

GNPD 8053

ORIGINAL TV SOUNDTRACKS
THE BEST OF

STAR TREK

30TH ANNIVERSARY SPECIAL!



Includes the STAR TREK®: FIRST CONTACT™ game
teaser from the Official Paramount Pictures
STAR TREK®: FIRST CONTACT™ website plus
Promotional Theatrical Trailer for
STAR TREK®: FIRST CONTACT™



1. **STAR TREK®** Original Series Main Title (1:03) - **MUSIC BY ALEXANDER COURAGE**

Suite From **THE TROUBLE WITH TRIBBLES™** - **MUSIC BY JERRY FIELDING**

2. Bartender Bit/They Quibble Over Quibble/

Kirk Out/Barrel of Trouble/Tribble Hooks Kirk/

Poor Jonesy/A Matter of Pride/

Come On Spock/Hissing Tribbles/Dead Heap (5:19)

3. The Muzak Maker/The Scherzo Maker (1:37)†

4. A Matter of Pride/No Tribble At All/Big Fite (4:05)

5. **STAR TREK®: THE NEXT GENERATION™** Main Title (1:49) - **COURAGE/GOLDSMITH arr. MCCARTHY**

Suite From **HEART OF GLORY** - **MUSIC BY RON JONES**

6. Moment of Decision/Battle Signs/Geordi Vision/

Looking For Life Signs/Imminent Destruction (8:29)

7. A Klingon's Feelings/Let's Make A Phaser/Heart Of Glory (6:30)

8. Orchestral Suite from **THE INNER LIGHT** - **MUSIC BY JAY CHATTAWAY** (6:36)

9. **STAR TREK®: DEEP SPACE NINE™** Main Title - Season IV (1:55)

MUSIC BY DENNIS MCCARTHY

Suite from **THE VISITOR** - **MUSIC BY DENNIS MCCARTHY**

10. Rainy Night (1:08)

11. Steve O's Cue/Freaked Out (3:07)

12. Dad Admonishes (3:12)

13. One Last Visit (2:58)

14. Second Chance (1:14)

15. **STAR TREK®: VOYAGER™** Main Title - Extended Version (2:22)

MUSIC BY JERRY GOLDSMITH

Suite from **HEROES AND DEMONS** - **MUSIC BY DENNIS MCCARTHY**

16. Last Hope (2:32)

17. Dr. Schweitzer (1:20)

18. Armagonnen (1:48)

19. Where's Freya/To The Rescue (6:45)

Tracks 1, 6, 7, 15 published by Bruin Music Company BMI

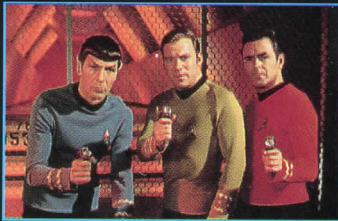
Tracks 2, 3, 4, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19 published by Addax Music Co., Inc. ASCAP

Track 5 published by Bruin Music Company BMI and Ensign Music Corp. BMI

† Written and recorded for, but not contained in episode

It has been thirty years since the starship **U.S.S. ENTERPRISE™** first flashed across our television screens and into our collective consciousness - and we're still amazed by it.

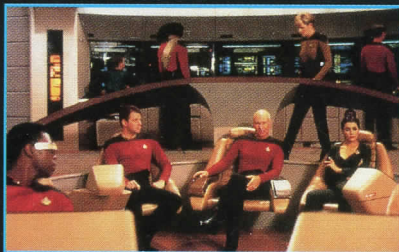
But then, everything about **STAR TREK®** is amazing - its unique hold on the imagination of adults and children, its durability through generations of television history, its power to generate successful spin-off shows and movies - and not least of all, its ability to inspire the best in people.



The secret of **STAR TREK** is that it's fun. It's fun to write, it's fun to be in it, it's fun to watch, it's fun to share with friends. I've been involved with **STAR TREK** almost since the beginning. I've written episodes for the original series and the animated series, I've written two non-fiction books about **STAR TREK** and two **STAR TREK** novels, I've been an extra in one movie and one episode, and I wrote the Writer's/Director's guide for **STAR TREK®: THE NEXT GENERATION™**.

