

T H E S T A R T R E K G U I D E

THIRD REVISION

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CAN YOU FIND THE MAJOR STAR TREK FORMAT ERROR IN THE FOLLOWING "TEASER" FROM A STORY OUTLINE?

The scene is the Bridge of the U.S.S. (United States Spaceship) Enterprise. Captain Kirk is at his command position, his lovely but highly efficient female Yeoman at his side. Suddenly and without provocation, our Starship is attacked by an alien space vessel. We try to warn the alien vessel off, but it ignores us and begins loosening bolts of photon energy-plasma at us.

The alien vessel's attack begins to weaken our deflectors. Mister Spock reports to Captain Kirk that the next enemy bolt will probably break through and destroy the Enterprise. At this moment we look up to see that final energy-plasma bolt heading for us. There may be only four or five seconds of life left. Kirk puts his arms about his lovely Yeoman, comforting and embracing her as they wait for what seems certain death. FADE OUT.
(END TEASER)

PLEASE CHECK ONE:

- () Inaccurate terminology. The Enterprise is more correctly an international vessel, the United Spaceship Enterprise.
- () Scientifically incorrect. Energy-plasma bolts could not be photon in nature.
- () Unbelievable. The Captain would not hug pretty Yeoman on the Bridge of his vessel.
- () Concept weak. This whole story opening reeks too much of "space pirate" or similar bad science fiction.

NO, WE'RE NOT JOKING. THE PRECEDING PAGE WAS A VERY REAL AND IMPORTANT TEST OF YOUR APPROACH TO SCIENCE FICTION. HERE'S WHY.

- () Inaccurate terminology. Wrong, if you checked this one. Sure, the term "United States Spaceship" was incorrect, but it could have been fixed with a pencil slash. Although we do want directors, writer, actors and others to use proper terminology, this error was certainly far from being the major STAR TREK format error.
- () Scientifically inaccurate. Wrong again; beware if you checked this one. Although we do want to be scientifically accurate, we've found that selection of this item usually indicates a preoccupation with science and gadgetry over people and story.
- () Concept weak. Wrong again. It is, in fact, much like the opening of one of our best episodes of last year. "Aliens", "enemy vessels", "sudden attack" and such things can range from "Buck Rogers" to classical literature, all depending on how it is handled (witness H. G. Wells' novels, Forrester's sea stories, and so on.)

UNDERSTANDING THE RIGHT ANSWER TO THIS IS BASIC TO UNDERSTANDING THE STAR TREK FORMAT. THIS WAS THE CORRECT ANSWER:

- (x) Unbelievable. Why the correct answer? Simply because we've learned during a full season of making visual science fiction that believability of characters, their actions and reactions, is our greatest need and is the most important angle factor. Let's explore that briefly on the next page.

NOW, TRY AGAIN. SAME BASIC STORY SITUATION, BUT AGAINST ANOTHER BACKGROUND.

The time is today. We're in Viet Nam waters aboard the navy cruiser U.S.S. Detroit. Suddenly an enemy gunboat heads for us, our guns are unable to stop it, and we realize it's a suicide attack with an atomic warhead. Total destruction of our vessel and of all aboard appears probable. Would Captain E. L. Henderson, presently commanding the U.S.S. Detroit, turn and hug a comely female WAVE who happened to be on the ship's bridge.

As simple as that. This is our standard test that has led to STAR TREK believability. (It also suggests much of what has been wrong in filmed sf of the past.) No, Captain Henderson wouldn't! Not if he's the kind of Captain we hope is commanding any naval vessel of ours. Nor would our Captain Kirk hug a female crewman in a moment of danger, not if he's to remain believable. (Some might prefer Henderson were somewhere making love rather than shelling Asiatic ports, but that's a whole different story for a whole different network. Probably BBC.)

AND SO, IN EVERY SCENE OF OUR STAR TREK STORY...

... translate it into a real life situation. Or, sometimes as useful, try it in your mind as a scene in GUNSMOKE, NAKED CITY, or some similar show. Would you believe the people and the scene if it happened there?

IF YOU'RE ONE OF THOSE WHO ANSWERS: "THE CHARACTER ACTS THAT WAY BECAUSE IT'S SCIENCE FICTION", DON'T CALL US, WE'LL CALL YOU.

THE STAR TREK FORMAT...

A CAPTAIN - Jim Kirk

A FIRST OFFICER - Mister Spock

A GROUP OF REGULARS - who make up our "television family" (Doctor McCoy, Scotty, Uhura, Sulu, Nurse Christine, and others as detailed later).

GUEST STARS - if the story demands it, but with a story which also emphasizes our Series Leads.

ON A GIANT STARSHIP - a familiar "television home base" (The U.S.S. Enterprise).

ON PATROL OF A SECTION OF OUR GALAXY - our vessel representing Earth and the Federation (assisting colonists, aiding in scientific exploration, putting down conflicts, helping those in distress, regulating trade, engaging in diplomatic missions, and so on.)

YES, THE STAR TREK FORMAT IS ACTUALLY THAT SIMPLE. IF YOU'RE A TV PROFESSIONAL, YOU ALREADY KNOW THE FOLLOWING SEVEN RULES:

- I. Build your episode on an action-adventure framework. We must reach out, hold and entertain a mass audience of some 20,000,000 people or we simply don't stay on the air.
- II. Tell your story about people, not about science and gadgetry. Joe Friday doesn't stop to explain the mechanics of his .38 before he uses it; Kildare never did a monologue about the theory of anesthesiatics; Matt Dillon never identifies and discusses the breed of his horse before he rides off on it.
- III. Keep in mind that science fiction is not a separate field of literature with rules of its own, but, indeed, needs the same ingredients as any story -- including a jeopardy of some type to someone we learn to care about, climactic build, sound motivation, you know the list.
- IV. Then, with that firm foundation established, interweave in it any statement to be made about man, society and so on. Yes, we want you to have something to say, but say it entertainingly as you do on any other show. We don't need essays, however brilliant.
- V. Remember always that STAR TREK is never fantasy; whatever happens, no matter how unusual or bizarre, must have some basis in either fact or theory and stay true to that premise (don't give the enemy Starlight capability and then have them engage our vessel with grappling hooks and drawn swords.)
- VI. Don't try to tell a story about whole civilizations. We've never yet been able to get a usable story from a writer who began... "I see the strange civilization which..."
- VII. Stop worrying about not being a scientist. How many cowboys, police officers and doctors wrote westerns, detective and hospital shows?

THE STAR TREK SCRIPT FORMAT.THE TEASER

We open with action, always establishing a strong jeopardy, need, or other "hook". It is not necessary to establish all the back story in the teaser. Instead, we tantalize the audience with a promise of excitement to come. For example, it can be as simple as everyone tense on the bridge, hunting down a marauding enemy ship... then a tale-telling blip is sighted on the screen, and the Captain orders "ALL HANDS TO BATTLE STATIONS." Fade out, that's enough.

THE ACTS

Four acts in length. Act One usually begins with Captain's VOICE OVER, Captain Kirk dictating his log. Necessary back story should be laid in here, not in the teaser. The Captain's log should be succinct and crisp... in ship commander "log" language.

Opening Act One, we need some form of orbit, establishing or other silent shot to give us time for both Captain's log and opening credits.

We must have a strong ending to Act Two, something that will keep the audience tuned to our channel.

STYLE

We maintain a fast pace ... avoid long philosophical exchanges or tedious explanations of equipment. And note that our cutting technique is to use the shortest possible time between idea and execution of it ... like, for instance, Kirk decides that a landing party will transport down to a planet ... HARD CUT to lights blinking on the Transporter console, PULL BACK to REVEAL the landing party stepping into the Transporter.

PAGE COUNT

First drafts can run up to 70 pages, if you intend to trim and tighten later. But for final polished draft absolutely no more than 65 pages, please.

ANOTHER PLEASE

Cast and set lists with your draft. Thank you.

THE U.S.S. ENTERPRISE

THE VESSEL

The U.S.S. Enterprise is a spaceship, official designation "starship class"; somewhat larger than a present-day naval cruiser, it is the largest and most modern type vessel in the Starfleet Service. It has a crew of 430 persons, approximately one-third of them female.

The purpose of the U.S.S. Enterprise is to give our audience a "home base", a familiar and comfortable counterpoint to the bizarre and unusual things and places we see during our episodes. Where possible we try to emphasize and play to the size, complexity, and varied functions of the Enterprise. This does not mean you must always use the Enterprise or start every story there.

The "Saucer Section" of the vessel (at the top of which is our command bridge) is eleven decks thick at the middle. The Engineering Section (to which the two engine nacelles are attached) is equally large and complex, contains at the rear a hangar deck large enough to hangar a whole fleet of today's jet liners. Turbo elevators, which can run both vertically and horizontally, interconnect every deck and compartment of this huge vessel.

Included in addition to our bridge, sickbay, Captain's cabin and other familiar standing sets, are the widest possible variety of labs and technical departments, computer rooms, storage facilities, passenger accommodations, and cargo facilities.

THE CREW

International in origin, completely multi-racial. But even in this future century we will see some traditional trappings, ornaments, and styles that suggest the Asiatic, the Arabic, the Latin, etc. So far, Mister Spock has been our only crewman with blood lines from another planet. However, it is not impossible that we might discover some other aliens or part aliens working aboard our Starship.

We like ways of using the crewmen (extras as well as actors) to help suggest the enormous diversity of our vessel. For example, playing a scene in leisure attire as our people pass in sports gear

THE CREW (CONTINUED)

obviously going to or coming from a gymnasium, or such. Life aboard the Enterprise (believably again, as in a present-day naval cruiser) is not all hard work and stern devotion to duty.

SHIP'S POWER

The Enterprise engines (the two outboard nacelles) use matter and anti-matter for propulsion, the annihilation of dual matter creating the fantastic power required to warp space and exceed the speed of light.

