

STAR TREK II

WRITERS/DIRECTORS GUIDE

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STAR TREK II

Our new episodes portray the second five-year mission of the U.S.S. Enterprise. Following its first mission, the starship had returned home and entered orbital drydocks in the naval yards high over San Francisco, where the vessel has been completely refit. Its basic contours, both interior and exterior, remain generally the same. The vessel functions in basically the same way. However, the details of the vessel such as instrumentation, read-out systems, and controls are vastly more sophisticated than in the original Enterprise.

To command this second five-year mission, Captain James T. Kirk has refused an Admiral's star and has managed to recruit many of the original crew. An exception to this is Mr. Spock, who has returned in high honor to Vulcan to head the Science Academy there. In fact, all of our original crew have found themselves to be very nearly legends in their own time. Few starships have ever completed a five-year mission, and none but the U.S.S. Enterprise has returned with its original crew virtually intact. Perhaps the explanation for so many of the crew volunteering for a second five years was their seeking the relative anonymity of space. Or perhaps these men or women cannot find satisfaction in an ordinary life after so many years of the highest adventure experienced by humans.

The starship's mission remains the same -- to patrol a section of our galaxy, to represent Earth and the Federation by assisting colonists, aiding scientific exploration, suppressing conflict, helping those in distress, regulating trade, engaging in diplomatic missions with other planets and peoples.

WHAT HAS CHANGED?

The character of MR. SPOCK will be missed, and we still hope he will return often as a guest star. In the meantime, a young Vulcan named XON is new science officer replacement (see page 11) and is a character with dimensions and qualities uniquely his own.

First Officer of the Enterprise is COMMANDER WILL DECKER, second in command under Kirk (see page 13). At the navigator's station will be LT. ILIA, a strangely beautiful female native of Federation planet Delta V (see page 14).

CHEKOV is now a full lieutenant and commands the starship security division. "BONES" MCCOY, SCOTTY, UHURA and SULU are at their familiar stations. We'll also see YEOMAN JANICE RAND again; our former head nurse is now DR. CHRISTINE CHAPEL.

We will still use science fiction to make comments on today but today is now a dozen years later than the first STAR TREK. Humanity faces many new questions and puzzles which were not obvious back in the 1960's, all of them suggesting new stories and themes. Also, television censorship has relaxed enormously during those same years, opening up still more new story areas... or certainly more honesty in some old areas.

Television has become much more sophisticated in other ways. Older, ponderous dialogue patterns have given way (thank you M.A.S.H.) to more realism through the use of fragmented sentences, overlaps and interruptions. Better camera techniques, new film emulsions and exciting new optical and tape effects all make increased realism possible.

STAR TREK will take more looks into the private and off-duty lives of our characters. More realism here too in very human areas such as when and what they eat, 23rd century bathing, changing clothes, playing and relaxing.

There will be less "battleship sterility" in the design of the refit Enterprise. Bridge, engineering and other work sections will still tend toward functionalism. But in other sections of the vessel we'll see something of the art forms appreciated and collected by inter-stellar travellers. Affection for life forms will extend to vegetation and we'll see exotic and sometimes mysterious plant life collected from half a hundred worlds.

The essential format will not change. Action-adventure, entertainment, and some fun for us too as we speculate where we humans are, where we're going, and what it's really all about.

WHAT IS A STAR TREK STORY?

While the construction and development of all television series stories is similar, STAR TREK's attraction to both its fans and general audience has been unique. Its attraction has also been extremely broad, ranging from children to college presidents and astronauts. The more successful STAR TREK episodes have all followed five basic rules:

1. OUR STORIES ARE ABOUT PEOPLE (WHO ACT BELIEVABLY)

STAR TREK is not about science and gadgetry. All good stories are about people and science fiction is no exception. The more believable the people, the better the story. Science fiction story characters must be written as carefully as characters in any contemporary drama, reacting and interacting as real people behave. Whatever gadgetry we show must be believable too -- it must be an extension of some present science fact or theory.

2. AN OPTIMISTIC PROJECTION OF THE FUTURE

If our society at the time of STAR TREK has advanced to a point of interstellar travel and co-existing with diverse planets and life-forms -- then it must be assumed that we have also solved our petty squabbles and prejudices of the twentieth century. They would have also learned an affection for diversity; they do not judge other worlds and other life forms by Earth standards. However, on Earth or on the Enterprise, life is not dull -- the challenge of self and self-improvement have replaced the old fears and aggressions.

3. THE STORY P.O.V. IS THAT OF OUR CAPTAIN AND CREW

"These are the voyages of the starship Enterprise"... and the adventures of its captain and crew. We see and feel our stories through the eyes and emotions of our regular characters. Story can depart briefly to the POV of a guest star, but always returns to indicate how this action has affected our regular characters of the vessel they depend upon. It is not enough for our starship and crew to run into something fascinating in space or on a strange new world. That "something" they run into must also create a strong jeopardy or a need involving one or more of regular

3. THE STORY P.O.V. (Continued)

characters. A jeopardy or need involving a guest star is not enough unless that guest star's safety and/or need has become of paramount importance to one of our regular characters.

4. OUR REGULARS ARE HEROES

They believe that their word and their oath is their bond. They believe there are principles worth a life of discomfort and danger and even carry the "old fashioned" belief that there are things even worth dying for if necessary. However, in most other ways they are very much 23rd century humans and have few of the sexual, social and economic hang-ups of their 20th century ancestors. Their values and ideals do not center exclusively on things affecting only Earth and humans.

5. OUR HOME BASE IS THE U.S.S. ENTERPRISE

Our starship is very definitely one of the characters in our series. It is the focal point of the lives of all our regular characters. Our stories have always either begun or ended aboard the starship, and many of our best tales have taken place entirely aboard that vessel.

THE STAR TREK SCRIPT FORMAT

THE TEASER

We open with action, always establishing a strong jeopardy, need, or other "hook."

THE ACTS

Four acts. Act One usually begins with VOICE OVER as Captain Kirk dictates his log and tells us where we are and what is going on. Any necessary back story should be laid in here, not in the teaser. The Captain's Log should be succinct and crisp... in ship commander "log" language.

Opening Act One, we need some form of orbit, establishing or other silent shot to give us time for both Captain's Log and opening credits.