Recently, **STAR TREK®: DEEP SPACE NINE™** decided to do an episode where the crew of DS9 traveled back in time to become part of the original "The Trouble With Tribbles" episode. For the fun of it, I worked as an extra in that show. I'm the gray-haired security guard tickling the Tribble on the floor. (The fellow who never beamed down with Kirk and Spock.)

If you've seen that episode then you know how meticulously the **STAR TREK: DEEP SPACE NINE** production team recreated the first **U.S.S. ENTERPRISE**. If you thought it looked good on television, you should have seen it in person - to actually walk those corridors again was to travel thirty years back in time. (I kept looking for Kirk and Spock.) For those of us who had worked on



the original series, it was like coming home again - and that set was one of the most visited sets in Hollywood. Cast members from all the shows dropped by, as well as people who worked on the original series.

Working that show, even for a couple of days, even in a very minor role, reminded me again of the magic of

the original vision. the power of **STAR TREK** to inspire people to dream beyond their limits. During the past thirty years, we've seen writers and producers invent stories that challenge our views of the way the universe works. We've seen the art and make-up and special effects departments invent new worlds and new civilizations. We've seen actors and directors bring those worlds to life.

And...we've felt intensely personal responses throughout. The music that accompanies every **STAR TREK** episode, every **STAR TREK** movie, provides us with profoundly emotional cues. The delicate opening notes of Alexander Courage's theme from the original series are like a beckoning - Come - I offer you adventure. And then, the soaring melody picks you up boldly and carries you off to the stars. The music is as ear catching a piece of work as has ever been written. It can still stop me dead in my tracks.

When **STAR TREK: THE MOTION PICTURE** was made in 1979, Jerry Goldsmith composed a new **STAR TREK** theme. That theme was also used for **STAR TREK: THE NEXT GENERATION**, **STAR TREK V: THE FINAL FRONTIER** and **STAR TREK: FIRST CONTACT**. It is a bold and triumphant musical statement, very possibly one of Goldsmith's most



inspired works.

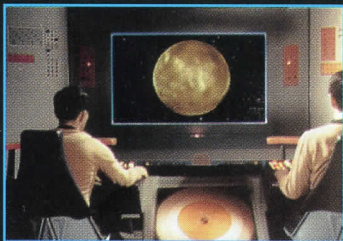
In the years since then, other composers have come to the **STAR TREK** universe, bringing their own musical flavors and textures, each adding his own unique emotional palette to the **STAR TREK** oeuvre.

This album has been compiled by Neil Norman, who has made a career out of bringing otherwise unavailable

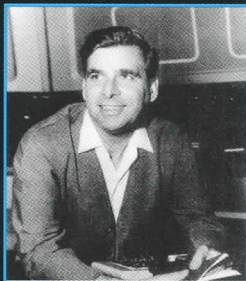
music from science fiction television shows and movies to an enthusiastic audience. This is the first time that the original themes of all four **STAR TREK** series have been compiled on a single disc, with previously unreleased musical suites from the most memorable episodes. So this isn't just a CD; it's a time machine, taking you back to some

of your favorite memories - and forward into the future. Put it in your stereo, sit back, and enjoy.

David Gerrold

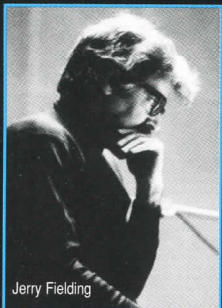


In 1964 Gene Roddenberry, an ex-policeman turned writer-producer, submitted a concept to Desilu Studios for a new science fiction program. His idea was essentially Captain Horatio Hornblower in space leading a "Wagon Train to the Stars." Desilu found the idea intriguing and shipped it around to various networks. NBC finally picked it up, and Gene presented his script for **STAR TREK** starring Jeffrey Hunter as Captain Christopher Pike, Majel Barrett (the future Mrs. Roddenberry) as second-in-command Number One and Leonard Nimoy as Mister Spock, his half-alien science officer.



