage to 20th Century Fox as a test-run for engineer Armin Steiner. "We switched engineers and when we chose Armin [Steiner], he said, 'Why don't you come over to Fox?"' Jones remembers. The show would move all of its scoring to Fox starting with season three, as the Paramount stage was closing for financial reasons (it later reopened, closing for good in 2006.)

The Emissary #146

The Enterprise takes aboard a Federation emissary on their way to intercept a 75-year-old Klingon ship with a crew that has been in suspended animation—warriors who believe the Federation and Klingon Empire are still at war. The emissary, Klingon/human hybrid K'Ehleyr (Suzie Plakson), is an old flame of Lt. Worf's. As with the previous Klingon-based episode "Heart of Glory," "The Emissary" focuses on character, with the tactical plot about the Klingon sleeper ship taking a back seat to the fireworks between Worf and the flamboyant, outspoken K'Ehleyr. Their relationship would lead to the fourth-season "Reunion" and the recurring character of Alexander, their son.

By this point, Jones had become an expert in characterizing the Klingons, and "The Emissary" presented an opportunity to explore even deeper undercurrents of the Klingon psyche. But unlike his past Klingon scoring (and most musical efforts to characterize Klingons), the love theme for K'Ehleyr and Worf is modern and contemporary, dominated by obsessive, passionate keyboards and a hint of menace, befitting their fiery, tempestuous romance.

"The Klingon thing was starting to get into a higher emotional area," Jones says. "They were emotional like brutes in the beginning, but this allowed them to show love and tenderness, but it still had to be a raw, animal kind of love like dogs licking each other. I thought, 'Now we're getting into what would the Klingon love theme be.' I thought it was time to play this as a romantic comedy or a romance, but they're Klingons. That Klingon idea, the fifth theme, is built into it. I was even thinking of these documentaries where they go under the ocean and show squids or something, and you think they're terrible, but then they'll show you how they mate and they'll actually play it with moody lighting and music that shows that it's romantic. I was thinking if you strip away the exterior of the Klingons, they were very passionate in terms of the physical bonding they went through. This was stripping away the exterior and letting some of their inner beauty come out."

The modern synthesizers—quite unlike the "ethnic" approach one might expect—not only humanize what could be an alien love story, but add an element of "forbidden love" to the potential bonding. Each character stands outside Klingon culture: Worf was raised by humans, while K'Ehleyr (a half-Klingon) is a "liberated feminist" throwing off the shackles of barbaric Klingon codes and enjoying a human way of life. She tempts Worf not only with the promise of romance, but the possibility of a new and different, very modern existence—one that he is in a sense already living aboard the Enterprise, but refuses to fully embrace. By defying the expectations of a "Klingon love theme," Worf and K'Ehleyr's music—a satisfying juxtaposition of a minor-mode, ancient-sounding melody over modern, electronic accompaniment—creates a very real sense that Worf and K'Ehleyr's romantic entanglement would change them, and *The Next Generation*, in profound ways.

Jones introduces the love theme on solo flute played first over harp-like electronics ("Unfinished Business") and later over low string chords ("Exercise Program"). The electronic harp texture characterizes K'Ehleyr and her fits of Klingon rage—an important factor in the story. Jones gave the material a pulsating and energetic treatment while still retaining a delicate, feminine quality as K'Ehleyr unveils her fury ("Argument" and "Broken Glass") and later as she verbally spars with Worf ("Wipe That Klingon Smile Off Your Face").

As befits the Klingons, Worf and K'Ehleyr's true passion for one another is revealed in the heat of battle, in the otherwise kinetic holodeck action cue "Exercise Program." The love music reaches its most lyrical moments as Worf and K'ehleyr draw—as well as smell and taste—each other's blood. "I really had to push for that," Jones says of the lengthy, involved cue. "This was a tough cue. For most film scoring you have what the audience is seeing in the first place, which occupies a lot of your brain, so theoretically the music is a 'B' thing. So if you have even just melody and rhythm in the music, that's a lot for people to gather. So I would have four layers of things going on in some of these moments, because it needed it, but each of those layers I hoped were acting on the audience's brain, even if they weren't aware of it."

The Klingon sleeper-ship plot generates elaborate space-action sequences at the beginning and end of the episode. The story begins with the Enterprise executing a warp-speed rendezvous with a small probe containing K'Ehleyr. Jones wrote almost four minutes of music for the sequence ("Enigmatic Message," "Boradis Destination"/"Probe"), emphasizing the velocity and complexity of the maneuver and the mystery of the probe's passenger. "The one device I could use was setting up suspended chords, because the scene is suspended—the suspended chords are playing so you just play with the bass lines and that changes the meaning. I tried to imagine, 'What would an astronaut feel like if they were inside this thing trying to dock?' They'd feel their heartbeat, so you have this bass line that provides that, something related to an elevated pulse. To have the major seventh in the bass line, so the audience was never being jarred—they sort of just swam with it as they watched this and you knew some tension was going on, but as a dramatic device that gave me ways to get inside without doing anything, but not cheating everybody at

the same time. It's all under technical dialogue so what can you really do?"

For the "sleeper" Klingons Jones planted an electronic motive (heard in the beginning of "Probe" and throughout the act-four closing "Cloaked Enemy") that keeps them in mind even though they remain off screen until the show's final moments. Once the Klingon ship actually appears, Jones brings back the clanking, tribal-sounding percussion for the warrior race for one of the final times in the series. "We had bigger versions of the chinta like smashophones or something that had hubcaps with springs on them. You'd hit them or scrape them and they were Mercedes hubcaps and a Chevy hubcap and they had different sounds, each had a different density. Brad Dutz, my percussionist, he and I had done so many horror films that this was just part of our natural palette of sounds."

By the time electronics give way to orchestra in "The Option," Jones once again reprises the Jerry Goldsmith *Star Trek* theme, playing it against the Klingon material to indicate Worf and K'Ehleyr working to bring a human approach to their solution rather than the ruthless Klingon choice K'Ehleyr initially proposes. "There's this icy suspense thing and an echo in the electronics of the fifth motive," Jones says. "If the original Klingon stuff was AM radio this was FM radio—album-oriented rather than song-oriented. We could go into other areas and develop this world inside the Klingon stuff. I thought of the Klingons as samurai and shoguns a lot—it developed into that instead of just this idea of primitives—it was this shogun against that shogun, honor against betrayal."

Worf and K'Ehleyr reach an uneasy truce as the episode ends, and "Meaning" reprises and resolves their love theme. "It's interesting because I moved the fifths in parallel motion, so the bass line was moving with hoops of fifths moving up. I remember I chose B minor because it was one of the darkest keys you could pick—when it ended, it ended in just the fifths of B minor, so the whole key relationship went down to that."

Shades of Gray #148

On a planetary survey mission, Riker receives a grave injury from a poisonous thorn. Dr. Pulaski's treatment causes him to relive memories from past episodes, resulting in a dreaded "clip show," the last non-cliffhanger season finale and—out of budget necessity—a sci-fi version of those hoary old TV episodes in which a character on his deathbed or trapped in an elevator flashes back to past episodes to fill the time. While "Shades of Gray" is well assembled, it never transcends its origins as an accounting trick. This episode marked the last appearance of Dr. Pulaski: originally envisioned as a female "Bones" McCoy, her character had been designed to bring a bit more internal conflict to the Enterprise. The episode does function as a showcase for Diana Muldaur as Pulaski treats Riker's infection—there is even a play on McCoy's transporter phobia from the old series. Unfortunately, fans did not take to the character and Gates McFadden returned as Dr. Beverly Crusher in season three.

Ron Jones had a pivotal job on "Shades of Gray": he needed to maintain continuity and a unity of purpose throughout the episode's increasingly unrelated mashup of reused footage, convincing the viewer that it was all more than one giant rerun. Jones created a compositional throughline with a glittering three-note motive for the disease that ravages Riker, with swelling chords underneath to create a sense of disorientation as Riker fades in and out of consciousness. The motive travels throughout the score, sometimes pulsating through the background of the extended clip montages, while Jones introduces new material to frame those interludes. A romantic melody first heard at a sensitive moment between Riker and Troi ("Infection Spreads") becomes a sensual, rhapsodic theme as Riker relives interludes with women from previous episodes ("Shades of Pleasure," "Earth Boys Are Easy"); a pulsing motive for string and flute chords adds an uneasy sensation to memories of death and dying ("Shades of Sadness"), and in the score's climactic sequence ("Critical Condition"/"Shades of Conflict"/"Final Intensities") Jones builds tension using everything from simple electronic textures to dynamic, pounding orchestral action (including a reprise of his Klingon theme) as Riker recalls moments of conflict and violence, all intensifying into a riot of explosive images.

Jones not only revisited episodes he had previously scored, but tackled sequences from some shows (such as "Encounter at Farpoint," "Justice," "The Last Outpost," "Angel One" and "The Child") scored by Dennis McCarthy. Some of this footage retained the original scoring (notably the fight scenes from "Heart of Glory" by Jones and "Conspiracy" by McCarthy) while others required Jones to provide new scoring for montages. "This was unusual for me," Jones admits. "I scored some of this without any idea where it was going because they were still playing with the cuts. I even got to do some Ferengi stuff [for "The Last Outpost"] because I wound up writing some scenes that Dennis had done, and I hadn't messed with the Ferengi much. There's a lot of music and I really wanted to know how to do things like redoing Dennis's scenes—I didn't want to second-guess what he would have done, so I just tried to do it as best I could. We spotted so much music that something had to give and they retained some of Dennis's cues where it worked with the editing."

Season Three

After two seasons weakened by an extended Writers Guild strike and shakeups of its own writing staff, *Star Trek: The Next Generation* entered its third season with a strong group of writers led by Michael Piller. A veteran of *Simon & Simon*, Piller was—more than anyone—responsible for the show's creative renaissance. He demanded that the stories revolve around character, hired major talents like Ronald D. Moore (who would later helm the critically praised revival of *Battlestar Galactica*, but at the time had no television experience) and instituted an "open submission" policy (unheard of in television) allowing story ideas and occasionally scripts to be purchased from amateurs. Executive Producer Rick Berman honed the previously ragged technical elements of the show, producing a series that boasted improved visual effects, sets, costumes and lighting. Characterization was more consistent, the tone more adult, and—best of all—the stories consistently stronger and more engaging.

Ron Jones had spent the previous two years honing his scoring style for the series. Some of the show's most problematic episodes had actually created opportunities for him to stretch as a composer. Listening to his third season scores, one is struck by how different they sound: moodier, typically shorter in duration, and more "interior"—a reaction to the improved productions. "By the third season, I even felt more relaxed entering each show—that it actually was a well-thought-out story and they weren't experimenting so much. I felt like it finally had legs and was going to stay—up until then I always felt it could implode at any second. We had Robert Justman [in the beginning], who was the voice to try and bring in the traditional *Star Trek* and some writers were in that camp, and some were on a different wavelength. Piller came in and said, 'We're going to do it this way,' and they had a lot of scripts to pull from."

Cinematographer Marvin Rush also came aboard the series and created a moodier, more realistic lighting scheme for the show that helped the drama enormously. "Some of those meeting rooms—before, they had fluorescent lights and all these other lights baking everybody," Jones recalls, "and when the new guy came in, he brought everything down to more like a casino."

While Jones still had differences of opinion with Berman, he had learned to make the show's producers feel more involved by offering them alternates and mixing options on key cues. In a classic example of "managing up," Jones would make subtle changes on the scoring stage to satisfy the producers, even though they were relatively easy to execute: a fade-out rather than a "button" end, a taceted instrumental section, or a take that is somewhat shorter or longer. (In television, the time simply did not exist to write wholesale "alternate" versions of a cue.) "They never said give me different versions—I went to the dub and I'd give them a variety of things to choose from. If you go into a French restaurant and there's one thing on the menu, you just say, 'I'm leaving.' But if there's a bunch of different options and the chef can cook things different ways, then you feel happy. I wanted to give them more on the menu, so if they didn't like something, they had options to choose from. You have to give them a few little knobs to mess around with the music without making big changes."

Jones had moved almost completely away from referencing Jerry Goldsmith's *Star Trek* movie theme in season two (which remained the main title music for the show) and only used the Alexander Courage fanfare twice in season three: for the final act-out of his first score, "Evolution," and in a rare dramatic moment in the cliffhanger, "The Best of Both Worlds, Part I" (when the Enterprise crew discovers Picard has been turned into a Borg). The composer often wrote a new melody—never to be heard again—for the show's iconic "warp-out" tags, in which the Enterprise soars away on its next mission, leaving the audience aloft on a high note of adventure and purpose, even following a relatively downbeat story (like "The High Ground"). "I kept trying to get away from the original *Star Trek* and let it be its own thing, and coming up with other themes for the vessel was like defining the pope. I would usually define it in terms of the shot and just say, 'Well, this is a great shot,' and I wanted to do something special for that shot."

Jones was thrilled with the sound he got from his new recording engineer, Armin Steiner, on the 20th Century Fox Scoring Stage. Steiner's peers have long regarded him as one of the geniuses of his profession, and Jones's third- and fourth-season scores benefit from Steiner's warm, spacious sound, with a richer and less "edgy" integration of the synthesizers with the orchestra.

Continuing his experimentation from season two (in which occasional scores would omit certain instrumental sections in favor of others), Jones called for a number of unusual orchestras for season three. The first four episodes (those on disc 8) are the most unorthodox: "Evolution" features a brass section of only one trumpet and one French horn; "Who Watches the Watchers" omits violins and all brass in favor of extra woodwinds; "Booby Trap" features no woodwinds and only two trumpets in the brass section; and "The

Price" employs three woodwinds and no brass. Later in the season, Jones scored "A Matter of Perspective" for just strings, three keyboards and two harps; "The Offspring" omits trumpets; "Allegiance" omits brass, save three French horns; and "Ménage à Troi" used a budget-saving orchestra without strings (save two basses) and brass (save four French horns). While the orchestra size shrank slightly—typically using 40–50 players rather than the 50–60 of season two—the creative use of instrumentation made this less noticeable.

In April 1990, Jones took a long-planned trip to the then-Soviet Union, where he accepted an invitation to speak at a composers' seminar (although he suspects the Soviets were really after his knowledge of high-tech synthesizer gear, which used some of the same cutting-edge electronics as defense technology). As a result, he missed two episodes: new series composer Jay Chattaway (recommended to the producers by Paramount television music executive David Grossman) did "Tin Man" as a fill-in score, while McCarthy scored "The Most Toys." Although Jones cleared the trip with the production well in advance, the schedule changed—and when the producers called Jones to work, they were alarmed to learn he was out of the country. It was a step along the way in the deterioration of the relationship that led to him leaving the show a year later.

Evolution #150

"Evolution" was the second episode produced for the third season, but aired as the season opener because it explained the reintroduction of Gates McFadden as Dr. Beverly Crusher. The Enterprise transports scientist Paul Stubbs (Ken Jenkins) to a binary star system so that he can launch an instrument package called "The Egg" to study an explosive phenomenon that occurs once every 186 years. But when Wesley Crusher accidentally lets microscopic "nanites" escape from a school experiment, the beings evolve and play havoc with the ship's computers. "Evolution" is a well-made (if unspectacular) series entry, showcasing improved visual effects and Marvin Rush's revamped photography. Jenkins later became a familiar face for his role as grumpy Bob Kelso on the sitcom *Scrubs*, and the episode works hard to establish him as a brilliant, eccentric personality (writer Michael Piller was a baseball fan and works the sport into Stubbs's dialogue).

The episode—and the season (the first time Jones would score a season premiere)—opens with a "beauty shot" of the Enterprise (a new four-foot model constructed for FX photography) observing the stellar phenomenon, segueing to an exhausted Wesley sleeping in his lab ("Double Star"). Jones introduces a beautiful melody that creates a link between the story's two wunderkinds—Wesley and Stubbs—and their sense of curiosity and wonder about the universe. Although the episode is not entirely successful, the emphasis on Wesley's character—accompanied by Jones's soaring yet introspective music—indicates a new direction for the series. The theme returns orchestrally in the episode's finale ("The Blast") when Stubbs's "Egg" meets with success. "This romantic theme was about the wonder of the universe and taking it all in," Jones says. "I tried to play the episode from Wesley's point of view, his wonderment."

Outside of the romantic bookend, the score focuses on the nanites and the problems they cause aboard the Enterprise, avoiding any attempts to characterize Stubbs musically. Jones keeps the scale of the music relatively small, appropriate in addressing a threat to the ship that is microscopic—but increasingly intelligent. Jones naturally used electronics to characterize the nanite threat, including a rapid-fire, repeating figure that emphasized the erratic, unpredictable nature of the tiny machines. "Those 16th notes were like a code," Jones says, "like a 'barcode' for the bad guy—you could scan it and find out that it meant this or that." The composer balanced the electronic approach with low-key, misterioso writing for strings to indicate the nanites' potential for communication and understanding.

The nanotechnological theme of the story allowed Jones to explore some unusual electronic approaches. For the opening teaser, Jones employs electronica action music as the nanites first affect the ship, causing it to plunge toward a stream of superheated matter bridging the two stars in the binary system ("System Failure"/"30 Seconds to Impact"). The cue climaxes as the teaser ends with an exterior shot of the Enterprise falling toward the matter stream—one of the few times producers deemed such an expansive electronic approach appropriate for one of the show's dramatic spacecraft shots. When Data interfaces with the nanites late in the story and speaks for them, the composer treated this fusion of two machines counterintuitively, writing a moody, unsettling cue for strings ("Nanite Negotiations") that emphasizes the strangeness of Brent Spiner's performance.

"Evolution" marked Ron Jones's next-to-last use of the Alexander Courage fanfare, heard over the episode's final shot of the Enterprise ("Motherly Paranoia"). Jones had worked to construct his own themes for the ship and its crew that would take over from the familiar Courage fanfare as the series grew beyond its predecessor. "I just evolved a theme, a couple of motives that went on, because I got tired of using the Courage theme and since the writers were moving on, I wanted to say the same thing, that this was not about the old show anymore, this was the new show and we had a new set of musical parameters to go with."

Who Watches the Watchers #152

The Enterprise assists an anthropological team observing the natives of Mintaka III, a primitive but rational and non-superstitious culture. When two Mintakans observe the away team, they interpret the humans as gods led by "the Picard," threatening to cast the species into centuries of religious conflict and barbarism. "Who Watches the Watchers" is one of *Star Trek*'s finest hours, and one of the most effective expressions of Gene Roddenberry's humanistic view of the universe. Filmed at the iconic, jagged peaks of the Vasquez Rocks, a location used for several classic episodes of the original *Star Trek*, the episode is suspenseful, thought-provoking and ultimately moving as Picard struggles to convince the Mintakans that he is not a god. It carries an explicitly anti-religious message, but one so nuanced and even-handed that it avoids coming off as a polemic. Kathryn Leigh Scott (as the Mintakans' thoughtful leader, Nuria) and Ray Wise (as the troubled, superstitious Liko) help with strong, sympathetic performances—Wise was best known for playing heavies in films like *RoboCop* and would soon become a cult figure for his portrayal of Leland Palmer on David Lynch's TV series *Twin Peaks*.

For Ron Jones, "Who Watches the Watchers" presented a special opportunity and quickly became one of his all-time favorite episodes. Jones chose to score the story from the perspective of the Mintakans, creating a "Mintakan band": the 41-piece orchestra omitted violins and all brass in favor of 10 violas, 8 celli, 4 basses, 1 sax/clarinet (played by Gene Cipriano), 3 clarinets, 2 oboes, 4 bassoons, 3 keyboards, 2 EWIs and 4 percussion. With shades of world music and avant-garde film music classics such as Jerry Goldsmith's *Planet of the Apes*, "Who Watches the Watchers" lives on the razor's edge between creating an original sonic universe and staying true to *Star Trek* storytelling. "I used nine low woodwinds, two contrabass E-flat clarinets—it looked like the plumbing system under the New York subway. There's a recorder, but it's processed. I listened to a bunch of native flutes, like Bolivian flutes. And I had Emil Richards bring everything he had in terms of percussion."

A simple, four-note motive characterizes the Mintakans, reflecting their malleability and search for meaning, which drives the episode. The "Mintakan band" concept reaches a climax with the pulsating "Saving Palmer" for a lengthy foot-chase cue as Riker attempts to spirit an injured anthropologist out of a Mintakan camp. Jones's "Mintakan band" plays a four-note figure against itself in increasingly complex groupings, ratcheting up the suspense of the chase while remainin sympathetic to the Mintakan perspective. An earlier cue, "The Vision," would have introduced the thematic material for "Saving Palmer," but only a portion of it survived in the finished episode.

A mystical, hopeful theme (introduced in "Ancestor's Beliefs") takes on increasing importantance as Liko becomes consumed by the idea of Picard as a god, and the captain transports Nuria onto the Enterprise in a desperate attempt to undo the cultural contamination ("Beam Nuria"). Evocative synthesizers suggest the Mintakans' ancient, abandoned faith and recast it in terms of Picard and the Enterprise. In the end, however, the intimate, soothing theme is nothing short of a universal appeal to the characters' humanity—a hymn for secular humanism, if there could be such a thing—spiritual yet rational, beautiful but also somehow sad.

Jones found the sequences aboard the Enterprise the most compelling to score. "I get really emotional thinking about this story—this show still makes me cry," he says. "When they bring [Nuria] up to the ship and there's a person dying, and they show her that they're still people, not gods, they're just a little more advanced in technology. It was about how they didn't have to be stuck with their superstition and their society could go forward."

When Nuria views the corridors of the Enterprise and sees her planet from "above the sky," she reacts with wonder ("We Are Flesh and Blood"), and Jones's gentle melody joins an even more lyrical passage for strings. "Writing that cue, I was so spent emotionally, and that moment to me was so precious. This was my favorite theme other than the mother theme in 'Where No One Has Gone Before.' Because it was about their naïve view that there was some kind of a god and what was pure about that view even though it was inaccurate, kind of like before the technology age kicked in and the Indians would say the crops were blessed by the rain god—it's spiritual. Just to get a chance to write this length of music was a pleasure—you can't write something of this length now."

