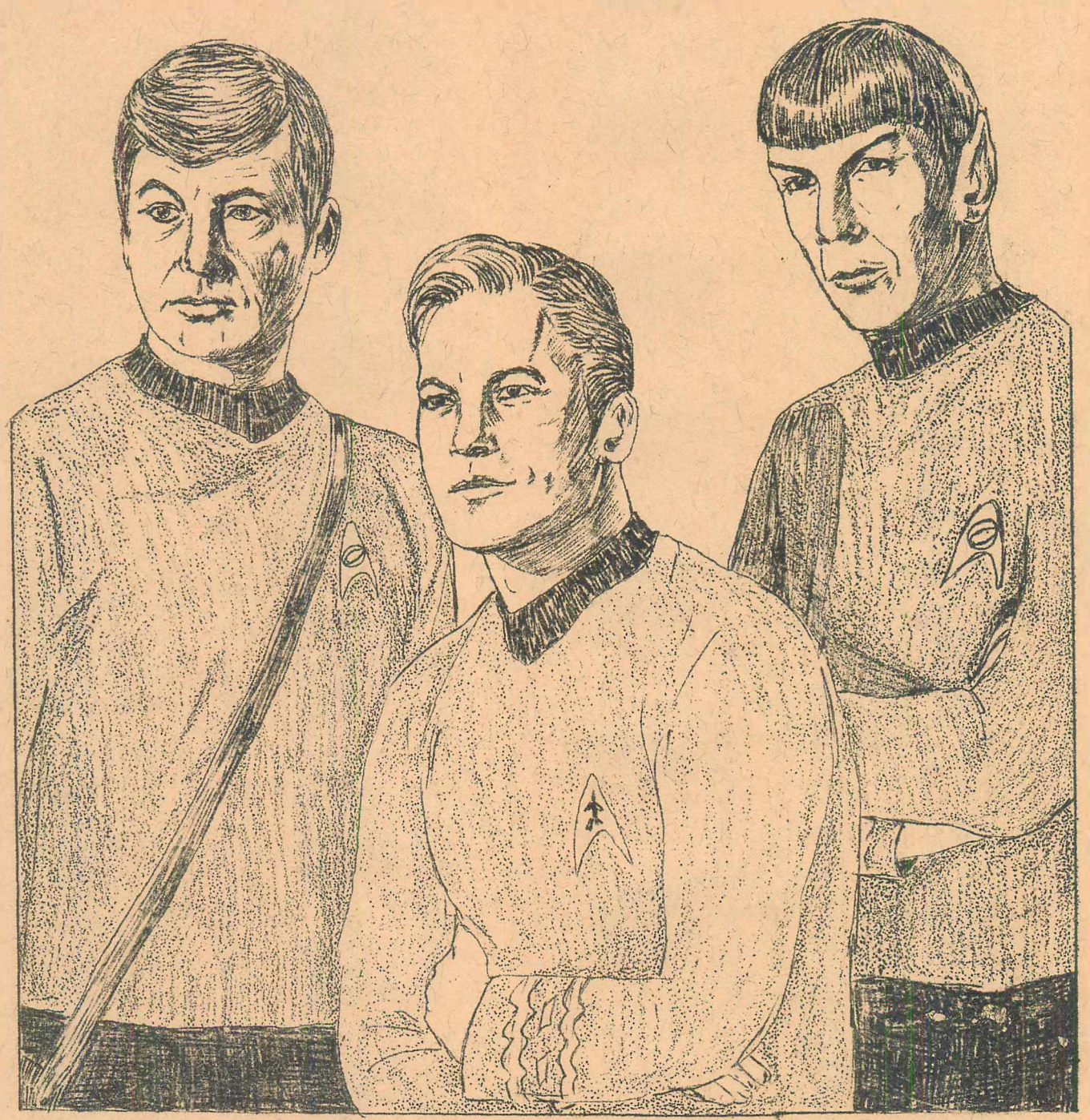


ST-PHILE #2

NOV. 68

Edited by: Juanita Coulson
and Kay Anderson

Published by: Juanita Coulson, Route #3,
Hartford City, Ind., 47348 50¢ @

WRITTEN MATERIAL

ARTWORK (artists in alphabetical order)

COMMENTS BY THE PUBLISHER

Here we go again. For various unhappy reasons - a woeful combination of physical, mechanical and temporal ills - this issue is late. Extremely. My profound apologies to our contributors and those faithful subscribers who signed up in advance for this issue. I tried to hurry, but the fates were very unwilling. (Among other things, at one point while transporting home a recently-repaired mimeograph machine the car which was doing the transporting pulled up lame, robbing me of the use of both the mimeo and the car.)

Equally, for various reasons this promises to be the last issue of ST-Phile. We certainly have not grown tired of or disenchanted with STAR TREK, but producing this fanzine has become too much of a chore. The cost can be borne, but the loss of time cannot. Regretfully, we must close up shop. With this issue ST-Phile will most likely pass into history, barring a miracle, not expected to be forthcoming. We have on hand a small quantity of a second printing of ST-Phile #1, if you happen to be missing that issue. I do not anticipate a third printing. My cranking arm couldn't take it.

Geographically, this has been the most complicated amateur publishing venture I have ever been acquainted with. My mailing address (and the place to send your sticky 50¢ pieces) is in Indiana; Kay Anderson, valued friend and co-editor, lives in Oxnard, California. Fortunately, despite rather heavy odds, we were able to get together this summer for an editorial conference - otherwise your publisher's enthusiasm might have faltered beyond repair. You can thank Kay for the eventual appearance of ST-Phile #2.

Since our family vacation trip took us into the general area, the Coulsons took the opportunity to visit the STAR TREK set with Kay. Some of Kay's observations are in this issue, and well worth reading if only for the insight they afford into the work which goes into making the magic you see on your television screen. As for my own reactions, they are far too many to catalogue here, and some are too personal. I very much appreciated the kindnesses of Gene Roddenberry and his staff in making our visit possible, and thank them sincerely for a chance to see words becoming action.

The strongest aura of the STAR TREK set is professionalism. There are moments of levity and clowning, of course, and difficulties, but the end product by and large reflects the hard work that went into the making of STAR TREK. Finally, the greatest impact made upon me was by the people. It is most impressive to see first hand the energy .. and dedication of a number of people -- many of whom the tv viewer never sees (directors, costumers, makeup men, electricians, cameramen, and of course the writers, who make the whole dramatic adventure start); the actors too are nice people, and not at all the stereotypes imagined by casual fans. For just a couple of examples: Nichelle Nichols in the flesh is stunningly beautiful -- your small television screen can't begin to capture her appeal (more petite than she appears on the screen, she is also even more spectacularly stacked than you might think); and DeForest Kelley seems younger than his screen appearance suggests, and he comes across as a man genuinely interested in people.

Most of all, it's pleasant to discover the magic doesn't disappear once you've watched it being created.

If it were possible, the one change we would work in the present STAR TREK would be to bring Gene Roddenberry back as a more active participant. His touch is missed, though we are pleased to see STAR TREK continuing under other hands. And it is, after all, the only game in town if you're choosy about your science fiction drama. In LAND OF THE GIANTS Irwin Allen has once again apparently spent a fortune in sets and nothing on intelligent scripts. And JOURNEY TO THE UNKNOWN unfortunately turned out to be moldy fantasy of a sort that was dull decades ago.

It is always possible NBC's Great God Nielsen will once more cast a wicked eye on STAR TREK. Don't wait for that to occur to write -- not necessarily frequently, but steadily and intelligently. Serious and constructive writing. If you approve of a particular episode, write Mort Werner and tell him so. Don't write him in care of STAR TREK (you can write them a separate letter with your comments): write Mort Werner, Programming, 30 Rockefeller Plaza, New York, NY, 10020. A continuing stream of adult comment and praise from STAR TREK viewers can certainly do no harm, and it might help convince someone in power that the television audience really does have the ability to digest stiffer ideas than are currently being fed it by the majority of network series material.

If you have comments, quibbles, etc. with the material in either issue of ST-Phile I will do my best to forward your letters to the authors and artists in question.

Thank you all for your kind attention and enjoy, enjoy.

Juanita Coulson

November, 1968

STAR TREK: '67-'68 SEASON

We were tempted, when compiling this listing of the 1967/68 season of STAR TREK, to simply list titles and broadcast dates. When compiling a list of the 1966/67 season for ST-Phile #1, your editrixi stated that additions and corrections would be welcome. Welcome or no, they were certainly forthcoming, and no single set of corrections and/or additions agreed with any other set. Hence, there is no appended list of corrections for that compilation in this issue; listing all the variations would consume far too much space.

The listing below has been cut to the bare essentials, with no attempt to include rerun broadcast dates (overseas viewers don't get them in any particular order anyway - it is the initial and complete list only which is useful to them). If you disagree with details or quibble about a scripter, please feel free to cross out and write in your own corrections. But don't argue with us concerning them, please. Argue with each other, if you must.

TITLE	SCRIPTER(S)	DATE
Amok Time	Theodore Sturgeon	Sept. 15, '67
Who Mourns For Adonais?	Gilbert Ralston	Sept. 22, '67
The Changeling	John Meredyth Lucas	Sept. 29, '67
Mirror, Mirror	Jerry Bixby	Oct. 6, '67
The Apple	Max Ehrlich	Oct. 13, '67
The Doomsday Machine	Norman Spinrad	Oct. 20, '67
Cats-Paw	Robert Bloch	Oct. 27, '67
I, Mudd	Stephen Kandel	Nov. 3, '67
Metamorphosis	Gene L. Coon	Nov. 10, '67
Journey to Babel	D.C. Fontana	Nov. 17, '67
Friday's Child	D.C. Fontana	Dec. 1, '67
The Deadly Years	Don Harmon	Dec. 8, '67
Obsession	Art Wallace	Dec. 15, '67
Wolf in the Fold	Robert Bloch	Dec. 22, '67
The Trouble With Tribbles	David Gerrold	Dec. 29. '67
The Gamesters of Triskelion	Margaret Armen	Jan. 5, '68
A Piece of the Action	Gene Coon & Don Harmon	Jan. 12, '68
The Immunity Syndrome	Robert Sabarof	Jan. 19, '68
A Private Little War	Jud Crucis and Gene Roddenberry	Feb. 2, '68
Return to Tomorrow	Robert Kingsbridge and Gene Roddenberry	Feb. 9, '68
Patterns of Force	John Meredyth Lucas	Feb. 26, '68
By Any Other Name	D.C. Fontana & Jerry Bixby	Feb. 23, '68
The Omega Glory	Roddenberry	March 1, '68
The Ultimate Computer	Lawrence N. Wolfe and DC Fontana	March 8, '68
Bread and Circuses	Gene Coon and Gene Roddenberry	March 15, '68
Assignment: Earth	Gene Roddenberry and Art Wallace (?)	March 29, '68

WHAT I DID ON MY LUNCH HOUR

RUTH BERMAN

Bjo Tribmle, staying with me while visiting LA over the weekend to run various errands, said if I could arrange to get away from work for a few hours she could arrange to get me into Desilu Studios to see the STAR TREK outfit. The other girl in the office said of course, go right ahead...unless we got busy.

I thought hard thoughts at the telephone all morning Friday, and it stayed quiet. Near the end of the morning I took a bus to Melrose, walked from Melrose and Western to Melrose and Gower, and along a long, long block to the entrance on Gower. The guard gave me a pass to Room 308 Building E. I was about to make a swift takeoff when he asked if I knew where Building E was. "Er...no." Patiently, he told me.

The directions were easy to follow: through the door, out the door beyond it into a walled-in little world which is Desilu, and go left down the street to Building E. Room 308 turned out to be Gene Roddenberry's office (he wasn't in town, however). Bjo was there, talking with D.C. Fontana, who turned out to be a tall, slender woman with a chic dress and a pleasant manner. (Bjo commented that only Ruth Berman would think Dorothy Fontana was tall. But I suspect my impression was influenced not only by my own shortness but by feelings of extreme excitement and readiness-to-be-awed.)

Bjo got a pass for us to go on the set, and we went to another building, a vast dark barn of a place with bits of Enterprise squashed together all over it. We tiptoed past the sickbay and the tiltable beds, down a corridor of the backs of other bits of set, and into a large central area, where about one-half of the bridge was in place. The other half was dispersed in pie-wedged segments behind us.

The scene they were shooting was from a show called "The Ultimate Computer," and I gathered from the bit of it we saw that it deals with a machine which is supposed to be able to run a starship: i.e., Kirk's job is about to be automated, if the invention works properly, and Kirk will be out of work. It does not work properly. It has taken to assuming that all other vessels are enemies, and it has just destroyed a mining ship (automated, fortunately...no people killed). Spock calls Kirk and tells him to come to the bridge. Kirk comes instantly, with McCoy ("Great little machine," murmurs McCoy, "except it doesn't have an off-switch"). They examine the situation a bit, call the inventor (played by William Marshall) to the bridge, and he, in effect, says "Now what?" and he and Kirk are rude to each other a while. I suppose it will take three or four minutes of air-time; it took them an hour to film.

First they did the segment getting Kirk and McCoy on to the bridge. I wasn't able to see most of the reasons for re-takes. A couple times the actors blew lines, and once Shatner leaned out of the spotlight focussed on him, but most of the time they seemed to have stopped for some technical reasons, not apparent to me. In any case, each segment required several takes. William Shatner and DeForest Kelley spent a longish time standing in back of the elevator doors for that first segment; every take opened with a cry of "Quiet in the elevator," except once when it was "No giggling in the elevator." At that, Shatner let out a manic chortle.

When they finally got Kirk and McCoy on the bridge and settled, I became aware of three concentric layers of activity. In the middle were Shatner and Kelley, busy acting. Around them were actors with lines in the scene but not on camera (and a few who were not in that scene but ready for the next). These were, starting just to the left of Spock's sensor's and going clock-wise: a thin, sad-faced short man in a blue uniform, perched on top of a step-ladder and reading a book; Leonard Nimoy, sitting in

Spock's chair, facing the center of the bridge, with his script in his lap and his feet up on the railing; Nichelle Nichols; James Doohan (who to my delight recognized me - from a previous meeting at a convention - when he happened to look out in our direction and waved to me); and, standing in the spot where they would have been sitting if that section of bridge had been set up, George Takei and Walter Koenig. They were supposed to be reading vital information off their instruments and, if you closed your eyes, you thought they were. Actually, they were standing with their hands on their knees and their heads together, like two boys watching a game of marbles. The third layer, out in the twilight beyond the set, was a vast crowd of director, camera men, grips, costumers, and assorted bystanders.

Between takes most of the actors came down off the bridge and wandered around chatting. Leonard Nimoy did not. He stayed in his chair and, I thought, looked tired, so I did not try to speak to him. I got to talk to most of the others. James Doohan came over to say hello and ask how I was. Bjo learned later in the afternoon that he'd got married just a couple weeks earlier.

William Shatner came over to talk to Bjo, and at some point she made a remark to the effect that he mustn't expect me to say anything because I was overwhelmed. "Nonsense," he said teasingly, "she's not overwhelmed. Look at that bright glint of intelligence in her eyes. You're not overwhelmed, are you?"

"I'm overwhelmed."

He looked startled and paused. "No, you're not."

"If you say so."

"You're overwhelmed."

"My agreeing with you that I'm not proves that I am."

He nodded, and proceeded to get me talking, first a bit about myself, and then a lot about my opinions of the show: how did I think this season compared to last, which shows I had liked and why, which hadn't I liked and why. I gather that he does this to many people and has an insatiable curiosity for finding out how people react to STAR TREK and why. I said that my favorite shows this season had been "Mirror, Mirror" and "The Changeling," and mentioned that the "My son the doctor" line in the latter had really cracked me up. At that he looked very happy and said that the line had been added by the cast, and the author hadn't liked the addition. He is a charming man -- even, though he may not like the term -- an overwhelmingly charming man when he chooses to be.