NBC turned down Gene's initial pilot concept "*The Cage*," saying the story was "too cerebral." Additionally, they felt the character of Spock looked too demonic for television audiences and had to go. but NBC thought the premise was worthy of a second try, so Gene then submitted "*Where No Man Has Gone Before*." This second pilot cast William Shatner as Captain James Kirk along with a new set of actors portraying the crew of the Starship Enterprise. But at Gene's insistence, Nimoy stayed on as Mister Spock. The pilot was bought and **STAR TREK** was a go. Little could anyone have realized at the time that a television legend was being born.

Since the initial airing of the series, **STAR TREK** has begat a following unlike anything known in the history of the medium. Following **STAR TREK**'s cancellation in 1969 after a three season run, fans began to take notice of the show in reruns. Today, **STAR TREK** fans are legion and their continued interest and letter-writing campaigns have helped spawn to date eight feature films and three television spinoffs. To coin a famous phrase, it has gone where no television series has gone before by bringing many otherwise taboo subjects before audiences as well as being entertaining and educational.



This collection of suites and themes pays homage to **STAR TREK** and its many incarnations on television over the past 30 years. From the classic series we present a suite from one of the most popular and well-remembered episodes of the series "*The Trouble With Tribbles*." Written by the well known Science Fiction author David Gerrold, "*Tribbles*" was a tale of Klingon spies, obnoxious gem traders and prolific, purring balls of fluff. For this show, composer Jerry Fielding was brought in to write some original music in a rather light hearted, almost comical vein. Fielding had been known for using innovative musical techniques for his scores in the

absence of hi-tech synthesizers. His amusing "Tribble" motif is heard whenever you see a roomful of the little fur balls or when Captain Kirk is about to sit on one. This effect was achieved by dubbing trombone overlays into the tracks at twice normal speed. Probably Jerry's best known piece is his raucous bar fight sequence which hearkens back to the style of his more famous western scores.

Jerry had written music for many famous television shows including the themes for **HOGAN'S HEROES**, **McMILLAN AND WIFE**, and **THE BIONIC WOMAN**. He also scored many famous films like **THE WILD BUNCH** (1969), the OscarTM- nominated **STRAW DOGS** (1971), **CHATO'S LAND**, **THE MECHANIC** (1972), **THE KILLER ELITE** (1975), **THE OUTLAW JOSEY WALES** (1976) which earned Jerry his second Oscar nomination, **THE ENFORCER** (1976), **THE GAUNTLET** (1977) and **ESCAPE FROM ALCATRAZ** (1979). Jerry Fielding passed away from a heart attack in Toronto on February 17th, 1980. Many subsequent film and television productions suffered for his loss.





When Gene finally got the green light for **STAR TREK: THE NEXT GENERATION**, he decided he wanted Jerry Goldsmith's theme from **STAR TREK: THE MOTION PICTURE** to underscore the opening credits. After the famous Alexander Courage preamble, Jerry's theme, as arranged by Dennis McCarthy, sets the stage for **STAR TREK**'s long-awaited return to television. Jerry himself would later write the Main Title for **STAR TREK®: VOYAGER™**, a theme which would eventually win him the Emmy for Best Main Title for a television series.

"Heart Of Glory" marked the return of the Klingons in this episode from the first season of **STAR TREK: THE NEXT GENERATION**. Here, the Enterprise crew finds a group of renegade Klingons on the run from the Empire's new regime. For this score, composer Ron Jones employs several moody synth movements along with a clacking percussive motif which is essentially his theme for the Klingons. Ron uses this same motif in later Klingon-based episodes to come. Ron worked on **STAR TREK: THE NEXT GENERATION** for three and a half years before leaving the series, but while he was there he established many themes for various **STAR TREK** heavies like

the Klingons, the Romulans and the Borg, many of which have become favorites among fans of the show. Ron moved to Los Angeles after attending Seattle Pacific University in 1978 where he studied music composition and arranging at the Dick Grove School of Music. Since then he has scored many Hanna-Barbera cartoon series such as **THE SMURFS**, **THE FLINTSTONES** and **SCOOPY DOO**. Later he worked with Mike Post and the late Pete Carpenter on **THE "A" TEAM**, **RIPTIDE**,