Booby Trap #154

While investigating an ancient Promellian battleship inside an asteroid field, the Enterprise becomes snared by a booby trap that saps its power. To solve the problem, chief engineer Geordi La Forge (LeVar Burton) must engage a computer simulation of Leah Brahms (Susan Gibney), one of the designers of the starship's propulsion systems, and finds himself attracted to her holographic image. "Booby Trap" built in several meta shout-outs to its (presumably nerdy) audience, with La Forge depicted as a hopeless innocent with women and Picard waxing rhapsodic over model spaceships (to which Worf responds, "I do not play with toys"—even though he too is shown building a model in his quarters in "Peak Performance"). While James Kirk oozed self-confidence around the opposite sex, an additional 75

years of evolution appeared to have done the men of the new starship Enterprise no favors. The episode introduces the character of Leah Brahms—while she appears here only as a simulation, the woman herself would return the following season in "Galaxy's Child." "Booby Trap" also showcased *TNG*'s rapidly improving visual effects, with smooth, seamlessly composited motion-control work of the Promellian ship and the Enterprise, as well as a convincing asteroid field seen through the windows of the Enterprise and in exterior shots.

Continuing in the vein of "Evolution" and "Who Watches the Watchers," Jones composed an experimental score that was quite modern in its take on character interplay as well as space action. The idea of becoming attracted to a holographic simulation of a real person while working by candlelight (metaphorically) to solve an intractable problem is inherently intimate, and Jones created a romantic theme for Geordi and the Leah-simulation using electronic keyboards, reflective of 1980s pop trends. Jones and executive producer Rick Berman rarely saw eye-to-eye on musical approaches, but Berman enthusiastically embraced this tactic. "Berman said to me, 'Oh, you did more of a pop theme,"' Jones recalls. "He liked that and I decided to make it more like *Knots Landing* or something. Electric piano was big back then, there were string pads and you could sort of hear Lionel Richie singing on top."

For the asteroid field and the alien battleship, Jones mixed electronics and a large string section (12 violins, 8 violas, 6 celli, 4 basses) with an echoing motive for synthesized and two live trumpets, taking the same approach to the idea of martial antiquity that Jerry Goldsmith pioneered in his 1970 score to *Patton*. (The orchestra otherwise included 3 keyboards, 2 EWI and 4 percussion, but no woodwinds or additional brass.)

Unfortunately, Jones's driving electronica approach to the episode's climax—in which Picard pilots the Enterprise out of the debris field on minimal power—did not meet the same warm reception from Berman as the love theme. Jones had introduced the episode's action music in "The Trap" and had planned to use the echoing, *Patton*-style trumpet motive against his propulsive electronics and strings for the climax. The 3:30 "Human Factor," heard for the first time on this box set, takes the material in a modern, almost Euro-pop direction with rock percussion and cascading synth trumpets—causing Berman to respond quizzically, "That's very French." He rejected the cue, so Jones and music editor Gerry Sackman found replacement music to use from the climax of "Where Silence Has Lease." A medley of "Fatal Decision" and "Auto-Destruct" from that score can be heard on disc 13, track 7 (approximating, but not exactly replicating, its reuse in "Booby Trap") while an earlier take of "Human Factor" (with even more pop percussion) can be heard on disc 13, track 24.

"I remember this being very different from the way I approached a lot of things," Jones says of the unused climax. "It was all drive, no melody, so it was kind of foreshadowing the way things are done now—there's a struggle there and it's epic so the themes became all stretched out and it became all about rhythm. They had a limited time to accomplish their goal and it might not work. To me the strings represented humanity, a chorus saying, 'Maybe we're going to make it and maybe we're not,' and the rest is all technical energy. Again, it was putting pop stuff into the approach." Jones would continue to experiment throughout his run on the show, but never again in such an electronic-pop direction.

The Price #156

While involved in negotiations for rights to a stable wormhole discovered by the pacifistic Barzan, a mysterious negotiator named Devinoni Ral (Matt McCoy) exercises an unethical influence over the proceedings—and over Counselor Troi. *TV Guide* periodically hyped *The Next Generation* during its original run, almost exclusively on the basis of would-be racy material in upcoming episodes. "The Price" was one such example, with *TV Guide* drumming up excitement for a supposedly sexy oil massage scene between Troi and Devinoni Ral. Unfortunately, "The Price" suffers from the low-wattage charisma of Matt McCoy, who seems altogether too creepily folksy to either seduce Troi or threaten Riker, as he does late in the episode. The "stable wormhole" idea later became one of the key concepts behind *Star Trek: Deep Space Nine*, and here *TNG* demonstrates its ability to predict future trends when a lovestruck Counselor Troi "Googles" (for lack of a better word) Ral early in the episode.

Ron Jones divided his thematic material for the episode's score between a bittersweet love theme and an electronic motive for Ral's empathic influence on other people, eventually revealed to derive from his partial Betazoid ancestry. Jones was particularly savvy in applying these approaches in a way that tips the viewer off to Ral's unwholesome motivations without undermining Troi and her feelings for the man. The composer suggests the love theme early in "Troi's Mood," indicating that Troi is vulnerable and lonely, and thus open to a relationship with Ral. But he scores Ral's initial private meeting with her ("Seduction") using the electronic motive, which not only adds an unsettling undercurrent to the scene, but ties it in with later incidents manipulated by Ral (a Federation negotiator sickened by the Ferengi near the end of "Late for Dinner" and another alien negotiator withdrawing from the proceedings in "Seeds of Doubt"/"Manipulation").

The Troi love theme bears some melodic similari-

ties to Jones's religious theme from "Who Watches the Watchers," but this was not intentional; Jones wrote a tremendous volume of music for *The Next Generation*, often over short periods, and similar ideas and orchestrations percolate through the scores. "This was one of the nice love themes I got to write," he remembers. "There's synth strings with almost electric piano. I wanted it to be like *Romeo and Juliet*."

The score also marked another of the composer's periodic attempts to convince the producers to provide some source music for the Enterprise—this time for a workout scene designed to show off Beverly Crusher and Counselor Troi in futuristic spandex ("Exercise"). "I said, 'Don't you think they'd play some kind of music while they did that?"' Jones recalls. "'Wouldn't they have something to make it enjoyable to exercise?' They let me try it, but they would never use that stuff—they never believed people in space would relax in a bar with music. They thought they were all hermits."

The Defector #158

The Enterprise encounters a Romulan defector who warns the crew of a destabilizing military base under construction in the Neutral Zone—but Picard is uncertain whether to trust the Romulan or his motives. "The Defector" plays off the earlier McCarthy-scored episode "The Enemy," bringing back Andreas Katsulas as the imperious Romulan Admiral Tomalak, who appears late in the story after the revelation that the defector, Admiral Jarok (James Sloyan), was fed disinformation in order to lure the Enterprise into a trap. With its surprising *Henry V* holodeck opening, compelling Cold War plotting and the well-drawn character of Jarok, "The Defector" marks another high point in the series. Sloyan brings a mix of world-weary bitterness and cold humor to his role (he would later appear as Odo's "father" in a *Deep Space Nine* episode), while the space scenes—including the opening pursuit of Jarok's ship by a Romulan warbird and the surprise appearance of three Klingon birds-of-prey during a climactic confrontation with the Romulans—are exciting.

The suicide of Jarok (echoing some of the great downbeat endings of the original series) makes clear that the episode is not just the Cuban Missile Crisis in outer space, but a Greek tragedy: Jarok arrives as a traitor, asserts himself as a patriot, is revealed as a fool, and dies by ritual suicide—eulogized in the closing scene ("Suicide") by Picard as a hero. It is a quintessential example of how to write a guest spot in a television series: the character's arc resolves completely, while profoundly touching the regular cast.

Ron Jones had been able to explore his Klingon music for the series in several episodes, but "The Defector" allowed him a rare chance to do the same for the Romulan material he had introduced in season one's "The Neutral Zone." The meticulous, organized aesthetic of the Romulan theme (here treated more symphonically than in "The Neutral Zone") permeates the score, obsessive triplets creating a latticework of inevitability.

Because the episode focused so strongly on the character of Jarok, Jones created an alternate Romulan motive—allowing him to tie his theme for an alien race into a theme for a specific character. "It was neat that the writers offered us a chance to do something like that, and I jumped at the opportunity to really get inside a character," he says. "You never get to do any of that and in *Next Generation* they did open up the guts of some characters who came in as guests, like this guy, where they really opened up his Romulan mentality."

Like the original Romulan music, the Jarok motive is rhythmic, its high notes vaulting off a shifting center, conveying Jones's conception of the Romulans as devious planners—and indeed Jarok himself is a Romulan pawn, whether he knows it or not. Often underpinning the motive is a longerlined melody, voiced by woodwinds in the opening cue, "Scout Ship."

"Valley of Chula," for a scene midway through the episode in which Data shows Jarok a vision of his Romulan homeworld on the holodeck, is unusually warm and open: Jones's music initially bursts with emotion and melody, then retreats into darkness and tension as the Romulan defector recoils at sights he knows that he will never see in person again. "This was like opera," Jones says. "It's Wagner at this point, where you hear this and the conflict inside and it goes to C-sharp and that means that something is happening." As Jarok faces the evidence of having been a Romulan pawn ("Betrayed"), Jones plays his theme in long, ghostly phrases—the dying embers of his Romulan honor.

The episode begins and ends with spectacular action in space, allowing Jones to make extensive use of the Romulan motive and fanfare as well as a surprise appearance of the Klingon theme ("The Stand-Off"). The Enterprise appears outgunned by two Romulan ships when Picard meets Tomalak's threats with a dose of Shakespeare ("If the cause be noble") and Jones's score warms surprisingly in a noble, gentle moment. But Picard is not sacrificing his crew: he reveals that three cloaked Klingon birds-of-prey are accompanying the Enterprise. A grand statement of the Klingon theme accompanies a well-executed FX shot of the six ships, the score somehow accommodating the myriad themes and changing dynamics as the upper hand shifts from one side to the other. "It was weird to have all three themes mix together," Jones admits. "We had three gongs in there when the Klingons come in. I used this theme for the Enterprise a lot, for maneuvers and things. It's all fun with fifths. I think I did every permutation of fifths

you could do for the Klingons. There would even be layers of the other guys being in fifths creating another layer of harmony, to try and break it up."

Two points about the score to "The Defector" might go unnoticed: The score is prominent in the episode yet, at 17:21, it is shorter (as are most third- and fourth-season scores) than typical first- and second-year efforts—a result of long cues dominating the viewer's attention, while the balance of music consists of shorter transitions. "This was one where the majority of the score was B orchestra and then we saved the big orchestra for these long emotional sequences where [Jarok]'s torn between betrayal and loyalty, and what are the Romulans going to do and what's going to happen?"

Finally, most of the action, and especially the 5:21 "The Stand-Off," involves more talking and posturing than actual combat, leaving Jones's music to generate a great deal of the excitement. "The Romulan vessel didn't do anything, it just sat out there, so I had to play everything internally. The score had to do everything because the ships are sitting there and you'd be cutting between talking heads—there was no visual movement."

The High Ground #160

"The High Ground" was *TNG*'s "terrorism episode"—perhaps overly didactic in dramatizing the politics of terrorism, but succeeding as an action story. The Ansatans, a separatist group on Rutia IV, kidnap Dr. Crusher, needing her to counteract the biological damage caused by interdimensional teleportation (a crucial tool in their guerrilla warfare). The episode doubles as a Crusher story, as she interacts with the terrorist leader, Finn (Richard Cox)—note the ethnicity of the character's name, as the episode recalls the Northern Ireland conflict.

"I like this score," Jones says. "I saw [the episode] playing at Dave's Video when I was looking at laserdiscs one day and thinking, 'This is a cool score—I wonder who did this?"' A four-note motive (the first four notes of a minor scale) emerges in stop-start fashion from a pedal point, suggesting simmering tension about to boil over. While many cues are suspense-oriented, large action pieces in the middle and at the end foreshadow the all-out drive of "The Best of Both Worlds."

"Terrorist Attack" scores the midpoint action sequence aboard the Enterprise, a corker of suspense, movement and barely averted catastrophe. The Ansatans use their untraceable teleporter to plant a bomb on the Enterprise's engine core—La Forge manages to beam it to space just in the nick of time. The terrorists then appear on the Enterprise, shoot Worf and abduct Picard, who nonetheless gets in a good punch. Jones's lengthy and involved cue resembles Jerry Goldsmith in the best sense: it starts with a mixed-meter ostinato (listen for 11 beats, as in 3+3+3+2) that builds in density as it turns the entire sequence into a mini-movie—while perfectly developing the main theme of the episode, and cutting through sound effects with martial percussion, ticking synthesizers, angular strings and piercing trumpets.

Jones designed the cue so that the "loop" or ostinato became ever shorter, like a heart rate amping up, as the sequence intensified: "Musically I'd compress, so we'd start at 11 but as the truth would be known and we'd figure out what was going on, it would shape into a tighter organism rhythmically, so there was again a Bernard Herrmann flavor to it. That rhythm meant something—it was extended and then it became contracted. I would use melodic cells instead of longer melodies."

When the terrorists appear on the bridge and Picard throws his punch (at 2:33), the orchestra goes mad with low and high lines playing against each other. "I'd have triplets against something else, that's like Steiner and Korngold. One thing that helps me is I don't have perfect pitch. A lot of guys get in trouble because they have perfect pitch so they remember things exactly and they're more likely to reproduce it exactly. I don't, so I remember more the idea. I have to reinvent based on the idea of a Korngold idea, so it becomes fresh and different—it's based on the idea of it, not the actual thing."

After leaving the bleak—and unresolved—situation on the planet, "Take Us Out" concludes the episode with one of Jones's characteristically warm and upbeat (but not sentimental) melodies, a free-flowing tune for the wonder of *Star Trek*'s core mission. "This is the theme I evolved to be the theme for the ship. It just kept evolving and shaping."

A Matter of Perspective #162

After Riker beams off a science station immediately before it explodes, killing the lone researcher aboard, the scientist's widow accuses the Enterprise's first officer of murdering her husband. Depositions on the holodeck reveal wildly differing perceptions of the events leading up to the explosion. The gimmick of putting Riker on trial for murder and the *Rashomon*-style holodeck recreations of witnesses' memories propel "A Matter of Perspective" for two-thirds of its running time, after which the episode becomes a prime example of *The Next Generation*'s liability of succumbing to rampant "technobabble." While well reasoned, the show's last 15 minutes of scientific jargon is of less interest than the fun of watching a Riker simulacrum behave like a leering thug and get punched around by a bald, milquetoast alien scientist.

Jones responded to the inherent paranoia surrounding the railroading of Riker with a melody (introduced at 0:22 into "Investigation"/"Chief Investigator") that repeats throughout the episode, playing at key moments to establish a whodunnit sensibility as the evidence against Riker mounts. With such an "interior" episode, Jones dropped percussion, woodwinds and brass entirely from his orchestra, using 16 violins, 10 violas, 8 celli, 6 basses, 3 keyboards and 2 harps.

The composer deftly employs harps and strings in the episode's teaser, which features daring semi-nudity as Picard and other artistic crewmembers attempt to capture a naked female model in oil paintings. The scene proves to be important to the story, in that it shows how people with different points of view can interpret the same object in myriad ways. The balance of the teaser builds to an action climax ("Update"/"Clearing the Signal") as an agitated Riker requests the Enterprise to beam him aboard, and then nearly perishes when the energy pulse that destroys the space station disrupts Riker's transporter signal.

On the subject of multiple perspectives of the same scene: by the midpoint of season three, Jones regularly provided *TNG* producers with alternate takes of numerous cues, and for whatever reason "A Matter of Perspective" features quite a few (disc 13, tracks 30–33). "I'd give them different versions, some with less electronics—different mixes so they'd have choices."

Coincidentally—and somewhat ironically, given the courtroom genre—Jones himself was feeling the noose tighten at this point in the production of the series. "It was about this time they decided they were going to get rid of me," he suspects. "It was almost a feeling that I kept pushing their buttons, and I felt like I wasn't in their favor from that point. Someone decided I was persona non grata." Jones would persevere well into the fourth season, coincidentally ending his tenure with another trial-based episode, "The Drumhead."

The Offspring #164

Data constructs an android daughter named Lal (Hallie Todd) and teaches her about human life and behavior—until an admiral (Nicolas Coster) insists that Lal be taken away for research at Starfleet. Like the second season's "The Measure of a Man" and the fourth-season "Data's Day," "The Offspring" used the increasingly popular character of Data to explore the human condition. The episode is touching and sensitively handled, well directed by Jonathan Frakes (in his first episode as director), who quickly proved himself one of the most capable helmers on the series. Hallie Todd is charming and funny as Lal, and character actor Nicolas Coster creates a more nuanced than usual portrait of a meddling Starfleet admiral. As always, Brent Spiner gives a marvelously subtle, understated performance as Data, a character who drew viewers in through his reticence and stoicism much the way Spock did in the original series, but with an added element of innocence.

In dealing with two android characters in the first season's "Datalore," Jones took a binary approach, creating a score that emphasized cold electronics. For "The Offpsring," Jones keeps electronics but uses them to construct a gentle, wondrous take on the miracle of birth and the world as seen through the eyes of a child. The score bears favorable comparisons to such film music classics as Elmer Bernstein's *To Kill a Mockingbird* and Jerry Goldsmith's *A Patch of Blue*, with the added technology element deftly integrated. There are no mechanistic, synthesized ostinati here, but rather a warm, lullaby-like mood, understated and organic, reflecting the two androids' ambitions to transcend their mechanical nature and be human.

The character of Lal receives two themes, the first introduced in the episode's teaser and opening act, as Data reveals his procreation project ("Another Day in Space"/"Data's Child"): a "birth" theme tinged with cosmic wonder for Lal's introduction as a featureless, genderless proto-android. If the chord changes feel familiar, it is because Jones uses the same relationship of major chords (a major third apart) that marks "Ilia's Theme" from *Star Trek: The Motion Picture* and James Horner's themes to *Star Trek II* and *III*—and, for that matter, much science fiction scoring, as these chords have come to represent the sound of the cosmos (in religious terms, heaven), here employed by Jones on an intimate, personal scale.

As Lal decides upon a gender and appearance ("The Big Decision"), her second theme appears, a warm and lyrical melody expressing the character's innocence and gentle spirit. Jones develops the theme in "Learning to Sense"/"Learning Skills" over a montage sequence of Data and crewmembers teaching Lal different activities—a fluid environment for music. "This was very open and had a lot of space," the composer says. "There was a montage of him teaching her to catch a ball and do different things. It was interesting to play an android that was trying to become human. She doesn't have a sex yet and she decides to be female."

The theme recurs throughout the episode, as Lal learns and solidifies her relationship with Data and the others around her. "This music also had a pop feel to it. It didn't leave the *Star Trek* feel but it had a pop sensibility too. It was interesting that you could play an android having feelings. To play him not as a machine, but that he was being a father."

For the most part, Jones kept his music focused on the perspectives of Lal and Data, avoiding the temptation to provide a thematic presence for their putative

antagonist, Admiral Haftel (Coster). But the composer does create a martial tone for an argument between Picard and Haftel ("Lal's Death"), using a series of pulsing chords that he often employed for scenes involving imminent death (as in the earlier episode "Shades of Gray").

Later in the same cue, Haftel offers to help Data in his attempt to keep Lal alive, but must later report to waiting Enterprise crewmembers that the cause is hopeless. With Haftel's bluster destroyed by the unfolding tragedy, high and low orchestral lines (beginning at 2:43) create a gaping hole in the texture. "I had to tell a lot of the story there," Jones says. "The emotion is split—there's nothing in the middle, it's all high and all low. And if you're losing a family member, you have this tearing of your intellect, which is up here, and then also your heart drops and you don't have anything in the middle because you're hollow. I just tried to do that musically—that's something we would all feel."

Listen to the shift in texture at 3:43, as the scene cuts to Data's laboratory and the two androids say their goodbyes: "I brought the middle back in, because [Data] put it all together. When you walk away from that person who's going to die and you see them for the last time, then when you remember what they were all about, you have this happy feeling."

A warm melodic line repeats over a changing bass as Lal says, "I love you, father," but Data can only reply with, "I wish I could feel it with you." Her theme plays for a last time as she says, "I will feel it for both of us. Thank you for my life," and repeats final words about her experiences: "Flirting... laughter... painting family... female... human." Jones scores the scene exquisitely, to which he credits his extensive preparation not just as a composer, but as a storyteller: "That came out of my '*Star Trek* Questions' because I really disciplined myself to ask those questions on every cue."

"The Offspring" closes with perhaps the most powerful finale Jones ever wrote for the series, "Thanks for the Memory Chips." As the Enterprise bridge crew gathers to extend their sympathies to Data over Lal's death, the android informs them that he has incorporated all of her memories and perceptions into his own programming. The "cosmic birth" theme returns as Data takes his station, and the cut to the Enterprise's final warp-out pulses with a living heartbeat and tremendous major chords indicating the ongoing presence of Data's daughter within him.

Jones acknowledges the episode as one of his favorites, both thematically and musically. "When you're doing it, you don't know if you've found that balance. In the hindsight of looking back from 20 years later, it looks like I did it, but I couldn't tell at the time."

Allegiance #166

Mysterious beings kidnap Picard from the Enterprise, transporting him to a chamber with three other prisoners from different parts of the galaxy. Meanwhile, aboard the Enterprise, one of the beings assumes Picard's form and engages in increasingly disruptive behavior. "Allegiance" is a serviceable episode written as a budget-saving showcase for Patrick Stewart (the entirety of the episode takes place on standing Enterprise sets and one small new one). Much of its entertainment value derives from watching Picard's doppelganger slowly ratchet up his odd behavior until the Enterprise crew is on the verge of mutiny. Picard's fellow prisoners are well-drawn characters—a beastly, carnivorous anarchist (Reiner Schöne), a stuffy pacifist (Stephen Markle) and a fearful, obedient alien Starfleet cadet (Joycelyn O'Brien)—all defined through elaborate makeups that earned Michael Westmore an Emmy nomination.