The Enterprise has a secondary propulsion system. These are impulse power engines (same principle as rocket power), located at the rear of the "saucer section". Vessel speed, when using the impulse engine is, of course, less than the speed of light. In case of total failure of all engine power sources, the vessel's gravitational and life support systems can be switched to battery power, with a full-load capacity of about one week.

Hyper-light speeds or space warp speeds (the latter is the terminology we prefer) are measured in WARP FACTORS. Warp factor one is the speed of light -- 186,000 miles per second (or somewhat over six hundred million miles per hour.) Note: warp factors two, three and four and so on are based upon a geometrical formula of light velocity. Warp factor two is actually eight times the speed of light; warp factor three is twenty-four times the speed of light; warp factor four is sixty-four times the speed of light, and so on.

Maximum safe speed is warp six. At warp eight the vessel begins to show considerable strain. We have established in preceding episodes that warp seven or eight are used only in emergencies, in hot pursuit and so on, and can be highly dangerous.

SHIP'S WEAPONRY

The main weaponry of the U.S.S. Enterprise is its banks of "ship's phasers", which are artillery-sized versions of the hand phaser and phaser pistol. From the Bridge, phaser power can be aimed in any direction and our Optical Effect here is "blips" or "squirts" of blue phaser fire, which are emitted

SHIP'S WEAPONRY (CONTINUED)

from the top or bottom of the saucer section of the vessel. These can act directly against target very much as hand phaser fire, but on a much larger scale. Phaser fire can also be set for proximity explosion and act somewhat like "depth charges".

The Helmsman, Mr. Sulu, acts as weapons officer, under the Captain's direction, he coordinates the fire from the phaser rooms, using the vessel's navigational aids to lock the phasers on target and, on the Captain's order, engaging the circuits which fire these weapons.

CAPTAIN JAMES T. KIRK

Played by William Shatner, Kirk is about thirty-four, an Academy graduate, rank of Starship Captain. A shorthand sketch of him might be "A space-age Captain Horatio Hornblower", constantly on trial with himself, a strong, complex personality.

With the Starship out of communication with Earth and Starfleet bases for long periods of time, a Starship captain has unusually broad powers over both the lives and welfare of his crew, as well as over Earth people and activities encountered during these voyages. He also has broad power as an Earth Ambassador to alien societies in his galaxy sector or on new worlds he may discover. Kirk feels these responsibilities strongly and is fully capable of letting the worry and frustration lead him into error.

He is also capable of fatigue and inclined to push himself beyond human limits then condemn himself because he is not superhuman. The crew respects him, some almost to the point of adoration. At the same time, no senior officer aboard is fearful of using his own intelligence in questioning Kirk's orders and can themselves be strongly articulate up to the point where Kirk signifies his decision has been made.

Important -- Although Kirk will often solicit information and estimates from Spock, never does the first officer act as Kirk's "brain". Our Captain is a veteran of hundreds of planet landings and space emergencies. He has a broad and highly mature perspective on command, fellow crewmen, and even on alien life customs, however strange or repugnant they seem when measured against Earth standards.

On the other hand, don't play Kirk like the captain of an 1812 frigate in which nothing or no one moves without his command. Spock, McCoy, Scotty, Sulu and Uhura are a trained team and are well able to anticipate information and action Kirk needs.

Aboard ship, Captain Kirk has only a few opportunities for anything approaching friendship. One exception is Mister Spock, a strange friendship based upon logic, high mutual respect and Spock's strong Vulcan loyalty to a commander. Another is with ship's surgeon, Dr. McCoy, who has a legitimate professional need to constantly be aware of the state of the Captain's mind and emotions. But on a "shore leave", away from the confines of self-imposed discipline, Jim Kirk is likely to play pretty hard, almost compulsively so. It is not impossible he will let this drag him at one time or another into an unwise romantic liaison which he will have great difficulty disentangling. He is, in short, a strong man forced by the requirements of his ship and career into the often lonely role of command, even lonelier because Starship command is the most difficult and demanding task of his century.

MISTER SPOCK

Played by Leonard Nimoy. This is the ship's Science Officer, in charge of all scientific departments aboard. As such, he is the ship's Number Two ranking officer and now holds the rank of Commander.

His bridge position is at the library-computer station which links the bridge to the vessel's intricate "brain", a highly sophisticated and advanced computer which interconnects all stations of the ship. From his central panel Spock can tap resources of the entire computer system -- including a vast micro-record library on man's history, arts, sciences, philosophy, plus all known information on other solar systems, Earth colonies, alien civilizations, a registry of all space vessels in existence, personnel information on any member of the U.S.S. Enterprise, or almost anything else needed in any of our stories.

In addition, all of the ship's various types of "sensor systems" (never identified except as "sensors") feed into Spock's hooded viewer and he can read from it almost any type of information necessary to a story. He is an expert on Earth history, even more so than the humans aboard.

Mister Spock's mother was human, his father a native of the planet Vulcan. This alien-human combination results in Mister Spock's slightly alien features with the yellowish complexion and satanic pointed ears. Thus he is biologically, emotionally, and even intellectually a "half-breed". He is considerably stronger than his human crewmen, he can endure lack of water and higher temperatures for a longer period. His hearing is particularly keen. He also has a strange Vulcan "ESP" ability to merge his mind with another intelligence, read the thoughts there. He dislikes doing so since it deprives him of his proud stoic mannerisms and reveals too much of his inner self. Also, the physical and emotional cost of this is quite high.

We now realize that Spock is capable of feeling emotion, but he denies this at every opportunity. On his own planet, to show emotion is considered the grossest of sins. He makes every effort to hide what he considers the "weakness" of his half-human heredity.

DR. LEONARD "BONES" MCCOY

Played by DeForest Kelley, Dr. McCoy is Senior Ship's Surgeon of the U.S.S. Enterprise, head of the Medical Department. As such he has medical responsibilities for the health and physical welfare of the crew of the Enterprise and broad medical science responsibilities in areas of space exploration.

As Senior Ship's Surgeon, "Bones" McCoy is the one man who can approach Captain Kirk on the most intimate personal levels relating to the Captain's physical, mental and emotional well being. Indeed, he has the absolute duty to constantly keep abreast of the Captain's condition and speak out openly to Kirk on this matter. McCoy is portrayed as something of a future-day H. L. Mencken, a very, very outspoken character, with more than a little cynical bite in his attitudes and observations on life. He has an acid wit which results in sometimes shocking statements -- statements which, under close scrutiny, carry more than a grain of truth about medicine, man and society.

Of all the men aboard our starship, McCoy is the least military. He is filled with idiosyncracies which fit the character and are his trademark. For example, he loathes the Transporter System of "beaming" personnel from the ship to planet surfaces and loudly proclaims that he does not care to have his molecules scrambled and beamed around as if he were a radio message.

McCoy is highly practical in the old "general practitioner" sense, hates pills except when they are vitally needed, is not above believing that a little suffering is good for the soul and the maturity of the individual. He has a great fear that perfect medicine, psychotherapy and computers may rob mankind of his individuality and his divine right to wrestle a bit with life. He's a superb physician and surgeon -- often seems to be treating the wrong ailment -- but usually is proven right in the end.

Dr. McCoy is 45 years of age, was married once...something of a mystery that ended unhappily in a divorce. He has a daughter, "Joanna", who is 20 and in training as a nurse somewhere. McCoy has provided for her, hears from her as often as intergalactic mail permits, but his duty aboard the starship keeps them apart. We will suspect that it was the bitterness of this marriage and divorce which turned McCoy to the Space Service. He was born in Georgia in the United States and can be something of the gallant Southern Gentleman in social life, particularly with females. When the moment is right, a trace of his Southern accent will be heard.

There is something of a "feud" between Dr. "Bones" McCoy and Mister Spock. The Doctor, like most cynics, is at heart a bleeding humanist. Spock appears to regard McCoy as an archaic, bumbling country doctor, usually achieving cures through luck. On the other hand, McCoy likes to regard Spock as little more than a sometimes useful piece of computer equipment. But, while disagreeing constantly, they do work well together when it becomes necessary and we're never sure but what there could be some affection hidden behind their constant battles.

OTHER RUNNING CHARACTERS

SULU -- Ship's Helmsman, played by actor George Takei. Mixed oriental in ancestry, Japanese predominating, Sulu is contemporary American in speech and manner. In fact, his attitude toward Asians is that they seem to him rather "inscrutable". Sulu fancies himself more of an old-world "D'Artagnan" than anything else. He is a compulsive hobbyist; one week may be fascinated by botany with the intention of that becoming his lifelong avocation, then another week we'll find he has switched to a determination of acquiring a galaxy-famous collection of alien firearms. And like all "collectors", he is forever giving his friends a thousand reasons why they, too should take on the same hobby.

Although these bursts of enthusiasm make him something of a chatterbox, Sulu is a top Officer and one of the most proficient Helmsmen in the Starfleet Service. When the chips are down, he immediately becomes another character, a terse professional, whose every word and deed relate solely to the vessel and its safety. This pleasant and effective "dual personality" results in an Officer of rare equanimity, one whose personal life never intrudes on his job. He has never had to receive the same order from Kirk twice.

ENGINEERING OFFICER SCOTT --- Montgomery Scott, rank of Lt. Commander, Senior Engineering Officer on the U.S.S. Enterprise. Portrayed by James Doohan, he is known to most as "Scotty", and with an accent that drips of heather and the Highlands.

Scotty came up through the ranks and his practical education is as broad as his formal training in Engineering. He has rare mechanical capacity, many claim he can put an engine together with baling wire and glue...and make it run. He regards the U.S.S. Enterprise as his personal vessel and the Engineering Section as his private world where even Captain James Kirk is merely a privileged trespasser.

Engineering and spaceships are his life. His idea of a pleasant afternoon is tinkering in any Engineering Section of the vessel; he is totally unable to understand why any sane man would spend reading time on anything but technical manuals. He is strong minded, strong willed, and not incapable of telling off even a Starfleet Captain who intrudes into what Scotty regards as his own private province and area of responsibilities.

