

## **Episode 6: THE NAKED TIME**

*Written by John D.F. Black  
(with Gene Roddenberry, uncredited)  
Directed by Marc Daniels*

NBC press release, September 1, 1966:

The space ship U.S.S. Enterprise faces imminent destruction when a strange sickness incapacitates the crew in "The Naked Time" on *Star Trek* Thursday, Sept. 29, NBC Television Network colorcast.... Co-starring regulars are William Shatner as Captain James Kirk and Leonard Nimoy as Mr. Spock.... A landing party returns to the Enterprise from another planet, unaware that they are bringing aboard a disease with which they have been contaminated and which soon spreads throughout the crew. As Dr. McCoy (DeForest Kelley) frantically seeks an antidote to stem the epidemic, the crew verges on mutiny which virtually paralyzes the huge craft.



**NBC promotional picture (Courtesy of Gerald Gurian)**

To compound the situation,

due to an act of sabotage carried out by one of the inflicted, Lt. Kevin Riley, the ship is being pulled toward an unstable arctic world and inescapable destruction.

The theme tells us that we are not alone with our particular neurosis and that all humans repress certain dark emotions, often a damaged side that we dare not show. We are in good company, as we witness the principal *Star Trek* characters stripped bare and revealed with their insides out. There is no monster in this story. Or is there?

### **SOUND BITES**

- *Joe Tormolen, to Sulu*: "Get off me! You don't outrank me and you don't have pointed ears! So just get off my neck!"

- *Sulu*: "I'll protect you, fair maiden." *Uhura*: "Sorry, neither."

- *Nurse Chapel*: "I'm in love with you, Mr. Spock... you... the human Mr. Spock... the Vulcan Mr. Spock. I see things... how honest you are... I know how you feel... you hide it, but you *do* have feelings. How we must hurt you... torture you. *You*... just as you are... I love you." *Spock*: "I'm sorry. I *am* sorry."

## ASSESSMENT

This classic episode begins on a series of bad notes. The teaser is marred. First, there are those ridiculous looking environmental outfits. Since the hoods do not connect to the rest of the suits, they create no seal and, therefore, provide little protection. Next, Joe Tormolen, a trained officer picked to accompany Spock to investigate a strange occurrence at an isolated research station, lacks the good sense to keep his gloves on -- even when the room and all that he touches could be contaminated. Moments later, Spock tells Tormolen, "Be certain to touch nothing." Tormolen doesn't seem to "get" that he's already screwed up. And then Spock calls the ship, ending the teaser with the unforgivably melodramatic line, "It's like nothing we've dealt with before."

Once the awkward start is out of the way, "The Naked Time" has nothing to apologize for.

We hear a very loud ticking clock. The tension on the bridge and throughout the ship is unrelenting as the Enterprise spirals out-of-control toward a certain burn-up in the planet's atmosphere. Kirk is losing his command and nothing he does seems to help. This is his greatest challenge and nightmare. His crew, losing the ability to reason, is abandoning him.

Nurse Christine Chapel is seen first here, and confesses her hopeless love for Spock. She places her hand on his. The disease is transferred and, with Spock infected, Kirk loses his greatest asset: "The best first officer in the service."

Under the influence of the disease, Spock confesses to his stunned Captain: "My mother... I could never tell her... I cared for her.... An Earth woman, living on a planet where love is evil; emotion is bad taste." Of his relationship with Kirk, Spock says: "When I feel friendship for you, I'm ashamed."

Kirk crashes. He's been carrying the bug for a while but was too driven to let it overpower him. Now it comes to the surface with his own confession: "Love! You're better off without it! And I'll be better off without mine. This vessel. I give, she takes! She won't permit me *my* life; I have to live *hers*. Now I know why it's called '*she*'."

Darker still, Kirk speaks directly to the ship: "Never lose you... *never*."

"The Naked Time" tells a story that would be difficult for a drama set contemporaneously in the 1960s -- a fantastic disease, something that can only exist in the future worlds of science fiction, is the catalyst for an examination of subdued emotion, inner conflict, obsessive ambition and the loneliness of unanswered love.