Given the episode's relatively static situations, the music for "Allegiance" is moody and subdued, with a simple motive infrequently pointing up the eeriness of Picard's imprisonment and his double's odd behavior. Jones chooses moments to make the score more active—the savage accompaniment to "Esoqq's Arrival" to compound the carnivorous alien's threatening appearance, and the busy electronic figures of "No Escape" as the prisoners attempt to override the controls to the door to their cell. But for the most part, Jones's music is understated, allowing the actors to propel the material rather than the music. Even the climactic cues—"Mutiny" and "Experiment Over"—are subtle and textural, albeit clever and judicious in the way that they build suspense over lengthy dialogue scenes.

Jones's strongest contribution to the episode is "Night Strings," a warm and lengthy romantic cue for the ill-fated dinner between Dr. Crusher and the Picard doppelganger—dropped from the finished episode. As in "The Naked Now," Jones used the occasion to deepen the romantic chemistry between the two characters, and just as in "The Naked Now," the producers ultimately opted to leave the scene unscored. Jones still regards the cue as one of his best, and for years it (along with "Klingon Tea Ceremony" from "Up the Long Ladder") graced his demo reel. "I got to write some really classically romantic music. I can write a melody—that is one thing that I can do."

The composer had better luck with "I Only Gag When You're Near," a seductive jazz-trio source cue that has the biggest impact of any music in the completed episode. After a lengthy, verbal game of cat and mouse between Crusher and "Picard" over dinner ends with the medical officer telling Picard that she is satisfied with their current platonic relationship, Picard responds by rising, turning on some piano lounge music, and ask-

ing Crusher to dance. It is a uniquely uncomfortable scene and the lounge cue plays as a cringe-inducing punch line. Again, Jones turned to established players for a jazz trio and allowed them freedom to improvise from his material. "With Mike Lang, when you do the trios, I write a lead sheet and I might write the basics of the bass line, but this is Chuck Domanico, the best bass player of all time, and this is the best stuff since Bill Evans. I'd put the monitors up, so the players could see what was happening on screen, like maybe they're getting closer together, so they could respond to that."

Ménage à Troi #172

Co-written by Gene Roddenberry's assistant Susan Sackett—and guest-starring his wife, Majel Barrett Roddenberry—"Ménage à Troi" unfolds during a diplomatic conference at Betazed, where a lust-crazed Ferengi captain kidnaps Counselor Troi, her mother Lwaxana (Roddenberry) and Riker. Lwaxana Troi had been introduced in the first season of the show as a nettlesome, Auntie Mame-style comic character, an annoyance to her long-suffering daughter, and a romantic foil to the uncomfortable Picard. Like the original series, *The Next Generation* was better at incorporating character-based comedy into otherwise serious episodes than it was at all-out farce, and "Ménage à Troi" does not fully commit to either approach. Frank Corsentino had played the more sinister Ferengi character Damon Bok in the first-season episode "The Battle"; Ethan Phillips (Farek) would later play Neelix on *Star Trek: Voyager*. This was another episode hyped in *TV Guide* for ostensibly racy content, this time for a scene in which Troi and Lwaxana are beamed out of their clothes to a different location inside the Ferengi ship (because the Ferengi regard clothing on females as perverse).

Ron Jones had become adept at providing a light comic touch for *The Next Generation*'s occasional wrap-up jokes—playful moments that quickly segued into Enterprise "fly-by" music as the episode ended. Nevertheless, he recognized the danger of overdoing music and he wisely kept his score for "Ménage à Troi" low-key, handling would-be comic moments as gingerly as possible ("The Kiss," "Oo-mox"). With "The Best of Both Worlds" (and its large-orchestra requirements) around the corner, Jones took the opportunity to save money on an episode for which over-scoring could be a problem, using a reduced orchestra of 24 players: 2 basses, 4 French horns, 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 2 EWIs, 4 keyboards and 4 percussion.

For the Ferengi, rather than give them a full-on melodic treatment, Jones took an approach similar to the simple motive for the Mintakans in "Who Watches the Watchers," but this time twisted the idea into a comic riff (played electronically and by flutes) that underlines the squeamish interaction between Lwaxana and Tog ("Tog's Proposition," "Play Along With Tog").

Jones chafed at the Lwaxana Troi character (this was the only "Mrs. Troi" episode he would score)—as did many fans. "Who knows what's funny in the future?" he laughs as he recalls the job. "I thought it was a terrible episode. Actors are actors—it should be based on the story and they were catering so much to her and winking to the audience." He remembers that having the boss's wife do her annual episode basically set everybody on edge, and with one cue in particular, "Tog's Proposition" (when Tog first approaches Lwaxana in Ten Forward), he simply could not please the producers, even though he recorded four different versions: M12 (0:52, disc 10, track 11), M12AltA (0:22, a shorter version of M12), M12AltB (0:04, the closing tag only of M12) and M12AltC (0:24, disc 13, track 40). For the first and only time on the show, he rewrote the cue and recorded it at a pickup session three days later: M12AltD (0:52, disc 13, track 41). Ultimately, the finished episode used just a four-second tag (M12AltB), essentially leaving the scene unscored.

Jones did create some of the most overt comic scoring of the series for the episode's broad denouement, as Picard claims to be madly in love with Lwaxana Troi in order to scare away the Ferengi. After beaming onto the Enterprise bridge, Mrs. Troi sits on Picard's lap while he struggles to contain his revulsion ("Convincing"). Jones's music occasionally evokes that of Aaron Copland. "They allowed me to fill the space," he acknowledges. "If you have the space, you can make music. It's almost a hoedown kind of a thing—that was a take-back to my Hanna-Barbera days. That was like a Smurf cue. Then the end is sort of *DuckTales*."

Despite its strained comedy, the episode did provide Jones with some interesting opportunities for stand-alone cues: the pastoral treatment for "Betazed Garden"/"Abduction" and the ethereal synthesizer approach for the Enterprise engaged in space mapping ("Gamma Nebula").

The emotional centerpiece of "Ménage à Troi" is a "B" story about Wesley Crusher preparing to leave for Starfleet Academy, but eventually receiving a promotion from Picard instead. The score's strongest melody is a warmly emotional theme for Wesley and the possibility that he may leave the Enterprise ("The Message"), music that provides the episode with a surprisingly lyrical finale ("Real Ensign").

Season Four

The Next Generation ended its third season with a thrilling cliffhanger, "The Best of Both Worlds," with Picard assimilated by the Borg, and Riker—now in command of the Enterprise—preparing to fire on the Borg ship. Over the summer of 1990, the episode generated tremendous buzz and anticipation for the debut of *TNG*'s fourth season. The series had been popular since its 1987 debut, but as word spread about its superior third season, more and more eyes were on *The Next Generation*. The show's demographics were broadening and critics were paying attention. By August 1990, CNN ran a feature on the series, its growing audience and the anticipation over the cliffhanger resolution that would open season four. *TNG* was moving from a cult program to a broad-based viewer phenomenon.

Season four produced a number of distinctive and high-quality episodes for Jones to score: "Brothers," "Reunion," "Final Mission," "Data's Day" and others. With technical and aesthetic aspects of the show improving, the composer found that episodes relied less often on music to cover up dramatic shortcomings. This had always been a goal for Rick Berman, and Jones agreed with the approach: "By season four, they knew the audience dug it, so they wanted to see if we could get away with less. We let drama be drama. At first, they slathered it with music because they were insecure, but they never thought of it as a forte. They always thought of music as glue or something to help something that was weak. So when the show started to get strong, I could pull back quite a bit. We probably had too much music in the first two seasons—we kind of over-slathered it with music. There were times when we would just go on and on."

A budget cut slightly reduced the orchestra size, from the 40–50 of season three to 35–40 for season four, but the composer welcomed the challenge: "I tried to prove to them that I could do it with just an intimate group, and I liked the idea of it being more intimate, actually. If you look at different composers that are out there, there are some that try to draw the audience in with this big landscape, and I thought, 'Well, I can do that, but if I need to get smaller and more transparent with stuff, I will.' Less is more. You lose to the air conditioning on the bridge but other rooms that don't have that, you can beat it. I did still have two or three basses live in the room. But I had a keyboard guy who did nothing but basses and cellos, because you can never get enough. You need six basses just to hear them."

Jones used 49 players for "Part II" of "The Best of Both Worlds" but never again had access to an orchestra of that size. On scores that would otherwise have had a similar symphonic scope ("Reunion," "Final Mission," "Data's Day," "Devil's Due" and "The Nth Degree") he ingeniously employed synthesizers and woodwinds in lieu of low strings (normally carried by violas, celli and basses). The money he saved from omitting those players (sometimes there would be one bass) allowed him to retain a variety of woodwinds. Because the ear listens from the "top down" (see Jones's comments for "Where No One Has Gone Before"), the audience likely never noticed that the lower "string lines" were not, in fact, played by strings.

"I loaded up the woodwinds so much to get these low colors and that was one reason I had to limit the lower strings."

The bolder use of woodwinds gives the fourth-season scores more of an acoustic character—even though they use a smaller orchestra—than the scores from the first three seasons, which often employ a larger ensemble but make more prominent use of synthesizers. In the modern era, woodwinds have become all but extinct as individual colors in film scores—whereas a classic score by Alfred Newman, Franz Waxman or Bernard Herrmann might drop the entire orchestra for a clarinet or flute line, composers today seem to live in fear that doing so will make the score sound "dated" (John Williams and Alexandre Desplat remain two notable exceptions). The use of more woodwinds had another benefit: they often played in the sonic "midrange," avoiding the bass frequencies (which were often obscured by *Star Trek*'s ubiquitous "air conditioner" sound effects).

Jones employed experimental orchestras on several episodes: the android family drama "Brothers" replaced the entire string section with a Synclavier (although this created a technical debacle); "Devil's Due" dropped trumpets in favor of two harps, for a shivery "witch's brew"; "First Contact" employed an "alien orchestra" of strings, keyboards, EWI and percussion; "Night Terrors" added four French horns and a 16-voice choir to this mix, for an evocative horror score; and the courtroom drama "The Drumhead" used strings, keyboards, EWI, percussion, three French horns, one trumpet and one oboe.

As the show settled into its latter-day style of dramatic presentation—a bit stuffy, like *Masterpiece Theatre* in space—the scores often featured a few long cues buttressed by short transitions. This had always been the case (it is a fact of life in television music), but the contrast was more striking during the fourth season: the "set piece" cues are more elaborate than ever, while the transitions sometimes consist of a single chord. Jones's fourth-season scores are some of his most memorable due to the music-driven sequences: Data's escape from

the Enterprise in "Brothers," the shuttle crash and desert scenes of "Final Mission," Troi's dream and the escape from the spatial rift in "Night Terrors," and the space action of "The Nth Degree." In these, his stylized scoring voice from "The Best of Both Worlds" comes to the fore.

"My talent is all in design—I'm not a great musician," Jones says. "This is all architecture to me—this is all design with sound, and designing music that goes with emotion. If you're totally a music guy, you're always going to write pure music and not write what's there. I'm the best friend of the director or writer, because I will tailor music that will fit the subject like a glove. You can't do that if you're a gifted music guy, because you're always going to write the little tune that gets in the way. I say, 'Don't judge me on my music, judge me on whether it goes with the picture.'"

Ironically, it was the enlarged profile Jones created for his music on the series that led to eventual replacement.

Ron Jones's 42nd episode of *Star Trek: The Next Generation* was "The Drumhead," a dialogue-heavy "bottle" show about a misguided admiral (Jean Simmons) conducting a Joseph McCarthy-style witch hunt aboard the Enterprise. It would be his last. "Just before I scored 'Drumhead,' they turned down all the lights in the production office and Peter Lauritson pulled me in and said, 'Well, we've decided to go with someone else. I know you're going to be upset, but finish this one and you'll be done.' I was told goodbye and I had to write knowing this was my last one. It was a show about being falsely accused, and I named every cue after what was going on at the time. I thought, 'Man, if they're going to fire me and I did nothing wrong, this is the perfect show to go out on.'"

Fundamentally, Jones's departure was due to creative differences. As Rick Berman solidified his control over *The Next Generation*—turning it into a television phenomenon—his belief that music should be subtle and non-thematic resulted in Dennis McCarthy tamping down his own musical style to omit recurring melodies and unusual orchestrations. When Jay Chattaway replaced Jones during the show's later years, he too followed Berman's directives (as relayed by producers Peter Lauritson and Wendy Neuss) and stripped out most of what had been his initial, epic impression of space music (as heard in his first score, "Tin Man"). Film music fans were mystified how such obviously capable musicians would seemingly forget to write melodies—but McCarthy, Chattaway and other guest and regular composers on *TNG* and its spin-off series were just following orders.

Dennis McCarthy remembered learning of Berman's wishes early during *The Next Generation*, telling Jeff Bond in *The Music of Star Trek*: "I did 'Encounter [at Farpoint]' and everybody loved it, and I did 'Haven' with the same sort of romantic feel. So Rick Berman came to me after 'Haven' and I said, 'How did you like the score?' and he said, 'You know... it's just not what I want to hear.' He said, 'I don't want the music in our face, I want it to be wallpaper.' So I of course said, 'Oh.' I was stumbling for words. I said, 'Well, how about, you know,' and I named off a few composers, and it ended up that what he wanted was like Mahler's slow movements. He didn't like hot percussion because it cut into things and... this is his taste, so... this is the job and you do it. I accepted it as a challenge and I said, 'Okay, within the parameters I've been given, can I still be creative?'"

McCarthy added, "Ron Jones did the show for four years and he was always pushing the envelope, which was great, and he'd pull off something and I'd go to Rick and say, 'Hey, this really worked, what do you think?' And he'd say, 'Well, okay, I didn't like this because it was too big,' or it was too ethnic, and so on." McCarthy said of Jones, "I always felt he was a very talented guy, and whereas when Rick told me 'stop doing that,' I said, 'well, I have three kids,' in Ron's case I think being younger, he didn't want to have any limitations." (After Jones left *Star Trek*, during an inevitable deadline crunch McCarthy would occasionally suggest, "Why not call Ron? He's not doing anything"—only to have the notion brushed off.)

An intriguing question is not why the producers dismissed Jones, but why they did not do so sooner. (It is a misnomer to think of him as "fired." Television composers do not have ongoing contracts like writers and actors; they are hired on an episode-by-episode basis—or just as easily not hired.) One reason must have been the extraordinary quality of his music: he broke almost all of Berman's "rules" as far as themes, military percussion, ethnic approaches and so on, but hewed so closely to the storytelling that his scores blended into their episodes with elegance and transparency.

Still, looking back at Jones's history on the show, his departure seems inevitable. For one thing, Jones was hired not by Berman, but by Bob Justman, who retired at the end of the season one—leaving Jones without corporate "protection," a creative orphan from the show's earliest, chaotic days. (Justman's taste was for more old-fashioned, flamboyant music, the opposite of Berman's.) And Jones himself is a provocateur who works best with strong individual personalities (like Seth MacFarlane of *Family Guy*) and worst within a formal corporate structure. As is evident from his comments throughout these notes, he is his own man and not a political animal: for example, he once asked the producers if the Enterprise got its carpeting from K-Mart.

Reviewing Jones's four-year tenure on the show, one can track the breakdown in the relationship. By Jones's own admission, he worked too hard during 1988–1989, and as a result was let go from his other weekly series for Paramount Television, *Mission: Impossible*. He had a terrible deadline crunch on the second-season *Next Generation* episode "A Matter of Honor" (due to a conflict with *DuckTales*), finishing cues on the scoring stage but still requiring a handful of short pieces to be tracked from other episodes—in television, it is a cardinal sin not to finish a score on time. Late in the third season, he missed two episodes due to a long-scheduled trip to the Soviet Union; months in advance, Jones had called a meeting to clear the trip, but the schedule changed—and when the producers called him, they were alarmed to learn he was out of the country. Ironically, one of the episodes Jones missed would result in the show hiring Jay Chattaway (Jones's eventual replacement) for the first time.

Jones's colossal impact on the series' best-ever and most-popular entry, "The Best of Both Worlds," reasserted the special and invaluable nature of his talent. Critics and fans singled out his music for praise. Unfortunately, Jones's next score proved to be an utter debacle—although you would never know it by watching the finished episode. For "Brothers," a poignant but offbeat story personally scripted by Rick Berman (reuniting Data with his creator, Dr. Soong, and dangerous brother, Lore), Jones replaced his string section with a half-million dollar Synclavier for a souped-up electronic approach to the android family drama. Creatively, the results were brilliant, but the Synclavier's MIDI connection crashed on the scoring stage—a result of pushing the technology too far, too fast. Jones had no choice but to abort the session with only half the score in the can. In television post-production, this is akin to detonating an atom bomb. Jones frantically rewrote the other half of the score over the weekend and recorded it—on his own dime—just in time for the satellite upload. Twenty years later, the composer still recalls the incident with pain and frustration.

Nevertheless, Jones persevered for another eight episodes, creating some of his best scores. But during the fourth season, the show moved away from its action-adventure origins for good, settling into a calm, controlled, dialogue-driven format—a weird formalism (loaded with "technobabble") that came to define the show's aesthetic. The contrast between the scores by Jones and McCarthy during this season is particularly striking: McCarthy's music becomes less and less prominent, while Jones's goes in experimental, cinematic directions. But the producers wanted the exact opposite: his theatrical, romantic score to "Devil's Due" irritated Berman (as the kind of "old-fashioned" music he loathed), and two cues from the "alien orchestra" score to "First Contact" were replaced in the finished episode.

But the nail in the coffin may have been "Night Terrors," a fear-based episode for which Jones requested a live chorus. Always interested in symbolism and metaphor, Jones wanted the soundtrack to feature lyrics relating to the "one moon circles" message within the story. Jones remembers the producers being surprised at the recording session because most of the choral tracks were textural ("oohs" and "aahs") and, to them, could easily have been created with a synthesizer (for far less money). In the finished episode, virtually none of the lyrics are heard, with most of the chorus mixed low or removed altogether. So, on the one hand, Jones wrote a terrific score, arguably the best thing about the episode. On the other hand, if you are a producer, you don't really want a chorus, you've just paid for 16 singers (a huge cost in television), and in the end you barely used it. This is like going to an ice cream shop, asking for vanilla, getting chocolate raspberry (along with a big bill)—and having the experience repeated time after time again.

Soon, it would be over. Lukas Kendall and Jeff Bond conducted the interviews for this project in four sessions of two to three hours each, often followed by lunch in beautiful downtown Burbank. Jones has sometimes spoken of the relief he felt once *Star Trek* was over for him—that it adversely affected his health, and he could finally reclaim his life and engage in other pursuits. But during one car ride to lunch, he confessed that he had been devastated to lose the show. He had imagined doing it for years on end, exploring the storytelling and mapping out an entire universe of themes and ideas. He had been astonished, listening to his scores for the first time in years, how long the cues were and what an irreplaceable opportunity it was. He was afraid he would never have such a canvas again as long as he lived. In that car ride, he laid it out exactly as he did in every score: the truth of the emotion, no matter how painful it was to express, and how hard he had to work to get there.

There is a happy ending. Years ago, in a brief phone conversation with Lukas Kendall, Dennis McCarthy—whose favorite topic must not have been Ron Jones, yet he always had a good word about everyone—said not to worry: Ron did such amazing work on *Star Trek* that it was only a matter of time before someone looked him up and gave him a gig. Dennis was—as he is about most things—absolutely correct. In the mid-1990s, Seth MacFarlane, then working at Hanna-Barbera, received a list of composers for a show called *Larry & Steve*. Recognizing Jones's name from *DuckTales* and *Star Trek*, he hired him immediately. When MacFarlane started *Fam-*

ily Guy, he again called Jones—today they are not only still working together on the smash success, but perform together with Influence, a big band Jones founded.

Nearly two decades after the score to his last *TNG* episode, Ron Jones's *Star Trek* music has taken on a life of its own. While he provided some of the most exciting action music in the *Star Trek* franchise, it is the emotional, humanistic quality of his *Next Generation* music—so beautifully "in tune" with Gene Roddenberry's ideas about the potential nobility of mankind and the wonder of exploring the universe—that may be his ultimate legacy. "There are people who are interested in how this works, so I think it's cool to strip the image away and hear the music by itself," he admits. "I got letters from people in NASA telling me that I'd humanized space. It was human to them because they were really doing what I was dramatizing, but they said I gave them a sense that they could still take their humanity into space with them."

Brothers #177

Jones's first episode following "The Best of Both Worlds" is one of *The Next Generation*'s most unique hours—not entirely successful, but unquestionably emotional: Data reunites with his enigmatic creator, Dr. Noonian Soong, and dangerous brother, Lore, who double-crosses his "family" and steals a chip meant to allow Data to feel emotions (a storyline continued in the *TNG* feature films).

The oddly structured episode front-loads all of the action: Data is seized by a long-range homing signal that compels him to take control of the Enterprise (in the midst of a medical emergency involving a sick child) and fly it to Soong's remote planet. Two action cues, "Data Takes Over" and "Cascade Sequence," pulse with rapid-fire synthesizer lines that seem electrified with the power and mystery of Data's behavior—on the one hand, Data has become a threat to the ship, but on the other, the audience is so conditioned to like him that we practically root for him as he outwits the rest of the crew. With Jones's cues buzzing about, it feels like something magical is afoot.

Once reunited with Soong and Lore (who was also "captured" by the homing signal) in Soong's laboratory, the episode becomes an intimate, dialogue-heavy affair sporting bravura performances from Spiner in all three roles. (The technical requirements of the split-screen work were so demanding that Rob Bowman returned to direct—Bowman had otherwise left the series after season two and this would be his last work for the series.) Here, Jones's cues play softly but no less emotionally as Data is—almost cruelly—given several gifts that are almost immediately lost to him: of learning his father is still alive, of a chip that would allow Data to experience emotion, and of a reconciliation with Lore. In the end, Lore steals the chip and fatally wounds Soong, leaving Data to bid goodbye to his creator forever.

As always with episodes centering on Data, the character's innate innocence and decency—yet inability to experience emotion (which is all too real to the audience, and, one senses, to the character)—give plenty of opportunities for emotional underscoring. A descending three-note theme tinged with melancholy and loss anchors Jones's score, successfully hiding some of the limitations of the split-screen mise en scène.