Kirk understands his Engineering Officer's fierce love of his vessel and his engines, will take more "guff" off this Officer than almost any other aboard the ship. Regarding him, Kirk has one rule: "If it doesn't run, take it to Scotty. If he can't fix it, it's irreparable."

LIEUTENANT UHURA --- Communications Officer, played by attractive young actress Nichelle Nichols. Uhura was born in the United States of Africa. Quick and intelligent, she is a highly efficient officer and expert in all ships systems relating to communications. Uhura is also a warm, highly female female off duty. She is something of a favorite in the Recreation Room during off duty hours, too, because she sings -- old ballads as well as the newer space ballads -- and she can do an impersonation at the drop of a communicator.

YEOMAN --- Played by a succession of young actresses, always lovely. One such character has been well established in the first year, "YEOMAN JANICE RAND", played by the lovely Grace Lee Whitney. Whether Yeoman Rand or a new character provided by the writer, this female Yeoman serves Kirk as his combination Executive Secretary-Valet-Military Aide. As such, she is always capable, a highly professional career girl. As with all female Crewmen aboard, during duty hours she is treated co-equal with males of the same rank, and the same level of efficient performance is expected. The Yeoman often carries a small over-the-shoulder case, a TRICORDER, about the size of a small handbag, which is also an electronic recorder-camera-sensor combination, immediately available to the Captain should he be away from his Command Console.

NURSE CHRISTINE CHAPEL --- Introduced in an early episode and returning on several other occasions, Nurse Chapel is played by Majel Barrett. She is Dr. McCoy's Head Nurse, a skilled Surgical Assistant, as near to a professional confidant as the irascible "Bones" McCoy is likely to have. That relationship never transgresses onto the personal and an unspoken bond is that fact that she, too, is in a Starfleet Service because of a tragic romance. Although she herself holds several university degrees in Research Medicine, she has found a measure of contentment in this life as a Starfleet Nurse and wanderer.

STANDING SETS

Herewith a list of existing and projected U.S.S. Enterprise sets.

INT. BRIDGE -

a circular, platformed set where Captain Kirk presides over the whole ship's complex. Access is achieved to this set by means of a turbo-lift elevator which opens directly into the set. Kirk sits in his command chair in the inner, lower elevation facing the large Bridge Viewing Screen. Directly in front of him, also facing the Screen, sit the Navigator and the Helmsman at their individual console. In the outer circular elevation of the set are various positions for Communications Officer and various Technician Crewmen and other ship's officers. Mister Spock, our Science Officer, presides over a console which is known as the "Library-Computer Station".

INT. ELEVATOR -

All through the ship are turbo-lifts which can be programmed for lateral and/or vertical movement. One can reach most any section aboard by activating its control vocally.

INT. SHIP'S CORRIDORS -

Curved corridors with various inter-connecting sub-corridors. Various doors and hatches open upon a variety of areas within the Enterprise proper. We play these as existing on the different decks and levels of the ship and, of course, all have connecting turbo-elevators.

INT. TRANSPORTER ROOM -

We assume there are various Transporter Rooms through the vessel. The one we use has access from a corridor. Within, there is a console, free-standing, which is controlled by the Transporter Officer and a Technician. They, in concert or singly, can transport up to six people at a time and, of course, the return of said people. At certain times, objects out in space which are in close proximity can be brought aboard also, providing their mass and size are not too great. At one end of this set is the Transporter Chamber itself. It is a circular platform with several steps leading up to its six positions. Each person to be transported stands upon one of six light panels. There is a light panel above each position also. Within this chamber, people are

INT. TRANSPORTER ROOM (CONTINUED)

made to disappear and appear optically as they are "beamed" to and from vessels or planet surfaces.

INT. SICKBAY AND DOCTOR'S OFFICE -

A three-room complex. The Doctor's office has direct access to a ship's corridor. There is access from his office to an examining room, also a Sickbay proper. Access to the Sickbay proper can also be made directly from the corridor. Within the Sickbay, there are built-in bed positions with a complete diagnostic panel above each. This medical device scans the patient continually, takes readings and registers same upon the diagnostic panel instrument face. Thus, blood pressure, pulse rate, heartbeat, respirations and various other readings are continuously recorded and displayed for each patient without the necessity of physical contact between doctor and patient.

INT. ENGINEERING DECK -

A section of the ship's innards, wherein we find the basic components of the ship's motive force and energy. This is a large set, the main province of the Engineering Officer (Scott). Access to the main feed of the starship's circuitry is available here.

INT. BRIEFING ROOM -

A large set where Kirk and Spock can convene all Department Heads aboard for briefings, discussions and staff meetings. A large table with sufficient chair positions. There is a Viewing Screen device on the table. This set can double as a Wardroom. Access directly into a main ship's corridor.

INT. RECREATION ROOM -

A redress of other sets to give us a variety of mess and recreation facilities. In these, crew members can relax and enjoy their leisure time. Various games such as three-dimensional chess can be played here.

INT. CAPTAIN'S QUARTERS -

Captain Kirk has a two-room complex. One room contains his working area when he is away from the bridge. There is access from this room to the next room where his sleeping quarters are. There is direct access to the ship's corridor from either room. There are viewing and communications devices here as in most major sets.

INT. MR. SPOCK'S CABIN -

A redress of Captain Kirk's cabin. It will, of course, be distinctly "Spockian" in nature and suggest something of his homeland.

INT. PASSENGER QUARTERS -

Again, a redress of Captain Kirk's quarters unless a larger area is required, at which time it will be constructed out of a redress of briefing room.

INT. SHIP'S CHAPEL -

Redress of Transporter Room.

INT. DINING ROOM -

Redress of other sets as required.

INT. GYMNASIUM -

A redress of another set. It is sufficiently sized to allow various forms of physical exercise and limited area sports, such as wrestling, fencing, etc.

EXT. SHUTTLECRAFT -

Full-sized mockup of a six or seven passenger ship which can be sent out on intra-solar system missions. This craft can be duplicated in miniature.

INT. SHUTTLECRAFT -

Full-sized interior mockup of above craft.

INT. HANGAR DECK -

A miniature set, optically created to be a "huge football field" size area where our shuttlecraft or crafts are stored. It is at the rear of the thick cigar-shaped "engineering section" of our vessel and on the scale model is visible the huge hangar doors which roll open when a shuttlecraft departs from or returns to our vessel. Caution -- miniature and optical work like this is expensive and must be a vital element in the story when used.

OTHERS -

Obviously, various stories may require specialized "one time" sets. Past examples of this have been a botany section, a computer bank area, an observation deck (with stars visible through a window) and so on. Again, completely new and unusual sets are costly and should be vital in the story if used. If planet sets and interiors are required, then new ship sets should be minimized -- the writer must use experience and common sense in keeping construction costs within a normal television budget.

IMPORTANT EQUIPMENT AND TERMINOLOGY

TRICORDER

A portable sensor-computer-recorder, about the size of a large rectangular handbag, carried by an over-shoulder strap. A remarkable miniaturized device, it can be used to analyze and keep records of almost any type of data on planet surfaces, plus sensing or identifying various objects. It can also give the age of an artifact, the composition of alien life and so on. The tricorder can be carried by Uhura (as Communications Officer she often maintains records of what is going on), by the female yeoman in a story, or by Mr. Spock, of course, as a portable scientific tool. It can also be identified as a "medical tricorder" and carried by Dr. McCoy.

THE PHASERS

Hand weapons. At present we have two phasers, (1) the "hand phaser", which is hardly much larger than a king-sized package of cigarettes and (2) the "phaser pistol", which consists of the hand phaser snapped into a pistol mount, the handle of which is a power-pack, which greatly increases the range and power of the weapon.

The reason for two phasers -- in some instances, such as friendly calls and diplomatic missions, our landing party would not want to beam down to a planet with the larger phaser pistols hanging from their belts. The hand phaser (along with the communicator) is worn on a belt hidden under the shirt. At other times, the story does require that the landing party be conspicuously armed and the larger phaser pistol hanging visible from a weapons belt fulfills that requirement.

A "phaser rifle" is presently being designed. It will consist of the phaser pistol adapted into a rifle mount, thus having even greater range and power.

Both the hand phaser and the phaser pistol have a variety of settings. The ones most often used are "stun effect", which can knock a man down and render him unconscious without harming him, and "full effect", which can actually cause an object to dematerialize and disappear. The phaser is also capable of being set to cause an object to explode, or to burn a clean hole through an object. In some stories we have used the phaser as a tool, such as a cutting torch. Phasers can also be set to "overload", resulting in a power build-up and explosion which destroys the phaser and anything in close proximity.

COMMUNICATORS

A portable "intercom", about the size of the hand phasers. Not generally used aboard vessel, since there are communications panels strategically located everywhere on the ship. The principal use of the communicator is between elements of a landing party on a planet surface, or from them to the U.S.S. Enterprise in orbit. The communicator, activated by lifting the antenna-grid, also pinpoints that person's position on the planet surface, so that the Transporter Crew aboard the vessel can beam that person or the entire landing party up aboard the vessel.

TRANSPORTER

As discussed and described earlier, it is essentially a device which "beams" crew or cargo to and from planet surfaces and/or other space vessels. It converts matter temporarily into energy, beaming that energy to a fixed point, then re-converting it back into its original matter structure. Its range is limited to about 16,000 miles.

VIEWING SCREENS

The most important of these is the Bridge Viewing Screen. This is not a window; it is an electronic viewing screen which can be pointed outside in any direction and with various magnifications. Most often it is aimed in the direction of ship's travel and shows the stars passing as we make our way through space.

In addition, intercom viewing screens connect most areas of the vessel. For example, Kirk in his cabin can call Sulu or Spock on the bridge, see them and be seen through his intercom viewing screen. Or think of it as simply a video-telephone hook-up such as a project already being planned today.

There is also a rectangular screen over Mister Spock's Library-Computer Station, on which can be flashed visual information from the ships record tapes.

