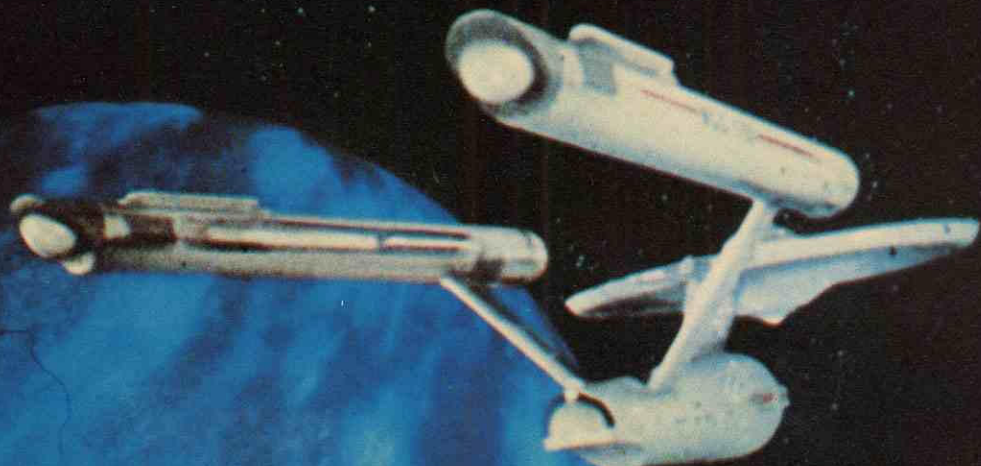


SPECIAL COLLECTOR'S SECTION



STAR TREK

IN COLOR

*Space . . . the final frontier.
These are the voyages of the Starship Enterprise.
Its five-year mission: to explore strange new
worlds, to seek out new life and new civilizations,
to boldly go where no man has gone before . . .*



DAGGER OF THE MIND

Spock uses his Vulcan mind-meld to probe the consciousness of a victim of a mad psychiatrist's device for rendering "dangerous" patients pacific through erasing memory. *Star Trek* here entered the growing contemporary debate over electric shock therapy — a process that might well cause amnesia and brain damage.

PLATO'S STEPCHILDREN

Science fiction writers persist in building stories around the idea of telekinesis (the mind's having a direct effect on the existential world without the need for instrumentality), which has no scientific basis whatsoever and defies much of what is known about the laws of nature. The *Star Trek* episode that most exploited the idea, *Plato's Stepchildren*, did not question the scientific validity of the theory either, but instead, it accomplished an *ethical* refutation: the story said yes, telekinesis is possible, but it is *undesirable* because it leads to decadence through the loss of a sense of accomplishment. *Star Trek* managed to challenge the sadly common urge that probably gave rise to the notion in the first place: a secret desire to avoid work.





CITY ON THE EDGE OF FOREVER

At a time portal (below), McCoy, mentally unstable from an overdose of cordrizine, runs blindly into the past, to the 1930's on earth — and he makes the fatal mistake: he causes or prevents some event which alters the past and present. Kirk and Spock must pass through the portal after him and try to undo the damage he has done. With relentless logic, events lead to the tragic conclusion, from an ordinary act of kindness McCoy is prevented from making (Above). The teleplay, by Harlan Ellison — even after undergoing serious revision and alteration by the *Star Trek* editors — won the Hugo International Award for best science-fiction dramatic presentation of 1967. Ellison's *original* script won a best-of-category award from the Screen Writers Guild.





