

Star Trek

Created by:
GENE RODDENBERRY

FIRST DRAFT
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STAR TREK is...

A one-hour dramatic television series.

Action - Adventure - Science Fiction.

The first such concept with strong
central lead characters plus other
continuing regulars.

And while maintaining a familiar central location and regular
cast, explores an anthology-like range of exciting human
experience. For example, as varied as ...

THE NEXT CAGE. The desperation of our series
lead, caged and on exhibition like an animal,
then offered a mate.

THE DAY CHARLIE BECAME GOD. The accidental
occurrence of infinite power to do all things,
in the hands of a very finite man.

PRESIDENT CAPONE. A parallel world, Chicago
ten years after Al Capone won and imposed
gangland statutes upon the nation.

TO SKIN A TYRANNOSAURUS. A modern man reduced
to a sling and a club in a world 1,000,000 B.C.

THE WOMEN. Duplicating a page from the "Old
West"; hanky-panky aboard with a cargo of
women destined for a far-off colony.

THE COMING. Alien people in an alien society,
but something disturbingly familiar about the
quiet dignity of one who is being condemned
to crucifixion.

(See later pages for more)

STAR TREK offers an almost infinite number of exciting Science Fiction stories, thoroughly practical for television. How? Astronomers express it this way:

$$Ff^2 (MgE) - C^1Ri^1 \times M = L/So$$

Or to put it in simpler terms, by multiplying the 400,000,000,000 galaxies (star clusters) in the heavens by an estimation of average stars per galaxy (7,700,000,000,000,000,000,000,000,000,000), we have the approximate number of stars in the universe, as we understand it now. And so ...

... if only one in a billion of these stars is a "sun" with a planet ...
 ...and only one in a billion of these is of earth size and composition ...
 ... there would still be something near 2,800,000,000,000,000,000,000,000 worlds with a potential of oxygen-carbon life ...
 ... or (by the most conservative estimates of chemical and organic probability), something like three million worlds with a chance of intelligent life and social evolution similar to our own.

Or to put it in a language of television ...

STAR TREK is a "Wagon Train" concept -- built around characters who travel to worlds "similar" to our own, and meet the action-adventure-drama which becomes our stories. Their transportation is the cruiser "S.S. Yorktown", performing a well-defined and long-range Exploration-Science-Security mission which helps create our format.

The time is "Somewhere in the future". It could be 1995 or maybe even 2995. In other words, close enough to our own time for our continuing characters to be fully identifiable as people like us, but far enough into the future for galaxy travel to be thoroughly established (happily eliminating the need to encumber our stories with tiresome scientific explanation).

The "Parallel Worlds" concept is the key ...

... to the STAR TREK format. It means simply that our stories deal with plant and animal life, plus people, quite similar to that on earth. Social evolution will also have interesting points of similarity with ours. There will be differences, of course, ranging from the subtle to the boldly dramatic, out of which comes much of our color and excitement. (And, of course, none of this prevents an occasional "far out" tale thrown in for surprise and change of pace.)

The "Parallel Worlds" concept makes production practical by permitting action-adventure science fiction at a practical budget figure via the use of available "earth" casting, sets, locations, costuming, and so on.

As important (and perhaps even more so in many ways) the "Parallel Worlds" concept tends to keep even the most imaginative stories within the general audience's frame of reference through such recognizable and identifiable casting, sets and costuming.

PRINCIPAL CHARACTERRobert M. April --

The "skipper", about thirty-four, Academy graduate, rank of captain. Clearly the leading man and central character. This role is designated for an actor of top repute and ability. A shorthand sketch of Robert April might be "A space-age Captain Horation Hornblower", lean and capable both mentally and physically.

Captain April will be the focus of many stories -- in still others he may lead us into the introduction of the guest star around who that story centers.

A colorfully complex personality, he is capable of action and decision which can verge on the heroic -- and at the same time lives a continual battle with self-doubt and the loneliness of command.

As with similar men in the past (Drake, Cook, Bougainville and Scott), his primary weakness is a predilection to action over administration, a temptation to take the greatest risks onto himself. But, unlike most early explorers, he has an almost compulsive compassion for the plight of others, alien as well as human, must continually fight the temptation to risk many to save one.