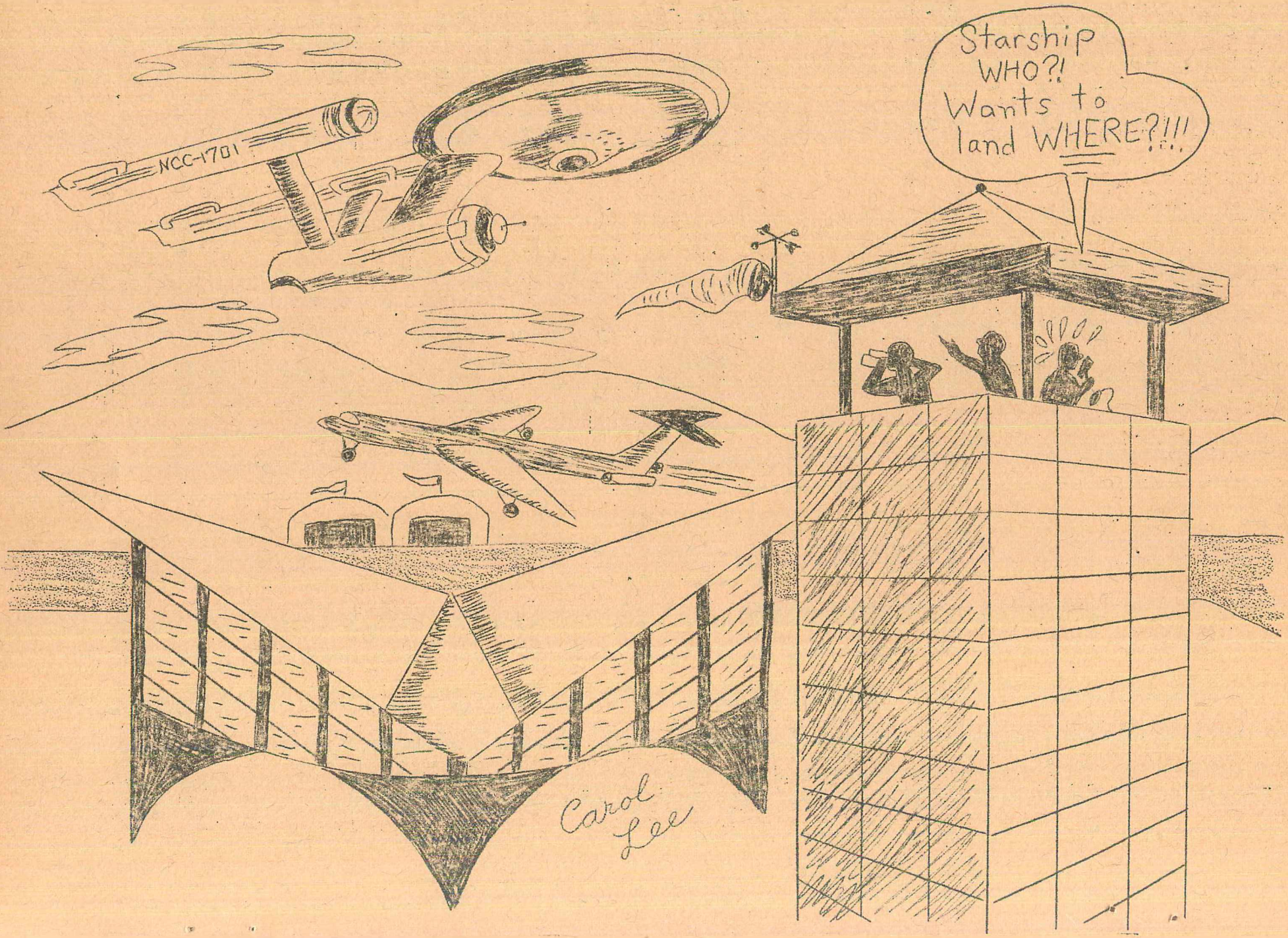
Someone teased DeForest Kelley about the problem he must have memorizing a line like "Jim!" He said, "That's right," and started exclaiming "Jim! Jim!" over and over, now urgently, now soothingly, now wearily, now in a high voice, now in a low voice. They were all voices he's actually used delivering that difficult line on the show.

Bjo asked Takei if he hadn't gotten a lot of inscrutable Oriental parts to play during his career. "Oh, no," he said. "I'm about the most scrutable Oriental around. Now you take that guy with the pointy eyebrows: he's <u>really</u> alien."

After lunch we visited the set again briefly. They were filming the same scene, this time getting Spock's lines and reactions on camera. The other principals sat around a table studying their scripts. Koenig was memorizing his--a carry-over from work in theatre, I should think, because with such short scenes it's obviously not necessary to do much memorizing at one time. He looks like a conscientious person and, I think, I is a little overwhelmed by sense-of-wonder himself.

I left reluctantly, after about four hours of lunch hour, and returned to the office to find that all the machines in the office had gone haywire and a single story had come in. I helped manipulate the machines so that they could be used to get the single story out, and spent the rest of the afternoon listening to the craziest of them clicking uncontrollably to itself.

<u>Wanted</u> - Information on S.T. AND <u>S.F.</u> fanzines and clubs.
Write: Ann Wilson, 106 Wilburn, Statesboro, Ga. 30458


NCC-1701
Starship WHO?! Wants to land WHERE?!!!
Carol Lee

Liberalism In Outer Space

by

E. A. ODDSTAD

I am willing to admit that there are t.v. shows more neatly put together than Star Trek and more carefully polished. But Star Trek has a secret ingredient: ideas.

Of course, all. t.v. shows like all works of art reflect the ideas and moods of their age. The 1950s was the age of the Cold War and Togetherness (among other things). Americans were exhausted after the Great Depression and the Second World War; and they were frustrated because their struggles had produced no new improved world. So they went into their houses, shut the world outside, and rested for a while. The generation of the 1950s married early, had large families and tried to believe that there was nothing seriously wrong with their society. America (they said to themselves) had no real problems, only phony problems manufactured by red demons in Moscow.

As I remember it, a considerable number of t.v. shows, good and bad, were centered in one house, often in one room: the kitchen in Our Miss Brooks, the living room in Burns and Allen, the Longbranch saloon in Gunsmoke. These small worlds were populated by correspondingly small collections of friends. Ruth Berman points out that "t.v. shows generally center about a small world populated by a small collection of friends. It holds the budget down and makes for audience identification." (1) True, but within the t.v. format, there have been changes.

The 1950s was the age of the Western on t.v. and in the movies. A form of art as stereotyped as Chinese opera, the Western is a morality and history play in which good triumphs over evil and civilization over barbarism. In it, "The American hero must triumph over the forces of darkness." (2) In Bonanza, the ultimate 50s Western, we were given a warm, wonderful family isolated from society. Until this year, there was nobody on the Ponderosa except Cartwrights and a Chinese cook. David Dortort, the man responsible for Bonanza, had a new show on t.v. for the 67-68 season: The High Chapparal. Like Bonanza, it is a family Western. But the Cannon family exists in a society. There are cowboys on the Cannon ranch. Beyond the ranch are three (count them) societies: Mexican, Apache, and Anglo. The family's small world has opened up. The family itself shows signs of cracking. The Cartwrights understand each other. The Cannons get on one another's nerves. Big John Cannon has a dream of uniting the three societies into one Great Society; he has trouble holding his own family together. Togetherness has been tossed into the garbage can of history.

In the present decade, we have Alienation and The System from which one is alienated and a sense that now "things fall apart; the center cannot hold" (3) Now many t.v. heroes are outsiders or even crooks, people who don't fit in, who fight The System. Look at It Takes A Thief. The hero is a criminal kept (between episodes) in a prison disguised as a suburban house. Usually, the outsiders - the crooks - are on the side of God and apple pie, which justifies their illegality. In Mission:Impossible, good is defined as anything the good guys do.

Science fiction ispopular in periods of wide-spread anxiety. (The same is true of U.F.O.s. Sightings have increased as the Vietnamese War grows more and more serious. People seem to be watching the sky for I.C.B.M.s - or angels to get us out of the mess.) Science fiction was last popular in the 1950s - the period of the Cold War and the witch hunts. At that time, there were a number of science fiction series on t.v. They disap-

peared c.1960. In the last few years, science fiction has made a come-back. First (I think) in The Man From U.N.C.L.E., then in Lost in Space, Journey to the Bottom of the Sea and Time Tunnel, last and best in Star Trek. At the same time, various fantasy shows -Bewitched and all its progeny - appeared.

Star Trek, unlike other shows, not only reflects ideasbut discusses them. To begin with the Star Trek triad - Spock and McCoy each represent virtues in the manner of Spenserian knights. Spock is the intellectual man and McCoy the sensual man. Spock also represents logic and McCoy emotion. And I think it can be argued (though I will not argue it here) that they represent two kinds of morality: philosophic and humane. Kirk was apparently intended to be an Aristotelian mean between these two extremes. But while he is certainly a sensual man, there is no evidence that he is an intellectual man. As Ruth Berman argues, he is less logical than McCoy - witness any show in which his ship, his crew or his image as the heroic captain has been endangered. And his morality is mostly verbal. Kirk represents - if anything - the neurotic man. Spock and McCoy serve to supplement his rational, emotional and moral deficiencies. (4)

All three of them are modern alienated heroes: Spock because he is neither Vulcan nor human, and Kirk because he is separated from other people by the mask of the heroic captain. It's hard to pinpoint why or how McCoy is alienated, but as far as we can tell he has no friends except Kirk and Spock.

Their immediate enbironment is the star ship Enterprise. Beyond it is the Federation, bordered by the Klingon and Romulan empires, with various neutral planets(inhabited by saints, gods, or pre-industrial peoples) interspersed.

The Federation is a bigger and better United States or United Nations: a collection of states (planets) that act as one in interstate and 'international' affairs, but act independently in internal affairs. Thus, on Vulcan it is legal to commit murder in a ritual duel. (5) Kirk acted as if this was neither normal nor legal in his part of the Federation. Again, we have been told that the Federation punishes only one crime with death; that crime is (or was) landing on an off-limits planet, Talos IV. (6) But on Deneb V (as far as I can tell a Federation planet) fraud is punished by death. (7) Obviously, Federation laws and Denebian laws are different. What we seem to have is a varied assortment of local legal systems and one federal legal system, which handles communal problems such as Talos IV. The whole set-up looks strangely familiar.

All we know about the Federal government is that the Federation is governed by a council. The council is closer to the U.N. Security Council or General Assembly than to the U.S. Congress. For one thing, Spock's father Sarek is the Vulcan ambassador, and there is no such thing as the ambassador from North Dakota. For another, the member planets are able - and willing - to go to war with one another. This is not common in the U.S. We don't turn on the radio and hear that "in the Senate today, the senator from North Dakota denounced the South Dakotan aggression which has, he said, brought the midwest to the brink of war." Come to think of it, Senators do make Churchillian speeches about defending the homeland against the black hordes; and the reports from Detroit or Washington sound like those from Saigon and Hue. But this war is a civil war. The U.S. is one unit, though it's a unit with a bad case of convulsions. The U.N. is not one unit.

The ambassadors to the Federal Council represent the planet governments, not the people. Each member planet has one vote. Each nation in the U.N. has one vote, which means that Iceland and India are equal in the General Assembly. There are something like 200 thousand Icelanders and 500 million Indians. This is not equal representation. It is undemocratic. (8)

Council members are not elected. The Vulcan T'Pau was offered a council seat and refused it. We weren't told who offered her the seat - probably the planet government or the council itself. In either case, the people didn't decide who should have the seat.

Again, this sounds like the U.N. But this is the U.N. after a Charles Atlas muscle building course. The Federation has an independent navy - The Service; and the Federation laws are enforced most of the time.

So what are the member planets like? First of all there is Earth. Earthmen - or Terrans - are the Federation's master race. Federation Basic is English.(10) The Service

(or what we've seen of it) is 99.44% Terran. The Federation star bases and colonies are peopled by Terrans. It is interesting to note that the Terrans are almost all white. The Chinese either all died or all stayed home and cultivated their gardens. There are too few blacks; and I remember seeing a couple of orientals, one Indian and no Amerindians. Even if the Service has the same ethnic composition as Europe or the U.S. today (and why should it?) there are too many whites.

We have two bits of information about Terra's government: (a) Kirk talks about democracy a lot and (b) Kirk knows and reveres the American Constitution. (11) It sounds as if he comes from an American-type democracy. Ten to one, Terra is one unit, a confederation of some kind. Kirk says he's from Earth, not he's from the U.S. (Chekov's Russian bit could be loyalty to his native locality, not his country. Listen to New Yorkers on New York.) So Terra is a bigger and better U.S. The race problem has crawled into a deep hole; and the poor are no longer with us. They took the rich with them when they left. So far, on Star Trek we have encountered no capitalists, factory workers, clerks or poor people. It's as if you took modern American society and chopped off the top and bottom, leaving only (God help us) the middle class. All the people we have met are (a) professionals, (b) bureaucrats or (c) small businessmen.

In the 1950s, scholars decided that America was a middle class society. The rich and the poor were (they said) numerically insignificant. The blue collar and white collar workers were assimilating into the middle class as fast as possible. Result: one big, fat, happy middle class. This theory has sprung leaks in the last few years, what with riots and strikes and the President announcing that a third of the population is poor. But this vision of America, middle class from coast to coast, shows up on Star Trek.

Star Trek's small businessmen are self-employed. Everyone else works for the government. There do not seem to be any large concentrations of private capital. What we seem to have here is state capitalism. In state capitalism, the state takes over the economic role of the capitalists. It owns the large hunks of capital and employs large numbers of people. In Stalinist Russia, the state took over from a young and unpromising capitalist class; and at first, under the New Economic Policy, the state owned only the big industries - the "commanding heights of the economy" - and let the shopkeepers and the kulaks be. Today, in England (say) the state grows more powerful as the capitalist class grows old and tired. The same thing is happening here. Witness the growth of federal power since 1900. I suspect the Federation is like the U.S., not Russia. So Terra (and its colonies) have a middle class society and a state capitalist economy. This is historically impossible, but what the hell.

Laws mirror the societies that make them. Vulcan law allows dueling and ritual murder, both of which are outlawed in up-to-date societies. It sounds as if Vulcan law is a little conservative. Vulcan society sounds a little conservative, too. Spock's family have owned - and used - the same ceremonial place for two thousand years. Sarek carries on like a Roman pater familias. His wife and son are supposed to hear and obey. Either he's some kind of nut (which I doubt) or he comes from a patriarchal society and only asks for the usual obedience. Then, there are Spock's quarters. They are not my idea of modern. The walls have been hidden by curtains so that the room looks like a tent; and the main decorations are knives, swords, axes, spears and an idol stolen from a Cecil B. deMille set. (12)

Vulcan is littered with leftovers from a pre-industrial society. Our families have been shattered and our rituals are meaningless in modern cities, factories and offices. This social disintegration is inevitable. I don't know how in hell the Vulcans managed to hold onto bits - large chunks even - of their old society. It is historically impossible.

Star Trek has three or four themes or leit motifs that keep turning up. One they use a lot is the necessity of freedom. Time and time again, the Enterprise crew is offered a happy life - as lotus eaters or shepherds in Arcadie or rulers over a planet of perfect servants. Each time there is one small catch. They are not free. In the first case, they were hooked on a narcotic - the lotus pollen; in the second, they were supposed to serve the 'god' Apollo; in the third, they were prisoners of their android servants. They did not pick these paradises; they were caught in them and had to fight

their way out.(13)

According to Star Trek, life is real and life is earnest. We haven't been told whether or not the grave is not its goal. To be human is to struggle and make decisions and make mistakes. People must do things for themselves. They can't let Greek gods make their decisions -- or computers. Which brings us to another of Star Trek's themes -- the danger of elevating machines above people. As Spock said, "computers make excellent and efficient servants, but I have no desire to serve under them."(14) In one show, Kirk was on trial for criminal negligence, and the witness for the prosecution was his log computer. A computer (everybody said) could neither lie nor make mistakes. As it turned out, the computer had been programmed to lie. (15) In another show, a computer replaced Kirk as captain of the Enterprise. The man who built this computer was paranoid; he built his psychosis into the computer, and it tried to wipe out Star Fleet. (16) Machines lack emotions and morals. (None of the machines of Star Trek has a built-in moral system like Asimov's three laws of robotics.) They do what they are told -- programmed -- to do. If the man who programs them is a liar or a loony, they will be the same. And if they get their orders scrambled they can turn into monsters. The Nomad probe was damaged and got the idea that its job was sterilizing planets. (17) All in all (Star Trek says) people are a better bet. People can say, "these orders are morally wrong" or "blech, what an idea" or "you may be out of your gourd, fella, but I'm staying inside mine."

All this is pertinent today. People feel the machines moving in around them. (People have been feeling this for at least one hundred fifty years; the Luddites went in for smashing machines c.1800.) Star Trek confirms our fears about machines ("yes, Virginia, machines are monsters") and reassures us. In the end (8:30 E.S.T.), people are better than machines; they can even outthink machines. After all, we've seen Kirk do it.

Star Trek (as I've said before) goes in for speeches and parables about freedom. People must make their own decisions. At the same time, it uses the superman or deus ex machina. Star Trek sets up an interesting problem and then in the last act hauls in a superman (an Organian or Kirk or whatever) to solve the problem. This is not the way problems are solved in the real world. There are no supermen. But liberals (and conservatives for that matter) believe in them. They expect one man to reorganize history. This is the 'good emperor' theory of politics. As Confucius said to the dictator of Lu: "If you desire what is good, the people will at once be good. The essence of the gentleman is that of wind; the essence of small people is that of grass. And when the wind passes over grass, it cannot choose but bend." (18) To reform society, you reform the princes (or politicians). This theory is 2500 years old and looks a little moth eaten.

Star Trek solves problems three ways: through the intervention of a superman, through understanding, or by discovering and exorcising a demon. For the first, see above. The best example of the second is the horta incident. A monster is killing miners. The monster turns out to be a mother defending her eggs. The conflict is due to a misunderstanding. When enemies understand each other, they are no longer enemies. The miners and the hortas live happily ever after. (19) Most of the time, this doesn't work. Most conflicts are real. The U.S. isn't in Vietnam due to a misunderstanding.

The third solution is the reverse of the first. If one good man can change history for the better, then one evil man can change it for the worse. Thus, a half-witted historian introduced fascism to a planet to modernize it. (20) The fascism took hold. This is unlikely. As any reader of newspapers knows, you can't export political systems. The U.S. has tried. On another show, an Orian pirate in a clever plastic disguise almost pushed the Federation into civil war by killing one ambassador and framing another. (21) This is the demon theory of history. Hitler caused World War II, and Lenin caused the Russian revolution. Outside agitators stir up the blacks or students or whoever's giving trouble.

In Star Trek's universe, there are no irresolveable problems except personality problems. It's a damn funny show. The alienated heroes are believable; the candy-

coated liberal society is not. The problems the show sets up are also believable; the solutions are not. Star Trek recognizes that something is wrong with our society, but it's not sure what is wrong or what to do about it. This is a common problem.