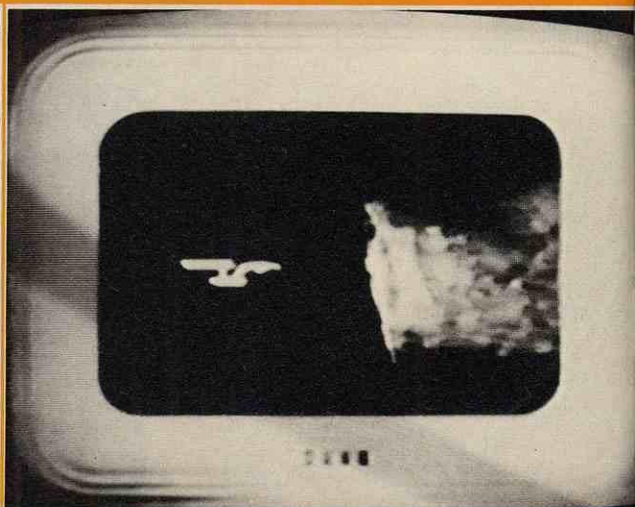
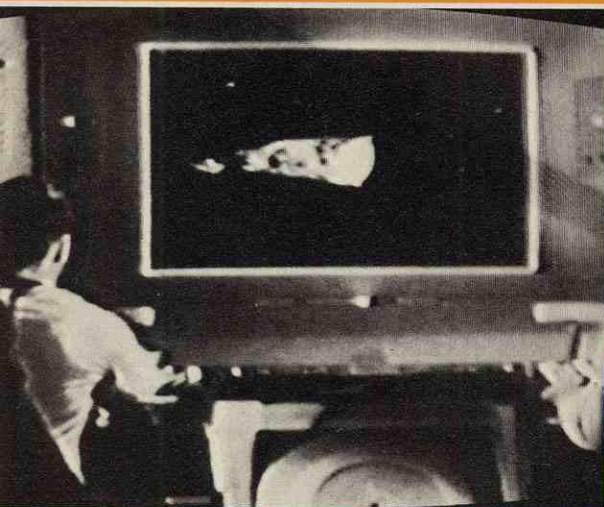
A TASTE OF ARMAGEDDON

Rather than solve their violent differences, the Eminairians have chosen to opt for an evasive solution that only perpetuates the hostilities: they wage war in a "civilized way" by allowing computers to select victims for painless execution.

DOOMSDAY MACHINE

Spock: [The Starship Constellation] was attacked by what appears to be essentially a robot, an automated weapon of immense size and power. Its apparent function is to smash planets to rubble and then digest

the debris for fuel. It is therefore self-sustaining as long as there are planetary bodies for it to feed on. . . . Projecting back on our star charts, we find that it came from another galaxy. . . . If it follows its present path, it will go through the most densely populated section of our galaxy . . .





THE GAMESTERS OF TRISKELION

The issue is the psychological problem of learning to think and act for oneself after being steeped in age-old traditions of slavery-to-an-elite-group. Kirk must convince the woman who cares for him that freedom is both desirable and possible.

McCoy: This whole thing's incredible . . . who would build it?

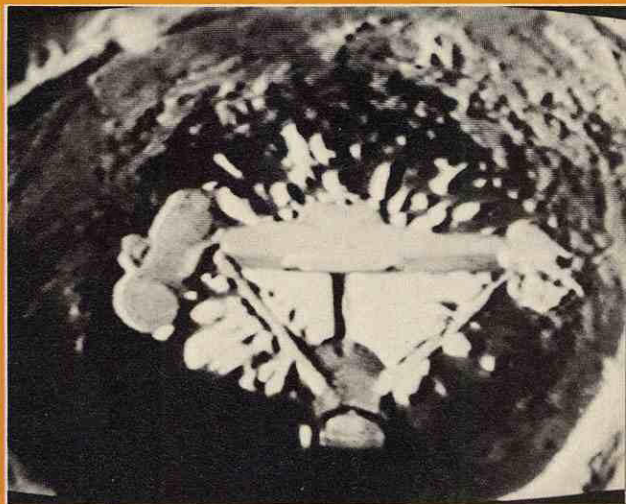
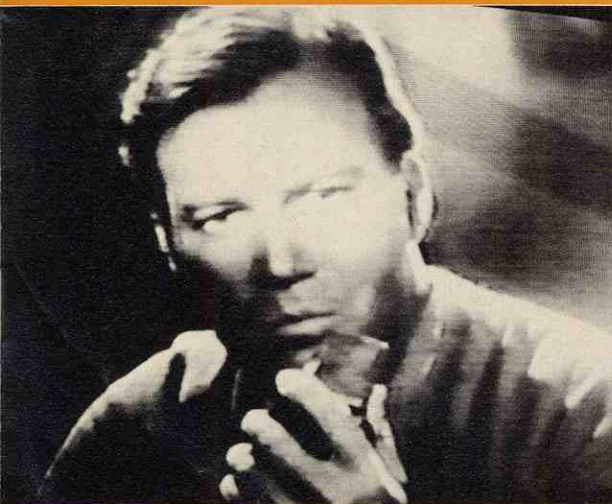
Kirk: Bones, did you ever hear of a doomsday machine?

McCoy: No. I'm a doctor, not a mechanic.

Kirk: It's a weapon built primarily as a bluff. It's never meant to be used—so strong it could destroy both sides

in a war. Something like the old H-Bomb was supposed to be. That's what I think this is. A doomsday machine that somebody used in a war uncounted years ago. They don't exist anymore, but the machine still destroys . . .