OTHER REGULAR CHARACTERSThe Executive Officer --

Never referred to as anything but "Number One", this officer is female. **Almost** mysteriously female, in fact -- slim and dark in a Nile Valley way, age uncertain, one of those women who will always look the same between years twenty to fifty. An extraordinarily efficient officer, "Number One" enjoys playing it expressionless, cool -- is probably Robert April's superior in detailed knowledge of the multiple **equipment** systems, departments and crew members aboard the vessel. When Captain April leaves the craft, "Number One" moves up to Acting Commander.

The Navigator --

José Ortegas, born in South America, is tall, handsome, about twenty-five and brilliant, but still in process of maturing. He is full of both humor and Latin temperament. He fights a perpetual and highly-personal battle with his instruments and calculators, suspecting that space, and probably God too, are engaged in a giant conspiracy to make his professional and personal life as difficult and uncomfortable as possible. José is painfully aware of the historical repute of Latins as lovers -- and is in danger of failing this ambition on a cosmic scale.

Ship's Doctor --

Phillip Boyce, an unlikely space traveler. At the age of fifty-one, he's worldly, humorously cynical, makes it a point to thoroughly enjoy his own weaknesses. Captain April's only real confidant, "Bones" Boyce considers himself the only realist aboard, measures each new landing in terms of relative annoyance, rather than excitement.

The First Lieutenant --

The captain's right-hand man, the working level commander of all the ship's functions from manning the bridge to supervising the lowliest scrub detail. His name is "Mr. Spock". And the first view of him can be almost frightening -- a face so heavy-lidded and satanic you might almost expect him to have a forked tail. Probably half Martian, he has a slightly reddish complexion and semi-pointed ears. But strangely -- Mr. Spock's quiet temperament is in dramatic contrast to his satanic look. Of all the crew aboard, he is the nearest to Captain April's equal, physically and emotionally, as a commander of men. His primary weakness is an almost cat-like curiosity over anything the slightest "alien".

The Captain's Yeoman --

Except for problems in naval parlance, "Colt" would be called a yeowoman; blonde and with a shape even a uniform could not hide. She serves as Robert April's secretary, reporter, bookkeeper, and undoubtedly wishes she could also serve him in more personal departments. She is not dumb; she is very female, disturbingly so.

Excerpted from orders to Captain Robert M. April:

III. You are therefore posted, effective immediately, to command the following: The S.S. Yorktown.

Cruiser Class -- Gross 190,000 tons
Crew Complement -- 203 persons
Drive -- space-warp. (maximum velocity
.73 of one light-year per hour)
Range -- 18 years at galaxy patrol speeds
Registry -- Earth, United Space Ship

IV. Nature and duration of command:

Galaxy exploration and Class M
investigation: 5 years

V. You will patrol the ninth quadrant, beginning with Alpha Centuri and extending to the outer Piniel Galaxy limit.

VI. You will conduct this patrol to accomplish primarily:

- (a) Earth security, via exploration of intelligence and social systems capable of a galaxial threat, and
- (b) Scientific investigation to add to the earth's body of knowledge of life forms and social systems, and
- (c) Any required assistance to the several earth colonies in this quadrant, and the enforcement of appropriate statutes affecting such Federated commerce vessels and traders as you might contact in the course of your mission.

VII. Consistent with the equipment and limitations of your cruiser class vessel, you will confine your landings and contacts to planets approximating earth-Mars conditions, life, and social orders.

Some format and budget considerations ...

SETS. Our format is tailored to practical production and cost factors. Use of stage sets, backlot and other locations are simplified by Captain April's "Class M" orders. And our own "Parallel Worlds" concept. The majority of story premises listed can be accomplished on such common studio backlot locales and sets such as Early 1900 Street, Oriental Village, Cowtown, Border Fort, Victorian Drawing Room, Forest and Streamside.

STAGES. The remarkable story latitude inherent in the concept also serves practical considerations by permitting reasonably simple adaptation of stories to fit current studio construction. For example, interiors and exteriors temporarily available after an "Egyptian" motion picture, a "horror" epic, or even an unusual telefilm, could be used to meet the needs of a number of story premises listed here.

SET AND LOCALE CARRY-OVER. Where particularly advantageous set or location conditions occur, or where a particularly exciting "world" is created, STAR TREK may do three or four stories there.

THE CRUISER. The "S.S. Yorktown" is, of course, a standing set to be amortized over the life of the series. For economy, the basic set is designed so that all cabins, wardrooms, and passages can be redressed and doubled.