## THE STORY BEHIND THE STORY

### *Script Timeline*

*John D.F. Black's story outline, ST #9: April 4, 1966.*

*Black's 1<sup>st</sup> Draft teleplay: June 14, 1966.*

*Gene Roddenberry script polish (Revised 1<sup>st</sup> Draft teleplay): June 15, 1966*

*Black's 2<sup>nd</sup> Draft teleplay: June 20, 1966.*

*Black's script polish (Mimeo Depart. "Yellow Cover 1<sup>st</sup> Draft"): June 23, 1966.*

*Gene Roddenberry's first rewrite (Final Draft teleplay): June 28, 1966.*

*Roddenberry's second rewrite (Rev. Final Draft teleplay): July 1, 1966.*

*Additional page revisions by Roddenberry: July 5 & August 11, 1966.*

*Star Trek* associate producer/script editor John D.F. Black wrote the 1957 sci-fi horror movie *The Unearthly*. For TV, he was a regular contributor to many series, including *Laredo*, *The Untouchables* and *Mr. Novak*. It was a *Novak* script which won him a Writers

Guild award, and that led to Roddenberry pursuing him for *Star Trek*.

With “The Naked Time,” Black saw the potential of the series’ format and used his script to get the most out of the characters. He later said, “What I did, purely and simply, was take drunkenness and remove the slurs and staggers.” (17-5)

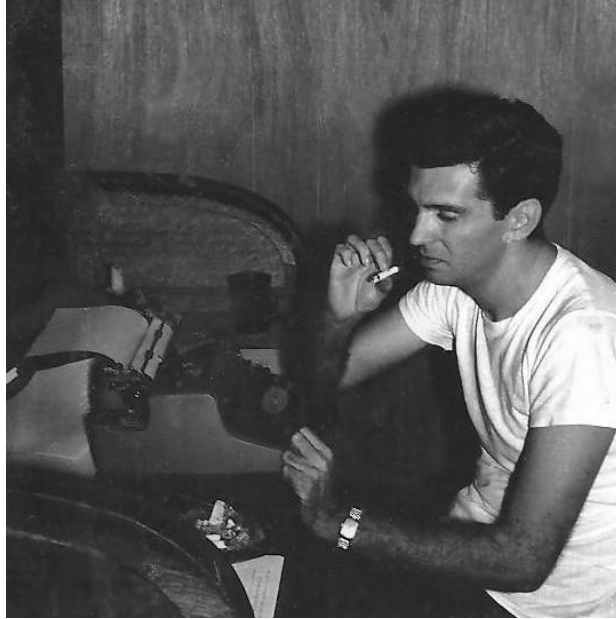
As the story evolved from outline to script, the characters played a game of musical chairs. In Black’s story outline, and also his first try at the script, it is McCoy and Scott that accompany Spock to the frozen outpost, not Joe Tormolen, as filmed. The three witness the results of the mayhem and return to the ship without incident. For this version, it’s in the transporter room where we meet Tormolen, a member of the “decontamination section.” It is his job to collect the environmental suits. He also wears one. It’s here where he gets the urge to scratch his nose and, to do so, removes his glove, thereby becoming contaminated. We get to the same end, but Tormolen comes off as just a little less idiotic in this handling, since his breach in procedure happens on the Enterprise and not in a frozen madhouse where horrific and unexplainable events have occurred.

Something else that’s very different in this version than in those to follow: Spock’s breakdown happens in one of the ship’s corridors, in front of numerous crew members, with Janice Rand calling out to the others, “He’s crying!” And then the crying Spock is hurried away to sickbay where we see little of him until after a cure is found.

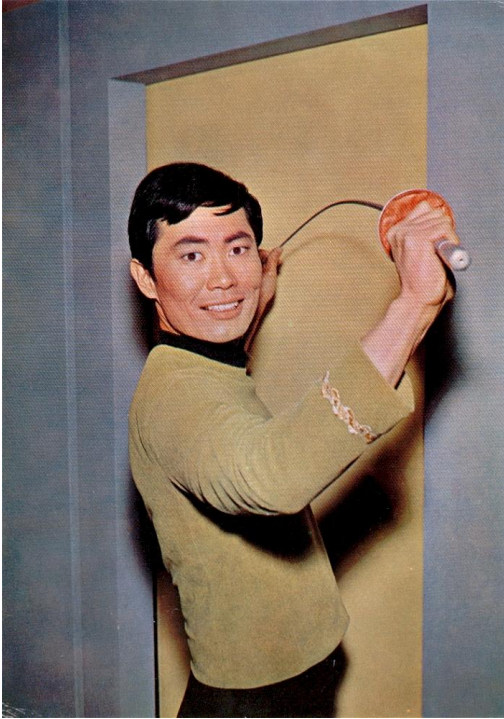
As he had done during the filming of “The Enemy Within,” with the invention of the Vulcan Neck Pinch, Leonard Nimoy was again looking to help develop -- or perhaps protect -- his character. He argued with Black and Roddenberry that Spock would never allow himself to be seen in such an unstable state, prompting a script change that moved the emotionally charged scene to the privacy of the empty briefing room.