Spock: . . . And it seems to be pursuing us.





THE TROUBLE WITH TRIBBLES

In 1967, the Hugo awards presentation committee selected five dramatic presentations from which to choose a winner — selected out of all television and all theatrical movies made that year. Their five nominations were all *Star Trek* episodes. David Gerrold's whimsical comedy, *The Trouble With Tribbles*, won second place, missing first place by just a vote or two. *Tribbles* will surely endure as one of the best and most memorable episodes. In his book on the development of the story, the writing of the script, and the ultimate production, Gerrold gives detailed instructions for making your own tribbles. (A Ballantine paperback, *The Trouble With Tribbles: The Story Behind a Star Trek Show*, by David Gerrold.)



THE MAN TRAP

The first episode to be aired put Dr. McCoy into serious romantic conflict that led to a life-and-death decision as to whether or not his fondly remembered old flame was really herself, or a deadly alien.



SHORE LEAVE

Famous science-fiction writer Theodore Sturgeon penned this bizarre light-serious story — about unbelievable, but scientifically explorable, incidents on an uncharted planet. It seems almost as if the incidents are concocted merely to entertain the visiting Enterprise officers and crew, until, in a chilling story twist, it is discovered that the injuries and deaths are not make-believe.



DEVIL IN THE DARK

Kirk: . . . not animal tissue. What is it?

Spock: Closest approximation I could come to would be fibrous asbestos; a mineral, Captain.

Kirk: Then your guess was right.

Spock: It would seem so. Silicon-based.

Kirk: Summation?

Spock: We are dealing with a silicon creature of the deep rocks, capable of moving through solid rock as easily as we move through the air. This creature's body secretes an extremely powerful corrosive.

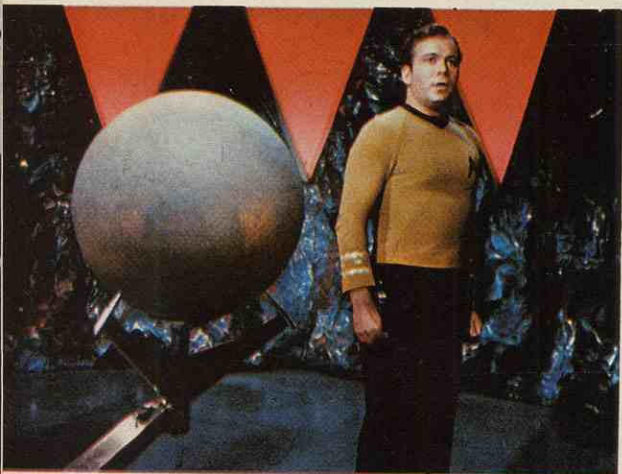
Kirk: Powerful enough to dissolve the door to the reaction chamber.

Spock: And it explains the murdered men.



THE ENTERPRISE INCIDENT

A seductive Romulan commander apparently has entrapped Spock and is convincing him to betray the Federation and join "his own kind" (Romulans and Vulcans have common ancestry). The Romulans would recognize his superiority to men like Kirk and give Spock his own starship to command.



RETURN TO TOMORROW

McCoy: Why? Not a list of possible miracles, but a simple, basic, understandable *why* that overrides all danger—and let's not kid ourselves that there's no danger here.

Kirk: Men used to say that if man could fly, he'd have wings. But he did fly; he discovered he had to. Do you wish that the first Apollo mission hadn't reached the moon? Or that we hadn't gone on to Mars, and then to the nearest star? That's like saying you wish you still operated with scalpels and sewed your patients up with catgut, like your great great great grandfather used to do. (pause) I'm in command. I could order this, but I won't—because Dr. McCoy is right in pointing out the *enormous* danger potential in any contact with life and intelligence as fantastically advanced as this. But I must point out that the possibility, the potential for knowledge and advancement is equally great. Risk—risk is our *business*. That's what this starship is all about. That's why we are aboard her.

A PIECE OF THE ACTION

Kirk: Awright! Awright! Now the Federation is takin' over whether you like it or not. You people, you been runnin' this planet like a—a piece-work factory. From now on, it's gonna be under one roof. Ya gonna run it like a business . . . 'n that means you're gonna make a profit.

Oxmyx: And what's your percentage?

