

STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



U.S.S. ENTERPRISE
NCC-1701
SPECIAL ISSUE

CLASS: CONSTITUTION

LENGTH: 289 METERS

LAUNCHED: 2245

CREW: 430

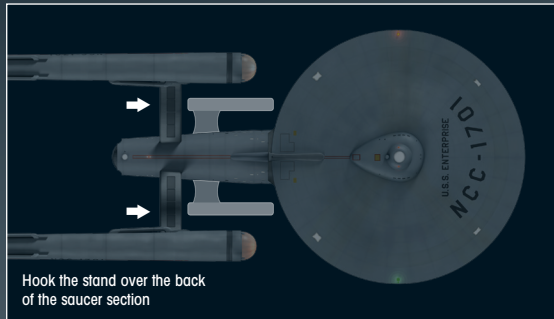
Contents

P04: MAKING THE CAGE: THE VOYAGE BEGINS

P12: CASTING STAR TREK

P14: WHERE NO MAN HAS GONE BEFORE...

Stand assembly:



Hook the stand over the back of the saucer section



Final position

U.S.S. ENTERPRISE
NCC-1701

ORDER ONLINE

Order binders, missing issues or other Eaglemoss products at:

www.mycollectionshop.com



www.mycollectionshop.com

EAGLEMOSS COLLECTIONS

Eaglemoss Publications Ltd. 2017
1st Floor, Kensington Village, Avonmore Road,
W14 8TS, London, UK. All rights reserved.

™ & © 2017 CBS Studios Inc. © 2017 Paramount Pictures Corp. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

Development Director:
Maggie Calmes

STAR TREK – The Official Starships Collection is published fortnightly.

DON'T MISS AN ISSUE: place a regular order with your magazine retailer.

SUBSCRIBE and receive exclusive free gifts – www.startrek-starships.com
Call 0344 493 6091
Post the subscription form included with issues 1 to 5

BACK ISSUES
To order back issues: Order online at www.startrek-starships.com or call 0344 493 6091

UK distributor: COMAG Magazine Marketing

 **Find us on Facebook**
Join us online for competitions, updates and more!

CUSTOMER SERVICES:
www.startrek-starships.com

UK: 0344 493 6091
startrek-ship@eaglemoss-service.com

Australia: (03) 9872 4000
bissett@bissettmags.com.au

New Zealand: (09) 308 2871
Fax: (09) 302 7661
subs@ndc.co.nz

South Africa: (011) 265 4307
service@jacklin.co.za

Malaysia: (03) 8020 7112
sales@allscript.com

Singapore: (65) 6287 7090
sales@allscript.com

OVERSEAS BACK ISSUES
Place your order with your local magazine retailer.

Recommended age 14+.
Warning! Collectable figurines.
Not designed or intended for play by children.
Do not dispose of in domestic waste.

www.startrek-starships.com

U.S.S. ENTERPRISE

SPECIFICATION



FIRST APPEARS:

THE CAGE (UNBROADCAST)

REVISED:

WHERE NO MAN HAS GONE BEFORE

LAST SEEN:

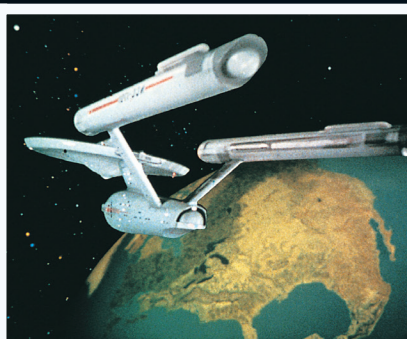
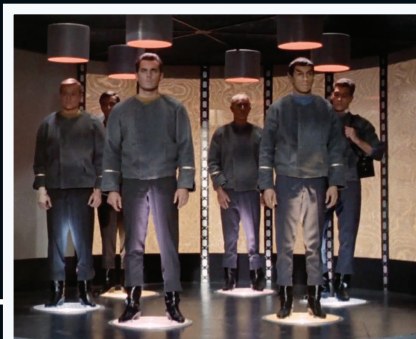
TURNABOUT INTRUDER