STYLE

A fast pace, avoiding long philosophical exchanges or tedious explanations of equipment. Our cutting technique is to use the shortest possible time between idea and execution of it. For example: Kirk decides that a landing party will transport down to a planet... HARD CUT to lights blinking on the Transporter console, PULL BACK to REVEAL the landing party stepping into the Transporter.

CAST AND SET LISTS

Cast and set lists with your draft.

THE U.S.S. ENTERPRISE

THE VESSEL

The U.S.S. Enterprise is a spaceship, official designation "starship class," somewhat larger than a present-day naval cruiser, it is the largest and most modern type of vessel in the Starfleet service. It has a crew of 430, approximately one-half female.

The Enterprise provides a "home base," a familiar and comfortable counterpoint to the bizarre and unusual things and places we see during our episodes. Where possible try to emphasize and play to the size, complexity, and varied functions of the Enterprise. This does not mean you must always use the Enterprise but we usually start or end each story there.

The Saucer Section of the vessel (at the top of which is our command bridge) is eleven decks thick at the middle. The Engineering Section (to which the two engine nacelles are attached) is equally large and complex, contains at the rear a hangar deck large enough to hangar a whole fleet of today's jetliners. Turbo elevators, which can run both vertically and horizontally, interconnect every deck and compartment of this huge vessel.

Included in addition to our bridge, sickbay, Captain's cabin and other familiar standing sets, are the widest possible variety of labs and technical departments, computer rooms, storage facilities, passenger accommodations, and cargo facilities.

The refurbished Enterprise is slightly changed, just enough for the audience to say "Yes, it is the Enterprise, and even lovelier than before..."

THE CREW

International in origin, completely multi-racial. But even in this future century we will see some traditional trappings, ornaments, and styles that suggest the Asiatic, the Arabic, the Latin, etc. So far, the Vulcan officer has been our only crewman with bloodlines from another planet. However, it's likely in STAR TREK II that we will find other aliens or part aliens working aboard our Starship.

THE CREW (Continued)

Be inventive! Use the crewmen (extras as well as actors) to help suggest the enormous diversity of our vessel. For example, playing a scene in leisure attire as our people pass in sports gear obviously going to or coming from a gymnasium or such. Life aboard the Enterprise (believably again, as in a present-day naval cruiser) is not all hard work and stern devotion to duty.

SHIP'S POWER

The Enterprise engines (the two outboard nacelles) use matter and anti-matter for propulsion, the annihilation of dual matter creating the fantastic power required to warp space and exceed the speed of light.

The Enterprise has a secondary propulsion system. These are impulse power engines (same principle as rocket power), located at the rear of the "saucer section." Vessel speed, when using the impulse engine is, of course, less than the speed of light. In case of total failure of all engine power sources, the vessel's gravitational and life support systems can be switched to battery power, with a full-load capacity of about one week.

Hyper-light speeds or space warp speeds (the latter is the terminology we prefer) are measured in WARP FACTORS. Warp factor one is the speed of light -- 186,000 miles per second (or somewhat over six hundred million miles per hour). Note: warp factors two, three and four and so on are based upon a geometrical formula of light velocity. Warp factor two is actually eight times the speed of light; warp factor three is twenty-four times the speed of light; warp factor four is sixty-four times the speed of light, and so on.

Maximum safe speed is now warp eight. At velocities past warp eight the vessel begins to show considerable strain and are used only in emergencies.

SHIP'S WEAPONRY

The main weaponry of the U.S.S. Enterprise is its banks of "ship's phasers," which are artillery-sized versions of the hand phaser and phaser pistol.

SHIP'S WEAPONRY (Continued)

From the Bridge, phaser power can be aimed in any direction and our Optical Effect here is "blips" or "squirts" of blue phaser fire, which are emitted from the vessel's main strut. These can act directly against target very much as hand phaser fire, but on a much larger scale. Phaser fire can also be set for proximity explosion and act somewhat like "depth charges."

The Helmsman acts as weapons officer. Under the Captain's direction, he coordinates the fire from the phaser rooms, using the vessel's navigational aids to lock the phasers on target and, on the Captain's order, engaging the circuits which fire these weapons.

CAPTAIN JAMES T. KIRK

A shorthand sketch of Kirk might be "a space-age Captain Horatio Hornblower," constantly on trial with himself, a strong, complex personality.

With the Starship out of communication with Earth and Starfleet bases for long periods of time, a Starship captain has unusual broad powers over both the lives and welfare of his crew, as well as over Earth people and activities encountered during these voyages. He also has broad power as an Earth Ambassador may discover. Kirk feels these responsibilities strongly and is fully capable of letting the worry and frustration lead him into error.

He is also capable of fatigue and inclined to push himself beyond human limits, then condemn himself because he is not superhuman. The crew respects him, some almost to the point of adoration. At the same time, no senior officer aboard is fearful of using his own intelligence in questioning Kirk's orders and can themselves be strongly articulate up to the point where Kirk signifies his decision has been made.

Kirk is a veteran of hundreds of planet landings and space emergencies. He has a broad and highly mature perspective on command, fellow crewmen, and even on alien life customs, however strange or repugnant they seem when reassessed against Earth standards.

On the other hand, don't play Kirk like the captain of an 1812 frigate in which nothing or no one moves without his command. The Enterprise crew is a finely-trained team, well able to anticipate information and action Kirk needs.

Aboard ship, Captain Kirk has only a few opportunities for anything approaching friendship. One exception is with ship's surgeon Dr. McCoy, who has a legitimate professional need to constantly be aware of the state of the Captain's mind and emotions. But on a "shore leave" away from the confines of self-imposed discipline, Jim Kirk is likely to play pretty hard, almost compulsively so. It is not impossible he will let this drag him at one time or another into an unwise romantic liaison which he will have great difficulty disentangling. He is, in short, a strong man forced by the requirements of his ship and career into the often lonely role of command, even lonelier because Starship command is the most difficult and demanding task of his century.

LIEUTENANT XON

Can a twenty-two-year-old Vulcan on his first space voyage fill the shoes of the legendary Mr. Spock? XON (pronounced Zahn) was selected by the Vulcan Science Academy to attempt exactly that. Kirk was stunned when his new science officer reported aboard and found him to be a little more than a boy. (Xon looks something like a young Michael York with pointed ears.) Kirk had assumed the replacement was someone near Spock's age. The reports he had read on Xon listed him as a prominent scientist and teacher.