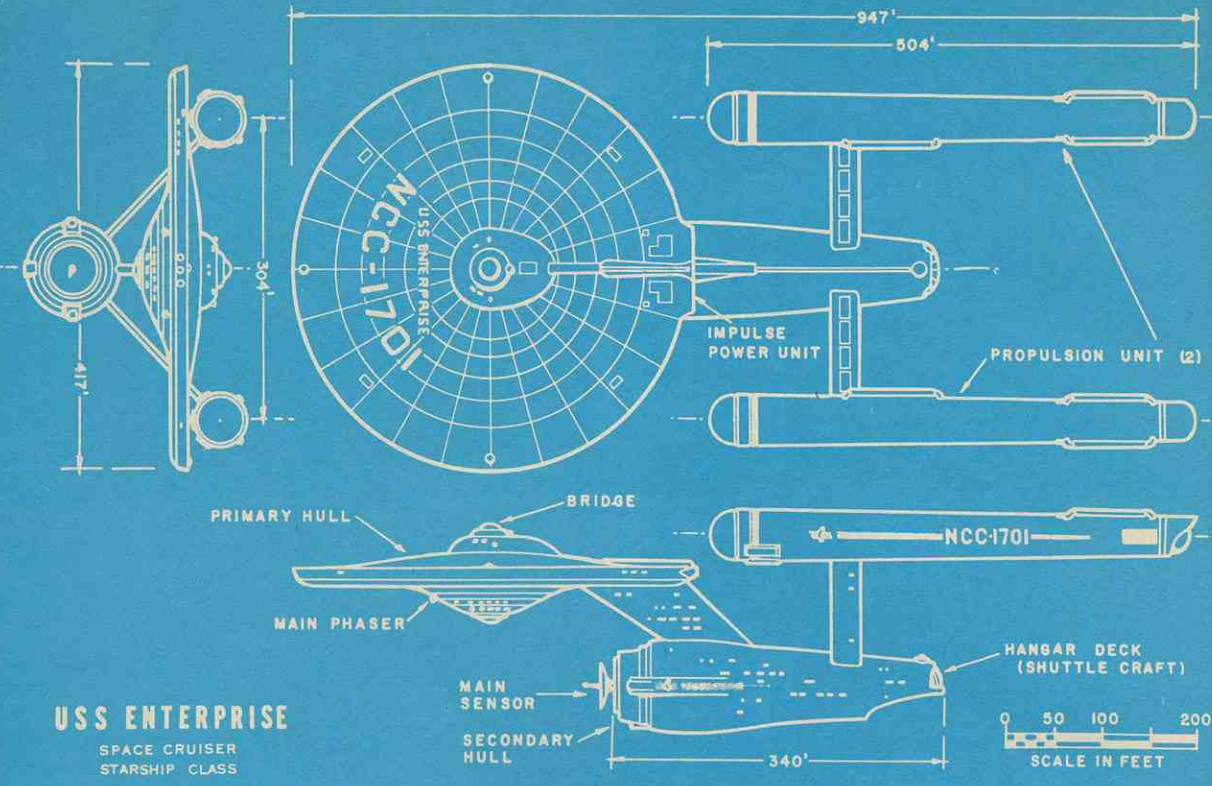
Kirk: I'm cuttin' the Federation in for forty percent.



WHERE NO MAN HAS GONE BEFORE

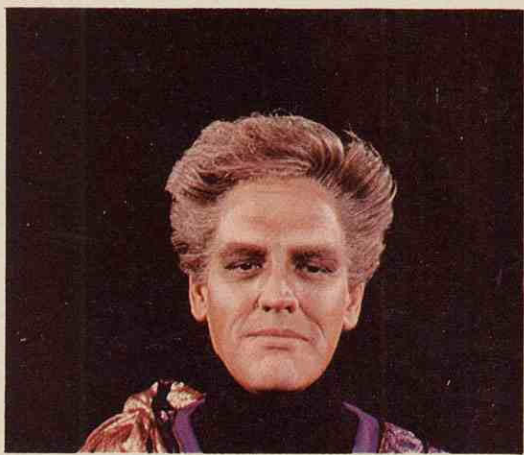
This was *Star Trek's* second pilot, produced to make up for a lack of "action" in *The Cage*, the first pilot, which was turned into the two-part *The Menagerie*. In *Where No Man Has Gone Before*, Kirk must try to outwit a man whose mental powers make him virtually omnipotent. This earliest-filmed of all episodes remains a favorite of many.





THE RETURN OF THE ARCHONS

If you look just beneath the surface of the gripping Archons story, you'll find some of the most daring ideas ever presented to this day on television. The events take thematic pot-shots at both communism and organized religion, at self-inflicted slavery, and at the non-productive mindlessness of unquestioned brotherhood. Most daring, perhaps, is the story's equating of political collectivism with traditional religious ethics carried to the extreme.