LANDINGS. The Cruiser will stay in space orbit, will rarely land on a planet. Landings are made via a small (and transportable) recon rocket vehicle. Generally, audience view of sightings and landings will be that of the control crew, i.e., through instruments or on a "telescreen" (permitting use of selected stock film). Also for economy, ship miniaturization footage will be planned for maximum use, also amortized over the life of the series.

CASTING. Although it would be foolish to state we will never do a "monster" episode, most casting will be fairly routine. Where required, "alien" variations will be obtained via padding, wigs, and simpler makeup devices. But again, our general format stays "Parallel Worlds" and (as always in quality drama) the most unusual, exotic, and shockingly exciting differences always come out of action and reaction.

LANGUAGE. We establish a "telecommunicator" device early in the series, little more complicated than a small transistor radio carried in a pocket. A simple "two-way scrambler", it appears to be converting all spoken language into English.

WEAPONRY. Equally basic and simplified. The Cruiser is armed with Lasser Beams for self-protection only. Crew sidearms are rifles and pistols with an adjustment and will fire simple bullets, explosive projectiles, or hypodermic pellets which stun or tranquilize. Alien weaponry, because mineral, vegetation and gravity are similar to earth, will follow a general earth pattern. Ranges from spears, bows, swords and lances, to variations of firearms. Now and then, of course, we may spring a surprise variation, such as a fairly advanced civilization which clings to feudal armor and swords as a way of life.

COSTUME. Alien garments are basically recognizable, i.e., also following the "Parallel Worlds" concept. Pastoral, indian or viking types of alien would generally clothe themselves close to that worn at similar periods in our own social evolution. Crew uniforms are 'naval' in general appearance, attractively simplified and utilitarian. Again, surprise variations are possible here too.

Specifics on the SS Yorktown ...

As with GUNSMOKE's Dodge City, KILDARE's Blair General Hospital, we may never get around to exploring every cabin, department and cranny of our cruiser. The point being -- it is a whole community in which we can anytime take our camera down a passageway and find a guest star or secondary character (scientist, specialist, ordinary airman, passenger or stowaway) who can propel us into a story.

Now and then a story will take place exclusively aboard the Yorktown, i.e., such as the tale of a strange "intelligence" which has made its way aboard and is working to take over the minds of certain key crewmen. Or the transportation of a person or a material which poses a mounting jeopardy to the ship and our characters.

The interior construction is utilitarian rather than exotic with a few appropriate indications of advanced controls and instruments. There are galleys, recreation rooms, a library, a hospital unit, and scientific laboratories, in addition to expected items such as the bridge, communication room and crew quarters always with a slight naval flavor.

Other story springboards ...

THE PERFECT WORLD. Landing on this particular planet, Captain April and the STAR TREK reconnaissance team find a civilization approximating earth circa 1964. But with some unusual exceptions -- seeming perfect order, no crime, no social problems, no hunger or disease, a place of charming and completely adjusted people. In fact, so pleasant and well ordered that something has to be wrong. Investigation in this direction finds Robert April seized and subjected to incredible police barbarism, even more shocking by its contrast. Only slowly does it become apparent that our wanderers have stumbled upon an example similar to the novel, "1984", but with all the rough edges removed, i.e., completely efficient, also completely despotic communism carried to its extreme.

MR. SOCRATES. The most unusual world in the universe, a society secretly in a telepathic contact with the earth for centuries, selecting and duplicating in intelligent, lifelike form, the most unusual intellects produced in mankind's history. On a single street one might meet such people as Julius Caesar, Napoleon, Florence Nightingale, Genghis Khan, Thomas Jefferson, Carry Nation and Adolf Hitler. What at first seems like pure fantasy to the STAR TREK principals, suddenly becomes a very real and very deadly game as they begin to realize this is a form of "Roman Colosseum", that the participants are all "Gladiators" the stakes are life and death, and the games are about to begin.

THE STRANGER. After taking off from a planet, the S.S. Yorktown proceeds toward another planet in the same solar system. Not until then does it become apparent that an alien intelligence has made its way aboard with the aim of taking over the minds of key crew members -- purpose to use our Cruiser to attack a rival civilization on the other planet. Actually a "horror" tale, we emphasize the subtleness of this attack on intelligence, reaching a point where mutual suspicion is endangering the entire ship.