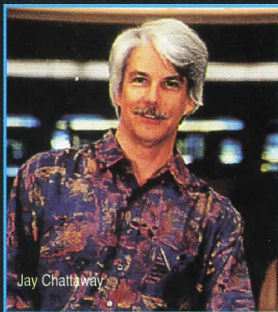
Ron Jones

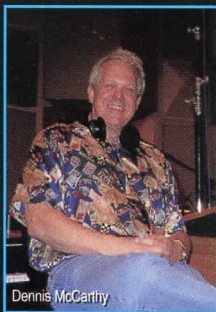
MAGNUM P.I. and **HUNTER**. Currently he has produced several original compositions for his own record label, EMOTIF.

When Ron Jones left **STAR TREK: THE NEXT GENERATION**, Jay Chattaway was immediately asked to take over scoring duties alongside Dennis McCarthy. Having proved his worth with outstanding scores for the episodes "Tin Man" and "Remember Me," Jay continued on through the remaining run of the series and on into **STAR TREK: DEEP SPACE NINE** and **STAR TREK: VOYAGER**. In the episode "The Inner Light" for **STAR**

TREK: THE NEXT GENERATION, Captain Picard (Patrick Stewart) is possessed by an alien space probe left behind by a dead civilization. Under the influence of the probe, Picard lives the life of one of the civilization's inhabitants as the world's inevitable end is chronicled. For this episode, Jay has composed a wonderful melody which is played by Picard on a Ressikari flute. The melody is heard again in the episode "Lessons" as arranged by Dennis McCarthy. It is presented here as an extended suite for flute and orchestra conducted by Jay Chattaway and performed by the **STAR TREK: DEEP SPACE NINE** orchestra.

Jay is a veteran of the record industry having served as jazz A&R director for Columbia Records. Among the records Jay has produced was Maynard Ferguson's *Conquistador* which contained an arrangement of the original Theme From **STAR TREK**. He later went on to score various motion pictures such as **MISSING IN ACTION**, **STEPHEN KING'S SILVER BULLET**, **RED SCORPION**, **THE AMBULANCE**, **30 YEARS WITH NATIONAL GEOGRAPHIC** and the PBS series **SPACE AGE**.





Dennis McCarthy

"The Visitor" has turned out to be one of the most beloved episodes of **STAR TREK: DEEP SPACE NINE** and was nominated for a Hugo Award for best dramatic presentation of science fiction in films and television. It was also chosen by TV Guide as being the most popular episode by the viewing audience. Following Dennis McCarthy's new fourth season arrangement of his Emmy-winning theme for **STAR TREK: DEEP SPACE NINE** is his stirring, emotional score for this outstanding episode as the life of writer Jake Sisko (as played by Tony Todd) is chronicled as he desperately tries to rescue his father Benjamin Sisko (Avery Brooks) from a temporal anomaly following a warp-core accident on the starship Defiant.

For the episode "*Heroes and Demons*" from **STAR TREK: VOYAGER**, the musical history of the series comes full circle. When Gene Roddenberry created **STAR TREK**, he envisioned an action-filled, swashbuckling adventure à la **CAPTAIN BLOOD** with musical scores to fit the mood and the pace. In this episode, Voyager's holographic doctor (Robert Picardo) must do battle with an alien computer virus which has taken the form of Grendel, a mythical dragon from "*The Adventures of Beowulf*." In the tradition set forth by Gene thirty years ago, Dennis' score packs a wallop that would do Errol Flynn proud, with textures reminiscent of the works of Alfred Newman and



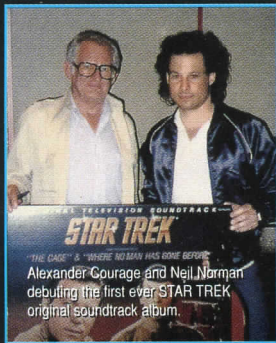
L to R: Neil Norman, Gerald Fried, Dennis McCarthy, Mark Banning and Ron Jones

Erich Wolfgang Korngold.