The truth is that Xon is a genius, even by Vulcan standards. As we'll see in our episodes, he is as competent as Spock in all fields of science. He lacks knowledge, however, in one very important area -- the human equation. Unlike Spock, Xon is a full Vulcan. He had no human mother to acquaint him with the Earth species; he has no human half with which to feel and understand human emotions.

Xon realizes that the reason that Spock performed so well in his tasks on board the Enterprise was that he was half human and therefore could understand emotional human nature. In order to perform as well as Spock, he knows he is going to have to eliminate his Vulcan revulsion at emotional displays. He is, in fact, going to have to reach down within himself and find the emotions that his society has repressed for thousands of years so that he will have some basis for fully understanding his human associates.

What this means is: whereas Spock was engaged in a constant battle within himself to repress his emotions in order to be more Vulcan-like, Xon will be engaged in a constant struggle within himself to release his buried emotions to be more human-like for the sake of doing a good job -- his primary consideration. This will be at least as difficult for him as it was for Spock to maintain his stoic pose. Also, we'll get humor out of Xon trying to simulate laughter, anger, fear, and other human feelings.

The new science officer accepted the Enterprise assignment with much trepidation. He has no doubt that he can competently handle the scientific aspects of his job, but he fears the crew might expect him to be a duplicate of Spock as well as a replacement. These fears have been

realized and hanging over the early episodes. So also is the unsaid comment, "Mr. Spock never did it quite like that." Nor is Captain Kirk overly fair to Xon in the beginning. Spock's friendship was a deep, important thing to Kirk and the Captain is now almost arbitrarily rejecting the possibility of a meaningful relationship with the young Vulcan. However, the more difficult Lieutenant Xon's situation, the more we'll like him and the more we'll want him to succeed in this difficult assignment.

As a full Vulcan, Xon is even stronger than Spock. He can endure lack of water and high temperatures for very long periods. All his senses are particularly keen. He has strong Vulcan mind-meld abilities.

The young Vulcan lieutenant is constantly shocked by human behavior. In preparing for this assignment, he made himself quite an expert on human behavior and history. And it is amusing to see him try to apply this knowledge too logically and too literally. Nothing he studied quite prepared him for the real thing. Although Xon tries hard to hide his surprise and discomfitures, the crew is aware that it exists. They often go out of their way to exaggerate their human qualities, further distressing the young Vulcan. But this is not done in mean spirit and never in a situation where it will interfere with starship efficiency. We will suspect that life among humans is causing Xon to begin to feel some emotions himself. On his planet this is, of course, grossest of sins and the young Vulcan makes every effort to hide any sign of this "weakness."

The science officer presides over a large console which is known as the "Library-Computer Station." It is second in importance only to ship command and is located directly behind Captain's position.

COMMANDER WILL DECKER

In his youthful thirties, Decker is the ship's Executive Officer, second in command. Kirk sometimes calls or refers to him as "First," which is naval parlance for ship's "First Lieutenant," which would have been Decker's title in the days of sailing ships. Will Decker comes very near to worshipping Kirk and would literally rather die than fail him. The prime responsibility of a "First" is to provide his captain with the most efficient crew and vessel possible and Will Decker takes this responsibility seriously.

When not absorbed in his task of keeping the Enterprise at top fitness, Will Decker is a very humorous man. He particularly enjoys playing the "too perfect," soulless marionette of an officer. The joke can be confusing to others because Will can become almost that kind of officer when Kirk's welfare or the safety of the ship is involved.

We can see that Jim Kirk is very much in the process of training the young commander for the responsibilities of Starship command someday. We will see that future captain begin to happen during this five-year mission.

In areas of logistics and organization, he has a keen and analytical mind, one upon which Kirk will rely heavily. He will command some landing parties and many decisions will be life-and-death choices.

Will's background is all service: his father, his father's father were Academy graduates, Starfleet officers of flag rank. Someday, surely, he will wear a star. Because of his heritage, and because he had been groomed since nearly birth for command. He has friends, but tends to protect his privacy while respecting others'. Between Kirk and Decker is a kind of father/son relationship that each cherishes.

LIEUTENANT ILIA

ILIA (pronounced "Ill-ee-ah") is a young female of Planet 114-Delta V, which has recently joined the Federation. The Deltan race is much older than humans, with brains much more finely evolved in areas of art and mathematics. These abilities make her a superb navigator and her artistic abilities are evident in her sure, flowing precision at this task.

Her face is breathtakingly beautiful. But like all Deltans, she is completely hairless except for the eyes. Her smooth, slender bare head has the almost sensual quality of delicately contoured nudity, always hidden before in other women. It gives her a striking, almost "Egyptian" look, particularly when wearing a Deltan jewel-band head ornament.

Ilia's intelligence level is second only to the Science Officer and she has also the esper abilities common on her planet. Unlike the mind-meld of Vulcans, it simply is the ability to sense images in other minds. Never words or emotions, only images... shapes, sizes, textures. On her planet, sexual foreplay consists largely of lovers placing images in each other's minds.

Just as Vulcans have a problem with emotions, Ilia has a problem which accompanies her aboard the starship. On 114-Delta V, almost everything in life is sex-oriented -- it is a part of every friendship, every social engagement, every profession. It is simply the normal way to relate with others there. Since constant sex is not the pattern of humans and others aboard this starship, Ilia has totally repressed this emotion drive and social pattern.

DR. LEONARD "BONES" MCCOY

Played by DeForest Kelley, Dr. McCoy is Senior Ship's Surgeon of the U.S.S. Enterprise, head of the Medical Department. As such, he is responsible for the health and physical welfare of the crew of the Enterprise. He also has broad medical science responsibilities in areas of space exploration.

As Senior Ship's Surgeon, "Bones" McCoy is the one man who can approach Captain Kirk on the most intimate personal levels relating to the Captain's physical, mental and emotional well being. Indeed, he has the absolute duty to constantly keep abreast of the Captain's condition and speak out openly to Kirk on this matter. McCoy is portrayed as something of a future-day H.L. Mencken, a very, very outspoken character, with more than a little cynical bite in his attitudes and observations on life. He has an acid wit which results in sometimes shocking statements -- statements which, under close scrutiny, carry more than a grain of truth about medicine, man and society.

Of all the men aboard our starship, McCoy is the least military. He is filled with idiosyncracies which fit the character and are his trademark. For example, he loathes the Transporter and system of "beaming" personnel from the ship to planet surfaces, and loudly proclaims that he does not care to have his molecules scrambled and beamed around as if he were a radio message.