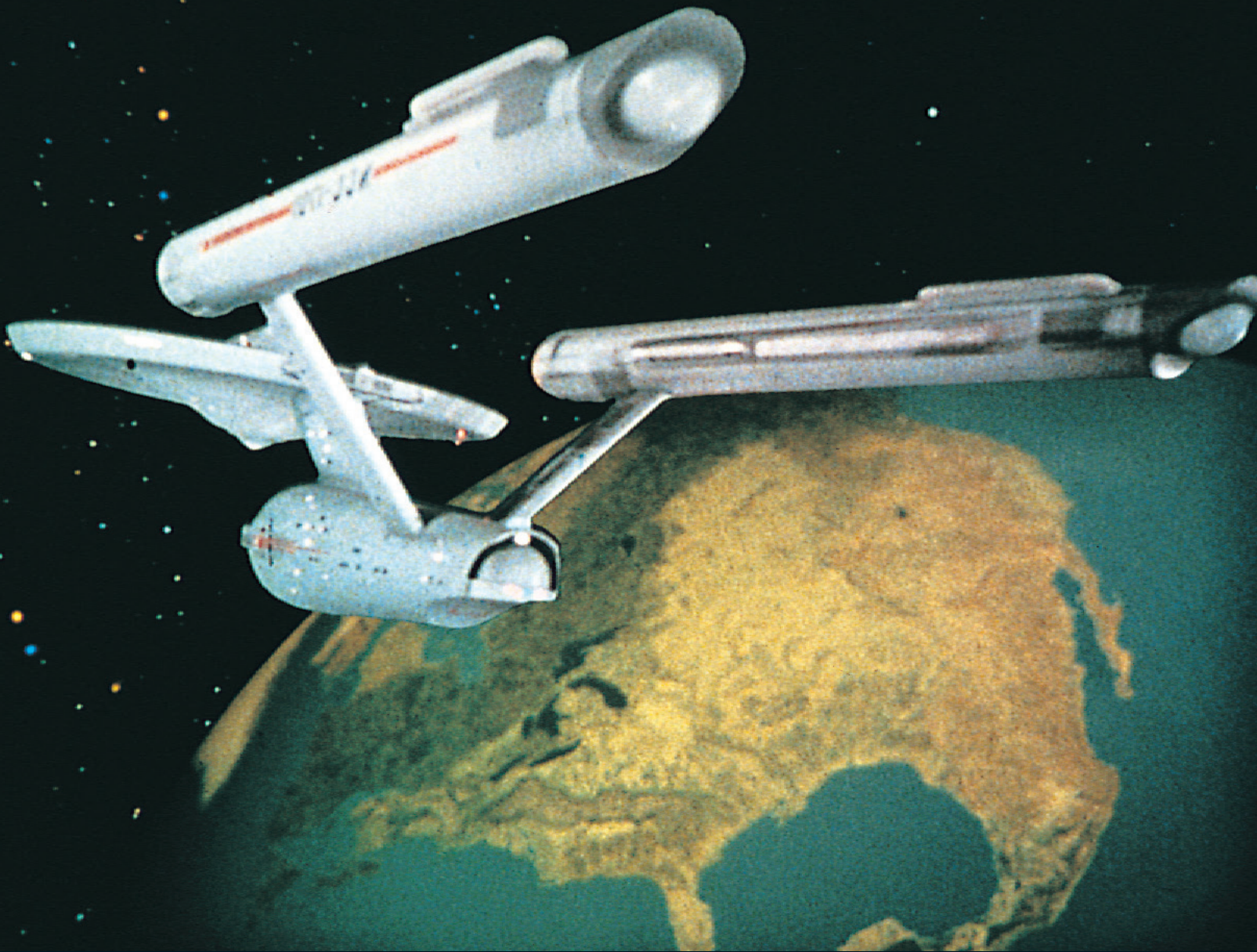
DESIGNED BY:

WALTER 'MATT' JEFFERIES

CAPTAINS:

PIKE, KIRK





THE VOYAGE BEGINS

The *STAR TREK* that Gene Roddenberry envisaged in 1964 was both incredibly familiar and surprisingly different.

▲ One of the key ideas in Roddenberry's original pitch for *STAR TREK* was that the ship would visit parallel Earths, with human-looking inhabitants and societies that had developed in familiar ways.

Getting *STAR TREK* on air was not an easy process. It took Gene Roddenberry years and saw the ship change its name and lose a captain before the first episode *The Man Trap* finally aired on September 8, 1966. According to Herb Solow, the then studio executive of Desilu studios, *STAR TREK* started to become a reality in April 1964. That was when Gene Roddenberry

arrived in Solow's office on the Desilu lot in order to pitch an idea for a one-hour drama series.

Although Roddenberry already had a TV series called *The Lieutenant* under his belt, it had only lasted for one series and by the time of his visit to Solow's office he was unemployed. Roddenberry's idea, which he described as "Wagon Train to the Stars" involved a starship flying around the universe

and getting in and out of trouble. Many of the familiar elements were in place, although there were interesting differences: at this point the ship was called the *S.S. Yorktown* and it was under the command of Captain Robert April. The ship also had a female first officer who probably had a better understanding of its systems than the captain himself. Spock, a half Martian with reddish skin, was the first lieutenant and there was no mention of his lack of emotion.

HIDDEN MEANINGS

Roddenberry proposed that the series would make use of existing studio facilities by visiting planets that had developed in parallel with Earth, meaning that they might resemble the Wild West, Chicago in the 30s or ancient Rome, all of which Hollywood was set up to recreate on a regular basis.

The pitch also featured several ideas that would go on to become episodes, including *Charlie X* and *A Piece of the Action*. Most importantly of all, Roddenberry saw science-fiction as a way of telling meaningful stories. His idea was to use the setting to provide metaphors that would allow him to explore issues such as racism without upsetting the network censors.

The *STAR TREK* pitch had already done the rounds of the various studios but been rejected so

Roddenberry was fast running out of options. Up to this point, Desilu, which was owned by Lucille Ball, had primarily been known for producing studio-based sitcoms such as the hit show *I Love Lucy* and although the studio had been looking to expand its output to include bigger and more expensive productions, it had so far failed to convince the networks that it was capable of delivering.

While Solow felt Roddenberry's basic premise was "somewhat lacking in originality," he was drawn to what he saw as its compelling characters. In particular, he liked Roddenberry's decision to use real navy terms and ranks, which he felt added authenticity. Without reading the pilot script or the accompanying notes Roddenberry provided, Solow signed Roddenberry up to a script development deal with the aim of working with him to knock the idea into the kind of shape likely to appeal to the networks.

FALSE START

Solow's felt they needed time to work on the pitch. He wanted to dispense with the "Wagon Train in the Stars" description, as he felt it didn't do the series premise justice. At the same time he wanted Roddenberry to work on eliminating some of the more "pedestrian" elements in his initial



◀ The first episode of *STAR TREK* that was filmed, *The Cage*, showed the crew under the command of Captain Pike and featured a much more emotional version of Spock than we are used to.



▲ Pike (left) was played by Jeffrey Hunter and in *The Cage* comes over as a more troubled character than Kirk. His first officer, Number One (right), was played by Majel Barrett and had many characteristics that would eventually be given to Spock.



script, character breakdowns and story springboards, which he believed had been the reason for the series having failed to be picked up in the past.