Footnotes

1) letter to author. I forget the date.
2) James Wright's poem on Eisenhower's visit to Spain, in his book THE BRANCH WILL NOT BREAK.
3) W.B.Yeats' poem, "The Second Coming".
4) see Ruth Berman's article in ST-Phile #1
5) "Amok Time"
6) "The Menagerie"
7) "I, Mudd"
8) "Journey to Babel"
9) "Amok Time"
10) "Bread and Circuses"
11) "Omega Glory"; Kirk's speeches on democracy are scattered throughout the series.
12) "Amok Time" and "Journey to Babel"
13) "This Side of Paradise", "Who Mourns for Adonais?" and "I, Mudd" respectively.
14) "The Ultimate Computer"
15) "Court Martial"
16) "The Ultimate Computer"
17) "The Changeling"
18) THE ANALECTS OF CONFUCIUS, chapter 12, saying 19. Waley translation.
19) "The Devil in the Dark"
20) "Patterns of Force"
21) "Journey to Babel"

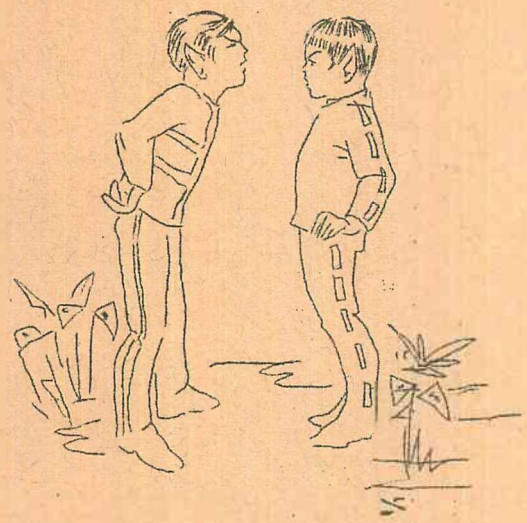
THE TROUBLE WITH STAR TREK

Twinkle, twinkle, llittle star -
How nice to wonder what you are.
I'd rather not know, to be honest,
That you're Alpha Orionis.
And I don't really give a hoot
That you're a class M star to boot.
The devil with the warp and parsec.
(Whatever got me hooked on STAR TREK?)
I think it's rather dull and glum
That you're converting helium.
When I was four I had it right -
The angels turn you on at night!

—— emily mullen

"WHEN YOU WERE FIVE YEARS OLD..."

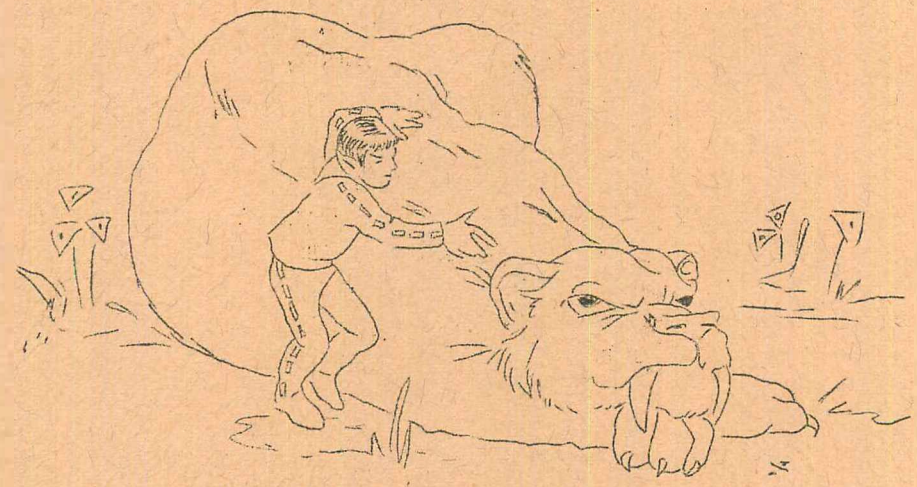
Spock was a proper Vulcan child--
Never cried and never smiled.
He learned, as Vulcan children do,
Times for feelings are very few;
Embraced the civilized Vulcan notion
That logic far outranks emotion.
Learned his lessons and learned them well--
But there's a story they sometimes tell
Of how he silenced a bully's jeers
Regarding Amanda's brows and ears.
(Spock came back smudged with greenish-yellow,
But you should have seen the other fellow.
Both of them DNQ'd the fray--
Fighting is not the Vulcan Way.)

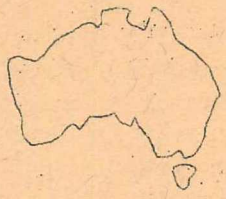


He learned his lessons and learned them well
And tried, successfully, to excel;
Kept to himself and studied science,
Full of data and self-reliance.
He showed no signs of loneliness' pangs.
(But there was that beast with the 6-inch fangs
Which used to purr for him like a cat--
It seemed he was very fond of that.)

From an early age, his feelings were hid--
He didn't cry. But Amanda did.

——shirley meech





THE SECRET CENSORS

by ---------- GARY MASON

Freedom of expression, it is contended, is one of the most essential features of a western-style democratic system. In the United States of America, for example, a relatively high degree of freedom from government suppression is assured by the Bill of Rights. Free expression, and the various other civil freedoms so guaranteed, are jealously guarded by the U.S. Supreme Court, and it is unthinkable that those rights should ever be abridged by any U.S. government. In any event, the Federal government alone does not possess the power to do so.

British-style democracies, on the other hand, while valuing the civil liberties, do not guarantee them against parliamentary interference. Britain itself does not have a Constitution at all, and anything passed by Parliament and signed into law by the Queen cannot be questioned. Parliamentary sovereignty is pretty widespread throughout the (old) British Commonwealth, too. Most Commonwealth Constitutions are "soft" ones, variable by the various Governments almost at will. Australia's is decidedly rigid, guaranteeing virtual untouchability of its contents, but its contents relate only to the setting up of the Commonwealth of Australia, not civil freedoms.

And in Australia, Star Trek is censored.

The purpose of the preceding discussion is to point out that while in America there is the possibility of having any particular infringement of a freedom declared unConstitutional, no such appeal is possible in Australia.

With respect to films--to which this report will confine itself hereafter--censorship is principally effected by the Customs (Cinematograph Films) Regulations, enacted under the Customs Act, 1901-1967. These Regulations--in common with all the Customs Department activities that this writer has come in contact with--are authoritarian in the extreme; to emphasize this, I propose to quote them at length whenever such a quotation would be instructive.

Worse than the extreme authoritarianism, the censors operate in virtual secrecy. The censors do not publicly announce that they have banned a film (such a ban is mentioned somewhere deep within the Government GAZETTE, no doubt--but nobody I know reads that). The censors have been quoted as saying that they have no objection to the importers divulging information as to banned films--but refuse to do so themselves on the grounds that their decisions are not public property but are private matters between themselves and the importers of the films. The importers are usually anxious not to rock the boat and avoid publicity about rejections, to avoid a major confrontation. So neither the Department nor the importers will give much information about bans, and consequently little publicity is ever given to the activities of our film censors. For instance, how many Australian fans know that the very very first Star Trek episode shown in the United States, "The Man Trap", was banned completely from Australia unless they have compared the table of first season episodes in ST-Phile #1 with a list of episodes actually seen in Australia?

And extensive cutting of film is even less publicezed than banning...and is far more prevalent. This is inherent in the nature of a film: a film can be cut and put back together again (the makers do this, don't they?), scenes can be switched around, an ending can be changed (and has! Really!)--and all with very little effort, and the film can still make some sort of sense. It is difficult to conceive of a little

man running around with a pair of scissors carefully cutting out purple passages, proscribed phrases, and wicked words from thousands of copies of a book...hence with books the choice is normally to ban completely or pass unreservedly (although sometimes it is worthwhile to publish a specially abridged edition of a book for Australian readers and, indeed, LADY CHATTERLY'S LOVER circulated freely in this country with That Word carefully expunged before the ban was finally lifted in, I think, 1966). So films can be cut rather than rejected entirely, and relatively little public opposition is raised against film censorship, since as long as something pretending to be the original film is available to be seen the extent of the censorship is not realized. And indeed, cutting of film is the order of the day: while only one episode of the first season of Star Trek was banned entirely, there was nary an episode which didn't have some chop in it. (The second season seems to have been much better treated by the censors, although there have been some chops; but there are two more episodes to come before we can be sure.)

Regulation 9(1) of the Customs(Cinematograph Films)Regulations states that "The importation of a film, slide or advertising matter is prohibited unless a license to import the film...has been granted under these Regulations by the Chief Censor or an officer on behalf of the Chief Censor and the license is in force." The Regulations go on to say that "a film shall not be delivered from the control of the Customs until it has been registered,"(R.11),and that registration will be refused if the Film Censorship Board set up under the Regulations and headed by the Chief Censor (of Films;there's another one for printed material) declares: "(a)the film...is blasphemous, indecent or obscene; (b) the film...is likely to be injurious to morality, or to encourage or incite to crime; (c) the film...is likely to be offensive to the people of a friendly nation or to the people of a part of the Queen's dominions; or (d) the film...depicts any matter the exhibition of which is undesirable in the public interest." (R.13)

If I may digress from Star Trek for a moment, let me advise against any reader dismissing (c) too readily. While Australians--e even opponents of censorship, such

as myself--like to pride themselves on the political freedom in this country, there was an incident in 1966 when a British Panorama documentary--made by ex-Australian Broadcasting Commission glamour boy, Michael Charlton--on the Vietnam war was very nearly banned under R.13(c) as being offensive to the people of a friendly nation--your own, gentle reader--although it had, apparently,already been broadcast there! After a monumental piece of departmental blundering, the Minister for External Affairs personally freed the film.

But pieces of Star Trek, we may safely assume, are not banned because it is likely to offend any of the Queen's subjects, or subjects of her allies. Why, then? Is Star Trek blasphemous, indecent or obscene? Surely not... the crew of the Enterprise have on at least two occasions (in "Who Mourns for Adonais?" and "Bread and Circuses") affirmed the existence of the True God and His Son; "The Son of God", said Uhura in "Bread and Circuses". Nor is itindecent or obscene...Kirk has frequently refused to get into bed with strange women (although there may have been occasions when he consented; but he was never shown in bed with a woman, at any rate). Injurious to morality? Likely to encourage or incite to crime? They couldn't be thinking of "A Piece of the Action", surely? That one, I'm sure, was uncut when shown here. Undesirable in the public interest? Oh dear...

Well, I'm sure I don't know. The title of this report, remember, is "The Secret Censors".

As indicated above, the importers usually avoid publicity over bans. The exceptions are where too many episodes of a top-rating overseas show lose footage on the censors' instructions. Then, little items have a habit of appearing...and this situation fits the one of Star Trek to a tee. The first I heard about Star Trek's censorship troubles was from the Sydney SUN's TV pages, on Wednesday, 12th July, 1967... just six days after the first episode ("The Corbomite Maneuver") was shown: "I've been told unofficially that we'll be lucky to get through a handful of /Channel/ Nine's new science fiction series 'Star Trek' the way the episodes are getting hacked about," read the report. It continued, "Several episodes have been scrapped completely because they would have frightened the life out of most adults, never mind children. Others have needed so much cutting down--for similar reasons--that there's hardly enough left to run through the projector," and ended up with a lame comment about The Outer Limits: "I have a friend whose ten-year-old daughter hasn't slept a peaceful night since she saw those dreadful little ant men from Mars a few weeks back."

Seven days later (when the second episode--part I of the Hugo-winning "The Menagerie"--had already turned this viewer into an ST-philiac; especially in view of the raves that had been coming out of the United States for the previous half-year or so), my fears were confirmed. TV Times for 19th July, 1967, said: "Metropolitan and country channels have struck censorship troubles over Star Trek. The Commonwealth Film Censorship Board has banned four of the 16 episodes imported to Australia from the U.S. Some cuts ranged up to 25 feet. Censor's instructions included such remarks as: 'Reduce close-up of creature's face and reduce groaning sounds.' 'Delete rabbit chop and number of blows.' Other instructions to the film-cutters included reduction of scenes showing agony caused by dire and more scientific dangers such as a 'neutralizer'. A spokesman for one importing organization said: 'The rejections were made for several reasons. These included violence, sustained suspense and horror angles.' Star Trek is shown by TCN-9 at 8:30 p.m. on Thursdays. TCN-9 has lodged an appeal with the Censorship Board against the ban on the four episodes. Industry observers believe the channel may edit the banned episodes and re-submit them with the 'offending' sequences reduced."

The resubmission would be in accordance with Regulation 22, which states that where registration has been refused, the importer "may make application for permission to reconstruct the film." The application "shall be made within fourteen days.. and shall be accompanied by a plan setting out in detail the grounds upon which the importer claims that reconstruction should be permitted and the proposed alterations, deletion or additions to the film." Then, without having to answer to anybody for his decision, "The Chief Censor may...alter or amend the plan as he thinks fit," or

"the Board may...approve of the registration of the film reconstructed in accordance with the plan as approved, or as altered or amended, by the Chief Censor."

This is apparently what was done, for when I phoned the Channel some time after the story appeared to find out the titles of the banned episodes, I was told--after much passing around from stupid uninformed girls to stupider uninformed girls--that "the episodes have been resubmitted and will be played." Indeed; this would not appear to be true, since one episode, "The Man Trap", which surely must have been amongst those initial 16 episodes, still has not been played at this stage when episodes made two years later have been. I can make reasonable guesses as to the other three episodes--the ones that must have been successfully "reconstructed"--but first, a few other points should be made about the TV Times story.

(1) As to the "A" classification. Three classifications are used by the four Australian television networks. They are "G" (for General exhibition), "A" (not suitable for children; usually taken to indicate children under 12 years of age), and "A.O." (not suitable for adolescents (Adults Only, in other words); taken to refer to those under 18 years of age). "A" programmes, under a Broadcasting Control Board ruling, may not be screened before 7:30 p.m.; "A.O." programmes only after 8:30 p.m.

(2) At the time this TV Times story was published, Star Trek was screened at 8:30 p.m. on Thursdays (later changed to 7:30 on Tuesdays when the kiddie-appeal was realized). Being shown at that time, it seems to me that TCN could have, and should have, given it an A.O. classification and shown each episode in its entirety (although, had it, I would not have been able to write this article...and I do so like being in a Coulson-publication!). Although the Regulations say nothing to suggest this (except that licenses can be granted on whatever conditions the Chief Censor thinks fit), a recent incident does. From TV Times again, 24th April, 1968: "A

"An episode of the adventure series The Champions which struck censor trouble will be screened in adults-only viewing time---one hour later than usual--on TCN-9 this week. The episode, titled "The Interrogation", deals with brain-washing techniques so realistically that the censors classified it A.O. A Channel 9 spokesman said: 'This classification means that the episode can be shown in its entirety, uncut, as long as it is screened no earlier than 8:30 p.m. In 'The Interrogation'

--shown April 29, at 8:30 p.m.--Secret agent Craig Stirling (Stuart Damon) is captured after a mission in Hong Kong. He does not know where he is or who his captors are. He is imprisoned in a bare room illuminated by a single bulb. He is submitted to the most harrowing ordeal of his life. Nothing is spared by the interrogators in their efforts to break Stirling down, to smash his will and make him reveal everything that has ever happened to him. He is mercilessly battered by questions, attacked by psychological tricks and lies, and even fed drugs to destroy his resistance and force him to tell his interrogators what they want to know. I shall not reveal the ending here, but for those of you who saw the episode when it was shown recently on American television, keep in mind the Australian censors' attitude and see if you do not think that the ending completely dispels any case against "The Interrogation."

The point is, though, that it seems possible that Star Trek episodes could be saved by this device, and it is a pity that they are not.

(3) The scenes "showing agony caused by fire" were not from "The Menagerie", as some people seem to expect. The scenes of Captain Pike's imaginary pain were shown ...seemingly...intact. I remember making a mental note during the screening of "Arena" that it may have been from there that the "agony caused by fire" was cut, but right now I cannot recall if there even was any agony caused by fire involved in that episode. I wasn't taking notes 'way back then. Perhaps those of you with longer memories than I can clear this up? Mrs. Editor?

A couple of months after Star Trek began, I hit upon one possible (reasonably untroublesome) scheme to detect the presence and extent of the censorship. I dug up (not quite literally) an ancient stopwatch (vintage BC, I think), and started to time the show. I would time it exclusive of commercial interruptions, and of ending credits...that is, those credits that come after the final bracket of commercials, superimposed on still shots from various episodes; those few credits superimposed over the dying seconds of the last scene where the Enterprise crew are having a good old ho-ho, usually over som insignificantly corny joke made by Kirk or the unwitting Spock, and then flying off into space, I count as a part of the show, obviously. For a while I also counted the introductory titles (i.e., "Space...the final frontier...) as well as the few credits (consisting of the episode title and sometimes a scrap or two of other information as well) superimposed over the second scene (i.e., the first long scene, counting the two-three minute teaser preceding the introductory titles as the first scene). Later, I abandoned the timing of the "Space...the final frontier" bit; but continued timing the credits superimposed on the aforementioned second scene as part of the show (I hope this isn't confusing anyone too much?). This meant sub tracting the length of time of the "Space...the final frontier" bit (for consistency) from earlier recorded minute-totals, but unfortunately this itself changed as I changed...and I still don't have a reliable time for the earliest version of the "Space..." bit. To get this quite clear: there have been three versions: the one used on the second (1967-8) series, which includes DeForest Kelley's name and a vocal refrain, and runs about 52 seconds by my count; the one used for all but the first half-dozen or so episodes of the 1966-7 series, which ran just on 45 seconds; and the one I'm after, which was slightly longer than (but otherwise--I think--indistinguishable from) the 45-second version, and ran for over a minute, I think. Anyone who has tapes of any of the first half-dozen or so episodes aired: your help will be appreciated. Juanita will put you in touch with me.

Before examining my results, I should mention another limitation of the times I have recorded. Melbourne fan Ken Bull writes: "Be careful the way you time your TV programmes for comparison with other countries. Star Trek, like all U.S. films, is photographed at the cinema standard of 24 frames per second. In the U.S.A., Japan, and most of South America, the tv frame per second rate is 30. By means of special projectors which project every third frame twice, this 24 f.p.s. rate is converted to 30 f.p.s. without any change in the running time.