"I didn't think the acting was that spectacular," Jones admits. "I've always liked Brent Spiner and thought he was the best actor next to [Patrick Stewart] and really worked at a high level, but in the context of the story, it felt very boxed in, very puppet-show like, and the camera just sat there. Bowman was trying to 'see' cinematically but the story seemed trapped in a box." Nonetheless, Jones's score succeeds in deepening the emotion between father and son, making all the more precious the brief time the characters share together.

Behind the scenes—and you would never know it from the finished episode—the "Brothers" score was a technical fiasco, one that damaged Jones's relationship with the producers (the episode had been personally scripted by Rick Berman) and hit the composer in the pocketbook. If the electronics in this score seem particularly vibrant and "alive," it is because Jones replaced the string section of the orchestra with a cutting-edge Synclavier—an expensive (upwards of half a million dollars) synthesizer from New England Digital. The Synclavier was not played live, however, but rather "slaved" with MIDI from a MacIntosh computer. Unbeknownst to everyone involved, the technical setup utilized a chip not designed for locking to picture; the 5:44 "Data Takes Over" exceeded the system's ability to stay in synch and it crashed—after which, it kept crashing and, with only half the score in the can, Jones had no choice but to cancel the rest of the session and call a second session on his own dime.

"Who would have known that there was a chip inside that wouldn't allow us to lock to picture?" Jones asks. "We were on the cutting edge of synching electronics, because that was kind of a voodoo area back then—you had to have a black, blank synch tone back then because there was no lockable system. Somehow the Mac that drove this whole thing didn't have a chip in it that allowed us to translate that synch." Jones was so furious with the company's lack of design foresight (the Synclavier's programmers seemed surprised that anyone would try to use it for film scoring) that he canceled his contract and returned the machine—a lengthy, litigious process.

Jones's wife Laree remembers the panic and dark mood that descended on the Fox scoring stage. "I was running the Synclavier at the time, and it was a six-minute cue, but the Synclavier starts to slow down after four or five minutes. Anything that was over five minutes was going to crash the Synclavier—we had to restart it over and over and over and we couldn't get it to work after that. We probably got 90 minutes of the session done, so we did get some cues."

To complete the recording, Jones paid for a new session out of his own pocket four days later, finishing the score in the nick of time before the episode's satellite upload. There is no definitive log of which cues were recorded at which session: the initial, aborted date at Fox (with a 27-piece orchestra) or the redo at Evergreen Studios in Burbank (18 pieces). Cues slated with an "R" (revised) definitely came from Evergreen session, while only the original Fox date had trumpets and trombones—so cues containing those instruments (like the large action pieces up front, and "Wrong Data" at the climax) were done at Fox. Laree remembers that for the redo, the musicians only charged single scale out of sympathy for the Joneses' predicament—nonetheless, it was an expensive bill.

"If you have a sliding scale from 'don't care' to 'care too much,' if you get into the 'care too much' side of things, you're going to cause problems," Ron Jones reflects. "But if you're going to dare to accomplish anything, you're going to get into that area. People don't understand that you have to weave through a narrow corridor of all these likes and dislikes and possibilities and still get the job done. I like Bernard Herrmann because even though he was a dick, he accomplished things, and he achieved some things that became the standard. But he slammed himself on the rocks so many times that Hitchcock wound up hating him and everyone hated him for it—but he could die and in his last gasp as he was having the heart attack, he could say, 'Great, I did it!'

"I was presented with a really cool show and I'm grateful for that. And I believe that if I'm going to do this, I'm going to try to do the best thing possible and that involves risk. There's no forgiveness, because you're trying to churn out a product and there's no safety valve."

Reunion #181

Klingon Ambassador K'Ehleyr (Suzie Plakson)—Worf's lover from "The Emissary"—returns to recruit Picard into a mediation that will decide the new leader of the Klingon Empire. Chancellor K'mpec (Charles Cooper) suspects that one of the two candidates to be his successor—the duplicitous Duras (Patrick Massett) or the mysterious Gowron (Robert O'Reilly)—is responsible for poisoning him. "Reunion" follows "The Emissary" (with K'Ehleyr's return and the revelation that Worf has a son) and continues the "Klingon arc" begun in third-season's (McCarthy-scored) "Sins of the Father," involving Worf's "discommendation" from his birth culture. The story climaxes with K'Ehleyr's death at the hands of the sinister Duras, an act Worf avenges by slaying Duras in a duel—a plot thread that would resolve in the fourth-season cliffhanger and fifth-season opener, "Redemption." Director Jonathan Frakes generates a great deal of interest and excitement—despite the talky nature of the story—with the assistance of an intriguing guest cast.

Unlike the percussive fireworks of earlier Klingon episodes "Heart of Glory," "A Matter of Honor" and "The Emissary," "Reunion" is a political drama—with scenes of backroom scheming juxtaposed against the theater of Klingon tradition—requiring a moody and subdued score. "I called this Klingon FM," Jones says, a description he earlier coined for "The Emissary." "The earlier stuff was Klingon AM radio and this was FM—it got more intimate into the fabric of the Klingons. Here were their personal relationships, this old man coming in and being betrayed, and Worf's son, and Worf defending him with the Klingon knife. I sat there with the orchestra and we were looking at each other, and it was really cool because the essence of things were showing—it wasn't the big rhythmic treatments, it was just a story about this guy not liking that guy and the politics of that and touches of their barbaric culture, and Worf having to show some real emotion."

Jones has kept all of his scores and paperwork from *Star Trek* (as well as virtually every other project from throughout his career). While most of it is in storage, he was able to locate a batch of his fourth-season "*Star Trek* Questions" for this box set—the questionnaires the composer gave himself to break down each episode's literary content, in order to translate it to musical terms. For "Reunion," Jones stated that he needed motives for "honor" and "dishonor," for the love between Worf and K'Ehleyr (and between Worf and his son), and one for the Duras plot—the "conflict for power" was the most important element of the story.

Jones's Klingon theme dominates, as in "Proof of Death," wherein the Klingon "Rite of Succession" participants impale the deceased K'mpec with "pain sticks." Bass clarinets and growling trombones set an atmosphere of suspicion and dread—and the cue concludes with an action climax as a bomb detonates in a failed assassination plot. Subsequent scenes take place aboard the Enterprise, where Jones's instrumental colors carve out a social space of Klingon culture amid the otherwise friendly Enterprise sets. The orchestration spotlights bass clarinets, with their beguiling, serpentine timbre—

low, earthy and slippery, befitting the enigmatic, dangerous Klingons and their ancient rituals and blood feuds.

Jones reprises his theme for K'Ehleyr, this time also allowing it to play for Worf and K'Ehleyr's illegitimate son, Alexander (Jon Steuer). Worf's "discommendation" prevents him from acknowledging paternity (lest the boy also be dishonored), coloring the story—and the score—with stoic despair and melancholy, even in its warmer moments. The story and music progress on a setting of low boil until the death of K'Ehleyr and Worf's violent revenge ("Revenge"). Duras stabs K'Ehleyr off screen, her body discovered near death by Worf and Alexander; a hint of the low, savage chords of her "mating" music from "The Emissary" yield to ascending fifths built on descending bass notes—echoing the diminishing of her life force. "I kept messing with the fifths," Jones says. "I think I did everything you can possibly do with fifths. Having the chords based on fifths in different tonalities against each other, ones where the bass line was shifting against it—everything I could do to pull more goodies out of that. I liked K'Ehleyr—I liked her character."

When Worf arms himself with a Klingon bat'leth and removes his Starfleet communicator, Jones's low, churning melodic line (1:49–2:20) captures the "wheels turning"—of Worf's interior psychology, and perhaps of justice and fate—as he decides to avenge his mate. Interestingly, the bass line sounds like cellos and basses, but there are no low strings in the orchestra, only violins—bass clarinet and keyboards carry the low register. The sequence climaxes in violent combat as Worf slays Duras in a fair fight—scored by exciting action music stylistically reminiscent of "The Best of Both Worlds."

The final cue, "Father and Son," underscores the episode's touching denouement, as Worf reveals to Alexander that they are indeed father and son. Gentle and moving, it is an unexpected yet fitting end to Jones's scoring of *Star Trek*'s venerable "space Vikings."

Final Mission #183

During a shuttlecraft journey to Starfleet Academy, Wesley Crusher crash-lands on a lifeless planet along with Picard and a mining shuttle captain, Dirgo (Nick Tate). They discover a vital water supply protected by an alien booby trap that injures Picard and kills Dirgo, leaving Wesley to take charge of the situation. "Final Mission" was the send-off for *The Next Generation*'s young Wesley Crusher, a character who divided fans during the course of the show. With its expansive location shooting and a situation that truly tests the young ensign's abilities, the episode "rehabilitated" Wesley, who would return as a guest star in four later episodes. Nick Tate (a regular on the '70s sci-fi series *Space: 1999* and later a much-in-demand voiceover artist) lends a strong performance as the stubborn and impulsive Dirgo, providing a great dramatic foil for Wesley until his grisly death midway through the episode.

"Final Mission" is one of Jones's most elaborate and cinematic scores for *The Next Generation*. With the opening shuttle crash, lengthy "Desert Trek," action-filled encounters with the booby trap, sci-fi "B" story (in which the Enterprise tows a radioactive garbage scow away from an inhabited planet) and the core father-son relationship between Picard and Wesley, the episode allowed more room for "set piece" cues than three or four regular episodes combined. Not to mention a strong emotional undercurrent for the sendoff of one of the series' original characters (a deliberate attempt not to repeat the disappointing departure of Tasha Yar).

Early in the episode, at the start of the "Desert Trek," the camera (mounted on a crane) pulls up and back to show the expansive location (at a dry lakebed in San Bernardino County). The onscreen production values inspired Jones to write a score to match: "'This is really a film cue, a film moment,' I said to Peter Lauritson. 'Let's make this more cinematic and let's stop saying we're doing TV here and admit it's a film."' A rising and falling bass line underpins moody minor chords and a lonely trumpet. Often in film music, devices may be simple, but essential for conveying the storytelling: here, the listener senses the characters' hopeless, repetitive walking (the steady, churning bass line), sinking into the ground (the low brass), calling for help (the trumpet) and sizzling in the sun (violins, echoing the trumpet line—also an allusion to the melody bouncing off distant mountains). Jones ties all of this together in a musically coherent piece lasting less than two minutes.

For the Wesley-Picard relationship, the episode teaser reprises the "Academy" theme Jones had introduced in "Ménage à Troi" for Wesley's acceptance at Starfleet Academy ("Good News"), but the balance of the score features all-new material. Jones remains particularly proud of the emotional music he wrote for Picard's moments alone with Wesley, who had long annoyed fans due to his penchant for saving the day. Here, Jones's music—coupled with Wheaton's performance—evokes a vulnerability that validates Gene Roddenberry's original intentions for the character. "It played the father-and-son relationship that he had with Picard," Jones says of the music.

The episode's climax, "Final Mission, Part I" and "Part II" segue from the emotional scoring to fast-paced action—and back again: "The action material was the hard part. You have to map these things out and decide where you're going to go. You don't just build a building by accident. As you look at it, the theme changed from the woodwinds and it was more bold with the

French horns—that was a moment where something shifted, it wasn't just, 'I ran out of stuff for the woodwinds to do.' A lot of what I see [on TV today] is just midrange strings and pads, nothing else."

Jones also wrote spectacular action cues for the "Shuttle Crash," the climax of the space barge sequence ("Lethal Exposure"), and the costly initial encounters with the booby-trapped water supply ("The Fountain" and "Silent Scream"). "It was tough to score, because I only had so many resources and there were so many great moments," Jones says. "I did everything leading up to the crash sequence with the B orchestra, because I had to save some shekels for Wesley saving the day towards the end."

Episodes like "Final Mission" ate up a great deal of *The Next Generation*'s budget (while thrifty, yet equally powerful, episodes like "The Drumhead" balanced them out) but have endured as remarkable examples of the show's production quality. After Jones left *Star Trek*, the occasional "cinematic" episode would often cry out for the emotional impact that only melodic, vibrant music can bring. As Jones demonstrated, correctly realized thematic music need not detract from a tone of subtlety and maturity.

Data's Day #185

"Data's Day," in which the android officer records a day of his life aboard the Enterprise for a cyberneticist's research project, again demonstrated the ability of *The Next Generation*'s writers to stretch the show's format. While the plot includes a confrontation with Romulans, the episode focuses on Data's study of human relationships and his interaction and observation of common shipboard activities and rituals—primarily a wedding, but also the birth of a crewmember's child. The episode introduced the character of Keiko O'Brien (Rosalind Chao) as well as Data's cat Spot; both would appear in later episodes. Alan Scarfe (appearing here as Romulan Commander Mendak) would also appear in *TNG*'s "Birthright" and the *Star Trek: Voyager* episode "Resistance."

Ron Jones's score for "Data's Day" is brief, but one of his most beautiful. He based the bulk of the score on a lilting, lyrical theme that reinforces Data's essential innocence. Introduced in the first cue ("Voice Mail"), it permeates the score: "This is very Debussy, *Afternoon of a Faun*—idyllic," Jones says of the theme.

In answering his "*Star Trek* Questions" for this episode, Jones expressed his goal for the score as "the exploration of humanness." Melodically, he aspired that the Data theme would be "something warm, but not sad. Strong, on course but not in your face. Childlike but not 'childish.' Simple, easy." Harmonically, Jones described the approach as "simple, but in cases of confusion or stress, dissonant."

The Data theme plays against the Romulan motive in "Course Correction" and becomes foreboding in "Intuition," when Data suspects that Vulcan ambassador T'Pel (Sierra Pecheur)—later revealed as a Romulan spy—is hiding something. Jones also casts the Data theme in a mysterious, low-key variant as Data investigates the apparent death of T'Pel in a transporter accident ("Observation"/"Deduction"/"Remains"). The event takes place off screen, leaving Jones to provide intense underscoring for the mishap while Picard and Riker monitor the situation from the bridge.

The episode's climactic confrontation with Romulans ("Bear Gets You") once again allowed Jones (following "The Neutral Zone" and "The Defector") to explore his Romulan theme (appearing here for the last time in the series). Fans may be surprised to learn that the composer did not keep previous episodes' themes in his head: "I had to pull out all my themes when I reused them. I had a very thick folder of themes and they were always very closely related, so there might be a fraction of a division between the DNA of one and the other. The Romulans were played colder and more orchestral and the Klingons had Alpine horns and lots more percussion, a more primitive sound."

"Bear Gets You" features exciting passages of chromatically moving brass triads, in the best Korngold-cum-Williams tradition: "I think I had four horns here, which is an odd combination because if you have a triad you have to figure out where the fourth's going to go, whereas if you have six, you know you're going to just double everything." Jones returned to his Data theme for the show's finale ("Understanding"/"Becoming"), spinning his lilting motive off into a wonderfully lyrical bookend for the episode.

Jones's "*Star Trek* Questions" provide a source for the exact breakdown of his A and B orchestras for this episode. Union rules allowed for recording a maximum of 15 minutes of music during each three-hour session. *Star Trek* scoring sessions typically recorded (up to) 15 minutes of the A orchestra playing music requiring the largest orchestral forces. After a one-hour break (lunch or dinner), the smaller B orchestra would record the remaining cues. For "Data's Day," Jones's 37-piece A orchestra (recording just under 15 minutes) consisted of: flute, oboe, two tenor and two alto saxophones, two bassoons, four horns, three trumpets, three trombones, four percussion, two keyboards, 10 violins and one bass. The B orchestra (recording two minutes of music) remained relatively large in this case, with 29 players: two alto and two tenor saxophones (the four players also doubled flutes, clarinet and bassoon), four horns, three trumpets, three trombones, two percussion, one drum, piano, 10 violins and bassoon. For the O'Brien wedding

ceremony, Jones used a C group consisting of Japanese koto and shakuhachi to record one minute of ambient source cues (not included on this box set).

Devil's Due #187

Picard intervenes when a woman identifying herself as an ancient demon named Ardra (Marta Dubois) lays claim to an entire planet that has made a "deal with the devil." "Devil's Due" was originally written as a story for the aborted 1970s *Star Trek Phase II* television series, based on a concept reportedly floated as a story for the original *Star Trek*. It evinces Roddenberry's fascination with god concepts (containing some similarities to the original series episodes "Who Mourns for Adonais?" and "Catspaw") as well as measures of good and evil (in the *Star Trek* animated series episode "The Magicks of Megas-Tu," the Enterprise crew encounters Satan and finds out he is a misunderstood friend to humanity). Roddenberry was not alone in this interest: "Devil's Due" was one of the highest-rated episodes of *The Next Generation*, with a huge audience tuning in to view a story promoted as "Jean-Luc Picard vs. the Devil."

Because of the episode's limited scope (with just a few matte painting shots composited with extras running to depict a planet in chaos) and the low-impact appearance of Ardra (Dubois plays her roughly the same way Barbara Eden did Jeannie's evil twin on *I Dream of Jeannie*), Jones knew his music would be vital to create the extra dimension the episode needed to "sell" the idea that Ardra was a real threat—and that her magical "bag of tricks" might actually be a supernatural power. "I enjoyed this one—I really took it into a different direction," Jones says. "I was listening to [John Williams's] *The Witches of Eastwick* at the time and I was really trying to play that vibe. Playing magic. Their thing was we have all this technology but we can't figure out magic, and maybe this woman really is magic. That was my job, to create the feeling that there might be magic. I wish they'd left it that it really was magic."

Jones's score is one of his most theatrical for the series, by turns chilling, diabolical and playful. He showcases a fluttering, spine-tingling motive for Ardra in two cues when she toys with Picard, first on the Enterprise bridge ("Contract"), then in his quarters at night ("Seduction"). The composer provides a trilling gesture for Ardra's uses of her "power": "I remember there was this evil woman who was a sorceress so I had this kind of witch scream for her," Jones says. "It was partially whole tones and partially not—a really weird scale." Jones created a variety of effects for the score, including avant-garde string techniques for an appearance of the Klingon demon "Fek'lhr" (which contradicts a line in the original series claiming the Klingons "have no devil"), and a bubbling cauldron of woodwind effects for the planet Ventax II as it descends into chaos. "It was E-flat contrabass clarinets, bassoons and B-flat bass clarinet, and sometimes horns on top of that," Jones says. Two harps added to the "supernatural" palette.

The score climaxes in grand *Star Trek* fashion as "Contract Dissolved" begins with the diabolical motive for Ardra before segueing to one of Jones's quintessentially soaring and romantic themes for the Enterprise—yet with a hint of magical uncertainty to suggest that Ardra may not be out of commission for good.

First Contact #189

While infiltrating an alien society as part of the process of making first contact, Riker is injured and captured, causing a panic among the inhabitants of Malcoria. "First Contact" boldly breaks the series' format to tell the story from the perspective of the aliens, making the Enterprise crew into a mysterious invasion force until the Malcorians begin to understand them. It was an entertaining twist and the episode boasts an impressive cast of Broadway stage actors, including George Hearn, George Coe and Bebe Neuwirth (a regular on *Cheers* whose role as a nurse sexually obsessed with extraterrestrials was, of course, hyped in *TV Guide*).

Jones opted to write his score from the perspective of the Malcorians, an approach he had also taken in "Who Watches the Watchers." In his "*Star Trek* Questions," Jones wrote that "fear is a character in the story," but equally important was the idea of embracing the unknown and the wondrous possibilities of the universe. To answer his question, "Is there one basic feeling or emotional conflict coming from this show? If so what?" he handwrote: "That we are not the center of the universe. That we need not fear the unknown but that we bravely embrace it, letting go of preconceived values just as we learn to crawl, walk then run (what a deeply beautiful idea)."

He was so absorbed in the concept, he wrote on an additional piece of paper:

- I want to create the score from the Malcorians' P.O.V.
- These are good people. They feel self-important. They feel that they are the center of the universe. (Not unlike Earth now.)
- I need to get inside their heads. I want to show what they are feeling. A sense of fear, of wonder, of paranoia, of schizophrenia (the paradox of wanting to move forward yet not wanting to leave the past).
- I want us to relate on a gut level. To sympathize with them (Malcorians) in this tension, this zone of the unfamiliar, unknown.

To translate these ideas into musical terms, Jones wrote:

- Rhythmically: Long swells like high pulse rate.
- Melodically: Very high spinal/neural; very low gut/tight stomach; mid has emotional bumps [the latter illustrated by crescendo and decrescendo signs around a fermata].
- Harmonically: Varying degrees of harmonic densities.

The music needed to sound alien, yet not ethnic—alien races in *Star Trek* are often amalgams of human ethnicities, but the Malcorians are essentially white Euro-Americans. As with the episode's makeup and production design, Jones managed to make his musical materials just a little bit offbeat and uncanny: "It was really difficult, because you had to get inside the psychology of a different kind of brain and formulate that." But he also realized, "It could sound like anything in a way."

The orchestra was one of Jones's most experimental: two EWI, six percussion, prepared piano, two keyboards, 12 violins, six violas, four celli and three basses. "We had a waterchime in this one. We didn't have to synch the Synclavier; it was played live. It wasn't replacing strings, if anything it was doing the low strings. I used a lot of clusters and things like that."

The fear-based cues followed Jones's descriptions in his "*Star Trek* Questions" (above), contrasting with a wistful, touching and ethereal theme for the scientist Marista (Caroline Seymour), who is eager to explore space and welcomes the "invaders." Once again, Jones was able to paint a lyrical portrait for a humanistic ending ("Marista Stays") in which Picard agrees to take the open-minded Marista into space even though the Malcorians choose to postpone relations with the Federation.

For "Failed Escape," Jones created a semi-comic motive for Nurse Lanel (Bebe Neuwirth) as she assists Riker—after he agrees to have sexual relations with her. The producers asked for the melody to be simplified after hearing it on the scoring stage; compare the finished version (disc 12, track 6) with the original, busier attempt (disc 13, track 56). Additional changes made during dubbing included replacing "Paranoia" with a cue from "Final Mission" ("Situation") and "Decisions" by the opening cue from "Devil's Due" ("Marley and Scrooge").

Jones recalls the episode reflecting a more intimate focus as season four reached its midway point. "I remember as this part of the season was going, everything got far more psychological. Certainly technology would save the writer when he didn't know what to do, but it got all about exploring these psychological areas because they wanted to save money. If you were being psychological, you didn't have to spend all that money on special effects."