SENSORS

One of our most useful devices. "Sensor" is our generic term for any equipment aboard the U.S.S. Enterprise capable of "sensing" or "reading" almost any kind of information needed in our stories. This can include composition of an object met in space, its dimensions, if a vessel, the presence and number of human or alien life aboard, the geological age of a meteoroid, almost anything. Mr. Spock is generally in charge of the ship's sensors and takes most of these readings from his hooded screen at his Library-Computer Station.

SENSORS (CONTINUED)

The tricorder includes small sensors for use on a planet surface. And there are specialized navigational sensors used by the men at the helm, medical sensors used in sickbay, and so on. Never try to explain or describe the sensors, simply use them -- they're real because they are there and they work.

DEFLECTORS

The primary "defensive shield" of the U.S.S. Enterprise. It is, in effect, an invisible force barrier around the Enterprise which protects the vessel from anything but the most sophisticated and powerful weapons. It is automatically activated by the ship's sensors when an unknown danger approaches. Note: The ship's Transporter cannot be used while the deflector screen is operating.

If the vessel should be under attack, the power of the deflector shield can be considerably increased, but at a commensurate loss in ship's power and at maximum shielding can only be maintained for a limited time.

The ship also has "navigational deflector beams" which, guided by "navigational scanners", sweep out far ahead of the vessel's path through space, deflecting from the ship's course meteoroids, asteroids, or space debris and other objects which would cause damage should the vessel strike them at this enormous speed. These are all fully automated, operated by the vessel's computers.

TRACTOR BEAM

Something of the reverse of the deflector, i.e., a beam that grabs and pulls rather than deflecting and pushing something away. This beam has a maximum range of about 100,000 miles. It can be used to hold a firm position alongside another vessel, pull a smaller vessel toward the Enterprise or tow another ship out of danger. Also, the vessel's tractor beam can pull small space objects within transporter range, whereupon they can be beamed aboard into the Transporter Room. In short, the "grappling hook" and "towing line" of our future century.

COMPUTER

The logical scientific extension of a somewhat bulky and limited computer of our own 20th century. Deep in the heart of the vessel are rows upon rows of "computer banks", in effect a giant electronic brain which runs our vessel, setting course on command, automatically maintaining it, operated the "life-support systems" which include atmosphere and gravity, warn and take action against unexpected dangers and so on.

COMPUTER (CONTINUED)

Also, the computer banks of the U.S.S. Enterprise literally hold the entire body of recorded knowledge of the human race. The ship's computers can be connected into any intercom station or viewing screen and will (verbally or visually) analyze practically any known information in a matter of seconds. However, Mr. Spock's bridge position connects most directly and completely with the ship's computers.

COMPUTER VOICE

When an intercom station on the ship is connected into the computer banks for a question, the answer is given in our COMPUTER VOICE. This mechanical voice comes directly from the vessel's "electronic brain" and deals only in fact -- if an ambiguous question is asked, this voice will so inform the questioner. It can be a disconcerting experience for some, as it will also reject lies, misinformation and so on. It has, for example, been used in courtmartial and other forms of trials; the COMPUTER VOICE sometimes interrupting the proceedings in order to correct a witness who has given wrong age, erroneous birthplace, or any false statement of library-record fact.

BEARINGS AND HEADINGS

Obviously space knows no north or south; directions are in three planes rather than two. Our system for giving a heading, bearing or direction is, for example: "unidentified object ahead on a bearing of 37 Mark 211". Or the command: "Turn to a heading of 112 Mark 14".

MEASUREMENTS

We use the metric system for most close and small measurements, such as distance of another vessel lying alongside, its size, etc. For long measurements, such as distance between stars, we use light year measurements. For example, the closest star to Earth is Proxima Centauri, which is 4.2 light years away. Other stars in our galaxy are hundreds or thousands of light years away.

NOTE: THE WRITER NEED NOT TROUBLE HIMSELF WITH COMPUTING OR STUDYING SUCH TERMS -- WE HAVE EXCELLENT TECHNICAL ADVISORS WHO REVIEW ALL SCRIPTS.

For those who are interested, the term PARSEC is also used in measuring vast distances -- Parsec is 3.26 light years, or 19.2 trillion miles -- 206,265 times the radius of the Earth's orbit. (Parallax of one second).

MEASUREMENTS (CONTINUED)

However, the writer should keep in mind that the audience often needs more understandable measurements and we often vary the above statements such as: "That alien ship is more than a mile in diameter!" Or, "That ship is a million miles away and we're still being probed by its sensors!" Generally, we use the more precise scientific measuring terms in giving and answering bridge commands, go to the less scientific, but more understandable, "audience terminology" in exclamations and in private conversations. Present-day example -- the weaponry control officers of a modern-day naval vessel will always be very precise in giving aiming orders, but might remark conversationally to the man next to him, "They're still a mile out of range."

CAPTAIN'S LOG

The Captain's VOICE OVER, a portion of his dictated log which we hear over establishing, silent scenes. We need not see him dictating it, can assume we are hearing portions of a record dictated later. VOICE OVER is rarely used in the TEASER, since it tends to slow down the action there. However, it is almost always used at the beginning of ACT I, recapping and explaining the back story and situation to that point. At the writer's discretion, it can open other acts or can be used as a "bridge" within acts, explaining in terse, log-like fashion things which might otherwise require many slow pages in dialogue between characters. Most generally, it tells us where we are and what has been going on, and sometimes it suggests the Captain's stream of consciousness, any fears or doubts he may have at the moment. Keep in mind VOICE OVER itself can become tedious; keep it as short and as much to the point as possible.

SUBSPACE RADIO

Lieutenant Uhura, Communications Officer, sits at this control station. We use the term "subspace" since it is necessary that communications from Enterprise to its bases are a "space warp" effect which travels at speeds far exceeding even that of the Enterprise. If we did not have such "subspace" or "space warp" communications, obviously the Enterprise could warp off to a base and return faster than a message could be sent there.

STARBASE

From past stories we can assume there are seventeen Starfleet Command Centers strategically located throughout our galaxy. Their Commanding Officer usually has the rank of "Commodore." These bases provide repair, supply, replacement of personnel and so on. They can also be used for shore leave. The STAR TREK FORMAT is to use Starbases with Starbase Commanders only when vital to a story, preferring to keep Kirk and the Enterprise far away and out of touch, so that the dramatic decisions are Kirk's. When necessary, we can establish our distance from a Starfleet Base is such that it takes hours or even many days for subspace radio messages to be exchanged.

STARFLEET AND STARFLEET COMMAND

Naturally, there is a headquarters somewhere, general orders and a whole command hierarchy. Again, we try to stay away from it as much as possible. The galaxy is incredibly vast, the problems out there are complex, and a Starship must necessarily operate as a semi-autonomous unit. Most of our best drama comes out of Kirk's lonely decisions. Stay away from petty military politics... it usually comes off as unbelievable in our advanced century. Also, keep clear of "space fleet maneuvers," "government yachts," and similar Buck Rogers concepts.

GENERAL ORDER NUMBER ONE

The only Starfleet Order that concerns us in most stories. It is a wise but often troublesome rule which prohibits Starship interference with the normal development of alien life and alien societies. It can be disregarded when absolutely vital to the interests of the entire Earth Federation, but the Captain who does violate it had better be ready to present a sound defense of his actions.

ORBIT

The Enterprise usually takes up what we term "standard orbit" around a planet. Depending on a number of conditions or needs, this distance can be from one to seven thousand miles high. Our vessel was constructed in space and has never felt the solidity of the surface of a planet. In other words, it doesn't land, it stays in orbit.

CLOTHING AND RELATED GEAR

Except in exceptional circumstances necessary to a story, our crew is always dressed in "standard uniform" or "dress uniform." Unless an important story point, let us provide "fatigues" and leisure wear as our budget permits.

CLOTHING AND RELATED GEAR (CONTINUED)

Never have members of the crew putting things into pockets; there are no pockets. When equipment is needed, it is attached to special belts (as in the case of the communicator and phaser).

We do not have space suits available or other forms of environmental suits for hostile planet surfaces. These may be obtained for special scripts but keep in mind that we generally restrict our missions to "Class M" planets (approximating Earth conditions).

STARDATE

We invented "Stardate" to avoid continually mentioning Star Trek's century (actually, about two hundred years from now), and getting into arguments about whether this or that would have developed by then. Pick any combination of four numbers plus a percentage point, use it as your story's stardate. For example, 1313.5 is twelve o'clock noon of one day and 1314.5 would be noon of the next day. Each percentage point is roughly equivalent to one-tenth of one day. The progression of stardates in your script should remain constant but don't worry about whether or not there is a progression from other scripts. Stardates are a mathematical formula which varies depending on location in the galaxy, velocity of travel, and other factors, can vary widely from episode to episode.

LIGHT SPEED

186,000 miles per second, or approximately 670,000,000 miles per hour. A "light year" is the distance which would be traveled in one year at that speed -- or approximately 5,800,000,000,000 miles.

SOLAR SYSTEM

A star (such as our sun) which includes a planet or planets circling that star. In turn, these planets may have satellite bodies circling them, known as "moons." ASTEROIDS often circle suns, too, or can be found in deep space, and might be generally described as "solar debris" left over in the forming and/or destruction of celestial bodies.

GALAXY

Most simply stated, this is a cluster of billions of billions of solar systems, such as described above. Our galaxy, the one which includes Earth, is a saucer-shaped "star cluster" (we are seeing a part of it when we look at the "milky way") and is approximately 100,000 light years in diameter and 12,000 light years in depth at the center.

GALAXY (CONTINUED)

Thus, to patrol only a small part of this gigantic cluster of matter, our starship must be capable of traveling hundreds of times the speed of light. Our galaxy has not yet been fully explored by the Federation's starships -- there are still vast unknown areas even in the sector assigned to the U.S.S. Enterprise.

NOTE: Our starship will never leave our galaxy -- by conservative scientific estimate, its uncounted millions of suns and planets include at least several billion planets quite like Earth -- more than enough adventures for even an unusually long television run.