However, Desilu head Oscar Katz had other ideas. Feeling that a weekly special effects laden drama series could be the production to finally catapult the studio into the same arena as the major studios, he rushed to set up a pitch meeting between Roddenberry and CBS. As Solow predicted it was a dismal failure. After listening to Roddenberry's pitch, CBS claimed the idea was too similar to their top show *Lost in Space* but Solow suspected the real reason was that CBS thought a studio known for producing *I Love Lucy* would be unlikely to have the wherewithal to handle an hour long drama as complex as *STAR TREK*.

STAR TREK EVOLVES

Still convinced that the series had merit, Roddenberry and Solow worked together to turn *STAR TREK* into the kind of high concept product that networks would be falling over themselves to greenlight. For months, they regularly met up to discuss the direction they wanted to take the series and how best to present it.

Solow felt the biggest obstacle would be to get audiences to accept the time frame of the series. After racking their brains, Solow remembered

advice from the author of *Gulliver's Travels* - Jonathan Swift, who had said that by treating everything as if it had already happened it was possible to make just about anything appear normal. To avoid resorting to the use of flashbacks or pages of exposition, Roddenberry came up with the concept of the captain's log - a form of spoken diary, which would be used to introduce each episode. As a tribute to Swift, they toyed with the idea of changing the name of the featured captain to Gulliver and calling the series *Gulliver's Travels* but after some thought changed their minds.

A SECOND CHANCE

Eventually it was time to pitch the idea to another network. Having had the door to CBS firmly closed to them with the failure of the previous pitch, Solow decided to approach NBC. Up to now, Desilu had failed to convince NBC to develop any of their previous series. And after hearing Roddenberry's detailed pitch NBC studio executives were unconvinced an audience would respond positively to *STAR TREK*'s mixture of sci-fi and fantasy. However, after a certain amount of wrangling, Solow managed to talk them into agreeing to green light a ninety-minute pilot, arguing that, even if they ultimately decided not to go ahead with the series, the pilot could be screened as a TV special thereby allowing



them to recoup their investment.

NBC made it clear they wanted a strong story for the pilot. Roddenberry worked overtime to come up with alternative ideas to present to the network. He brushed up on his pitching technique, and from then on whenever Roddenberry visited NBC to pitch a story, he would make a point of quietly whispering which forced the assembled studio executives to strain to hear the details thereby giving them the impression of being on the edge of their seats.

THE FIRST STORY

After months of deliberation, NBC finally decided to go with a story called *The Cage*. Their reasoning being that the combination of weird looking aliens and beautiful women were elements guaranteed to appeal to a 1960s audience. Oscar Katz also suspected that they chose it because it would be the hardest of the ideas they pitched for Desilu to make.

It was essential to have the script finished in time for the pilot season, which only happened once a year. To be in with a chance, NBC needed to have a finished copy of the script by late summer. Roddenberry worked day and night, ignoring weekends and national holidays to incorporate the notes and suggestions from both NBC and Desilu. Roddenberry wanted the science to be as realistic as possible and sent the script to

various consultants including Harvey P. Lynn a physicist at the Rand corporation who made several important suggestions about how the ship could work and the best terminology to use.

Prior to handing the finished script to NBC, copies were sent to Lucille Ball and Oscar Katz. Everyone was relieved when neither had any comment to make and the script could be sent straight on to NBC. They loved it. It was immediately greenlit for production with a budget of around four hundred thousand dollars. Now for

▲ The ship's doctor (left) was called Boyce and was played by John Hoyt. Spock (right) was present but he was the first lieutenant rather than the science officer.

▼ The transporter was introduced as a way of saving money since it meant the ship didn't have to land on the surface.





▲ Most of the familiar equipment was in place in *The Cage* but looked different. The crew had lasers not phasers and the communicators were gold.

the very first time Desilu had entered the same playing field as studios such as Universal and Warner Bros. But the real work of pulling the production together was yet to begin.

There were two immediate problems. First, the pilot was clearly going to cost more to make than the budget that they had been given and second, as talented as the Desilu staff were, they had no experience of working on a project as complicated as *The Cage*. They would need to look outside for staff who not only had experience of working on long form films and TV series but were available for work.

Finding a director was the top priority. Bob Butler was chosen from NBC's approved list. He boasted an impressive list of credits, which included numerous episodes of *The Twilight Zone*. Butler had also previously directed several episodes of Roddenberry's *The Lieutenant*. Pato Guzman, who was already employed as an

art director on *The Lucy Show*, was tasked with the job of designing the numerous sets. Joining him was artist Walter 'Matt' Jefferies who, while he may not have been aware of it at the time, was given perhaps the most important job of all – designing a credible looking spaceship which by now Roddenberry had decided would be named the *U.S.S. Enterprise*. Meanwhile costume designer, William Ware Theiss was put to work designing outfits that Roddenberry insisted had to look like nothing that had ever been seen before but on a tight budget.

ON TIME AND ON BUDGET

Solow's main priority was locating an associate producer primarily to ensure the production stayed within budget. But finding the right person proved difficult. James Goldstone, a director and an old college friend of Solow's recommended Bob Justman, an assistant director he had previously worked with and, who he felt, was ready to take on the responsibilities of an associate producer. However, Justman didn't share Goldman's faith in him and he suggested Solow and Roddenberry give the job to Byron Haskins, a photographic effects expert who had previously worked on films such as *Robinson Crusoe on Mars* and *Conquest of Space*. Luckily



◀ The *Cage* provided one of *STAR TREK'S* most memorable images when the Talosians 'presented' Vina as a green-skinned Orion slave girl.

for Justman, Solow still had a vacancy for an assistant director. Justman got to work scheduling the production, a gargantuan task, which was not helped by rising tensions between Roddenberry and Haskins over what could and could not be achieved on the budget available.