George Takei also wanted to have a hand in the development of his character. He recalled, “John D.F. Black was thinking of putting a Samurai sword in Sulu’s hands. I told John... ‘Sulu is a 23<sup>rd</sup> century guy. I’m a 20<sup>th</sup> century Asian-American, and I didn’t grow up brandishing a Samurai sword. I was swept away by Errol Flynn and *The Adventures of Robin Hood*. What about putting a fencing foil in Sulu’s hand?’ He said, ‘Great idea; do you fence?’ I said, ‘My favorite hobby.’ I was lying, of course. But you never ask an actor whether he can or cannot do anything, because we are experts at *everything*. And, if we aren’t, that night, we’ll go out and become one.” (171-2)

The one person Black expected to get notes from was Roddenberry, but Roddenberry chose to give his feedback in a different way, one which damaged his working relationship with Black. He did a script polish.



**John D.F. Black writing “The Naked Time” script  
(Courtesy of Mary Black)**



**NBC publicity photo - Takei's fantasy come true (Courtesy of Gerald Gurian)**

After only two months, John Black was becoming increasingly bothered watching Roddenberry overhaul material by renowned writers such as Jerry Sohl, Richard Matheson, George Clayton Johnson and, soon to come, Robert Bloch, all of whom he believed displayed better talent at writing. He said, "I couldn't bear to see quality work changed to the point where the dialogue did not have the sharp edge that it had. And Roddenberry would use the word 'fast' at least once a page - - as in, 'We've got to get there *fast*.' I was watching too much good material getting screwed up and I couldn't take it." (17-4)

In fairness to Roddenberry, examination of his rewriting reveals the word "fast" used on an average of two times per script, not once per page -- and almost always in descriptive action, rarely in dialogue. In "The Man Trap," the one script from this period which does not clearly show improvement from Roddenberry's

contributions, the dreaded adverb is used four times.

Defending his inclination to rewrite, Roddenberry said, "You understand, television series are a hungry thing; that's one way to look at it.... We didn't have big writing staffs back then, so there would be two of us... trying to do that; to feed this TV show.... Every show had a writer/producer, and he had someone, his 're-write man,' and you rode herd over all the stories and scripts that came in.... When you have something that is so different like *Star Trek* was, the creator has to be there, has to get it all set up, has to get the format set. Others can do more once everything is in place, but you have to establish that first.

"During those first shows, none of our writers knew what I wanted to do. Not fully. But I had this idea; I could see where to take it, who Kirk was, who Spock was. In that first year, I put everything on hold. You live for the show. Writers write; we do that. But no writer wants to write that much -- to risk your health like I did... sometimes still writing a particular script even as it was being photographed. They're waiting on the stage for these changes; or production needs them for the next week's show, to know what they will need in terms of the sets and so on. "I'd find myself changing one script during the morning, another during the afternoon; maybe another at night, dictating changes for the next one to come up. That was my life that first year. I put the scripts out there [through Lincoln Enterprises, Roddenberry's merchandising business]; the First Drafts, the Final Drafts.... You can see the type of changes I made... and with each rewrite, the characterizations were more locked in." (145-12)

John Black said, "My deal with Roddenberry, by the by, was that neither he nor I would touch a script until the writer had finished his first draft, his second draft and his polish, or her polish [with regard to Dorothy]. When I delivered mine -- my first draft on 'The Naked Time' -- there were two or three scripts that were in on that day -- Friday. I delivered it to Gene, on time, as I always did, then went home -- six o'clock, seven o'clock. I came back

on Monday and I was told that Gene had rewritten me over the weekend.” (17)

