

The Trekker's Guide to the Kirk Years

By J.W. Braun

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Introduction: About this Book

When *Star Trek* made its television debut on Thursday, September 8, 1966, few could have foreseen that Kirk, Spock, and the Enterprise would eventually permeate popular culture so completely, the mere mention of one would instantly summon the other two into the mind. And yet over the years as the three have overcome death more than Grigori Rasputin, they have remained the cornerstone of *Star Trek's* enduring popularity even as the franchise has reinvented itself several times over and introduced hundreds of other characters in multiple time periods. Not bad for a threesome abandoned by their network in 1969!

The truth, of course, is the original crew of the Enterprise has remained with us in some shape or form since *Star Trek's* debut thanks to repeats, cartoons, and movies. But never before have their adventures been so assessable, with the days of having to catch their weekly show or having to rent *Star Trek* videos, or even having to shell out money for DVD and Blu-ray collections no longer necessary to enjoy their adventures. Today's technology allows even the non *Star Trek* fan to instantly watch just about any bit of *Star Trek* thanks to the internet and streaming services. And yet even big fans can be forgiven if they have difficulty sorting out the hundreds of hours of *Star Trek* available—save for a quick check online which may also yield spoilers and misinformation.

That's where this series of books comes into play, the first of which you're reading now. Throughout this volume, every television episode and feature film including Captain Kirk and his crew is graded, reviewed, and analyzed...and all without giving away plot points and surprises that make *Star Trek* worth watching. If knowledge of one episode is important to enjoy another or if there's a prequel or sequel, the review includes that information as well. Volumes about the other *Star Trek* TV shows will follow, and collectively, they will paint a picture of the franchise as a whole while including a lot of interesting tidbits and a few surprises along the way.

These books are *not* a substitute for watching *Star Trek*. (After all, what is?) It's been said that a dozen people watching the same episode or movie will have twelve different experiences, and many *Star Trek* fans have a strong personal bond to specific episodes for their own special reasons. But what this book (and those that follow) will do is share and explain my thoughts and opinions, not to supersede the reader's own thoughts and viewing experiences, but to enhance them with another perspective.

And just who am I, anyway?

I'm J.W. Braun, a guy from Wisconsin who's written a couple books about *The Hobbit* and *The Lord of the Rings*. I was born in 1975 and grew up with a family that loved science fiction and fantasy, becoming a *Star Trek* fan in the 1980s after discovering, in succession, *Star Trek: The Animated Series*, the *Star Trek* movies, and *Star Trek: The Next Generation*.



With Wil Wheaton and my first book in 2010

Today I'm an unabashed fanboy who spends too much time analyzing entertainment and seeking out the people who make things like *Star Trek* possible so I can share what I learn with others. As I review the work, I try to be fair, but I also try to be honest. I can ask no more of you as you read this book!

Grading the Episodes

At the top of the reviews, you'll see grades for the episodes. I use the standard American letter grade scale you may remember from school because it's easy to understand. But to spell it out (pardon the pun), here's a guide.

- A:** Excellent (nearly perfect)
- B:** Very good (exceeds expectations)
- C:** Average (par for the course)
- D:** Poor (below standard)
- F:** Failure (ugh.)

Each review will also include vital information about the episode, including a plot description, the original air date, and the writing and director credits. In addition, I will include grades and notes for the remastered versions, new versions of the episodes (with new effects by CBS Digital) released between the years 2006 and 2009 to celebrate *Star Trek's* fortieth anniversary. These latter sections will include the remastered air dates and, in parentheses, a number for each episode indicating its order in the project, as CBS Digital remastered and aired the episodes in an order of its own choosing. The grading for these updated versions will be limited to A, B, and C and will not be judging the effects themselves but rather the effort put into redoing the episode: an A means

there's an impressive amount of new effects, a **B** means there are a few new effects beyond the norm, and a **C** means there's little more than the standard replacement shots of the ship and planet of the week. It's important to note that a **C** does not mean the effort is poor, but rather that it's minimal, which may be perfectly appropriate for the episode.

Terminology

As you read through the reviews, you'll probably notice that I casually throw out certain terms that not everyone is familiar with. As such, I've included this quick glossary for reference.

Bottle Episode: a ship-based episode that only uses existing sets to free up money for effects or another episode. The term was coined by the cast and crew of *TOS* which compared these episodes to a ship in a bottle.

Canon: material accepted as officially part of the *Star Trek* universe. With the episodes and feature films including contradictory information, there have been a lot of different opinions and debates about this even among those making the shows. Most agree, however, that the official TV shows and movies are canon whereas the novelizations are not.

CGI: an abbreviation for computer generate imagery, effects created by computer after shooting has completed.

Chekhov's Gun: a dramatic principle that frowns upon setting up expectations that are not later fulfilled. It's named after Anton Chekhov's notion that a rifle introduced in the first act must go off in a later act.

Cinematography: the art of recording motion. This includes everything from lighting and framing to the choice of lenses and colors (or lack of). It's sort of the kinetic version of painting works of art.

MacGuffin: something that is only included in the story to serve as a motivator for the protagonists and antagonists.

Non Sequitur: Latin for "it does not follow." It's like when politicians say they want to reduce the national debt, so they're going to cut taxes and spend more on defense.

Plot or storytelling device: something contrived to create a story.

Story credit, teleplay credit or written by credit: writing acknowledgements based on the genesis of the episode. Story credit goes to those who come up with the story idea, teleplay credit goes to those who actually write the scripts the director and actors use, and "written by" is used to acknowledge someone

who does both. Please note, however, that these credits can include pseudonyms and sometimes don't mention valuable contributors who decline to be mentioned, making the credits occasionally misleading.

Teaser: an opening sequence that attempts to hook the viewer before the theme song and opening credits play out.

Technobabble: futuristic shop talk (made up technical jargon)

TOS: *The Original Series, the classic show with Captain Kirk (1966–1969)*

TOS-R: *The remastered version of The Original Series (2006–2009)*

TAS: *Star Trek: The Animated Series (1973–1974)*

TNG: *Star Trek: The Next Generation (1987–1994)*

DS9: *Star Trek: Deep Space Nine (1993–1999)*

VOY: *Star Trek: Voyager (1995–2001)*

ENT: *Star Trek: Enterprise (2001–2005)*

STC: *Star Trek Continues (2013–2017)*

Trope: a commonly recurring element or storytelling device. Some of them happen so often in popular entertainment, they've got titles. Two of my favorites that factor into *Star Trek* include "Have I mentioned I'm a dwarf today?" in which a character with a unique background is sure to mention it often, and "You will be Beethoven" in which a character travels into the past and must assume the identity of a known person from that time period. It should be noted that inventing or even borrowing a trope isn't necessarily a bad thing. If it works, it works.

And with all that in mind...away we go to Season One!

**Season One Production Order
(with air date order in parentheses)**

1. "Where No Man Has Gone Before" (3rd)
2. "The Corbomite Maneuver" (10th)
3. "Mudd's Women" (6th)
4. "The Enemy Within" (5th)
5. "The Man Trap" (1st)
6. "The Naked Time" (4th)
7. "Charlie X" (2nd)
8. "Balance of Terror" (14th)
9. "What Are Little Girls Made Of?" (7th)
10. "Dagger of the Mind" (9th)
11. "Miri" (8th)
12. "The Conscience of the King" (13th)
13. "The Galileo Seven" (16th)
14. "Court Martial" (20th)
15. "The Menagerie, Part I" (11th)
16. "The Menagerie, Part II" (12th)
17. "Shore Leave" (15th)
18. "The Squire of Gothos" (17th)
19. "Arena" (18th)
20. "The Alternative Factor" (27th)
21. "Tomorrow is Yesterday" (19th)
22. "The Return of the Archons" (21st)
23. "A Taste of Armageddon" (23rd)
24. "Space Seed" (22nd)
25. "This Side of Paradise" (24th)
26. "The Devil in the Dark" (25th)
27. "Errand of Mercy" (26th)
28. "The City on the Edge of Forever" (28th)
29. "Operation -- Annihilate!" (29th)

Season One Cast

Captain Kirk: William Shatner
Mr. Spock: Leonard Nimoy
Dr. McCoy: DeForest Kelley
Scotty: James Doohan
Sulu: George Takei
Uhura: Nichelle Nichols
Yeoman Rand: Grace Lee Whitney

Notable Guest Stars

Gary Lockwood
Sally Kellerman
Roger C. Carmel
Ted Cassidy
Jeffrey Hunter
Susan Oliver
Barbara Anderson
Mark Lenard
William Campbell
Roger Perry
Ricardo Montalbán
John Colicos
Joan Collins

“The Man Trap”: D



The Enterprise crew is at deadly risk from an alien creature that feeds on the salt in a human body and can take any form.

Air date: September 8, 1966

Written by George Clayton Johnson

Directed by Marc Daniels

“It’s killing the captain! Shoot it, Doctor, quickly!” —Spock

Kicking off *Star Trek* with a horror episode, “The Man Trap” (which is a bit of a misnomer since it also proves to be a woman trap) is more boring than frightening with its languid pacing and emphasis of guest stars over regulars. By all accounts, writer George Johnson really wanted *Star Trek* to succeed and worked hard on the script, and he does deserve credit for developing one of the franchise’s key plots: the crew beams down to a planet, discovers a threat, and tries to deal with it. A few extras even die along the way, though they don’t know yet they’re supposed to be wearing red shirts. But the construction of the plot is clunky, with Johnson seemingly unable to make up his mind as to exactly what kind of creature this is. Early scenes emphasize its ability to appear differently to different people, with Kirk even including the notion in his log. (How he knows this is a mystery, especially since Kirk and McCoy see essentially the same woman and the other crewman involved has no chance to

describe his vision.) Later, the creature continues to shape-shift, but its form appears the same to everyone. It's not technically an inconsistency; there's nothing to say the creature can't assume the same shape in everyone's eyes. But why spend so much time early on defining an ability that's extraneous to the plot? (The show is still a full season away from introducing Chekov, and it's already spit on his gun.)

Meanwhile, guest stars Alfred Ryder and Jeanne Bal do the script no favors. If ever an episode needed a sexy actress to help us through the dreariness and lack of action, this is it. As is, Ryder and Bal are capable but nothing special.

All in all, this is *Star Trek* still trying to figure out what it is and stumbling a bit. You certainly won't see this one in a marathon of best episodes, but it also won't be laughed about as one of the show's worst. (It does include, of all things, what may be the greatest Spock/Uhura scene of the series, an amazingly written and acted bit of character interplay, especially considering how early in the series it comes.) Truth be told, "The Man Trap" is an odd choice to be the first piece of *Star Trek* to make the air and not a good representation of the series or franchise.

Remastered Version: C

Air date: September 29, 2007 (43rd)

Since the original version of "The Man Trap" includes only basic special effects, most of the new edition's only notable changes are the Enterprise flybys coming out of commercial break. The planet sphere (originally a reuse of Delta Vega from "Where No Man Has Gone Before") gets an upgrade but retains the same basic concept as the 1960s offering. Some of the planet surface is replaced with a new digital matte painting very similar in its structure and color to the original stage set but with more expansive ruins.

Did you know? William Shatner and Leonard Nimoy were born the same week in 1931. Shatner was born first on Sunday, March 22 in Montreal, Quebec, and Nimoy was born four days later on Thursday, March 26 in Boston, Massachusetts.

“Charlie X”: B-



The Enterprise is in danger when it transports a young man who has the power to make anything he thinks of happen.

Air date: September 15, 1966

Teleplay by D.C. Fontana

Story by Gene Roddenberry

Directed by Lawrence Dobkin

“He’s a boy in a man’s body trying to be an adult with the adolescence in him getting in the way.” —Kirk

Before it even developed its core audience of socially awkward teenagers, *Star Trek* created this bottle episode about just such a character who finds it difficult to cope with life among humans—and who has godlike powers he can’t help but use when he feels threatened or disrespected. It’s an adolescent story from an adult perspective, with Charlie representing many young men who yearn to be liked and understood and a science fiction twist throwing him into a power struggle with Captain Kirk.

For William Shatner, it’s a rare chance to portray a father figure, and he does it with such ease it makes you wonder why it took 44 more years before he landed the part of a sitcom dad. His Kirk balances patience and respect with firmness and conviction. In short, he gives the character a disarming kindness

while still staying true to his duties as captain. But it's Robert Walker Jr. as the titular Charlie who carries the episode with his brilliant and convincing performance, giving the character an innocent enthusiasm that's lovable and pitiable at the same time. 26-year-old Parker sees to it that 17-year-old Charlie Evans wears his heart on his sleeve, and the compelling performance creates a heartbreaking character study that carries through from the first to last act. (Thank goodness the show didn't go with 17-year-old Michael Pollard, who was considered for Charlie but ended up playing Jahn in "Miri" instead.) By the end, the deus ex machina solution, repeated many times throughout the series, feels earned because the study has run its course.

But make no mistake; "Charlie X" is still *Star Trek* trying to find its way. The rhythm and joy the writers would find in subsequent episodes isn't here yet. In fact, like "The Man Trap" this one's really a downer, though Grace Lee Whitney (who turns in a fine performance as Yeoman Rand, the object of Charlie's first crush) has talked about spying Walker at a roller rink in 1979 and skating up to him with a "Hi, Charlie!" So I'd like to think that somewhere in an alternate universe, Charlie and his crush are able to find peace together skating around in circles.

The episode is notable for the debut of the Jeffries tubes, allowing Scotty to service the innards of the ship, and for *Star Trek* creator Gene Roddenberry's only *Star Trek* cameo: he's the voice of the galley chef telling Captain Kirk about the meatloaf.

Remastered Version: C

Air date: July 14, 2007 (38th)

With all the action happening aboard the ship (and no planet), most of the new effects for this episode are the standard Enterprise establishing shots. One notable exception is the cargo vessel Kirk references at the top of the episode. It's not seen in the original version (which gets all its space footage from the two pilots), but in the remastered edition it appears with a design that's been borrowed from the robot freighters seen in *TAS* episode "More Tribbles, More Troubles," a nice bit of retroactive continuity.

Did you know? Many *Star Trek* fans are aware that "Catspaw" was designed to be *Star Trek's* Halloween holiday special. What you may not know is that "Charlie X" is the show's Thanksgiving special. Originally meant to air during November, the dialogue indicates it's Thanksgiving on Earth, and Charlie pulls a joke involving turkeys. When NBC put together their press kits for stations purchasing a syndication package, their literature said:

"Episode #30, Catspaw, is appropriate for Halloween although it is not specifically a Halloween show. Similarly, Episode #8, Charlie X, mentions Thanksgiving."

“Where No Man Has Gone Before”: B



(Second pilot) While exploring the edge of the galaxy, the Enterprise encounters an energy barrier that gives two crewmen godlike powers.

Air date: September 22, 1966

Written by Samuel A. Peeples

Directed by James Goldstone

“Do you like what you see? Absolute power corrupting absolutely?” —Kirk

The second pilot—and the one that sold the show—is noticeably different than other episodes of *Star Trek*, seeming more like a standalone film than just another weekly installment of the series. Apart from being visually unique (with Spock and Scotty wearing yellow and Sulu wearing blue) and lacking some familiar faces (notably McCoy, Uhura, and Rand), it’s much more ambitious and exciting than other early episodes, moving along at a fast clip and featuring lots of action with two superb guest stars driving the story. Unfortunately, these differences spooked NBC, which felt that “The Man Trap” more accurately represents the characters and look of a regular episode (both true) and tried to hide “Where No Man Has Gone Before” by sticking it after a couple “normal” episodes. This, however, puts “No Man” after “Charlie X,” with both essentially telling the same story. (Truth be told, “No Man” probably wouldn’t have aired

at all had it not been for the simple truth that *Star Trek* was an expensive show for its time and couldn't afford to bury an episode.)

Regardless of all the drama surrounding its making and airing, the drama within "No Man" still holds up today as a fine piece of entertainment. It starts with Captain Kirk, with William Shatner stepping into the character's space-shoes for the first time as if it's the fiftieth time. He's comfortable with Kirk from the beginning and gives him a tough interior beneath an easy going smile. Spock, on the other hand, is still a work in progress, with Nimoy experimenting with a few things that don't work and are never tried again. As for Kirk *and* Spock, they don't seem to be friends yet, instead sharing a professional relationship that lacks the chemistry Shatner and Nimoy would develop together in the future.

We also get a glimpse of Sulu and Scotty, but the emphasis here is on the other crewmembers making their onetime appearances. The fact is the guest stars here have an advantage over future guest stars, since they're able to develop their parts and their camaraderie along with Shatner, Nimoy, and the rest, as opposed to stepping into a cast that already has a bonded nucleus. The result is that their characters don't feel like visitors but seem like regulars who just don't make it to the next episode. But give Gary Lockwood and Sally Kellerman credit: they're two of the best guest stars of the original series, and the show is wise to use them to set *Star Trek* in motion.

On the other hand, developing the plot around extra sensory perception seems, retroactively, a poor choice. In the 1960s, ESP was considered more science (or at least science fiction) than fantasy, and the episode is built upon the premise that ESP is much more understood in the future, giving the writers a launching point to take it even further with "super ESP." Today, however, ESP seems more alien than human to us, and future *Trek* incarnations save it for characters like Counselor Troi, making the "human ESP" plot of "Where No Man Has Gone Before" stand out as an enigma.

When it gets down to it, however, the pilot's uniqueness is part of its charm. Even its score is special, perfectly setting the tense mood. And then there's the episode's title, which lives on as a *Star Trek* catch-phrase, though curiously no one in the episode actually goes where no man has gone before, with the episode going out of its way to mention that the Enterprise is the second ship to leave the galaxy and go through all this. The iconic words, however, capture the spirit of the show, which is probably why they're mentioned (with the addition of a split infinitive) in the opening of every episode.

Is the pilot the kind of *Star Trek* the public would get to know and love? Not really. But, like a feature film derivative, it's a fun standalone installment.

Remastered Version: A

Air date: January 20, 2007 (17th)

“No Man” gets the royal treatment with feature film quality shots of the Enterprise amidst beautiful backdrops inspired by images from the Hubble Space Telescope. The episode’s red planet is given a faithful upgrade, and a beautiful matte painting of the Delta Vega lithium cracking station is kept relatively intact, though it’s given an upgrade with more realistic lighting, and texture. Also, the redone version, unlike the original, reflects the time of day with subtle variations in the sky. Of note, James T. Kirk’s grave remains the same, with “James R. Kirk” carved into it. The CGI wizards decided that it would eat up too much of the budget to correct the middle initial because of the number of shots the grave appears in. (Then again, maybe people used to call Kirk “James Romeo Kirk” at the Academy, and the grave is an inside joke.)

Did you know? Ernest Haller, the legendary cinematographer who shot *Gone with the Wind*, came out of semi-retirement at age 69 to shoot this pilot, saving a show that was having trouble finding a qualified cameraman. Haller died in a car accident in 1970.

Did you also know? After “Where No Man Has Gone Before” was shot and the series was green lit, the show tinkered with its eleven foot model of the Enterprise, giving it a smaller bridge dome, a smaller deflector dish, lit nacelle caps, and more running lights. To achieve the last part, the technicians drilled holes into the port side to run electrical wiring. For this reason, most of the shots of the ship throughout the series (as originally presented) feature the starboard side. The holes, as well as other wear and tear, were finally fixed when the model was refurbished for display at the Smithsonian Arts and Industries Building in 1974. She was refurbished again in 1984, 1991, and 2015.

Meeting William Shatner:

By Jerry Smith

In July of 2013, I had a chance to meet William Shatner at Fandomfest in Louisville, Kentucky.

Shatner's my geek-idol, and growing up, *Star Trek* was my all-time favorite show, and it's still a huge favorite. Sure, you can say Shatner is wooden or had strange staccato pauses in his delivery. But I didn't care then, and I don't now. I just love the guy, quirky or no. His Captain Kirk was one of the manliest characters ever on television, and definitely appealed to women, green and otherwise.

