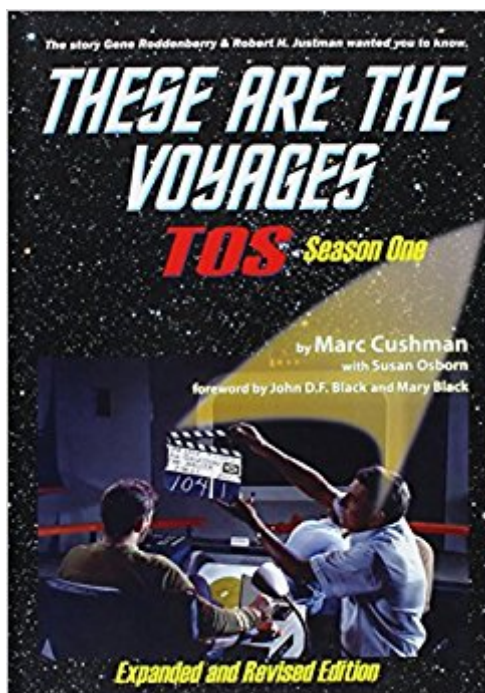


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These Are The Voyages: TOS: Season One



Synopsis

These are the Voyages: TOS, Season One contains hundreds of previously unpublished insights and recollections from actors, directors, producers, and production crew, capturing what went on from every perspective, including memos dictated by Roddenberry while reading drafts to the series scripts. The book offers a unique look behind-the-scenes in the form of original staff memos, contracts, schedules, budgets, network correspondence, and the censor reports from NBC. These are the Voyages creates the opportunity for readers to transport themselves back in space and time to witness the true history of Season One of Star Trek®: TOS. Go behind the closed doors of NBC, Desilu/Paramount, the producers' offices, the writers' room, the sound stages and shooting locations, and learn the actual facts behind all the blood, sweat, tears, politics, and spellbinding creativity that brought Star Trek® into being...and changed the Sci Fi world. --This text refers to the Paperback edition.

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Customer Reviews

"The level of research is astounding ... an incredible job ... The reviews are wonderful and well deserved." - LEONARD NIMOY."The definitive look at the original series hadn't been written - until now. An exhaustive, episode-by-episode history." - JEFF BOND, Geek Magazine."The best book ever written on Star Trek!" - SCOTT MANTZ, Access Hollywood."Trek fans will die and get beamed up to heaven!" - BILLY HELLER, New York Post."Everything there is to know about TOS Season One. A great read! I guarantee it!" - WALTER KOENIG (Ensign Chekov) --This text refers to the Paperback edition.

Marc Cushman interviewed Gene Roddenberry for a TV special about the Star Trek phenomenon in 1982. Cushman interviewed Roddenberry and again in 1989 when he pitched the story for the episode "Sarek," for Star Trek: Next Generation. Roddenberry gave Cushman all the Star Trek: TOS scripts and showed him the immense amount of documents he had saved from the production of the series. He suggested Cushman take the research for the TV special, expand on it by utilizing the gigantic "show files," and turn it into a book. Cushman was too busy with his own career as a screenwriter and director to begin work on the book until after Gene had passed, but, during those years, continued to collect interviews from the creative staff (Bob Justman, D.C. Fontana, John D.F. Black), as well as members of the production crew, the cast, and guest players. He began writing the book in 2007. And it was meant to be only one book. Six years later, filled with memos, production schedules, budgets, and Nielsen TV ratings, this "biography of a TV series" was over 2,000 pages in length, and had to be divided into three books (one for each season of TOS). --This text refers to the Paperback edition.

This review has been placed on all three volumes of this trilogy of books. The same comments apply to all three, so you can read what I have said here or under books two or three,,, Judy BurnsHistory is hard to pin down, especially when it can be viewed from so many perspectives. With that in mind, Marc Cushman has done the most remarkable history of Star Trek TOS that I've read in my long association and love affair with iconic Trek. Marc has talked to those who were really there in the trenches during the three seasons that Trek graced prime time NBC television. He has read thousands of documents and reconstructed how this show began, its initial growing pains, and the harshness of its last gasps for life. Riddled with quotes from Bobby Justman's infamous memos and crackling with notes from actors, writers, directors, ADs (assistant directors, the heart of the set) and countless other production folk, Marc's trilogy of These are the Voyages books read like high drama. We are brought right into studio and sound stages as the show is conceived, reconceived, cast, recast, and finally bursts into the world's consciousness. I was lucky enough to have written for Star Trek, and even luckier to have had a thirty year television writing and producing career jump-started by breaking into Trek with The Tholian Web. I went through the process of spec-ing a script, selling the idea and then writing the script through a final draft. I was amazed that Marc seemed to have been in the script editor's room as that script was pounded into the episode that was finally shot. I know from first-hand experience that he has