"However, in Australia, New Zealand, Britain and Europe, the TV rate is 25f.p.s. In these countries the films are run through at 25 f.p.s. instead of 24 f.p.s.,which

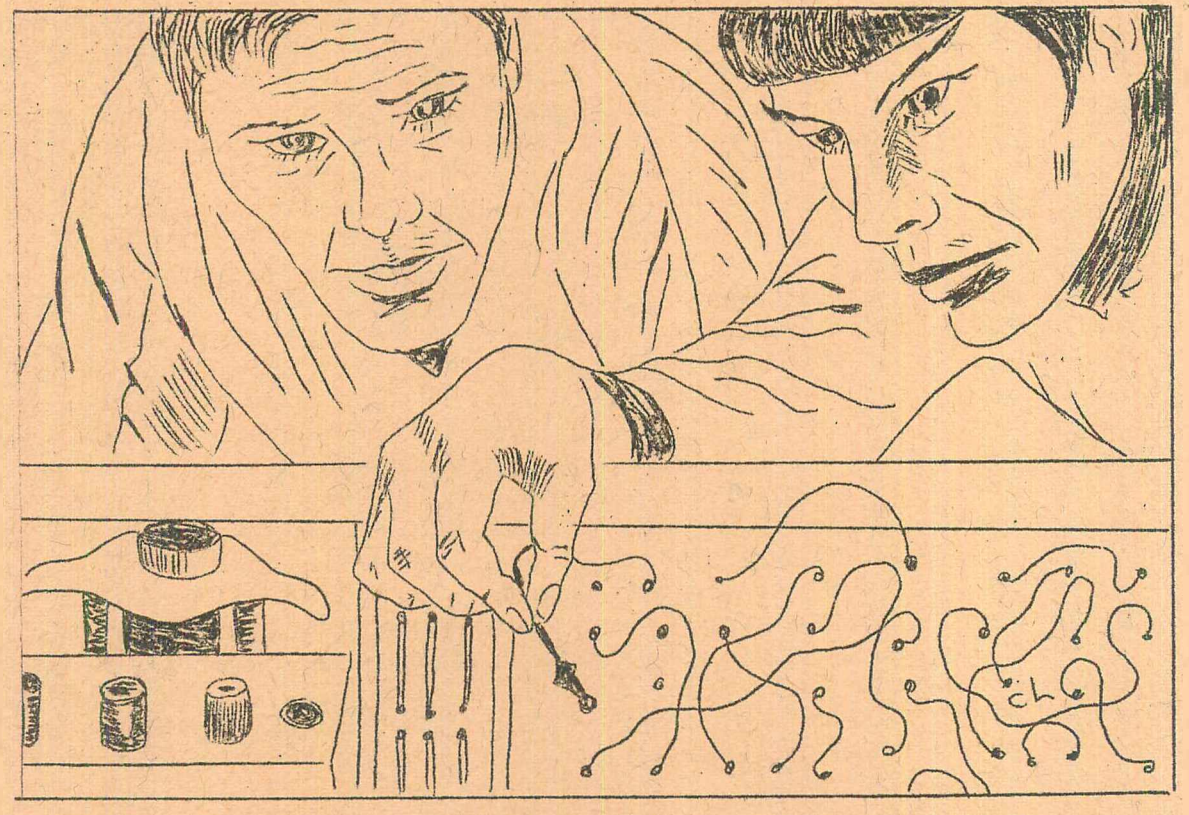
gives them a 4% increase in speed. Therefore, when timing a film originally shot at 24 f.p.s., such as Star Trek, you must add 4% to your timing to get the original U.S. time. That's more than 2 minutes for Star Trek." So, about two minutes of any discrepancy between U.S. and Australian running times are not due to censorship.

I'm not going to add 4% to my figures for the purposes of this article: I would have to for any comparative table, though, were I to find anyone with the corresponding U.S. times (a further complication being the pre-emption of minutes of programme time by some local U.S. channels for local advertisements).

The very longest episode timed by me was "Mirror, Mirror" (seen, in Sydney--dates will vary for other centres, on 20th February, 1968), with 46 minutes 54 seconds. This was not apparently cut in any way, not even the many-second scenes featuring the "agonizer". Apparently, agony, where the source of the agony is unseen (or in the mind of the victim), is not objectionable. Note that the lack of cuts in the scenes (previously mentioned) of Pike's agony in "The Menagerie" supports this idea.

Runner-up in the length department is the episode played on April 2nd, "Journey to Babel" (like "Mirror, Mirror", from the second season), which ran 46.45. This did seem to be cut--but not heavily--where Kirk had his little scuffle with the Andorean delegate (to the interplanetary conference to which Mr. Spock's parents were the Vulcanese delegates). This was a scuffle involving a deal of knifeplay. The beginning of this fight may have been cut: first we saw of it was the Andorean being thrown over Kirk's head. The entry of the knife into Kirk's back seemed to be speeded up unnaturally, but not visibly cut...and finally, Kirk's staggering to the wall-communicator appeared to be slightly cut, compared with the same scene shown in a preview the previous day.

The longest episode of the 1966-7 season timed by me is "Charlie X", which ran 46.34. It was also the earliest episode we saw for quite a time, others, presumably, being held up at the censor's. It couldn't have been cut very extensively, if at all.



"Spock, you should connect wire A to terminal 7, not 3."

"Captain, please! I would rather do it myself."

This was before I started making notes about the shows on the scraps of paper I record the times on (it was shown 28th September, 1967)...but I recall that this was the one about the outer space juvenile delinquent who went around freezing with his eyes anyone who did something not quite to his liking. (All right, not with his eyes: but that something was happening was most plainly seen in his eyes.) Anti-social and rather horrible if you happened to be a victim, yes; but not particularly visually gruesome. And this is what concerns the censors most.

From my timings, it is possible to guess what the four episodes were that were originally banned back in July 1967, by a process of elimination. (Episodes for which I lack times because they were played before I began timing are, in order of screening, "The Corbomite Maneuver", "The Menagerie" (parts 1 & 2), "Arena", "This Side of Paradise", "A Taste of Armageddon", "Tomorrow is Yesterday", "Galileo 7", and "Conscience of the King". I'm sure that none of these were the offenders. It is interesting, though, to note that only five of these first nine played are from that first batch of sixteen...and evidently "The Corbomite Maneuver" was the first episode they could get through at all to kick off the series. That means all, from "The Man Trap" to "Dagger of the Mind"...a total of nine episodes..probably needed some cutting (which answers my question about "Charlie X", which is one of them). And then, after "The Menagerie", the next episode was "Arena", which means that each of the five episodes between those in the "natural" sequence (as seen on page 9 of the first issue of this magazine *) must have had to stay at the censor's for at least some cutting. And again, from "Arena" to "This Side of Paradise", there is a gap of five episodes...by which time the first of the earlier episodes were coming through from the censors.

(I missed two more episodes later, as far as timing is concerned, but these were due to my forgetting to switch the watch on after a commercial.)

The four episodes, I believe, are "The Man Trap", "What Are Little Girls Made Of?", "Where No Man Has Gone Before", and "Miri". The first has still to be seen... and I do not seriously suppose that it will be, unless it is freed some time in the 1970s. The others...well, they were shown so far out of sequence and with such great cuts...

After the nine episodes mentioned parenthetically above, they went back to "Balance of Terror" (the four immediately-preceding episodes had already been played), then "Shore Leave", skipped "Galileo Seven" which had previously been seen, showed "Squire of Gothos", and then went 'way back into those first nine episodes for the first time to screen "Charlie X". Then forward to "Court Martial" through to "Errand of Mercy" (excepting the two in that grouping that had already been played). Then "The Alternative Factor" (which perhaps confused the censors as much as the fans fans) was skipped, and the last two episodes of the series were shown. Then back to the (near-) beginning again, and "The Naked Time" through to"Mudd's Women", "Dagger of the Mind", and "The Alternative Factor", cleaned up the first season's episodes except for the four mentioned. Presumably, the further from the "natural" sequence was an episode screened, the longer it had spent at the censor's.

Up until this time, the shortest times were for "The Naked Time" (45.04) and "Space Seed" (45.07. ("Space Seed" lost time when Khan, the leader of the clones, hit Uhura for refusing to operate the viewing screen so he could see the results of his handiwork on Kirk, whom he had placed in a decompression chamber. The hand was seen to be raised, and then a sudden jump to an extremely ruffled-looking Uhura (I assume he only hit her? This is one trouble with the censors...a cut can suggest something far more nasty than what in fact has transpired...). "Space Seed was also cut later when Khan and Kirk had their showdown fight. I can't remember precisely what was cut, though. I have no notes at all on specific cuts in "The Naked Time".

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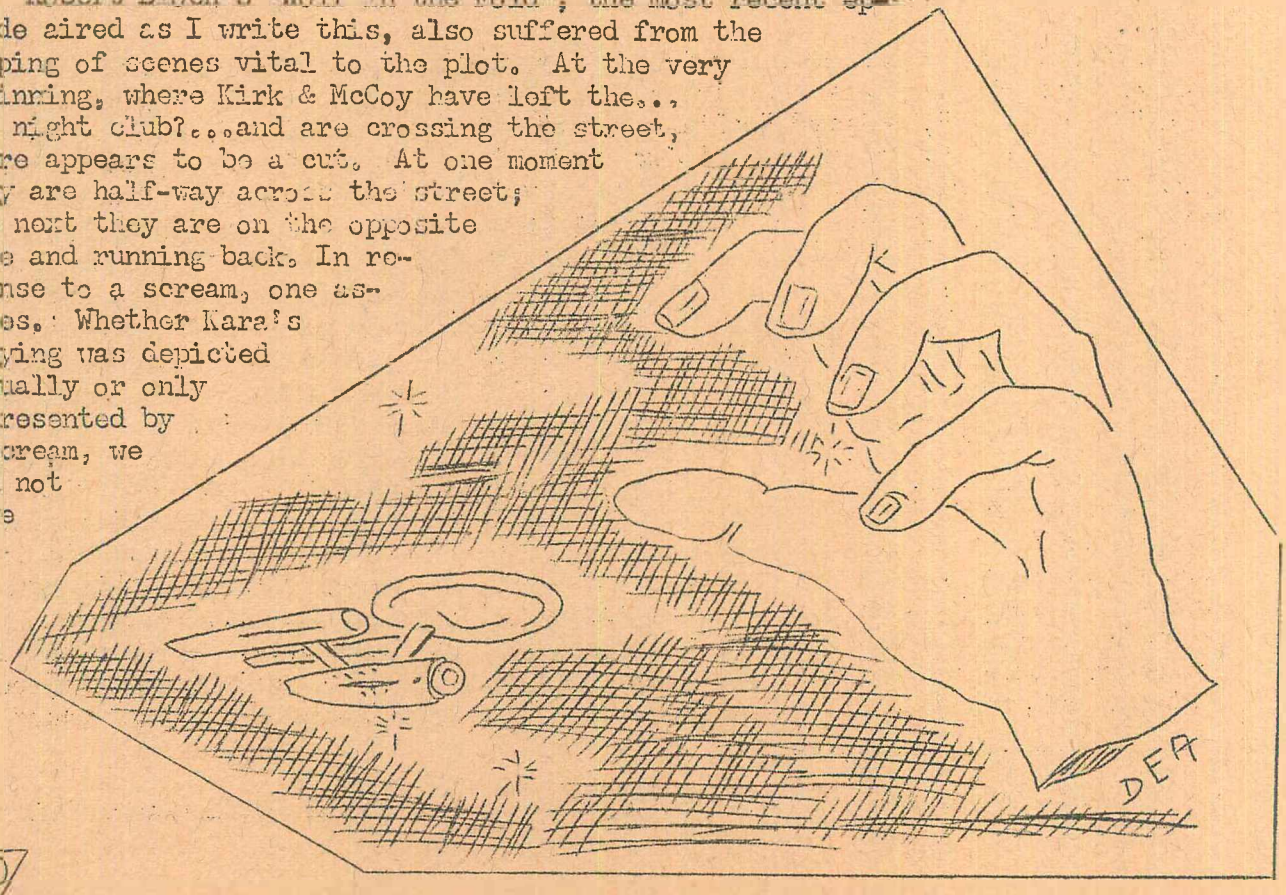
* Get that out now and have it beside you as you read the remainder of this article.

Now, however, "Where No Man Has Gone Before" (played 26th December, 1967 in Sydney) beat these by more than three minutes, with 41.53. This was cut to ribbons, especially in the "showdown" scenes on the planetoid at the end...but cuts came too quickly for me to make extensive notes on them (and I had to really concentrate hard to keep up with what was going on, what with all the discontinuities).

"What Are Little Girls Made Of?" followed on January 2nd, but this unfortunately is one where I missed a time after a commercial. I can estimate (and others I have spoken to agree) that this was even shorter, and poor 'ol TCN-9 were really rushing around trying to fill in time after the programme finished. Previews of various things, an earlier-than-usual news service and the ever present advertisements had a field day.

Next, "The Changeling" and "Amok Time" from the second season were shown, and the last first-season episode (aside from the never-to-be-seen "The Man Trap"),"Miri" was finally seen. This ran to 44.26--not the most censored episode, by far--but the most obviously censored of all. For example, Kirk's and Miri's original encounter with the children was reduced to them approaching the ruined building the kids were hiding in, a short (say two-three seconds) shot of the children running in a sort of Indian war-dance circle around them, and view of the heads of the two as they look at some unseen object on the floor with Miri saying, "She was just a little older than me." It was not until Juanita told me that I guessed that the "unseen object" was a corpse. Later, where the Enterprise landing party begins to shows symptoms of the virus, and Janice Rand (wha'ever happened to her?) shows Jim Kirk her disfigured legs, there is another cut. She tells him almost hysterically to look at her legs, and he does...but the legs are not seen by the Australian viewer. Later again, when the showdown between the children and Kirk comes, his fight with them is reduced to almost nothing. In footage cut, the cuts amount to less than two minutes in "Miri", but these three that I noted are all vital to the advancement of the plot, and make "Miri" the most obviously censored Star Trek (not to mention the most incomprehensible to Australian viewers) of all.

Robert Bloch's "Wolf in the Fold", the most recent episode aired as I write this, also suffered from the lopping of scenes vital to the plot. At the very beginning, where Kirk & McCoy have left the... er, night club?...and are crossing the street, there appears to be a cut. At one moment they are half-way across the street; the next they are on the opposite side and running back. In response to a scream, one assumes. Whether Kara's slaying was depicted visually or only represented by a scream, we did not have



any hint of it until we saw Kirk and McCoy reach the body; so I assume that something like that was cut. Later, when Sybo, wife of Jaris, head man on the planet, was slain, the Australian viewer had no clue as to what was happening. One moment she was hysterically screaming "Rajik! Rajik!"; then Scotty was seen to let her fall from his arms; then the circle is seen standing around discussing the fact that she is dead. Not until much later, when a character happens to mention the fact, did we know that the lights had gone out...which explained why her murderer was not seen in the act (which had been nagging on us ever since the event: everyone was there; why had they not seen either Mr Scott or someone else doing the deed?). Yet, despite this scene being slashed to pieces, the episode works out at 46.18, which is a little over average. (Anything between 46 and 46¼ minutes can be considered to be normal, in the sense that few episodes are more than that, and most that are seem uncut.) So "Wolf in the Fold" must have been really long to start with. It was also seen out of sequence (although there seems to be minimal attempt at sequential presentation of the second season's episodes), being the last of the 1967 episodes to go to air. The previous 1967 episode was four weeks earlier ("The Deadly Years--44.27--but I couldn't pick any cuts), and the last before that, "Obsession" a further five weeks back.

Generally, the censors have been easier on the second season of Star Trek than the first. A couple, "Obsession" and "A Piece of the Action", have even received the hallowed classifications of "Suitable for General Exhibition". However, other episodes have been cut--although none as extensively as "Where No Man Has Gone Before", "What Are Little Girls Made Of?", "Miri", or (heh) "The Man Trap". Most have had only minor--if noticeable or annoying--surgery; "Wolf in the Fold" has been the worst as far as noticeability and annoyance goes.

The shortest second-season episode has been "The Deadly Years" (21st May, 1968), with 44.27 and, as I mentioned above, no discernible cuts. Next shortest was "The Immunity Syndrome", screened the week previously, with 44.31. I could not detect any cuts at all in this: suspenseful it was; horrifying it wasn't. Maybe the censors are just more successful at concealing their presence some times than others. Again, I refer you to the title of this piece.

Two shortish episodes of the second season where cuts can be detected are "Friday's Child" (45.08) and "The Gamesters of Triskelion" (45.13). In the former, the slaying of one Enterprise man by a Klingon right at the start is cut; further death-cuts occur near the end. The battle-scene--where Julie Newmar's Queen is escaping over the hills, aided by the Enterprise landing party--is cut so that each death is caused by an arrow is not depicted. The arrow does not connect--we are not allowed to see an arrow sticking out of someone's back. The arrow flies; the man aimed at falls to the ground. Deaths caused by phaser--depicted as a white silhouette of the victim followed by a wisp of smoke--are not cut; apparently a phaser beam is not as horrible a death as an arrow...although I'm sure that a victim would find the two hard to differentiate between. Of course, a phaser-induced death has less immediacy to 20th-century viewers; yet, how come, then, the objecton to "neutralizers" in the TV Times clipping? (And does anyone know what a "neutralizer" is? Have there been any so called on the show, or is it a misnomer for the phasers?)

"The Gamesters of Triskelion" also disliked people dying with primitive weapons; Kirk's little duel towards the end is slashed to pieces, and although the floor is littered with bodies (well...two or three at any rate), there is little to hint how they got that way, and whether they are alive or dead, except that we know that Kirk had been ordered to fight his three opponents to the death. Each time he began to get the better of an opponent, however, *poof* and he was suddenly fighting the next, with the previous one somewhere on the floor.