The convention line in the morning was actually not bad. People were highly discouraged from talking to the celebs, but I thought I would try it and see if I could engage him for a moment. I handed Shatner the captain Kirk photo I had for him to autograph. I politely told him I enjoyed his books on CD and his performances of them. He stared at me for a millisecond as if I were pond scum, signed the photo, muttered "Thank you" in a small voice, and looked behind me to the next person. I loved it.



(Photo courtesy of Gabbo T.)

“The Naked Time”: B



A strange alien substance causes the crew to lose its judgment, putting the ship in danger.

Air date: September 19, 1966

Written by John D.F. Black

Directed by Marc Daniels

“A totally new and unusual disease has been brought aboard.” —Kirk

An exciting piece of drama in its own right, “The Naked Time” helps define the *Star Trek* characters and establish what the series is all about in a way the previous episodes don’t quite accomplish.

It begins by letting the audience in on what’s happening (with a groovy sizzle sound effect), giving viewers an advantage over the Enterprise crew that must work to figure it out. It’s the sci-fi equivalent of *Columbo*, a show that eschews “Whodunnit?” (showing us the culprit at the beginning) in favor of “How’s Columbo going to figure it out?” It represents a risky choice because the slow burn can make the protagonists look foolish as the plot builds, but like *Columbo*, *Star Trek* pulls it off well here, moving the story ahead at a quick enough pace to keep the characters looking sagacious. The fact is that while the episode begins with the crew unknowingly discovering a new sickness, it’s really about seeing the effects: a drug-like state that removes inhibitions, with

consequences ranging from dramatic to comical. It's an opportunity for the normally professional crewmembers to give us a look at their true selves, laying a foundation of character development that will continue paying dividends for the cast for a quarter of a century, or in the case of Nimoy, fifty years. It's here that he finally nails the character, realizing that the trick to Spock is to have him try to hide his emotions while letting the audience in on the secret that he feels as much as anyone. It's a dynamic on display in one of *Star Trek's* most poignant and important early scenes, an uncut shot of the Vulcan breaking down in private as the camera rotates 180 degrees to catch the moment in its entirety. It's a beautiful piece of work which, as a precursor to the future, was directed by Nimoy himself.

Along with the emerging personalities of the Enterprise crew, "Naked" also establishes the tone of the series, from its dramatic opening tease ("It's like nothing we've dealt with before!") to the thrilling climax as the ship spirals downward toward the planet surface, the equivalent of a countdown clock. (Plus, Uhura gets her best line of the series, responding to Sulu's assertion that she's a "fair maiden" with "Sorry, neither.") Future episodes would include more meaningful character interactions, but with its humor and spirit, not to mention an original musical score by Alexander "Sandy" Courage, this episode is a fine example of an early success for the series that it could build on. It was even nominated for a Hugo Award for Best Dramatic Presentation in 1967.

"Naked" was originally supposed to end with a cliffhanger which would lead into "Tomorrow is Yesterday," but this is modified into a curious tag in the final version.

Remastered Version: B

Air date: July 14, 2007 (38th)

Some great little touches are sprinkled throughout the *TOS-R* version of this episode, from a new establishing shot of the science station Spock and Tormolen visit in the opening to a corrected Scotty phaser blast later on—which the effects crew forgot to put in the first time around. There's also a nice touch with the ship's chronometer, with the original incorrectly geared unit replaced with a nicer looking, more accurate display. The most notable change, however, is the planet itself. Originally a blue tinted version of the second pilot's planet, the new, more realistic sphere appears throughout the episode in establishing shots and on the viewscreen—with the latter putting the Enterprise in its proper decaying orbit as the ship spirals downward.

Did you know? In "The Naked Time," Riley mentions that there will be a formal dance in the bowling alley. According to *Star Trek Blueprints*, an official booklet published in 1975, there's a six lane alley located on Deck 21.

“The Enemy Within”: D



A transporter malfunction causes Captain Kirk to split into his “good” and “evil” selves.

Air date: October 6, 1966

Written by Richard Matheson

Directed by Leo Penn

“We all have our darker side. We need it! It’s half of what we are. It’s not really ugly. It’s human.” —McCoy

Inspired by *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, *Star Trek* takes its first high concept, a double role for William Shatner, and does it so poorly, the evil twin idea doesn’t return again until *TNG*. The problem is that contrary to Mr. Spock’s tactless remark to Yeoman Rand about “evil” Kirk having some interesting characteristics, neither the meek, indecisive Kirk nor the violent, rapist Kirk are particularly interesting (or pleasant) to watch. Beneath the creative cinematography and cunning direction by Sean Penn’s father, used both to highlight the differences between the Kirks and to allow William Shatner to play both parts, the character examination only proves that good is boring and evil is ugly, thanks to lazy writing and Shatner’s overacting (not to mention evil Kirk’s mascara and Vaseline). It’s ironic that Shatner has cited this episode as his favorite, saying the only thing better than

one of him is two of him (which is really just a joke he liked to employ at conventions) when the truth is the one character missing from the episode is the captain Kirk we know and love—an inescapable void.

Perhaps it's too bad Mr. Spock isn't divided instead, especially with Nimoy later stealing the show with evil Spock in "Mirror Mirror." (Another more compelling direction would be dividing Spock into his Vulcan and human halves, but this idea may have been too much for a character and series still getting its feet wet; *Star Trek* would finally do just such a plot with B'elanna Torres in *VOY*'s first season episode "Faces.")

Whatever the case, Captain Kirk does deserve some credit. Obviously the events in this episode illustrate the need for the Enterprise to have some sort of shuttle to ferry crewmembers around when the transporter isn't reliable—and it's not long before the ship gets one, complete with a shuttle bay!

Remastered Version: C

Air date: January 26, 2008 (55th)

This gets just your basic *TOS-R* makeover, with the Enterprise flyby shots (originally borrowed from "Where No Man Has Gone Before") upgraded to feature a more realistic ship and planet.

Did you know? Nimoy invented the "Famous Vulcan Nerve Pinch" for this episode. Originally, the script called for Spock to strike the evil Kirk, but Nimoy found this unsatisfactory and developed a more dignified technique that scripts would henceforth call "FVNP." In addition, the tricorder was created for this episode as well, designed by Wah Chang. A valuable contributor to *Star Trek* who also constructed the communicators, the Gorn costume, and the model of the Romulan Bird of Prey, Chang could never be credited because he wasn't a member of the Propmaker's union. Both the Nerve Pinch and the tricorder appear in "The Naked Time" as well, which was made after this but aired first.

“Mudd’s Women”: C-



The Enterprise picks up an intergalactic con man and three incredibly beautiful women who harbor a dark secret.

Air date: October 13, 1966
Teleplay by Stephen Kandel
Story by Gene Roddenberry
Directed by Harvey Hart

“These women have a mysterious magnetic effect on the male members of my crew, including myself.” —Kirk

Star Trek gives us its first space pirate, complete with buccaneers clothes and a lovable personality that’s a precursor to Johnny Depp’s Captain Jack Sparrow, in this memorable episode that takes female trafficking, performance enhancing drugs, and a western inspired frontier planet, and mixes them all together for a fun story with a poor conclusion.

Guest star Roger C. Carmel brings a childlike quality to the incorrigible Harry Mudd, and the female guest stars bring the sex appeal. (It’s actually surprising that a network show in the sixties could get away with such overt sexuality and drug use, not to mention the banter about Mudd being a “jackass.”) As the story winds its way through the first few acts, it’s easy for any red blooded male of appropriate age to feel the same way as the Enterprise

crew, thanks to the ladies, William Theiss's creative (and revealing) costumes, and Jerry Finnerman's cinematography.

Meanwhile, director Harvey Hart proves capable and gives the episode a nice pace, though his slowness behind the camera, causing the shoot to run past its deadline, doomed him to be a one-time director. (In an audio goof, you can actually hear him say "lights"—to cue the studio technicians—following the failure of the last lithium crystal.)

The problem arrives when Kirk pulls a fast one to escape his dilemma. The idea of him tricking his way out of a problem is fine and becomes a *Star Trek* staple, but in this case, the big reveal is a non sequitur. The supposed true magic behind the women's appeal doesn't make any sense with how the women are presented. It's as if the make-up artist and the cinematographer are setting up a drug withdrawal story, but the script writer wants to cheat his way out of it. The climax also veers into an odd sequence where two characters, well played by guest stars Karen Steele and Gene Dynarski, play house and get into an odd debate about whether women should look good or be good at cooking and sewing. To be fair, in 1966 it was progress to admit that women could be valued as more than trophy wives, and this is more or less what the script is trying to do. But in trying to make the point that women should be appreciated for their housework, the meaning comes across today as antediluvian and demeaning.

But Carmel's performance somewhat supersedes the disappointing end, with Harry Mudd so well received he becomes the first *Star Trek* character to inspire a sequel episode, "I, Mudd". (William Shatner deserves credit for Mudd's popularity as well, giving the rogue the perfect adversary and expertly setting up Carmel's best lines. With a firm handle on the captain's personality, it's one of Shatner's best performances early in the series.) Still, with a better ending, perhaps bringing a resolution to the performance enhancing drugs rather than sweeping them under the rug, "Mudd's Women" could be more special than it is.

Remastered Version: C

Air date: April 26, 2008 (66th)

Along with updated shots of the Enterprise, the CGI wizards get to work on Mudd's ship, an asteroid field, and a planet (originally a reuse of "The Naked Time" sphere). The team corrects the latter's color to match the look of the exterior surface shots and toss in a more detailed establishing shot of the mining colony.

Did you know? Following the previously produced episodes that use a makeshift planet setting as needed, this episode introduces the permanent planet set the series would continue to use throughout its run. With its cyclorama sky capable of reflecting any color, it proves quite versatile and effective at setting the mood, beginning here as barren wasteland.

Did you also know? James T. Kirk's famous middle initial makes its debut in this episode, first spoken by Harry Mudd. Viewers would have to wait for *TAS* to find out what it stands for.

“What Are Little Girls Made Of?": B



When Nurse Christine Chapel is reunited with her old fiancé, Kirk discovers a secret plan for Galactic conquest.

Air date: October 20, 1966

Written by Robert Bloch

Directed by James Goldstone

“In android form, a human being can have practical immortality. Can you see what I’m offering mankind?” —Dr. Korby

This episode has an old time sci-fi feel to it—and a touch of *Frankenstein*—but is best remembered as “the android episode” or “the episode where Sherry Jackson is wearing those coveralls that don’t really cover all.”

Most of the episode takes place beneath the surface of a planet with six characters: there’s Kirk and Nurse Chapel from the Enterprise, and Dr. Roger Korby the genius (Michael Strong), Ruk the scary android (Ted Cassidy, a.k.a. Lurch from *The Addams Family*), Andrea the megahot android (Sherry Jackson) and Kirk the evil android (William Shatner) as the guest stars. (Yes, it’s another double role for the leading man, though this time because one is our Kirk and the other is a machine, it’s more interesting than “The Enemy Within.”)

If this episode were to be made later in its run, *Star Trek* would likely add a shipboard story to give Spock, McCoy, and the others more to do. Indeed, it

would be interesting if Spock were to mount a rescue party and accidentally save the wrong Kirk, with the android version assuming command and finding ways to avoid a physical from McCoy. As is, Spock appears only briefly and McCoy, Scotty, and Sulu don't appear at all. The focus remains primarily on the planet with dialogue Gene Roddenberry was literally writing at the last minute, scrambling to polish up Robert Bloch's script during the shoot. Dr. Korby believes androids are great, because they don't have feelings of hate or jealousy, whereas Kirk believes they are dangerous because they don't have compassion. Inside this framework, the characters have some nice philosophical debates, with action mixed in as Kirk repeatedly tries to get back to his ship. There's even a question about existence. If we put our mind into an android body to achieve immortality, is the android still us? Kirk seems to think not.

Director James Goldstone doesn't cut the same pace here as "Where No Man Has Gone Before," but he keeps the wheels from falling off the wagon, giving the story enough movement (and enough shots of Sherry Jackson) to keep things interesting. Sadly, he doesn't get a third chance to sit in the director's chair (likely because "Little Girls" ran two days over schedule, although Shatner intentionally messing up his kissing scenes with Jackson so he could redo them probably didn't help).

Also, I don't know if I mentioned this, but Shirley Jackson is in this episode, and she's smoking hot. (Nurse Chapel gets a good line in when Korby asks her if she thinks he could love an android—she says, "Did you?" instead of "Do you?") Looking beyond Jackson's appearance, she really does give a good performance, giving Andrea a childlike innocence that Brent Spiner would tap into for *TNG*. (Actually, it's too bad Andrea only makes a onetime appearance as opposed to a coming on board the ship as a recurring character. As an android like Data, she'd lend herself to some interesting character moments and stories.)

In the end, "Little Girls" is fine early Trek, however Kirk and Nurse Chapel aren't nearly as interesting as Kirk, Spock, and McCoy.

Bloch, the author of *Psycho*, would go on to write "Catspaw," Season Two's Halloween special.

Remastered Version: C

Air date: October 6, 2007 (44th)

With so much of the episode taking place underground, there's little for the CGI experts to do except for the beauty passes of the Enterprise in orbit and the planet itself (originally another reuse of "The Naked Time" sphere). All the same, there is a new digital matte painting for one small scene in the underground that incorporates the original footage but increases its depth and scope.

Did you know? This episode features the first “redshirt” deaths in *Star Trek*. Throughout all the episodes of *TOS*, the Enterprise loses 59 crewmembers. They include:

- 5 Blue Shirts
- 6 Gold Shirts
- 43 Red Shirts
- 4 Others

“Miri”: B-



Kirk and a landing party are stranded on a planet where a medical experiment has left only children behind.

Air date: October 27, 1966

Written by Adrian Spies

Directed by Vincent McEveety

“Eternal childhood, filled with play, no responsibilities. It’s almost like a dream.” —Yeoman Rand

Star Trek kills three birds with one stone with its first medical drama, its first episode with kids, and its first “faux-earth” story in this well-crafted science fiction tale about the discovery of a life-prolongation vaccine gone terribly wrong. It’s sort of like a cross between *Peter Pan* and *The Walking Dead*.

This time, with the entire story taking place on a planet, we have Kirk, Spock, and McCoy together, giving the big three their first televised lengthy “away” mission together. The planet itself is “another earth,” a concept used as the hook for the teaser—but the discovery itself doesn’t really amount to anything and merely serves as the setting for the story. (Future *Star Trek* episodes would improve on the concept by ditching the unsustainable “duplicate planet” idea and instead using “Earth-like” planets that are alien yet have settings and cultures similar to our world.) Standing in for the planet’s town is

Mayberry, with *Star Trek* borrowing the Desilu Culver from *The Andy Griffith Show*. Used in a few future episodes as well, the backlot gives new viewers a more familiar visual than the usual sets, with the contrast of Kirk and Spock on 20th century streets with realistic looking buildings giving the science fiction story a surreal feel. In fact, it's notable that the story itself gets rather close to the post-apocalyptic zombie thing, something ahead of its time when the episode aired in 1966. *Night of the Living Dead* wasn't released until 1968.

What really sets "Miri" apart from the episodes that precede it, however, is the direction and editing. It includes some beautiful cinematography with unconventional shots and inventive character compositions within the frame. (In fact, for one shot the filmmakers had a set built on a platform so the camera could shoot level with a character—McCoy—who has fallen on the floor.) Meanwhile, the cuts have a seamless feel, with their timing so perfect, you don't know even notice them. With all these elements working hand in hand with the performances of *Star Trek's* big three, it gives the viewer confidence from the beginning that he or she is in good hands and that carries right through to the end.

Unfortunately, Spies's script itself isn't as strong as his story, with his teleplay having some needless issues (including the unresolved duplicate earth mystery) and some mistakes (such as a misunderstanding over what a vaccine is, mistaking it for an antidote).

As such, "Miri" isn't likely to crack the top ten on a list of best *TOS* episodes, but as a middle of the pack episode, it's rather memorable.

Remastered Version: C

Air date: September 16, 2006 (2nd)

As one of the first remastered episodes, CBS Digital keeps it basic, though having an Earth in the episode gives the team enough of a challenge. (It's always hardest to fake things that people are very familiar with, because anything that's off sticks out like a sore thumb. In the original episode, for example, the Earth looks completely phony because it has no clouds and no atmosphere.) While CBS Digital would improve its Earth for the *TOS-R* version of "Tomorrow is Yesterday," they do a fine job for "Miri." Just as it's exciting seeing Kirk and Spock on real streets, it's fun to also see the Enterprise orbiting our planet.

Did you know? Purchased by Desilu Studios in 1956 and renamed "The Desilu Culver," the famous backlot where this episode was shot was used in many films and television shows over the years, including *Gone with the Wind* (1939). By *Star Trek's* time, the "streets of Atlanta" had evolved into Mayberry, serving as the home of *The Andy Griffith Show* from 1960 to 1968. In fact, the building Kirk enters to find the titular character is recognizable as the Mayberry Hotel.

Did you also know? At just over a minute, “Miri” has the shortest teaser of any *TOS* episode. The shortest five in the series are:

- “Miri” – 1:12
- “Tomorrow is Yesterday” – 1:18
- “The Conscience of the King” – 1:25
- “Arena” – 1:38
- “The Trouble with Tribbles” – 1:51

“Dagger of the Mind”: C



Kirk investigates an experimental rehabilitation colony and finds a sinister scheme.

Air date: November 3, 1966

Written by S. Bar-David

Directed by Vincent McEveety

“It seems that I will get to meet Dr. Adams at last; however I would prefer other circumstances.” —Captain Kirk

Star Trek’s second horror episode works better than the first, partly because of its innovative A/B story (one for Kirk on the planet and another for Spock on the ship) and partly due to better guest performances.

The first half of the episode, as a tease by the writer, is a combination of tension and release. When Van Gelder sneaks aboard the Enterprise, he keeps dropping hints (intentionally and unintentionally) that something is very, very wrong at the penal colony where he came from. But each time we find out something surprising (like the fact that he’s not an escaped inmate but a fleeing doctor), Dr. Adams (the king of “nothing to see down here”) explains it away in a way that allays our fears—or at least Captain Kirk’s. It’s a clever device, because if writer Shimon Bar-David tips his hand too soon and turns the episode into a chamber of horrors early on, it turns into another “Man Trap” where the

horror becomes monotonous and tedious. Instead, it plays out more like a James Bond movie, with Kirk and the sexy scientist who can't get enough of him—well played by Marianna Hill—having plenty of interesting moments, including a rare *Star Trek* fantasy scene.

As this is all going on, Spock and McCoy spend the B story aboard the ship trying to get coherent information from Dr. Van Gelder. This includes an interesting moment: the writer needs a way to get inside Dr. Van Gelder's subconscious and after considering (and discarding) Spock performing hypnotism, the show invents a science fiction version of it, the Vulcan mind meld. What's surprising, looking back, is how well developed the idea is from the get-go. It changes a little over the course of Nimoy's fifty year trek, but the basics of its theory and execution come fully packaged in its introduction.

Still, as a budget saving episode there's not too much of visual interest (other than Marianna Hill's bottom peeking out from under her absurdly short uniform) and the story doesn't include any turn of events too surprising, making "Dagger" a somewhat average offering.

Remastered Version: B

Air date: October 13, 2007 (45th)

As with "What Are Little Girls Made Of?," this episode largely takes place underground, leaving little for CBS digital to do. The team's work, however, is quite an improvement over the original—which reuses a matte painting and shots of the Enterprise in orbit from "Where No Man Has Gone Before." Happily, the creators of the new effects choose not to honor the original with similar designs and instead give us a completely new looking planet (with a gorgeous, if improbable, ring) and a new (more basic) design for the colony's exterior.

Did you know? This is the first *Star Trek* episode with a Shakespearean title. It comes from *Macbeth*: Act 2, Scene 1 when the titular character has a vision of a dagger and reminds himself it's not real: ("A dagger of the mind, a false creation") *Star Trek*, in its many incarnations, would go on to invoke the works of William Shakespeare in many more episodes and episode titles.

“The Corbomite Maneuver”: B-



Exploring a distant region of space, the Enterprise is threatened by Balok, commander of a starship from the First Federation.