Night Terrors #191

While investigating an abandoned starship, the U.S.S. Brattain, the Enterprise becomes caught in a spatial rift and its crew begins to suffer the effects of dream deprivation—the phenomenon that caused the violent deaths of the Brattain's crew. "Night Terrors" was one of a number of episodes that attempted to bring a chilling, surreal horror to the series—a difficult task, given *The Next Generation*'s bright, open and comforting mise en scène. While the spatial rift generally appears to cause people to stutter and forget to comb their hair, there are some effective moments, such as Picard suffering an attack of claustrophobia in a turbolift and a group of bodies in the ship's morgue unexpectedly sitting up and terrifying Dr. Crusher.

The horror genre has historically offered great opportunities for music and "Night Terrors" inspired a score that ranges from creepy tension to all-out action—with a rare (for the series) choral component intended to express telepathic communication. In the story, Troi remains the only person aboard the Enterprise still able to dream, but her dreams take the form of a recurring nightmare in which she ascends through a cloud toward a pair of moons. The crew (correctly) interprets the vision as a message from the alien vessel about how to collaborate to escape the rift.

"I love that one," Jones says. "This was the closest to opera that we came and I was trying to say that. I had a 16-voice choir and they gave me the money for that, which was like paying actors. I had a synth choir and a real choir and they were doing different things. The human choir represented Troi and the human problems they were having emotionally, and the synth part was the [moons]. The choir all had to have perfect pitch, so I could give them a 12th divided chord with everything and do it on a TV scale. We overdubbed the choir—we recorded the orchestra and then the choir and overdubbed the two, so that cost more too."

The choir figures in several cues, including the action climax ("Circles"), although the episode's final dub often dialed it down—or out entirely. Jones also recorded "wild" versions of the singers performing lyrics of the "one moon circles" message heard by Troi (disc 13, track 62), but the producers deemed the approach too experimental and the lyrics can be heard only briefly in the finished show.

The episode's suspense music found Jones on more familiar ground. In his "*Star Trek* Questions," Jones emphasized the necessity to play fear as a palpable force in the score. He crafted a maddening "earwig" theme—designed both to reflect the obsessive, fragmented mental state of the crew and to act as a hidden key to the secret of the spatial rift—accompanied by a cold, chordal motive (often played by strings) that underscores the

fear that becomes pervasive over the course of the story.

Jones designed the "earwig" motive as a clue to the solution of the mystery: "They had a line they would say over and over again, so the orchestra's playing something that evolved into what they were hearing. I thought someone would figure it out, but they never did."

In addition to using extended string techniques to generate fear and tension, Jones employed synthesizers to create unusual glissandi and textures in cues like "Morgue" to accompany Crusher's horror as dead bodies appear to come to life. "We used the same keyboards, but I would design different patches for them," Jones says. "Sometimes you'd use a Yamaha approach, sometimes you'd use a Roland, because they had different algorithms to them and you used them in different combinations." Besides the 16-voice choir, the orchestra featured three keyboards, 10 violins, six violas, four celli, two basses, four horns, four percussion and two EWI for the A orchestra; and three keyboards, four percussion, two EWI and two basses for the B ensemble.

At the culmination of the episode, the Enterprise fires two streams of hydrogen into the rift in an attempt to trigger an explosion, while Troi enters her dream state to communicate with the aliens. The cue ("Circles") begins in Ten Forward when a fight breaks out and Guinan draws the alien equivalent of a shotgun to quell the violence. Jones intended the rhythmic figure that appears there to tie into the action music to come, but the finished episode drops this portion of the cue (some of it replaced by "Revenge" from "Reunion"). "I referenced pop music there again and they didn't like that," Jones says. The balance of the music is dialed into the episode, dynamically accompanying the crosscuts between outer space and Troi's dream.

The finished dub mixed "Circles" relatively low and often obscured the music with sound effects, obviating some of the most exciting music Jones ever wrote for the series. Listeners can finally appreciate the full impact of his music on this CD, as Jones combines orchestra, choir and electronics for a propulsive, hair-raising mix of the supernatural and technological. The luscious sonics come courtesy of Armin Steiner on the 20th Century Fox scoring stage. "Armin Steiner always got a great sound," Jones says. "We would always talk about what we were going to do to get a certain sound. I'd say, 'I've got this many woodwinds, that's not going to balance with these things, what can we do?' So he would push people around in the room—he would use the room instead of just playing with sliders."

The Nth Degree #193

While investigating an alien probe near a malfunctioning Federation telescope array, introverted Lt. Barclay (Dwight Schultz) develops staggering intelligence after being struck by an alien signal. "The Nth Degree" was the second episode to feature Barclay, introduced as a shy officer addicted to the holodeck in the McCarthy-scored episode "Hollow Pursuits." Directed by visual effects supervisor Robert Legato, "The Nth Degree" features several exciting sequences and climaxes during an awe-inspiring trip to the center of the galaxy.

Barclay became a popular character and much of the episode focuses on his interpersonal relationships on the Enterprise as affected by his alien "brain boost." A gentle melody for keyboard characterizes Barclay's relationship with Troi ("New Man," "Nice Try," "Cheap Date")—although an electronic source cue for the cold opening of Barclay performing on stage as Cyrano de Bergerac ("Cyrano de Bozo") went unused.

But the story also features wild science fiction concepts and fast-paced action, and Jones keeps his score centered on these aspects. For the episode's early scenes of the Enterprise investigating the space telescope array ("Questions," "Patterns Unknown"), he used shifting, melodically impressionistic patterns similar to the early moments of Jerry Goldsmith's *Alien*—a score itself influenced by Debussy's masterpiece *La Mer*, illustrating how space music has evolved from romantic and impressionistic depictions of the sea.

Barclay's exponentially growing intelligence results from an alien exploration technique designed to bring outsiders to them (the opposite of the Enterprise's mission). Jones created a jagged, nervous figure (first heard in "The Flash") for the alien probe and its effect on Barclay, suggesting danger and unpredictability. As the normally nervous Barclay begins behaving in a calm manner, the erratic probe motive plays against Schultz's performance to reinforce the idea that something is wrong: "I came up with this pattern that was just for data," Jones says. "All you have is a pattern, then as you shift the colors and rub things against it, there's a psychological feel like you're being driven by a mania or some kind of a mental state. Like *Vertigo*, where [Scottie is] trying to figure out Carlotta and following her around—it's playing those kinds of games."

The 4:22 "Probe Threat" is a wildly kinetic cue hitting numerous action beats as the Enterprise retreats, reverses course to go to warp and repeatedly fires on the pursuing alien probe. "I played all the shots in that sequence," Jones says. "I liked where this was going—the show had finally caught up with itself and knew where it was gonna be, and it was just a joy to experiment and play with all those ideas. I could get really symphonic and epic and it really became its own thing."

As Barclay becomes more proactive and seemingly a greater menace to the ship, Jones again plays against the action, scoring the energy and momentum but al-

tering the primary motive to render it optimistic—even heroic—as voiced by horns (beginning early in "Neural-Scan Interface" as Barclay sets up a link on the holodeck with the Enterprise computer).

When Barclay uses the Enterprise to create a subspace rift and the starship begins to pull itself toward a jump to the center of the galaxy, Jones's music throbs with eerie, mysterious orchestral colors ("Going In," "Do Your Duty"/"Bio-Cellular Disruption") that seemingly stretch and distort along with space itself. Jones based "Bio-Cellular Disruption" on his diatonic-cluster technique (heard in episodes like "Where No One Has Gone Before" and "Q Who") that plays all of the white notes of the keyboard at once.

When the episode's conclusion reveals the aliens' intentions as benign, Jones's score transforms Barclay's "alien data" theme into a gentle melody for synthesizers and winds ("Faith")—with a sweet coda for Barclay ("Cheap Date") as he returns to normal, somewhat improved for the experience.

With only the low-key, dramatic "The Drumhead" to follow, "The Nth Degree" marked the climax of Jones's sci-fi/action writing for the series, inspired by one of the most ambitious stories the show had to offer.

The Drumhead #195

Starfleet Admiral Satie (Jean Simmons) begins an inquisition aboard the Enterprise after the discovery of a Klingon spy on the ship. Designed as a cost-saving episode, "The Drumhead" emerged as one of the strongest hours of the fourth season. Spinning off the discovery of the Klingon spy and an apparent act of sabotage in engineering, the imperious Satie and her team of investigators flush out a nervous crewman (who lied about his Romulan ancestry on his Starfleet application) and Satie eventually locks horns with Picard, accusing him of conspiracy. Guest star Simmons was one of the biggest movie stars of the 1950s and '60s, having appeared in classic films like *The Robe*, *Spartacus* and *Elmer Gantry*, and her regal-grandmother bearing made her an excellent Federation villain and foil for Picard.

For Ron Jones, "The Drumhead" marked the end of a nearly four-year journey on *Star Trek: The Next Generation*: producers informed him before he scored this episode that it would be his last assignment. Ironically, he ended up writing the type of atmospheric, sparse and moody score (which the episode's story required) that the producers had been getting from Dennis McCarthy—and would soon request from Jones's replacement, Jay Chattaway. Jones did include a theme—listen for a queasy, three-note ascending motive that opens several cues—but cloaks it in textures of confusion and dread.

The score is dark and brooding, full of tension and foreboding, but also conjuring up a sense of emptiness and loss. Early scenes feature a throbbing, doleful melody ("J'Dan") played by low strings, music that anticipates the depths of suspicion and ill will that Satie's investigation will stir up. For the most part, however, the music remains atmospheric, welling beneath the onscreen tension and fireworks. "It was cool to back off and just let the show stand," Jones says. "Music was almost incidental in this one. It was interesting, because instead of ships in space it was people in a room arguing their points. The actors wanted to act. And the show doesn't really resolve. I remember feeling numb and weird when I was writing it."

Jones still managed to create a musical resolution that epitomized the humanistic approach of the series and his own musical dramaturgy. In the episode's climactic scene ("Implications"/"Drumhead"), Satie and her team seem to be closing a noose of innuendo and suspicion on Picard himself, scored with cold, glassy textures. But Picard unnerves Satie by quoting the words of her father—a famed Federation judge and an advocate of civil liberties—and the music warms with nobility. Seething with rage, Satie goes on a tirade that causes a Starfleet admiral to walk out of the courtroom in disgust, scored by discordant textures that break down to defeated, plaintive solos for woodwinds—and finally a lone trumpet suspended above a unison violin line. Played over a shot of the broken, abandoned Satie as she sits in silence in the courtroom, the music plays her as alone—defiant but powerless, cloaked only in the weakening vestiges of fear.

Jones's coda ("Observations"/"The Price"), while brief, shows the same profound understanding of the series' appeal that made his music such a key element of *TNG*'s first four years. Even after such a humbling journey into bigotry and corruption, Picard and his crew are able to arm themselves with the hope to go onward, in search of better days among the stars.

The Best of Both Worlds #174–175

Bonus Tracks

Ron Jones's superb music for the two-part "The Best of Both Worlds," which ended the third season with a cliffhanger and launched the fourth season with a bang, remains hugely popular for its *Star Wars*-style space action and bold, synthesized choir conveying Armageddon at the hands of the Borg. In 1991, GNP/Crescendo released Jones's scores from both parts on CD (GNPD 8026) as "Volume Two" of their series of *The Next Generation* soundtracks. This pre-existing album contractually limited FSM to releasing no more than five minutes of music recorded for the "The Best of Both Worlds," whether previously released or not.

Disc 12, tracks 35–40 feature exactly 5:00 of unreleased music: short cues left off the GNP/Crescendo

CD to facilitate a better album experience, but included here to flesh out the scores' subtler moments. From "Part I," "Early Worm" features a gently ominous two-note theme used for Riker's competitive relationship with the up-and-coming Commander Shelby (Elizabeth Dennehy). From "Part II," "Borg Reach Saturn" is the apocalyptic end of act four, for a nifty FX shot of the Borg cube approaching Saturn.

The information below provides guidance for listeners wishing to create a chronological playlist mixing tracks from the earlier album with those on this set:

"The Best of Both Worlds" #174

1. New Providence M11 1:22 (GNP track 2)
2. Early Worm M14 1:08 (FSM disc 12, track 35)
3. Preparations M21 0:24 (FSM disc 12, track 36)
4. Hansen's Message M24 1:27 (GNP track 3)
5. Borg Engaged M25 1:18 (GNP track 4)
6. First Attack M31 5:04 (GNP track 5)
7. Contemplations M41AltA 0:49 (FSM disc 12, track 37)
8. Borg Takes Picard M42 3:05 (GNP track 6)
9. Death Is Irrelevant M43 1:35 (GNP track 7)
10. Away Team Ready M51 1:20 (GNP track 8)
11. On the Borg Ship M52 1:28 (GNP track 9)
12. Nodes M53 2:53 (GNP track 10)
13. Captain Borg M54 3:56 (GNP track 11)

"The Best of Both Worlds, Part II" #175

1. Energy Weapon Fails M11 3:16 (GNP track 12)
2. Humanity Taken M13 0:57 (GNP track 13)
3. Contact Lost M14 0:38 (GNP track 14)
4. Repairs Complete M21 0:20 (FSM disc 12, track 38)
5. Cemetery of Dead Ships M22 1:45 (GNP track 15)
6. Currents M31 0:56 (FSM disc 12, track 39)
7. Intervention M32 4:23 (GNP track 16)
8. Sitting Ducks M41/
   Borg Reach Saturn M42AltA (FSM disc 12, track 40)
9. The Link M51 2:58 (GNP track 17)
10. Sleep Command M52 3:54 (GNP track 18)
11. Destruct Mode/
    Picard Is Back M53AltA Pt. 2 1:36 (GNP track 19)
12. Picard's Nightmare M55 1:00 (GNP track 20)

—Jeff Bond and Lukas Kendall

Afterword

A Personal Note From Lukas Kendall

Years ago, I had the privilege to write liner notes for a *Star Wars* Trilogy CD box set. I was 19. The album producer, Nick Redman, instructed me, "Whatever you do, do not write, 'I first heard the *Star Wars* soundtrack when I was six years old,' because no one cares."

"Of course not," I lied, for that was exactly what I had planned to do.

Nick later made an entire first-person documentary, on Warner Home Video's dime, in which he and his colleagues walk the locations of *The Wild Bunch* in Mexico.

The point is: we are irresistibly driven to explain a piece of movie or TV history in personal terms. "Discovery narratives" are common with *Star Wars* but less so with *Star Trek*—perhaps because fans first fall under the spell of George Lucas's colorful whiz-bang action as young children, then "graduate" to the more sedate, cerebral *Star Trek*.

The appeal of *Star Trek* is easy to understand, especially for awkward male teenagers: it dispenses with the ugly, ordinary, petty anxieties of the everyday world in favor of a brilliant, bully-free fantasy where mankind has solved its problems and taken to the stars—utopia. And it uses that expansive setting to fulfill the function of literature: to explore the human condition, the conflicts of existence more meaningful than cafeteria gossip or homework.

There's also the great line in *Futurama* by Philip J. Fry about *Star Trek*: "But most importantly, when I had no friends, it made me feel like maybe I did."

Briefly: circa 1990 I was an awkward, brainy yet lonely high school student with few likeminded pals, growing up on a remote island (Martha's Vineyard) that is surprisingly empty and dull during the long, frigid winter. My family lived in a house in the woods (no friends next door) and to make matters worse, my recently divorced parents were moving on to new relationships. Could there be any more perfect viewer for *Star Trek*?

Given the suckitude of the recently released *Star Trek V*, the rapidly maturing *Star Trek: The Next Generation* became my best friend—Picard and his crew were appointment television. My bedroom was a soothing cocoon of *Star Trek* magazines, comic books, novels, spaceship blueprints and fanzines.

And soundtracks. I had always noticed that most of the sci-fi movies I loved had really cool—usually orchestral—music. While there seemed to be a fanzine for everything under the sun, it was virtually impossible to find anything written about film scores (at least in the U.S.). So I started the newsletter that eventually became *Film Score Monthly*.

At first I loathed the music of *Star Trek: The Next Generation*. It sounded like bland wallpaper next to the

comfortable, old-fashioned library music of the original series, and the robust, symphonic feature scores by Goldsmith, Horner and Rosenman.

Gradually, I admired *TNG* cues here and there: the Irish jig of "Up the Long Ladder," the "Terrorist Attack" from "The High Ground." But when the synthesized choir entered at the end of act two of "The Best of Both Worlds" I had a full-on religious conversion: this fellow with the shorter name, Ron Jones, was writing music for me. Somewhere, out there in the universe, he was my friend.

I retroactively devoured his scores from past episodes, videotaping the syndicated repeats and memorizing the scores. Dennis McCarthy's music was frustrating because, try as I might, I could not remember a melody; but Jones's scores each had a theme of their own, and every cue seemed fully formed. They wove themselves into the narratives, becoming the storytelling moments. And the fact that not a single note was available on CD made the scores all the more captivating—the only way to experience them was to rewatch the sequences on VHS.

In 1991, GNP/Crescendo released a CD of "The Best of Both Worlds" that became one of my all-time favorite albums. I longed to make movies myself one day, just so I could have such an awesome soundtrack.

Shortly thereafter, Ron disappeared from *TNG*, and I discovered a new world of intrigue—behind the scenes. To this day, it is annoying beyond belief that the producers of *The Next Generation*, and in particular Rick Berman, had a boneheaded notion that good music was bad for their show. Certainly, they were right to not want bad or cheesy music, but Ron's music was perfect: an elegant fusion of theatricality, originality, subtlety and style.

I am positive that the quality of his music was the reason he wasn't canned sooner. Having gotten to know him during the ensuing 20 years, I love him, but I can see how he could be a pain in the ass. Put him together with studio accountants and you can expect blood.

Ron Jones was the first composer I ever interviewed, and you can read a transcript of that conversation below. I could not believe the way he talked about his music as a metaphor for his penis (not the word he used).

Ron is like a big kid. His heart is on his sleeve. He is the world's worst speller. He is a brilliant musician. He lives comfortably in Burbank with his wife, Laree, and seems like a typical well-to-do Midwestern Dad, maybe a little wacky. The only thing that really sets him off is when art and creativity are not valued—which happens a lot.

He is delightfully funny: not in a joke-telling way, but in his outrageous take on the world. I saw him conduct a *Family Guy* cue that involved a sight gag about huge breasts. Between takes, as the orchestra was getting ready and cartoon bosoms filled the video monitors, he quipped, "This is why we're in Iraq."

I rarely stay in touch with film and TV composers. Put two of them together in a room, and all they talk about is recording gear and royalties. But I adore Ron. All he cares about is the work. He's a lunatic, like me. He's my friend.

It was my great pleasure that Ron hooked up with Seth MacFarlane on *Family Guy*. Ron deserves a patron who will appreciate and protect him from the corporate nudniks. The only downside is that *Family Guy*, as an animated comedy, rarely allows for the kind of extended dramatic music that Ron was born to do. I am positive that, in the future, their collaboration will allow Ron to spread his wings. (Seth is a pretty successful guy.)

As *FSM* became a magazine, then a record label, it was always in the back of my mind to do a box set of the entirety of Ron's *Star Trek* music. I even used to fantasize how many discs it would take and where the breaks between seasons would go.

I daresay it was my dream project.

If there is a secret to Ron's success, it is never losing sight of the kid within himself, and always writing for the viewer. So too do I consider the 16-year-old version of me, lonely and wishful on Martha's Vineyard, absorbed in *Star Trek*, and I fantasize about some sort of time machine that could bring this box set to that boy.

It's important to keep dreaming.

—Lukas Kendall

Additional and Alternate Cues

Disc 13 of this box set features additional and alternate cues from Ron Jones's *Star Trek: The Next Generation* scores. A perusal of the track list reveals that the composer only recorded a few alternates during the show's first year (when Robert Justman supervised the music) and a handful during the second season (after Justman left and the music supervision fell to other hands). By the third and fourth season, however, it became a matter of course to record many cues in dual (or multiple) versions.

In general, FSM has included the version of each cue used for the finished episode in the main program on discs 1–12, relegating any unused version(s) to disc 13, whether or not the broadcast cue represented Jones's

original approach or an alternate (slated "AltA" or "AltB," etc.).

There are a handful of exceptions. If the cues are identical except for length, the longer cue appears on the main disc (regardless of whether or not it was used), with the shorter version typically not included at all. (For example: if a cue was 20 bars long, one take might use all 20 bars, with another take beginning at bar 4; there is little point in releasing the take that starts at bar 4.)

In the case of "Imperfect Solution" (the action climax from "The High Ground"), the version in the episode uses a pick-up take at the end (the only one recorded) with a "clam" in the strings. This appears here as disc 13, track 29, while the main program uses the original version without the pickup (disc 9, track 16).

On rare occasions, Jones would spot, write and record different versions of a cue. These were never for the full length of the scene—in television, time did not permit that kind of experimentation—but rather represented different approaches to the cue's duration. For example, in "The Offspring," the finished episode uses the short cue "Power Trip" (M25, 0:05), but Jones also wrote and recorded the longer "Admiral's Warning" (M25AltA, 0:15)—the latter included in the main body of the program, as it is more substantial musically. In general, when cue titles differ between the original and the alternate, Jones planned the different choices while composing the score; when the takes have the same title, they represent improvisations on the scoring stage due to producers' feedback or Jones's own anticipation of the same.

In some cases, listeners may find it challenging to tell the difference between the original version of a cue and the alternate. Sometimes, the beginning or ending is different (a fade-out vs. a "button" at the end); oftentimes an instrument is removed (or added); and in some cases, the difference is merely a note or two within a two- or three-minute piece. If they sound the same, rest assured there is a subtle difference somewhere.

A handful of tracks feature "wild" takes of electronics or unusual instruments on hand that Jones recorded at the end of sessions—for example, the Alpine horn from "Heart of Glory," and the choir at the end of "Night Terrors." These represented opportunities for Jones to create a library of sounds for possible use in the episode or a future installment.

For one episode, "Brothers," the alternates can be found at the end of the score itself (disc 10, tracks 29–35), due to space limitations on the corresponding CDs. Jones recorded a greater-than-usual number of alternates for this episode, due to the rare second recording session resulting from technical problems with the Synclavier. The final cue, "Reconciled," features a quiet ending in the finished episode that was not found on the master tapes and may have been remixed on the dubbing stage. The revised quiet ending (just a few seconds' worth) has been taken from the finished episode itself.

