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In the late 1980s Gene Roddenberry and Robert H. Justman gave Marc Cushman permission and encouragement to write the definitive history of "Star Trek®: The Original Series". They backed up their stamp of approval by providing Marc exclusive access to all the production documents generated by the series -- everything from the creation of the idea by Gene Roddenberry to the last day of production.

These Are The Voyages: TOS Season One Details

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From Reader Review These Are The Voyages: TOS Season One for online ebook

Chris says

Every year I try to read one hefty tome about some aspect of pop culture history, and this was it for this year. It was indeed hefty, as it went through both the conception of Star Trek and the writing, filming, and reaction to every episode from season one. It also had a lot of interesting tidbits about the television industry of the early to mid 1960's, when every show on TV was a western and there were shows called things like "The Alcoa Hour" because the three networks and sponsors controlled everything. It's interesting to look back and see how episodes whose effects look laughably terrible now were budget-busting for their time, and how it was the sheer expense of filming the show at a high quality that would end up being its downfall rather than the low ratings that seem to be the generally-accepted story.

Robert Greenberger says

Marc Cushman has written the book I wish I had written. He was granted access to the master files, so he could read the drafts, the memos, notes, and correspondence so you have a true sense of how Star Trek went from 1964 premise to 29 first season episodes.

Carefully, he explains who is who from directors like Marc Daniels and Joseph Pevney, to Steve Carbatos, and even the production, music, and editing teams. You gain a true sense of how many people worked tirelessly to get the show on the air week after week.

For anyone interested in the behind-the-scenes making of the series, and how television itself was produced in the 1960s, this is a treasure trove of insights and information.

Bob Furnell says

This was a fantastic read. I learned so much about the creation of Trek and the first year production. Lots of stuff I didn't know previously.

For years I've been well aware of the hundreds of "making of" reference books on Doctor Who, but I was totally gobsmacked to find out that there were these sorts of books covering the original 1966-69 Star Trek series too.

I discovered this book one day in November 2017 while perusing Amazon.ca for some new reading material. Taking a look at the book's overall concept and what it covered, I was fascinated—this was definitely something I'd like to read.

the authors are to be commended for writing such an engaging and informative book, I do have to mention that sadly such a wonderful book as this is let down by poor layout and binding. The book contains several typographical mistakes; the text on the page is off centered, with numerous instances of text on the left margins coming perilously close to being cut off. Much of the layout is also off centered and printed at a diagonal, while the overall page layout comes across as a badly made experiment in self-publishing. I was

disappointed by the publisher's lack of attention to these details, and it's really too bad a book of such high calibre has been let down by sloppy and blatantly amateurish execution.

Despite these complaints, this is definitely a book for the seasoned, and even the newbie, Star Trek fan.

(Read the full review in the first issue of Chromakey)

Michael Hanscom says

To borrow a familiar word: Fascinating. An incredibly in-depth and copiously researched look into the creation and production of the original series. The sole problem is that it seems it could have used another editing pass or two, with numerous spelling or formatting errors, and occasional odd errors when venturing beyond the boundaries of the original series (the differing looks of Klingons over the years was not explained during The Next Generation, nor was it due to there being "different species" of Klingons). Still, even with that minor gripe, the amount of detail contained in this textbook-like tome, much of it sourced from original production documents given to the author by Gene Roddenberry himself in the 1980s, is wonderful for the die-hard fan. Looking forward to the coming volumes two and three, covering seasons two and three, respectively.

Dan says

Meticulously researched and lovingly presented, the amount of work put into this book is apparent on nearly every page. To a serious fan of Star Trek, *These Are The Voyages: TOS, Season One* will serve not only as an interesting reference, but as a time capsule of sorts. This is the sort of supplementary material that will not simply sit on one's shelf for years; rather, many people will find themselves consulting it often to learn more about their favorite (or not-so-favorite) episodes. This appears to be the definitive account of the first season of Star Trek, and I for one cannot wait to get my hands on volumes two and three.