"A Private Little War" deserves some attention. Juanita listed five points for me to watch out for some time before the episode was shown, so I watched closely. The points were: (1) Spock's being shot in the back with a flintlock, (2) Kirk's being bitten by that other-planet creature that looked like the gorilla from Gilligan's Island, (3) Christine Chapel and Dr M'Benga slapping Spock at his own insistence, (4) Nona being stabbed, and (5) Tyree's revenge on Nona's assassin...he bashed his

head in with a rock, or was trying to when Kirk stopped him.

Firstly, Spock's injury was not apparently cut at all. It was starkly realistic: a very effective scene, but Spock, when the shot came and he lurched forward, was some distance from the camera...and the whole thing was over in seconds. (I think the camera zoomed in for a close-up as he fell...but, in any case, the scene did not seem to be cut.) When that beast bit Kirk, it was on top of him and very little of Kirk could be seen; although the fangs could clearly be seen going for Kirk's neck, the actual incision was obscured by the beast's bulk, from the camera's angle...and no cut was apparent in the film. Dr. M'Benga slapping Spock was not cut, but there seemed to be some discontinuity in Christine's slaps. We saw them all in long-shot; I felt that there should be some close-ups (or moderate range shots) too, though, and we didn't see any of those. But I wouldn't swear that there were any cuts there; in fact, I would doubt it. Nona was stabbed behind the stabber's body...the knife was raised, fell, and taken away, but the point of contact took place behind her attacker's body, as viewed by the camera, and there were no cuts here. The same goes for Tyree's vengeful attack on his wife's assailant; the action was obscured by Tyree, who was standing over the fellow, and between him and the camera. Throughout the episode, in fact, the action seemed to be suggested rather than depicted, and that's the way the censors like it.

The one thing that was cut was in the short scene where Nona treats Kirk with an animated plant known only to some cult she belonged to. By placing the plant on Kirk's wound, and her own hand on top of that, they were mystically "joined" and both wounds were healed. For this to work, Nona had to have a wound on her hand, and she had none. Tyree slashed it neatly, and the ritual proceeded. What was cut for Australian audiences was the moment of incision: the hand was outstretched, followed by a quick cut of the film, and the hand was withdrawn, a sizable slash covered in blood evident. But the whole of that episode was 46.11, which would seem to point to that being the only cut.

There are other examples...but the reader gets the idea. The whole thing is a a study in cultures, says Juanita. Blatant cuts in imported films due to "excessive" violence are common in this country (though homegrown films, not being subject to Customs censorship, are a lot freer in this regard); but totally nude women have appeared on Australian TV from time to time (again, in homegrown programmes; Customs wouldn't allow that, but the only authority empowered to censor local productions, the Broadcasting Control Board, is relatively easy-going. In fact, the Broadcasting Control Board's function is exercised more in the nature of post-censorship than pre-censorship; a (now-famous) "park scene" in the first episode of the Seven network's You Can't See Round Corners, in which the hero was up to his elbow up his girl-friend's mini-skirt, was prohibited from ever being played again following numerous protests after its first screening in late 1966 on ATN-7 in Sydney. (A ridiculous ban, because the girl suddenly stood up and said "No!"--and ATN fought tooth-and-nail on that ground, too!)) And while "Let's get the hell out of here!" at the end of the beautiful "The City on the Edge of Forever" raised eyebrows in the United States, it sounded like perfectly normal conversation in this country where coarse allegations of illegitimacy in the course of dramatic productions have become so commonplace as to have lost their impact.

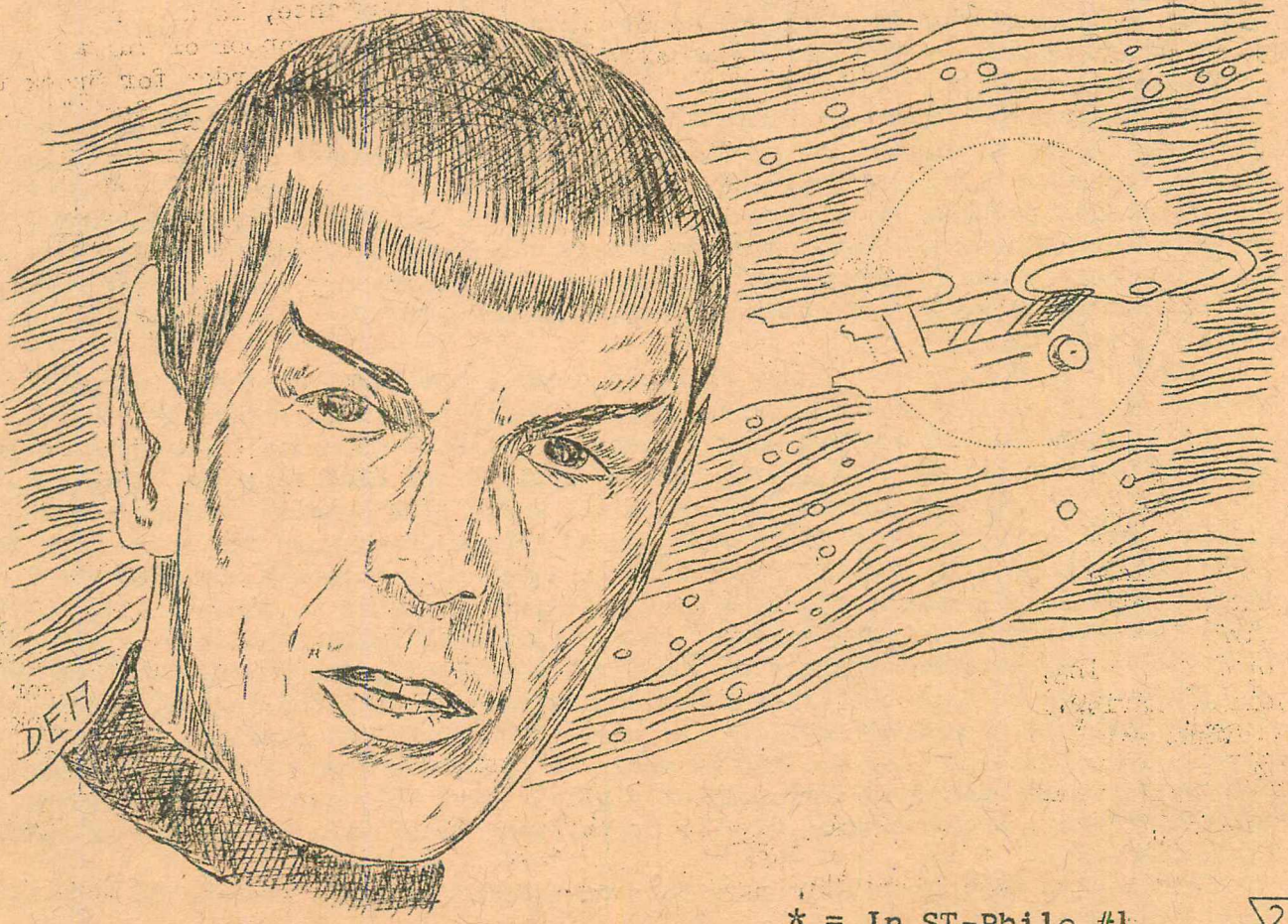
And yet, Star Trek is censored in Australia. What more shocking indictment than that could be directed against Australian Customs--the Secret Censors?

IMPROBABILITY OF VULCAN CYCLIC PATTERNS,
OR: WHY PUT OFF TILL NEXT YEAR WHAT YOU COULD BE DOING TONIGHT?

by emily mullen

I sat on the couch the other day, under attack by five of my neighbor's lively children, trying to read S.M. Hereford's "Preliminary Study On Vulcan Cultural Evolution".* It occurred to me then, and not too surprisingly, how delightful it might be if my neighbor's husband's reproductive pattern was as rigidly cyclic as Mr.Spock's. A semi-yearly trek to the Upper Bronx and the breeding grounds of the Schultz Clan: picture Bert and Frieda barreling up the West Side Highway like two smitten salmon. How romantic! How practical! At that rate it would probably take them thirty years to produce just one child! A most efficient means of population control, at first glance. Speaking for myself, however, since I find that I lack the Vulcan superior mentality, emotional control, and three-dimensional chess with which to pass away dull evenings, I'm not too sure I wouldn't rather just pop a pill.

I don't see why the Vulcans didn't come up with a similar solution. As a matter of fact, I imagine they did. A society scientifically and morally advanced enough to



* = In ST-Phile #1

threaten itself with extinction is bound to find a way to have its cake and still keep down the population.

I've been spying on Spock, too, and I find no conclusive evidence that the mating urge is confined to a cycle of years. It may well go hand-in-hand with a cyclic need to return to home territory, but that does not necessarily exclude a bit of hanky-panky on the side. I recall an episode two years ago with a tousle-haired blonde and a romp through a meadow. Was I to suppose, as the camera panned discreetly away from the clinching couple, that the topic uppermost in Spock's mind was spectrum bands on Omicron Ceti?

Well, we might say that was his human half erring, and chalk the Vulcan half up to curiosity, but that brings up another problem. Spock's mother is a Human female and, I assume, functions in the normal Earthly manner, impractical as that may be by Vulcan standards. Consider now, under normal circumstances, the odds against a pregnancy. There is, with luck, one ripe ovum every twenty eight days which must be fertilized within forty eight hours by an equally perfect spermatazoa in order to produce a healthy embryo, or so they told me in Bio. One. That's a little chancy right there, although, looking at my brood, I wonder. But what would the odds be if male fertility occurred, as supposedly in Vulcans, only once every two years? (S.M. Hereford did imply a cycle span of years.) The chances against the fertility cycles of Spock's parents coinciding are a bit phenomenal. (Just imagine the consequences if, when that long-awaited evening finally arrives, the neighbors decide to drop in for an all-night game of Betelgeuse Rummy!)

Add to that the factor of compatability and I don't see how Mr. Spock managed to appear in the first place. The RH factor on Earth, for instance, is a common enough problem. Iron is the basic building material of Human blood, copper of Vulcan blood; a compatability problem far more complex than the RH factor. In order for Spock to have been born there must have first been many unsuccessful attempts at fertilization and probably many uncompleted pregnancies. If Hereford's theories are correct I doubt that there would have been sufficient opportunity for the mathematical odds to come up with Spock.

Even if we call Spock a happy accident there arises another shadow of doubt over the supposition of imposed cyclic reproductive patterns. That shadow is the relationship of time to the evolutionary processes. Without mechnical interference it took homo erectus (a hairy fellow who walked upright and had a cranial capacity at least equal, if not superior to, some people I know) nine hundred thousand years to make the last few relatively minor changes and become cro-magnon man. How long would it take then, even with genetic selection, to alter so completely the most vital function pattern of reproduction? A moot point, if it could be done at all. Certainly the process would have to have been so slow that Vulcan would have been overpopulated ten times over before even the first genetically successful pair appeared.

It seems to me that the Vulcans would have come up with the logical answer of an artificial birth control device. Further, if such violent passions are linked with the act of mating, how foolish it would be to bottle them up for years only to have them explode even more furiously at a vital time. (I would hardly call the cuddling, cooing, tree-swinging day Mr. Spock spent with Leila an example of anti-social behavior.)

What was it that drove Mr. Spock to soup-tossing paranoia if not the urge to

merge? Some sort of periodic need to migrate to home territory, I would think. There is precedent for such behavior. Lemmings, a million years after their land bridge disappeared, still plunge periodically to watery suicide under the urge to return to home grounds. Remove the eggs from a salmon and it still returns to the stream that was its first home. People get homesick, and not necessarily for the place of their birth, but sometimes simply for the place dearest to their heart. I have a friend with like migrational tendencies, who exhibits signs of extreme mental and physical distress periodically which can be alleviated only by returning to the ritual grounds of Finnegan's Bar & Grill.

Therefore, it appears to me (and it must be superbly clear to that blonde), that Mr. Spock's biological functions are not so tightly limited after all. A situation like that would be rather impractical biologically, awfully boring for people like T'Pring (who seemed to have immediate plans for her stay-at-home friend), and, to the Vulcan mind, highly illogical!

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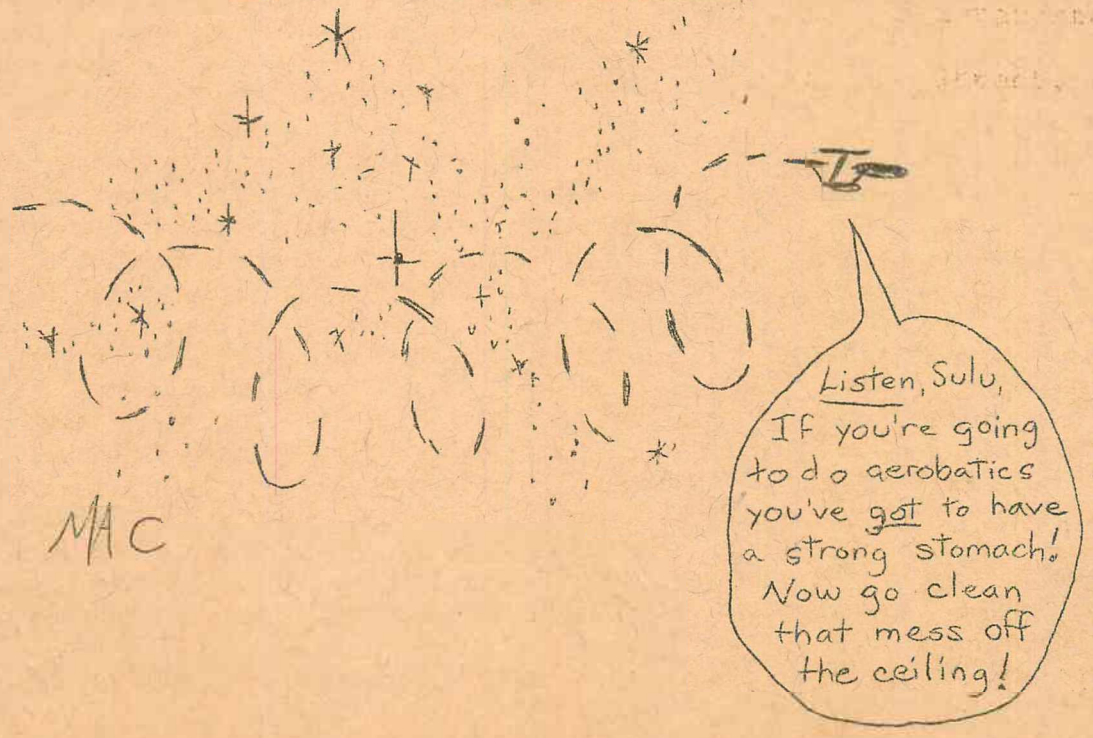


WE'RE GETTING A MESSAGE, SIR

Uhura! We see her lovely face
Each week as the Enterprise sails through space.
Communications her special skill;
Her conversation -- practically nil.
The only line that we hear from her
Is "Hailing frequencies open, sir!"

By now she must be terrifically bored
With constantly being so ignored,
And, feelings aside, I suspect the fact is
Some other lieutenant could use the practice
At opening hailing frequencies
And shooting the subspace-chatter breeze.

So wish Uhura a wish, my hearties--
Let her beam down with some landing parties!
And hope that the year ahead will bring
More chances for us to hear her sing.
We like her looks and we like her style--
Please let her communicate once in awhile!

——— *shirley meech*

WHERE IT'S AT

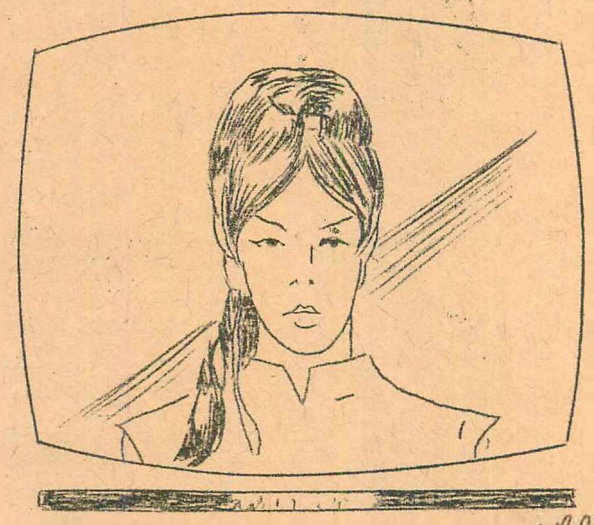
by kay anderson

STAR TREK's home is at soundstages 9 and 10 in the section of the Paramount lot which was Desilu Studios until the two studios were bought and combined by Gulf and Western. Bits and pieces of used sets are stored here and there, and small props often find their way into the offices of the producers. Robert Justman has the mask of one of the primitive uglies of "Galileo Seven" and the lambent-eyed disembodied head of the melcot of "Spectre of the Gun" scowling from the bar in his office; the salt vampire of "The Man Trap", chastely dressed in a red pinafore, stands near the door. Gene Roddenberry's office harbors one of the euphoria-producing lilies of "This Side of Paradise" and a parasitic creature from "Operation:Annihilate!". A beastie which hasn't appeared in any episode, as far as I know, but which looks as if it is a natural for extraterrestrial skies, broods atop one of the filing cabinets in the office of Sylvia Smith, Mr. Justman's secretary. It is a black-feathered, gleefully rapacious-looking bird labelled "Great Bird of the Galaxy." It doesn't look a bit like Gene Roddenberry, however.