Data and Statistics

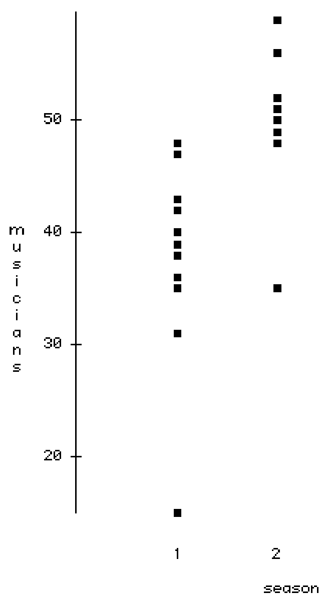
The following table displays data about the recording sessions for each Ron Jones-scored episode of The Next Generation: episode number, title, recording date, airdate, recording location (Paramount or 20th Century Fox) and the total number of musicians employed. The musician counts reflect all musicians who played on each session, even though many cues from those episodes may have utilized a much smaller ensemble.

Ep. No.	Title	Airdate	Rec. Date	Loc.	Mus.
103	The Naked Now	10/3/1987	8/20/1987	Par	31
106	Where No One Has Gone Before	10/24/1987	9/25/1987	Par	40
108	Lonely Among Us	10/31/1987	10/15/1987	Par	35
110	The Battle	11/14/1987	11/5/1987	Par	36
114	Datalore	1/16/1988	12/18/1987	Par	38
116	11001001	1/30/1988	1/15/1988	Par	39
118	When The Bough Breaks	2/13/1988	2/5/1988	Par	42
120	Heart of Glory	3/19/1988	3/11/1988	Par	43
122	Skin of Evil	4/23/1988	4/5/1988	Par	47
124	We'll Always Have Paris	4/30/1988	4/19/1988	Par	15
126	The Neutral Zone	5/14/1988	5/6/1988	Par	48
128	Where Silence Has Lease	11/26/1988	11/17/1988	Par	51
130	The Outrageous Okona	12/10/1988	12/5/1988	Par	51
132	Loud As A Whisper	1/7/1989	12/28/1988	Par	49
134	A Matter of Honor	2/4/1989	1/26/1989	Par	48
138	The Royale	3/25/1989	3/16/1989	Par	35

Ep. No.	Title	Airdate	Rec. Date	Loc.	Mus.
140	The Icarus Factor	4/22/1989	4/6/1989	Par	50
142	Q Who	5/6/1989	4/27/1989	Par	59
144	Up The Long Ladder	5/20/1989	5/11/1989	Fox	52
146	The Emissary	6/24/1989	6/1/1989	Par	56
148	Shades of Gray	7/15/1989	6/9/1989	Par	52
150	Evolution	9/23/1989	9/15/1989	Fox	43
152	Who Watches the Watchers	10/14/1989	10/6/1989	Fox	40
154	Booby Trap	10/28/1989	10/20/1989	Fox	40
156	The Price	11/11/1989	11/3/1989	Fox	42
158	The Defector	12/30/1989	12/14/1989	Fox	51
160	The High Ground	1/27/1990	1/11/1990	Fox	51
162	A Matter of Perspective	2/10/1990	2/1/1990	Fox	45
164	The Offspring	3/10/1990	2/23/1990	Fox	50
166	Allegiance	3/24/1990	3/7/1990	Fox	49
172	Ménage à Troi	5/26/1990	5/18/1990	Fox	24
174	The Best of Both Worlds Pt. 1	6/16/1990	6/1/1990	Fox	49
175	The Best of Both Worlds Pt. 2	9/22/1990	9/6/1990	Fox	49
177	Brothers	10/6/1990	9/28/1990	Fox	25
181	Reunion	11/3/1990	10/26/1990	Fox	36
183	Final Mission	11/17/1990	11/12/1990	Fox	37
185	Data's Day	1/5/1991	12/14/1990	Fox	39
187	Devil's Due	2/2/1991	1/17/1991	Fox	36
189	First Contact	2/16/1991	2/7/1991	Fox	36
191	Night Terrors	3/16/1991	3/1/1991	Fox	35
193	The Nth Degree	3/30/1991	3/22/1991	Fox	37
195	The Drumhead	4/27/1991	4/12/1991	Fox	36

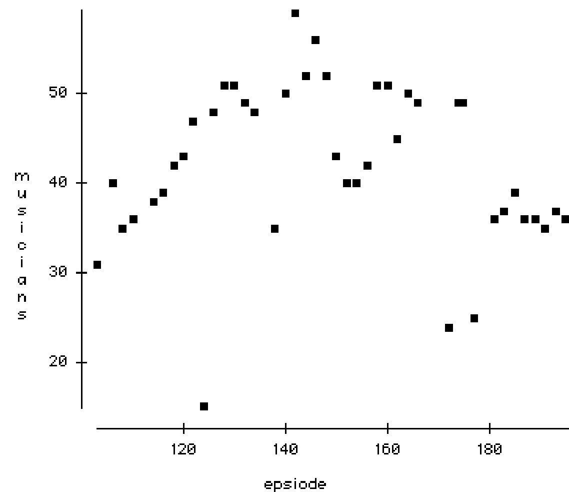
The above information does not reflect the second session held for "Brothers" due to technical snafus at the first session (see the notes for that episode as well as the Season Four introduction for further information).

The graph below displays the number of musicians employed by season:



As the graphical display indicates, the typical orchestra size increased for the second season (compared with the first), then declined through seasons three and four.

The following scatterplot:



displays the number of musicians vs. the episode number. The same general pattern is apparent, with the "budget-saving" epsiode "We'll Always Have Paris" an obvious outlier near the end of the first season.

Interplay Computer Games

Ron Jones never worked on another *Star Trek* television series after leaving *The Next Generation* in 1991, but he did reconnect with *Star Trek* in 1997 when he scored the Interplay videogame *Starfleet Academy*, and again in 1999 for a second game, *Starfleet Command*. Both projects provided budgets large enough that he could combine live players with synthesizers.

Starfleet Academy (1997)

Starfleet Academy was a popular PC flight-simulator game that featured live-action segments starring William Shatner, George Takei and Walter Koenig (reprising their characters of Kirk, Sulu and Chekov from the original *Star Trek* series.)

"Interplay was in Orange County," Jones recalls. "I taught a USC film scoring class off and on for seven years with Buddy Baker and those guys. [After graduation], one or two of [the students] were at Interplay and they were doing this *Star Trek* game, and one of the composers said, 'You know, my teacher was Ron Jones at USC—why don't we call him and see if he'd do it?' So they called me and told me what kind of budget they had, they said they had Shatner and other actors and they were actually going to film them, and I thought that was interesting, because it's usually just these little animated characters. They said they wanted to do this like a movie and they wanted it scored like a movie."

Jones created introductory music for the live-action short that begins the game ("Starfleet Academy Theme") as well as selections of "exploration," "winning combat" and "losing combat" for different gaming scenarios. On one hand, Jones did not face the second-to-second requirements ever-present in scoring a film; on the other hand, his compositions had to be modular, to facilitate the gameplay segueing between cues. Stylistically, some of the action music picks up where "The Best of Both Worlds" left off, but often the tone reflects a throwback to *TNG*'s first-season scores in their emphasis on adventure and soaring optimism.

"I invented some new themes and I liked the Starfleet Academy theme," Jones says of the experience. "It was fun to do it. I had access to the Alexander Courage theme, but that was it. I didn't have access to my own themes from the TV show. I had a month to work on it—they gave me 35 days and I delivered in about 29 days, I think. I took a long time to develop all those themes and I was concerned about how to make the new themes sound as *Star Trek* as possible. I had a new theme for the Enterprise—it was all about going into outer space. I had the movie where Kirk's at the Academy introducing the characters, but for everything else I just had an outline. But I had to figure out how to have a transition for whether the character was winning or losing the game. You had to do it so the changes didn't seem too abrupt, so I used tempos and key relationships and orchestration so they would seamlessly go from piece to piece and have transitions possible at any part of the cue."

The budget allowed Jones to use union musicians, recording at Burbank's O'Henry Studios scoring stage. *Starfleet Academy* became a successful game for Interplay and the company pressed a promotional CD of the soundtrack (included with some copies of the game), combining Jones's recordings with supplemental synthesized tracks by Brian Luzietti. Disc 14, tracks 1–10 feature the Ron Jones portion of that CD, using the titles and sequence created by Interplay. (Jones's scoring paperwork uses functional descriptions, e.g. "Losing Combat #1," given by FSM as parentheticals.) A handful of short, previously unreleased Jones bonus tracks appear at the end of disc 14 (tracks 47–50).

Starfleet Command (1999)

Two years later, Interplay invited Jones back to score *Starfleet Command* (1999), another PC flight simulator, this one allowing gameplay as one of six combatants: Starfleet, Klingon, Romulan, Gorn, Hydran or Lyran. Jones needed to create music that would chart the experience of playing as each: "Menu Screen," "Mission Start," "Faster," "Mission Failure" and "Mission Success." Again, Interplay licensed Alexander Courage's "Theme From *Star Trek* (TV Series)" for brief use in the opening cue ("Intro Movie") but, as before, Jones did not have access to his own music from *The Next Generation*. The composer therefore had to fashion new themes for the Klingons and Romulans.

"For the Romulan theme, I got to do what I wanted to do," Jones says. His new theme was far more martial and filmic than the music he had created for *The Next Generation*—like *Star Trek* music filtered through a *Star Wars* mentality. "I got to develop ideas that never got developed on the show, so I got to write the Romulan theme I never got to write on the shows—because the Romulans are warriors, but they're smart warriors, not like these meanies from Mongo. So we'd do Romulans failing and Romulans succeeding and the Romulans succeeding was much more fanfare-oriented."

The videogame format provided Jones unexpected freedom to construct his music with classical architecture, and Interplay allowed him free reign to develop musical ideas for the game's aliens. One race (the Gorn) had their own history in the franchise that Jones had never explored, while two were invented for the game (the Hydrans and Lyrans). "I had a different texture

and a different vibe for all these races. There were some that were water guys…I had to grab what little I knew about them. They didn't give me a lot, just the design sheets from the game and what little they knew that these guys did. And then I would do some just general 'struggle' music. But it was interesting, because it was all imaginary. You never get an easy out, really—with this I'd say, 'Great, I don't have to hit anything.' But then the problem is, 'Oh crap, I don't have to hit anything—now what am I going to do?' But they left me alone, that was the beauty of it. I didn't have to lock to picture because there was no picture. I got the 'Interactive Arts Soundtrack of the Year' and it was fun exploring all these different races—it would have been fun to do that on the show."

Because the music budget for *Starfleet Command* was smaller than for *Starfleet Academy*, Jones traveled to Salt Lake City to recorded the orchestral parts. Disc 14, tracks 11–42 feature the premiere release of Jones's *Starfleet Command* music, with bonus cues on tracks 43–46 (the first three of which repeat early tracks with synthesized choral and percussion overlays not used in the game).

—Lukas Kendall

1992 Ron Jones Interview

Lukas Kendall conducted the following interview with Ron Jones in March 1992 at the Sheraton Universal Hotel.

Kendall, 17, was visiting Los Angeles for the first time, at the invitation of the Society for the Preservation of Film Music, to cover their annual film music conference and Career Achievement Award; this was his first-ever in-person interview with a composer.

Jones, 37, had been dismissed from Star Trek: The Next Generation *less than a year earlier, and his emotional temperature was hotter than in the 2010 interviews conducted for this box set. He patiently waited as Kendall struggled to get his hotel room's keycard to work, and displayed plenty of personality in the ensuing discussion. Most of the interview originally appeared in* Film Score Monthly *#25 (September 1992).*

Lukas Kendall: How did the producers' approach to scoring the series change over your four years?

Ron Jones: What I experienced was that in 1987, when we started the thing, I dealt a lot with Robert Justman, because he was primarily in charge of the music. They had two co-producers and they both shared responsibilities to oversee it, but Bob Justman was in charge. He had come from the original series, so he had a certain philosophy, very musically literate, where he saw the music as being a real exciting part of the show, and he'd always come to the dub and bring up the levels and that kind of thing.

LK: I just watched first season's "The Battle" the other day, and the volume of the music was surprising after the low mix of the current episodes.

RJ: Yeah, we went from there to the beginning of the second season, when the show sort of found itself, and then kind of branched out from there, and I felt more freedom to express. In other words, to answer your question, first season we were kind of walking in the footsteps of the original series. I watched the original series growing up, but I didn't really have it ingrained in me. But it went from that sort of "following in their footsteps" to finding itself, its own, second and third season, and the fourth season…but it has gone to a…more subtle approach, being what the producer is expecting and requiring of the composers now, and that's hard to do. If the story is a powerful story, it's hard to hold back and be subtle and everything.

LK: When did it sort of change over? Did [second season producer] Maurice Hurley have any opinions on the music?

RJ: I never talked to him, ever, because other producers were involved in the writing. They'd be just over the writing, another guy would be just over the special effects and sound design, and it's very much like a military organization, where everyone has their narrow responsibilities. Whatever comes across their desk they're concerned with, and whatever comes across somebody else's desk they're concerned with, and occasionally they would come together and have some kind of interaction. But basically the way that the producers could control things so well is they limited interaction…you're in little rooms and they would dole information to do that and don't try to tell us how to do things. I mean, with me, it's evident as you look back at the scores that I tried to do the best thing for each show and I tried to give it everything. If I was a producer, I would probably try to do it a little differently than they did it. The way that they're doing it now is evidence that they went down a course, and I was not of that philosophy, so they got somebody else.

LK: Did you have to fight that course?

RJ: I fought every day—every day I was there was a fight. It wasn't a bitter fight…the first season I actually felt I was getting ulcers going to the dub because I'd have to fight, for the score, for its place. There were times I'd say, "Take it out, that cue's wrong," and they'd say, "No, we like it, it kind of fills a void." It wasn't like I was trying to say, "This is my music, make it bigger than

the screen." I would assume that your audience knows that the composer understands that it's underscore, but when it's minus underscore, when you're not even at a zero point anymore, when you're fighting for it to even get into its right zone.... And then, when they have all of the tracks spread out, so that when you score the whole thing and it has a certain balance and color, and all of the sudden they start saying, "Let's take out this part, and leave that part," and all of a sudden it's like a flute part or a woodwind part that was never meant to be really heard all of a sudden sticks out, because they took the French horns and the trombones and the synthesizer three out, and it begins to change your color. It's a very unnerving process, and one that you can't just take sitting down. You have to say, "You know this will really fit the story if we maintain the colors in their proper balance, because what I was going for was...." I was always fighting for all the things, trying to explain my symbolism, what was the reason for that melody, because I didn't just do the [hums the *Star Trek* fanfare]. After the first season, we got over with the trauma of everyone having a new *Star Trek*. We felt we were big boys now, let's go out and do something unusual.

LK: I noticed when I first heard the "Best of Both Worlds" CD that there was a lot more to the music than what was dubbed into the episode. The first example I can think of is at the end of Act Two, when the Borg ship is magnified on the viewscreen, and your music just starts blasting, but on the CD it didn't come out so much.

RJ: Right, and what the audience is getting when they buy the CD is the composer's viewpoint. When you're watching the show, you're watching the producer and executive producers' viewpoint of the sound effects and everything that's important. They'll get a visual, and even though they spent thousands of dollars on that visual, if they don't like it, they'll say, "No, change it." So, everything is subject to change, even in the dub, so when you watch a show, and something jumps out at you now, and you go, "Gee, I wonder if the composer meant that," usually the composer didn't mean for that at all to happen. Composers are trained to make music in a structure, where things are in balance, and if something's out of balance, there should be a reason for it.

LK: What was it like working with the show's sound effects and the dub?

RJ: I kept trying to find [in] every show an envelope for the orchestra to speak. When I'd look at the videotape of the episode they'd give me for the show, and I'd read the script, I'd say, "Aha! This is going to have a lot of Klingon bridge sound effects, and this is going to have that," and I'd even call the sound effects people and ask what kind of equalization band, how many hertz is that room going to be in, because we kept getting destroyed by air conditioner sounds. When they dub a *Star Trek*, there are 128 channels, which is unbelievable. Eight tracks to maybe 16—they expanded it because they kept wanting to get more greasy control over it—is music, the rest is dialogue, and sound effects, and there's like 16 channels of bridge sounds, and air conditioner sounds for the turbolift.... They'd go in and it's a different sound, going on a loop, and that thing is just cranking, and those frequencies... you add a splash cymbal to an orchestra and all of a sudden the orchestra just changes color. I kept trying to the look at each show, and say, "You know what, I don't need all those bass instruments, I need mid-range." So, sometimes I'd call 14 violas and no violins and six French horns and certain percussion, something like that, and just have real thin D-50s and synthesizers up high, because I knew that the low end was going to be carried, and also because I didn't want to cover up those beautiful sound effects. I kept telling them the sound effects are more elegant than the music in this show, because you're creating a whole world. In animation, you have to create a whole world, you have this piece of paper that they put a camera on and it's supposed to be live. And so it's the same thing with that, the sound effects were very elegant, when in a 20th-century type of thing, the sound effects aren't all that important because we all accept them. But when you're on another planet, the way they walk on a surface, they have to come up with a new "how's that going to sound." The air pressure is different... they play with the ring modulation, they play with all those room sounds.

LK: The show gets all the Emmys for the sound, usually.

RJ: Right. And I think two or three of them were shows that I scored, "Best of Both Worlds Part I," "Part II." So, to answer your question, yes, it's a fight, but it's not like an anguishing battle-fight, it's not a war. What it is, it's a struggle, for each voice to be in there to be heard and to be part of it. I had to tell them at the end of the first season, "Look, I've screamed, I've yelled, I've told you guys, I've insulted everybody in the room, you've either got to decide if the blankety-blank air conditioner is more important than the orchestra. If you feel that way, I'll call three instruments, and you'll save a lot of money, and it'll be just as loud, because you guys got sliders. Rather than have a 56-piece orchestra there, because you're paying for all this stuff, and I have to write all these notes. I'm breaking my butt, so decide what you like the best."

LK: So they gave in at that point?

RJ: They never gave in. They never gave in. What I'd do is sort of like lobbying Congress, you hope you get enough votes so that bill passes...

LK: Then it's vetoed, and...

RJ: Yeah, then it might go to committee, and you know, you might.... I just had to sit on the stage and be there and argue my point, without getting in the way, because I already notched the music and made the dynamics fit. I did a lot of work myself, so the sliders didn't have to do the work. I didn't just write the music *forte*, then they'd slide it and you'd lose a lot. So, if that gives you a detailed answer to the question, without saying, "Yes, it was a battle," or "no," that's my answer. It was always a struggle, and I don't how Dennis [McCarthy] copes with it, because you have to cope if you want to work in it.

LK: One of the ways you got around the dub, that I could always hear, at least, was like a "synthesized ostinato," the sequencers and so forth.

RJ: Keyboard Three. And that was the guy that was like my DH in a baseball lineup. He was never in the room, he always went direct onto tape, on his own tracks, in stereo. And that guy could be written...I kind of convinced them that it was like sound effects that you could bring up and down, it wasn't really important to the score, it's kind of there, and so they kind of played with that thing. To me, it's like if Bernard Herrmann was scoring now, the way he used rhythm, not just to carry the punctuation of the melody and harmony but as a psychological effect...when you're in space and you're in a computer-enhanced environment, and the computer talks to you, you're dealing with digital info—the music should take on a digital format too. So that was always to me like MS/DOS or something, it was always a computer language, and there was always a lot of symbolism in what those notes were. You take those four notes, or whatever it was, and it had to do with the mystery of a planet...like in "Where Silence has Lease." They're in a place where you can't figure out anything, and you never even see the bad guy until the fifth act, and then not until the end of the fifth act, and it's a guy that looks like a cat....

LK: Now, I noticed they tracked some of that music into the end of "Booby Trap."

RJ: They did, because I scored some stuff they didn't like. The music editor [Gerry Sackman] and I went upstairs and pulled out a couple of things and—aha—that worked. At the end of that show, I wrote a very unusual, big cue, it was very strange. In fact, the producer said, "That's very French" or something, and I don't know where he got the word "French" but.... Anyway, when you're using that kind of ostinato thing, it was to glue the mystery together. When it made sense at the end, it made sense. Or the other thing, "Night Terrors," that was a case where you're being called by something way offstage, and it's in people's minds but it's not, and you have to have something to hang it together. You just can't hum a tune and say, "That's going to be the mystery tune," you have to come up with a little device, and it turned out that the little device was part of the song the crystal voice thing was saying to them, "one moon circles." And I hired a choir to sing that, because you can't have a cello sing the words. There were actual words spoken.

LK: That didn't come through in the episode.

RJ: No, it didn't. It was buried in there.

LK: It just sounded synthesized.

RJ: Right. We had recorded a synthesizer on pads that were the same notes, but it couldn't speak. They were always insecure about having voices on there, you know. Even with the Borg show, when you first see the Borg, on "Best of Both Worlds, Part I," that was a requiem: "Here's the end of mankind, this thing is coming!" Let's be serious, you can't just write a typical "this week's episode" show, this isn't another episode of *Wagon Train*, this was the end of mankind as we know it. When something cataclysmic happens, people get on their knees. No matter what they believe, they get on their knees. So I tried to take a form, like a requiem, and take everybody almost into a rarefied atmosphere. This is not just, "Well, somebody's going to blow us out of the sky, and we'll be smart and figure it out." I wanted it to be like "Goodbye," like an epitaph for humanity. Like it's over. And the metallic sampled choir in there was supposed to represent that. If you listen to the soundtrack album you can hear that, but if you watch the show, again, it's editorial control. I think it was Gene Roddenberry and Rick [Berman] who really felt insecure, because Rick would always relay to me, kind of indirectly, that they're worried about it.

LK: Was it always in the name of Gene?

RJ: Yeah, and Peter [Lauritson] would say, "I don't know if you should go that far out." But I gotta give them a real compliment, that even if they disagreed with me, they always gave me the rope to hang myself with. They didn't just say "no." And I could have been dismissed any time during the 42 episodes that I did, but they kept calling me back. They hated me, but they kept calling me back.