Full review: <http://treklit.blogspot.com/2013/08/t...>

Lee Goldberg says

After nearly fifty years, I thought there wasn't anything more to be said, or any more books that could possibly be mined, from the original Star Trek. Hasn't that show been talked about, and examined to death, down to every last detail?

You'd think so. But then along came *These Are The Voyages: Season One* by Marc Cushman and it may be the best book yet about the production of the series and one of the best books ever written about any TV show. It's a shame the book is presented as yet another fan-written curio for the diehard trekker...because it's a must-read for students of television, and aspiring TV writers, regardless of whether they watched, or liked, Star Trek.

These Are The Voyages is an exhaustively detailed look at the writing and nuts-and-bolts production of every single episode, from the first, failed pilot onward. Everything in the book, like a TV series, starts with the scripts...and Cushman walks us through every draft and every change, whether they were prompted by

creative issues, budgetary concerns, production issues, or network notes.

The author relies on extensive interviews with the show's surviving writers, producers, directors, and actors (and archival interviews with those who have passed away) and never-before-released memos, budgets, shooting schedules, and other internal documents. Best of all, Cushman manages to remain, with only a few slips, remarkably objective and scholarly about his subject, leaving the book refreshingly free of the kind of cringe-inducing, fannish drool that usually typifies books about "cult" shows and *Star Trek* in particular.

These Are the Voyages is a treasure trove of information and a fascinating look at how a TV show is written and produced...and all of the forces that shape it. I'm eagerly looking forward to the next two volumes

Kemper says

Star Trek just turned fifty, and since I'm a fan only a few years younger than it I've soaked up enough of its history and trivia over my lifetime to qualify as a bridge officer on the *USS Nerdlinger*. Yet this book opened my eyes to all kinds of things about the show including debunking several myths I've taken as *Trek* gospel.

It starts off as kind of your standard behind-the-scenes story of how a pilot turned cop turned TV writer/producer named Gene Roddenberry came up with the idea for a sci-fi show, and then it describes the often painful process by which it eventually was brought to life by a dedicated cast and crew. That's a fascinating story in itself, but by going through the production documents like script drafts, shooting schedules, and memos as well as drawing on personal recollections of those involved Marc Cushman also provides what becomes almost a daily diary of the initial creation and filming of each episode.

So we get a big picture view of things like how the television industry worked at the time so that the executives of Desilu Productions had good cause to think that shows like *Star Trek* and *Mission Impossible* might bankrupt the studio, and how Lucille Ball had to repeatedly step in to override her own board to keep them from being scrapped. We also drill down to the level of noting exactly who wrote each draft of a script and what changes were made as well as personal stories for all the guest stars and crew as well as the major figures like Roddenberry, Shatner, and Nimoy.

What emerges from all of the this is an intriguing picture of the controlled chaos that the production of the show frequently was. It also provides a lot of facts that contradict the general wisdom we usually hear about the original series. The story I always heard was that the show was low-rated at the time, cheaply done, and that the broadcast network NBC frowned on its progressive social messages and attitudes. In fact, the show had very respectable ratings in its first season against stiff competition from other networks, it was one of the most expensive made at the time, and NBC was actually encouraging things like diverse casting.

So why does nerd lore tell us something else? It was probably a variety of misconceptions and myths that grew up for a variety of reasons. Networks didn't release ratings back in those days, and in fact might not want the producers of a show to know exactly how popular it was to prevent them from asking for more money. The show often looked cheap and slapped together because the technical demands had them constantly over budget and behind schedule. As for why NBC was often painted as a villain you could probably say that's due to Gene Roddenberry's habit of blaming NBC when he had to make an unpopular decision.