captured the whole process as no other Trek historian has been able to do. That doesn't mean that other books haven't brilliantly elucidated some aspect of Trek, whether as actors, writers, producers and below the line talent, but it does mean that Marc has given us a PH.D. quality analysis of the whole enchilada. Sometimes this set of books show us things we might not want to know, such as realizing that Harlan Ellison's original wonderful script, "City of the Edge of Forever," did NOT make it to the screen. That much loved show was dismantled piece by piece as the producers tried to fit the story into a budget that could not handle Harlan's concept. Even with a WGA award winning sci-fi writer, the exigencies of money and production won out, and yet we still got one of the best Star Trek episodes ever aired. We learn, step by step, how that script morphed, and sometimes that learning is painful. On the other hand, Marc displays much grace and veracity in showing that the much maligned writing and producing staff members of the third season were not the failures they have often been rumored to be. I knew Fred Freiberger and Arthur Singer. I worked with them throughout my career, and I found them to be both knowledgeable and creative writers. They were bound by network demands, budget chains and Paramount disinterest in ways that former producers and writers were not, or at least not to the same extent. I watched the wonderful director Ralph Senensky get fired from "The Tholian Web" for taking the time he had to have and doing the job they were paying him to do, when shows from the first two seasons went over in days and dollars and did not lose their directors. One of the major difficulties for any writer is accepting criticism. We all take it personally, even if the comments are usually offered with the best intentions. After working in Hollywood for years, I taught screenwriting at UCLA and UCR. If Marc's books had been available when I was teaching, I would have required all three books as reading for my classes because of the wealth of script critiques held in the memos and letters sent between production, studio and writers. If you are thinking of buying a "how-to" book on scripting or production, buy these books. You will find a treasury of information between the book covers. Finally, in summation, Marc Cushman has reported the problems of the third season with a wise eye and deft pen. He's commented on Trek in perhaps the most riveting account of a show we thought we already knew and taught us there was so much more for us to learn and love. Thanks for all those hours, Marc Cushman. This is the ultimate Trek Bible.

OMG, this is amazing. It's like Stephen E. Whitfield's classic THE MAKING OF STAR TREK on steroids. The level of detail is astonishing. The book covers the conceiving and making of the first two pilot and all the episodes of the first season, quoting hundreds of memos from Gene

Roddenberry, Robert Justman, John D.F. Black, and others, and providing a wealth of information that I've never seen anywhere before. As just one example of the fascinating level of detail: Robert Bloch's script for "What Are Little Girls Made of?" had to be rewritten because Bloch had heavily relied on three of his own older short stories in creating the script -- a fact not disclosed to the STAR TREK producers, but discovered by their outside research firm. No real problem, right? Except Bloch didn't own the copyright to those stories; the magazine they were published in did. There was also concern that the episode infringed on an earlier "Voyage to the Bottom of the Sea" episode, and so the twist ending -- that Korby was an android, too -- was added, and not by Bloch. The book is illustrated with lots of small (although sharp) photographs, many of which are "trims" -- unaired beginnings and endings of scenes, or otherwise unused footage, often taken from old Lincoln Enterprise film clips; others are behind-the-scene photos or publicity shots from other series of guest actors. I co-edited (with David Gerrold) a book about STAR TREK myself (Boarding the Enterprise: Transporters, Tribbles, And the Vulcan Death Grip in Gene Roddenberry's Star Trek (Smart Pop series)) and I've read every previous making-of TREK book. I say again: none come close to this level of detail. The book itself is a large-format, handsome, well-produced, print-on-demand edition, fully professional -- and worth every penny. Five stars.

I bought it to leaf through. Instead I read it cover to cover and made dozens of notes. If you or someone you know desires a career in the entertainment industry, this book will save some grief. The blending of technical and creative information along with the politics that drives production is a sobering tale. Combine this with the BluRay collection of the series and you'll save the cost of going to film school. I suggest that you watch an episode of Star Trek and listen carefully to the sound track and examine the lighting, especially in the background. Buy this book and you'll meet the craftsman that created a universe worth exploring and the actors that lead you there. When you Trek behind the scenes, be aware that much of that drama still carries on today on stages throughout the world. Star Trek was made on a tight budget and delivered. This book is a bargain and continues that tradition!

What's amazing about this work is what really sets it apart from other "Star Trek: Behind the Scenes!"-type books is that it's not merely "tell all" interviews but instead is obviously the product of a ton of research into the nitty-gritty of how each episode was written and filmed. The author didn't merely read each episode's script but also poured over every iteration in the long, excruciating chain from initial treatment to final draft. Consequently, this behind-the-scenes detail

provides a window into that world that I've never read anywhere else. This book really gave me an appreciation I hadn't had before of what an achievement this series truly was— not just as a creative endeavor, but a veritable miracle of project management. Especially in this, the first season, Roddenberry and crew worked themselves half to death to produce each episode in only one week, on a super-tight budget. NBC may have been visionary in greenlighting such an unprecedented series, but the "Star Trek" crew did not get much extra time or money reflecting a breakthrough show that was going where no show had gone before.

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