McCoy is highly practical in the old "general practitioner" sense, hates pills except when they are vitally needed, is not above believing that a little suffering is good for the soul and the maturity of the individual. He has a great fear that perfect medicine, psychotherapy and computers may rob mankind of his individuality and his divine right to wrestle a bit with life. He's a superb physician and surgeon -- often seems to be treating the wrong ailment -- but usually is proven right in the end.

Dr. McCoy is the oldest crew member aboard, and as such, subject to some ribbing. He was married once, something of a mystery that ended unhappily. He is a grandfather, but unhappily his starship duty has prevented him forming the relationship with his grandchildren he would have desired. His years provide him wisdom and experience, and offer an interesting -- and sometimes poignant -- counterpoint to the younger officers and crewmen.

Lieutenant Xon, like Spock before him, appears to regard McCoy as a bumbling country doctor, generally achieving cures through luck rather than science. But "Bones" McCoy, like most cynics, is at heart a bleeding humanist and the affectionate (and humorous) feud that was carried on between Spock and McCoy is continued between McCoy and Xon.

With the considerable difference, however, that McCoy feels the "feud" is a very private affair concerning himself and Xon -- and McCoy has been known to severely chastise (in private) those crewmen and officers who have been guilty of unfairness to the young Vulcan in comparing his efforts to Spock's. If you accused McCoy of protecting Xon, he would vehemently deny it.

OTHER RUNNING CHARACTERS

ENGINEERING OFFICER SCOTT -- Montgomery Scott, rank of Commander, Senior Engineering Officer on the U.S.S. Enterprise, portrayed by James Doohan, he is known to most as "Scotty," and with an accent that drips of heather and the highlands.

Scotty came up through the ranks and his practical education is as broad as his formal training in Engineering. He has rare mechanical capacity, many claim he can put an engine together with baling wire and glue... and make it run. He regards the U.S.S. Enterprise as his personal property and the Engineering Section as his private world where even Captain James Kirk is merely a privileged trespasser.

Engineering and spaceships are his life. His idea of a pleasant afternoon is tinkering in an Engineering Section of the vessel; he is totally unable to understand why any sane man would spend reading time on anything but technical manuals. He is strong-minded, strong-willed and not incapable of telling off even a Starfleet Captain who intrudes into what Scotty regards as his own private province and area of responsibilities.

Kirk understands his Engineering Officer's fierce love of his vessel and his engines, will take more "guff" off this officer than almost any other aboard the ship. Regarding him, Kirk has one rule: "If it doesn't run, take it to Scotty. If he can't fix it, it's irreparable."

UHURA -- Rank of Lieutenant Commander, Communications Officer, played by attractive young actress Nichelle Nichols. Uhura was born in the African Confederacy. Quick and intelligent, she is a highly efficient officer. Her understanding of the ship's computer systems is second only to the Vulcan Science Officer, and expert in all ships systems relating to communications. Uhura is also a warm, highly female female off duty. She is a favorite in the Recreation Room during off duty hours, too, because she sings -- old ballads as well as the newer space ballads -- and she can do impersonations at the drop of a communicator.

OTHER RUNNING CHARACTERS (Continued)

SULU -- Ship's Helmsman, played by actor George Takei. Mixed Oriental in ancestry, a Lieutenant Commander, Japanese predominating, Sulu is very Occidental in speech and manner. In fact, his attitude toward Asians is that they seem to him rather "inscutable." Sulu fancies himself more of an old-world "D'Artagnan" than anything else. He is a compulsive hobbyist; like all "collectors," he is forever giving his friends a thousand reasons why they, too, should take on the same hobby.

Although these bursts of enthusiasm make him something of a chatterbox, Sulu is a top officer and one of the most proficient helmsmen in the Starfleet Service. When the chips are down, he immediately becomes another character, a terse professional, whose every word and deed relate solely to the vessel and its safety. This pleasant and effective "dual personality" results never intrudes on his job. He has never had to receive the same order from Kirk twice.

LT. CHEKOV -- Formerly an ensign, the youngest officer aboard, Chekov is now a full lieutenant with years of space adventure behind him. He commands the security division of the U.S.S. Enterprise, and is responsible for matters of security and discipline both aboard the vessel and ashore. He is responsible also for the training of the men and women who make up his security teams. During action stations, his post is on the bridge at the damage control console. The Captain's safety is Lt. Chekov's responsibility, too, very much as the Captain's health is McCoy's concern.

DR. CHRISTINE CHAPEL -- Introduced in STAR TREK I as Nurse Chapel, her medical degrees have been accepted by Starfleet, and she has returned to the U.S.S. Enterprise to serve as McCoy's associate. She is second in command of the ship's medical section, and McCoy seems to enjoy passing on to her every duty he finds too boring, irritating or annoying to himself. Yet outside of Captain Kirk, she is probably McCoy's closest confidante. An expert in psychotherapy, she has unusual ability to teach patients how to use the healing powers of their own bodies.

OTHER RUNNING CHARACTERS (Continued)

YEOMAN -- Played by a succession of young actresses, always lovely. One such character has been well-established, "YEOMAN JANICE RAND," played by the lovely Grace Lee Whitney. It is a tradition of Starfleet that yeomen are invariably female and serve ship commanders as a combination of executive secretary-valet-military aide. It is a much sought-after post because of the experience gained and many yeomen go on to eventually become senior bridge officers and Starfleet captains. As in the case of all females aboard, they are treated co-equally with males of the same rank and the same level of efficient performance is expected. The yeoman often carries an over-the-shoulder case, the TRICORDER, which is an electronic recorder-camera-sensor combination, immediately available to the captain, should he be away from his command console.

STANDING SETS

with a list of existing and projected U.S.S. Enterprise sets.

BRIDGE

A circular, platformed set where Captain Kirk presides over the whole ship's complex. Access is achieved to this set by means of turbo-lift elevators which open directly into the set. Kirk sits in his command chair in the inner, lower elevation, facing the large Bridge Viewer. Directly in front of him, also facing the Viewer, sit the Navigator and the Helmsman at their individual console. In the outer circular elevation of the set are various positions for Communications Officer and various Technician Crewmen and other ship's officers. Directly behind the Captain, the Science Officer presides over a console which is known as the "Library-Computer Station."