In fact, while Roddenberry certainly deserves a huge share of the credit for creating the show his behavior frequently caused issues that probably hurt it and helped lead to its cancellation after three seasons. His style

of dealing with freelance writers and insisting on unpaid revisions which he would then rewrite himself rubbed many the wrong way, and he routinely pissed off NBC. Roddenberry would then spin these disagreements as examples of the network pushing back against his social messages when the reasons might be directly due to his more selfish motives. For example, Majel Barrett was cast as the first officer in the original pilot, and the story I'd always heard was that the network didn't think a woman should have such an important role and made Roddenberry change it in the second version. In reality NBC balked at Majel Barrett because she was Roddenberry's mistress at the time so it seemed like bad business, and it's hard to fault them for thinking that.

At the same time we learn how the show was hiring people like Gene Coon, a veteran writer/producer who stepped in at a critical time and showed an amazingly quick ability to write his own scripts and revise the problematic work of others. Dorothy Fontana was an aspiring screenwriter who initially took secretarial jobs to get her foot in the door of the industry which she first used to sell scripts to TV westerns as D.C. Fontana. Eventually she became Gene Roddenberry's secretary, then a freelance writer for him, and finally took on the position of story editor which made her one of the most important *Trek* creators.

The only problem is that sitting down and reading about all these episodes in a row gets a little repetitive. The production of the show fell into a rhythm that the book captures, and that starts to feel monotonous after a while although there's always plenty of amusing anecdotes like how they got an actor to be in the rubber suit of the lizard-like Gorn creature by calling the guy in at the last minute without telling him what he'd be playing.

So as a straight up reading experience it can get a little tedious after a while although I think any TOS fan would like the initial stories about the show's creation and find it a great reference when revisiting individual episodes.

Allen says

As a kid I devoured as many books about my favorite show that I could. The Making of Star Trek, The World of Star Trek, The Trouble with Tribbles. I had a Star Trek Compendium. I had a Starfleet Technical Manual. I had the blueprints. I was, to say the least, a fan. I was never a "Trekker", I was and always will be a "Trekkie".

Cushman's book is a worthy companion to those aforementioned. Detailing the process of every episode it goes into less about the nuts and bolts than Whitfield's book did but it manages to goose nuggets about the entire show from stem to stern.

If you are a Star Trek fan, this is something you should dive into.

I look forward to the next volume.

Walter Mcwilliams says

I began this book, the first of a trilogy, which follows the production of Star Trek The Original Series from its germination through its final production about a month ago. The anthology is organized by episode in the order they were produced, which varies from the order in which they were aired. As I read each entry, I watched each episode, courtesy of Netflix. Watching the episodes, especially the first season in the order they were produced is an eye opener as you can watch each actor begin to make their character their own, watch the Star Trek world evolve, and gain a deeper appreciation for the efforts of the behind the scenes folks (writers, producers, cinematographer, etc) to make this one of the most ground breaking shows of its

era. If you are a Star Trek: TOS fan you need to own this trilogy!

Started Book II (Season II) immediately!

Sean O'Hara says

This is certainly a monumental piece of research, the first truly comprehensive history of the original Star Trek since Whitfield's *The Making Of Star Trek* almost half a century ago, written at a time when those involved had to watch what they say because they were all still working together. Between then and now we've had dozens of memoirs by pretty much everyone involved, from Shatner and Roddenberry down to the second assistant grip (okay, that may be an exaggeration). But these accounts are often contradictory and rely upon decades old memories which have been recast through constant retellings at conventions. (view spoiler) Cushman goes back to the source, dredging up memos from both the original production, NBC and even the original Nielsen ratings. The result is an excessively detailed, episode-by-episode account of the first season.

Each episode gets at least a dozen pages, starting with the initial story treatment and going all the way through post-production and initial airing. Along the way we get excerpts from memos by various members of the production staff and their network liaison, Stan Robertson. And despite decades of stories about Robertson being a thorn in the side of production, it's clear here that he was a (somewhat frustrated) supporter of the series who often provided sound criticism of scripts and treatments, pointing out when the series was getting too repetitive (What, another episode involving an evil twin/shapeshifter? That's four in one season!) and urging the writers to take the action off the ship more often. The person who did the most to reshape stories turns out instead to be Robert Justman, the production's bean-counter whose reaction to everything was, "Too expensive." Gene Roddenberry also, it turns out, liked to dip his toe into the writing process much more than is normally reported. In fact, his rewriting of scripts by big name sci-fi authors like Bloch and Matheson left his first executive producer, John D.F. Black to leave the show.