Air date: November 10, 1966

Written by Jerry Sohl

Directed by Joseph Sargent

“Your ship must be destroyed. We make assumption you have a deity, or deities, or some such beliefs which comfort you.” —Balok

The first regular *Star Trek* episode to be made, “The Corbomite Maneuver” originally aired after several other episodes because of the time needed to create the massive amount of unique special effects; but it’s a chance to see *Trek* in its infancy with a bridge-based bottle episode designed to highlight the interaction between the characters. In fact, with DeForest Kelley, Nichelle Nichols, and Grace Lee Whitney joining the cast for this episode, it marks the first time the original *Star Trek* crew is able to begin building their chemistry as a whole.

Like *Star Trek: The Motion Picture*, much of “Corbomite” features Kirk and his crew standing on the bridge watching effects and attempting to outthink an unknown adversary who doesn’t know what to make of them. It’s not a story

for everyone, with some people preferring more action and excitement (or more pretty girls); but it's very *Star Trek*, and director Joseph Sargent successfully builds the tension in each act, creating a natural sense of curiosity for first time viewers unsure about what's going to happen next.

Anthony Hall guest stars as Lieutenant Bailey, with the character getting his own little story (with enough interest to merit a sequel, though it never happens); but it's Ted Cassidy ("You rang?") as the voice of "Balok," the alien puppet, who steals the show.

The main cast members themselves begin to settle into their roles quite nicely. McCoy delivers his first variant of "I'm a doctor, not (something else)." Spock (at the request of the director) responds to a stunning sight with "fascinating" for the first time. And Kirk himself is firmly in command of the ship, almost enjoying the cat and mouse game with Balok. But the chemistry between the three is not yet there. McCoy spends much of the time playing Ship's Counselor, talking down to Kirk and ignoring Spock, who sits helplessly in his chair, unable to present Kirk with ideas and strategies. Looking back, it's easy to see how the relationship needs to be reshuffled to set up a tripod upon which a better episode can be built.

Other rough edges would later be smoothed out as well, including lighting issues, awkward camera angles, extraneous stage noises, and uniform inconsistency. But for a beginning, "Corbomite Maneuver" accomplishes a lot, giving future directors a nice example of what a bridge-based story could be. The episode was nominated for the 1967 Hugo for Best Dramatic Presentation.

Remastered Version: A

Air date: December 9, 2006 (14th)

As a big effects episode, this one provides CBS Digital with lots to do, though the original effects are rather stunning themselves and an example of early *Star Trek*'s best work. As such, the *TOS-R* version is fun to watch but not as much of an upgrade as some other effects episodes (like "The Galileo Seven" and "The Doomsday Machine"). Basically, the CGI team gives us the original ideas in a more realistic way; but with about six minutes of new effects, that's quite a treat.

Almost as notable as not fixing Kirk's grave in "Where No Man Has Gone Before," CBS Digital leaves another mistake alone here: Sulu, supposedly responding to Balok announcing "You now have two minutes" says, "I knew he would." It would be a genuinely funny moment, except the sound editors forgot to insert Balok's line. While some versions of the episode delete Sulu's line to eliminate evidence of the mistake, the Blu-ray edition keeps it intact. On the other hand, the ship's chronometer, as in "The Naked Time," is replaced with a new version that corrects a gearing problem.

Did you know? In June of 2010 the original Balok puppet-head was auctioned off. ("Shows some wear in the paint in areas, and foam exhibits minor

separation from movement of the mouth, typical for such materials from this era.”) Estimated to sell somewhere between \$20,000 and \$30,000, it instead fetched \$70,000 thanks in part to its iconic appearance in the closing credits of the first two seasons.



Did you also know? In 1964, shortly before *TOS*'s first pilot was shot, Leonard Nimoy guest starred on *The Man from U.N.C.L.E.* in an episode called “The Project Strigas Affair,” in which U.N.C.L.E. agents are assigned to bring down a leading diplomat who’s causing problems for the United States. Nimoy, playing the deputy of the targeted diplomat, shares the episode with a guest star playing a chemical engineer: William Shatner. And who would oversee the first-time pairing of these two legends? Director Joseph Sargent, future director of “The Corbomite Maneuver.”

“The Menagerie, Part I”: A



Spock abducts his former captain and hijacks the Enterprise, offering up an old home video to explain why.

Air date: November 17, 1966

Written by Gene Roddenberry

Directed by Marc Daniels

“Mr. Spock on trial for mutiny has forced the court to accept unusual evidence. On our monitor screen, the voyage of Captain Pike and the Enterprise to the one forbidden world in all the galaxy.” —Kirk

This is one of those episodes of *Star Trek* that’s more famous for the story behind the story than for the quality of the episode itself. And that’s almost a shame, because as fascinating as the behind the scenes stuff is (how *Star Trek* came to have two pilots and how they incorporated the footage from the first pilot into a pair of episodes with the stars of the second), the greatness of the episode stands independent of it.

Part I focuses mostly on the present, with the A story involving Kirk and Commodore Mendez trying to solve a mystery, and the B story seeing Spock attempt to hijack the Enterprise. With the exception of the footage taken from the original pilot (which comes into play about three quarters of the way through), it’s really just a bottle episode. Yet even as a budget saver that’s all

setup with no payoff, it still outshines most other *Star Trek* episodes because of the amazing performances, weighty material, and heavy consequences. After all, we're not talking about some outsider trying to steal the Enterprise...it's Spock! If he succeeds, we know we'll be taken on some wild ride for which we can't foresee an end. If he fails, it's even more dramatic, because we wonder what the fallout will be. As it turns out, everything takes an even more amazing twist when the story turns left and begins looking back at the previous crew of the Enterprise.

This archive footage from the first pilot features different lighting and colors (with a much more monochromatic bridge) as well as alternate sets and a visibly younger Nimoy as the third officer. In short, it appears so convincing (in a way a flashback manufactured specifically for one episode never would) that it instantly layers the *Star Trek* universe, still in its infancy, with history and authenticity. It feels like we really are looking into the show's past...because, of course, we are. Yet it's all the more intriguing for tying into a story involving Kirk, Spock, and McCoy.

Guest starring with the big three is Malachi Throne. As Commodore Mendez, he sets the standard for commodores and admirals that wouldn't be matched for thirty years. Unfortunately, Julie Parrish leaves a lot to be desired as his assistant, Miss Piper, appearing bemused in an opening scene that calls for confusion and lacking a professional attitude throughout the remainder episode. The part calls for someone like Marianna Hill (Helen Noel in "Dagger of the Mind") who can give a serious but whimsical performance, and Parrish just can't get there. Fortunately, her part is small and disappears halfway through.

Meanwhile, Sean Kenney summons his inner Jeffrey Hunter, playing Pike in a wheelchair, setting up Hunter's appearance as Pike in the archive footage. Kenney's contribution is easy to overlook, with his character only communicating through a blinking light (and its accompanying sound, which is easy to mistake as the queue for a severe weather bulletin). But beyond Kenney's resemblance to Hunter (which has fooled many people over the years, including television critics), Kenney, with the help of the make-up artists, actually gives an impressive performance, making it fully believable that his body really is in a vegetative state while using his eyes to show what's going on underneath the surface. When we transition late in the episode to Pike in full health, Kenney's performance makes Hunter's vitality all the more amazing, just as Hunter's performance makes Kenney's appearance all the more tragic.

So what doesn't work? Well, the title. Considering the actual "menagerie" doesn't come into play until Part II, this probably puzzles some first-time viewers. (Then again, a lot of people probably don't know what the hell a menagerie is anyway.) For the record, "The Menagerie" was the title of the original pilot when Roddenberry finished making it, although by the time it actual aired as an episode by itself in 1988, the title was changed to "The Cage," which had been a working title during production, to avoid confusion. Truth be told, it probably would have been better to come up with a new name for the two-parter, such as "The Forbidden World" or "The Looking Glass."

But title issues are a minor quibble to be saved for *TV Guide* articles. For an episode to weave such drama out of stock footage, stock music, and inexpensive, new sequences is quite a feat, with most of the credit belonging to Roddenberry. Having the same writer of the original pilot also write the frame is no doubt a primary reason everything fits together so well. (Roddenberry, who was swamped with responsibilities early in *Star Trek's* history, tried to farm out the frame, but no one else could do it properly, and the series is all the better for him having to do it himself.)

It all leads to the dramatic ending with *Star Trek's* first and only cliffhanger (until *TNG's* "The Best of Both Worlds" aired in June of 1990). As Kirk speaks his final line and the credits role, it's impossible to turn away without thoughts about the next episode racing through the mind.

Remastered Version: A

Air date: November 25, 2006 (12th)

The new effects here aren't as noticeable as those in "The Corbomite Maneuver" or "The Tholian Web," but this may be CBS Digital's best work. As always, we get an upgraded Enterprise, along with realistic planets that are designed to match the live action footage from their surfaces. There's also a shuttlecraft sequence that's nothing fancy but a chance for some new effects nonetheless. But beyond the big, bold strokes, the episode features many subtle changes, often with new effects painstakingly integrated into the old footage. It begins with the matte paintings, quite good to begin with, which have been upgraded to be more realistic and include activity in the background. But CBS goes even further. Originally, just after the crew beams down to a starbase in daylight, the first interior scene includes a night backdrop. To fix this, CBS has gone in and changed all these interior shots to day shots. (With the camera moving, that means someone had to meticulously set up the rotoscoping frame by frame.) The team has also put a window with a star field on the shuttle as well as the same for Captain Pike's quarters on the Enterprise.

None of these effects scream, "Hey, look at me! Here I am!" They do, however, enrich the final product.

More noticeably, there's a redo of the most difficult shot in the history of *TOS*, which is also one of the most memorable effect shots in *Star Trek* history. Roddenberry opens the original pilot with a shot that moves in on the model of the Enterprise from above and seemingly drops right through the roof onto the bridge set. For the mid 1960s, it's a mind blowing combination of a model and a practical set, and something that would have been tricky for even the early *Star Trek* feature films or *TNG*. Today, however, it's easy to see how they cheat the shot. The angle coming down to the Enterprise model is steeper than the angle of the view on the bridge set (the latter likely shot from a ladder that only went so high), and the live action footage isn't perfectly composited into the model. CBS Digital takes on the ambitious task of perfecting the shot by replacing the Enterprise model with a digital version that includes a CGI bridge with CGI

characters; so as the camera seemingly pushes in, it's all perfectly composited at the perfect angle. (CBS even adds a transparent dome.) Then, once onboard the ship, the "camera" drops down to the angle of the original footage, and the CG characters and bridge, now in the exact same positions as the live action, seamlessly switch over to the original footage. The "dropping down" bit is a little awkward, but unavoidable; otherwise, the shot is a marvel and brings the original idea up to date.

Meanwhile, the team leaves a blatant mistake alone: when Commodore Mendez, in his office, learns that Pike is missing, he suddenly crosses the room and hits a communication button. So far this makes sense; he's probably contacting someone about Pike's abduction, right? Wrong. He says, "Mendez here" and someone gives him information about the Enterprise. What's supposed to happen before he crosses the room is a whistle indicating an incoming message. The original sound editors forgot to add in the whistle, probably because of how the scene, at first, seems to make sense without it. Unfortunately, as the scene continues, it's clear something is missing. Putting the page back in is easy and would improve the episode, but CBS Digital is committed to only changing visuals.

(Of course, there's also the problem that 23rd century technology, apparently unaware of Morse code, limits Pike's wheel chair to yes or no answers, whereas 20th century technology allows Stephen Hawking to talk about the mysteries of the universe. Heck, most viewers probably believe they could do a lot better of job getting information out of Pike than Kirk and McCoy with a simple game of Twenty Questions. Come to think of it, why doesn't someone ask Spock to perform a Vulcan mind meld on Pike? But it's not like CBS Digital could fix these issues.)

Did you know? The conversation between Captain Pike and Dr. Boyce in Pike's quarters was the first *Star Trek* scene ever shot, with shooting of the original pilot commencing on Friday, November 27, 1964. John Hoyt (Boyce), who could speak five languages, would continue to appear on television throughout the 1960s, 1970s, and 1980s with guest parts in *The Outer Limits*, *The Monkees*, and *Hogan's Heroes*, as well as a starring role in Nell Carter's sitcom, *Gimme a Break!*. He died at the age of 85, one month before Gene Roddenberry, in September, 1991.

Did you also know? The script for the original pilot called for a "musical" plant on Talos IV that would vibrate in the breeze. To achieve the plant's sound, composer Alexander Courage created an ambient hum. The result was an effect that added so much to the alien environment, *Star Trek* went on to track this audio into the background of many of its alien planet scenes.

“The Menagerie, Part II”: A



To explain why he has hijacked the Enterprise, Spock forces everyone to watch an old Star Trek episode. Fortunately, it's a good one.

Air date: November 24, 1966

Written by Gene Roddenberry

Directed by Robert Butler

“Personal log, Stardate 3013.2. Reconvening court martial of Mr. Spock and the strangest trial evidence ever heard aboard a starship.” —Kirk

Mostly made up of footage from the original pilot, which at a cost of \$615,000 was the most expensive thing the original series ever did, “The Menagerie, Part II” is probably the most amazing looking original series episode ever, and the story itself is mesmerizing. This time, the focus is primarily on Pike’s adventure on Talos IV in the past with only a little bit of Kirk and company from the present. (In fact, most of the *Star Trek* regulars, apart from Kirk and Spock, don’t appear at all.) That puts the episode firmly on Jeffrey Hunter’s shoulders, and the actor, through the archive footage, delivers as Pike, dominating the screen with a cerebral but tough captain who’s quite different than Captain Kirk.

Pike’s adventures, of course, are all foreshadowed by his conversation in his quarters with Dr. Boyce. Unfortunately, this dialogue, which was originally supposed to appear near the beginning of the story, instead appears three

quarters of the way through “The Menagerie, Part I” where it can be easily forgotten by the time it begins to pay off in “Part II.” But with *Star Trek* fans watching the episodes over and over again, viewers probably enjoy the conversation all the more the second time around for knowing what it leads to.

The pilot footage also includes Susan Oliver’s splendid performance as Vina. She works particularly well with Hunter, with an onscreen chemistry evident from the beginning that builds with each subsequent scene. Meanwhile, Malachi Throne pulls double duty, playing Commodore Mendez as well as the voice of the alien leader, though the latter has been electronically modified to set it apart.

It all adds up to must-see *Star Trek*, a perennial top ten episode and (with “Part I”) winner of the 1967 Hugo Award for Best Dramatic Presentation.

Remastered Version: C

Air date: December 2, 2006 (13th)

With so much money spent on the original pilot, there’s not much to fix here. CBS Digital does touch up the matte paintings, upgrades the Enterprise, and gives us a more realistic planet; but beyond that the only notable change is Vina’s transformation at the end, which has been modified to look a little smoother.

Did you know? Shortly after *Star Trek* was cancelled, Jeffrey Hunter died at the age of 42 of an intracranial hemorrhage likely caused by a severe concussion he had sustained some months before. While we’ll never know how his life would have been different had he continued to play the captain of the Enterprise, it’s interesting to ponder how *Star Trek* would be different had its leading man passed away in 1969. Imagine the series becoming so massively famous with the captain never able to appear at conventions or reprise his role. No doubt *Star Trek* could have moved on in a different way, but the dichotomy in comparison to William Shatner is staggering. As of this writing, he’s still with us about fifty years after *Star Trek*’s first episode hit the air.

“The Conscience of the King”: B-



Kirk suspects an actor among a Shakespearean troupe to be a mass murderer.

Air date: December 8, 1966

Written by Barry Trivers

Directed by Gerd Oswald

“Captain’s log, stardate 2819.8. Suspect under surveillance, strategic areas under double guard, performance of the Karidian Players taking place as scheduled.” —Kirk

While many episodes of the various incarnations of *Star Trek* have Shakespearean titles and Shakespearean themes, none owes more to the great Bard of Avon than this mystery episode featuring a blandish Captain Kirk.

Playing out like a stage play in the stars, “Conscience” weaves together several elements from Shakespeare’s famous tragedies, serving as both an homage and an intriguing tale in its own right. It’s basically a detective story told from the viewpoint of Kirk, with Spock and McCoy contributing but clearly being relegated to supporting players. In the first half of the story, the suspect is kept at a distance, heightening the mystery, while we (and the captain, if you know what I mean) get to know his coquettish daughter, Lenore, well played by a young Barbara Anderson. (This marks the beginning of Kirk as an interstellar lothario, a direction that doesn’t bode well for the future of Grace Lee

Whitney's character, Yeoman Rand. Whitney's glare as Rand crosses paths with Lenore is priceless.) Before Kirk can get too far with Lenore, however, we finally get to some scenes with her father, played by longtime character actor Arnold Moss. With his deep voice and distant expressions, he's the perfect Claudius to Kirk's Hamlet, and he leaves everyone with just enough doubt to keep the mystery and suspense alive.

Shakespeare, of course, isn't everyone's cup of tea, and some will find this episode slow and long-winded. But with its character development and melodramatic moments, it really does come across as a nicely put together stage play for those who enjoy this sort of thing; and Joseph Mullendore's lone score for the series is so perfect for the show, it's easy to understand why it's edited into several subsequent episodes. (There's also a full-length song composed specifically for this episode that's sung by Uhura, taking advantage of Nichelle Nichol's amazing singing voice.) In the end, with its pensive atmosphere and tragic climax, "Conscience" may be the most timeless offering of the original series.

Remastered Version: C

Air date: September 22, 2007 (42nd)

As a "stage play" episode, there's not much for CBS Digital to do here, but in addition to the usual CGI shots of the Enterprise and an improved planet (originally a reuse from "Where No Man Has Gone Before"), they sneak in some stars in the windows for a scene with Kirk and Lenore on the observation deck. Unfortunately, an unusually slow crossfade from Kirk to the Enterprise in the original episode throws the CBS Digital off. With none of the original fade useable, they have to fade into the new computer generated Enterprise a couple seconds early. As such, the ship is on the screen for a brief moment before its accompanying musical cue strikes up.

Did you know? Barbara Anderson was voted Miss Memphis and was runner-up for Miss Tennessee. She went on to win an Emmy award for Best Supporting Actress as Officer Eve Whitfield in *Ironside*.

Bring 'em Young: The Women of *Star Trek*

When *TOS* began shooting its first season, William Shatner and Leonard Nimoy were 35, and DeForest Kelley and Jimmy Doohan were 46. The female guest stars, on the other hand, were usually younger. Here's a look at some of Shatner's kissing partners and the age they were when their episodes were shot.

BarBara Luna (Marlena Moreau, "Mirror, Mirror"): 28
Louise Sorel (Rayna, "Requiem for Methuselah"): 28
Marianna Hill (Helen Noel, "Dagger of the Mind"): 25
Angelique Pettyjohn (Shahna, "The Gamesters of Triskelion"): 24
Barbara Bouchet (Kelinda, "By Any Other Name"): 24
Sabrina Scharf (Miramane, "The Paradise Syndrome"): 24
Sherry Jackson (Andrea, "What Are Little Girls Made Of?"): 22
Barbara Anderson (Lenore, "The Conscience of the King"): 20



Marianna Hill

“Balance of Terror”: B+



Kirk pits the Enterprise against an invisible spaceship testing the Federation's defenses.

Air date: December 15, 1966

Written by Paul Schneider

Directed by Vincent McEveety

“We are at the Neutral Zone. I’ve lost contact with the intruder. No reaction on our motion sensors, but believe the Romulan vessel to be somewhere close by with all engines and systems shut down.” —Kirk

Inspired by the concept of submarine warfare (and borrowing liberally from *The Enemy Below*, a 1957 film set in World War II), this battle episode invents what would become a recurring enemy, the Romulans, with Mark Lenard giving a standout performance as a Romulan commander locked in a battle of wits with Captain Kirk.