TURBO-ELEVATORS

All through the ship are turbo-lifts which can be programmed for lateral and/or vertical movement. One can reach most any section aboard by activating its control vocally.

SHIP'S CORRIDORS

Curved corridors with various inter-connecting sub-corridors. Various doors and hatches open upon a variety of areas within the Enterprise proper. We play these as existing on the different decks and levels of the ship and, of course, all have connecting turbo-elevators.

TRANSPORTER ROOM

We assume there are various Transporter Rooms through the vessel. The one we use has access from a main corridor. The Transporter control is operated by the Transporter Officer and a Technician. They, in concert or singly, can transport up to six people at a time, "beaming" them either from or to the starship. At certain times, objects out in space which are

DING SETS (Continued)

small enough and in reasonably close proximity can be brought aboard also. At one end of this set is the Transporter chamber itself. It is a circular platform with several steps leading up to its six positions. Each person to be transported stands upon one of six light panels. There is a light panel above each position also. Within this chamber, people are made to disappear and appear optically as they are "beamed" to and from vessels or planet surfaces.

SICKBAY AND DOCTOR'S OFFICE

A three-room complex. The doctor's office has direct access to a ship's corridor. There is access from his office to an examining room, also a sickbay proper. Access to the sickbay proper can also be made directly from the corridor. Within the sickbay, there are built-in bed positions with a complete diagnostic panel above each. This medical device scans the patient continually, takes readings and registers same upon the diagnostic panel instrument face. Thus, blood pressure, pulse rate, heartbeat, respirations and various other readings are continually recorded and displayed for each patient without the necessity of physical contact between doctor and patient.

ENGINEERING DECK

A section of the ship's innards, wherein we find the basic components of the ship's motive force and energy. This is a large set, the main province of the Engineering Officer (Scott). Access to the main feed of the starship's circuitry is available here.

BRIEFING ROOM

A large set where Kirk and Xon can convene all Department Heads aboard for briefings, discussions and staff meetings. A large table with sufficient chair positions. There are library-computer controls and viewer built in to the table. This set can double as a wardroom. Access directly into a main ship's corridor.

STANDING SETS (Continued)RECREATION ROOM

A redress of other sets to give us a variety of mess and recreation facilities. In these, crew members can relax and enjoy their leisure time. Various games such as three-dimensional chess can be played here.

CAPTAIN'S QUARTERS

Captain Kirk has a two-room complex. One room contains his working area when he is away from the bridge. There is access from this room to the next room where his sleeping quarters are. There is direct access to the ship's corridor from either room. There are viewing and communications devices here as in most major sets.

THE VULCAN'S CABIN

A redress of Captain Kirk's cabin, but will suggest something of his homeland.

PASSENGER QUARTERS

Again, a redress of Captain Kirk's quarters unless a larger area is required, at which time it will be constructed out of a redress of a briefing room.

SHIP'S CHAPEL

Redress of Transporter Room.

DINING ROOM

Redress of other sets as required.

GYMNASIUM

A redress of other sets. It is sufficiently sized to allow various forms of physical exercise and limited area sports, such as wrestling, fencing, etc.

SHUTTLECRAFT

Full-sized mockup of a six- or seven-passenger ship which can be sent out on intra-solar system

STANDING SETS (Continued)

missions. This craft can be duplicated in miniature. Interior and exterior available.

HANGAR DECK

A miniature set, optically created to be a "huge football field"-size area where our shuttlecraft or crafts are stored. It is at the rear of the thick cigar-shaped "engineering section" of our vessel and on the scale model is visible the huge hangar doors which roll open when a shuttlecraft departs from or returns to our vessel. Caution -- miniature and optical work like this is expensive and must be a vital element in the story when used.

OTHERS

Obviously, various stories may require specialized "one-time" sets. Past examples of this have been a botany section, a computer bank area, an observation deck (with stars visible through a window) and so on. Again, completely new and unusual sets are costly and should be vital in the story if used. If planet sets and interiors are required, then new ship sets should be minimized -- the writer must use experience and common sense in keeping construction costs within a normal television budget.

IMPORTANT EQUIPMENT AND TERMINOLOGY

TRICORDER

A portable sensor-computer-recorder, about the size of a large rectangular handbag, carried by an over-shoulder strap. A remarkable miniaturized device, it can be used to analyze and keep records of almost any type of data on planet surfaces, plus sensing or identifying various objects. It can also give the age of an artifact, the composition of alien life and so on. The tricorder is usually carried by officers to maintain records of what is going on or as a portable scientific tool. It can also be identified as a "medical tricorder" and carried by Dr. McCoy.

THE PHASERS

Hand weapons. At present we have two phasers. (1) the "hand phaser," which is hardly much larger than a king-sized package of cigarettes and (2) the "Phaser pistol" which consists of the hand phaser snapped into a pistol mount, the handle of which is a power-pack, which greatly increases the range and power of the weapon.

The reason for two phasers -- in some instances such as friendly calls and diplomatic missions, our landing party would not want to beam down to a planet with the larger phaser pistols hanging from their belts. The hand phaser (along with the communicator) is worn on a belt hidden under the shirt. At other times, the story does require that the landing party be conspicuously armed and the large phaser pistol hanging visibly from a weapons belt fulfills that requirement.

The "phaser rifle" consists of the phaser pistol adapted into a rifle mount, thus having even greater range and power.

Both the hand phaser and the phaser pistol have a variety of settings. The ones most often used are "stun effect," which can knock a man down and render him unconscious without harming him, and "full effect," which can actually cause an object to dematerialize and disappear. The phaser is also capable of being set to cause an object to explode, or to burn a clean hole through an object. In some stories, we have used the phaser as a tool, such as a cutting torch. Phasers can

EQUIPMENT (continued)

also be set to "overload," resulting in a power buildup and explosion which destroys the phaser and anything in close proximity.

COMMUNICATORS

A portable "intercom" about the size of the hand phaser. Not generally used aboard vessel, since there are communications panels strategically located everywhere on the ship. The principal use of the communicator is between elements of a landing party on a planet surface, or from them to the U.S.S. Enterprise in orbit. The communicator, activated by lifting the antenna-grid, also pinpoints that person's position on the planet surface, so that the Transporter Crew aboard the vessel can beam that person or the entire landing party up aboard the vessel. It can be attached to the tricorder to transmit directly into the Enterprise computer banks.