THE UNIVERSE

We won't pretend to be able to describe this, but, limiting ourselves to the same kind of general explanation above, it is made up of untold billions of billions of galaxies. If the imagination is staggered by the distances between the stars of our own galaxy, then the empty space between the galaxies is almost incomprehensible. For this reason alone our starship never visits other galaxies -- at even the maximum warp speed of our vessel, it would take thousands of years to even approach near our nearest galaxy neighbor.

HUMAN

This term or the term "humanity" are used only when referring to man. It includes, of course, any of mankind's descendants which may have colonized other planets. An alien, which looks human, is generally referred to as a "humanoid biped" or some similar descriptive term. Vulcans are, for example, humanoid bipeds.

SOME QUESTIONS AND ANSWERS

The mission of the U.S.S. Enterprise? Isn't it something like that of, say, English warships at the turn of the century?

Very close. As you recall, in those days vessels of the major powers were assigned to sectors of various oceans, where they represented their government there. Out of contact with the Admiralty for long periods, the captains of such vessels had broad discretionary powers in regulating trade, bush wars, putting down slavery, assisting scientific investigations and geological surveys, even to becoming involved in relatively minor items like searching for a lost explorer or school mistress.

Do the science fiction pros have any helpful hints for us?

Yes. Beware getting too wrapped up in The Wonder Of It All. The quality of an sf tale is usually inversely proportional to the pretensions a writer brings to it.

Is the starship U.S.S. Enterprise a military vessel?

Yes, but only semi-military in practice -- omitting features which are heavily authoritarian. For example, we are not aware of "officers" and "enlisted men" categories. And we avoid saluting and other annoying medieval leftovers. On the other hand, we do keep a flavor of Naval usage and terminology to help encourage believability and identification by the audience. After all, our own Navy today still retains remnants of tradition known to Nelson and Drake.

I'm still confused about Earth of the STAR TREK century. You said to make logical projections into the future, then turned down my story.

Because the basis of it was an automated, regimented, inhuman Earth Federation of the future. We must have an optimistic projection of man and his society if we are to approve of and identify with Captain Kirk, the crew of the Enterprise, and their mission. However, Earth colonies, parallel civilizations, and alien cultures, can present any range of problems leading to a story.

But projecting the advanced capabilities of your starship, wouldn't Man by that time have drastically altered such needs as food, physical love, sleep, etc.?

Probably. But if we did it, it would be at the cost of so dehumanizing the STAR TREK characters that only a small fraction of the television audience would be interested, and the great percentage of viewers might even be repulsed.

Then must the starship crew be perfect humans?

No, you can project too optimistically. We want characters with a reasonable mixture of strength, weaknesses, and foibles. Again, believability is the key here. What kind of men would logically and believably man a vessel of this type? Obviously, they'd be better selected and trained than the wild enlisted shore leave group in "MISTER ROBERTS." On the other hand, they have not gotten too stuffy to enjoy themselves and their senses on liberty in an exotic alien city filled with unique pleasures.

But what about Earth men on other planets?

We'll find them in colonies, scientific bases, mining claims, trading posts, diplomatic posts, and so on. These space colonies and activities can be anything which results in an entertaining, believable story, practical to photograph. Don't ask us to create whole cities or alien landscapes -- we can suggest them only. However, do keep in mind the possibility of aiming your story toward unusual local locations.

And other civilizations?

Be creative, but practical here, too. Remember, "Class M" planets will be often similar to many parts of Earth -- and with societies duplicating or intermixing almost any era in man's development. Jungle backgrounds exist on back lots, so what about primeval worlds? Or a pioneer-Indian type culture? Lovely parkland exists locally, so do unusual highly modern buildings, so do farms.

All right, I'll agree that with some ingenuity there may be hundreds of choices -- but what about the alien life on some of these worlds?

Man-like creatures are the easiest, of course, some photos in the casting books notwithstanding. Minor modification of form, coloring and hair distribution can be accomplished where necessary. But keep in mind at the same time that out of the collected best science fiction stories of all time, a surprising majority of them center on the more unique and often more thrilling variations in attitudes, values, morals, intellectual power and senses.

And I suppose, there are always stories which can be done wholly aboard the starship?

Yes. A vessel of this size and complexity, along with a crew of 430 contrasting individuals, would have to be a pretty sterile place if it didn't contain many tales with considerable entertainment value.

Must stories always start aboard the U.S.S. Enterprise?

No. We also like stories in which we pick up our main characters already on the surface of a planet, with the essential elements of the story already going. Or, assuming the preceding episode involved a highly interesting planet or civilization, we may stay on that world and do a second, or even third, new story there. This can help a given story considerably, since it allows extra time and money to be put into sets planned for multiple use.

I understand the concept of most landings taking place on planets approximating Earth-Mars conditions. But will we never get to a planet where gravity or atmosphere is a problem?

Yes, assuming the right story. Also some story will undoubtedly take us outside our vessel into space for repairs or to investigate some strange object there. But generally we will avoid space helmets and weightlessness since such tales would more legitimately concern Earth's present era of space travel. The aim of our format is drama and entertainment based on character rather than on details of technology and hardware.

What is Earth like in STAR TREK'S CENTURY?

For one thing, we'll never take a story back there and therefore don't expect to get into subjects which would create great problems, technical and otherwise. The "U.S.S." on our ship designation stands for "United Space Ship" -- indicating (without troublesome specifics) that mankind has found some unity on Earth, perhaps at long last even peace. If you require a statement such as one that Earth cities of the future are splendidly planned with fifty-mile parkland strips around them, fine. But television today simply will not let us get into details of Earth's politics of STAR TREK'S century; for example, which socio-economic system ultimately worked out best.

I'm a little unclear about technological devices of the future. Can we invent anything which sounds reasonable?

Simply think of something logical, with some kind of science or projected-science basis. Generally best are projections of things we have now or which science is beginning to build now. For example, in the pilot we had a hospital bed which continually monitored all the key bodily functions, and in fact some advanced hospitals today are already doing part of this and working on further improvements.

How much science fiction terminology do you want?

The less you use, the better. We limit complex terminology as much as possible, use it only where necessary to maintain the flavor of the show and encourage believability.

IMPORTANT: The writer must know what he means when he uses science or projected science terminology. A scattergun confusion of meaningless phrases only detracts from believability.

What about comedy and/or humor?

We hope STAR TREK and its characters are human enough and varied enough to be capable of humor. We have no objection to believable characters whose presence and attitudes create legitimate opportunities for humor.

What about story outlines? How long? Any special format?

Most important. The STAR TREK production staff needs them for proper pre-planning of episodes, keeping production values high by getting multiple use of redressed sets, effects, opticals, etc. A few suggestions:

- a. Please feel free to send or bring in a rough outline for discussion before nailing it down. We can often save the writer a lot of unnecessary work at this early stage.
- b. To help our production people plan, please indicate in outlines each change in set or location.
- c. If in doubt about production practicality of a new planet surface, alien life, or some kind of future machinery, a general description or a "to be described later" will suffice. Take advantage of our STAR TREK staff and the help they can give.

What have been the "big problem areas" in past story and script submissions?

- a. Again, it has been in areas of believability. Many otherwise good writers tend to pepper their science fiction with "out of left field" coincidences, unexplained and illogical actions, unmotivated character changes, things they would never dream of perpetrating on even a kiddies show script.

(CONTINUED)

- b. Illogical situations. For example, it is swallowing quite a bit to believe a present day naval cruiser like our Enterprise would be full of renegades and mutineers. Or that our crew includes a World War II Navy lower deck of grammar school graduate enlisted men. We want the exotic, the inexplicable, the terrifying -- but not in the U.S.S. Enterprise, its organization and mission. The ship and characters are our audience's tie to reality.
- c. Intellectual rather than physical or emotional conflict. We've received some interesting analyses of possible alien civilizations, socio-economic speculation which seemed brilliant to us. But the characters were "sitting and talking" rather than "feeling, moving and doing." They also fail our "GUNSMOKE-KILDARE-NAKED CITY Rule" -- that is, would the basic story, stripped of science fiction aspects, make an entertaining episode for one of those shows? Don't laugh, try it.

What about outright purchase of existing science fiction tales?

Yes. We're interested in the purchase of any sf story which meets our needs. But to avoid duplication and conflict, a writing commitment should be first obtained. The negotiations must be approved by or conducted by Desilu's legal department.

Do you have technical advice directly available to the writer?

Yes. If you are on STAR TREK story or script assignment, call our office and we'll put you in touch with the right people. If you're on your own, we suggest you try to get help through your local NASA office, a University, or from the aero-space research and development industry.

Are you people on LSD?

We tried, but we couldn't keep it lit.

STAR TREK is a new kind of television Science Fiction with all the advantages of an anthology, but none of the limitations. How? Astronomers express it this way:

... The number of stars in the Universe is so infinite that if only one in a billion is a sun with planets...

... and if only one in a billion of all these planets is of Earth size and composition...

... the Universe would still contain approximately 2,800,000,000,000,000,000,000,000,000 planets capable of supporting oxygen-carbon life.

.... or (by the most conservative estimates of chemical or organic probability) something like three million worlds with a good possibility of intelligent life and social evolution similar to our own.

(Excerpted from orders to Captain James T. Kirk)

III. You are therefore posted, effective immediately, to command the following: The U.S.S. ENTERPRISE.

Cruiser Class -- Gross 190,000 tons
Crew Complement -- 430 persons
Drive -- space-warp
Range -- 18 years at light-year velocity
Registry -- Earth, United Space Ship

IV. Nature and duration of mission:

Galaxy exploration and investigation:
5 years

V. Where possible, you will confine your landings and contacts to Class "M" planets approximating Earth-Mars conditions.

VI. You will conduct this patrol to accomplish primarily:

- (a) Earth security, via explorations of intelligence and social systems capable of a galaxial threat, and
 - (b) Scientific investigation to add to the Earth's body of knowledge of alien life forms and social systems, and
 - (c) Any required assistance to the several Earth colonies in your quadrant, and the enforcement of appropriate statutes affecting such Federated commerce vessels and traders as you may contact in the course of your mission.
-

WHAT IS SCIENCE FICTION? Or, at least, how do we intend to do our television science fiction? Well, as a starter, let's go back to the days when some of us were working on the first television Westerns. We did not recreate the Old West as it actually existed; instead, we created a new Western form, actually a vast colorful backdrop against which any kind of story could be told. And who was our character? Essentially, today's man, with attitudes, values and morals the audience understood and could accept.