Mary Black remembers, “I was hit with it first. John, throughout his career, has always been prone to work late and then sleep in. I don’t have that schedule in my head, so I went in at nine and Dorothy came in to see me as I was setting up in my office, outside John’s office, and she had pages in her hand and she didn’t like what she was there to do at all. She said to me, ‘Mary, GR rewrote John’s script over the weekend and he wants all the secretaries to copy it.’ I can still feel the way I felt then. John and I are Catholic; we’re used to saying, ‘Oh, that’s what we’re supposed to do? Alright, got it, I trust you.’ And, honest to god, I tried. And I was not only given pages, I was also given a Dictaphone machine so I could transcribe the notes GR had recorded. Now, the word is, he was drunk while he was doing it, and he could well have been, because he was very slurry. And the things that he had written across the lines on the pages were rather sloppy. And I kept trying to type these changes, but the sense I had at the time was that he was showing us, and saying, ‘This is mine. *Mine*. And I’m going to prove to you that it is *mine*.’ And, finally, I knew that I just couldn’t do this with John’s material, so I carried it back to Dorothy and said, ‘Dorothy, I simply can’t do this.’ And Dorothy, to her credit, said, ‘Mary, don’t worry. I’ll take care of it. I’ll do it.’ So Dorothy did get me out of that horrible situation. When John came in, I told him what had happened and I think he went straight over to GR’s office.” (17a)

John Black concurred, “Yeh. I was not gutless. I was ready for him. And I said, ‘What the hell did you do to my script?’ And he said, ‘I made it better.’” (17)

Black told how he said, “For God’s sake, Gene, I can maybe -- *maybe!* -- understand it for somebody who doesn’t know the show. But I’m the Story Executive. I work here. I know the show. And you *know* I know it.” (17-4)

Black remembered, “He gave me a ‘that’s the way it is and screw you’ smile.” Then he said he had a phone call he had to make to the network and he had a couple meetings that afternoon with Lucille Ball or somebody, and he said we’d talk about it another time. But that time never came about.” (17)

“Well, there was a lot that had to change in that one,” Roddenberry said in 1982 to this author. “This episode was going to lock in many character traits that would then come back in other episodes. You have to take extra care with a story like that. You know, these types of shows are going to be more important to the overall series because of what they tell us about our people -- our primary characters. So you have to get it right. Normally, I’d give written notes or we’d sit down and talk about it. Then more notes for the next draft, and so on. But with that script, I remember getting into the rewriting early. With a member of the staff, you may be able to take some shortcuts.” (145-12)

Black felt Roddenberry’s shortcut was disrespectful. He said, “I wasn’t going to go for this. Solow came down, because he had heard what happened with Roddenberry. He said, ‘What do you think?’ And I said, ‘I think it stinks. First of all, it’s illegal. The Writers Guild does not permit the script to be rewritten by a staff member before the writer gets to do a second draft. So I should have been able to do first draft, second draft, and polish. And that’s what I did -- went back to work on it and ignored Gene’s rewrite.” (17)

Black’s rewrite was dated June 20, 1966 draft. In the teaser for the new version, McCoy and Scott stay on the ship and Joe Tormolen makes the trip to the frigid scientific station on Psi 2000. The contamination now happens there, much as in the filmed episode, sans the melodramatic tag line about it being like nothing they’ve dealt with before.

Black, in accordance with his position as executive story editor, did his own polish,

turned in at the end of the day on June 23, mimeographed and distributed to the staff the following day, Friday, June 24. Just as with the Yellow Cover drafts of “The Enemy Within” and “The Man Trap,” it did not make it to NBC.

Roddenberry put his imprint on the script before circulating it to cast, crew, studio and the network. He later said, “That was a hell of a premise, but the script wasn’t utilizing the characters to the degree that it could; taking full advantage of the inherent drama of seeing our people subjected to this condition. The rewriting took care of that. But I don’t remember having a lot of time on that one. That script, as I recall, was very last minute. We needed the changes fast [sic!].... I don’t think any writer is completely receptive to being rewritten. I’ve been on the other side of it and can certainly understand.” (145-12)

Black has said many times that he was never a fan of Roddenberry’s dialogue, believing it to lack subtlety. George Clayton Johnson echoed Black’s feelings, saying of Roddenberry, “I thought that what he was doing to the work was, by and large, dumb. When I saw him doing to it John D.F.’s script, I said, ‘I liked it better *before* you started fucking with it.’” (93-2)

An examination of the June 23/24 draft (Black’s last) and the June 28, July 1 and July 5 drafts (Roddenberry’s rewrites) does reveal some ham-fisted changes in dialogue, but there are also many positive additions to the script.