To create a sci-fi version of a submarine versus surface ship, writer Paul Schneider gives the Romulans a cloaking device, which allows the Romulans to hide themselves and play an interstellar cat and mouse game with the Enterprise. Like the “Corbomite Maneuver,” this leads to a lot of bridge scenes with plenty of ensemble chatter and Kirk in the middle of it all making the tough decisions. But with major issues like life, death, marriage, and prejudice

woven into the script, Schneider's story spills off the corners of the screen and gives *Star Trek* a bigger than life feel it's often lacking up to this point. In fact, the episode is especially notable for taking us away from the Enterprise and onto the Romulan ship, enabling us to meet its crewmembers and gain their perspective of it all. Thoughtful and diverse (and obviously inspired by the Roman Empire), these "enemies" provide the episode with much more drama than simple, mustache twirling heavies could. (The plain truth is that Mark Lenard's war-weary Romulan commander is downright likeable, probably a reason the actor returns later to play Spock's father.)

But while it's a lot of fun to see *Star Trek* finding its rhythm and see bits of *Star Trek* lore fall into place, there are times the episode tries too hard to channel submarine warfare, sacrificing common sense in the process. Why would the Romulan ship rely upon a periscope as a viewscreen? Why is it necessary for the ships to run silent and to have everyone whisper when sound doesn't travel in space? In future episodes of *Star Trek*, the writers learn how to use inspiration and metaphor without going overboard.

But with so much good, it's easy to overlook the bad. "Balance" is a classic first season episode and, in some ways, the template for the most popular *Star Trek* film, *The Wrath of Khan*.

Remastered Version: B

Air date: September 16, 2006 (1st)

Serving as the guinea pig for CBS Digital, "Balance of Terror" was the first episode to be remastered. While the team's work would improve in the future, its work here is fine, with new shots of the Enterprise and the Romulan ship. At first, the new shots of the ships are similar to the original—some of the best work in Season One—but as the episode progresses, the team gets a little more creative, using some new angles. The digital crew also redoes the weapons and a comet, although they leave a map of the Neutral Zone alone.

Did you know? Captain Kirk's speech about shipmasters enjoying the privilege of uniting two people in the bonds of matrimony is repeated by Captain Picard in *TNG's* fourth season episode, "Data's Day" and paraphrased by Admiral Ross in *DS9's* seventh season episode, "'Til Death Do Us Part."

Did you also know? In airdate order, "Balance of Terror" marks the last *TOS* appearance of Yeoman Rand. She would return in the feature films and an episode of *VOY*.

“Shore Leave”: C+



The Enterprise crewmembers take “shore leave” on a planet where their imaginations become reality.

Air date: December 29, 1966

Written by Theodore Sturgeon

Directed by Robert Sparr

“All we know for certain is that they act exactly like the real thing. Just as pleasant. Or just as deadly.” —Spock

Escaping the claustrophobic Enterprise sets, most of this comedic episode was shot outdoors on location (at the Vasquez Rocks and a nearby ranch, both just north of Los Angeles), and the feeling of freedom it gives combined with a fresh musical score makes “Shore Leave” a fan favorite.

In truth, it’s a somewhat bizarre offering. With Grace Lee Whitney gone from the series, Yeoman Rand is replaced by Yeoman Barrows, which forces the writers to switch some of the planned Rand/Kirk scenes to Barrows/McCoy. Meanwhile, Barbara Baldavin, who plays the bride to be in “Balance of Terror,” returns after successfully auditioning for another character. For the sake of continuity, they try to use her character’s name from the previous episode (Angela) but don’t always get it right. Eventually she runs into a tree and disappears from the episode anyway, though she does return as another

character in “Turnabout Intruder.” (I suppose it helps to be married to the casting director.) Meanwhile, Kirk gets into one of the longest fight sequences in television history, a multi-part scuffle that weaves its way through the episode and is played off as “boys will be boys” and “isn’t this a great time?” Along the way, he also runs into an old fling, scored with an infamous “Ruth theme” that includes a painfully out of tune cello. (I seriously can’t understand how this bit of music made it onto television. I mean, even if it’s the best the cello player can do and no one else is available, why wouldn’t they simply get rid of the cello part? Or was the music director tone deaf and unable to hear it? The cello player was certainly tone deaf; that goes without saying.) Curiously, the sound editor also experiments with a wind chime effect for the planet surface that’s thankfully never used again.

The story itself, such that there is, meanders along, making it increasingly clear as the episode progresses that the writers are just making things up as they go along, although it’s also clear the cast is having a ball. (Actually, Roddenberry himself wrote much of the script at the ranch while the cast and crew were already shooting and ad-libbing.) It all adds up to a unique, memorable episode but one that lacks the greater meaning of some of the others. In the end, it’s really just a malfunctioning holodeck episode before the franchise created holodecks.

The Animated Series includes a sequel to this episode called “Once Upon a Planet.”

Remastered Version: C

Air date: May 26, 2007 (32nd)

It’s just the basic redo here, with new CGI shots of the planet and ship; though the result is a notable upgrade from the original, which features a green blob of a planet (actually the Earth from “Miri” painted green) and a flipped shot of the Enterprise that causes the lettering and numbers to be reversed. The new effects include a planet that matches its reinvented look in *TAS*’s “Once Upon a Planet,” another nice bit of retroactive continuity.

Did you know? *Star Trek* rented an elephant for this episode, but it didn’t make the final cut.

“The Galileo Seven”: B+



Spock commands a stranded away team after their shuttlecraft crashes on a planet with hostile giants.

Air date: January 5, 1967

Teleplay by Oliver Crawford and S. Bar-David

Story by Oliver Crawford

Directed by Robert Gist

“I neither enjoy the idea of command, nor am I frightened of it. It simply exists. And I will do whatever logically needs to be done.” —Spock

Inspired by the 1939 disaster film *Five Came Back* and taking advantage of a new licensing deal with AMT, *Star Trek* gives us its first Mr. Spock character study, placing the intransigent Vulcan in command of an A story about him and his crew of six others trapped on a planet. Meanwhile, Kirk attempts to find the shuttle and its crew in the B story but is constantly reminded that the Enterprise is needed elsewhere by High Commissioner Ferris, the clueless authority figure of the week. It’s a classic *Star Trek* plot and a breakthrough episode for Leonard Nimoy, who was already finding his character before but finally gets to establish him here.

It all begins with the launch of a shuttlecraft, a setting introduced to the show courtesy of AMT (originally called Aluminum Model Toys) which agreed

to build a miniature shuttle model, a life-size exterior set, and even the interior set in exchange for merchandising rights. With this triple play, the writers are able to have the characters interact with the setting any way they want, and it provides Spock, McCoy, and company with a great forum for rich character interplay as the story moves from inside to outside (on the planet set) and back again. The basic idea behind the drama is that Spock assumes his step by step logical approach is the best way to command, but the others don't trust his judgment. In the end, he's not only fighting an external battle with the others to reaffirm his command but an internal battle with himself as he begins to question his own actions. (In fact, the real issue isn't even about logic versus emotion but what it takes to make decisions and be a leader.) The beauty of the script is that it doesn't provide easy answers or predictable outcomes to prove who's right but continues to throw out curveballs throughout the episode, making us wonder just who does have the best idea. There are times it's easy to agree with Spock, but there are other times it's just as easy to agree with someone else.

But it's Leonard Nimoy, for once getting an episode without "you know who" by his side, who makes the whole thing work. With a script that allows his character to make mistakes and learn from them, Nimoy plays up Spock's stubbornness and self assured nature on the surface, layering it with a subtext of soul searching and self doubt. It's this ability to create a facade while simultaneously letting us in that Nimoy does so well, and what makes Spock work. By the end of the episode, Spock's character arc has played out under the surface, as if his Vulcan half is trying to disguise it from us, saying "Nothing to see here" while we see through it and admire him all the more for his humanity.

All this said, I do wish the episode had a little more in it in defense of Spock's logical approach. Mr. Boma's assertion that they should hold funeral services seems rather boneheaded when there are killer giants on the surface of the planet and time is of the essence. In the end, the writers leave it to the audience to say, "Man, that Boma's a jerk." But it would be nice if McCoy or Scotty were to defend Spock here and lend a voice to the thought.

Remastered Version: A

Air date: September 15, 2007 (41st)

For this landmark episode, CBS Digital lets its hair down and creates some new effects unlike anything seen on this project before. The truth is that while the original effects were passable in 1966 (indeed, they are reused in subsequent episodes), they barely give enough visual information to make out what's happening. The quasar is a blob. The planet within is a poorly tinted version of the planet from "Where No Man Has Gone Before," and the shuttles look like toys. (In fact, the trail Spock's shuttle leaves near the end, a key story point, is barely visible.) For the new version, the quasar is distinct, the planet is properly shrouded, and the shuttles get the star treatment, complete with a new shuttle bay and a much more visible trail). CBS even updates the ship's chronometer to

match “The Naked Time” and “The Corbomite Maneuver.” In the end, with the new effects better telling the story, the digital team turns an already great episode into a better one.

Did you know? Phyllis Douglas, who plays Yeoman Mears in this episode, made her acting debut at age two in *Gone with the Wind* (1939) playing the daughter of Scarlett O’Hara and Rhett Butler.

Did you also know? After *Star Trek* was cancelled, Paramount donated the full size Galileo shuttle to Braille Institute, a school for the blind in Los Angeles. For a while, its students used it as a play-center before the school sold it to man who kept it in his yard until his neighbors petitioned to have it moved. (They considered it an eyesore.) He then sold it to a collector who restored the shuttle to its former glory for display at California’s Creation Convention in 1986.

Meeting Leonard Nimoy:

By J. Neil Schulman

In May, 1974 I was a young writer living in Manhattan, and I'd just started working on my first novel, a few years later published as *Alongside Night*. One of my friends was Michael Moslow, another writer who circled around the New York University Science Fiction Society.

One of the advantages of hanging around NYU students and attending an on-campus club to non-NYU-students like Mike and myself was easy access to the many celebrities who came to lecture. One of them was 1956 Nobel laureate in physics, William Shockley, who at the time was much more controversial for his writings outside of his field on eugenics and comparing the intelligence of racial groups.

There were, not unexpectedly, major campus protests against Shockley speaking on the NYU campus, covered widely by all media. It was big news.

Mike and I did not attend Shockley's lecture. But speaking in the same NYU auditorium exactly one week after Shockley (and without any protests) was *Star Trek* icon Leonard Nimoy, Mr. Spock... and I had a sick idea that once I told it to Mike he could not be stopped doing it. Not that I even tried.

Nimoy began his lecture to a packed house, Mike sitting near the back of the hall, me seated nowhere near Mike, because I wasn't a complete fool.

About twenty minutes into Nimoy's talk, Mike jumps up and shouts, "I came to hear Shockley. This isn't Shockley! Who's this clown?"

Everyone, including Nimoy, cracked up as Mike marched himself out of the auditorium, still shouting.

At a *Star Trek* convention not long after that, I met Leonard Nimoy and let him in on the joke, which he remembered and still thought was funny.

In later life I've worked professionally with four actors from *Star Trek*: Nichelle Nichols starred in the title role of the first feature film I wrote, produced, and directed, *Lady Magdalene's*. Tim Russ (Tuvok in *Star Trek Voyager*), Garrett Wang (Ensign Kim in *Star Trek Voyager*), and Gary Graham (Ambassador Soval in *Star Trek Enterprise*) all had featured roles in the second feature film I wrote, produced, and directed, *Alongside Night*. But Leonard Nimoy in particular, had a profound impact on my understanding and describing some of the most mysterious experiences in my life. These experiences formed the backdrop of my third novel, *Escape from Heaven*.

From *The Heartmost Desire* by J. Neil Schulman (Pulpless.com, 2013):

On April 15, 1988, the night before my 35th birthday, God put his hand on my heart and said to me, "I can take you now." I can't describe it any other way. I felt a physical presence of a hand, as if it was holding my heart. Not squeezing it but holding it so I could feel it. In my head I heard this voice and it said to me, "You have to make a choice. I can take you now. You will die now, or I can let you live. But

here's the thing: no more promises. No more deals. You have in your mind somewhere that you can make a deal with me and I'm going to make everything come out all right and you're going to be safe from everything and you're not going to die and the people around you, who you keep on praying for constantly, are not going to die. And if you stay—if I don't take you now—all bets are off. You stay, unconditionally, with no promises, and whatever happens, you have to let happen." And I was more scared of death than of fate. And so I said "I'll stay."

Something else happened, very significant. I had a dream. In my dream I am in a courtroom and to my side is my counsel and my counsel is a woman and my counsel is God. Not, in some same sense, the God who had his masculine hand on my heart a few weeks before that. But God as a female and God is my lawyer. And there is a panel, a panel of judges up on the judge's bench, and I'm at the defendant's table. Although it's more of a hearing, an inquiry, than a trial, I'm not on trial for having done something wrong. But it is a court of inquiry. And the question before the court, I am told by God, my lawyer who is female, is, "Why was I afraid?" God is obviously surprised that I could be afraid and apparently it's something that needs to be resolved. Here is something very interesting, I am told by God, my lawyer who is female, "The judges need your permission to unlock the records. They are sealed. None of us are allowed to look at them without your permission. Will you give us permission to look so that we can find out why you are afraid of death?" I said "Yes, permission granted." And only a few seconds go by—it's not like court is adjourned, we'll be back later—a few seconds go by and they have the answer immediately after I give permission. I am told, "We have just searched the records and what we found out was that in your immediate incarnation before this you were murdered as an infant and died not understanding what was going on, that the imprint of this carried over into your current life as fear, as an irrational fear of death." Now, I woke up from this dream and the phobia that had dogged me my entire life up to that moment was gone.

Afterwards, I got ahold of Leonard Nimoy's photographic book, *Shekhina*, and I had never heard the word "Shekhina" before then. But Leonard Nimoy was raised Jewish, in Boston, and when he was taken to the Orthodox synagogue, you had the ritual of everybody turns their back so they can't see the Holy of Holies, and I guess the Rabbi holds up his hands and does the Vulcan greeting, as we know, with the two fingers separated into a "V" in the middle: the "Live long and prosper" symbol, which is a representation, Nimoy explains in his book *Shekhina*, of the Hebrew letter "shin," if I'm not mistaken, which is the representation of Shekhina. Shekhina being the Holy Spirit, the feminine aspect of God. Here is Leonard Nimoy doing a book, telling me about it, starting me researching about it, and what I find out is that who Shekhina is, the Holy Spirit, the defender of man before God, was in my dream, defending me in 1988, after I had the experience where I had God—the male God—having His hand on my heart.

So when I first received printed copies of the *Escape from Heaven* I decided that the man who had told me about the Shekhina should be given a copy.

Living in Culver City it wasn't far to drive to Leonard Nimoy's house in the Bel Air section of Los Angeles. As I drove up the gate was open, and Leonard and Susan Nimoy were outside their house. Susan approached me. "Delivery for Leonard Nimoy," I said. "No signature needed."

Leonard Nimoy's eyes were on me as I handed Susan the package with the book. I don't have any idea how well he could see me or whether there was any chance he'd recognize me from our few convention encounters. But while Leonard Nimoy was looking at me, I gave him the Vulcan split-finger salute and said, "Live long and prosper."

Susan Nimoy smiled, but Leonard Nimoy didn't return the Vulcan salute, and in true Vulcan fashion, he didn't smile as I drove away.

J. Neil Schulman is an award winning writer. Science fiction fans may remember his 1986 Twilight Zone episode "Profile in Silver," a story about a professor who journeys back in time to see John F. Kennedy. Schulman himself met with the actor cast as the president to discuss important points in the story. That actor, Andrew Robinson, would go on to play Garak on DS9.

“The Squire of Gothos”: B



The Enterprise finds itself at the mercy of a seemingly omnipotent being who fancies himself an 18th century Englishman.

Air date: January 12, 1967

Written by Paul Schneider

Directed by Don McDougall

“If you prefer, you may address me as the lonely Squire of Gothos, dear ladies.”
—Trelane

This comedic episode features Captain Kirk in a battle of wits against the titular character, played by William Campbell, who beat out Roddy McDowall for the part. Written by Paul Schneider (“Balance of Terror”), it contains several of the plot elements from “Charlie X” but is quite a change of pace from the seriousness of the first half of the season, with *Star Trek* making an effort to lighten up. (In fact, the two episodes before this both end with forced laughter, with Scotty nearly falling over in a fit of giggles at the close of “The Galileo Seven.” And this is after the deaths of two crewmen!)

Trelane, the squire himself, is sort of an interstellar Liberace, full of energy and delight and devoid of Charlie’s uncertainty and longing. The idea of a serious captain faced with a more powerful but whimsical adversary is one *Star Trek* would get a lot of mileage out of, and it works here right off the bat.

Trelane does what no crewmember could get away with, having fun at Kirk's expense and making fun of his people. With *Star Trek's* original audience including many kids (especially boys), it's a great way to connect with viewers; what young fan wouldn't want a chance to play with Kirk and the Enterprise as if they were toys? (The script even borrows from Richard Connell's "The Most Dangerous Game" with an outdoor hunt—though it's unfortunately shot on a stage.) Meanwhile, the wardrobe department and the set designers get a chance to let their hair down, with Trelane favoring an antique look that's a nice change of pace from the spartan designs of the Enterprise. (The period music is also a treat.) The question, of course, is "what's it all leading to?" Whereas *TNG* stretches the Q issue throughout the entire series, this episode puts a cap on the "squire," coming up with a satisfying conclusion that, like a *Twilight Zone* ending, turns the plot on its ear and makes sense out of the madness.

Remastered Version: C

Air date: July 21, 2007 (39th)

There aren't many effects in this one other than a sequence where the planet Gothos chases the Enterprise around for a bit. The original sequence is actually pretty good, though the planet appears a little translucent. (They originally borrowed the planet from "Where No Man Has Gone Before" and it was probably printed at less than full opacity to hide the matte lines as it moves). The new effects more or less copy the idea of the original, but show the engine nacelles in the viewscreen when applicable and include a fully opaque, more realistic planet. Unfortunately, as in "The Conscience of the King," there's an unusually slow crossfade that throws the CGI team off, forcing the guys to fade into a shot of the updated Enterprise early, which looks awkward. (Again, the problem is that any fade from an interior to an exterior shot is unusable footage that can't be used to crossfade into the new CGI Enterprise. The only way around this would be to create a CGI version of the original interior shot, giving CBS Digital extra footage to use for the fade into the exterior shot, but that would be expensive and eat up most of the budget for this project.) It is notable that the team leaves the aliens at the end alone, a cost saving decision made easy by the fact that the original effect works just fine. This allows the digital team to stick in an extra planet at the end (Beta VI), which is actually a reuse of the remastered planet from "A Piece of the Action."

Did you know? In 1969, a rumor was started that musician Paul McCartney had died three years prior and was secretly replaced in the Beatles with William "Shears" Campbell, the supposed winner of a 1965 Paul McCartney look-alike contest. In truth, the story was fictional, but *Star Trek's* William Campbell, having the right name and a look that's in the ballpark, found himself conflated with the legend. Campbell, in fact, was born 19 years before McCartney and was already seen singing and dancing with Elvis Presley in the film *Love Me Tender* (1956) before McCartney recorded his first song.

“Arena”: B-



A powerful entity forces Kirk and a lizard creature to fight.

Air date: January 19, 1967

Teleplay by Gene L. Coon

Story by Fredric Brown

Directed by Joseph Pevney

“I have been somehow whisked off the bridge and placed on the surface of an asteroid, facing the captain of the alien ship. Weaponless, I face the creature the Metrons called a Gorn.” —Kirk

While this Kirk episode will never be considered the greatest *Star Trek* episode, it may be the most memorable of the original 79. The reason? The Gorn captain, the most visually striking alien to hit television screens in the 1960s.

The episode itself is actually quite well written. Gene Coon, cocreator of *McHale's Navy* and *The Munsters*, joined *Star Trek* early in Season One as a producer and developed the story before it was noticed that Frederic Brown's 1944 short story, also called “Arena,” covers similar ground, necessitating credit. The finished version is basically a three part adventure with two planets, two sets of aliens, and an Enterprise chase scene to boot. This is quite a lot for a first season episode, but the genius of the script from a budget standpoint is how it only requires one member of each alien race to be seen. The not so genius

part: requiring Shatner and Nimoy to run through a field of exploding shells, giving them both tinnitus for life.