We want fresh new stories, of course. But if you like to think in terms of adapting the thirty-odd basic dramatic situations, consider the ease with which STAGECOACH, CAINE MUTINY COURT MARTIAL, SHANE, KING SOLOMON'S MINES, PYGMALION, BEAU GESTE or REQUIEM FOR A HEAVYWEIGHT could become an exciting science fiction story. SF is the greatest untapped field of story and story adaptation available to television today.

Science fiction is not gimmick and gadgetry but rather, like any other story, is best when the main theme involves believable people in believable conflict. Going back to the Old West, for example, no one ever wrote a good Western about a stampede. But several classics in that field were written about people who were imperiled, challenged, and forced into character growth or deterioration by cattle problems.

(Forgive us if we seem to overdo these restatements of writing fundamentals. We know we're talking about things you already know. But we also have seen good writers, frustrated by television's restrictions, suddenly discover science fiction's incredible flexibility and latitude, rise to its challenge to their inventiveness and creativity, and then approach their typewriters with the same disciplines of a sex-starved sailor on shore leave approaching his first bar and B-girl. We know because we did it too! It was fun, but how the rewrite hurt!)

What is the STAR TREK script format?THE TEASER.

We open with action, hopefully three pages or less, vital, engrossing. It is not necessary to establish all the back story in the teaser. Instead, we tantalize the audience with suspense and a promise of excitement to come. For example, we might open with everyone tense on the bridge, hunting down a marauding enemy ship... then a tale-telling blip is sighted on the screen, and the Captain orders "ALL HANDS TO BATTLE STATIONS." Fade out, that's enough.

THE ACTS.

Four acts in length. Act One always begins with Captain's VOICE OVER, Captain Kirk dictating his log. Any necessary back story can begin to be laid in here. The Captain's log should be succinct and crisp... almost "DRAGNET" in style... in ship commander "log" language.

We must have a strong ending to Act Two, something that will keep the audience on their toes and wanting to see more.

STYLE.

We maintain a fast pace... the story moving and building all the time. To this end, we suggest you use the shortest possible time between idea and execution of it... like, for instance, Kirk orders Mister Spock to transport down to a planet ... HARD CUT TO lights blinking on the Transporter console, PULL BACK to REVEAL Spock stepping into the Transporter.

PAGE COUNT.

The time allotted to "picture" indicates that we need a true count of 65 pages... experience may adjust these figures for us, but, for now 65 pages we can shoot, please.

ANOTHER PLEASE.

Cast and set lists with your draft. Please.
Thank you.

THE U.S.S. ENTERPRISE

THE U.S.S. ENTERPRISE is a naval cruiser-size space ship. The vessel (a permanent set) is starship class, has a crew complement of 430 persons, has twenty or more decks which include Bridge, control rooms, crew quarters and facilities, science labs and technical departments, plus passenger and cargo accommodations. These parts of the ship can contain any range of personalities which can lead to stories aboard ship or on the worlds we visit.

THE TIME could be 1995 or even 2995 -- close enough to our time for our continuing cast to be people like us, but far enough into the future for space travel to be fully established.

THE U.S.S. ENTERPRISE has, as its primary function, the investigation of other worlds and civilizations which are likely to be similar to our own... these have been designated by Earth's scientists as having a solid probability of supporting some form of life. With this as its mission, the Enterprise will more reasonably happen on civilizations, life forms, etc. as a matter of course rather than as a matter of chance... this will cut down necessary exposition and allow us more time for the story.

This is not to say that our starship will not be assigned mapping expeditions, service missions to Earth colonies, etc. If this is the case with your yarn, go.

PRINCIPAL CHARACTERS

James T. Kirk. Played by the highly reputed actor, William Shatner, Kirk is about thirty-four, Academy graduate, rank of Starship Captain. A shorthand sketch of him might be "A space-age Captain Horatio Hornblower", constantly on trial with himself, a strong, complex personality capable of action and decision which can verge on the heroic -- and at the same time live a command. Essentially a warm friendly man -- driven rather than driving.

As with such men in the past (Drake, Cook, Bougainville and Scott), Kirk's primary weakness is a predilection to action over administration, a temptation to take the greatest risks onto himself. But, unlike most early explorers, he has an almost compulsive compassion for the rights and plights of others, alien as well as human.

With the starship out of communication with Earth and Earth bases for long period of time, a starship captain has unusually broad powers over both the lives and welfare of his crew, as well as over Earth people and activities encountered during these voyages. Kirk feels this responsibility strongly and is fully capable of letting the worry and frustration lead him into error.

He is also capable of fatigue and inclined to push himself beyond human limits, then condemn himself because he is not superhuman. The crew respects him, some almost to the point of adoration. At the same time, none of the senior officers aboard are fearful of using their own intelligence in questioning his orders and can themselves be strongly articulate up to the point where Kirk signifies the decision has been irrevocably made.

Aboard ship, Captain Kirk has only a few opportunities for anything approaching friendship. One exception is Mister Spock, a strange friendship based upon logic and high mutual respect. Another is with ship's surgeon, Dr. McCoy, who has a legitimate professional need to constantly be aware of the state of the Captain's mind and emotions. But on a "shore leave," away from the confines of self-imposed discipline, Jim Kirk is likely to play pretty hard, almost compulsively so. It is not impossible he will let this drag him at one time or another into an unwise romantic liaison which he will have great difficulty disentangling. He is, in short, a strong but lonely man forced to play a role within a role, in one of the most difficult and demanding jobs of his century.

Mister Spock, played by another top professional, Leonard Nimoy. This is the ship's Science Officer, in charge of all scientific departments and personnel aboard. As such, he is the ship's Number Two ranking officer.

His bridge position is at the library-computer station which links the bridge to the vessel's intricate "brain", a highly sophisticated and advanced computer which connects all stations of the ship, collects information, makes computations, and provides information. While personnel at other posts can feed in or extract information relating to their specific duties, Mister Spock from his central panel can tap the resources of the entire system -- including a vast micro-library on man's history, arts, sciences, philosophy, including all known information on other solar systems, Earth colonies, alien civilizations, a registry of all space vessels in existence, personnel information on any member of the U.S.S. Enterprise, or almost anything else needed in any of our stories.

Mister Spock's skill at this station can be sometimes uncanny. He can extract and interpret complex information with great rapidity, even to reading memory bank "bleeps" direct and without the voice-translation needed by other people.

Mister Spock's mother was human, his father a native of the planet Vulcan. This alien-human combination results in Mister Spock's slightly alien features with the yellowish complexion and satanic pointed ears. Thus he is biologically, emotionally, and even intellectually a "half-breed".

The main and most useful point of difference is an incapacity for emotion and an almost computer-like logical turn of mind. On his own planet, to show emotion is considered the grossest of sins, comparable to a human fornicating at high noon in the middle of his town square. We will suspect occasionally his half-human heredity results in some feelings but he will make every effort to hide this "weakness".

Mister Spock and Captain Kirk have a relationship of high mutual respect. Neither permit themselves to call it "friendship" because of Mister Spock's distaste for any word indicating feeling. He rationalizes that his interest is solely the fact that Captain Kirk is an unusually good commander and the odds are against getting a better replacement. Actually, we will understand that Spock does "feel" but, conditioned since a child, he denies it. The Science Officer's analytical mind can often help us expose the Captain's stream-of-consciousness, plus his position as ship's Science Officer gives conflict-dialogue opportunities for them to explain the vessel, the science of the era, and our starship missions.

There is something of dislike between Dr. "Bones" McCoy and Mister Spock. The Doctor, like most cynics, is at heart a bleeding humanist. And so Spock regards McCoy as an archaic, bumbling country doctor, usually achieving cures through luck.

On the other hand, McCoy regards Spock as little more than a sometimes useful piece of computer equipment. But, while disagreeing constantly, they do work well together when it becomes necessary and we're never sure but what there could be some affection hidden behind the dislike for each other.

Finally, the very fact Mister Spock does look "alien" helps our audience keep constantly in mind, even during stories wholly aboard the starship, that we are in another century and that the galaxy is full of wonderfully strange and unexplored places and inhabitants. And it is important that we find things to like about Mister Spock, traits which, despite his strangeness, we can admire and perhaps even wish we could emulate.

OTHER RUNNING CHARACTERS

YEOMAN JANICE RAND -- This character, replacing the pilot yeoman, will be played by the lovely Grace Lee Whitney. When Captain Kirk's earlier yeoman was retired, Kirk expected a like replacement... a grizzled veteran, close-mouthed and competent. He was astounded to find that the replacement was equally competent but... female. His immediate intention was to transfer her, but, before the proper forms could be processed, Yeoman Rand had proven herself indispensable... and Kirk accepted, with gratitude, her near-flawless ability to comprehend, execute and anticipate.

She serves him as his combination executive secretary-valet-military aide; she's highly capable, a highly professional career girl. In this capacity, she suspends the feminine and is a yeoman, without the qualifications of gender. Away from the Captain's presence, she is a bit of a "swinger", capable of bending the rules a bit, also capable of humor.

She carries a small over-the-shoulder case, a TRICORDER, about the size of a small handbag, which is an electronic recorder-photographer, an instrument of the future whereby wherever the Captain is, he can make log reports or records of any kind or type, which later are fed into the ship's computer system as a part of the Captain's regular log.