LK: What was the last straw, then?

RJ: I don't know, I don't want to speculate. I think you build up things over time that bug you, and somehow whatever bugged them was it because they never were clear. I think for legal purposes, because some other employees that had been let go had decided to take them to court, it was like gag thing, like nobody could say anything. It was like, "Uh—goodbye, we're calling somebody else." So I don't know, and that was right after they said, "Great score." I kicked butt on a score, this "Drumhead" show, a real bummer show...

LK: I was thinking, that last one was one they

probably would have liked!

RJ: They dug it! They dug it, they went, "Yeah [claps hands], this is great," and then the next thing you know, you're not there. I don't think it was because of a creative thing, I just think whatever I was doing got the best of them and they said, "Hey, we don't need this." But I didn't try to be an irritant, and also, really, the last two years I was doing it, I wanted to get off, I wanted to get onto something else. When you're involved in a show like that, it's just so all-consuming, you can't even have lunch with anybody, you can't do anything business-wise outside of it. Here I am working day and night on *Star Trek* and here I am trying to have a life, and for four years, it's like being in a tube. You're in Hollywood, but you're in a tube. People say, "Oh yeah, don't call Ron, too, he's busy with *Star Trek*." So not only does everyone think you're busy, and you are, but you want to get out of it. At the same time, you want to scream and say: [makes motion as if to scream but no words come out]. It's wonderful, part of me is segmented and is [in] a camp that just loves it, loves the energy, but it's a very naïve side. The more-informed, reality segment of myself says, "Please don't ever put yourself in a position where you're doing a series that long." And every time I came there, I kept telling myself, "What movie am I doing?" I'd come in there and I'd say to Peter, "Okay, what's the movie this week?" Because I refused to think of it as *Star Trek*. I refused to write the same licks, to write the same thing, to call the same orchestra. There was a different band for every show—I never had a *Star Trek* band. One thing I didn't like about the first series was that the same nine shows that were scored were used over and over, and you knew when the bad guy was coming, and when the ship is going to blow up, and it was the same licks. You could almost not have the sound on and do your own score just by humming along. Which may be part of its charm, maybe.

LK: I think it is, actually.

RJ: It's like having an Uncle Chumley that you know very well, who is going to say the same thing. But I felt that this new show had more sophisticated goals and more global concepts that they were trying to put across than the original series, which was more swashbuckling. This was a little more like a "Library of Congress Presents" version of *Star Trek*, it was a little more Smithsonian, so the music should be taking you to a different world. If I was in my living room watching the show, would I want to hear the same thing, or would I want to be, "Wow, let me watch this thing, it's grabbing my attention!" I used to love doing the teasers for the show, because it would just set you off in a different world. And one show that was on just tonight was the one where Riker is undercover on a planet, "First Contact." On that one, I told them that I was going to score that one as if I'm a composer on that planet, that everyone from *Star Trek* is an alien, which it was. So I came up with licks and different percussion things that were totally not part of the normal mode and scored everything from a different point of view. And of course the producers, they look at me like, "Oh, no, well, Ron's on one of his things again." But I came in on every show like that, like on "The Royale." On that one they all came in and said, "This show sucks, Ron. What are you going to do with it?" They didn't even care what I did with it! They just knew Ron's going to do something different. Thank God. That was the one time they said "Thank God Ron's here." And I said, "Okay, I'm actually going to score it like it's a story, like you're in the novel, and then everything outside of it will be kind of synthetic and lonely, like they're out there looking in on this thing."

LK: Yeah, as soon as the characters go through the doors to the hotel…

RJ: It just bang, changes, saxophones and everything, picks up this big band thing and plays it to the hilt. Played it really corny, corny to the hilt. Which made it hip. I thought it was a neat opportunity to pull out some different stops and not have it be the same. So if I ever write my memoirs about it, I would say that each one was like a child, and this one's a different child, that's a different child, and I have lots of children. I don't have one or two children that I keep pushing out there on stage to do the same tap dance. They're all different.

LK: How do you think your music ended up developing over the four years? To me, it seemed to go from more electronic at the beginning to fully orchestral with scores like "The Best of Both Worlds."

RJ: Well, I had a full orchestra from the very beginning. In fact, the first two seasons, we had a big orchestra, and they kept tailing it down. They kept saying, "Let's get it smaller and smaller." It sounded more orchestral because I tried to write more mid-range, so when I hired the band, the band was in the center of the range, where a speaker is on TV, because that spoke well. I'd sit there at a dub and take my own notes from what was working from each show. I was like a Toyota factory, "How can we make the car better, how can we sonically punch through, since these guys are only going to be concerned about the air conditioner, where's that frequency?" So it gave you the appearance of more orchestral color as time went on because I kept finding the notches where they couldn't blank me out. But there was a big orchestra the whole first season. I tell you, the music department must have gone well into the red on the music. I'd get on the phone, and many times I cried. I got on the phone and I'd say, "I can't score this with seven violins." I'm a grown man, and I'm crying. I'm

saying, I can't do this story, like Tasha's goodbye ["Skin of Evil"], here's a seven-minute scene where somebody just died that was part of the main crew, the first time they've had a main character die. I said, "I'm not going to do this to the audience. I—just—can't." I'm sitting at the piano and I get up and I'm on the phone and I just say I can't. I know we're over budget, send me the bill for the overage, and I have paid for overage, out of my own pocket, I have paid. The money is not important, the importance to me is doing the job right. I would rather die knowing it was done right than to... I just can't see it screwed up.

LK: Over your four years and 42 scores, were there every any scores or cues you felt "oops" about?

RJ: I had more scores that I rejected myself, in my office, that I could probably score three or four episodes at the end of a season with. I had stacks that would never make it to the delivery person that would take them to Paramount. I did a lot of trial and error, I played with them against the picture with my computers, and I would kind of know what I was getting into and have a feel for it. There was no guesswork, because when you're on the scoring stage, you don't have time to tear it apart, it better be right.

LK: Were the producers always at the scoring stage?

RJ: There was always somebody who took the responsibility to be there, but it wasn't always a producer, it would be chain of command. The executive producer was never there—but there would always be the responsibility, perhaps of a producer or associate producer or both, and they always add their feelings, whether they liked it or not. I'd always wait and see after the music was recorded, and there was dead silence. It was a good take, and then you have to wait to hear okay, it's cool, or not, from the producers. There were a couple of shows I was scoring on my own, and we'd go to the dub, and they'd go, "Why did you do that?" And I'd say, "Well, you weren't there! I did what I had to do, I couldn't call you on the phone every five minutes."

LK: Did the producers ever try to circumvent you with some assignments? Whenever another composer filled in for an episode, it always seemed to be for you, like Jay Chattaway on "Tin Man" and "Remember Me," before he came on to the show full time, and George Romanis on "Too Short a Season."

RJ: Well, George Romanis never filled in for me, it was a favor out of an old relationship. I was taken aside very kindly and very sweetly, and it was kind of first-season paybacks and relationships prior to me that they were cashing in on, and they did that. They did that with some of the guys who did the original series, then we went on, with Dennis and me most of the time. I think what happened too was that I went to the Soviet Union. I cleared this months ahead—I said, "I know what the production schedule is." They print it out, it's wonderful, you can see where you're going to be—if we're doing every other one, which we had done for years, therefore during this particular period, I wasn't doing anything, and I had to go to the Soviet Union. I was invited to teach their composers how they score things here. It's an honor, so I said, "I'm going." Then I go, and they say, "By the way, we need you." And I'm in Latvia! Or another time I had the whole schedule free, they said, "Oh, we're running out of bucks, and we're going to track such and such a show." I have a little kid and he gets off summer break, and he gets off spring break, just like normal kids, and you can't just take off a week, he'll miss spelling and everything. So we plan our family time, and we said, "Let's go to Florida." They were going to track it. [Music editor] Gerry Sackman and everybody said, "Go, go, fine." Then I get down there, and in about mid-week I get a call: "I don't think it's going to work out, we're not going to track it... we're going to have to score it." So it was sort of like there was no conspiracy, there was nothing like that, but it was just always weird. Unless you're within a five-mile calling distance... what it felt like was like being a Pizza Hut guy, a pizza delivery.

LK: "Score in ten minutes or your money back!"

RJ: Yeah, right, deliver it, and it'll be piping hot, no matter if it had any inspiration or thought to it at all. That was just an awkward situation for me, as well as them in that I'm 3,000 miles away one time, and another time I was 11,000 miles away... and I say, "Hey, just call somebody, call somebody and... "

LK: Call Dennis!

RJ: In fact, I asked Dennis. One show I had a priority on because I had done a series for Disney, called *DuckTales*, and the vice president of television there says, we've got this one special for NBC, we want Ron to score it. And this guy went from hating me to liking me to hating me. So I said, "Okay, I've got to do this," so that was another time. I called Dennis myself, I said, "Dennis, before I tell them that I've got to score just this one thing, will you please cover for me?" And he covered for me [on "The Dauphin"]. So I always had this great friendship and openness between me and Dennis and everybody, so there was no big deal, but it did kind of bug them. They're working night and day on it. The composer makes royalties, he flies in, does a score, he gets to go to Florida, he gets to go this or that. They're working back here in Hollywood, and how dare he, we'll show him. That was kind of the vibe I got, is that they were trying to show me something.

So, I don't know, you think about it because I tried to do my very best. I felt like I died several times. I live near St. Jove's hospital, in Burbank, and there were

many times I worked so hard, that I'd get in my car—I could barely hold the steering wheel—and I would just drive to the emergency [room], and I would get there, and they would say, "Well what's wrong with you," because you have to fill out a form, and I'd say, "I think I'm gonna die." They'd say, "What category is that?" I'd say, "Well, I think I'm going to die, I don't know how to explain it, but every system in my body is collapsing." And so, those guys, no matter how they viewed the music, they never knew the blood that was spilt and they never will. And I never want to work under a situation where I'm put under that without some understanding. They'd say, well, we'll give the composer two weeks, that way we'll have two people. Dennis or me, if we had done every episode, would have been buried up at Forest Lawn, dead, because the kind of notes you have to write, the kind of score that show demands... it's not like a sitcom, you can't do play-ons and play-offs and exist. I wish them all the best, I'm really happy for them and I don't hold anything against them. I got a lot out of it and I put a lot into it. I score for me. Ultimately, I score for me. And when I'm creating those little children, I'm creating them because I like to procreate them. And that's just a vehicle, the fact that they call me to do it and pay me. I would have done it for nothing, just to be creative.

LK: Nowadays, as I understand, the producer control of the music is very tight. There is a term for the bombastic scoring that they want to avoid, "Mister Military," and it's not to be used, nor are unusual instrumentation, electronics, etc.

RJ: I think they reduce the chord selection too, you can only do it in D major, because I hear the same chords and same notes. I don't have any disrespect for the composers doing it, and anything negative I say would be interpreted as sour grapes, so I can't comment on their thing, but it's a very neutral, wallpapery type of texture, melodically, harmonically, even electronically, it's very placid. If I was in space, and I was going to astronaut camp, I'd be excited, my adrenalin glands would be out to here. I tried to assume that I'm a member of the ship, that I'm going to feel the same feelings, and you can't feel the same feelings and write neutral. If you were on the bridge and here's space, and you're gong from one planet to another and there are all these systems, how could you not be in awe? That's why, whenever there was a story like the one with the nanites ["Evolution"], and the guy created this capsule, I captured his wonder. Here's this system, and he wanted to watch this one thing happen, and Wesley was hanging with this guy, too. A lot of the wonderment of space, of what environment they were in, aside from whatever mystery the story was... there are these moments. And the one with the Aldeans, too, the one where they stole the children off the Enterprise ["When the Bough Breaks"], it's the same kind of thing. I put a wonderment of not just the technical aspects, but the wonder of being where they were, of going where none have gone before. I remembered that, that was like ingrained in my mind, whenever the score was written, those words were always there for every note. It wasn't just "I'm going to submit myself to this week's regime." It was like I kept holding that like a candle burning through every score.

LK: Did they bother trying to say things to you, to instruct you?

RJ: They did, but I ignored it.

LK: So it was like "Ron, no more themes," but it was just like...

RJ: They would say "Too much Ron Jones." And you know, I felt like my dick was 40 feet high! That's how I feel, because I don't want it to be that big, I'm embarrassed when it's too big, I want it to be appreciated in its proper size, like a Michelangelo, like it's the human body. But they blow everything out of proportion, so it's either nothing, you don't have a penis, or you have a giant one, but they can't ever balance it, you know? In a way, that's the way they feel about it, too. Like whose penis is going to be bigger, the producers' or mine? "Composer's not going to have a bigger penis than me this week!" I was always amazed at the load they had to carry, so... if being creative takes so much more energy, they did give a lot of space. And I think they counted on their writers and the composer to set off in another world and still dream and bring that magic back.

LK: They've had the same regime and the same writers for a couple of years now, and it means they've been able to get into some character background. First season, it was like anyone could say anyone else's lines.

RJ: Right, that's true, that's true. I kept waiting for them to break out of that. They did a lot with Data. He went from this "how-are-you" Gumby character...

LK: "I-want-to-be-human."

RJ: To... like "Data's Day," and the one where he created a daughter ["The Offspring"]. That one touched me enormously doing that one. The part where she dies, that was really moving, and I had to be sparse. I only used four notes on that whole thing. There was no melody, no orchestration, there was just four notes going through that whole thing, but those four notes meant something, because that was part of the look, when her life was coming.

LK: Her life only got to be four notes long.

RJ: Yeah. There was a lot of symbolism in the whole thing, you should be able to hear the score and the whole story comes out... the emotion, if you could cut aside the emotion, just put it on a plate, a side order of emotion, that's what the score should be. Totally. Apart from all other baloney that goes on.

1996 Ron Jones Interview

This is the full-length version of a September 1996 interview with Ron Jones, conducted by phone from Jeff Bond's residence in Ohio, published in Bond's The Music of Star Trek *(1999, Lone Eagle Publishing Company).*

After leaving TNG, *Jones worked very little during the 1990s until hooking up with Seth MacFarlane on* Larry & Steve *and* Family Guy. *Composers often have a hard time finding work after leaving a long-term TV gig: not only are they typecast, but their relationships have fallen off, as they have not needed to network for years (nor had the time to do so).*

In Jones's case, the royalties from DuckTales, Star Trek *and his other shows made it less of a financial imperative to crawl his way into work that would be creatively unrewarding. So, he founded Emotif, a self-distributed record label and film composing "online university," both of which were ahead of their time in their use of the Internet. He kept up the classes as long as he could, until the time and money demands grew too great.*

Jeff Bond: Did you deal exclusively with Bob Justman during the first year on *Next Generation*?

Ron Jones: Basically I did; Rick Berman would just barge in every once in a while and say, "Can't you write anything unemotional, Jones?"

Dennis did the pilot a week and a half after I did "Naked Now." So I had all the pressure, I had all the gray suits from the executive offices at Paramount coming around and watching my every move. But after they figured out I knew what I was doing, I got to do pretty much whatever I wanted to the first year; Bob Justman would just come in and be a cheerleader and say crank the music up.

JB: How familiar were you with the music on the old show.

RJ: Well, I grew up like everybody else watching the old show, so I was familiar with it but I really wasn't into it per se, and then the movie score that Jerry did, of course I liked very much.

JB: Did you try to incorporate any actual motifs from the old series?

RJ: What they did is they asked us to incorporate Alexander Courage's fanfare into the fabric of the show so that people would feel that it was part of *Star Trek*. But thematically, as the show moved, it began to break apart just as a show and develop its own personality and we kind of threw off the shackles of the past.

JB: You used the Goldsmith march theme too.

RJ: My cue sheets would typically say Courage for three bars, Goldsmith for three bars. I wouldn't call it plagiarism so much as development; it was more of an extension of Paramount's franchise.

JB: Did Justman let you do what you wanted other than that?

RJ: The organization was kind of like a big playground, and music was the sandbox, special effects was the swing set area and the monkey bars was the cast and everything. The producers just kind of kept an eye on things and said go for it, go for it, and after they'd finish dubbing the show, Justman would just say it was great and really be a cheerleader. Meantime, there were all these indicators from on high that everything wasn't necessarily the way they wanted it to be.

JB: Did you notice this right away or just after Justman left?

RJ: I felt like at first that I was being guided very gently in certain ways away from doing things more dramatically and being forced to mellow out, but I saw the episodes as needing certain things dramatically and I tried to do what I could. I really saw the series more like a series of movies, and I thought people would really appreciate that approach after we got done with the series, that they would sort of stand on their own more.

JB: You've referenced some other Goldsmith movies like *Patton* in "Booby Trap" or even "When the Bough Breaks" has a motif similar to *A Patch of Blue*; did you see Goldsmith as an influence for this at all?

RJ: Oh, yes. If I could have been Jerry Goldsmith, I would have been; I really, really enjoy what he's all about and his accomplishments. I think that part of the reason is just trying to incorporate some of the sound, the familiar feel of Jerry's *Star Trek* score during that first year. We were definitely trying to pick up a little bit of the feel of the Klingon music from the feature in the first Klingon episode ["Heart of Glory"], and part of the reason on that too was that the alphorn that we used for the Klingon music would only play that fifth, so I couldn't write anything beyond that fifth, so it was kind of a weird happenstance. I said, "We're close enough for jazz on this thing so we might as well go with it," but it's really kind of a departure from it too.

JB: It was a good extension of that idea.

RJ: That's a good terminology. I thought that Jerry really captured the right idea for the spirit of what the Klingons were. We were kind of extending what had been done.

JB: Your action cues also have some of the Goldsmith, ostinato-driven sound.

RJ: I used the rhythms like Bernard Herrmann; he used rhythmic repetition to create a psychological environment. You sort of had to create this enclosed psycho-

logical environment during a lot of those scenes.

JB: You use a lot of repeating electronic figures, too. What about the sound mix?

RJ: We had a very large orchestra and I would have electronics divided into their own sections, so we had a core of a 20th-century orchestra augmented by electronics broken up into their own ensembles. A lot of these stories revolved around a virus in the computer system of the ship. You can't express the idea of a computer virus acoustically, so I had to carry the story of the virus digitally. It was kind of an allegory of technology, with the technological elements of the story being expressed electronically and the human elements acoustically.

JB: Did you ever take the opposite approach?

RJ: Yeah, sometimes the human half of the story utilizes electronics, say where Data is trying to understand something about humanity. I'd have the technological idea carried through acoustically and the human element electronically so it was exactly the opposite.

JB: You used a signature ending for a lot of the episodes; other than the Klingon and Romulan melodies, did you have other specific melodies that you'd call upon?

RJ: Each season I had a different signature theme that I would write for the ship and kind of for Picard; it was kind of seen through his eyes. The way they kept the camera outside the ship during the captain's logs was retained from the old show, and the early takes on those sequences were based on Courage's theme, and I basically developed and moved beyond that, so each year I would write a little different version, until finally the third or fourth season I didn't do too many references back to the old *Star Trek* show.

JB: Did you repeat material between the two Borg shows?

RJ: In fact, I developed material; in the Q episode, "Q Who," that's where you first encounter them, so when we saw them again I sort of took a germ from that and integrated, so if somebody was going to do a Wagner study of all the thematic connections, they'll find that there's probably 100 or 200 connections between all of my scores through the characters, so the Borg had a lot of thematic material like for the end of the Earth. I tried to deal with it like it was the end of humanity if the Borg actually came to Earth; that's why there's like an electronic requiem in there, and the producers thought it was too religious. Gene Roddenberry sent a message down saying, "Tone down the choir." There's all kinds of laced stuff between every episode.

JB: You did "Devil's Due," too.

RJ: That was a total fantasy to me. That's the one where the lady's like a sorcerer. I really tried to think more romantic, not like "love" romantic but like romantic in the story and I did a lot of impressionistic colors and magical things as if I was Ravel; that was the tonal language. And I thought it worked fine; I could play this kind of evil hum like you believed she was really there because you had to have that, but at the same time you could tell she was a sorcerer and a con man.

JB: It does actually suggest that because it avoids the more traditional way of scoring the devil, where you have the scratchy fiddle kind of sound.

RJ: It was more mystical and magical.

JB: You did "Who Watches the Watchers." Were you scoring that from the point of view of the aliens?

RJ: That's one of my favorites. The theme for the girl that was brought up, where she sees death and she goes to see God, so to speak, and Picard shows her somebody dying, I thought it was a great opportunity to really use a thematic thing, where she gets to look out on her own planet and so forth, so there's a primitive aspect where they really think the Enterprise people are gods, and there's a human aspect when it's revealed that what they're seeing is something different. It was a chance to be pretty without being soppy; it was respectful of that culture just like the *Star Trek* guys are trying to be respectful, but it also appreciated the values for what they were.

JB: It reminded me, not so much in the writing, but in the approach, of some of Gerald Fried's old *Trek* scores where he really characterized the alien cultures.

RJ: Yeah, I think it was maybe more cultural, they tried to create a Mintakan culture for them and I thought if I was a Mintakan, how would I write this music? Even when Riker and the others are disguised as Mintakans when they have that big chase, even the chase is a Mintakan film cue, so I was thinking okay, "I'm a Mintakan doing TV, how do I write this?" The percussion group was like nine people, which is unheard of in TV—sometimes the whole band isn't nine people on a TV score. So we basically had everything that Jerry would have on a film score.

JB: You did "Night Terrors" too, with a real choir like *Poltergeist*.

RJ: That was fun; I really enjoyed trying to make goosebumps rise. It was fun and I have to credit the producers for believing in my vision for that score to hire that choir, because you have to pay a lot more SAG dues for a choir. It was like hiring actors [so they] were getting 15 or 30 actors more than their budget for the show. I was constantly amazed at the level of support that I was able to get.

JB: That's interesting, because at the same time you were really getting flak, right?