The script, which includes the first mention of the Federation, is also innovative for letting Kirk make a mistake in judgment before ultimately redeeming himself. The bold decision actually pays off in two ways: in the short term, it adds drama to the episode, because when we suddenly realize Kirk has his facts mixed up, it turns the episode upside down and forces us to reevaluate all that we've seen. In the long term, it humanizes the captain, allowing us to draw even closer to him and enjoy the ending all the more. (Certainly we sympathize with him more than the Gorn, which uses the Federation's folly as a license to ambush.)

But let's be realistic; this episode isn't famous for its plotting or story developments. It's famous for the big fight between the Kirk and the lizard (the latter played by three guys and voiced by Ted Cassidy). Brought to life thanks to a meticulously crafted rubber suit created by Wah Chang, the Gorn was a stunning sight for viewers in the 1960s, especially with the creature presented in a realistic location as opposed to a soundstage. The Vesquez Rocks, named after Tiburcio Vásquez, a bandit from the 19th century who used the area to elude capture, is a site that appears in quite a few television shows and movies, including several *Star Trek* episodes; but it's "Arena" that it's best known for. With all the *Star Trek* sets long since gone, and the Vesquez Rocks serving as such a visible and important part of a memorable episode, the location has become *the* go-to place for fans wanting to visit a *TOS* shooting site in person. As Kirk and the monster battle in the environment, it's easy to feel the heat and taste the dust. Like "The Menagerie," there's even a television broadcast on the Enterprise, with Spock and company using the main viewscreen like a giant flatscreen to watch the action. (This is another example of what a good invention the viewscreen is for the series. Eschewing a window, Roddenberry opted for an electronic viewscreen so it could be used for tactical displays, communications with other ships, and video chats with Starfleet. Here, allowing Spock to watch the captain and comment on his progress serves this episode well.)

In the end, "Arena," like "Charlie X," "The Corbomite Maneuver," "The Menagerie," "Shore Leave," and "Squire of Gothos," includes a powerful being to help put a period on the story, but this time it's more satisfying because Kirk must truly defeat his adversary to get off the hook. (And somewhere out there, a young MacGyver watches on and decides to use the climax as a template for his life.) Unfortunately, the Gorn's rubber suit doesn't hold up so well in today's age of more sophisticated effects and is now more funny than scary; but then maybe that's become part of the charm of the episode. Regardless, the iconic fight transcends the limitations of 1960s technology in the minds of many *Star Trek* fans.

Members of the Gorn race are seen again in *The Animated Series* episode "The Time Trap" and, more prominently, in the *ENT* episode "In a Mirror Darkly, Part II."

Remastered Version: C

Air date: October 21, 2006 (7th)

This is mostly a basic redo but with some fun touches. There are new shots of both the Enterprise and the first planet, Cestus III (originally an orange blob, being a tinted Earth from "Miri"). A shot of the planet's surface (which originally used some bent metal in the foreground to hide some houses in the background) is extended and touched up. The ship's phasers, used for the first time, are changed to be consistent with the look established in future episodes (blue and emanating from the lower sensor dome instead of red and coming from farther forward). The photon torpedoes are also upgraded and changed from white to red. Unlike in the original episode, the Gorn ship can be briefly seen on the viewscreen, through it's quite small and not a lot of detail can be made out. The Gorn captain himself is mostly just as the original has him (because changing him to a CGI creature would break the bank) but CBS does add a few CGI blinks to his eyes to make him more real. Unfortunately, the ship's viewscreen showing Kirk's fight with the Gorn is left alone and not cleaned up. With the footage of Kirk on the planet being matted in, there are some dancing matte lines that while not so apparent on the old analogue TVs of the 1960s, can be easily seen with today's high definition presentation. But most fans are watching what's on the viewscreen, not what's around it, so it's an extraneous thing.

Did you know? The near seven foot tall Ted Cassidy, best remembered as the macabre Lurch from *The Addam's Family* (1964–1966) got along well with Gene Roddenberry and the *Star Trek* gang. (There's even a famous outtake, orchestrated by the director of "Bread and Circuses," where Cassidy interrupts a scene to pick up a surprised William Shatner and walk away with him!) Roddenberry, for his part, recognized Cassidy's talents and was sure to work him into *TOS*. In Season One, Cassidy voices the Balok puppet in "The Corbomite Maneuver," plays the android Ruk in "What Are Little Girls Made Of?," and voices the Gorn Captain in "Arena." Unfortunately, the last of these marks his final contribution to the franchise. Cassidy died in 1979 after complications from surgery. He was 46.

“Tomorrow is Yesterday”: C



The Enterprise has been thrown back in time, threatening to change the past, and must find a way to set things right and return to the future.

Air date: January 26, 1967

Written by D.C. Fontana

Directed by Michael O’Herlihy

“You’re as much a prisoner in time as I am.” —Captain Christopher

As the first *Star Trek* episode where the Enterprise visits the 20th century (and, in some ways, a template for *Star Trek IV: The Voyage Home*), this is one of *Star Trek’s* more popular episodes. Unfortunately, the premise is stronger than the overall story, with missed opportunities and a confusing ending leaving plenty of room for future time travel episodes to do better.

The center of the drama is Captain Christopher (Roger Perry) of the U.S. Air Force, a 1960s man who accidentally ends up on the Enterprise. He wants to go home to his wife and kids, but Kirk is wary about letting him return to Earth with knowledge of the future. It’s a killer premise from associate producer Bob Justman, theoretically giving fans the next best thing to visiting the Enterprise themselves. But Christopher proves to be a poor audience surrogate, reacting with detached amusement and seeming more interested in women than the wonders of the future. (Most people today would probably identify more with

Sisko's reaction in "Trials and Tribble-ations," where he responds to a trip to the Enterprise like a kid in a candy store.) Nonetheless, as the episode progresses, it becomes a delight to see Kirk, Spock, and company in the 1960s as they attempt to cover their tracks. In fact, seeing these characters deal with 20th century people and technology is a fun juxtaposition that will never get old. (Shatner has a great moment where he taps a bulletin board and smiles, with Kirk amused by the archaic use of paper.) And as Kirk and company keep digging a deeper hole for themselves, the tension becomes almost tangible, with so many problems developing it seems impossible to solve them all. Fortunately for Kirk, the scriptwriter seems to think that since this is the first time travel episode (aside from "The Naked Time"), she's able to make up whatever rules she wants to conveniently tie up all the issues at once. The sad truth, however, is that her logic, filled with temporal paradoxes, makes no sense even in a fictional universe, and the ending seems a cheat as a result.

Interestingly, while we now look at the episode as taking place in the past, when it first aired it represented the future (hence the title, which had its meaning flipped around after the 1960s). With three men about to go the Moon for the first time, it either takes place in 1968 (when Apollo 8 orbited the Moon) or 1969 (when Apollo 11 landed on the Moon). Either way, Kirk's assertion that this happened in the late 1960s was a bold but savvy prognostication by the D.C. Fontana when she wrote the line in 1966. At the time, the Apollo program was still in its infancy and had yet to attempt a manned launch. (Put it this way: if you think of the Earth as a basketball, before the Apollo Moon missions, mankind had never been more than an inch from the surface. To get to the Moon, about the size of a baseball, it's a distance of about 24 feet.) In fact, even in 1967 when "Tomorrow is Yesterday" aired, it was still uncertain whether the Americans would beat the Russians to the Moon as the episode indicates. Fearing the Russians were preparing to slingshot a manned rocket around it was one of the reasons NASA rushed Apollo 8's December, 1968 launch, with Frank Borman and his crew orbiting the Moon before the Lunar Module was even ready to be tested. (Even so, NASA had to sweat out the preceding months, with Russia's geographical location giving it an earlier window to launch spacecraft, and the U.S.S.R. never announcing when its launches would be.) But as it turns out, the Russians ran into massive problems with their space agency following the 1966 death of Sergei Korolev, the astronautics genius who headed the team that launched the first satellite and put the first man in space.

Remastered Version: B

Air date: May 5, 2007 (29th)

While an Earth-based episode wouldn't seem a forum for a lot of fancy effects, the story actually requires quite a number. Truth be told, the original effects are pretty bad, using the same sorry Earth from *Miri* (with some clouds added) and having a cartoonish Enterprise in the Earth's atmosphere. (The original episode artfully avoids showing the Sun, having the Enterprise get caught in place by its

gravitational pull before breaking free.) The upgrades are fabulous, with an Earth that looks like the real thing, gorgeous new shots of the Enterprise, a new jet for Captain Christopher (with an improved cockpit view), a new chronometer (to match the other remastered episodes), and a slingshot around the Sun (with Mercury making a cameo). The Sun, it should be mentioned, is depicted as a yellow fireball, as it's commonly thought to be in popular culture. But actually, scientists finally learned in the 20th century that it only appears that way because of our atmosphere and that in space it can be seen as the plain white ball it is. CBS Digital probably took artistic license to make it recognizable and keep it consistent with *Star Trek IV*.

Did you know? This episode introduces the ship's food synthesizer. Included here simply as a gag, the idea would continue to be developed in *TAS* and *TNG*.

Did you also know? One day after this episode aired, three astronauts died in a launch pad test in preparation for the first Apollo manned mission.

“Court Martial”: C



Captain Kirk’s career is at stake when he is put on trial for the loss of a crewman who wasn’t wearing a red shirt.

Air date: February 2, 1967

Teleplay by Don M. Mankiewicz and Steven W. Carabatsos

Story by Don M. Mankiewicz

“Consider yourself confined to the base. An official inquiry will determine whether a general court martial is in order!” —Commodore Stone

Just as “The Galileo Seven” serves as a primer for understanding Mr. Spock, “Court Martial” is the quintessential character study of Captain Kirk, providing a foundation for writers to build on for nearly thirty years.

Star Trek fashions its first court room drama here, patterned after naval procedures, with sweet new dress uniforms and “flashback” footage from the incident incorporated into the trial. Along the way, the writers finally come up with a better name for what’s been previously called “United Earth Space Probe Agency,” “Spacefleet Command,” “Space Central,” and “Star Service.” It’s now “Starfleet,” and there’s nothing more dramatic than seeing this organization versus Captain Kirk, with the captain refusing to quietly take the fall to save face. (In air date order, Starfleet is first mentioned in “The Menagerie,” but that was actually shot after this.)

Guest starring as Kirk's defense attorney is Elisha Cook, who was born just a few days after the Wright Brothers' first flight. Through his character, Samuel T. Cogley, the writers layer into the story the subtle issue of man versus machine. It's one of *Star Trek's* most explored issues, popping up in several episodes and the first motion picture, but the understated way it sneaks into the plot here is really clever. Cook himself is fabulous, bringing a genuine sense of humanity to *Star Trek* at a time it needs it most. You can tell the actor, an old vaudevillian, isn't thrown off by science fiction and knows that people are people, whatever century they're from. Cook would live many more years before dying in 1995, but sadly he never appears in *Star Trek* again.

Then there's Joan Marshall, who plays a Starfleet JAG officer who's had a prior relationship with the captain. Marshall lacks the gravitas the part requires, and the character comes off as part idiot, part floozy. (Then again, maybe no Kirk character study would be complete without just such a woman.) Part of the problem is the writing. Television writers are taught to create connections between the characters and then position them against each other to create drama, but the idea of a prosecuting attorney sharing her strategy with the defendant is ridiculous, only topped by a kiss between the two after the trial.

On the other hand, Leonard Nimoy and DeForest Kelley, though relegated to backup players, share a gem of a scene that integrates the recurring three dimensional chess game into the plot. Nimoy plays the scene perfectly, with Spock nearly letting McCoy walk out of the room in disgust before casually mentioning what would prove to be the turning point in the episode. It almost makes up for the fact that McCoy later has to walk around with a microphone, pretending it's a medical device.

Unfortunately, because the episode was in danger of running too long, a key scene near the end doesn't appear in the final cut, and the last act feels rushed as a result. (The scene, involving Finney's daughter, is replaced with a Kirk voiceover to expedite the resolution of the episode.) But overall, "Court Martial" works because it's a great opportunity to see William Shatner in full "Kirk-mode" doing his thing.

Remastered Version: A

Air date: May 10, 2008 (68th)

It's obvious from the beginning that this must be a favorite episode for someone at CBS Digital, because it opens with a stunning shot of the Enterprise in orbit with damage to the ship evident and lots of activity going on around the starbase. (You can even see a person in the Enterprise windows.) On the planet's surface, a gorgeous matte painting by Albert Whitlock still appears, but it's been enhanced to be more lifelike and to better match the look of "The Menagerie," which is set at the same location. There's even a second matte painting, borrowed from that episode. As "Court Martial" settles into the proceedings and becomes more character based, there's less for the team to do, but the effects that do appear (including some on the viewscreen that replace

stock shots from “The Naked Time”) vastly improve the look overall. For a largely non-effects episode, it’s a bang-up job that boosts the quality of the story.

Did you know? English native and Academy Award winner Albert Whitlock (1915-1999), widely acknowledged as one of the greatest matte painters of the 20th century, contributed several iconic background paintings to *TOS*. His work appears in the original versions of twelve different episodes:

- “Where No Man Has Gone Before”
- “Dagger of the Mind”
- “The Menagerie, Parts I and II”
- “The Conscience of the King”
- “Court Martial”
- “A Taste of Armageddon”
- “The Devil in the Dark”
- “The Gamesters of Triskelion”
- “Wink of an Eye”
- “Requiem for Methuselah”
- “The Cage”

“The Return of Archons”: C+



The Enterprise encounters a seemingly peaceful civilization run by a “benevolent” ghost-like creature named Landru...who intends for the crew to join his people.

Air date: February 9, 1967
Teleplay by Boris Sobelman
Story by Gene Roddenberry
Directed by Joseph Pevney

“This is a soulless society, Captain. It has no spirit, no spark.” —Spock

On the surface, “Return” seems like a good, basic episode of *Star Trek*. Kirk, Spock, and company beam down to a planet to solve a mystery and, step by step, think their way past the obstacles put in their path. Kirk, Spock, and McCoy all get some interesting things to do, the special effects are nifty, and the score, though borrowed from previous episodes, works well. The script even invents the Prime Directive and has a sense of humor, with Kirk getting off a particularly great one liner at the end. (“If I were you, I’d start looking for another job.”) Yet for all its strengths, the episode leaves more questions than answers, unwilling to develop its loose ends.

Like “Miri,” “Archons” uses the Desilu Culver backlot for location shooting and includes very human looking aliens. It’s mostly a story about

conformity, though you can argue that it also has communist and drug overtones. Whatever the case, Kirk's not going to stand for it, stepping into his frequently revisited role as the disrupter of happiness. He doesn't like it when people think they've found inner peace, preferring when humanity is scratching and clawing its way to its goals (unless you can distract him with a pretty woman, in which case he'll probably leave well enough alone). What's fun here is that as Kirk and company try to outthink their opponent, that opponent (who comes into clearer focus as the story moves along) tries to outthink him, turning the episode into a cerebral game of move and countermove that's more interesting than a simple fight.

Along the way, the "Red Hour," a time of violence, mysteriously comes and goes. Crewmembers, including Sulu and McCoy, somehow fall into the planet's cult. The Lawgivers, a mysterious group of authorities shrouded in robes, carry magic sticks that Spock doesn't understand. But none of this is ever explained. It's as if either Roddenberry or Sobelman had some ideas in mind when they were developing the story only to decide later these things weren't worth revisiting and resolving. It's a bit of a shame, because the overall plot has a beautiful intelligence to it, and if these loose ends were tied up, the episode would really stand out. As is, it's remembered as more of an oddity, a story with more potential than is delivered.

Remastered Version: C

Air date: December 8, 2007 (50th)

The only visual effects needed for this story are shots of the Enterprise in orbit, with the original episode lifting these from "Where No Man Has Gone Before." The *TOS-R* version upgrades them and gives us a unique planet that matches the surface environment.

Did you know? Under the title "The Perfect World," the story for this episode dates back to 1964 when it was developed as a candidate for *Star Trek's* original pilot along with "The Women" (which became "Mudd's Women") and "The Cage" (which was ultimately chosen).

“Space Seed”: B



The Enterprise picks up a crew of genetic supermen from the 20th century, and its leader, Khan, plans to create a new empire.

Air date: February 16, 1967

Teleplay by Gene L. Coon and Carey Wilber

Story by Carey Wilber

Directed by Marc Daniels

“We can be against him and admire him all at the same time.” —Kirk

As a prequel to *Star Trek*'s most beloved movie, “Space Seed” has a lot to live up to. Originally just another of the original 79 episodes (and a cost saving bottle episode at that), it was rarely considered a “top ten” episode for its first fifteen years. Even today, caught in *The Wrath of Khan*'s shadow, the episode is considered an average offering with an incredible guest star. And that's a bit of a shame, because the script itself is actually rather clever.

Layering the plot with a science fiction story set in the 1990s (or the near future, as it was in the 1960s), Coon and Wilber's teleplay, polished by Roddenberry, is shrewdly structured to tell its multi-century story without overwhelming the viewer. The ambitious backstory itself is, as a certain Vulcan would say, fascinating, combining genetic enhancement, World War III, and cryogenics. But director Marc Daniels doesn't rush a moment, letting the story

unfold organically. (Fans of *The Wrath of Khan* can be frustrated by the slow establishment of a character they already know, but for someone just getting into *Star Trek*, it works beautifully.)

Of course, none of it works if there's no believable guest star to fill the lead guest role, and that's where the show hits a grand slam, with Ricardo Gonzalo Pedro Montalbán playing Khan with such strength, perspicacity, charisma, and leadership, it's as if the part was written for him.

Star Trek, of course, is blessed to have three actors of movie star caliber at its core. William Shatner, Leonard Nimoy, and DeForest Kelley could have all been valuable contract players in the film industry had that system not collapsed following World War II. (In fact, Kelley did get a contract in the system's waning days for Paramount Pictures, the studio that decades later would invite Kelley to reprise McCoy in the *Star Trek* movies.) Or, had the industry had time to reinvent itself, they could have skipped television altogether and jumped to the big screen much sooner than they did. But in the late 1960s, with the film business still in flux, the "big three" were happy to do television, and *Star Trek* is all the richer for it. When it comes to the guest stars, however, the series often had to settle for lesser talent. There are some great character actors: Roger C. Carmel as Harry Mudd, William Campbell as Trelane, and Mark Leonard as Sarek come to mind. But only Montalbán could bring enough presence to Khan to make him a believable character, and only he could hold stage with Shatner, Nimoy, and Kelley, making the three even better than usual. (Kelley, in particular, shines, working with Montalbán for one of McCoy's most memorable scenes in the series.)

Unfortunately, the writers make Kirk look like an idiot by having the captain share all the Enterprise's technical information with Khan. In a way, it's a necessary evil; a plot contrivance required to tell the story. But it sure doesn't seem like Coon and Wilber make much of an effort to hide it. They have Kirk basically say, "Our technical journals are available for everyone, and Khan probably just wants to catch up on his engineering skills." But nobody's buying it. (At least the journals are on a computer, a bit of forward thinking in the 1960s that's easy to overlook today.) What's interesting is that the true substance of the story lies in the relationship between Khan and crewman McGivers (played by Madlyn Rhue, who already played Montalbán's wife in a 1960 episode of *Bonanza*). Having a confused McGivers give Khan the information rather than Kirk would enhance the main storyline and be much more believable. As is, Montalbán and Rhue give quite a demonstration of an abusive relationship, which is all the more interesting for being more psychological than physical.

It all leads to a James Bond-like climax, with circumstances boiling the episode down to a fight between Kirk and Khan. (It proves to be a unique encounter, with Khan and Kirk never actually meeting in person in the feature film followup.)

As a bottle episode, "Space Seed" is never going to be mistaken for a multi-million dollar movie where Khan and Kirk can chase each other across the galaxy through space stations and nebulae; but as a small screen story it

covers a lot of ground and features some compelling performances. Of course, back in 1967 nobody could have thought the *Star Trek* franchise would be alive and well in the 1990s (its most prolific decade), and the franchise has struggled with reconciling a piece of Earth history that didn't come to be. (For *The Wrath of Khan*, the writers intentionally deemphasize Khan's backstory, and in *The Next Generation*, the writers move World War III to the 21st century.) But having had no hovercars in 2015 makes *Back to the Future* no less fun, and viewed as a piece of 1960s science fiction, "Space Seed" is quite good.