It was around this time that Pato Guzman left the production to return to his native Chile and it fell to his replacement Franz Bachelin to continue working alongside Matt Jefferies to create the sets. In line with Roddenberry's use of nautical terms in the script it was essential that the interior of the ship had a definite nautical feel. Rather than floors, the *Enterprise* was given decks, the walls were referred to as bulkheads and instead of a front and back or a left to right it had forward or aft and starboard and port. And the ship was never referred to as an "it" but always as "she."

When it came to the design of the ship, Jefferies aimed for something that looked enough like a spacecraft but was far more inventive than the rocket shaped vessels common to sci-fi fans thanks to comic books and previous film and TV productions. Jefferies went through numerous

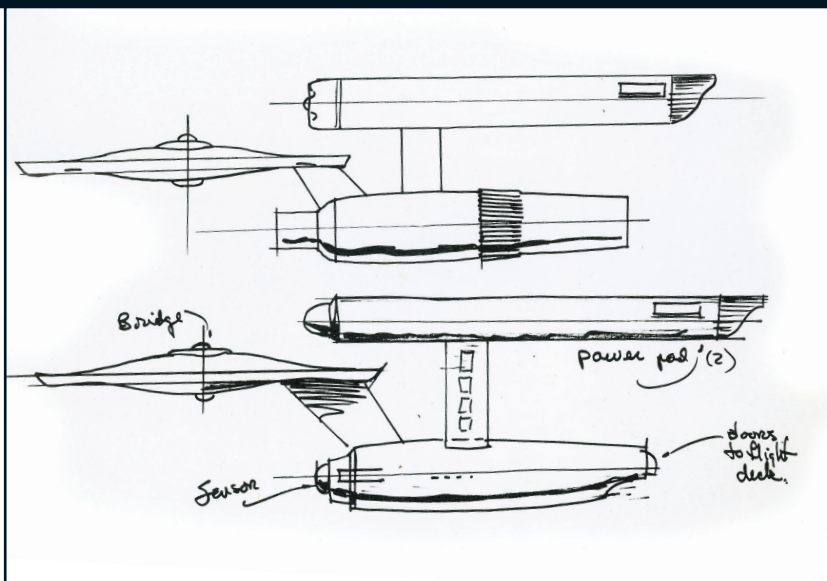
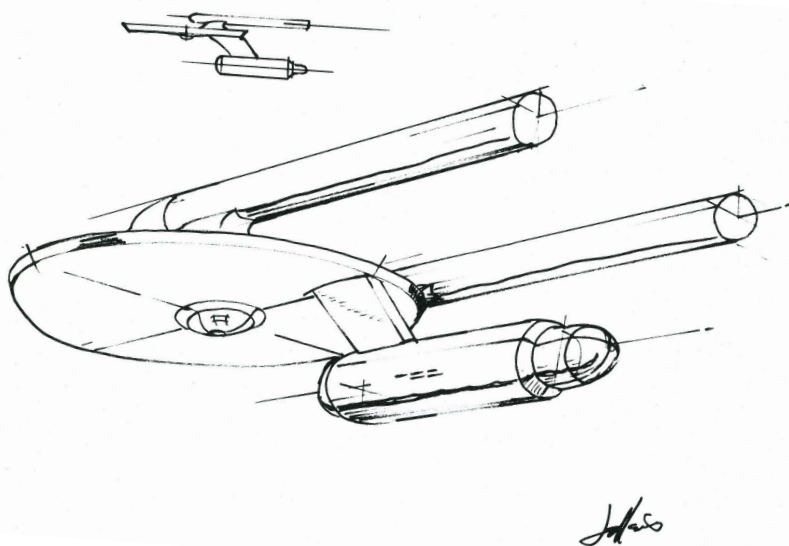
designs until Roddenberry finally settled on a version that featured a torpedo shaped body topped off with a large saucer. Aerodynamically it was unlikely to lift three inches off the ground, never mind making it into space, but as far as Roddenberry was concerned it ticked all the boxes. A fourteen-foot long miniature was constructed for filming which would remain stationary while the camera moved around it. However the model took up so much space this proved difficult and the camera and lighting crew assigned to shoot it were forced to find inventive ways to position the camera to capture the necessary footage.

ASSEMBLING THE CREW

With the sets and ship now in place, Roddenberry and Solow turned their attention to casting. Roddenberry had already decided on Leonard Nimoy, who had previously been cast in *The Lieutenant*, to play the role of alien crewmember Spock, and efforts were focused on finding an actor for the lead role of Captain Christopher Pike. Casting director Joe D'Agosta came up with a



◀ From left to right: Susan Oliver, Gene Roddenberry, Bob Butler and Bob Justman on the set of *The Cage*. The sequence they were shooting is an illusion created by the Talosians but is the only time we saw Earth on the original series.



▲ Two of the many drawings that Matt Jefferies produced as he designed the *U.S.S. Enterprise*. His brief was to come up with something that had never been seen before.