RJ: Yeah, it was a schizophrenic environment. What happened is, like in any organization, somebody has to take the fall. Like maybe one week they would go

way over their budget, maybe spend $50,000 for one five-second shot of the interior of a Borg vessel, and I'd say, "How can you guys complain when I ask for four more cellos, which costs like $600 and it makes that much more difference for the show all through the show, and you're doing that one shot of the ship interior for $50,000?" So when heads would roll, one week they'd spend the money and the next week, someone from Paramount accounting would call Rick Berman and say, "What did you do?" so for him to answer, he could say, "Well, I fired so and so." I would always come there wasted, because every week they would just ream my whole life out doing the show. Finally, I think they'd reamed me enough and gotten everything they could out of me, and I never really went along with Rick Berman's regime, and I thought the second season they were going to get rid of me! So when they finally brought in the device to chop my head off and did it, I was like, "Well, what took you so long, guys? I've been bucking for a demotion for years and I've been a total thorn in your side."

JB: So what was the reason for the firing?

RJ: There was no reason, because legally—their legal department is huge, any studio, where their building is, 90% of it is lawyers—once they decided to give me the boot, they don't describe the reason, because they could be liable for a lawsuit because they're wrong, and usually they've violated some employment clause put in place to protect workers. Like, you're not supposed to endanger people's lives? My life was in danger every week I worked for them, I thought I was going to die. I'd come in there for 72 hours without sleep and do heavy conducting of two or three million notes and it had to be perfect every time. They don't even know what they put me and other people through. I was thankful when I walked out of there. I was like, "What a gift to finally be able to get out of this crazy world." And I was a good soldier; as long as I'm working for somebody, I put my complete soul into it, and when I'm released from that, I'm happy, because I did everything I could for that person. Years from now, people will still be able to say this composer cared at all times and never took the work for granted, never took the audience for granted.

JB: Some of the early shows, if they didn't have good scripts, the music was the only reason to watch the shows. It adds tremendous re-viewing value to the shows. They seem to be loosening up somewhat on the recent shows but it's still nowhere near where it could be.

RJ: That should be on a bumper sticker for people who come out of Paramount. All those people have such an amazing gift, they're gifted in terms of writing, they're gifted in terms of production, but somewhere in the controlling area they feel that the audience can't handle it if they push it. But you don't see that on *The X-Files*. The music becomes almost like a test pattern, where it's buzzing and you can watch it for 20 minutes and it's still buzzing. I just try to always pretend, you know, how is someone in Boston or Ohio, when they're in the kitchen getting their hot dog, how are they going to feel when the show comes back on? Are they gonna want to leave their hot dog or stay with it? I always tried to pull them in.

JB: It's such a wide-open format and it's so inherently dramatic, it just seems like a huge waste.

RJ: Yeah, I don't regret it; I just worked really, really hard as long as I could to keep the fire alive for what I could contribute, and when it was over, it was over. And the music still stands. That's where I feel like I got revenge, because they can never go back and erase it, and so it's like flipping 'em off, every time they hear that, it's like me flipping them off, and not just me, but other people who tried and failed. So I'm taboo, and I'm creating CDs for the people who are pissed off, too. We've released one, and we have five projects. I'm creating the science fiction music equivalent of science fiction books, like Anne McCaffrey novels. They'll have a storyline, and the different albums form an arc, and they'll definitely have a science fiction/future vibe to it. When you do a film, you're always holding back because you have to serve the film, that's what's important. But what if you have no film and you just want people to be able to put on this CD, crank the living shit out of the stereo and sit in the middle of the floor with a beer and just be totally knocked out… that's what my goal is, to just make amazing product. Eventually, there'll be video to go with this and everything. The reason I call the label Emotif is that you're generating emotion just like a storyline or a film does, like you're scared. So instead of a bunch of tunes, we're trying to think of a score, and I've talked to Dennis and he's going to do one after he gets done, and I've talked to other composers and said we're going to do a soundtrack label without any pictures. So when you go into a record store, there's no bin, it's like in the aisle between soundtracks and something that doesn't exist. So we're going to get a site up on the Internet and go direct to sell it to people so we don't have to deal with record companies and distributors. What I want to do is cultivate these people… every time I talk to a film composer about it, they get like a little kid and go, "What do you mean? I get to write what I want to write? And I get to do what?" So they're all coming to me and saying, "At first I thought you were crazy, but now I think I'd love to do that."

JB: How are you paying for this?

RJ: I'm using the *Star Trek* royalties. It's poetic justice. I think the time has come and the audience is

mature; we're not making this for kiddies. This is X-rated, yummy music and we're not cutting any corners, and it's going to be like the classical music of the 21st century. I've got like 96-channel everything here and we're just going to push the envelope. The first one's like a down payment on what we're starting, but if this goes well, I guarantee you'll see eight or nine things coming out the door. I even said on the first album that this is everything Rick Berman said was taboo. I'd say, you know, Jimi Hendrix music now is actually ancient music to the *Star Trek* guys, so why is it we're doing this Holst stuff that is classical to us now, but even Jimi Hendrix would seem like a string quartet to them, so why are you guys saying I can't do this, I can't do that, when even avant-garde music would seem tonal by now? Another thing I said is, "Why can't you guys have any fun on this show?" Finally, in the [second] season they built this bar, Ten Forward lounge, and I said, "I've got source music for Ten Forward." They said, "Great, you can score it." So I did and they never used it. I said, "Why, do you feel like they're going to the library?" I could release an album of music for a 23rd century lounge and it was fun, I was able to project what trends would probably be there, and expand on that. Then they said, "Well, we don't want you to dictate what the future is going to be." I said, "What is this whole show about? Only you get to do that? Go look up the word 'hypocrisy.'"'

It's like they fear the loss of control over their work; I think that happens with film directors, too. They don't really want the music to have an impact on their footage, because it implies another point of view beyond theirs. It's sort of like if they were making love, the producers would say, "Be still honey, don't make any sound, honey; I will enjoy myself and you will smile and you don't get to be involved in this, honey; in fact, don't touch me. I'm gonna do you and you don't get to be involved."

JB: You've put together some more of your *TNG* music for GNP/Crescendo, right?

RJ: I did two mock-ups for them; they have a Klingon album and a Romulan/Borg album. Paramount should really think more is better. I think the audience is really fed up and a lot of the record companies are afraid to release anything with any grit because they're afraid of offending somebody.

JB: One of the ironic things about *The Next Generation* is that Roddenberry seemed so overjoyed to do a show free of the network censors but they wound up producing something that at least initially was so much more timid than the original.

RJ: I just think they have the most gracious audience on the planet. Every time I would say in a meeting, "What about the audience?" Berman would say, "Fuck the audience." Those were his words.

JB: It seems like they're trying to do more of a movie with *First Contact* than *Generations* wound up being.

RJ: [Jonathan] Frakes would be fun to work with. That show, though, *First Contact*, if anybody was born to do that show, it would be me. And I don't really care that I didn't get it, I'm glad Jerry's doing it, but if anyone was born to make that nuclear explosion of music happen it would have to be me. It's in my DNA.

2010 Rob Bowman Interview

Rob Bowman is one of the most successful television directors of the last 30 years, perhaps best known for the moody pop-culture phenomenon The X-Files, *for which he directed 33 TV episodes and the 1998 feature film. (His other features include 2002's* Reign of Fire *and 2005's* Elektra.*) Bowman directed 12 episodes of* Star Trek: The Next Generation *during its first two seasons: "Where No One Has Gone Before," "The Battle," "Datalore," "Too Short a Season," "Heart of Glory," "The Child," "Elementary, Dear Data," "A Matter of Honor," "The Dauphin," "Q Who," "Manhunt" and "Shades of Gray." He returned for the "Brothers" during the fourth season to handle the complicated split-screen work required for Brent Spiner to portray three characters.*

Abundantly talented in the technical, storytelling and acting aspects of directing, Bowman elevated the quality of The Next Generation *with unusual, evocative camera angles and a pitch-perfect grasp of the characters. The show arguably reached its greatest early-season heights with Bowman at the helm—and Ron Jones scoring—as in the episodes "Where No One Has Gone Before," "Heart of Glory" and "Q Who." Incredibly, except for "Brothers," Bowman accomplished all of his work on* Star Trek *before he turned 30.*

Today, Bowman works as an executive producer and director on ABC's Castle. *He found a few minutes during August 2010 to discuss his work on* The Next Generation *with Jeff Bond. While he did not share any particular anecdotes about Ron Jones—in television, the director and composer often work in separate worlds—his passionate recall and appreciation of* The Next Generation *makes this a worthy supplement for "The Ron Jones Project."*

Jeff Bond: Working on the first few years of *Star Trek: The Next Generation*, from what I understand about television, you may or may not have had any exposure to scoring sessions. In the process of putting music into these episodes, how much exposure did you

actually get to Ron Jones and his work process?

Rob Bowman: It wasn't the same on *Star Trek* as it has been on most every other project I've worked on, which was fine. There was a fairly clear direction in the music, and I think I might have attended a few more with Dennis McCarthy. But you know, I always thought the music was so cool anyway. I mean, you hear the opening theme, you just get goosebumps.

JB: There are a handful of episodes that you worked on with Ron, and I'm not sure if you would remember them by the title...

RB: I would.

JB: Okay, the first one is "Where No One Has Gone Before." It's where they go off into another universe.

RB: Oh, that was my first episode. That's got a lot of spacey texture, there's actually a similar sound, maybe, to the first *Star Trek* movie, and... they were using the theme from the movie as a theme for the TV show. They went in that direction a little bit more the first year of the show.

That episode was about Wesley Crusher striking up a friendship with the Traveler. The Traveler, who was a benign character, or creature, or alien, whatever, in trying to upgrade the engine room had catapulted them to the edge of the universe. But it wasn't done, nor was it scored, as drama or anything that had been done nefariously; it was actually quite whimsical and wonderful and magical. And then he had to sort of undo his good deed and get them back because, if I remember the story correctly, with all the might and main of the engine, at warp speed, they would never return to where they were.

It was also a wish-fulfillment episode, where people's subconscious dreams or hopes and wishes were fulfilled, for a moment. You know, Picard saw his mother, who I believe had passed away. And a crewman had become a ballet dancer, and some other things. So, for my first episode, to have it be sort of whimsical and magical, it just was an indelible memory for me. It wasn't a straight-ahead... Romulan or Klingon drama where there's upheaval; there's actually what I would describe as a good dilemma, and I thought scored perfectly.

JB: The next episode is actually more of what you just mentioned. It's called "The Battle," and basically Picard's mind gets controlled, and he commands his old spaceship in a battle against the Enterprise. There's some really great technical stuff where you create the illusion of the ghosts of his old crew on the bridge.

RB: If I recall correctly, there are more psychological themes appearing in that one?

JB: Yeah.

RB: For me, as a very young director, moving from all the magic and wonder of what could be on an episode of *Star Trek*, to a much more disturbing, psychological, "I hope he gets out of it okay" story... whatever the stories were, the show was just dripping with Gene Roddenberry's philosophy, which is, "There's always hope." And so, as grim as it was when Picard was fully entrenched in his delusion and his psychological descent, at no point did you ever feel it was hopeless—it was just rough going.

To move from magic and wonder of "Where No One Has Gone Before" to a psychological descent—that was a really fun stretch.

JB: The next one is somewhat psychological, too. It's the Data "evil twin" episode, "Datalore." Ron Jones actually said that he thought you were like the Ridley Scott of *Star Trek*, in those early days. You got a lot of texture and atmosphere in that episode.

RB: That's a very, very nice compliment.

JB: And Ron was doing a little bit of a nod to *Alien*, I think, in the opening moments of that score. They kind of established the atmosphere of Data's planet.

RB: Yeah, Jerry Goldsmith... there was an "explorer's ear" to what could come... a great adventurer, hungry to see what was out there, which was what I got from Jerry Goldsmith. His theme to *Alien* is, "I wonder what's out there?" And, "I'm curious to find out—I'm not afraid of what I might find—I'm curious to find out what's out there." And I do remember [Ron] echoing that in "Datalore," because we don't know, what is the opposite of Data? What is the opposite force? And is it an equal and opposite force because, holy cow, you don't want all those smarts—and Data knows everything that exists in the universe, or something like that—you don't want that turned into the dark side.

I do remember that was good fun with Brent and me, doing both of those [characters], because he's such a specific actor and so fully commits to the moment at hand. And for him to, in a matter of, I don't know, seven or eight days, to go from playing sort of the benevolent, all-things-good Data to really the conniving, cunning, mischievous—at least mischievous—Lore, was great fun. And I thought that "Datalore," different than "Brothers," we were just sort of sticking our toe in the water and seeing what the temperature was. We didn't go too far to the dark side. But again, it was... "If you're gonna be an explorer, and you want to see what's out there, you turn over enough rocks, you're gonna find a lizard," is I guess the analogy. And I thought Ron scored the evil side of Data wonderfully well.

JB: You also did the first two major Klingon episodes. One is "Heart of Glory," and then the second-year "A Matter of Honor," where Riker serves

on the Klingon ship. Ron did sort of his own version of Jerry Goldsmith's Klingon theme and developed that material across a bunch of episodes.

RB: "Heart of Glory" was the first episode that explored Worf's background and culture, and who his peers might and might not be. And certainly, by bringing on—forgive me, I don't remember the other characters' names—but by bringing on more classic Klingons, you learn a lot, just in contrast, about who Worf is. How he's using his skills, knowledge, wisdom, experience, for good. And here are guys who just use their training and skills for power, control, fear, all that kind of stuff. And we learn, by the time it's over, just how honorable Worf is, even to his own, as I remember, sort of misguided soldier friends. Even in having to kill them—he kills one of them—he still gives them a proper send-off. And we learn that there is a brotherhood of these Klingons, and Worf does not see himself as better than [them], he's just gone a different route. There are the themes of honor, of dignity, of integrity. I think what you leave that episode with is a deeper understanding of who Worf is and why has he made choices to be part of Starfleet as opposed to the Klingon war machine.

JB: And then how about the Riker one, because that's one of the few strong episodes in the second year. And it's really fun, kind of putting Riker in the middle of the Klingon command.

RB: In that episode, you get the everyman's perspective of who these guys are. When you go in with Worf, obviously, it's more through his point of view. But when you put, not that Riker was ordinary, but you know, categorically, when you put the ordinary man in that situation, just by the contrast of the players in the scene, you learn a lot about who the Klingons are, how Riker deals with them, having to navigate his way through that exchange program safely. You know, get in there, learn what you can; hopefully don't stir up any trouble, and get out of there with all hands, all fingers and toes intact. I think that was to me a more worrisome episode. In "Heart of Glory," we always know we've got Worf waiting in the wings. If the Klingons, who are scheming while they're in the jail, you always sort of feel like you've got Worf nearby to take care of things. But when Riker's on the other ship, who's going to help him? He's no match for those guys! So I found there to be a bit more anxiety, in "A Matter of Honor."

JB: Ron said, in fact, to your point, that he didn't want to write a theme for Riker in that episode, even though the episode was about Riker. He wanted to just use the Klingon music, because he thought the music helped to isolate Riker in that situation that way.

RB: Yeah. And then, you know, there was a lot of whipping up trouble. The Klingons were up to no good, and we've got our good friend and pal, Riker, everybody's best buddy, sitting on a box of TNT. So, yeah, I found that story to be much more stressful and anxious than Worf's episode.

JB: Yeah, it's great. You also did the first Borg episode, which is "Q Who." It also had the character of Q in it, and I thought that was pivotal in moving the show beyond where the original had gone. In this show, there was more real danger.

RB: [Executive Producer] Maurice Hurley had this notion—as I understand—he had this notion that they open many of the episodes with somebody, Picard or somebody, saying, "It's like nothing I've ever seen before." And by the end of the episode, all is conquered, and the Enterprise is on top of it. And it's really interesting that they came up with something that, no matter what you did, you couldn't get control of it. That was a very open-ended idea, on a series that had open-and-closed episodes every week where you wrap them up neatly and nice and tidy. And this Borg thing, all we're going to learn, certainly at least in the first one, is that whatever you throw at them, it just makes them stronger! So now we create a serialized thread in *Star Trek*, which is: okay, if we're both going to be out here, and these guys are already stronger and faster—and of course they took away the aerodynamic aesthetics from the Borg ship, it's just a brick block—then how can we coexist? And it's a worrisome notion that you're going to perpetuate. That's a different vibe, I thought, from Gene Roddenberry's hopeful mankind surviving... what specifically the scenes were, I am not exactly sure, but there was always hope. This one was, [the Borg] are out there, not exactly sure what their objectives are; they seem to be, initially rather to themselves. But once you engage them, then you're in for a handful, and more than you can control. So, as opposed to scoring a normal episode, you begin with a problem, you go through the middle of the story and you find complexities, and then you have a denouement and a climax. This was, the climax was, "I'm not sure if we're in worse trouble than we started or less trouble. Hmm."

And so, new opportunities for the score. And again, a new vibe for the series.... I remember I was home and Rick Berman called me and said he had this new character that he wanted to introduce, and would I do it, and I had no clue what it was going to become. I had no idea whatsoever. I just knew that the costumes, and the sort of blank expressions, and the robotic states, were not something I had delved into before.

JB: Now, this is sort of at the opposite end of the spectrum: you had to do the big clips show at the end of the second season, which was "Shades of Gray," which I'm assuming wasn't that much fun to do. But how much on something like that are you involved in

editing? And then, obviously, Ron's music had to tie a lot of that stuff together because it's really unrelated clips, but by the second half of that story...

RB: Those kind of episodes are a function of finance. The studio gives you a certain amount of money to make all the episodes but... it's not like making shoes, where they're all exactly the same, and you can predict how things happen. The stories are different, and they have different requirements, and so you're going to move north and south of your approved budget number week to week. And that's always the battle: how do you tell 22 different stories for the exact same amount of money? Well... that's part of the job, but it's not uncommon that you try to entertain the audience, you dig yourself a little bit of a hole, and then you make a promise to somehow pay for it, and clip shows are a way to pay for it. So, look, it is what it is.

Jonathan [Frakes] and I had a great time in the sickbay, him going through different facial expressions, dealing with the different kinds of memory recall that he was going through: happy, sad, hurtful, all that kind of stuff. And you just make it the best you can, you try to give them some different angles so you stay as fresh as you can, but you don't have the narrative spine that you're used to week to week to score from. What's the central idea? What's the central theme? And what's the central problem? And then whatever characters are involved in that week's story, they're going to affect the scene, as you and I have already talked about. Well, here are all these disjointed images and scenes and moments, so I can imagine—I wasn't there for Ron, but I can imagine—how you've just got to scratch your head and think, "What is my through-line?" I don't know. Maybe it's more of a "damage control composition" than a narrative underline [laughs].

JB: Did you get to meet Ron at all while you were working on the show, or have you met him since?

RB: [long pause] I grew up fully exposed to music and was involved in orchestra. I played the drums and all percussion instruments: piano, timpani, bells, marimba, everything. So I was always fascinated with the musical part of it [but]—only because I was directing a lot—I didn't have time to go to the scoring stage as much as I wanted to. But I can tell you that, since then, it's one of the [most fun] parts about film stories... getting in there and telling the story musically.

Basically, everybody was aware of how much fun we were having. Dennis McCarthy was... I only remember him as boyish, giddy, enthusiastic, effervescent. And I think everybody in the music department was like, "Hey, we get to work"... it was different from *The X-Files*. We didn't know that that show was going to do what it did. Quite frankly, it's the opposite dynamic where, when I started working on *The X-Files*, we didn't know if anybody was watching. So we did all kinds of weird stuff, just to grab attention, just to say, "We're different"—we tell stories differently, we have this sort of understated acting, because we have weird things in the stories that we had to balance performance-wise. So Mulder was always understated, and Scully was rooted in truth and science. On *Star Trek*, because it was a second go-around, you knew people were watching. And you knew there was a fan base out there, and that we were all privileged to be a part of it.

Ron was more subdued than Dennis, who was just... kind of always amped up, jazzed about it. That's very infectious. And I think Ron was much more in his head and trying to be specific and to differentiate the different stories. I don't remember what the order was, but I think he was clear early on that that show was going to go for a while. And I think it works differently when you're auditioning for your series to stay on the air, than when you know you're going to stay on the air. When you know you're going to stay on the air, now what you're looking at is, okay, congratulations, we've got 44 shows ordered. Well, then you just have to do what my partner, Andrew Marlowe, and I, do on *Castle*. What we say is, when you're at the base of the mountain, do not look up, do not look at the summit, just look at your feet.

JB: Yep!

RB: And be aware of what the pitfalls could be, which are: you could become complacent, you could sit back on your heels and say, "Hey, we're good for a couple of seasons, we're already on the air." But that's not the way people behaved. They behaved as though they were still fighting for an audience, and Ron was trying to be as story-specific as possible, and keep them fresh, and make it a new experience every week. And nobody rested on laurels or security or any of that stuff.

JB: I was a big Trekkie back then too, and I watched that show. But it was pretty shaky the first two years, and I think your contribution and Ron's contribution were very pivotal in keeping me watching that show. Because you brought a really strong perspective and a little bit more of an adult feel to a lot of the early episodes. I think they had a tough time figuring out the first couple years whether this was a show for teenagers, or was it a show for adults—and you really helped push it into a more sophisticated area.

RB: That's very kind. I can look back and say that I sure was trying as hard as I could. I was a very young man, but I had a lot of experience because of my apprenticeship at the Stephen Cannell company, and I took it very seriously. And besides the lack of life experience, because I was in my mid-twenties, or late twenties, or whatever it was, the craft of filmmaking I took very,

very seriously. And working with Gene Roddenberry, initially, was downright intimidating. And Patrick Stewart, coming from the Shakespeare company, and LeVar Burton… there was a lot of artillery on the show. The sets themselves—if I didn't have any people to shoot, the sets alone were overwhelming to me. I came from television where you sort of build the sets from week to week. We had, like, the movie sets. And I remember going in to prep for about a month before I shot "Where No One Has Gone Before," and sitting on the bridge, like, "How do I film this, also populate the bridge with God knows how many people, and get all the production value that the studio has afforded us?" And it was a very intimidating prospect for me, so I just did what I'd been taught to do from my childhood through Stephen Cannell's company: just work hard.

JB: It's funny because it's a sequel to the movies, as well as the TV shows. So you were really forced to recreate the look of the movies, which must have been very tough.

RB: Yeah.

JB: I appreciate you getting back to me. This was a pleasure, to talk to you. And have a great day, good luck with *Castle*.

RB: Thank you very much.