DOCTOR LEONARD "BONES" MCCOY -- replacing the doctors portrayed in the two pilots, played by a fine actor, DeForest Kelley. Dr. McCoy is portrayed as something of a future day "H. L. Mencken", a very, very outspoken character, a complete realist. The more he likes a person, the more likely he is to use his acid wit on him. Although he will not jeopardize the Captain's position in front of other crewmen, when alone the two engage in a constant verbal duel of wits.

Of all the men aboard the U.S.S. Enterprise, Bones McCoy is the least military. He is not even semi-military. He is consistently out of uniform and we invite writers to create a number of inconsistencies and idiosyncracies which fit the character and can become his trademark. As a medical man, he is highly practical in the old "general practitioner" sense, hates pills except when vitally needed, is not above believing that a little suffering is good for the soul and the maturity of the individual. He has a great fear that perfect medicine, psycho-therapy and computers may rob everyone of their individuality and their divine right to wrestle a bit with life. He is a superb physician and surgeon but often seems to be treating the wrong ailment -- is usually proven right in the end.

SULU -- Ship's helmsman, played by actor George Takei. Although mixed Oriental, Sulu is contemporary American in speech and manner. His exact ancestry will probably never be indicated.

However, he does have something of a Japanese characterization in one thing -- his hobby of space-botany. He is an avid collector, never goes down onto an alien world without his case, which includes microscope, testing devices, sample containers, etc. His curiosity in this field is insatiable, and he is often able to make shrewd analyses of alien planets from the botanical samples he has collected and inspected. He also maintains a "garden" aboard the Enterprise, an exotic collection of specimens from around space. He gives his prize specimens names, treats them with the solicitous care that people in our century lavish on poodle dogs. Strangely, one or two of these specimens may seem to respond to this, as if they are capable of some kind of plant intelligence. This annoys Dr. McCoy, who lacks feeling for things vegetable and the two men are often in near-violent dispute. It's not even impossible that one of his larger plants, to Yeoman Janice Rand's horror, is capable of some movement and seems to feel an affection for her.

LIEUTENANT UHURA -- Communications Officer, played by attractive young actress Nichelle Nichols. Uhura is a native of Africa... quick, intelligent, competent. A highly efficient officer at her communications panel, Uhura is also a warm, highly female female off duty. She is something of a favorite in the Recreation Room during off duty hours, too, because she sings -- old ballads as well as the newer space ballads -- and she can do an impersonation at the drop of a communicator.

ENGINEERING OFFICER SCOTT -- portrayed by James Doohan. "Scotty" has an accent that drips of heather and Highlands and the mechanical capacity to put together an engine of barbed wire and glue... and make it run. Scott and Kirk also share a mutual respect and liking... and the older man often feels a responsibility toward his Captain and his welfare that indicates this. Regarding Scott, Captain Kirk has one rule: "If it doesn't run, take it to Scotty. If he can't fix it, it's unrepairable."

STANDING SETS

Herewith a list of existing and projected ship sets for the "Star Trek" series:

INT. BRIDGE - A circular, platformed set where Captain Kirk presides over the whole ship's complex. Access is achieved to this set by means of a turbo-lift elevator which opens directly into the set. Kirk sits in his chair in the inner, lower elevation facing the large Bridge Viewing Screen. Directly in front of him, also facing the Screen, sit the Navigator and the Helmsman at their double console. In the outer, circular elevation of the set are various positions for Technicians and other ship's officers. Mister Spock, our Science Officer, presides over a console which is entitled the "Library-Computer Station." Here, Mister Spock can receive information from throughout the ship's accumulated store of knowledge from computer banks positioned in the bowels of our Starship. There are sufficient other console positions to allow for communications, gunnery command, engineering data, and what have you.

INT. ELEVATOR - A circular turbo-lift which can be programmed for lateral and/or vertical movement. One can reach most any section aboard by activating its control vocally. There are other elevators aboard, naturally.

INT. SHIP'S CORRIDORS - Curved corridors with various inter-connecting sub-corridors. Various doors and hatches open upon a variety of areas within the Enterprise proper. We play these as existing on the eighteen different decks and levels of the ship and, of course, our turbo-elevators.

INT. TRANSPORTER ROOM - Access from sub-corridor. Within there is a console, free-standing, which has room for the Transporter Officer and a Technician. They, in concert or singly, can control the transportation of up to six people at a time and of course the return of said people. At certain times, objects out in space which are in close proximity and in direct line-of-sight can be brought aboard also, providing their mass and size are not too great. At one end of this set is the Transporter Chamber itself. It is a circular platform with several steps leading up to it, and is open to access - not enclosed. Each person stands upon a circular light panel. There is a circular cylinder above each position also. Within this chamber, people are made to disappear and appear optically.

- INT. CAPTAIN'S QUARTERS - Captain Kirk has a two-room complex. One room contains his working area when he is away from the Bridge. There is access from this room to the next room where his sleeping quarters are. There is direct access to the ship's corridor from either room. There are viewing and communications devices within this complex.
- INT. VARIOUS OTHER LIVING QUARTERS - By redressing, the Captain's Quarters can be changed over to reflect various other crew quarters, passenger accommodations, etc.
- INT. SICKBAY and DOCTOR'S OFFICE - A two-room complex. The Doctor's Office has direct access to a ship's corridor. There is access from his office to the Sickbay proper. Access to the Sickbay proper can also be made directly from the corridor. Within the Sickbay, there are three built-in bed positions with a complete medical scanner device above each. The medical scanner device takes readings directly from the patient and registers same upon its instrument face. Blood pressure, pulse rate, heartbeat, blood-sugar, respiration and various other readings are continuously recorded and displayed for each patient without the necessity of physical contact between Doctor and patient.
- INT. BRIEFING ROOM - A large set where Kirk and Spock can convene all Department Heads aboard for briefings, discussions and staff meetings. A large table with sufficient chair positions. There is a Viewing Screen device on the table. This set can double as a Wardroom. Access directly into a main ship's corridor.
- INT. RECREATION ROOM - A redress of the above set wherein crew members can relax and enjoy their leisure time. Various games such as three-dimensional chess can be played here.
- INT. GYMNASIUM - A redress of the Briefing Room. This set is of sufficient size to allow various forms of physical exercise. Not large enough for an indoor track, but certainly some sort of advanced treadmill can be designed to fill the need for runners.
- INT. DINING ROOM - A redress of the Briefing Room.
- INT. ENGINEERING DECK - A section of the ship's innards wherein we find the basic components of the ship's motive force and energy. This is the main province of the Engineering Officer (Scott). Access to the main feed of the starship's circuitry is available here. Due to the enormous size of an area like this, we will only be able to show a portion of this set.
- EXT. SHUTTLECRAFT - Full-size mockup of a six or seven passenger ship which can be sent out on sub-exploratory missions. This craft will be duplicated in miniature.
- INT. SHUTTLECRAFT - Full-size interior mockup of the above craft.

SOME QUESTIONS AND ANSWERS

How about story outlines? How long? Any special format?

Most important. The STAR TREK production staff needs them for proper pre-planning of episodes, keeping production values high by getting multiple use of redressed sets, effects, opticals, etc. A few suggestions:

- a. Feel free to send or bring in a rough outline for discussion before nailing it down. With every week, we begin to know our situation and characters better, learn what works and what doesn't, and can thus save the writer a lot of trouble at this early stage.
- b. To help our production people plan, please indicate in outlines each change in set or location. Some writers have done this by beginning new paragraphs with the set description underlined. We appreciate it.
- c. If in doubt about production practicality of a new planet surface, alien life, or some kind of future machinery, a general description or a "to be described later" will suffice. Take advantage of our STAR TREK staff; they might be able to suggest to you standing sets which can be redressed and other available items, allowing us to switch that money to other values in your story.

In your early stories and outlines, have any general areas of problem shown up?

- a. Unbelievability in characters or motivations. Somehow, in the process of putting characters into the future, some writers tend to leave credulity behind. Science fiction is no different from tales of the present or past -- our starship central characters and crew must be at least as believably motivated and as identifiable to the audience as characters we've all written into police stations, general hospitals, and Western towns.
- b. Illogical situations. For example, it is swallowing quite a bit to believe a present day naval cruiser would be full of renegades and mutineers. Or that a present day U.S.N. Captain would imperil his vessel and crew over a philosophical disagreement with some foreign country. We want the exotic, the inexplicable, the terrifying -- but not in the U.S.S. Enterprise, its organization and mission. The ship and characters are our audience's tie to reality.

- c. Intellectual rather than physical or emotional conflict. It's hard to get a good story out of philosophical conflicts. We've had some interesting analyses of possible alien civilizations, socio-economic speculation which seemed brilliant to us. But the characters were "sitting and talking" rather than "feeling, moving and doing". They fail what we call our "GUNSMOKE-KILDARE-NAKED CITY Rule" -- would the basic story, stripped of science fiction aspects, make a good episode for one of those shows? Don't laugh, try it.

Do the science fiction pro's have any helpful hints for us?

Two: Beware getting too wrapped up in The Wonder Of It All. Keep the story tied to people, their needs, fears and conflicts; remain a story-teller at all times -- the quality of an sf tale is always inversely proportional to the pretensions a writer brings to it.

The mission of the U.S.S. Enterprise? Isn't it something like that of, say, English warships at the turn of the century?

Very close. As you recall, in those days vessels of the major powers were assigned to sectors of various oceans, where they represented their government there. Out of contact with the Admiralty for long periods, the captains of such vessels had broad discretionary powers in regulating trade, bush wars, putting down slavery, assisting scientific investigations and geological surveys, even to becoming involved in relatively minor items like searching for the lost explorer or school mistress.

Speaking of the starship U.S.S. Enterprise, is it a completely military arrangement?

Semi-military, but without being heavily authoritarian. For example, we will not be aware of "officers" and "enlisted men" categories. And we will avoid saluting and other annoying medieval leftovers. On the other hand, we do keep a flavor of Naval usage and terminology to help encourage believability and identification by the audience. After all, our own Navy today still retains remnants of Nelson and Drake.

Does our starship ever land on a planet?