TRANSPORTER

As discussed and described earlier, it is essentially a device which "beams" crew or cargo to and from planet surfaces and/or other space vessels. It converts matter temporarily into energy, beaming that energy to a fixed point, then re-converting it back into its original matter structure. Its range is limited to about 16,000 miles.

VIEWERS

The generic name for any kind of viewing screen. (We avoid the word screen here and use it only when referring to force field screens.) The most important is the Bridge Viewer. This is not a window; it is an electronic viewing screen which can be pointed outside in any direction and with various magnifications. Most often it is aimed in the direction of ship's travel and shows the stars passing as we make our way through space. In certain situations, holographic images can be formed on this screen.

In addition, intercom viewers connect most areas of the vessel. For example, Kirk in his cabin can call Sulu or Xon on the bridge, see them and be seen through his intercom viewing screen. Or

EQUIPMENT (Continued;)

think of it as simply a video-telephone hookup.

There is also a rectangular viewer over the Library-Computer Station, on which can be flashed visual information from the ship's record tapes.

SENSORS

One of our most useful devices. "Sensor" is our generic term for any equipment aboard the U.S.S. Enterprise capable of "sensing" or "reading" almost any kind of information needed in our stories. This can include composition of an object met in space, its dimensions, if a vessel, the presence and number of human or alien life aboard, the geological age of a meteoroid, almost anything. Xon is generally in charge of the ship's sensors and takes most of these readings from his hooded screen at his Library-Computer Station.

The tricorder includes small sensors for use on a planet surface. And there are specialized navigational sensors used by the men at the helm, medical sensors used in sickbay, and so on. Never try to explain or describe the sensors, simply use them -- they're real because they are there and they work.

DEFLECTORS

The primary "defensive shield" of the U.S.S. Enterprise. It is, in effect, an invisible force barrier around the Enterprise which protects the vessel from anything but the most sophisticated and powerful weapons. It is automatically activated by the ship's sensors when an unknown danger approaches. Note: The ship's Transporter cannot be used while the deflector screen is operating.

If the vessel should be under attack, the power of the deflector shield can be considerably increased, but at a commensurate loss in ship's power and at maximum shielding can only be maintained for a limited time.

The ship also has "navigational deflector beams" which, guided by "navigational scanners," sweep out far ahead of the vessel's path through space,

EQUIPMENT

deflecting from the ship's course meteoroids, asteroids, or space debris and other objects which would cause damage should the vessel strike them at this enormous speed. These are all fully automated, operated by the vessel's computers.

TRACTOR BEAM

Something of the reverse of the deflector; i.e. a beam that grabs and pulls rather than deflecting and pushing something away. This beam has a maximum range of about 100,000 miles. It can be used to hold a firm position alongside another vessel, pull a smaller vessel toward the Enterprise or tow another ship out of danger. Also, the vessel's tractor beam can pull small space objects within transporter range, whereupon they can be beamed aboard into the Transporter Room. In short, the "grappling hook" and "towing line" of our future century.

COMPUTER

The logical scientific extension of the computers of our own 20th century. Deep in the heart of the vessel are rows upon rows of "computer banks" in effect a giant electronic brain which runs our vessel, setting course on command, automatically maintaining it, operating the "life support systems" which include atmosphere and gravity, warn and take action against unexpected dangers and so on. Also, the computer banks of the U.S.S. Enterprise hold almost the entire body of recorded knowledge of the human race. The ship's computers can be connected into any intercom station or viewing screen and will (verbally or visually) analyze practically any known information in a matter of seconds. On the bridge, the Science Officer's Library-Computer Console connects most directly and completely with the ship's computers.

COMPUTER VOICE

When an intercom station on the ship is connected into the computer banks for a question, the answer is given in our COMPUTER VOICE. This mechanical voice comes directly from the vessel's "electronic brain" and deals only in fact -- if an ambiguous question is asked, this voice will so inform the questioner. It can be a disconcerting experience for some, as it will also reject lies, misinformation and so on. It has, for example, been used in courts-martial and other forms of trial, the COMPUTER VOICE sometimes interrupting the proceedings in order to correct a witness who has given wrong age, erroneous birthplace, or any false statement of library-record fact.

CAPTAIN'S LOG

The Captain's VOICE OVER, a portion of his dictated log which we hear over establishing, silent scenes. We need not see him dictating it, can assume we are hearing portions or a record dictated later. VOICE OVER is rarely used in the STASIS, since it tends to slow down the action there. However, it is almost always used at the beginning of ACT I, recapitulating and explaining the back story and situation to that point. At the writer's discretion, it can open other acts, explaining in terse, log-like fashion things which might otherwise require many slow pages in dialogue between characters. Most generally, it

CAPTAIN'S LOG (Continued)

tells us where we are and what has been going on, and sometimes it suggests the captain's stream of consciousness, any fears or doubts he may have at the moment. Keep in mind VOICE OVER itself can become tedious; keep it as short and as much to the point as possible.

SUBSPACE RADIO

Lieutenant Uhura, Communications Officer, sits at this control station. We use the term "subspace" since it is necessary that communications from Enterprise to its bases are a "space warp" effect which travels at speeds far exceeding even that of the Enterprise. If we did not have such "subspace" or "space warp" communications, obviously the Enterprise could warp off to a base and return faster than a message could be sent there.

BEARINGS AND HEADINGS

Obviously, space knows no north or south; directions are in three planes rather than two. Our system for giving a heading, bearing or direction is for example: "Unidentified object ahead on a bearing of 37 Mark 211." Or the command: "Turn to a heading of 112 Mark 15."

MEASURE TIME

We use the metric system for most close and small measurements, such as distance of another vessel lying alongside, its size, etc. For long measurements, such as distance between stars, we use light year measurements. For example, the closest star to Earth is Proxima Centauri, which is 4.2 light years away. Other stars in our galaxy are hundreds of thousands of light years away.

NOTE: THE WRITER NEED NOT TROUBLE HIMSELF WITH COMPUTING OR STUDYING SUCH TERMS -- WE HAVE EXPERT TECHNICAL ADVISORS WHO REVIEW ALL SCRIPTS.

For those who are interested, the term PARSEC is also used in measuring vast distances -- Parsec is 3.26 light years or 19.2 trillion miles -- 206,265 times the radius of the Earth's orbit. (Parallax of one second-.) However, the writer should keep in mind that the audience often needs more understandable measurements and we often vary the above

MEASUREMENTS (Continued)

statements such as: "That alien ship is a million miles away and we're still being probed by its sensors!" Generally, we use the more precise scientific measuring terms in giving and answering bridge commands.