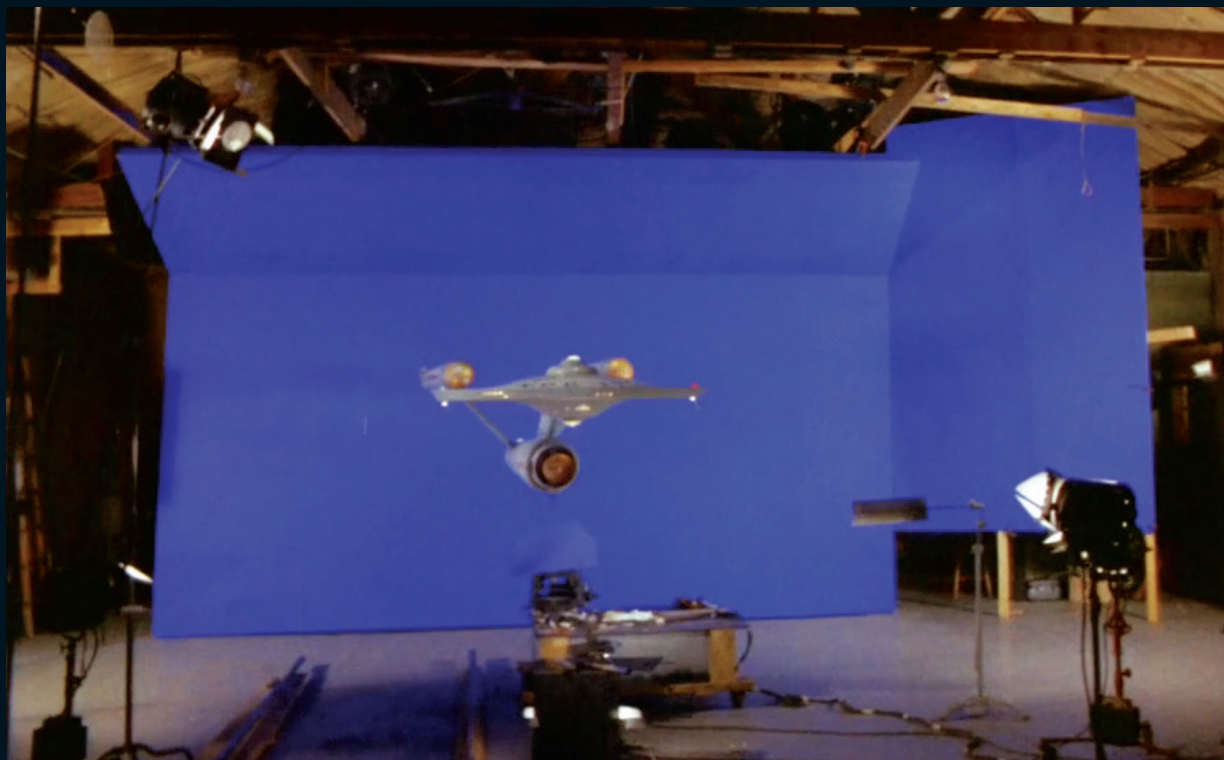
number of possibilities and after spending weekends sifting through them, Solow and Roddenberry decided to offer the role to Jeffrey Hunter, who at the time was well known for his work in films such as *The Searchers* and *The Longest Day*.

Roddenberry had originally wanted actor DeForest Kelley to play the role of ship's doctor but Butler had set his sights on Shakespearean actor John Hoyt, who was eventually offered the role. Meanwhile the role of love interest went to actress Susan Oliver, while Majel Barrett was cast as Pike's

first officer, Number One.

Rehearsals were scheduled to begin on November 3, 1964, with principal photography to follow two days later. By now the production was already over budget and Roddenberry was forced to make cuts to the script and to certain special effects. It was necessary for the team to be inventive. Roddenberry came up with the concept of artificial gravity to avoid flying actors around on wires. And to avoid expensive landing sequences, he decided the crew would use transporters to 'beam' between locations.

► The original *Starship Enterprise* model being filmed by the Howard Anderson company, who provided effects for the original series. The model underwent subtle revisions between *The Cage* and regular production, but despite the differences the earlier shots were too valuable to be abandoned.





◀ Even though they had chosen the script, NBC felt that *The Cage* was too cerebral and serious. It was, after all, a story set mostly in the mind.

Even with those cuts it became essential that everyone stuck to Justman's fourteen day schedule in order to avoid extra costs. But with the complicated make-up needed to turn Vina into a green-skinned Orion one minute and an old woman the next, not to mention the time needed to apply endless pairs of latex ears onto Leonard Nimoy in order to turn him into a pointy-eared alien, delays were inevitable. Before production eventually wrapped, Justman's tight fourteen day schedule turned into sixteen days.

Post production followed and it was during this time that Wilbur Hatch suggested that arranger Alexander 'Sandy' Courage be brought onboard to compose the score for the pilot. Courage used the voice of soprano Loulie Jean Norman together with an orchestra to create an other worldly sound ideally suited to a series set among the stars in outer space.

MOMENT OF TRUTH

Desilu duly screened their pilot before a group of NBC executives, including head of programming, Mort Werner. Hoping for a well earned pat on the head for a job well done. But, although the screening went well, NBC studio executives ultimately decided that a captain clearly suffering

from the stresses and strains of his life and contemplating leaving the service altogether to become a horse farmer was too cerebral.

However they were sufficiently impressed with the quality of production and Desilu's proven ability to have pulled it all off what was clearly a difficult script and acknowledged that the wrong story had been chosen to showcase the series. With that in mind, they announced they were prepared to finance a second pilot.

MAKING CHANGES

There were however several conditions. The second pilot would have a lower budget, dispense with scantily clad green dancing girls and changes needed to be made to the cast. In particular, the network disliked the character of Number One, while the roles of yeoman and ship's doctors would benefit from recasts. And while Leonard Nimoy was deemed to be okay, they had serious concerns about the character of Spock, even suggesting he be completely done away with. They were however happy for Jeffery Hunter to remain in position as star of the show. Armed with these requests, while at the time heartened to have a second stab at the project, Roddenberry and Solow returned to the drawing board...

THE CAPTAIN OF THE ENTERPRISE



When it came to casting the first captain of the *Enterprise*, NBC made it clear they wanted an established star. Names such as James Coburn, Rod Taylor and George Segal were tossed about, as well as Peter Graves and Jack Lord, Efrem Zimbalist Jr. and Warren Stevens while Gene Roddenberry made it clear that Lloyd Bridges, then known for playing an ex navy seal in *Sea Hunt* was his first choice. In the end Jeffery Hunter, known for starring in the movie *King of Kings* and co-starring opposite John Wayne in *The Searchers*, was signed up to play the role of Captain Christopher Pike. However, when Hunter opted out of returning to shoot a second pilot, the hunt for his replacement began. William Shatner was an up and coming actor with both movie and TV credits to his name. After viewing Shatner in a now famous episode of *The Outer Limits*, Roddenberry requested a meeting. Just hours later Shatner were duly signed up to play the now renamed Captain James T Kirk.



