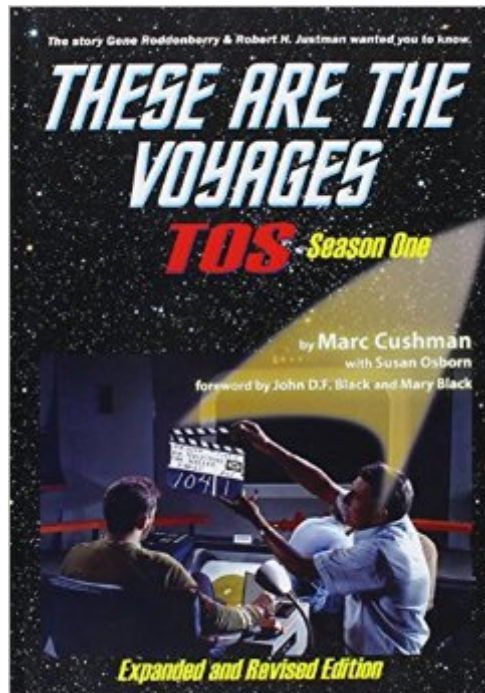


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# These Are The Voyages: TOS: Season One



## 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These are the Voyages: TOS, Season One contains hundreds of previously unpublished insights and recollections from actors, directors, producers, and production crew, capturing what went on from every perspective, including memos dictated by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.

## Book Information

Hardcover: 658 pages

Publisher: Jacobs Brown Press; Revised edition (December 30, 2013)

Language: English

ISBN-10: 0989238105

ISBN-13: 978-0989238106

Product Dimensions: 1.8 x 7.8 x 10.5 inches

Shipping Weight: 2.8 pounds (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars See all reviews (194 customer reviews)

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Photography > Performing Arts > Reference #800 in Books > Humor & Entertainment >

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## Customer Reviews

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.

4.5 Stars. Disclaimer: I am a personal friend of the authors of this book, and have met several of Star Trek principals, like D.C. Fontana and David Gerrold. So of course, I'd like to see the book do well, because they are all nice people and deserve it. HOWEVER, despite being imperfect (like Gene Roddenberry and the show itself), this book stands on its own merits. It's a must-have for Trekkies, and an excellent add to a non-fiction library for those who are NOT rabid Trekkies \*raising own hand\* but can appreciate the tremendous cultural and scientific impact Star Trek has had on American culture, and on technological development of everything from computers to cellphones. Where it excels The exhaustive level of research and detail is tremendous. From the music to the costuming to the lighting to the casting to the special effects, and especially, the role of the studios and network, I came from this book with a much clearer idea of all the countless steps that had to be taken to produce this program. Few, if any, details of the cast, crew, writers, or production staff are left unexamined. Many secrets of the show are revealed, for example, that the Enterprise bridge was built in twelve sections that could be pulled apart to facilitate filming from different angles. There's detailed tracking of the scripts, and script analysis on whether the various rewrites improved or damaged the script. No writer enjoys being rewritten, especially the science fiction masters who contributed many of the first scripts. In a novel or short story, it doesn't cost any extra money to blow up a planet or fire twenty phaser bursts, or have crowds of people milling about. In a movie or TV show, those special effects and extras cost actual money.

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