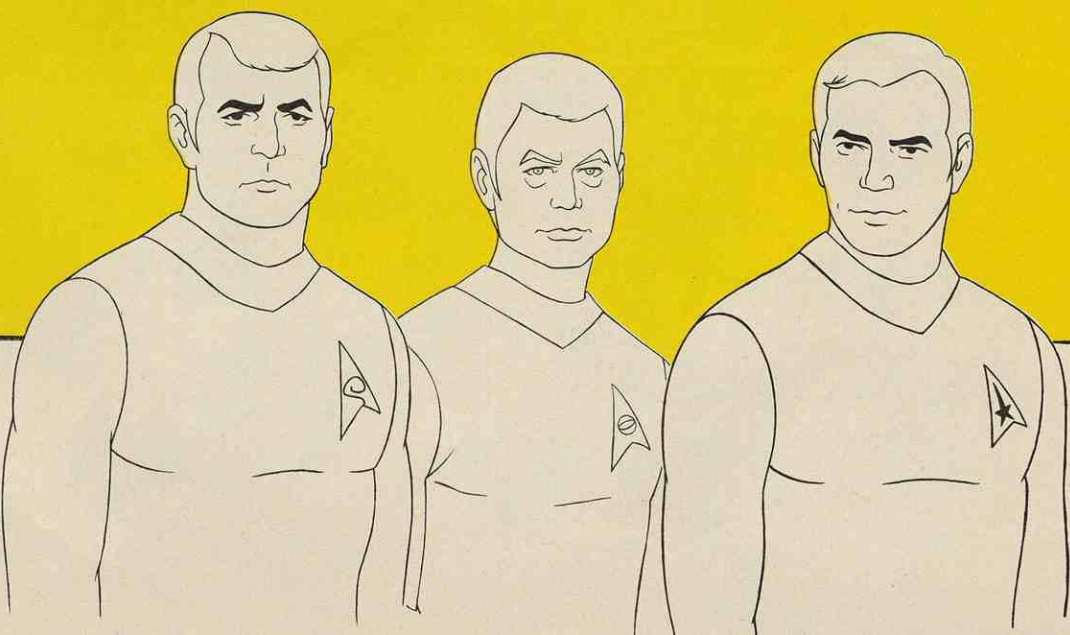


Right: Filmation's animated version of *Star Trek*, still shown in many areas on Saturday mornings on NBC, did a remarkable job of capturing the likenesses of the actors of the live series. The animated version (recently cancelled) had the advantage of being able to depict radically imaginative aliens and landscapes without worry over costs and special effects.



MIRI

A motley gang of 300-year-old children who must accept the responsibilities of adulthood.





THE MENAGERIE

BALANCE OF TERROR

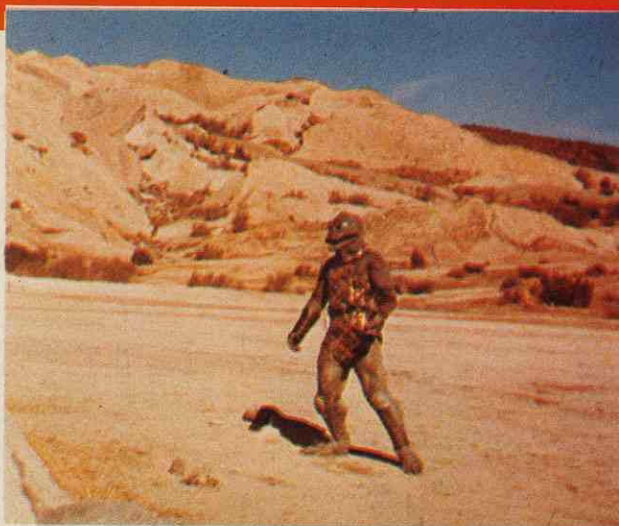
Kirk (to McCoy): I wish I were on a long sea voyage somewhere. Not too much deck tennis, no frantic dancing . . . and no responsibility. Why me? I look around that bridge, and I see the men waiting for me to make the next move . . . and, Bones, what if I'm wrong?

McCoy: Captain, I know you don't really expect an answer, but I've got one. In this galaxy, there's a mathematical probability of three million earth-type planets, and in all the universe, three million million galaxies like this. And in all of that and perhaps more, only one of each of us. Don't destroy the one named Kirk.