Not that the rewriting wasn't necessary. Reading through the chapter about "City on the Edge of Forever," one can't help but realize that whatever the merits of Ellison's original script, it was not right for Star Trek. Ellison's story begins with a drug deal gone bad leading one Enterprise crewman to murder another. After a trial, Kirk takes him down to an alien planet for execution by firing squad. I'm sorry, but that isn't Star Trek. Ellison makes fun of Roddenberry's utopian idealism, but while there's certainly room for criticism there, it is that idealism that makes Trek memorable while Ellison is mainly remembered as that asshole who groped Connie Willis at a convention. (view spoiler)

But as impressive as the book is, it's not without flaws. Published by a small press, there are more than a few spelling errors that should not've made it through to the printed book. Worse still, anytime Cushman discusses a subject that's not Star Trek -- and specifically not the original series -- he gets his facts wrong, from claiming that Bill Gates invented the PC, to saying that TNG explained why their Klingons look different by saying the Klingon Empire contains multiple species.

Overall this is a must-have for any Trek fan, but it could've been much better with a competent editor.

Lauren says

This book was somewhat disappointing. It started off okay, with some interesting production and scriptwriting details but it too quickly devolved into this repetitive pattern for every episode with attempts to

justify different script decisions that frankly didn't really hold up to my scrutiny as a reader or as a fan of the TV show. There is too much focus on the backgrounds of the minor actors, particularly people who came on for very limited exposure. By this, I mean they were given detailed backgrounds and talked about at length without really giving me any information on why they were chosen or how they were affected. In some cases, that information was presented but overall it felt like filler. I've ended up deciding not to continue reading the other books after this.

Jeanne Thornton says

Nietzsche has said that the gravest insult you can give anyone is to picture their ideal. This is the Robert Caro approach to Star Trek. It is obsessive and took twenty years and is full of insane and beautiful detail. Have you ever been really, really interested in why Steve Carabatsos did not "fit in" with the Star Trek writing staff? Have you ever wondered about the exact layout of Desilu Stage 9 and 10? I am not feeling too great right now and this book is essentially like concentrating a season of Star Trek into pill format and swallowing it. Highly recommended to the sorrowful. I intend to read all of them.

Terry Collins says

Words fail me ... but I'll do my humble best. What you have here is the undeniable masterful result of years of interviews and research, along with unfettered access to the memos of the producers, writers and creators of STAR TREK during the three years of production. And it is an addictive read that will make you instantly want to re-watch Trek's first season.

Yes, that's right. This is only Volume One of Three. Over 2,000 pages or more will be on display at the close of the project (where upon Seasons Two and Three are examined).

As a young adult, I treasured books such as THE MAKING OF STAR TREK and THE WORLD OF STAR TREK, but I have to say ... this one has both of them beat.

And Robert "Bob" Justman, one of Trek's producers, should have a collection of nothing but his smart-ass memos collected. He's laugh out loud funny as he offers up suggestions, critiques, and worries regarding production costs of each and every Trek episode. I enjoyed his voice tremendously!

NOTE: Be sure to pick up the SECOND PRINTING which is expanded by at least 100 more pages, and corrects various typos and errors that slipped through in the first edition.

Reuben Herfindahl says

I'm one of those old Original Series fans. Sure I like Next Gen, etc.... but they never held a candle to the Original Series.

I've been reading "Making of Star Trek" books since I was about 10 years old. So in 30 years of reading this very tight sub-genre, this is hands down the best of the bunch. It's amazing well researched and doesn't have an agenda to promote (as many of the actor written books do). By far the most amazing thing it does is shatter the myth that Star Trek was failing in the ratings war (in reality it was NBC's highest rated Thursday

night show).