Dennis' tenure in **STAR TREK** began with the premiere episode of **STAR TREK: THE NEXT GENERATION** "Encounter at Farpoint" (GNPD 8012) and has prospered through **STAR TREK: DEEP SPACE NINE** and **STAR TREK: VOYAGER**, garnering several Emmys and Emmy nominations along the way. His feature film debut was the score for **STAR TREK GENERATIONS** (GNPD 8040) and subsequently, the feature film version of **McHALE'S NAVY**. Recent projects include **LIFESTORIES**, **HIDDEN IN SILENCE**, episodes of **SLIDERS** and **TINY TOONS, THE COLONY, THE CARE AND HANDLING OF ROSES** and **IN THE NAME OF LOVE: A TEXAS TRAGEDY**. He was also musical director for the UPN special **STAR TREK: 30 YEARS AND BEYOND**.

Finally, mention must be made of Alexander Courage whose bold theme for **STAR TREK** is the foundation for all the wonderful music represented here. His career as a composer spans

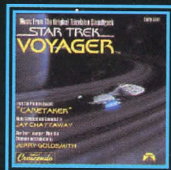
over four decades since coming to California after World War II. His involvement with **STAR TREK** came about because of his friend Wilbur Hatch who was head of music for Desilu Studios. Hatch introduced Courage to Gene Roddenberry who later assigned him to write both the pilot episodes of **STAR TREK** (GNPD 8006). Since then he has scored the episodes "The Man Trap," "The Naked Time," "Plato's Stepchildren" and "The Enterprise Incident." He currently serves as orchestrator for John Williams, Jerry Goldsmith and many other composers.



THE SOUND OF STAR TREK®



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Music by Dennis McCarthy



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OUT OF THIS WORLD**

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and
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*Includes Exclusive
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FOR WINDOWS® 3.1, 3.11 AND WINDOWS® 95

We'll assume that you're slightly acquainted with WINDOWS®. If not, please refer to your WINDOWS® user guide to clarify these standard steps.

1. Start your computer and go to the WINDOWS® 3.1 *Program Manager* or WINDOWS® 95 desktop task bar.
2. Put your new CD-Rom into the CD-ROM drive.
3. In WINDOWS® 3.1 open the **File** menu, then choose **Run**. In WINDOWS® 95, click on the start button, then choose **Run**.
4. Type the following: [drive]\setup31\setup (WINDOWS® 3.1) or [drive]\setup95\setup (WINDOWS® 95) where [drive] is replaced by the letter for your CD-ROM drive. For example, if d is the letter for your CD-Rom drive, you type d:\setup and then press the **Enter** key.
5. Follow the instructions that appear on your screen.

Everything needed to run this disc will install automatically on your hard drive or is contained on the CD-ROM itself. In WINDOWS® 3.1-3.11 you'll see a new Program Group called **STAR TREK ECD** on your screen. WINDOWS® 95 will create a new entry in your Programs list, accessed from your Start button. Inside you'll see a **STAR TREK ECD** icon. (TIP: double click on the Read Me icon to get the latest information on installation and technical hints.)

How To Start: Once installation is complete, in WINDOWS® 3.1, double click on the **STAR TREK ECD** icon in the program group called **STAR TREK ECD**.

FOR MACINTOSH® AND POWER MACINTOSH:

1. Put your new CD-Rom into the CD-ROM drive.
2. Double-click the "Drag Contents into the System Folder" icon. Drag each icon within separately into the system folder.
3. Restart your Macintosh.

NOTE: Double click the Read Me file for additional information.

How To Start: After restarting, double click on the **STAR TREK ECD** icon on the **STAR TREK** CD-ROM on your desktop.

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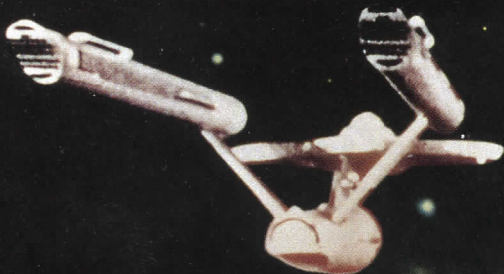
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Star Trek art department.

**Dedicated to the memories of Jerry Fielding,
Gene L. Coon and Gene Roddenberry, whose
creative genius launched an entertainment legend.**