ARENA

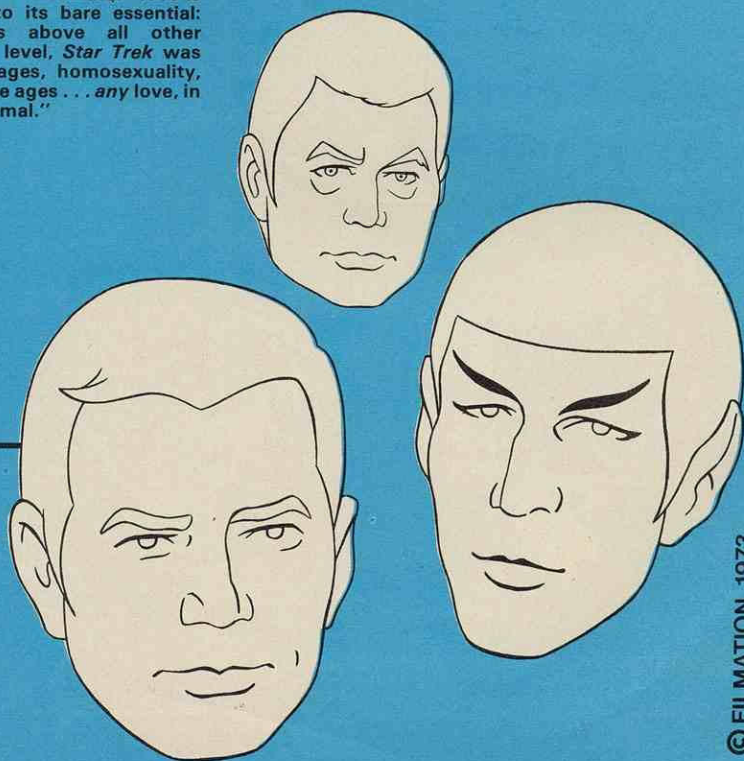
In Fredric Brown's original story, the alien was a rolling red sphere with only occasionally glimpsed retractable tentacles, terrifying because unpredictable; and the locale was the interior of a mammoth dome where the only living things were small lizards. From that lizard "prop," the *Star Trek* alien became a lizard-man; and from the dome, the environment became the surface of a rugged planet. The story and issues remained the same. Consider the overwhelming added expense of doing the story Brown's way, and you will have some ideas of the creative rewriting that was often necessary for the weekly show — each episode of which was budgeted at around \$200,000.00.





METAMORPHOSIS

In this absorbing story, the idea of "unnatural" love is explored, and love is reduced to its bare essential: valuing another consciousness above all other considerations. On this abstract level, *Star Trek* was vindicating racially mixed marriages, homosexuality, romance between two of disparate ages . . . any love, in fact, not typically considered "normal."



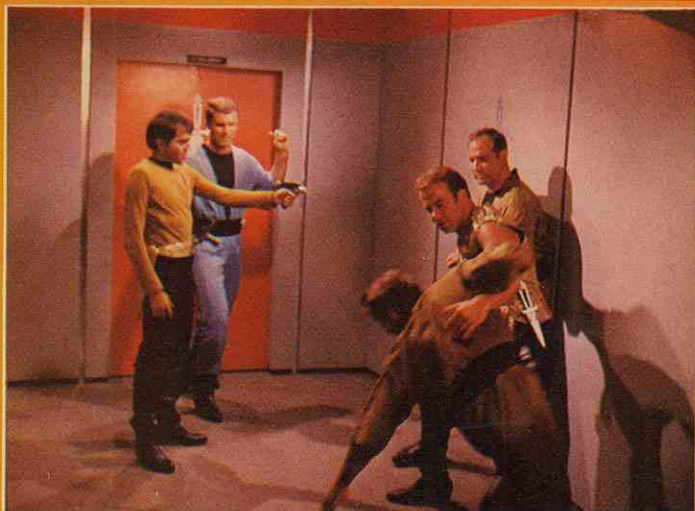


ASSIGNMENT EARTH

The final episode of the second season doubled as a pilot for a proposed Roddenberry series to feature Robert Lansing as an avenging alien sent to earth to help us through those nuclear crises that might have meant the end of our civilization. For reasons unclear to the millions of fans of this episode, no network nibbled, and the series never materialized.



WHAT ARE LITTLE GIRLS MADE OF?



MIRROR, MIRROR

Kirk and Chekov on the "alternate" Enterprise.

The bridge of the United Star Ship Enterprise.