Remastered Version: B

Air date: November 18, 2006 (11th)

Just as the script is kind to the casting department, needing only one good superman to speak for his dozens of followers, it's also kind to the effects people, giving them some memorable work to do early before the episode becomes character-based with no effects work needed. As such, the original work is actually quite good, with a gorgeous ship for Khan and his people and some nice shots of it interacting with the Enterprise before it's cut loose.

For CBS Digital, the episode presents the ideal scenario: a chance to recreate a great looking spacecraft for a memorable episode with only a few shots to do and nothing else to eat up the budget. Pouring themselves into the task, the members of the team recreate the original physical model as a digital model, adding "1990s" details such a docking hatch designed to be compatible with international space station and tiles identical to those on space shuttles. Employing some new dynamic camera angles, they bring the ship to life in a way that honors the original but looks closer to the quality of the effects in *The Wrath of Khan*.

Did you know? Madlyn Soloman Rhue, with her large, expressive hazel eyes, was a prolific guest star on television in the 1950s, 1960s, and 1970s. Sadly, in 1977 she was diagnosed with multiple sclerosis, and while she continued to perform after (even reuniting with Ricardo Montalbán for a 1982 episode of *Fantasy Island*), she increasingly suffered from debilitating fatigue and weakness. While kept a secret to the public at large, Harve Bennett, producer of *Star Trek II*, learned of her condition during preproduction of *The Wrath of Khan* and helped rewrite the story to accommodate her absence. Rhue finally revealed her condition to the media in 1985, becoming wheel chair bound the same year. Despite this, she continued to work, with one executive producer telling *People Magazine* in 1987, "She acts better from a wheelchair than most actresses do standing up." Rhue even landed a recurring role on *Murder, She Wrote* and made her last television appearance on the show in 1996. She died in 2003 at the age of 68.

“A Taste of Armageddon”: B



The Enterprise visits a planet that is waging a destructive war fought by computer simulation.

Air date: February 23, 1967

Teleplay by Robert Hammer and Gene L. Coon

Story by Robert Hammer

Directed by Joseph Pevney

“You don’t seem to realize the risk you’re taking. We don’t make wars with computers and herd the casualties into suicide stations. We make the real thing.”
—Kirk

Serving as a nice counterpoint to “The Return of Archons,” which features the use of a computer to perpetuate peace, “Armageddon” features the use of computers to wage war, a creative science fiction idea that was ahead of its time in the 1960s. (It is, of course, also a fine metaphor for the Cold War, with battles happening at a safe distance in satellite countries and draft lotteries to determine who gets to join in the fighting...although the Vietnam draft was still a couple years away when the episode was made!)

Kirk, of course, will have none of it, believing war should be gritty and dirty and not so nice and neat for a civilization. And besides, the Enterprise has been declared a casualty, setting up a conflict between him and the planet. Guest

star David Opatoshu, serving as the planet's spokesman, Anan 7, is perfect as the mealy mouth leader who enjoys giving bad news with a smile. As he and Kirk debate, it's fun to see him lead the captain in circles until Kirk has had enough and decides to just start blowing things up, which is kind of a novelty on a planet more used to bureaucratic warfare than the real thing. (It certainly doesn't endear him to Anon's daughter, weakly played by Barbara Babcock. The poor captain never even gets to first base with her!)

Meanwhile, Scotty is left to deal with *Star Trek's* most stubborn, obstinate figurehead of the original series (and that's saying something). Played by Gene Lyons (who died just a few years after *Star Trek* was cancelled), Ambassador Fox is a thorn in everyone's side, but when Scotty refuses to follow his (dangerous) orders, the engineer really "puts the haggis in the fire." It's a nice piece of drama we can all relate to because we've all had to deal with authority figures who make bad decisions, and when they make unsafe demands, it's important to put a foot down and simply say no. (James Doohan, himself, went through this as a lieutenant in the Royal Canadian Artillery when he refused to follow a colonel's order to set up a dangerous training exercise.)

With the A and B stories working hand in hand, the episode moves along swiftly (even if it does go in circles, thanks to Anan and Fox), and overall it's a nice little story.

Remastered Version: B

Air date: December 15, 2007 (51st)

With the original being just a basic effects episode (borrowing footage of the Enterprise in orbit from "The Naked Time"), the upgraded version features more of the usual: a new, realistic planet and some fancy new shots of the Enterprise. (CBS Digital does take the opportunity to cover a script problem by showing the Enterprise in orbit of the planet's moon. Somehow, Ambassador Fox beams down to the planet, despite the Enterprise needing her screens up for protection. "Arena," however, establishes the common sense idea that no one can beam through the ship's screens when they're up. By having the beam-down occur with the Enterprise behind the moon, CBS makes it look like Scotty is ingeniously using the moon as a shield, allowing him to temporarily drop the screens and carry out the action before raising them again.)

The original version is probably most notable for some live action footage integrated into another gorgeous Albert Whitlock matte painting, representing the planet's main city. (They actually reuse a studio set from "The Menagerie," which is why Kirk appears to be standing in front of the same wall as that episode, though the matte extension is different.) Sadly, this is the last integration of artwork and live action in the series as originally presented, though happily, CBS Digital makes the most of it. The team enhances the matte painting with more realistic features and adds the hustle and bustle you'd expect from a populated area (including a light rail system) and creates a second shot to

go along with it, showing more of the city. None of it is particularly spectacular, but it's all fitting for the kind of episode it is.

Did you know? Barbara Babcock participated in six *TOS* episodes. They include:

- “The Squire of Gothos” (as the voice of Trelane’s mother)
- “A Taste of Armageddon” (as Mea 3)
- “Assignment Earth” (as the voice of both Isis the cat and Gary Seven’s computer)
- “The Tholian Web” (as the voice of the Tholian leader)
- “Plato’s Stepchildren” (as Philana)
- “The Lights of Zetar” (as Zetar voices)

“This Side of Paradise”: C



The Enterprise crew discovers a colony where alien spores provide total contentment.

Air date: March 2, 1967

Teleplay by D.C. Fontana

Story by Nathan Butler and D.C. Fontana

Directed by Ralph Senensky

Once I smiled a smile so rare,
Loved a girl with golden hair
Acted like a human boy
that would pause on clouds of joy
Ran through fields like a child of the ground
Kissed and touched with a silent sound
Swung from trees like a monkey pup
Saw the world from downside up

—“Once I Smiled,” from the album, *Two Sides of Leonard Nimoy*

Like “The Return of Archons,” this episode presents a false paradise for Kirk to battle, this time by himself. With spores infecting the crew, “Paradise” is really

a not-so-subtle metaphor for drugs, a bold statement for a show that in its original day had a large hippie fanbase.

The structure of the episode itself is similar to “Shore Leave,” taking place largely outside and placing the emphasis on the regulars over the guest stars (with the exception, in this case, of Jill Ireland.) With the crewmembers literally abandoning ship to live in peace on the planet, Kirk is forced to ask himself if a captain without a crew is still a captain. Even his reliable righthand man, Spock, no longer listens to him, giving the episode a substory more fans remember than the main one, despite it happening mostly offscreen. (Spock’s part is memorable for two reasons: first, because Ireland gives a good performance as his love interest, Leila, giving us a rare *Star Trek* beauty with modesty and dignity; and second, because the subplot hits all right notes, allowing Nimoy to be himself, giving a great visual of him swinging from a tree, and feeding into the dreams of fangirls who have always wished to melt Mr. Spock’s cold heart. Unfortunately, some of the music for these sequences hits the wrong notes, with the episode borrowing “Ruth’s theme” from “Shore Leave” and using it, complete with the painfully out of tune cello, over and over.)

As an outdoor adventure with the crew cutting loose and having fun, “Paradise” is one of *Star Trek*’s more unique adventures, but the truth is it’s slow moving with little action and just a middle of the pack offering for *TOS*.

Remastered Version: C

Air date: July 28, 2007 (40th)

With the original version of this episode putting its money into location shooting as opposed to effects (reusing shots of the Enterprise in orbit from “Where No Man Has Gone Before” with the planet tinted green), there’s not much for CBS Digital to do here. The team does, however, create a beautiful Earth-like planet, complete with visible radiation, and shows off some beautiful establishing shots of the ship.

Did you know? In December, 1966, Dot Records approached the *Star Trek* producers about the possibility of putting together a *Star Trek* novelty record. Leonard Nimoy, who enjoyed singing, jumped at the opportunity to work with professionals, and in June of 1967, Dot released his first album, *Leonard Nimoy Presents Mr. Spock’s Music from Outer Space*. With a little of everything (including original songs, covers, instrumentals, and narrated pieces) the unique record struck a chord with the music buying public and charted on the Billboard at #83, a respectable seller for its kind. (It even includes an arrangement of the theme song from *Mission: Impossible*, a show Nimoy would coincidentally join in 1969.) Based on its success, Nimoy was signed to a recording contract, and between 1968 and 1970, he recorded four more albums, giving the world such songs as “The Ballad of Bilbo Baggins,” “Highly Illogical,” and “Once I Smiled.”

“The Devil in the Dark”: B+



Kirk investigates a series of grisly murders on a mining planet that seems to be the work of a hostile creature.

Air date: March 9, 1967

Written by Gene L. Coon

Directed by Joseph Pevney

“When that creature appears, men die.” —Mr. Vanderberg

Like “Arena,” this episode is another story by Gene Coon that challenges the preconceived ideas of televised science fiction, this time eschewing comic book violence for thoughtful discovery.

Taking place almost completely beneath the surface of a planet (brought to life through studio sets), this Kirk/Spock story is built upon the sci-fi idea of silicon-based life, embodied by what looks like a bad slice of pizza. For the 1960s, it’s an advanced idea and an advanced look, particularly for a series that has so many humanoid aliens, with the original series presenting many, such as in “Miri,” “The Return of Archons,” and “A Taste of Armageddon,” as regular looking folk.

As in “Arena,” the script embraces Kirk’s entire character, faults and all, turning his eagerness to get the job done and the protective nature toward his crew into blinding aspects that cause him to misread the situation and choose

the wrong course of action. As with the Gorn, he eventually ends up face to face with his enemy, only this time he realizes the monster is himself. Shatner plays it all perfectly, beaming down to the planet with a smug attitude that changes the moment one of his own men dies. (The look on his face as he processes the death is priceless. Let it not be said that Kirk doesn't care for a redshirt death! Well, not this week at least.) And then when he meets the creature at last, he finally puts the puzzle pieces together and realizes what's going on, forcing him to reassess his outlook and his decisions. Giving Kirk this arc offers us a chance to see him learning and growing, and through this we can feel much closer to him than if he has to be perfect.

The secret sauce, however, is how Coon and Nimoy are able to use Spock to bring out the Horta's personality and turn her into a three dimensional character. Future *Star Trek* episodes and movies take note and borrow the idea for other creatures, but Nimoy hits it so note-perfect the first time, the concept is never improved upon.

It all shows what a long way *Star Trek* has come in its first season. After beginning with a simple monster hunt in "The Man Trap," the series approaches the finish line with a much improved version here. And to think that the season's greatest episode is still to come! It's quite a beginning for the series that started it all.

Remastered Version: B

Air date: September 23, 2006 (3rd)

Of all the matte paintings of the original series, none is in more need of an upgrade than the one that begins this episode. Poor Albert Whitlock either mailed it in, or he was too rushed for time to create something more realistic. Either way, it looks so fake that even back in the 1980s when I was watching the episode on my 12 inch analogue television set, I thought it was asking too much to accept that I was looking at a real underground factory and not the product of Vincent van Gogh's imagination. Fortunately, *TOS* seems to feel the same way since the matte painting only pops up in one other episode ("The Gamesters of Triskelion") and only then in the far background of a live action set. For *TOS-R*, CBS Digital completely replaces it with a new matte that uses the same concepts but brings them alive in a much more realistic way. In its first appearance in the episode, the new version even includes an orange suited worker entering a tunnel which then cuts seamlessly to the live action where he continues on. (It's amazing to think the shots were created forty years apart.)

The remainder of the original episode uses the bad matte painting behind an office window, and for this use, it works fine because it's far enough back to hide its faults. Nonetheless, CBS Digital even replaces this with another new matte painting, requiring painstaking rotoscope work, with a moving camera and moving actors (occasionally blocking the view) to contend with. Like the window at Starbase 11 in "The Menagerie," the work is so well done, you'd

never guess there was anything done at all—which is the best kind of digital upgrade.

Other than that, there's not too much of note. We get an upgraded planet (closely matching the original, which was lifted from "Where No man Has Gone Before") and an upgraded ship; and there's a shot of the "monster" coming through the wall that's been fixed so that she now emerges from a spherical tunnel matching the other tunnels she's made. (In the original, she emerges from an arch going all the way down to the stage floor to allow the practical effect to emerge at ground level.)

The original ending includes another one of those slow crossfades from the characters to the ship that causes trouble for this type of project, so *TOS-R* has to crossfade from the bridge to their new shot of the ship as Kirk is still giving the order for warp speed.

Did you know? On December 5, 1991 the cast of *TOS* was honored outside of Mann's Chinese Theatre and given the opportunity to imprint their hands and signatures in wet cement. For DeForest Kelley, it was an especially meaningful event. It was his late mother's birthday, and his family was on hand for the ceremony. Perhaps a little too nervous, Kelley crouched down and began signing his name, only to suddenly realize he was misspelling it! As William Shatner later wrote in *Star Trek Memories*, "He'd certainly gone through that whole 'I'm a doctor, not a bricklayer' schtick, but now he'd really proven it!" The cement, however, was smoothed out, and Kelley was given another opportunity, getting it right the second time.

“Errand of Mercy”: B



The Federation and the Klingon Empire teeter on the brink of war as Kirk investigates a planet of humble inhabitants caught in the middle.

Air date: March 23, 1967
Written by Gene L. Coon
Directed by John Newland

“We have legitimate grievances against the Klingons. They’ve invaded our territory, killed our citizens. They’re openly aggressive. They’ve boasted that they’ll take over half the galaxy.” —Kirk

Taking its title from a Charles Dickens quote, this planet-based Kirk/Spock episode takes its cue from the Cold War and the Cuban Missile Crisis, developing a “battle of the super powers” story before ending it all with a bizarre science fiction twist.

Just as 20th century America is easier to define by contrasting it with the Soviet Union, Gene Coon better defines Kirk and the Federation by creating a worthy adversary, the Klingons, with John Colicos stepping into the shoes of their leader, General Kor. Named after Officer Wilbur Clingan (1920–2012), who served with Gene Roddenberry in the Los Angeles Police Department, the new alien enemies enter the *Star Trek* universe with guns-a-blazing and press their advantage throughout the episode, forcing Kirk and Spock (and Sulu on

the Enterprise) to play defense. (Curiously, Dr. McCoy does not appear in the episode at all; a rarity.) Serving as the episode's primary location, planet Organia is brought to life by the Arab village portion of the Desilu Culver backlot, offering Kirk and Kor a realistic environment to spar. Colicos plays it to the hilt, all but twirling his evil mustache and setting the standard for all Klingon leaders to come. (He also seemingly invents texting, using his fingers to send a message through his communicator late in the episode. Or maybe his character is scrolling through downloaded information. Either way it's quite a thing to see in a 1960s TV show!)

Meanwhile, everyone overlooks the Organians (not to be confused with Oregonians), the peaceful aliens caught in the middle. English Shakespearean actor John Abbott deserves special praise for his seemingly simple portrayal of their Gandhi-like leader, using a disconcerting lack of subtext clues to hide the complexity of his performance. In the end, the episode's great irony is how his character forces Kirk and Kor, who have more in common with each other than the planet's inhabitants, to actually develop a respect for each other borne out of their frustration with the locals. (Meanwhile, the Organian leader mentions offhand how the Klingon Empire and the Federation will eventually become friends and work together, which sets up *TNG* and *Star Trek VI* some twenty years ahead of time, as if the franchise had it all worked out from the beginning.) It all leads to Kirk being wrong again and learning another lesson, with *Star Trek* making an ambitious anti-war statement for 1967. This time, however, Spock points out that Kirk has nothing to be ashamed of, which is not only a good message for the good captain but also for those of us rooting for him.

Sadly, Kor never returns in *TOS*. He does, however, appear in *TAS*'s "The Time Trap" (voiced by James Doohan) and returns for three *DS9* episodes, beginning with "Blood Oath."

The Organians finally return to the *Star Trek* universe in a prequel of sorts to "Errand of Mercy" in *ENT*'s fourth season episode, "Observer Effect."

Remastered Version: C

Air date: May 12, 2007 (30th)

With the Klingons pounding the Enterprise in a ship-based sub-story, you'd think there would be a lot for CBS Digital to do, but the truth is that Gene Coon intentionally keeps most of the action on the planet to avoid expensive effect shots. (Indeed, the episode only has a few shots of the Enterprise actually getting hit, borrowing shots of the Enterprise being fired upon from "Balance of Terror" and "Arena" and artfully avoiding having to show the Klingon ships.) The upgraded version does have some nice battle footage, including debris, and even shows the Klingon fleet; but the shots are quick. Down on the planet, most of the footage is as it always was. (Anyone who thought they'd rotoscope in big Klingon foreheads to match the Klingon look in the films—which would probably cost \$100 million and take ten years per episode—is out of their

gourd.) The team does touch up the Organian transformation to make it a little less cheesy. The team does not, however, change the stock footage used in the original, continuing to use an old shot of Haiti's Citadelle Laferrière as the makeshift Klingon headquarters. (Originally this was supposed to be a matte painting, but Roddenberry simply couldn't afford another one. It's too bad the same thing happens again with CBS Digital, because it's obviously a stock shot, and replacing it with a new digital matte would be a big improvement.)

Did you know? Many 1960s *Star Trek* fans had to watch *TOS* on black and white televisions, but the series aired just as a revolution was underway. When this episode was first broadcast, only about 10 million of the 55 million U.S. homes with a television had a color TV. This, however, was double the number of color sets in use the year before; and by 1971, about 30 million of the 60 million television homes had a color TV. With *TOS* being one of the most colorful shows in TV history, this new age of television helped pave the way for the show's revival in the 1970s.

“The Alternative Factor”: F



Kirk and Spock encounter a mysterious man named Lazarus who claims to be hunting a ruthless, maniacal creature.

Air date: March 30, 1967

Written by Don Ingalls

Directed by Gerd Oswald

“He’s lost his mind. When our people found a way to slip through the warp and prove another universe, an identical one, existed, it was too much for him. He could not live knowing that I lived. He became obsessed with the idea of destroying me. The fact that it meant his own destruction, and everything else, meant nothing to him.” —Lazarus

An example of a good idea gone bad, this candidate for “worst *Star Trek* episode ever” has some interesting ideas that are buried beneath layers of confusing monotony.

The basic premise, that a man is really two individuals switching between mirror universes, is an interesting idea and only half a step away from second season’s classic episode, “Mirror, Mirror.” In this case, however, the writer never develops much of a plot around it. (Originally, he tried to, with a relationship between Lazarus and Lieutenant Charlene Masters, the African American engineer, in an early draft. The same storyline, however, had already

been put into motion for “Space Seed” by the time this one was being written, and the subplot was dropped.)

To make matters worse, on the first day of the shoot, guest star John Drew Barrymore (cast as Lazarus) never showed up, forcing the cast to shoot without a guest star for a day before another actor, Robert Brown, was brought in, rushed through wardrobe and make-up, and then dragged onto set and out to the Vasquez Rocks, used again as an outdoor location.

The end result is an episode that consists of basically the same eight minutes over and over again: Lazarus, with poor clothes and inconsistent make-up, wonders around and goes mad while the universe begins winking out as two stuntmen fight, and then Kirk asks Spock what’s going on, to which Spock has no answer. Throw in the first mention of dilithium crystals (replacing the “lithium crystals” mentioned in earlier episodes) and what appears to be George Jetson’s car, and you get the worst episode of *Star Trek’s* first season.

What’s sad is that the plot itself, as well as the climax, have some thoughtful issues that could make for a solid foundation to a good science fiction tale; but the elements don’t come together here the way the writer originally hoped they would.