No. It remains in orbit above the places it visits, sends landing parties down via the Transporter device. This is an energy-matter scrambler by which people or equipment aboard the vessel are beamed down onto the planet surface at any given spot.

This requires an enormous drain on the cruiser's power supply and can only be done at some intervals and across relatively short line-of-sight distances. A landing party or a crew member who wishes to return to the vessel must have some form of communication to the vessel so that his exact position can be known and the Transporter beam focused there. Obviously, if the landing party is captured and their communicators taken, or if they give them up voluntarily, they can be in deep trouble.

Although avoiding landings was a budget consideration, it is perhaps even more important in permitting the writer to avoid all the time and technical problems of a vessel landing, allowing his characters to be placed into the heart of a story very early in the script.

What is the Transporter?

"Transporter" describes the device aboard the ship via which most planet landings are actually made. Briefly, for our purposes, it is a device (scientists agree it is possible) whereby matter is converted to energy and the bodies of crewmen, equipment, supplies, anything can be beamed down to a planet surface and reassembled in its original form there. Phraseology can be either "transported down" or "beamed down".

Generally, we will use the Transporter Room seen in the pilot, in which you will recall seeing the Captain and the rest of the landing party shimmering away into nothingness, cutting down onto the planet surface where we saw the reverse of it, i.e., the gossamer shimmering and the bodies of the Captain and the landing party materializing into solidity. We will also assume the ship has other larger Transporter Rooms, used primarily for the less critical beaming up and down of equipment, supplies, etc.

What about the ship's main saucer-like section?

This is the portion of the ship in which we will be and which we will use most. It contains at the very top the ship's bridge and general operation facilities. This "saucer" is approximately twenty stories thick at its widest spot, containing also primary ship's departments, living accommodations, recreational facilities, laboratories, and is in fact a completely self-sustaining unit which can detach itself from the galaxy drive units and operate on atomic impulse power for short-range solar system exploration. We have a model of the vessel available and can discuss any specifics about the vessel which are important as story points.

I understand the concept of most landings taking place on planets approximating Earth-Mars conditions. But will we never get to a planet where gravity or atmosphere is a problem?

Yes, assuming the right story. We probably should have it for a change of pace occasionally. Undoubtedly some story will take us outside our vessel into space for repairs or to investigate some strange object there. But generally we will avoid space helmets and weightlessness since such tales would more legitimately concern Earth's present era of space travel. The aim of our format is drama based more on character than on details of technology and hardware.

Obviously the U.S.S. Enterprise must exceed the speed of light to travel effectively through our galaxy. That isn't possible.

So some say -- now. STAR TREK says it can be done via space and time warp. Our motive power is the two nacelles you may remember seeing as extending up from the engineering and cargo section and behind the main saucer-like portion of the vessel. These, without the "saucer", make up the galaxy-drive unit. The two "outboard" nacelles contain matter and anti-matter, a controlled intermixing of which creates the stupendous power needed. We are presently searching for an optical effect in, about, or between these nacelles which will make their spectacular potential seem more obvious to the eye.

What is the Earth like in STAR TREK'S century?

For one thing, we'll never take a story back there and therefore don't expect to get into subjects which would create great problems, technical and otherwise. The "U.S.S." on our ship designation stands for "United Space Ship" -- indicating (without troublesome specifics) that Mankind has found some unity on Earth, perhaps at long last even peace. References by our characters to Earth will be simply a logical projection of current scientific and social advances in food production, transportation, communications, and so on. If you want to assume that Earth cities of that future are so splendidly planned with fifty-mile parkland strips around them, fine. But for obvious reasons, let's not get into any detail of Earth's politics or STAR TREK's century; for example, which socio-economic systems ultimately worked out best.

I'm still confused about Earth of the STAR TREK century. You said to make logical projections into the future, then turned down my story.

Because the basis of it was an autocratic, regimented, inhuman Earth of the future. We must have an optimistic projection from Earth of today if we are to approve of and identify with Captain Kirk, the crew of the Enterprise, and their mission. However, Earth colonies, parallel civilizations, and alien cultures, can present any range of inequities and problems leading to a story.

But projecting the advanced capabilities of your starship, wouldn't Man by that time have drastically altered such needs as food, physical love, sleep, etc.?

Probably. But if we did it, it would be at the cost of so dehumanizing the STAR TREK characters and surroundings that only a small fraction of the television audience would be interested, and the great percentage of viewers might even be repulsed. Remember, the only Westerns which failed miserably were those which authentically portrayed the men, values, and morals of 1870. The audience applauds John Wayne playing what is essentially a 1966 man. It laughed when Gregory Peck, not a bad actor in his own right, came in wearing an authentic moustache of the period.

Then must the starship crew be perfect humans?

No, you can project too optimistically. We want characters with any believable mixture of strength, weaknesses, and foibles. Credulity is the key here. What kind of men would logically and believably man a vessel of this type? Obviously, they'd be better selected and trained than the wild enlisted shore leave group in "MISTER ROBERTS". On the other hand we hope they're not too stuffy to enjoy themselves on liberty in an exotic alien city filled with unique pleasure. (Possibly not a bad story here.)

But what about Earth men on other planets?

We'll find them in colonies, scientific bases, mining claims, trading posts, and the like. These space colonies and activities can be anything which results in an entertaining, believable story, practical to photograph. As an example, a planet Starship Base might be pretty much a technical station which looks (and can be shot as) some highly modern local-location electronics plant, perhaps also with some of our existing starship interiors doubled over to become that base's interiors.

One Earth colony might have decided to go the direction of a peaceful agricultural society which has turned away from technical disruption. Or another might be a few rock-slab mining shacks on an arid desert planet. Another might be completely underground. Or (we would have to estimate practical costs on this) it could be an ocean or polar ice planet.

And other civilizations?

Be creative, but practical here, too. And remember, our format envisions a great number of "parallel worlds". We will find planets similar to many parts of our own -- and with societies duplicating or intermixing almost any era in man's development. For example, a society which has stopped cold at a sort of "1902 Earth" stage of development when a strong-man ruler decided that was "the best of all possible worlds" and in which the only capital offense is to alter anything at all. Or, what would Chicago be like today if Al Capone had won, and right is wrong and wrong is right? Jungle backgrounds exist on back lots, so what about primeval worlds? Or a pioneer-Indian type culture? We can find practical locations for these and dozens more.

All right, I'll agree that with some ingenuity there may be hundreds of choices -- but what about the alien life on some of these worlds?

Man-like creatures are the easiest, of course, photos in the casting books notwithstanding. However, some modification of form, color and hair distribution can be accomplished without undue strain. We intend to do this where it makes story sense. But keep in mind at the same time that out of the collected best science fiction stories of all time, a surprising majority of them center on the more unique and often more thrilling variations in attitudes, values, morals, intellectual power and senses.

How does one talk with alien life forms?

In an intelligent sound-using form, via the Communicator, the small hand-communications device seen in the pilot. It has a dual function: (a) communications between landing party members; and (b) a language-converter which computes and translates English into an alien tongue, and vice-versa. (To our surprise, after we had "invented" this language-converter, we read a news item announcing a government project which is working on something similar.)

And, I suppose, there are always stories which can be done wholly aboard the starship?

Yes. A vessel of this size and complexity, along with a crew of 430 contrasting individuals, would have to be a pretty sterile place if it didn't contain many tales with considerable power and entertainment value.

Must stories always start aboard the U.S.S. Enterprise?

No. We may pick up our main characters already on the surface of a planet, with the essential elements of the story already going. Or, assuming the preceding episode involved a highly interesting planet or civilization, we may stay on that world and do a second, or even a third, new story there. This can help a given story considerably, since it allows extra time and money to be put into sets planned for multiple use.

What is the role of female crew members aboard our vessel?

During ship's operations they are treated as complete equals. At other times, like females. Again, we would like to avoid dehumanizing our people and hope to retain some of that pleasant conflict which presently exists between the two genders. Marriage, love, and general hanky-panky? We'll assume (and hope) all will still exist. We will undoubtedly have romance aboard the vessel, but whether or not it becomes full stories or merely parts of stories is up to the writer and the entertainment value he finds in it.

What about STAR TREK'S weaponry and so on?

Our basic hand weaponry consists of a phaser pistol and rifle, capable of anything from gently tranquilizing a victim to explosively disintegrating matter. We will assume the vessel itself has every stronger armament. We use the term "phaser" guns in the fairly legitimate fear that the use and limitations of such things as lasers may become household knowledge before too long. We wanted something that could do what we want it to do without our audience being able to contradict us.

I'm a little unclear about technological devices of the future. Can we invent anything which sounds reasonable?

Most important, do not start your story with a machine of some kind and then add characters.
Our series is about people, not hardware.

If your people-in-conflict story needs hardware, simply think of something logical, with some kind of science or projected-science basis. Generally best are projections of things we have now or which science is beginning to build now. For example, in the pilot we had a hospital bed which continually monitored all the key bodily functions, and in fact some advanced hospitals today are already doing part of this and working on further improvements.

How much science fiction terminology do you want -- "space warp", "hyperdrive" and that sort of thing?

Generally, the minimum which is sufficient to maintain the flavor of the show and encourage believability. Our guide could be DRAGNET or DR. KILDARE, both of which use terminology which the audience did not have to understand fully. Important however, the writer must know what he means when he uses sf terminology. A scatter-gun confusion of meaningless phrases only detracts from believability.

What about comedy and/or humor?

If you mean comedy such as on television today, no. Or, at least, not at this time. But we certainly do hope STAR TREK and its characters are human enough and varied enough to be capable of humor. We have, in fact, no objection to the creation and delineation of a new member of the STAR TREK continuing cast whose presence and character create legitimate opportunities for humor.

What about outright purchase of existing science fiction tales?

Yes. We're interested in the purchase of any sf story which meets our needs. But to avoid duplication and conflict, a firm writing commitment should be first obtained and the negotiations must be conducted by Desilu's legal department.

You called this "Writer-Director Information". What about directors?

Some of our best friends are directors.