CASTING

STAR TREK

MR SPOCK

For the character of Spock, the half-human, half-alien officer, Roddenberry had set his sights on Leonard Nimoy who had featured in *The Lieutenant*. Roddenberry felt that Nimoy's distinctive appearance and voice, were perfectly suited to play the somewhat mysterious, highly intelligent and unflappable alien. However NBC voiced concerns about Spock's somewhat satanic appearance, and suggested the role be dropped. At the very same time they also requested the role of Number One be recast, Anxious to hold onto the character of Spock which he believed was an integral part of the show, Roddenberry solved both problems by axing the character of Number One altogether and giving her characteristics to Spock who was promoted to second in command and given the added job of science officer.



MR SCOTT

In an early draft of *Where No Man Has Gone Before*, the role of the chief engineer was purely functional. When Roddenberry decided the character needed fleshing out, director James Goldstone recommended James Doohan, whose talent for accents led to the engineer becoming a Scotsman from Aberdeen, called Montgomery Scott. Doohan narrowly avoided being axed before regular production began when Roddenberry decided there was no need for an engineer and actually sent Doohan a letter to that effect. After some persuasion from Doohan's agent, Roddenberry changed his mind.

NUMBER ONE

According to Gene Roddenberry the role of Number One, second in command to Captain Christopher Pike had been written specifically with Majel Barrett in mind. Barrett was then an aspiring actress who'd had a small role in Roddenberry's previous series *The Lieutenant* which had been cancelled after just one season. Following a screening of *The Cage* NBC felt the analytical Number One came over as too cold and suggested a recast for the second pilot. Majel Barrett would later be cast to play the recurring role of Nurse Christine Chapel.



ALDEN/UHURA

NBC's policy of anti-discrimination led to the casting of African American actor Lloyd Haynes as communication's officer Alden. But, on the verge of starting work on the series, Roddenberry decided the character should be female and suggested a young African American actress he had worked with on *The Lieutenant* Nichelle Nichols – a role which was to earn her the distinction of being one of the first black women to play an important role in a network TV series.

THE DOCTOR

DeForest Kelley was Roddenberry's first pick to play ship's medic Doctor Phillip Boyce in *The Cage*. Kelley was a contract actor who had appeared as a support character in a number of big Hollywood movies, such as *Gunfight At The OK Corral* and *Raintree County* but, when NBC announced they wanted a better known actor in the role John Hoyt, who had appeared in a host of TV series from *Gunsmoke* to *Hogans Heroes*, was cast. When NBC commissioned a second pilot, Roddenberry again put forward DeForest Kelley's name but this time the role of Doctor Mark Piper was given to veteran actor Paul Fix, best known for his work in Westerns. It was only when NBC greenlit the first season of the series that Roddenberry finally got his wish and DeForest Kelley signed on to play Doctor Leonard McCoy.



THE CAPTAIN'S YEOMAN

In Roddenberry's character notes for *The Cage*, Yeoman Colt was described as cute, shapely, and bubbly and Lauren Goodman appeared to fit the bill. However NBC disagreed and for the second pilot, *Where No Man Has Gone Before* Yeoman Colt was replaced by Yeoman Smith, this time played by model Andrea Dromm who was also cute, shapely and bubbly. But by the time the show began it's first season, Yeoman Smith was now Yeoman Rand and actress Grace Lee Whitney who had appeared in several Billy Wilder films had taken over the role.





WHERE NO MAN

HAS GONE...

Against all the odds *STAR TREK* had been given a second chance, but making the second pilot would be far from plain sailing.

▲ *STAR TREK*'s second pilot, *Where No Man Has Gone Before*, featured a new captain, new costumes and a more upbeat attitude.

NBC's decision to greenlight a second pilot was a vote of confidence in the idea of *STAR TREK*, but being given a second chance was unusual. Roddenberry and his backers at Desilu knew they wouldn't get a third chance. A lot was riding on what they did next, which would be the difference between Desilu getting its first series on NBC or remaining the small

studio that, thanks to two failed pilots, had comprehensively proved it couldn't.

NBC had said that they wanted a story that was less "cerebral" than *The Cage* so Roddenberry's first task was to start work writing new scripts. The network wanted to be presented with three finished alternatives and had provided the necessary funds. One of the scripts would then be

chosen for the pilot. Roddenberry was ready to get to work but Solow was not convinced that Roddenberry would have the time to write all three scripts, and he was keen to see what other writers would be able to bring to the table.

Samuel Peeples had previously helped Roddenberry when he was developing his ideas for *STAR TREK* and was now given the chance to produce a script, which focused on what would happen if two members of the crew suddenly developed godlike abilities.

Steven Kandel had previously written a pilot for a TV series about a UFO carrying refugees from another world and had a reputation for coming up with material that appealed to the networks. After a meeting with Roddenberry, he began working on a treatment based on his own story idea called 'Warrior's World,' which focused on a planet where good manners were the order of the day and any breach would result in the offender having to fight for his or her life. While Roddenberry liked the basic idea he felt there was too little in the way of story or character motivation. After two story revisions, the idea was dropped and Kandel began working on an idea that Roddenberry had developed as part of the original pitch. Called 'The Women,' it focused on a wily space trader who runs a lucrative business supplying lonely, wealthy miners with beautiful and sexy wives. At the same time Roddenberry had come up with an idea for a story called *The Omega Glory*, an action adventure set on a parallel Earth, where a nuclear war had resulted in a society divided into communists and non communists.