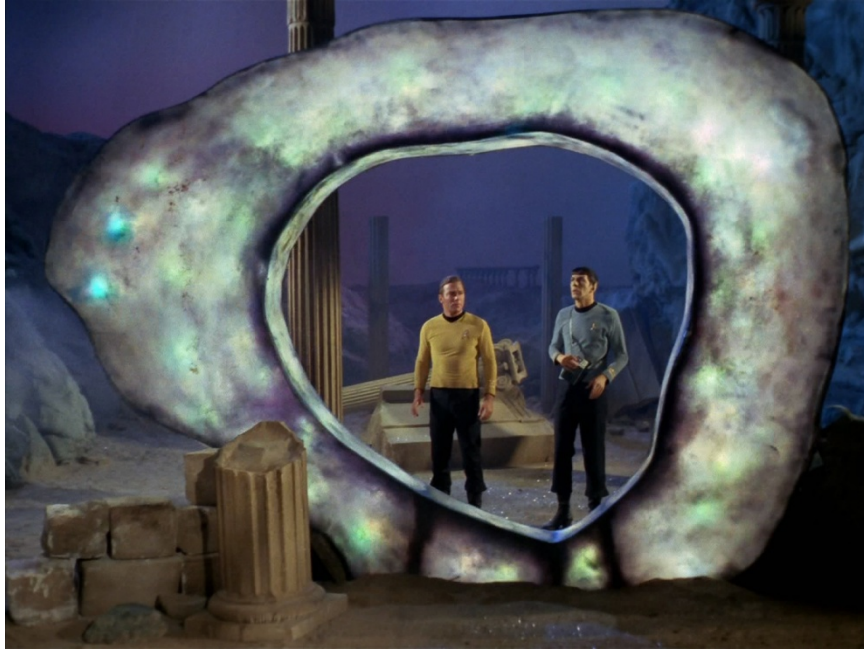
Remastered Version: C

Air date: December 1, 2007 (49th)

Knowing there’s no reason to go out of their way this one, CBS Digital keeps it basic here, replacing another appearance of old Big Red (from “Where No Man Has Gone Before”) with an upgraded planet, and giving us some basic Enterprise beauty passes. Lazarus’s eternal struggle with his enemy gets a slight upgrade as well.

Did you know? John Drew Barrymore, the son of acting legend John Barrymore, grew up never really knowing his father (who died in 1942) but followed in “the Great Profile’s” footsteps nonetheless. Unfortunately, the younger Barrymore had issues with drugs and alcohol which sabotaged his acting career and landed him in jail several times. When he did not show up for his guest spot on *TOS*, *Star Trek’s* producers filed a grievance with the Screen Actors Guild and Barrymore was suspended from acting for six months. For the remainder of his life, he was mostly reclusive and struggled financially. When he died in 2004, his estranged daughter, Drew Barrymore, paid for the funeral.

“The City on the Edge of Forever”: A+



After Dr. McCoy accidentally travels back in time and changes history, Kirk and Spock must travel back and repair the timeline.

Air date: April 6, 1967

Written by Harlan Ellison

Directed by Joseph Pevney

“Make sure we arrive before McCoy got there. It’s vital we stop him before he does whatever it was that changed all history.” —Kirk

The *Citizen Kane* of the *Star Trek* universe, this deeply personal episode is almost universally regarded as the greatest of *TOS* and is often cited as the best installment of any *Star Trek* series. It’s a reputation that’s well earned.

Like the fifth *Star Trek* feature film, the roots of the episode lie in a story that was compelling in its own right but had budget issues and didn’t quite fit into *Star Trek*. For “City on the Edge,” however, several of the show’s best in-house writers, including Roddenberry, Coon, and Fontana, all took turns banging the teleplay into shape, dispelling the notion (along with *TNG*’s “Yesterday’s Enterprise”) that too many cooks spoil the broth. (They even include a scene that parallels their battles with the original writer, with Spock, like Harlan Ellison, coming up with expensive items he thinks could help, and Kirk, like the show’s producers, trying to explain the concept of budget. “Mr.

Spock, this bag does not contain platinum, silver, or gold, nor is it likely to in the near future.”)

In the end, the part of the episode that suffers the most from cost and time saving measures is the beginning. A time traveling device known as the Guardian of Forever, originally meant to be part of a much more complex society, is reduced to a “magic gateway,” the like of which is seen more often in juvenile fantasy. Coming out of left field, it seems contrived (because, of course, it is) and a bit superfluous. While it may be sacrilegious (and is certainly useless) to suggest improvements to the teleplay, it probably would be better if the Guardian was mute, taking away some of its “great and powerful Oz”-like silliness and giving it a more surreal feel shrouded in mystery. Mr. Spock could figure out what the entity is without help, and he and the captain, after McCoy has entered, could deduce that the doctor has changed history and erased their present, thanks to a new “history” shown by the Guardian and a lack of communication with the Enterprise. (It may even be fun to see Kirk and company figure it all out for themselves.)

But the Guardian is only a means into the story. And with its beautiful design (thanks to Desilu’s Roland Brooks, filling in for a flu-stricken Matt Jeffries) and a voice supplied by Bart LaRue (previously the voice of Trelane’s father), it does the job, getting the big three to the streets of 1930s New York (another redress of the streets from *The Andy Griffith Show*).

Seeing the Enterprise crew in the 20th century is always a treat, with the fun of seeing them wearing period clothing, rubbing shoulders with the regular folk, and dealing with the local authority figures never getting old. Here, the core of the episode features Kirk and Spock, with Shatner and Nimoy having worked together just long enough to have their chemistry finely tuned. McCoy comes along in time (pardon the pun), but more important is a character the like of which few of *Star Trek*’s time travel stories have had: a character from the past who is not only as kind, intelligent and forward-thinking as our beloved Enterprise heroes, but in some ways surpasses them. Playing 20th century social worker Edith Keeler, Joan Collins’s first appearance in the episode instantly gives the story an added spark, elevating the drama and the performances of the regulars, making every scene that follows must-see TV. It’s uncanny to see how Keeler handles Kirk and Spock, with this 1930s woman so easily putting both men in their places. Her comments about Spock belonging at Kirk’s side, “as if you’ve always been there and always will” reverberated throughout the 1970s and 1980s as *Star Trek* played in an endless loop of syndication and the feature films began coming out, turning Keeler into more of a visionary than the writer intended when the line was written in 1967.

Meanwhile, William Shatner, who is always at his best when he’s forced to play up to the level of a woman rather than down to one, gets a rare chance to do just such. Normally Kirk’s way of handling a lady is to get a silly grin on his face, tell a few white lies, and try to get in her pants (although not always in that order). But when Keeler catches him in a lie the instant they meet, his attitude suddenly changes. He tells the truth, he allows himself to be vulnerable, and he treats her with respect. As the scenes progress (including a night stroll where

they walk by Floyd's Barbershop, familiar to any fan of Mayberry) we really do believe Kirk may be falling in love, setting up the focal point of the episode's drama: he can't have his cake and Edith too. It's all tied together by arguably *Star Trek's* finest combination of new and old music, with nostalgic cues from the past (most notably the romantic music from "Conscience of the King") mixed with new cues by Fred Steiner, including 1930s-style music that blends with the use of a 1931 song, "Goodnight, Sweetheart."

The period touches enhance the feeling of Kirk, Spock, and McCoy being fish out of water; but with the Keeler issue, none finds himself in a more unique situation than the captain. There is no opportunity to outwit a computer. No chance to do an end run around an authority figure. No battles with aliens. It's the Kobayashi Maru fifteen years before *Star Trek II*.

Of course, if this type of episode had come along later in *Star Trek's* life, it likely would be a two-parter to allow it to dig deeper into the story and spread out the expense (which, at \$245,000, was well above the normal \$196,000). In fact, with the story seemingly only getting richer going into the last act, a first time viewer may expect to see "to be continued" as the ending approaches, only to be blindsided by the sudden climax; making it all the more dramatic.

But the truth is that "City," directed by veteran film director Joe Pevney with a cinematic quality, brings together so many unique elements in an alchemy of near perfection, the episode essentially divides the original series in two: there's this episode and there's the other 78. (It went on to win the 1968 Hugo Award for Best Dramatic Presentation.)

Sadly, Keeler never appears in *Star Trek* again, despite the seventh *Star Trek* movie having the perfect spot for her. (It instead uses the enigmatic Antonia as Kirk's lost love.) The Guardian, however, does return for the best *TAS* episode, "Yesteryear," where Spock goes back in time to help his younger self.

Remastered Version: C

Air date: October 7, 2006 (5th)

As *Star Trek's* signature episode, you can bet CBS Digital was pouring over this one looking for anything it could improve. The truth, however, is that the episode is nearly as flawless technically as it is artistically. Taking place mostly in the past, there are few shots of the ship in orbit, and yet even these are rather good to begin with. CBS Digital replaces them, of course, with upgraded shots. The team also fixes a *Twilight Zone*-ish panning shot of Kirk looking up into the stars, originally a complicated bit of compositing that didn't come off quite right, with the live set bleeding into the matte. Beyond these, there aren't too many noticeable changes. There's some color correction and digital set extensions for the scenes with the Guardian. There's also a redo of the matte work for the newspaper clippings on Spock's tricorder so there are no black lines on the screen. (The lines, however, always looked like part of the tricorder anyway and were never a real problem.) CBS also redoes the static lines Spock

keeps getting in his equipment, changing the last bit of static (when the circuits burn out) to a more colorful effect. (I only wish I could have taken the money spent on these effects and moved it into “Errand of Mercy” for a much needed matte painting.) The moment where a stranger accidentally eliminates himself with McCoy’s phaser has also been subtly tweaked to improve the effect.

But the best work in the episode may be the least noticeable: at the end, as the crew beams out, the scene lingers on a shot of the Guardian to allow some credits to appear. The problem the original producers had to deal with was fog around the Guardian because having something moving in the background for a beam out shot and a credit sequence was tricky in 1967. As such, in the original, the fog periodically freezes. Fortunately, CBS Digital is all over this like Scotty at an all you can eat buffet. The new version features perfectly rolling fog from the beginning of the shot all the way to the fade to black.

Did you know? The original version of this episode includes the Ray Noble version of “Goodnight Sweetheart.” For the 1980s video cassette releases, however, Paramount no longer had the rights to include it and replaced the song and some of the surrounding score that reinforces it with alternate music. Thankfully, Paramount recovered the rights to the song for the DVD and Blu-ray releases, allowing them to restore the original audio.

Did you also know? When Dame Joan Collins wrote about this episode in her 1984 biography, *Past Imperfect* (which sounds like a good title for a *Star Trek* episode), her memory was a little rusty. In the book, she refers to Mr. Spock as Dr. Spock, she identifies her character as Edith Cleaver, and she claims that Edith tried to prove to the world that Hitler was “a nice guy.” Thirty years later, she sat down with William Shatner for an interview and seemed to have a better understanding of the episode, admitting that she had recently watched it. She even mentioned that during the shoot she had come up with a backstory to Edith, deciding that the character probably had one big romance in college before deciding it was more important to help people.

“Operation -- Annihilate!”: D+



Kirk and the Enterprise discover parasitic aliens. (Season finale)

Air date: April 13, 1967

Written by Steven W. Carabatsos

Directed by Herschel Daugherty

“Interesting, gentlemen. A one-celled creature resembling, more than anything else, a huge, individual brain cell.” —Spock

Built on a strong premise one step removed from *Invasion of the Body Snatchers* (1956) and featuring some fine acting from Nimoy, the faults of this episode lie in the teleplay and the mismanaged budget.

Like “Devil in the Dark,” the episode takes a creative approach to its alien nemesis, this time inventing a creature that lives through scattered brain cells that attack humanoids, forcing them to carry out the creature’s will and enabling the cells to hop from planet to planet. It’s a great science fiction/horror idea because it illustrates an alien-being but lets the humans do the acting.

Unfortunately, it also requires the budget to pull it off, with alien brain cell props and extras needed to drive the concept. Carabatsos’s teleplay tries to make an end-run around the issue by limiting the number of people who appear on screen and making the issue more personal to Kirk by having his family

infected. The result is that much of the episode involves people lying in sick bay fighting pain instead of angry mobs running amok.

It doesn't help that each of the cells looks so fake that even one of the crewmembers observes, "It doesn't even look real." The episode becoming self aware may be a cute moment, but it doesn't solve the problem that the alien simply isn't believable.

The climax is doubly poor for including a false sense of urgency (with no need for Kirk to push McCoy forward so quickly with his tests) and false consequences to create the drama. To top it all off, because the episode was running long in the editing room, the final cut doesn't include a scene that ties up the plot line involving Kirk's family. (Unfortunately, the actor who plays Kirk's nephew, Craig Hundley, does return for Season Three's "And the Children Shall Lead," an entire episode that should have ended up on the cutting room floor.)

Despite its flaws, however, the "Operation" still works in a way. The idea behind the story serves as a strong enough backbone to keep things interesting, and Nimoy gives a suitable performance as a character attempting to work through pain with quiet dignity. Still, as the finale to a successful first season, it's substandard.

Interestingly, *Invasion of the Body Snatchers* was remade in 1978 with Leonard Nimoy.

Remastered Version: C

Air date: February 23, 2008 (58th)

Curiously, the creators of the original episode went all out with the visual effects for this one, spending a pretty penny on a new, more realistic planet and a star. (They should have spent that money on the live shots, but they do get a lot of mileage out of the planet in seasons two and three.) Oddly, despite being designed specifically for this episode, the colors of the planet globe in the original don't exactly match the look of the live action scenes (which look like Earth because they were shot outdoors, partly at an electronics laboratory and partly at UCLA). The *TOS-R* version is nothing too fancy, but it does redo the Enterprise and the planet. The new version of the latter creates a more seamless transition between the effects and the live action by featuring a more Earth-like sphere. (This also has the side benefit of better selling the idea, central to the plot, that there are millions of people living on it.) The star is upgraded as well, appearing a little more solid. Perhaps most ambitiously, CBS Digital replaces a couple of redundant live action shots with CGI shots of a satellite, so that it's not just talked about but actually seen.

Did you know? *Star Trek* was an expensive series for its time, and its creators were constantly trying to find ways to save money. As such, the original versions of the episodes feature many reuses of planet spheres for the Enterprise to orbit. None, however, appears as often as the one that debuts here. Including

recolorizations through the use of filters, the planet sphere from “Operation -- Annihilate!” appears in 27 of the original 79 episodes! That’s six more appearances than the swirly “Where No Man Has Gone Before” planet, an impressive feat considering the “Operation” planet isn’t seen until the last episode of Season One. For *TOS-R*, the new effects team goes with a different approach, creating about 63 unique planets for the project.

Did you also know? This episode originally aired on my mom’s 17th birthday. (She’s the one who later made my sister and me watch *Star Trek!*)

Season One in Review

With its second season getting much praise and its third season getting much criticism, Season One of *Star Trek: The Original Series* is often overlooked; yet it's quite a success by just about any standard.

Aside from a poor choice by NBC for its debut episode, the series begins with solid episodes and begins sprinkling in exceptional ones soon after. Considering that literally everything—from the details of the sets to the characters to the elements of the scripts—had to be invented from scratch at this point, it's a mind boggling achievement. Certainly the series owes much to its "Genes," with creator Gene Roddenberry breaking his back to ensure a successful launch and Gene Coon coming aboard as producer soon after to save Roddenberry from killing himself. Between the two, they are credited with writing about a third of Season One episodes, although their fingerprints are on the entire season. Roddenberry had the greater task, overseeing every department, whereas Coon could focus more on the writing itself. It was the latter Gene who brought a sense of structure to the *Star Trek* universe, creating the United Federation of Planets and the Prime Directive while moving the show to more socially conscious messages.

As the season progresses, *Star Trek's* technology grows, beginning with viewscreens, transporters and communicators and then progressing to tricorders, complex computers and shuttlecrafts. It may be a series experimenting, but as Kirk talks on his communicator, Spock uses computer disks, and a Klingon leader sends a text message, it's all so precognizant, people don't even realize today how innovative it was for its time. (Heck, even the automatic sliding doors, now common for stores, were pretty darn amazing for the 1960s.)

Episodes that stand out, such as "The Naked Time," "Balance of Terror," "The Menagerie," "The Devil in the Dark," and "The City on the Edge of Forever," are classics considered to be as good as anything else *TOS* has to offer.

Ratings-wise, the series scored big with its debut before falling into the middle of the pack, which some historians use as proof of a drop-off. In truth, the first episode aired with new episodes of *The Hero* and *Tarzan* as part of a "sneak peek" night for NBC (going up against reruns on CBS and ABC, with their shows not starting their seasons until the following week). After that, *Star Trek* settled into its regular spot (8:30pm Eastern on Thursday) competing against *The Tammy Grimes Show* (ABC), *My Three Sons* (CBS), *Bewitched* (ABC), and *The CBS Thursday Night Movie*. (By the way, did you ever notice that many *TOS* episodes have big cliffhangers halfway through? This is because when they originally aired, new shows were beginning on the other networks at just this time—9:00 Eastern—and *Star Trek* was trying to hang onto its viewers!)


As 1966 wore on, *Star Trek* trounced *The Tracy Grimes Show* in the Thursday night ratings, with ABC cancelling the latter and giving its spot to *The Dating Game*, leaving *Star Trek* the only new show in the 8:30-9:30 slots. And while the show's ratings overall were nothing special (and did tend to drop at

9pm), *Star Trek* was scoring big numbers with viewers who owned color TV sets. With NBC convinced color television was the future (and wanting to placate parent company RCA, which was making big money selling color TV sets), the network renewed the series for 16 second season episodes with an option for more, essentially stamping Season One as a commercial success.

Meanwhile, the series garnered some impressive recognition with five Emmy nominations, including one for Nimoy for Best Supporting Actor and one for the series for Outstanding Drama. (Nimoy and *Star Trek* lost to Eli Wallach and *Mission: Impossible*.) *Star Trek* did better at the Hugos, winning awards for Best Dramatic Presentation in both 1967 and 1968 for “The Menagerie” and “The City on the Edge of Forever” respectively.



For a franchise later considered to be a slow starter when it comes to its television and film productions, *Star Trek* is fortunate it all started so well with *TOS*, allowing the show to avoid becoming an obscure oddity. Unfortunately, Season One would prove to be the last time the series would enjoy a healthy budget and a decent timeslot, forcing future seasons to fight an increasingly uphill battle.

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Ready, Willing, and Gabl: Designing *TOS-R*

On August 31, 2006, CBS Paramount Television made a stunning announcement: *Star Trek TOS* was coming back to broadcast television...this time in high definition with an all new digital makeover. Fans and old cast members alike were curious but concerned. (When Nimoy learned of the plan, he said “Shame on them.”) But for CBS, there was no time to panic: *Star Trek* was turning forty the next month, and with the series targeted to return in time for the anniversary, the studio had to work faster than a wink of an eye.

Amidst the chaos, Max Gabl, an award-winning artist, versatile illustrator, designer, and scenic artist, slipped in the back door. Gabl (pronounced Gable) had already created backdrops and mattes for *Kill Bill 2* (2004), *Flags of our Fathers* (2006), and other films and numerous television shows when he noticed an advertisement seeking someone to help out with the *Star Trek* project.

“Growing up, I don’t know that I’d call myself fan, but I probably was,” he says. “I remember watching *TOS* as a small child in Switzerland. And then later on as a young man I watched them again, along with episodes of *The Next Generation*. I don’t know the episode numbers or all the titles. My brain doesn’t work like that. But I remember being fascinated by the shows.”