STARBASE

From past stories we can assume there are seventeen Starfleet Command Centers strategically located throughout our galaxy. Their Commanding Officer usually has the rank of "Commodore." These bases provide repair, supply, replacement of personnel and so on. They can also be used for shore leave. The STAR TREK FORMAT is to use Starbases with Starbase Commanders only when vital to a story, preferring to keep Kirk and the Enterprise far away and out of touch, so that the dramatic decisions are Kirk's. When necessary, we can establish our distance from a Starfleet Base is such that it takes hours or even many days for subspace radio messages to be exchanged.

STARFLEET AND STARFLEET COMMAND

Naturally, there is a headquarters somewhere, general order and a whole command hierarchy. Again, we try to stay away from it as much as possible. The galaxy is incredibly vast, the problems out there are complex, and a Starship must necessarily operate as a semi-autonomous unit. Most of our best drama comes out of Kirk's lonely decisions. Stay away from petty military politics... it usually comes off as unbelievable in our advanced century. Also, keep clear of "space fleet maneuvers," "private space yachts," and similar Buck Rogers concepts.

GENERAL ORDER NUMBER ONE

The only Starfleet Order that concerns us in most stories is a wise but often troublesome rule which prohibits Starship interference with the normal development of alien life and alien societies. It can be disregarded when absolutely vital to the interests of the entire Earth Federation, but the Captain who does violate it had better be ready to present a sound defense of his actions.

ORBIT

The Enterprise usually takes up what we term "standard orbit" around a planet. Depending on a number of conditions or needs, this distance can be from one to seven thousand miles high. Our vessel was constructed in space and has never felt the solidity of the surface of a planet. In other words, it doesn't land, it stays in orbit.

CLOTHING AND RELATED GEAR

Except in exceptional circumstances necessary to a story, our crew is always dressed in "standard uniform" or "dress uniform." Unless an important story point, let us provide "fatigues" and leisure wear as our budget permits.

Never have members of the crew putting things into pockets: there are no pockets. When equipment is needed, it is attached to special belts (as in the case of the communicator and phaser).

We do not have space suits available or other forms of environmental suits for hostile planet surfaces. These may be obtained for special scripts but keep in mind that we generally restrict our missions to "Class M" planets (approximating Earth conditions).

STARDATE

We invented "Stardate" to avoid continually mentioning Star Trek's century (actually, two or three hundred years from now), and getting into arguments about whether this or that would have developed by then. Pick any combination of four numbers plus a percentage point, use it as your story's stardate. For example, 1313.5 is twelve o'clock noon of one day and 1314.5 would be noon of the next day. Each percentage point is roughly equivalent to one-tenth of one day. The progression of stardates in your script should remain constant but don't worry about whether or not there is a progression from other scripts. Stardates are a mathematical formula which varies depending on location in the galaxy, velocity of travel, and other factors, can vary widely from episode to episode.

LIGHT SPEED

186,000 miles per second, or approximately 670,000,000 miles per hour. A "light year" is

LIGHT SPEED (Continued)

the distance which would be travelled in one year at that speed -- or approximately 5,800,000,000,000 miles.

SOLAR SYSTEM

A star (such as our sun) which includes a planet or planets circling that star. In turn, these planets may have satellite bodies circling them, known as "moons." ASTEROIDS often circle suns, too, or can be found in deep space, and might be generally described as "solar debris" left over in the forming and/or destruction of celestial bodies.

GALAXY

Most simply stated, this is a cluster of billions of billions of solar systems, such as described above. Our galaxy, the one which includes Earth, is a saucer-shaped "star cluster" (we are seeing a part of it when we look at the "Milky Way") and is approximately 100,000 light years in diameter and 12,000 light years in depth at the center.

Thus, to patrol only a small part of this gigantic cluster of matter, our starship must be capable of travelling hundreds of times the speed of light. Our galaxy has not yet been fully explored by the Federation's starships -- there are still vast unknown areas even in the sector assigned to the U.S.S. Enterprise.

NOTE: Our starship will never leave our galaxy -- by conservative scientific estimate, its uncounted millions of suns and planets include at least several billion planets quite like Earth -- more than enough adventures for even an unusually long television run.

THE UNIVERSE

We won't pretend to be able to describe this, but limiting ourselves to the same kind of general explanation above, it is made up of untold billions of billions of galaxies. If the imagination is staggered by the distances between the stars of our own galaxy, then the empty space between the galaxies is almost incomprehensible. For this reason alone, our starship never visits other galaxies -- at even the maximum warp speed of our

THE UNIVERSE (Continued)

vessel, it would take thousands of years to even approach near our nearest galaxy neighbor.

HUMAN

This term or the term "humanity" are used only when referring to Earth man or woman. It includes, of course, any of mankind's descendants which may have colonized other planets. An Alien, which looks human, is generally referred to as a humanoid biped or some similar descriptive term. Vulcans are, for example, humanoid bipeds.

SOME QUESTIONS AND ANSWERS

The mission of the U.S.S. Enterprise? Isn't it something like that of, say, English warships at the turn of the century?

Very close. As you recall, in those days vessels of the major powers were assigned to sectors of various oceans, where they represented their government there. Out of contact with the Admiralty for long periods, the captains of such vessels had broad discretionary powers in regulating trade, bush wars, putting down slavery, assisting scientific investigations and geological surveys, even to become involved in relatively minor items like searching for a lost explorer or school mistress.

Do the science fiction pros have any helpful hints for us?

Yes. Beware of getting too wrapped up in The Wonder Of It All. The quality of a sf tale is usually inversely proportionate to the pretensions a writer brings to it.

Is the starship U.S.S. Enterprise a military vessel?

Yes, but only semi-military in practice -- omitting features which are heavily authoritarian. For example, we are not aware of "officers" and "enlisted men" categories. And we avoid saluting and other annoying medieval leftovers. On the other hand, we do keep a flavor of Naval usage and terminology to help encourage believability and identification by the audience. After all, our own Navy today still retains remnants of tradition known to Nelson and Drake.

I'm still confused about Earth of the STAR TREK century. You said to make logical projections into the future, then turned down my story.