Stage 10 is an enormous empty--or nearly so--building probably 300 feet square and 75 or 80 feet to the ceiling. Here some of the episodes taking place on the surface of a planet are filmed indoors. The walls are made of the same sort of material home movie screens are made of, and onto them the alien hued skies of "The Apple," "Metamorphosis," and "Amok Time," among others, were projected. Near the walls are horizons of mountain ranges with walkways behind them, so visitors are often presented with the spectacle of curious heads peering at them from over the edge of the world. The empty center area can be filled with dirt, artificial rocks and cliffs, plants -- a quite respectable-sized living tree was being moved into another soundstage down the street during one of my visits -- or buildings and ruins. It can even become a lake. An episode which requires a set that it is impractical to construct at Stage 10, such as the 1930's New York of "City on the Edge of Forever" or the extensive forest glades of "Shore Leave" or the desert rocks of "Arena," takes the show on location. The location might be a borrowed set at Paramount or another studio, or one of the natural areas around Hollywood, such as Franklin Canyon or Vasquez Rocks.

But home for most STAR TREK viewers is the Enterprise, and the Enterprise is the sets in Stage 9. Stage 9 is slightly smaller than Stage 10 and located just next to it, near the soundstages where MISSION:IMPOSSIBLE is produced. It is entered by negotiating a tangle of bicycles and tugging open a large, thick, heavy door equipped with the sort of handle one sees on meat lockers. The door is guarded by a small red light which revolves, flashing, when shooting is in progress within. It is worth anyone's life to open that door when the light is on. Inside it is dim and often hotter than it is outside. There is a small antechamber furnished with a bulletin board and a fire extinguisher, and another door. Through that door is the soundstage facility, so named because sound is recorded as the

shooting is done. Unless shooting is being done at the sickbay sets, which are near the door, the enormous area seems like a cave. Overhead the ceiling is neck-twistingly remote, scored by beams and girders, conduits and air conditioner ducts, and dripping stalactites of chains suspending lights and positioning the walls of the sets. The walls of the building are thickly insulated and curtains of sound-deadening material also hang from the ceiling, so noises within have a curiously remote, muffled quality. The floor of the cavernous room is magnificently cluttered with sets, props, equipment, and people, but the orderly jumble is diminished by the poorly-lit heights above. Bats probably live there.



For a little ways inside the door there is a corridor through the sets, between the sickbay complex and the makeup and dressing rooms. Just past the lower part of the Jeffries tube the corridor begins to give way under the encroachment of the engineering sets, and ends as an Alice in Wonderland-sized path heading back in the direction of the coffee urn. To get to the more distant sets one must edge through other sets, under the mildly bemused eyes of players resting on the comfortable-looking beds of the sickbay, or Klingons playing cards at the briefing-room table. Sets are squeezed together and telescoped into one another, stacked and compressed, until one has the feeling of being inside a fold-box, with the contents much disportionate to the volume the building could possibly have. It is a very orderly, neat, businesslike sardining.

The largest open area is just off the bridge set, which is a large set, circular when completely assembled, cut into wedges like slices of a pie. Perched atop the bridge, as viewers know it, is a pagoda roof of wooden scaffolding and walkways, holding lights. The floor of the set is covered with grey carpeting, as are the floors of all the sets. The carpet, in turn is protected except during filming by strips of brown paper. After rehearsals and just before filming commences, someone collects all the coffee cups, cigarette packs, and newspapers that have found their way from twentieth-century Earth to the starship, and pulls up the brown paper. The chairs are comfortable, especially the big command seat, and the switches really control the lighting of the console panels. After two and a half years of use on the series the set is beginning to look a little scuffed and worn. The lettering is wearing off the switches, which from their inscriptions appear to be mostly government surplus. Many of the round colored lights are marbles sunk to half their diameters in holes in the panels, and strongly lighted from below. The resolution of the television picture tube is not fine enough to show these small defects, and each week the ship looks as spruce as if coming from its christening. In the elevator niche at the rear of the set, opposite the illuminated engineering drawing of the ship, is a large plaque inscribed with the starship's port of registry, San Francisco.

From behind the set the bridge still looks authentic, with its skeins and harnesses of wiring serving the consoles and lighting of the bridge. The large panels above the consoles, which look like photoastrographs, are actually white plastic sheets, artistically spray-painted, and strongly back-lit. The panel reading RED ALERT is propped against the back of the set, ready to be substituted for the starfield over Uhura's console whenever the script calls for it.

The elevator is a separate set, detachable from its nest at the back of the bridge. The doors are part of the bridge set; the elevator has none of its own. During filming the effect of doors opening and closing is simulated by two rectangular black screens on stands, positioned in front of a light. With a turn of a handle the screens open and more light falls on the elevator, producing the impression of open

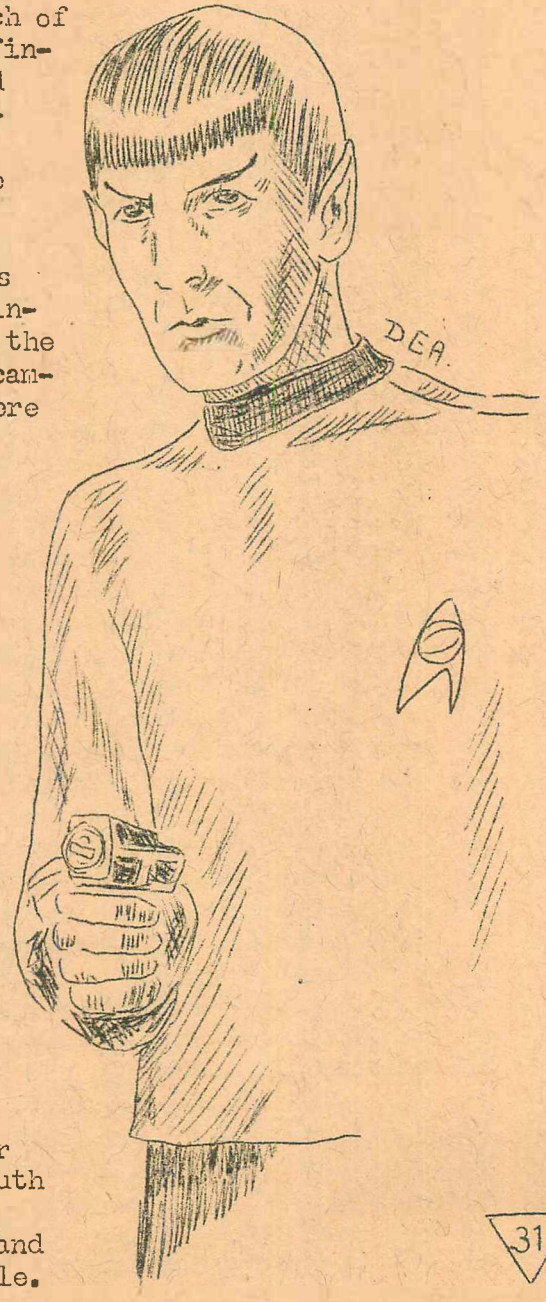
doors. An opposite turn of the handle and the "doors" close. Behind the elevator is a drum with a slit in it, fitting over a strong white light. The drum turns and throws a moving band of light on a translucent panel, in the back wall of the elevator, giving the impression that it is moving between deck levels. The efficient "automatic" doors of the ship are pulley-operated by a man behind the set. The actors are supposed to walk up to them with every confidence they will open as they approach. If the doorman doesn't get a cue at the right time the actors confidently smash into the unyielding doors, which anyone who has done the same thing with the miraculous magic-eye doors of a supermarket can tell you is not a bit funny. During the filming of "Wink of an Eye" the director belatedly remembered he had forgotten to tell the exiting actors he just wanted them to move off-camera, not actually enter the elevator, and that there was no one back there to open the doors. Faced with either spoiling the take or ruining the disposition of his cast, he yelled, "The elevator is out of order!" DeForest Kelley, in full McCoy bluster, demanded to know how they were supposed to get out of there, and when the director suggested there must be stairs around someplace, Scotty protested that the ship was over 5000 feet long, which is a long ways to walk.

In front of the bridge set is a jumble of chairs, lights, people, equipment such as the camera, the sound mixer's console, microphone booms, more esoteric items whose function is less obvious, and cables sprawling across the floor like sleeping snakes. Above the set, in the scaffolding, are lights. Lights are behind the set, illuminating the panels above the consoles. Lights are below the console panels, lighting the switches and marbles. Lights hang from the ceiling far overhead. There seems to be an incredible number of lights involved in television production. At any one time most of the lights in sight are off, looking like washtubs full of ice...they are cylindrical, with opaque white lenses. Unless they are needed the shooting lights are turned off to prolong their lifetimes: A command of "Save your arcs" is pretty comprehensible, but hearing "Kill the babies, gentlemen" is a little unnerving until one sees it refers to the baby spotlights. Likewise, on Stage 10, hearing someone shouting "Save the sky" brings Chicken Little to mind. Some lights are positioned around the open end of the set on floor stands. These remind one of dandelions, with their large heads on slender stalks. They are raised and lowered hydraulically and seem beautifully balanced on their spindly stands, but don't give the greatest feeling of security in the world. It doesn't seem right that the biglights should balance on the delicate stands.

The camera is a black instrument, a bit battle-scarred, which though it doesn't look much like the sleek machines the tv news shows have and love to show off, seems to do the job admirably. It seems a bit uncommon to run two cameras simultaneously, though it was done in "Day of the Dove"...one on the floor and one on a crane, about fifteen feet in the air. The floor camera, its operator, and sometimes an assistant, ride on a rubber-wheeled dolly which is pushed or pulled around the floor by human muscle power. The man who moves the camera must move it exactly where it is supposed to go, at a smooth rate along a pre-planned path, and without creating the least jar or getting it in the way of the boom microphone or another camera which may be moving at the same time. The boom mike is out at the end of what is essentially a ten-foot---or more--pole, and is moved about by some little

handles like those on a fishing reel. It must move among lights without touching one or casting a shadow, and must follow the action so that the sound doesn't fluctuate, all without ever getting into the field of the camera. The sound mixer sits in a lawn chair of bright green and plastic webbing, on another dolly. In front of him he has a panel of knobs and dials and switches, and he wears a set of earphones. He looks like the launch director at Cape Kennedy. He controls the sound track, matching it up with the scene being filmed by reading the information on the clapboard into his microphone before each take, and at the end of the take indicating whether the director wants to use that take or not. He controls the quality of the recorded dialog and other sounds, so that during a show voices don't suddenly fade away or boom out like the abruptly stepped-up volume level of commercials.

One often hears someone who has watched tv or movie filming in progress say that a single scene was filmed four or five times, and the observer could see nothing wrong with any take. Often there is nothing wrong with a take that is subsequently done over and over. In a tv show we will see a shot of four people in a conversation, taken from perhaps ten feet away. After a sentence or two there will be a close-up of one of the people, then the camera will switch its attention to another to record his reaction, and so forth. Generally each of these switches comes from a separate take, and the finished product we see has been lovingly assembled and put together by the film editor. A conversation involving four people may be filmed in its entirety five times: once from a medium distance, showing the four conversing, and once for each person involved, from the point of view of another person in the group. The film editor must cut these several strips of film up and splice them back together in a most interesting way, in keeping with the mood and pace of the scene. Each time the scene is shot the lights and camera have to be moved about so that the camera is where someone in the group was standing.



It is hot inside the soundstage building, but up near a set which is in use it is considerably hotter. The lights radiate heat like ovens, and on the set, under the lights, it must be like a fine sunny day in Death Valley. The major characters have stand-ins to take their places while the camera takes light readings and measures distances and works out how the action will be followed. The stand-ins also play Enterprise crew members. Nichelle Nichols' stand-in, Jeanne, is a trim blonde who sometimes, by standing on a box, also stands in for Majel Barrett. Leonard Nimoy's is a good-natured man named Frank, who plays a member of the bridge crew, or a background Vulcan or Romulan when one is needed. For William Shatner the stand-in is either the man who plays Hanley, the stand-by helmsman/navigator, or a stuntman named Roger, who usually plays a security man on the ship.

Once things have been worked out using the stand-ins, the actual players take their places and after a few instructions concerning how the director wants the scene played, such as, in "Is There in Truth No Beauty?", "Everyone crowd around Spock but don't step on him!" the mixer rings the bell for silence and turns on the light outside the door, from his console.

With the one long ring of the distant-sounding bell, all the noisy confusion of talking, paper rattling, squeaking of chairs, and thrumming of air conditioner fan ceases. There is abruptly the sort of intense, ringing silence that is encountered in caves. It seems incredible that a huge room full of forty to sixty people, and all sorts of mechanical equipment, could be so quiet. There not only is no talking by people off the set, no one moves at all. The operation of the camera is noiseless; there is no sound of film moving, and the only indication that it is in operation is a small winking light. The boom mike swoops about as silently as an owl. In the consuming silence the sounds of the actors' dialog and actions sound curiously lost. It all seems a bit spooky, and it is a relief when the two short rings signal all-clear.

The bells signalling the beginning and end of shooting, the buzzes that call various people to the set, the moose call that indicates the camera is ready, and the squawk of the set telephone--which sounds like a duck with its foot being stepped on--are the sound effects of the set. All the STAR TREK sound effects the viewers are familiar with are added by the sound effects lab, Glen Glenn. During the filming the familiar sounds of businesslike beeps, hisses, twinkling noises, snarly buzzes, and the dopplering whines are present only in the imagination. Much as one misses the familiar ship-board sounds, it is more startling to hear strange voices. If someone is in a scene as an off-stage voice, such as over an intercom, the lines can be dubbed in later. Often a person who is merely an off-stage voice will not be around during the scene, and his or her lines are read by one of the production people, usually the script supervisor. All that is really necessary is that enough room be left in the sound track for the correct lines in the correct voice to be dubbed in. Thus in a scene there may be a message from Lt. Uhura, delivered in a manly baritone, or the actual lines may not be spoken at all. In "Day of the Dove" the director said, as an intercom message, "All right, I'm Starfleet Command, and I'm going to say Talk, talk, talk, and that ought to be about enough room." Someone protested this, saying "You can't do that. My cue isn't 'Talk'."

The optical effects are also missing, for the most part. Phasers do nothing whatever; there is no raspy buzz and no bolt of incandescent energy. In "Is There In Truth No Beauty?" Kirk phaser-stuns Spock. In the filming he merely pointed the phaser and Spock fell...it seemed the phaser should at least have run out a flag saying Bang! On all my visits the viewscreen was not set up. Its hypothetical position was occupied by the camera, lights, and other production hardware, and a gaggle of people. The restraint of the actors was admirable as they stared into the throng and said "What do you think it is?" In "Day of the Dove" the Klingons and the Enterprise people are shouting and shaking their fists at the Thing which is toying with them, and their seriousness is marvelous, since what they were all looking at was the man operating the camera on the crane, and he was smiling benignly down at them, wriggling his toes.

The people associated with STAR TREK, both in front of and behind the cameras, are rather admirable anyhow. The more one learns about the pressures they are under and the problems they have, the more one is amazed by how nice they are. They are very nice people indeed. They work long hours--sometimes twelve or more hours a day--and they are hot and probably rather tired of seeing visitors and the people they have to work with every day, but I have never heard anyone raise his voice in anger or display temper. I have seen some rather fine displays of tact and mutual respect.

The costumes are very interesting. Those of the regular crew members are beautifully fitted. The shirts and the tunic dresses of the female members of the crew are made of some very expensive-looking light-weight velour. The blousings of the cuffs of the pants are actually sewn-on ruffles. The boots have zippers on the inside of the calves; the height of the heels varies, evidently in an attempt to make the men more the same height; Nimoy's boots have almost no heels at all, and are like smooth-leather moccasins. The Klingon costumes consist of two layers, an outer, loose-woven costume of brown, metallic-threaded material that looked a bit like dignified burlap, over black pants and tee shirt. After the more strenuous scenes they would walk around panting and stripping the outer outfit off. The pants of the Romulan costumes zip up the back, which probably occasioned all sorts of hilarity. The dress of Miranda, the

blind human telepath in "Is There In Truth No Beauty?" features a sensor-web incorporated into a filmy overdress, so she can function in the sighted world. It is represented by a sequin gridwork on net, as I recall. The dress of Kathie Brown, the guest star of "Wink of an Eye", is the most Theiss-like of the women's costumes I saw. It's a very lovely pale green dress, demurely high at the neck and ankle-length, but having virtually no sides at all. There are just a couple of narrow bands at the side, to keep the front and back panels from completely parting company.

It is a little disturbing how close one has to be to tell the makeup is makeup. The makeup is visible, but it's hard to judge its extent; it's difficult to say whether this ferocious fellow is a stuntman in Klingon makeup or a Klingon in television makeup! The Klingons are darker than those of last season, and very grim-looking, with beard, mustaches, sideburns and sinister double eyebrows. Michael Ansara, as the Klingon leader Kang, looked very much the galactic predator. I have been a fan of his for years, and I didn't recognize him at all. The more exotic races--Tellurites, Andorians, and others--are used in "Whom the Gods Destroy"...I wish I had seen them. The Spock makeup on Nimoy stands very close scrutiny. The makeup extensions of the eyebrows are made up of actual hairs, and look quite authentic. The rubber tips of the ears are a different texture from the flesh part; under certain light the difference is visible, but often it isn't. STAR TREK must certainly have the finest makeup of any tv show.

Visitors are not permitted to bring cameras onto the Paramount lot, but during "Day of the Dove" a Klingon apparently had gotten special permission to have a camera at the set. He had a Polaroid, and was taking photos of the regulars and the guest stars, and had someone take his picture with Michael Ansara. Several times I have seen extras getting autographs from the stars. One would think people in the same profession would be more blasé, but it seems they have even more respect for quality than the mundanes. I didn't have a camera pass, and my mental camera seems to have its lens cap on a distressing portion of the time, but I hope I've communicated some interesting or informative items from my visits to the set.