Gabl’s true love, however, was art. “That was my passion. When I watched a film like *The Jungle Book* or *Robin Hood*, I always focused more on the backgrounds than on the action in the foreground of a scene. I would just examine the details, and I wanted to live there, And this turned into a strong wish to be involved in the creation of these kinds of scenes. So I began painting from a very early age. I was fascinated by painters like Velazquez, Leonardo and Van Eyck, whom I copied because they were so realistic and that’s the kind of painting I wanted to do. And eventually I learned graphics and became a commercial illustrator, creating layouts and graphics for advertising agencies. I also worked for a digital artist for a small company that made animated movies for commercials, I did portraits, and I taught airbrushing classes. The fact is, it was impossible to make a living as an artist in Switzerland specializing in one thing only. Then in the early 1990s, when work in Switzerland became even scarcer due to the collapse of many advertisement agencies, my girlfriend and I decided to move to Los Angeles to find work in the movie business. (She’s a costume sketch artist and costume designer.) So we came to L.A. in 1994, but it didn’t work out. But before returning home, we played the Green Card Lottery and my girlfriend (now my wife) won one, so a year later we came back. Then I worked my way up as set painter, miniature painter, storyboard artist, scenic artist (painting large realistic backdrops for movies), concept artist, and eventually a matte painter.”

Meanwhile, *Star Trek* was proceeding on its own path, and as the *TOS* remastered project began moving forward, it became clear to the members of the CBS Digital team that they needed to bring in someone to help them create planet spheres and planet surface backdrops to replace effects that just couldn’t hold up in high definition. So the team posted a notice on a visual effects

website, hoping to attract a qualified individual. It wasn't too long before they received a phone call.

"I was the first guy to respond because they had literally posted the ad five minutes before," Gabl recalls with a laugh. "I was interested because it was *Star Trek*, and so I called in. They looked at my resume, and they looked at my website. Then they quickly hired me, because they need me to start right away."

Using MAXON's CINEMA 4D as his main tool, Gabl created 33 establishing shots and scene extensions, 49 planets, and a handful of nebulae.

"I figured out right away that the planets had to be 3D," Gabl explains. "Because of their perfect roundness, spheres with surface texture would just take too long to paint by hand. As it was, when I first started, it took me three or four days to finish a planet, though I was able to eventually speed up the process. There are about three layers to each sphere. First is the ground layer, the color layer containing the landmasses and oceans. Second is where the clouds are, and sometimes they have layers themselves. The third layer I call the atmospheric layer, though not all planets will have this one. We'd begin by talking about what the planet needed to look like, and [*Star Trek* expert] Mike Okuda would have certain ideas. It had to work with the story, and we had to make it fit with the appearance down on the surface. From there, it was a bit of back and forth. I would show Mike my ideas, and we'd talk about it and refine it. It's like any art form. You do something, get a first look, and then you keep going and going. And in the end, we were able to incorporate some great detail, like white poles, weather patterns, and artificial lights showing on the dark side of the spheres. After Mike approved everything, I would animate the planet and render the sequences. And then it was on to the next one!"

Gabl admits that despite working on so many planets, there are certain ones that stick out in his mind. "Tycho IV in 'Obsession' is one of the more memorable planets because of the challenge to come up with a believable pattern of destruction left by a huge explosion on the surface. I really had nothing to refer to for that one. The Memory Alpha planet in 'The Lights of Zetar' is also notable because of its smaller size, surface texture and missing atmosphere. With all that relatable Earth-like info missing, it's a harder 'sell,' visually. Of course, a lot of thought went into creating Vulcan for 'Amok Time' and 'Journey to Babel,' being one of the preeminent planets in *Star Trek* and the home of beloved Spock! Making Vulcan felt almost like creating something that already had existed in our fantasy but needed to be brought to life and detail. A privilege! And then Excalbia in 'The Savage Curtain' was one of the most work-intensive, as I had to create two versions, one with volcanic activity, and one with no volcanic activity. It was also technically challenging and time consuming. And I especially enjoyed creating Ardana in 'The Cloud Minders' because it has a lot of elements that are Earth-like, but it's different enough to look alien. I feel it is one of the more convincing planets I've done."

To complete the illusions of alien worlds, the original episodes use some matte paintings for surface vistas, but these could not be used in a high definition format without an upgrade. "With the original matte paintings they didn't really expect that people would be looking that closely or rewatching the

show, so they didn't really invest in them like they could have. Most of the paintings were literally painted on board or glass in an hour or two due to brutal schedules, which was just enough for the lower resolution of the TV sets back then. And the people of the time would buy that. They would accept them as real backgrounds. Today, however, it's asking a lot of an audience to accept them in high definition. So I'd paint over them and try to have them look the same but with more detail, without making it too obvious and keeping the 'zeitgeist' of the 1960s alive. And that was fun. That was great."

Gabl could also introduce variations to the paintings to reflect the changes in weather and light throughout the day. Occasionally, however, certain mattes were so poorly done, they just weren't salvageable at all. Even in the 1960s it was asking a lot for an audience to accept the matte of the underground factory in "Devil in the Dark" as a real building. Gabl redid it with a new design but kept the same sort of architecture to evoke the same feel. "This was actually my very first matte painting and job at CBS Digital. I spent probably a whole week on it, as I was starting to figure out and come up with a visual style that would blend well with the series and get approval. Back then, I worked with a team of about six people in a dark, cold, dusty, and (with AC units on top) noisy room in a basement called 'The Morgue,' as there wasn't more room available at CBS Digital upstairs for the new *Star Trek TOS* hires. I think some of that vibe went into the painting!"

Then there was another issue. *TOS*, in a budget saving move, would occasionally reuse matte paintings. In the days before video cassettes, DVDs and Blu-ray players, this worked fine because nobody remembered past backdrops anyway. But CBS Digital recognized that today's fan would appreciate different backgrounds for different settings and made the choice to replace repeats with completely new paintings of new design. This allowed Gabl and the team to untether themselves from the past and let their imaginations run wild. For example, a castle in "Requiem for Methuselah," originally a reuse of a matte painting from the original pilot, is replaced with a much more interesting version. "That was my collaboration with Niel Wray (our 3D Supervisor at CBS Digital). Niel provided the intricate model of the castle that I integrated into the matte painting. I created the rock faces in 3D and then textured, lit, and rendered the whole scene. There is a lot of paint and touch-up on top of the render (when I talk about paint, I mean painting in Photoshop with brushes), as it would take forever to create that much detail in 3D. I made the original pic in an Earth-like atmosphere, then color corrected the layers into the required purple atmosphere. I'm personally not a fan of purple or pink, but most people loved it. However, I kept a version with a blue atmosphere for myself."

Another example of a replacement is even bolder. In "Amok Time," a few incidental seconds of the original episode with the actors on a stage set are replaced with all new matte paintings featuring the characters seen from afar to give the planet set a grander scale. For Gabl it was a special treat. "Here I got to do two all-new establishing shots for *Star Trek*! It doesn't get better than that! There are a couple of simple 3D 'helper' elements such as the background city

and a rough foreground mountain, but there's also an extensive, detailed painting. It was fun, especially detailing the arena on the lower mountain top!"

Interestingly, there was a third matte painting scenario that Gabl would occasionally employ: sometimes it was advantageous to create matte paintings to extend an original shot and give the audience a better perspective. For example, by creating a large image of a planet surface and sticking a live action shot into the middle of it, Gabl could make what was originally shot on a small stage set would look like it was shot on location on another world. Or if the original episode only showed a castle gate, Gabl could create the whole castle and composite the gate, along with the characters, right into it. "We did that for 'Catspaw.' I had free rein there and painted it in Photoshop from scratch. They even let me put the long narrow face with the open mouth into it (center left)."

Then there was the episode "Arena," which featured a crane shot of the landing party with some kind of funny looking terrain in the background. "Yeah, nobody really knew what that was," Gabl admits. "It looked kind of weird. And after a week I finally realized the truth: it was a piece of bent metal in the foreground. It may have been there to hide buildings, or something familiar in the background. And when I told everyone at CBS Digital, they were like, 'Oh my God!' It was crazy. So I replaced the metal with my own work to make the background look more natural."

In the end, most fans were pleased by the results of the project, and even Nimoy himself reversed course and praised the work of the CBS Digital team. Gabl himself is reflective.

"Many times, especially with work done for episodic TV and due to its pressures (time, budget), I get shocked seeing the work less than perfectly integrated. So over the years I found myself not looking at many of the finished projects at all. But with this project, we had a small crew, and I could interact and collaborate directly with the composers and other effects artists involved. And so I did watch the remastered version of *TOS* right after it was done, and I liked how well the new effects blended in overall."

Gabl would go on to lend his talents to the remastered version of *TNG*, but the work on *TOS* still holds a special place in his heart.

"It was so much fun, because I got to go back in time to where I was when I was a child and a young adult and live in that space. It's almost like nothing else I've done. We were touching something that has been around for an eternity and that pretty much the whole world knows some way or another. The universe was already there, and we just had to find the details. And that was such a blast. I miss working on it even though sometimes it was brutal because of the schedule. It was something really unique and special that I'll always remember."

An Evening with Gene Roddenberry

By Marilyn Tucker

I loved the *Star Trek* series from the first episode in 1966 to the last original one that aired in 1969. I was not alone. During the 1960s, dozens of students at the college I attended gathered around the single television in each dormitory parlor. (Back then, at least at my college, the students were not allowed to have televisions in their rooms.)

On *Star Trek* evenings, people started staking out a spot as soon as they could. The first-comers got to sit on the sofas. Others found a spot on the floor. Those who came later ended up standing at the back of the room so they could see the TV.

I can still envision the avid faces, tinted blue from the television, staring intently as Captain Kirk fought off blue-skinned attackers in one episode and interacted with scantily clad female aliens in another. Whenever I hear the theme song, I feel transported back in time.

Some years later, I was married, and my husband, Wayne, was a college band director in Kansas, where he was in charge of hiring different performers and bands for free entertainment for the students. When he saw Gene Roddenberry's name on the list of possibilities, he remembered how much I had loved *Star Trek* and how sad I was when the series was cancelled after only three seasons. You can imagine how delighted I was when he came home and said he had invited Roddenberry to the campus and Roddenberry accepted!

Star Trek's creator spoke that evening to a full house, standing room only, in the auditorium. He told of the two-hour pilot, made with Jeffrey Hunter as the captain and John Hoyt as the doctor. The network rejected that episode as "too cerebral," among other complaints, but requested another pilot. According to Roddenberry that night in Kansas, Jeffrey Hunter was offered the role of the captain again for the new pilot, but his wife told him not to accept a part in the series because science fiction was a fad and would not last.

Roddenberry also talked about how the network wanted to get rid of Spock's pointy ears, but he held firm. (I can't imagine Spock without them. Costumes for the *Star Trek* conventions *ad infinitum* would have suffered.)

The network also did not think the world would accept a female as second in command. Later stories have given different reasons for Barrett not to be second in command, but that's the reason Roddenberry gave us that night.

Roddenberry said he compromised by making Majel Barrett a nurse in the infirmary. (If you think that's a typical reaction in the 1960s, be grateful for how far we have come.) Today, we would probably make her a doctor, and she did eventually become one in the series.

Toward the end of the presentation, Roddenberry showed us clippings that he had rescued from the cutting room floor. (They would have been tossed out had he not picked them up and set them aside.) I remember three. In one, Kirk accidentally breaks off the antenna of a blue-faced alien. Shatner looks off-camera and says, "Uh, oh. Make-up!" In another clip, Spock walks up to the doors leading from the command bridge to the rest of the ship. They don't open,

he hits them full-body, and he swears quite forcefully. The set did not have automatic doors. Two people on the other side would pull the doors open while another person would later add the “whoosh” sound. Hearing Spock swear brought chuckles from the audience. The third clip showed us the infirmary in the midst of a meteor storm. The set stayed still, of course, but the cameraman bounced the camera around to simulate the effects of the meteors hitting the hull. DeForest Kelley (Bones) grabs Majel Barrett (Nurse Chappel) from behind as if to steady her, places his hands on her breasts, and refuses to let go. The two actors start laughing. Then the crewmembers standing offstage start laughing. Soon the cameraman starts laughing, and the camera really starts bouncing around. Roddenberry said, “It’s even funnier once you know that’s my wife.”

I got to meet Roddenberry after his presentation, and I must say that he was extremely unpretentious considering how much hero worship was in the eyes of those around him.

Unfortunately, Paramount later decided they owned the rights to the film clips, and Roddenberry had to relinquish them. It’s too bad, because it was a great evening of entertainment.

I’ve had some other nice *Star Trek* experiences, such as having dinner with William Windom (Commodore Decker) in 1969 and winning a radio contest in 1982 for correctly citing “Space Seed” as the prequel to *The Wrath of Khan*. But meeting Roddenberry remains a special moment in my life.

Did you know? Just before he died, Gene Roddenberry gave *TV Guide* a list of his ten favorite *TOS* episodes:

- “Amok Time”
- “Balance of Terror”
- “The City on the Edge of Forever”
- “The Devil in the Dark”
- “The Enemy Within”
- “The Menagerie”
- “The Naked Time”
- “The Return of the Archons”
- “Where No Man Has Gone Before”
- “The Trouble with Tribbles”

**Season Two Production Order
(with air date order in parentheses)**

1. "Catspaw" (7th)
2. "Metamorphosis" (9th)
3. "Friday's Child" (11th)
4. "Who Mourns for Adonais?" (2nd)
5. "Amok Time" (1st)
6. "The Doomsday Machine" (6th)
7. "Wolf in the Fold" (14th)
8. "The Changeling" (3rd)
9. "The Apple" (5th)
10. "Mirror, Mirror" (4th)
11. "The Deadly Years" (12th)
12. "I, Mudd" (8th)
13. "The Trouble with Tribbles" (15th)
14. "Bread and Circuses" (25th)
15. "Journey to Babel" (10th)
16. "A Private Little War" (19th)
17. "The Gamesters of Triskellion" (16th)
18. "Obsession" (13th)
19. "The Immunity Syndrome" (18th)
20. "A Piece of the Action" (17th)
21. "By Any Other Name" (22nd)
22. "Return to Tomorrow" (20th)
23. "Patterns of Force" (21st)
24. "The Ultimate Computer" (24th)
25. "The Omega Glory" (23rd)
26. "Assignment Earth" (26th)

Season Two Cast

Captain Kirk: William Shatner
Mr. Spock: Leonard Nimoy
Dr. McCoy: DeForest Kelley
Scotty: James Doohan
Sulu: George Takei
Uhura: Nichelle Nichols
Chekov: Walter Koenig

Notable Guest Stars

Celia Lovsky
Michael Forest
William Windom
Antoinette Bower
Roger C. Carmel
Glen Corbett
Mark Lenard
Jane Wyatt
Julie Newmar
William Campbell
Angelique Pettyjohn
Diana Muldaur
William Marshall
Teri Garr
Robert Lansing

“Amok Time”: A



Kirk rushes Spock to Vulcan for a mating ritual which turns into a battle to the death.

Air date: September 15, 1967

Written by Theodore Sturgeon

Directed by Joseph Pevney

“I’m a Vulcan. I’d hoped I would be spared this, but the ancient drives are too strong. Eventually they catch up with us, and we are driven by forces we cannot control to return home and take a wife...or die.” —Spock

Capitalizing on Mr. Spock’s popularity, *Star Trek* opens its second season with a trip to his home planet to see more of his people and look at the culture that shaped him. It’s a landmark episode that the producers knew from the beginning was vital to get right, because fans would take something away from it that would forever shape how they view the Enterprise’s science officer, for better or for worse. For writer Ted Sturgeon, following his own law that “nothing is always absolutely so” this makes his story all the more ambitious, with the script playing against expectations, showing Vulcans in their most sexualized and illogical state. Yet the daring risk pays off, with the idea providing a forum for Spock to turn his internal battle into a believable external conflict between

him and Captain Kirk and the episode earning a Hugo nomination for Best Dramatic Presentation.

Fresh off a healthy raise, Nimoy throws himself into the unusual role with gusto, running Spock through more emotions in Season Two opener than in the entire first season. While we see the first officer bear great sadness in “The Naked Time” and experience blissful joy in “This Side of Paradise,” only “Amok Time” forces him to run the gamut, with anger, grief, and bewilderment added to the mix. Meanwhile, Shatner holds point, with the script generously keeping Kirk in the midst of most of the drama and putting the definitive stamp on Kirk/Spock friendship. (How far they’ve come since the second pilot!) The Kirk/Spock fight to the death itself is undeniably the most memorable and best done fight of the original series. It’s not the first skirmish between the two, but the environment, the way it’s shot, and the lack of obvious stuntmen separate it from just about any other conflict the show has to offer. As a counterpoint, DeForest Kelley (finally cited in the opening credits) gives an understated performance that illustrates the underlying friendship between McCoy and Spock.

Yet it’s guest star Celia Lovsky (T’Pau), using her Austrian accent and impressive stage presence to create an incomparable Vulcan monarch, who sets the stage for Nimoy’s finest moment in the episode. With the first Vulcan hand salute and the first mention of “live long and prosper”, the two actors (who resemble each other in appearance) define the Vulcan culture in the way that’s still the template all these years later. (In fact, they arguably define all of *Star Trek*. If you were playing a game of charades, you could sum up the series in a way nearly everyone would understand with a simple hand gesture.)

With a script that has a literary quality, complete with timeless homilies (“After a time, you may find that having is not so pleasing a thing after all as wanting”), and an all new musical score by Gerald Fried that’s hands-down the best of the original series, the elements come together to form a mythic quality television is not known for. Director Joe Pevney (“City on the Edge of Forever”) even employs some hand held camera shots to truly set the episode apart from the regular *Star Trek* offering.

“Amok Time” would prove to be the only visit to the surface of Vulcan in *TOS*, making it all the more special. T’Pau, played by a different actress, appears as her younger self in a three-parter featured in the fourth season of *ENT* (“The Forge,” “Awakening” and “Kir’Shara”) that returns to the planet.

Remastered Version: B

Air date: February 17, 2007 (21st)

Surprisingly, there aren’t a lot of changes for this one, but what little has been redone goes a long way. In addition to new shots of the Enterprise and a more realistic version of Vulcan (replacing a red tinted version of the “Operation -- Annihilate!” planet), CBS Digital adds a homely background to a picture of Spock’s bride-to-be that Spock looks at in his quarters. More notable, however,

is what they've done with the Vulcan surface. With the episode including no location shooting, this was all originally shot on a (small) stage with a red cyclorama sky. Ideally, the CBS team would add clouds, architecture, or...something to make it look more real. In this case, however, there are so many shots with the sky, including some with hand-held cameras, that redoing it would blow the budget out of the water. So instead, the team replaces a live-action shot of the actors walking on the stage set with two CGI shots that show the (very small) characters walking over a bridge through a gorgeous Vulcan landscape, courtesy of two digital matte paintings. With the Vulcan city of Shi'Kahr (introduced in the animated episode "Yesteryear") in the distance and geology that's reminiscent of Vulcan's appearances in the feature films, the new approach helps tie "Amok Time" into *Trek's* future. More importantly, it establishes Spock's family land as being a highly elevated area with a sheer drop off each side, an idea that carries through the remainder of the episode, explaining why the characters stay in such a small area and why the sky is so featureless, with no architecture or geologic forms to break it up.

Did you know? If you've spent significant time outside looking at the nighttime sky, chances are you've seen a small, reddish planet that looks very much like Vulcan. This, of course, is Mars, our neighbor that has a double advantage to stargazers: it's close and it's the only terrestrial planet in the Solar System that's further from the Sun than the Earth, which means it's easy to see and it can rise in the middle of the night, not needing to keep close to the Sun like Mercury and Venus. But why does Vulcan seem so similar? Well, as originally conceived, Vulcan *was* Mars, and Mr. Spock was a half-Martian. The idea was that life on Earth and Mars had made contact, built a friendship, and forged a foundation for exploring the galaxy. But Roddenberry, fearing that space probes would rule out life on Mars while *TOS* was still on the air, opted for a fictional planet with the same backstory and named it after the Roman god of fire. As it would turn out, the combination of *Star Trek's* fame and the realistic sounding planet name would turn Vulcan into the most well known fictional planet in the world, only secondary in popular culture to the planets in our Solar System. It was even considered as a name for one of Pluto's moons but lost out to Kerberos and Styx.

Did you also know? Arlene Martel, who played Spock's bride-to-be, T'Pol, in "Amok Time," died just a few months before Nimoy. Said Nimoy on Twitter: "Saying goodbye to T'Pol, Arlene Martel. A lovely talent."

**This ends the 100 page preview of
*The Trekker's Guide to the Kirk Years.***