In the June 23/24 draft, it is Lt. Farrell, from “Mudd’s Women” and “The Enemy Within,” played by Black’s friend Jim Goodwin, who takes over engineering and shuts down the engines. There is no Lt. Riley and therefore no “I’ll Take You Home Again, Kathleen.”

In John Black’s final script polish, Spock’s meltdown has been moved from the ship’s corridor to the briefing room, but there is no big moment between him and Kirk, no slapping Spock and no Spock backhanding Kirk and sending him reeling across the table. Nor does Kirk confess to loving the ship and understanding why it is called “she.” His memorable line, “Never lose you,” spoken to the Enterprise *is* in Black’s last draft, but doesn’t appear until the end of the story, on the bridge, as the ship escapes danger.

With his rewrite, Roddenberry reconsidered his objection to director Marc Daniels wanting to show Spock’s blood as green. For the first time in the series, mention is made of the “green ice water” running through Spock’s veins. And, yes, that unsubtle line about “like nothing we’ve dealt with before” was added to close out the teaser.

Another change involved the role of Nurse Ducheau, added to the script by Black both to assist McCoy in sickbay and to be one of the many conduits for spreading the disease. Roddenberry changed the name to the not-so-subtle angelic-sounding Christine Chapel and made much more of the character, with clear intent of casting Majel Barrett in the role.

Regarding this, Robert Justman and Herb Solow, from *Inside Star Trek: the Real Story*, wrote:

[Gene] adapted the Nichelle Nichols non-recurring role manifestation [when he] created Nurse Christine Chapel. As Executive Producer, Gene would see to it that this “necessary” character would definitely recur. And since NBC hadn’t liked the dark-haired Majel in the first pilot, the “series Majel” would be a blonde -- as if no one at NBC would notice. But they did.

While it can easily be argued that not all of the changes made to Black’s script were for the better, Roddenberry’s handling of “The Naked Time” helped to elevate an extremely good story and script to one which can be considered epic. Regardless, irreparable damage between producer and associate producer had occurred.

Mary Black said, "I think because we were so sour that mostly what we felt was that it would have been so much better if 'that line' had been left in, or if 'that visual' had been left in, or 'where the hell did that line come from,' like George calling Nichelle a 'fair maiden' and her saying, 'Sorry, neither,' which was put in by Gene Roddenberry afterwards. Let me put it that way, we were not good sports, and there's no point in pretending otherwise. We were gnashing our teeth." (17a)

### ***Pre-Production***

*(no director prep days provided)*

In May, Roddenberry had announced that he'd hired nine directors -- Joseph Sargent, Harvey Hart, Leo Penn, Marc Daniels, Bernard L. Kowalsky, Lawrence Dobkin, Vincent McEveety, James Goldstone and Tom Cries, respectively, and they would direct the first nine episodes. It was now Kowalsky's turn.

Bernard Kowalsky was in great demand. He had served as producer for two popular series -- *Dick Powell Presents* and *Rawhide* -- and had just produced the pilot for *Rat Patrol*. Kowalsky was also a prolific director, and made points with Roddenberry when he directed the former's script for the premiere episode of the 1957 TV western *Boots and Saddles*.

With *Star Trek* falling behind schedule, the dates planned for "The Naked Time" conflicted with the many other jobs Kowalsky had committed to, as the busy director juggled assignments on *The Monroes*, *Mission: Impossible* and *Gunsmoke*. Frantic phone calls were made but no other director capable of taking on a challenging show like *Star Trek* was available on such short notice. So Marc Daniels was tapped to direct back-to-back episodes.