THE MAN TRAP. A desert trek story, taking members of our band from one point on a planet to another. But what appears to be a pleasant totally earthlike and harmless world, rapidly develops into a hundred miles of fear and suspicions as Captain April and crew begin to encounter strange apparitions. Actually more than apparitions, these are wish-fulfillment traps which become as real as flesh and blood. Whatever a man wants most will appear before him, i.e., water, food, a female, a long-dead parent, gold, or even a way to power. The traps become increasingly subtle to the point where our crew nearly destroys itself out of a total inability to **separate** the reality they must have from the apparitions which will destroy them.

CAMELOT REVISITED. A planet of Hermes II, an incredible social order which is thoroughly modern in many respects but retains the knighthood, armor and other trappings similar to our middle ages. A touch of "A Connecticut Yankee in King Arthur's Court". As our star wanderers stop briefly to investigate and then become increasingly embroiled in a web of archaic social practices, finally reaching the point where they too are engaged in lance and sword play to preserve their own skins.

100 A.E. Or, "A Century After the Bomb" -- a terrifying parallel as we examine what might be our own world a few decades after an atomic holocaust.

KENTUCKY, KENTUCKY. An earth colony on a planet in the Sirius group is visited by the S.S. Yorktown fifty years after colonization. An attack by the viking-like savages has destroyed and scattered the colonists, reducing them to a "frontier" log-fort life. Unwilling to risk the S.S. Yorktown, Captain Robert April attempts, with a small band, to regroup and lead the colonists in defense.

REASON. In the Isaac IV group, a world where intelligent life has died, leaving a perfectly functioning robot society. Long speculative speculative problem on earth, this requires detailed investigation and analysis, even at the risk of the Cruiser's reconnaissance party pretending

to be robots themselves. Can a robot be capable of emotional feeling? Can it be capable of reasoning in human terms? What happens when an efficient robot society discovers alien flesh and blood spies in its midst?

REASON II. An extension, possibly the second part of the previous tale, portraying the struggle of the last human survivors, aided by our Cruiser's reconnaissance party, outmatched and relatively defenseless as they attempt to re seize possession of their planet. Can a man, ragged and miserable, still be master?

A MATTER OF CHOICE. Another entrapment story, i.e., a planet in which the intelligent life has achieved no great material success but instead, has learned the power to live and relive over and over again in different ways, any portion of their past life they choose. This is a starring vehicle for Captain Robert M. April as he is presented with the chance to do those certain things all over again.

THE RADIANT ONE. A love story, the passion of a crew member for an angelic female on a 'Garden of Eden' planet -- the one hitch being her chemistry includes radium in lethal quantity. The man who became her lover would live six weeks to six months, no longer.

THE TRADER. Satuni, a planet of incredible oriental splendor mercilessly ruled as emperor by a space trader turned renegade. Like a visit to the court of Ghengis Khan.

A QUESTION OF CANNIBALISM. Visiting the earth colony on Regulus, April's sortie party became aware the cow-like creatures raised on the ranches there are actually intelligent beings. But the colonists, who have built their empire largely on the supply and sale of this meat, rebel at the attempt to free their "cattle".

THE MIRROR. Near collision with another Yorktown on an exact opposite course. Not only is it the same cruiser, it is manned by exactly the same crew. Could you face yourself after discovering survival depends upon killing yourself?

TORX. The first major menace to Earth. An alien intelligence, claiming to be pure thought and no body, which "devours" intelligence, leaving behind a helpless idiot. Near starvation for eons, it has been frantically seeking precisely the type of "food" the Earth could supply in quantity.

THE PET SHOP. Exactly duplicating St. Louis, 1910, a city where women are so completely the masters that men have the status of pets. Something of a satire on "people and dogs", this story shows men treated in that fashion, caged in kennels, others clothed and perfumed and treated as lapdogs, as long as they continue to fawn, appreciate and selflessly love.

KONGO. The "Ole Plantation Days" of the South, with the slight exception of it being white savages who are shipped in and auctioned at the slave mart. Part of our crew is trapped, thought to be runaways, and sold as plantation and household hands.

THE VENUS PLANET. The social evolution process here centered on love -- and the very human male members of our crew find what seems the ultimate in amorous wish-fulfillment in the perfectly developed arts of this place of incredibly beautiful women. Until they begin to wonder what happened to all the men there.

INFECTION. A female crew member discovered to be pregnant, and the growing realization it could be the larvae of an alien, using her body like some insects plant their eggs in other living insects.