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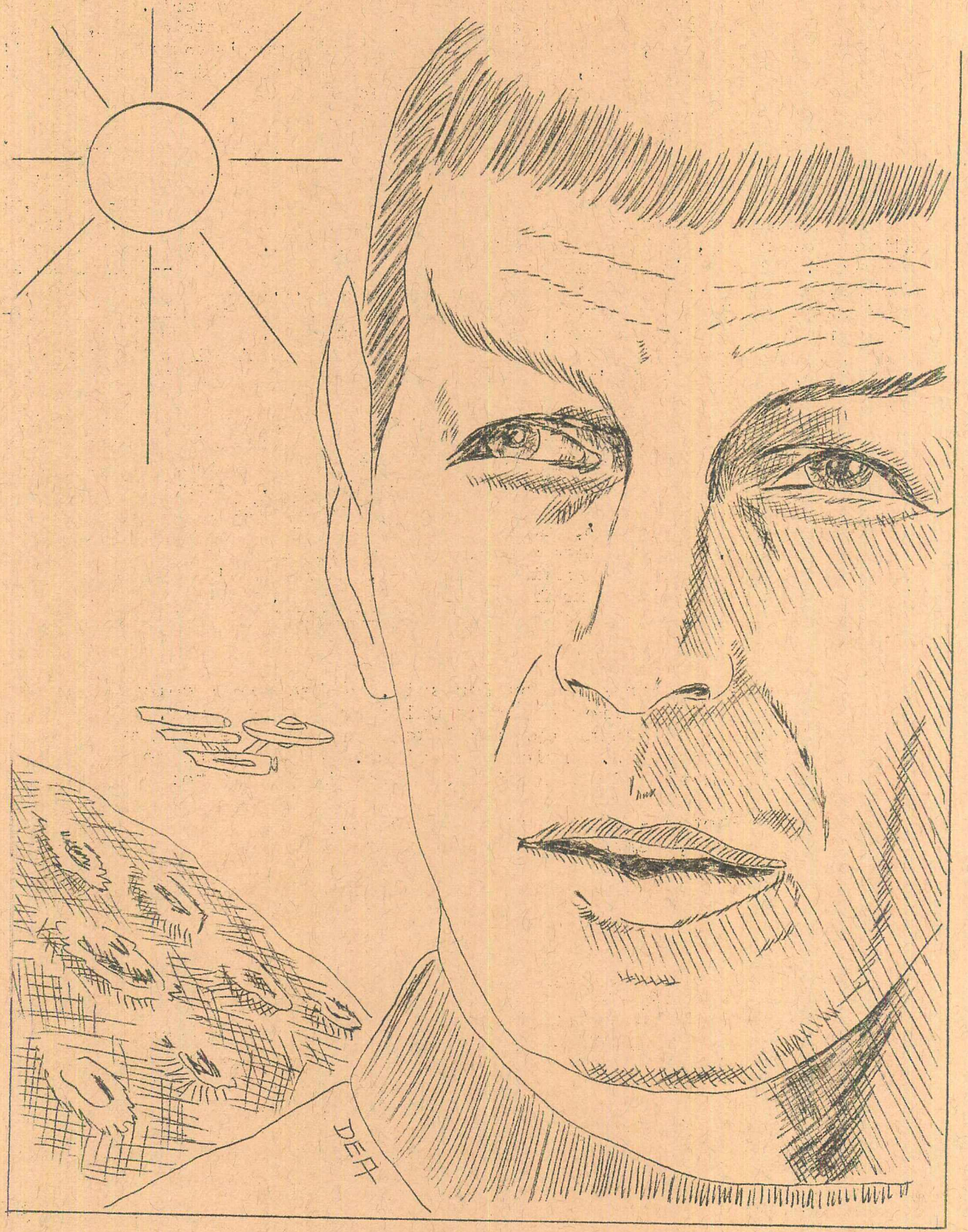

DEA

The Unity of "Operation:Annihilate!"

BY

JEAN LORRAH

Ruth Berman's article, "Star Trek Structure," in ST-Phile #1, seems a very valid assessment of the series as a whole. However, she does not recognize the structural unity of one of the most important episodes of the first season, "Operation:Annihilate!". Its position at the end of the season was not accidental: it serves to unite the first and second seasons and provide for the increased importance of Dr. McCoy's role and his closer relationship with Kirk and Spock, particularly the latter. It has strong internal unity as well.

"Operation: Annihilate!" is misinterpreted by almost everyone because of the subtlety of the sub-plot. If small details are missed, the unity of its structure is lost. You see, the plot is balanced in what Miss Berman would call a mirror-image relationship: through the tragedy of the attack of the cell monsters Kirk loses a brother and Spock gains a friend. "Operation:Annihilate!" is the resolution of the conflict between Spock and McCoy that went on the entire first season. They reacted emotionally toward one another at first, McCoy snapping and Spock being cold. Then grudging admiration grew and they began to rely on one another. As Miss Berman points out, Spock went to McCoy for help in "The Conscience of the King." McCoy, however, although capable of recognizing Spock's virtues (as in his defense of him in Part I of "The Menagerie"), went to Spock himself only in desperation and then always belligerently and ready to scold, as when he found Spock playing chess in "Court Martial." His revalent attitude was, "Well, if you're so smart, do something." Subconsciously, of course, he knew that Spock always would.

Now we have never had McCoy's early antagonism toward Spock explained, so all we can say is that it was there, and Spock reacted to it until, probably, he realized two things: his reaction was human and McCoy, beneath his facade, was a friend worth cultivating. Growing up with a human mother and spending half his life among humans ("Journey to Babel"), Spock would have to have learned something of human psychology. The only way to make McCoy lose his antagonism toward Spock would be to make him aware of its unreasonable magnitude (Miss Berman is correct in pointing out that McCoy is not basically illogical), but this could never be accomplished by Spock's going to McCoy and saying "Doctor, you hate me." So the two continued in the antagonism that McCoy assumed to be mutual until "Operation:Annihilate!".

In McCoy's attitude toward Spock when he is infested with the organism, we see the love/hate relationship at work. McCoy, it seems, actually identifies with Spock in his pain (the audience readily accepts this because they, too, are forced to identify through some of the subtlest and most skillful acting the series has seen), and this is a clue to his antagonism: McCoy seems to hate himself, sees much of himself in Spock, and therefore hates Spock. What Miss Berman identifies as "sanity" is really the same logic that Spock lives by with notable success. McCoy is human and cannot successfully live without feeling. (Nor can Spock; he just says that's what he's doing.) McCoy's sensuality is an attempt to sublimate deeper emotions. Like Spock, he refuses to love; therefore his feelings force themselves out as hate.

This unrecognized hatred is the situation Spock is aware of when "Operation:Annihilate!" begins. No, of course he has no idea of curing McCoy at the beginning of the episode! It never crosses his mind until, wracked with pain, fighting to control

himself, he overhears McCoy explaining to Kirk that ultraviolet might kill the cells but would also blind the victims. He hears McCoy suggest that they have but one victim to experiment on and, seizing the opportunity, he offers himself as if he had not overheard. But his entry into the picture is so fast (less than a second after Kirk's line, "We've got to duplicate the conditions on the planet...and Spock..." which might suggest that Kirk was thinking of another solution) that the audience ought to realize that Spock was so close he had to overhear. Even the average human would have, and by the end of the first season Spock's superior hearing was well established ("A Taste of Armageddon!" "Devil in the Dark," and others).

Most viewers of "Operation:Annihilate!" apparently assume that Spock is not aware of his own anatomy. Miss Berman calls the restoration of his sight a "last-minute coincidence" and claims she "can't change records that fast." But the viewer is expected to realize that Spock will recover -- and not for the invalid reason that he is a series star -- for the clue lies in the scene just discussed, in the swiftness of his appearance when McCoy says the ultraviolet may blind him, and in his in-

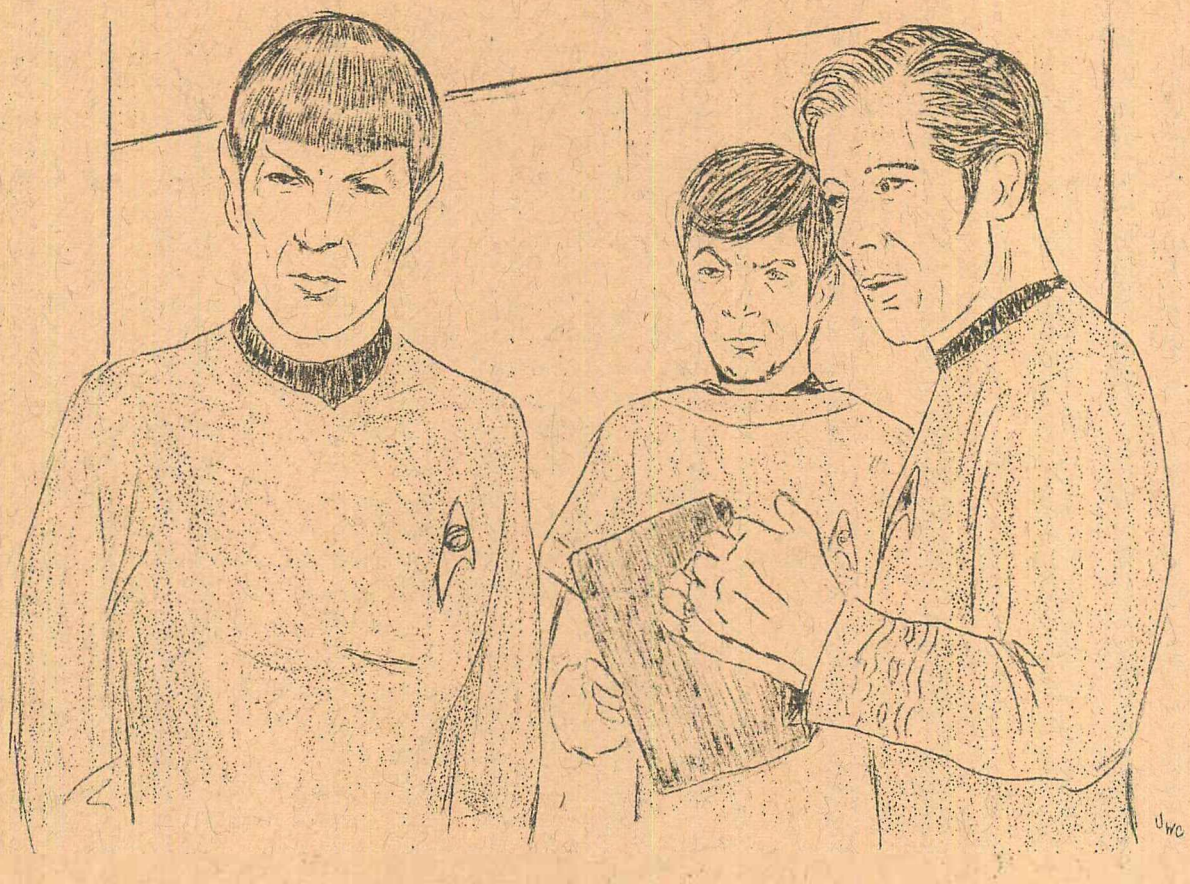
sistence upon the experiment being carried out immediately, before, as it turns out, either Kirk or McCoy can think of trying non-blinding wavelengths on the captured cells, something Spock no doubt thought of immediately. For the viewer who may have missed these subtle points, "Operation:Annihilate!" ends with a reminder of Spock's superior hearing as McCoy whispers to Kirk, "Please, don't tell Spock that I said he was the best first officer in the fleet," and Spock answers from across the bridge, "Why, thank you, Doctor!" Here is the final key to unlock the pivotal scene of Spock's volunteering for the ultraviolet experiment.

As for Spock's inner eyelid, ten seconds of thought tells us that Spock would be fully aware of Vulcan anatomy and of his own; he would have to know how he is human and how he is Vulcan in order not to die of something as simple as taking aspirin! (For all we know, it could be deadly to Vulcans.) And so his "cure" should not surprise us at all; we should have merely experienced curiosity as to how it would come about. What is rather surprising is McCoy's lack of knowledge of Vulcan physiology: one would expect a doctor to have taken advantage of having Spock aboard to do a thorough study of him. It is further proof of his strange attitude toward Spock: the intimacy of such a study would probably have brought McCoy's ambivalent feelings too much to the surface, and so he neglected what was really his responsibility toward Spock as a Star Fleet crew member entrusted to McCoy's medical care. The operation he performs on Spock as a futile attempt to rid his system of the organism, however, is evidence not so much of a heedless attitude toward Spock (operating without full knowledge of his patient's anatomy) as of the desperateness of the situation.

In certain knowledge of his own anatomy, and having overheard McCoy's almost-wishful mention that he has but one victim of the cell organism to experiment on and that the experiment will blind its subject, Spock insists on volunteering, in order to give McCoy a chance to act out his antagonism. McCoy's horrified awareness, when the deed is done, that he should have taken time to experiment with less harmful methods, tells us that he has come face to face with his hatred. This is catharsis, and he is purged of his deep antagonism toward Spock, ready now, after some time to work off guilt feelings, to enter into the strong friendship -- love, in a manly and non-pejorative sense -- that now binds the three main characters of Star Trek.

It is difficult when a series consists of episodes written by a number of authors to support a thesis about one episode with material from an episode by another author. However, there is a hint in "Journey to Babel" that the events of "Operation:Annihilate!" were so intolerable to McCoy that he suppressed the whole incident. I am referring, of course, to his statement when he finds that he must perform surgery on Sarek that he has never operated on a Vulcan. I would consider this simply a mistake on the part of the writer, except that the author of "Journey to Babel" is D.C. Fontana, who, as Star Trek's story editor, is responsible for the series' continuity. Surely it is unlikely that she and all the actors involved forgot about McCoy's earlier operation on Spock. But it is quite likely that Miss Fontana would recognize that the doctor was very likely to suppress such a traumatic experience. This evidence, however, is not necessary to prove my thesis; it merely confirms it.

As I have shown, "Operation:Annihilate!" is not only strongly unified within itself, but provides the bridge between the two seasons of Star Trek. It should have been rerun last summer immediately before "Amok Time," in which the new relationship between Spock and McCoy was shown by Spock's inviting McCoy to his marriage ceremony. The banter between Spock and McCoy has been similar this year to last...but could the exchange, "Shut up, Spock, we're rescuing you!" "Why, thank you, Captain McCoy," ("Immunity Syndrome") have occurred last season? There is a much friendlier sense of teasing on McCoy's part, and never has he told Spock to go away, as he did last year. Also--have you noticed?--McCoy isn't drinking as much. (For example, in "The Ultimate Computer," when he gives Kirk a "therapeutic" drink he toys with his own, toasts Kirk with it, but never tastes it.) He is a happier man, for he has come to terms with himself and opened up to friendship. He is still the only one of the three main characters whom we have never seen in love (he flirts, but never forms strong attachments), which suggests that an unhappy love affair may have sent him



into space in the first place. His refusal to form strong relationships--in order not to be hurt(again?)--may have caused him to identify with the same refusal in Spock, while blinding him to the fact that Spock gives only lip service to this ideal. Be that as it may, McCoy has changed.

His teasing of Spock these days includes references which only the closest friendship permits, such as his repitition of the "pitchforks and pointed ears" theme. This kind of thing is typical of pure teasing; you don't make fun of someone's racial characteristics unless you are certain of two things: your teasing does not veil antagonism toward him, and he knows it. And Spock does know it. He is fast establishing the same close relationship with McCoy that he once had only with Kirk. Originally it was only with the Captain that he ever dropped his emotional guard (that is, when not under the control of drugs, spores, etc.); in "Devil in the Dark" he ran hurriedly to Kirk's rescue and would have killed the Horta despite his own belief in the preservation of life had not Kirk stopped him. This was one of the times he called Kirk "Jim" instead of "Captain," something only does under stress (joy in "Amok Time," worry practically every other time). Alone with Kirk aboard the Enterprise in "This Side of Paradise," he did not find it necessary to fully withdraw into his unemotional shell until after he had spoken to Leila. And it was only Kirk to whom he could explain the Pon Farr in "Amok Time," which, as I have shown, is meant to follow "Operation:Annihilate!". Here McCoy proves that his attitude toward Spock has changed from antagonism to understanding as he deduces Spock's problem, and Spock responds by inviting McCoy to his marriage ceremony. Since then Spock has quietly allowed his awareness of the new relationship to show from time to time. Kirk seldom needles people; McCoy does it constantly, and Spock no longer sticks to the two responses he used last season. He still sometimes ignores it, or squelches one of McCoy's remarks with a calculated-to-sound-naive answer, but three instances come to mind that could not have happened last