"I did two shows in a row, once," Daniels said. "It was craziness, but I did it. You usually get one day of preparation for every day that you shoot. And you had to spend those six days in preparation trying to solve these problems. You couldn't wait until you got to the set, starting to shoot, and say, 'Oh, gee, how are we going to do this?' because you'd never have gotten it done." (44-3)

In an amazing feat, Daniels prepared "The Naked Time" while filming "The Man Trap." Considering the anxiety the former script caused for some cast members, the calm and encouraging Daniels was the perfect choice.

Bruce Hyde, in the role of Kevin Riley, was 24. He had been appearing before the camera for only one year, with a guest spot on *The Trials of O'Brien* and a minor and brief recurring role in a few episodes of *Dr. Kildare*. Desilu had cast Hyde in a pilot film called *Dilby* and wanted to keep him close by in case the series was picked up. *Star Trek* casting director Joe D'Agosta was asked to find Hyde work. Marc Daniels approved.

Bruce Hyde recalled, "I had worked with Marc a year or so previously in a summer tour of a play by William Brown called *Linda Stone is Brutal*. We had a great time with that tour, and Marc was very much a warm father figure to the young people in the cast. I loved Marc and having him as the director was a gift." (88-4)

We were given a glimpse of Lt. Kevin Riley in "The Man Trap," sitting at the helm, but with no dialogue (that shot was actually taken during the filming of this episode as a "pick-up"). He would return for a prominent role in "The Conscience of the King" a few episodes down the line. But "The Naked Time," with Riley's maddening rendition of "I'll Take You Home Again, Kathleen," is Bruce Hyde's true shining moment.

As for the song, even though it is revered as an Irish ballad, it was actually written in America by an American, named Thomas P. Westendorf. Being 91 years old, the song was in



**Stewart Moss casting photo, circa 1966 (Courtesy of Stewart Moss)**

director, Richard Colla, who was my roommate at Yale Drama School. Colla invited Bill and his wife and myself and a date to his home for dinner with he and his wife -- a sort of wrap party. I remember Bill as affable, charming and self-deprecating... and he was married to a gorgeous woman aptly named Gloria. I did a two-part *Bonanza* with DeForest Kelley in late '64. It was a two-week shoot and I got to know De after he approached me and asked if I was a stage actor. He gave me a few tips on hitting marks and 'think it, don't just do it,' which were much appreciated. He was my favorite of all the *ST* regulars. Leonard I knew from casting calls. Quiet, withdrawn, odd." (122-3)

As for the familiar faces, the ever-present Eddie Paskey takes over the helm when Sulu abandons it. Frank Di Vinci takes over the navigation station after Riley exits. And Ron Veto helps a recovered Sulu from his bed in Sickbay.

#### ***Production Diary***

*Filmed June 30 (1/4 day) and July 1, 5, 6, 7, 8 & 11 (1/2 day), 1966.  
(Planned as 6 day production, took only 5 3/4 days; total cost: \$174,269.)*

Thursday, June 30, 1966. "Strangers in the Night" by Frank Sinatra was at the top of the pops. Two big films out were writer/director/star Carl Reiner's *The Russians are Coming*, *The Russians are Coming* and *Nevada Smith*, starring Steve McQueen. You could see either for a buck. The medium price for a new home was \$14,000. The average annual wage was \$7,000. And a true classic was about to begin shooting on the *Star Trek* stages.

Production was actually beginning a day early. Daniels had finished "The Man Trap" over three hours ahead of schedule and so, instead of waiting until 8 a.m. the next morning, he broke ground on "The Naked Time" at 3 p.m. on this Thursday. Shatner, Nimoy and Kelley, holdovers from "The Man Trap," were already there; guest performers Majel Barrett and Stewart Moss had been called in with the hopes of an early start. Then the scenes with Joe Tormolen in sickbay were filmed.

the public domain, meaning, *Star Trek* did not have to pay to use it, nor did Bing Crosby, Merv Griffin, Slim Whitman and Elvis Presley when each recorded versions of the song.

Stewart Moss, at 28, was cast as Joe Tormolen, the careless crewman with the itchy nose. With a background on the stage, Moss had been working in TV for a few years with guest spots on *Perry Mason*, *Twelve O'clock High* and multiple episodes of *Hogan's Heroes*.