CHANGE OF HEART

Although Roddenberry and Desilu hoped to hold onto Jeffery Hunter, he had only been signed for one pilot with an option for a series. A special screening of *The Cage* was arranged for Hunter to convince him to return. However Hunter sent his wife Sandy Bartlett in his place. After viewing the pilot, she made it clear that Hunter did not believe *STAR TREK* was the right vehicle for him as he was, after all, a movie star. Desilu's head Oscar Katz quickly offered Hunter a rise in salary to return to role. When Hunter refused, Katz continued upping the offer. When Hunter continued turning them down, Katz eventually lost patience and gave up.



STAR TREK was now without a star. NBC had also made it clear that they would prefer that the characters of Number One and Spock were dropped. And Yeoman Colt and Dr. Boyce would be recast. That left Roddenberry without any co-stars. Solow reasoned that with a guaranteed pilot episode to bring to the table along with the possibility of a series, finding a replacement for Jeffery Hunter wouldn't present too much of a problem.

As for Spock, NBC had previously indicated that the "devil like" qualities of the character would not sit well with audiences, however Roddenberry was equally convinced that as the only alien, Spock was an important element in a show, which was about travelling through the Galaxy and

▲ The new captain would be portrayed by William Shatner, who brought confidence and charm to the role. In response to NBC's notes, Pike's self doubt was banished, and in its place Kirk had a definite sense of humor.



▲ The network was concerned about Spock, but despite promising to put him in the background, Roddenberry actually expanded his role, giving him several pivotal scenes with Kirk.

encountering new species. It seemed likely that NBC might refuse to go ahead if Roddenberry insisted on holding on to the character. However, Solow managed to convince NBC executives to leave the character in place, pointing out that if it failed to be greenlit for a series, having Spock onboard would make no difference and if it did they could talk it through again.

Director James Goldstone, who had previously worked on TV series such as *Voyage To The Bottom Of The Sea* and *The Outer Limits* was brought onboard early to give his input on the scripts Roddenberry was producing.

ENTER SHATNER

The team now turned their attention back to casting and most importantly finding a replacement for Jeffrey Hunter. Solow was in contact with the Ashley-Famous agency and had been furnished with a list of recommendations. Among them was William Shatner, an experienced theater actor who had appeared in the movies *Judgement At Nuremberg* and *The Brothers Karamazov* and had guest starred in a number of TV series notably *The Twilight Zone* and *The Outer Limits*. Shatner had been described as a “big new star” and “real hero material.” By good fortune, for

► In the early days of *STAR TREK* it was a given that the cast would include an attractive yeoman. In the second pilot the character became Yeoman Smith.

Desliu at least, a show that he was starring in, *For The People*, had just been cancelled. A meeting between Shatner and Roddenberry was quickly arranged. Shatner clearly embodied all the qualities needed for the captain of the *Enterprise* and just, as importantly, was a fan of the first pilot. Roddenberry was just as impressed and by the end of the day Shatner had committed to play the role.

Leonard Nimoy was approached to reprise the role of Spock, now promoted to second in command. Worried about being typecast, Nimoy was reluctant to commit. However, after some deliberation, and some advice from fellow actor Vic Morrow, who told Nimoy that he was unlikely to be recognised under all the makeup and that the show was likely to be cancelled after one season, Nimoy agreed to return.

THE NETWORK'S CHOICE

By now two of the three scripts were completed. *Mudd's Women* having been delayed due to writer Kandel falling ill. Everyone agreed that Peebles's script had all the elements likely to appeal to NBC. Roddenberry wasn't entirely happy with *The Omega Glory* but it was submitted to NBC too. NBC immediately agreed that *Where No Man Has Gone Before* was the best option and Desliu was instructed to get it into production.

Now came the task of casting the guest stars. In the script two crewmembers, Gary Mitchell and Dr Elizabeth Dehner develop godlike abilities after the *Enterprise* encounters a strange barrier in space.





◀ Several familiar faces first appeared in the second pilot including George Takei, but at this point Sulu was a scientist rather than the helmsman. James Doohan was in place as the chief engineer. Paul Fix, however, only made a single appearance as the ship's doctor.

Sally Kellerman, an up and coming leading lady who'd made appearances in *Ben Casey* and *The Outer Limits*, was signed up to play Dehner. While Gary Lockwood who would go on to star in Stanley Kubrick's *2001, A Space Odyssey*, and had previously appeared in Roddenberry's earlier series *The Lieutenant* was signed to play Gary Mitchell. NBC had been less than impressed with John Hoyt's performance as Dr Boyce and the role of ship's doctor, now known as Mark Piper was given to veteran actor Paul Fix. Blonde model Andrea Droom was cast as Yeoman Smith and Paul Carr as

the navigator or Lieutenant Lee Kelso, who was destined to be the first crewmember of the *Enterprise* to die in the line of duty.

NBC had a policy of including non white actors in the cast of their shows and after a short search, African American Lloyd Haynes in his first TV role was duly cast as ship's communications officer, Lieutenant Alden.

Roddenberry wanted the supporting characters to have definite personalities. James Doohan was called in to audition for the role of the ship's engineer. Doohan recommended by James



◀ About half the sets needed for the series had been built by the time *Where No Man Has Gone Before* was filmed. As more sets were built Jefferies constructed a model to show the directors how the soundstage was laid out.



▲ Lt. Alden is one of the great lot characters of STAR TREK. He would have been a regular cast member but was replaced by Lt. Uhura when the show went to series.

Goldstone who told Roddenberry that Doohan was known for his talent for accents. Roddenberry requested a demonstration. Doohan suggested that Scotsmen tended to make the best engineers. After listening, Roddenberry and Solow made two decisions – one that Doohan had the role and the other that Montgomery Scott would now be an irascible Scotsman. Meanwhile the role of the head of the ship's astro sciences department, Mr Sulu, went to George Takei. Up to this point Asian actors tended to be confined to playing bad guys. Takei would later assume his familiar position at the helm making him one of the first good oriental characters to appear in a major TV series.