Amazing read.

Beverly Diehl says

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 Roddenbery 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. Reality is, if you continually make a product that costs more to make than you can sell it for, whether that's a porn flick, an automobile, or a television episode, you can only make so many before there ain't funds to make any more. So yes, wonderful stories were modified: to make them economically feasible to film, to bring the dialogue and actions in line with established characterizations, to create cliffhangers before each commercial break, and so on. And sometimes (in the author's opinion, you'll probably have your own) scripts were disimproved, rather than improved.

There's also an interesting look into the directors of these episodes, who was asked to return, and why (or why not). There's insight into what the actors brought to their roles. The focus is on William Shatner (Kirk) and Leonard Nimoy (Spock), of course, but also looks at Grace Lee Whitney (Yeoman Rand), DeForest Kelley (McCoy), Nichelle Nichols (Uhura), James Doohan (Scottie), George Takei (Sulu), and even the "bit" players who had recurring roles. There's quite a bit of background on each of the guest stars, even those in secondary roles.

Pluses and Minuses:

Photos: While the text would stand alone without any photos at all, there are many, some quite rare, all

presented in black and white. Some of them are marvelous, and add a wonderful dimension to the reading experience. Others appear so small or are so busy they become more an annoyance than a bonus, at least when viewed via my old-school (third gen) Kindle, especially the Nielsen ratings charts. Possibly the photos appear better defined in the hardcover and paperback versions. However, using my Kindle Fire HDX, and setting my Accessibility options to allow Screen Magnification, I was able to blow them up beautifully (just double-tap on the picture). You could probably do something similar using the Kindle Reader on a laptop or iPad. So, consider how you will be reading this book before deciding which version to buy if seeing detail on the photos is important to you.

The cultural callbacks. There's a section for each episode on what was going on in American culture: what songs were on the charts, what was going on in Vietnam, with the drug culture, with politics, etc. These are fascinating and add depth and color to the narrative, BUT, they are misplaced, IMO. They are targeted to what was happening at the time each episode was filmed. To use a birth/baby analogy, what would be more interesting would be either: 1) what was happening pop culture at the time the episode was written & edited (the effect of the culture on the baby), or, 2) what was going on in pop culture at the time the episode aired (the baby was born), which would reflect the mutual effect of the episode (baby) and the broader pop culture on each other. What was going on in the world during filming on those 12-hour days probably had LESS effect on the actors, directors, and crew than at any other time, so those nuggets, interesting as they are, felt like they were hanging out there in space.

Where it falls short:

There are "unnecessary quotation marks" here and there, and sometimes typos. The end note markers are BIZARRE, both in size and in numbering system (17; 101a; 160-1, RJ5-7) compared to other non-fiction books I have read, and I've read quite a few. And they aren't actually tied to specific sources in the extensive bibliography.

The beginning and other sections on Nielsen ratings rambled on and on. I get it - Nielsen ratings = advertising dollars = dollars necessary to continue making a show. So bad or mediocre ratings can (and have) cancel some excellent shows that simply hadn't caught on yet. The point - that contrary to popular legend, Star Trek did well in the ratings - is made, belabored, and beaten like a dead horse.

There's too much detail included even on people who didn't actually end up working on Star Trek, like the acting careers of women who auditioned (and didn't get) a part in Mudd's Women.

What I did that was especially fun

At the risk of sounding like a Kindle HDX commercial, I would read a chapter about an episode, then use it to stream the episode. This gave much more depth to watching the show, which in turn gave more richness in reading the next chapter. I would notice the lighting effects that had been written about, or look for the occasional continuity oopsies. It made my personal Trek slower but much more satisfying.

There are thousands of mini-stories within the stories of each episode; which writer's nose got bent out of shape and why, the effect of the casting couch, internal staff memos, fan letters, TV Guide features, guest stars interviews, and much more. So for any serious Trekkie, or even someone interested in what is television and fandom history, this book and the two scheduled to follow it, are a treasure trove of Trek trivia.