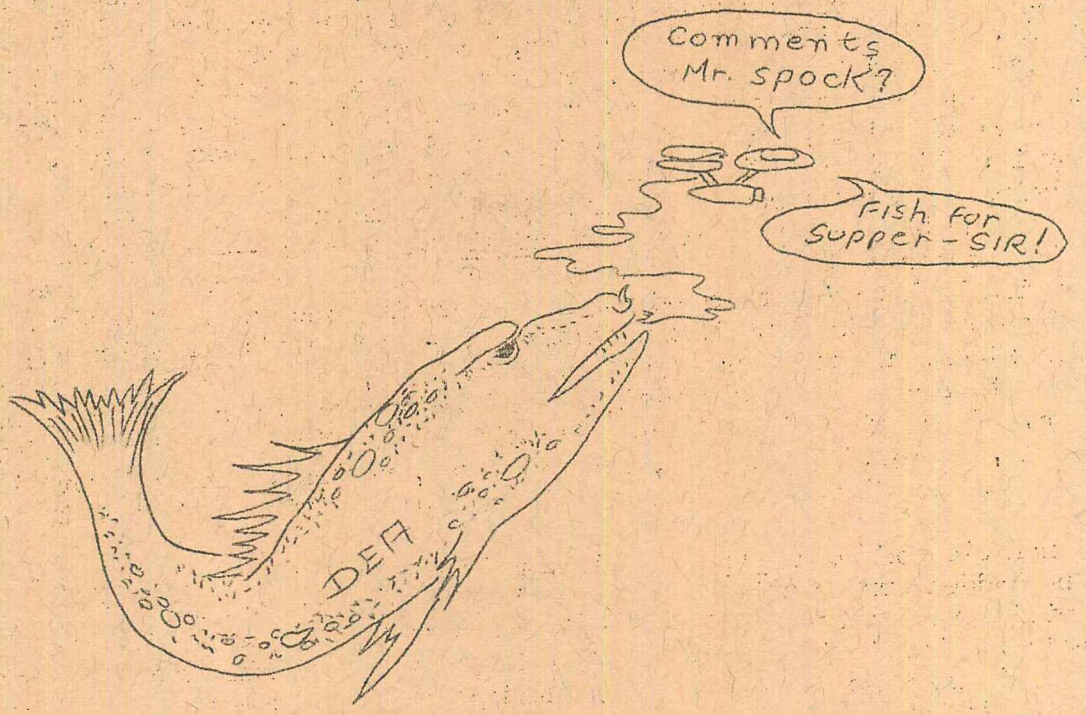
season. First, in "The Gamesters of Triskelion," when McCoy accused Spock of acting human, Spock turned the remark back against him with, "Through constant human contact one cannot help becoming corrupted." In "The Ultimate Computer," McCoy threatened violence if Spock should label an event "fascinating." Spock's reply, "No, but it is interesting," was obviously intended to grate on the same nerves that "fascinating" had rubbed raw. Later, he deigned to notice that McCoy had borrowed his word "logical" and was using it to excess ("Bread and Circuses"). These condescensions to McCoy's sense of humor are further evidence of the new understanding between the two men. Finally, again in "Bread and Circuses," we may see that Spock now grants McCoy the trust that only Kirk had formerly. When the two are alone in the jail cell, with nothing to do but worry about what has happened to their Captain, it is Spock who paces like a caged animal, trying the bars to work off his excess energy. And McCoy is upset by it: this is the first time he has ever seen Spock react emotionally without there being a physical reason for it! He is so unnerved by Spock's display of humanness that he berates Spock for being afraid to be human--and elicits a response so unexpected he has to back off and start over. For instead of being goaded into Vulcan stoicism by McCoy's attack--instead of becoming once again the strong support McCoy can lean on or take out his frustration on--Spock bends! Physically, he slumps right to the floor, he turns away from McCoy's attack, and he allows the human side of his nature to show. He does exactly what McCoy has just accused him of being afraid to do. Tears fill his eyes and his voice as he finally looks at McCoy. The words, "Really, Doctor?" are Vulcan, non-committal, neutral. The delivery is totally human. And McCoy finds himself in the incredible position of having to comfort Spock!

The human side of Spock qua Spock is something that has never been seen before (and if Gene Roddenberry continues to keep his finger successfully on the pulse of fandom it will never be seen again), and it is significant that it is McCoy to whom it is revealed. This is the final proof of the new relationship between them, ambiguous as Spock's response itself may be. He initiates the scene by pacing and testing the bars. We have never before seen Spock exhibit nervousness except in "Amok Time." Does he deliberately try to take McCoy's mind off their predicament? Unlikely; McCoy is reacting quite calmly. But the situation is a little different from many they have been in before; why a nervous reaction now? Possibly because of two factors, both negative: there is nothing for Spock to do to help Kirk, and there is no one to observe his actions except McCoy, whom he has come to trust. Therefore he does not hide his frustration, at least not completely. When McCoy jumps on him then, he has already let a part of his facade slip, and when McCoy tells him that he would rather die than exhibit human emotion it drops completely, for McCoy has hit the nail on the head. Spock's reaction says plainly, "You're absolutely right, Doctor. Now what do you expect me to do about it?" McCoy, of course, realizes that nothing can be done about it; Spock has carved out a place for himself in a universe where he is a misfit. It is too late now to change the means that have brought him to a position of respect and responsibility, and so McCoy draws back to allow Spock to resume his facade. But again the friendship between the two men has changed, for Spock has never before deliberately allowed anyone to glimpse his inward emotions. Whether or not he could have controlled them at that moment is academic; the fact is that he didn't.

"Bread and Circuses" was effectively the last program of Star Trek's second season ("Assignment:Earth" was the pilot for a spinoff, and the Enterprise crew really had only nominal roles), and it is easy to note the parallel with "Operation:Annihilate!" as the relationship between Spock and McCoy takes another new turn. It will be interesting to see whether McCoy continues to goad Spock toward humanity in the new season if the continuity is as good as it has been up to now, he won't.

Thus the second season of Star Trek plus evidence from the episode itself prove the unity of "Operation:Annihilate!", both the internal mirror-image unity of the individual plot and the unifying nature of the episode within the series as a whole.

Containing as it does the turning point in the relationship between Spock and McCoy, it is a most important and strongly unified episode in a truly unique series.



SUBTLE THREADS AMONG THE STARS

by j.k.colander

Television series come in all varieties. Not only the basic premises and backgrounds, but the actual carrying out of the series' themes vary radically. Most of us are all too familiar with the Gee Whiz School of television production, most commonly found in the situation comedy: Nothing needs be believable, pertinent, or even particularly funny. Apparently this school's theory is: Keep moving and no one will notice those battleship-sized holes in the story, acting, directing, etc. At the other extreme we have those series produced with care and with some thought to the intelligence of the viewer. Even otherwise uneven series occasionally evidenced such care, and these not always deadly serious or reeking-of-social-consciousness series, either. For example, in an episode of THE MAN FROM U.N.C.L.E. when Illya is masquerading as a bass fiddle player, the particular tag of music being carried by that instrument disappears while Illya talks to the heroine and is distracted from performing; no comment was made about this bit of business - it was just a subtle touch of someone caring about the finished product and appreciating that audiences notice such things.

Though STAR TREK was not, therefore, a pioneer in this business of meticulous attention to detail, it certainly stands well up on the ladder. STAR TREK's careful subtleties come in two major categories, characterizations and the STAR TREK universe. Sometimes these categories blur into one another, and at other times they are quite separate. And of course a major part of the characterizations of all these people from two centuries hence is the normal and casual manner in which they accept their STAR TREK universe.

"The Man Trap" was a particularly good introduction to the series for the national audience, because it presented so many elements of the STAR TREK universe (with subtlety and without fanfare) by gently enticing the viewer into enjoyment and suspension of disbelief, rather than hitting him over the head with its special effects and innovations. That particular episode showed us the transporter process, the Enterprise's automatic doors, its sickbay with futuristic medical tables and monitoring wall panels, the hydroponics section with its squeaking and motile plant (which unfortunately we've not seen again), the weaponry, the society (scientific teams on alien planets, medical and progress checks made by Federation vessels on long tours of duty), and the fact that the characters of this future world were ones we could sympathize with and admire.

The most impressive thing about all this was grasping the insight it gave into the creation of STAR TREK. Roddenberry and Company did not stop to elaborate on each of these devices and their introductions. It makes for dull reading when an author pauses stops the story to detail an operations manual on some alien device, and it makes for dull tv viewing if the writer makes the actors describe in endless mind-numbing detail all the equipment they are using, and their reasons for doing so. It is not only dull, it quietly says to the intelligent viewer: "You are such an ignorant clod we are going to educate you."

It is also unconvincing. The audience accepts the universe of STAR TREK because the characters of STAR TREK's universe accept it, even as we accept the mechanical

marvels of our own era. STAR TREK uses science fictional devices such as warp drive, matter/anti-matter reactions, tractor beams, and matter transmitters without explaining them to death. Whatever the time setting of a story, it is intelligence-insulting when one character makes a speech to another character, going through an explanation of something the other guy should know about. It would be like saying: "I'm going to drive to the store in my car, which is a four-wheeled vehicle driven by an internal combustion engine utilizing a fuel derived from catalytic cracking of certain petroleum derivatives..."

This was not a last-minute inspiration device with STAR TREK, obviously. "The Menagerie", as most ST fans know, was the original pilot for the series and only later made into the two-parter seen November 1966: and it made little use of tedious explanations but rather placed the viewer in the situation and let him use his own intelligence. "Where No Man Has Gone Before" was the second pilot, and the same rule applied to it. Personnel cards were flashed on Spock's mini viewing screen -- and the timing clearly included a silent compliment to the audience: We the production staff know you the audience do not move your lips when you read; you have a respectable reading speed; therefore, we will not display each card on the screen for the usual insulting 45 seconds favored by most movie and television productions. No need to explain the reasoning behind the rapidly flipped cards, but we got the point quite well.

"The Naked Time" showed us some of the best film editing television science fiction had ever seen, with Wellesian overlaps of dialogue on following film among other touches. The viewer knows Spock is alone and near breakdown from the effects of the virus, and we see and hear Kirk ask Uhura over the intercom to locate Spock; Uhura replies that Mr. Spock is not on the bridge, and the next audio is a scream -- preceding the film cut by a split second -- and only then do we discover the screamer is not Mr. Spock, but Sulu, reacting to an injection.

That same episode treated us to another feature of realistic direction and editing -- overlapping dialogue. (Robert Wise used this technique to very good effect in lifting what was otherwise a staple monster movie, THE THING, into the realm of near-believability, by making the actors real people through their dialogue.) In a very tight, action-filled scene, Sulu, rampaging on the bridge with an epee, is dispatched by Spock's nerve pinch. Almost simultaneously the elevator doors open and two security guards are seen standing there and Kirk immediately turns toward Lt. Uhura's station, repeating his earlier demand to the engine room for power. Under his words, we hear Spock instruct the security guards: "Take D'Artagnan here to sickbay." The audience has no difficulty accepting Kirk's worried lines and Spock's acid quip in the same hearing, and the overall effect makes the entire scene more dramatic and engrossing.

In numerous episodes we were shown by both sound effects and lights that the Enterprise's elevator is capable of both horizontal and vertical movement, and we accept this without its being belabored, without being told. Indeed, we appreciate not be told.

Some subtle threads develop the characters immensely without the need for histrionics of boring, at-length analysis. Spock's quip about D'Artagnan in "The Naked Time" effectively demonstrated both his sense of humor and his background in Terran literature. And in "Miri" when McCoy, after apparently allowing himself to be "convinced" by Spock that self-testing is too dangerous a method for proving the newly-isolated medication, waits till Spock leaves and then injects himself, it speaks volumes both about McCoy's stubbornness and courage and about the relationship between Spock and McCoy. When Kirk and "Commodore Mendez" come aboard the Enterprise in "The Menagerie", Kirk orders the computer to disengage, and receives a report that this cannot be accomplished; under continuing dialogue we see and hear Scotty move off purposefully, muttering imprecations against inefficiency, and Scotty's character is fleshed out vastly in a matter of seconds.

Numerous other examples of unhammered-upon characterizations come to mind. When Kirk remarked of Spock, "I know that look" (early enough in the series that the average observer may have thought Spock had but one 'look' - the same constant expression, or lack of same) it not only called the viewer's attention quietly to the fact

that Spock indeed has a great variety of expressions, but it also showed Kirk knew Spock well enough to detect those changes. And at the conclusion of "Dagger of the Mind" Kirk remarks that he understands how a person could die of loneliness, and glances significantly at Spock, another quiet underlining of the relationship between the two characters. In "The Enemy Within", in a climactic confrontation scene on the bridge, Spock is asked to choose the "right" Kirk -- and he makes no choice, knowing that both Kirks are Kirk.

We were occasionally told that Spock had great regard for sentient life of all forms, but we were just as often shown this piece of characterization by his behavior; his unwonted arguing against pursuit-and-destroy tactics in "Arena" and his spurious statistics used to persuade Kirk to let him continue with the Horta-hunt in "The Devil in the Dark".

When Spock manages to get a visual of "Balok" in "The Corbomite Maneuver", and succeeds in thoroughly depressing the rest of the bridge crew as a result, he apologizes to Kirk by saying he was curious to see what Balok looked like. Kirk, who had been testy and on-edge, replies with a sympathetic "Of course you were" that is totally without sarcasm.

The characters skillfully create an impression of living in the future, with a history that includes the intervening years between then and now. Happily, whenever such a reference is made, it is done lightly, realistically, without beating it to death. Kirk's mention of notorious dictators included a name or two not known now, but not commented upon by the listeners, because obviously they knew the same history Kirk did; no one living today needs a long identification and explanation every time Hitler is referred to. Spock has mentioned Earth's Third World War and its casualty rate as a point maker in arguments, without needing to go into detail for the other characters. And in "City on the Edge of Forever" Kirk speaks of a quote by a man not yet born in Edith's time, and refers to the source in generalities rather than unnatural specifics.

The STAR TREK universe and the science of that universe are often interwoven to the point that it is difficult to separate them. The library viewers with their automatic page turners are extrapolations from similar present-day devices, and are used dramatically to show us the accelerated mental capacities of Gary Mitchell in "Where No Man Has Gone Before". The Enterprise's computer is almost a member of the crew, and when it catches Harry Mudd in a lie it is as effective as if Kirk or Spock had done so; and when Kirk and Spock suffered with the computer's femininely altered voice and personality under the amused scrutiny of the 20th Century's Major Christopher, it was both entertaining and reassuring - to present-day humanity made nervous by encroaching mechanization. Interestingly enough, Major Christopher himself was a subtle compliment to our era: thrown into an unusual and fantastic situation, he reacted with neither rage nor hysteria, but responded intelligently and with a savoir faire most of us might hope to display under similar trying circumstances. Reciprocally, the crew of the Enterprise thought of him as comparatively old-fashioned, but they did not regard him as a fool.

As Major Christopher accepted the unusual, so the crew of the Enterprise adjusts to the bizarre. Nomad, which they believed a super-powerful alien machine, was nonetheless accepted with cautious politeness, without xenophobia and panic. And that was but one example of the crew's aplomb.

In "The Naked Time" Kirk, queried by Sulu as to direction for their attempt to break free of the planet's gravity, instructs "Back the way we came"; the result is travel into the past (rather than equally interesting possibilities for, shall we say, going sideways in time), but the foundation for that could have been overlooked or ignored, and it was not. Similarly, no great business was made of showing Nomad a schematic of our own Solar System, in an attempt to prevent its pinpointing our point of origin. Again, it wouldn't have meant anything to a casual viewer, but it meant something to the scientifically minded, and liked the touch.

Dramatically, too, STAR TREK has been generous with subtleties. In "The Naked Time", as Ruth Berman has pointed out, both Kirk and Spock see ironically appropriate signs painted on walls: Kirk, feeling guilty for his yearnings for women and freedom

from responsibility reads a sign exhorting him to REPENT, SINNER!; Spock, the alien of cool detachment and lack of emotion (prior to his breakdown and subsequent revealing of those very emotions) is confronted with a sign commanding him to LOVE MANKIND.

"Squire of Gothos" used two bits of action to tell us about the quick adjustments necessary in dealing with strange life forms, both without fanfare and both involving Spock. When both Kirk and Sulu have disappeared in the same spot from the bridge, Spock takes command without moving himself to the same spot, and when he has successfully transported back the entrapped crew members and hears them talking about Trelane, who must not be human since he was not beamed up with the rest, Spock unobtrusively makes a point to turn off the transporter in a, as it develops, futile effort to frustrate Trelane's entry to the ship.

The 1968 Hugo winner for Best Dramatic Presentation was "City on the Edge of Forever", and it made an at-best fudgy science, time-travel, palatable. It also provided an opportunity for some of the best drama of the first season of STAR TREK. When Kirk and Spock first arrive in the NYC of the 30s, Spock is nearly run down by a truck, and Kirk pulls him out of the way. At the play's climax, when the future and the life of the woman he loves are balanced, Kirk fails to pull her out of the way. The dramatic foreshadowing was a beautiful piece of craftsmanship very few television series have ever given us.

And indeed, that is a suitable summation of STAR TREK in general.

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CORRECTIONS, ADDITIONS, AND FINAL WORDS

There are certain to be typographical errors in this issue, despite all the usual proofreading(and a genuine bona fide typographical error never shows until the issue has been mailed anyway). Your kind indulgence, please. Fix them yourselves, if you wish. On ST-Phile #1 we have a request concerning errors from Ruth Berman:

"I'd appreciate it if you'd make note of two typos in my article. In the paragraph on p. 12 on "Errand of Mercy," in the last sentence, "so far as they were fallible they would be unfit to be dictators" got printed as "so far as they were infallible." On the same page, further down, there were two blanks. One you spotted and mentioned in the "Comments." The other is "stands." "Spock comes up from one side and stands behind on his (Kirk's) right." "

In this issue I have spotted one error I would wish to note here. In the J.K. Colander article reference is made to Major Christopher in "Tomorrow is Yesterday." Christopher's rank was Captain.

Most STAR TREK fans should be interested in a recent Ballantine paperback: THE MAKING OF STAR TREK by Stephen E. Whitfield and Gene Roddenberry, 95¢- an entertaining and informative book. If it's not available on your newsstand, it can most likely be purchased directly from the publisher: Ballantine Books, Inc., 101 Fifth Avenue, New York, N.Y., 10003

I wish to express my thanks to Ellen Howard and Shirley Meech for the use of certain photographic materials used in this issue, to Sherna Comerford and Devra Langsam for welcome publicity concerning ST-PHILE, and especially our contributors for their efforts and patience.

The editors of ST-PHILE assume no responsibility for the advertisements contained in this or any other issue. We have dealt with STAR TREK Enterprises and found the service satisfactory and as promised.

Lastly, continued thanks to Gene Roddenberry and company for proving dramatic science fiction need not concern itself only with frighten-the-kiddies-monsters.

THIS HAS BEEN ST-PHILE #2, AND THIS IS PAGE 44.....BUT IT'S REALLY