ENTER SHATNER

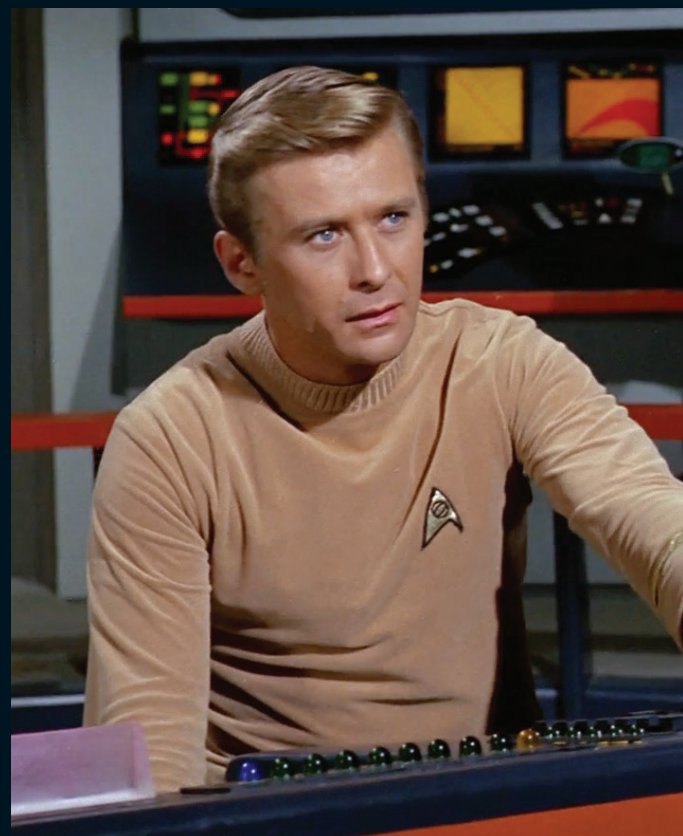
A budget of \$215,000 was set which was way below the \$615,000 put up for *The Cage*. But, as NBC pointed out, sets from the first pilot could be reused and the second pilot was now only 60 minutes long as opposed to the ninety minute *The Cage*.

Money also needed to be put aside for the various props called for by the script, such as phasers, custom made silver contact lenses for both Sally Kellerman and Gary Lockwood to give them their godlike appearances and numerous latex pointed ears for Leonard Nimoy.

Bob Justman came up with a nine day schedule which Solow urged him to cut back to seven. It

was more important than ever for the production to run smoothly and that meant hiring the most experienced crew they could lay their hands on. Matt Jefferies, who had been responsible for designing the *Enterprise* and some of the sets, including the bridge was re-hired and immediately got to work broadening the aspects of the existing sets to enable them to be shot from more than one angle. Jefferies also knew that if the show got picked up the same sets would be used for the series and that there would be little money available to make any big changes. Fred Phillip's who had been responsible for designing the make up for Spock was unavailable and was replaced by Robert Dawn who previously worked with Alfred Hitchcock.

Unfortunately, Bill Snyder, director of photography on *The Cage* was working at Disney and was unable to return to shoot the second pilot. A call to the union revealed that no qualified replacements were available for the job. In the nick of time, director Goldstone recalled a veteran cameraman known for his skill in shooting complicated films. Having managed to track him down, Goldstone invited him in for a meeting. That old timer turned out to be Ernie Haller who'd been



► The ship's helmsman was called Lee Kelso, but although the audience might have expected him to become a series regular he died towards the end of the episode.



◀ The story focuses on the ship's navigator and Kirk's close friend Gary Mitchell who gains superhuman powers after passing through a barrier at the edge of the Galaxy. As he becomes more powerful, he becomes less human and less moral and Kirk must decide how to deal with him.

working in the movies since the 1920s and whose last credit was on *Gone With The Wind*. Solow, Roddenberry and Justman hired him on the spot.

NAMING THE CAPTAIN

With all the pieces now in place only one small detail still remained – picking a name for the as yet unnamed captain of the *Enterprise*. Roddenberry sent a list of 16 names, ranging from Christopher, Patrick and North to the research department for clearance and after some deliberation it was decided that the new captain of the *Enterprise* would be called James Kirk.

Principle photography was schedule to begin on the morning of July 19, 1965 in the same studio previously used for *The Cage*. By day five the production was already behind schedule. Matters were not helped when bees attacked the cast and crew, which left William Shatner with a swollen eye and Sally Kellerman unable to sit down, and Gary Lockwood found his silver contact lenses almost unbearably uncomfortable. The delays continued and shooting continued past the seven days on Justman's schedule, which had to be financed by Desilu. Solow had been adamant that nine days would be the absolute limit. Cast and crew worked overtime to meet the deadline with

filming complete at 4.17 on day nine. The rushes confirmed that Shatner was every inch the leading man, handsome, charismatic and portraying Kirk as capable, intelligent and heroic.

In the absence of the character of Number One, Spock was now filling the roles of both first officer and science officer. Once again Roddenberry and Solow were impressed with Nimoy's portrayal of the character, which they deemed to be the proper mixture of capable and yet mysterious.

STATE OF THE ART FX

Post production followed and the Howard Anderson company filmed new shots featuring an upgraded model of the *Enterprise* and numerous special effects, such as the barrier around the edge of the Galaxy, phaser blasts, transporter effects as well as matte shots and shooting a title sequence. John Foley took over the editing, while a score was added by Alexander Courage. The whole process took five months but finally *Where No Man Has Gone Before*, the second *STAR TREK* pilot, was ready to be delivered to NBC at the end of 1965. It took precisely two months for Roddenberry to learn that their hard work had paid off when in February 1966, NBC confirmed that a *STAR TREK* series was a definite go.

STAR TREK™