Because the basis of it was an automated, regimented, inhuman Earth Federation of the future. We must have an optimistic projection of man and his society if we are to approve of and identify with Captain Kirk, the crew of the Enterprise, and their mission. However, Earth colonies, parallel civilizations, and alien cultures, can present a range of problems leading to a story.

But projecting the advanced capabilities of your starship, wouldn't man by that time have drastically altered such needs as food, physical love, sleep, etc.?

Probably, but if we did it, it would be at the cost of dehumanizing the STAR TREK characters that only a small fraction of the television audience would be interested; the great percentage of viewers might even be repulsed.

Then must the starship crew be perfect humans?

No, you can project too optimistically. We want characters with a reasonable mixture of strength, weaknesses, and foibles. Again, believability is the key here. What kind of men would logically and believably man a vessel of this type? Obviously, they'd be better selected and trained than the wild enlisted shore-leave group in "MR. ROBERTS." On the other hand, they have not gotten too stuffy to enjoy themselves and their senses on liberty in an exotic alien city filled with unique pleasures.

But what about Earth men on other planets?

We'll find them in colonies, scientific bases, mining claims, trading posts, diplomatic posts, and so on. These space colonies and activities can be anything which results in an entertaining, believable story, practical to photograph. Don't ask us to create whole cities or alien landscapes -- we can suggest them only. However, do keep in mind the possibility of aiming your story toward unusual local locations.

And other civilizations?

Be creative, but practical here, too. Remember, "Class M" planets will often be similar to many parts of Earth, and with societies duplicating or intermixing almost any era in man's development. Jungle backgrounds exist on back lots, so what about primeval worlds? Or a pioneer-Indian type culture? Lovely parkland exists locally, so do unusually highly modern buildings, so do farms.

All right, I'll agree that with some ingenuity there may be hundreds of choices -- but what about the alien life on some of these worlds?

Man-like creatures are the easiest, of course, some photos in the casting books notwithstanding. Minor modifications of form, coloring and hair distribution can be accomplished where necessary. But keep in mind

at the same time that out of the collected best science fiction stories of all time, a surprising majority of them center on the more unique and often more thrilling variations in attitudes, value, morals, intellectual power and sense.

And I suppose, there are always stories which can be done wholly aboard the starship?

Yes. A vessel of this size and complexity, along with a crew of 430 contrasting individuals, would have to be a pretty sterile place if it didn't contain many tales with considerable entertainment value.

Do most stories always start aboard the U.S.S. Enterprise?

No. We also like stories in which we pick up our main characters already on the surface of a planet, with the essential elements of the story already going, or, assuming the preceding episode involved a highly-interesting planet or civilization, we may stay on that world and do a second, or even third, new story there. This can help a given story considerably, since it allows extra time and money to be put into sets planned for multiple use.

I understand the concept of most landings taking place on planets approximating Earth-Mars conditions. But will we never get to a planet where gravity or atmosphere is a problem?

Yes, assuming the right story. Also some stories will undoubtedly take us outside our vessel into space for repair or to investigate some strange object there. But generally we will avoid space helmets and weightlessness since such tales would more legitimately concern Earth's present era of space travel. The aim of our format is drama and entertainment based on character rather than on details of technology and hardware.

What is Earth like in STAR TREK's century?

For one thing, we'll seldom take a story back there and, therefore, don't expect to get into subjects which would create great problems, technical and otherwise. The U.S.S. on our ship stands for "United Space Ship" -- indicating without troublesome specifics that mankind has found some unity on Earth, perhaps at long last even peace. If you require a statement such as one that Earth cities of the future are splendidly planned with fifty-mile parkland strips around them, fine.

I'm a little unclear about technological devices of the future. Can we invent anything which sounds reasonable?

Simply think of something logical, with some kind of science or projected-science basis. Generally, best are projections of things we have now or which science is beginning to build now.

How much science fiction terminology do you want?

The less you use, the better. We limit complex terminology as much as possible, use it only where necessary to maintain the flavor of the show and encourage believability.

IMPORTANT: The writer must know what he means when he uses science or projected-science terminology. A scatter-gun confusion of meaningless phrases only detracts from believability.

What about comedy and/or humor?

We hope STAR TREK and its characters are human enough and varied enough to be capable of humor. We have no objection to believable characters whose presence and attitudes create legitimate opportunities for humor.

What have been the "big problem areas" in past story and script submissions?

- a.) Again, it has been in areas of believability. Many otherwise good writers tend to pepper their science fiction with "out of left field" coincidences, unexplained and illogical actions, unmotivated character changes, things they would never dream of perpetrating on even a kiddies show script.
- b.) Illogical situations. For example, it is swallowing quite a bit to believe a present day naval cruiser like our Enterprise would be full of renegades and mutineers. Or that our crew includes a World War II Navy lower deck of grammar school graduate enlisted men. We want the exotic, the inexplicable, the terrifying -- but not in the U.S.S. Enterprise, its organization and mission. The ship characters are our audience's tie to reality.
- c.) Intellectual rather than physical or emotional conflict. We've received some interesting analyses of possible alien civilizations, socio-

economic speculation which seemed brilliant to us. But the characters were "sitting and talking" rather than "feeling, moving, and doing." They also fail our "GUNSMOKE/KILDARE/NAKED CITY" rule -- that is, would the basic story, stripped of science fiction aspects, make an entertaining episode for one of those shows?

Do you have technical advice available to the writer?

Yes. If you are on STAR TREK story or script assignment, call our office and we'll put you in touch with the right people. If you're on your own, we suggest you try to get help through your local NASA office, a university, or from the aerospace research and development industry.

If there is ONE MOST IMPORTANT THING, what is it?

It is MAINTAIN REALITY. The crucial point to remember in doing science fiction is to keep it consistent. Once the nature of a place has been established, it must be inviolable. Do not set up a race of super beings only to have them outsmarted by Kirk at the end with a ploy that would barely fool Kojak. Do not show us a super strong alien only to defeat it at the climax with a fist fight. If it is super smart to begin with, it must be super smart throughout. Likewise, for strength or any other quality that an alien antagonist or society exhibits.

Think things through. Consider the ramifications of any attributes that are given to an alien race or culture. Each attribute should color the entire spectrum of activity that the alien engages in, not just the aspects that are needed for plot convenience. In this manner, the reality of our situation will not have to be broken in order to solve whatever problem we've gotten the ship into in your episode. Keep in mind that the situations are far out to begin with; if they are not consistent within the created reality, then all credibility goes out the window -- and good drama departs with it.