Moss said, "Joe [D-Agosta] was a personal friend. He called and told me he was casting a new TV 'sf' series which hadn't aired yet and there was a part in an upcoming show that I was right for. He mentioned the cast, and I was a big 'sf' fan at the and Asimov had written and so I said 'yes.'" (122-3)

Moss was among good company on the *Star Trek* set. He said, "I met Bill Shatner in '63 or '64. He had acted in a film short for a



Moss recalled, "When I read the script, I thought, 'This is going to be a challenge.' I knew it was moralistic to a degree. It was a message show. But it was in the context of a spaceship and the quest -- it was almost Homeric. And *Star Trek* wrote for actors. You would carry on for three or four pages. You would have something to do and a place to go, and there was an emotional arc. And that is why I was very much attracted to that particular script and that show. With *Star Trek*, you knew you had a part. It was a lot more fun for actors." (122-3)

Day 2. On Friday, the first official day of production, the company began working on Stage 10, filming the episode's teaser on the "Observation Station" set. Nimoy and Moss were the only actors needed, surrounded by mannequins filling in for the frozen station personnel.

Moss recalled, "I questioned Marc Daniels about whether a Star Fleet officer who probably had at least a PhD in engineering would be stupid enough to take his glove off in that situation. He said, "Of course not. But if you don't do it, we don't have a show." (122-3)

So Moss took off his glove.

At 11:15 a.m., cast and crew moved back to Stage 9 for more work in sickbay. Filming stopped at 6:45 p.m., nearly eleven hours after it had begun.

A three-day holiday weekend followed, with production resuming on Tuesday, still in sickbay, followed by a move to the transporter room and the recreation room, respectively. Stewart Moss had scenes on all three sets. He said, "Marc [Daniels] was one of those directors that I always liked, the type who doesn't pretend to know more than he knows. He gave me very little direction and, in my recollection, did not over-direct anybody in terms of their acting. He left you alone. I did go to him and I said, 'Listen, this prose is a little purple [exaggerated],' and he said, 'Stewart, just do what you're doing; it's very honest.'" (122-3)

Of the commotion in the recreation room, Moss said, "I killed myself with a butter knife. I think I was the only actor in the history of television who had died that way." (122-1)

Immediately following the stabbing, cast and crew moved to the bridge to shoot numerous sequences. Moss recalled, "My whole impression of it -- and maybe this was because of Marc [Daniels] -- was that you get on the set, you light it, you do it and you're done. Marc knew what he wanted and he was fast. After the scene where I'm struggling with the other two and fall on the knife, I remember lying on the floor, and I don't think I had even had a chance to get up yet, and he said, 'Cut! Gentleman, we're on the wrong set.' And they're all gone. And I thought, 'Well, I guess I did alright.'" (122-3)

All of Day 4 and most of Day 5 were spent on the bridge. Eddie Paskey, whose character Lt. Leslie took over for Sulu at the helm, only to have to be relieved when he too is infected by the disease, was given his first speaking part in *Star Trek*. He recalled, "I was to become, basically, kind of drunk, because the disease had infected me. Well, I was so



**"Ice Station Star Trek" ... on planet Psi 2000  
(Courtesy of Gerald Gurian)**

nervous, I couldn't remember my lines. So Marc Daniels wrote them down in grease pencil on the top of the glass covering the helm. But, as they tried to get the shot, I became more and more nervous, and I got to the last line and I froze. And Lenny [Nimoy] reached over, hit a button on the helm and said the line for me. And a couple seconds later, Marc says, 'Cut, print!' And there was no condemnation of it; I was still accepted, I was still one of the guys; I just had a bad day. This is what made that *Star Trek* crew who they were. They were there to help each other." (135-2)

The next scene featured Sulu charging the bridge with a fencing foil. Paskey, sitting in Sulu's seat at the helm during the scene, said, "Rehearsal was just great, no problems. But when the director called 'Action!,' George came out of that damn elevator like he was shot from a cannon and started wielding that sword, and Bill backs up and says, 'Jesus Christ, George, you're going to kill me with that damn thing.' And he almost did." (135-2)



**Takei running amok**  
(Courtesy of Gerald Gurian)

Marc Daniels said, "I had to really physically restrain him. He got so excited that I was scared to death he was going to stab somebody -- not purposely, but he was getting too close. I took the sword away from him and had the end of it dulled down. George has a lot of enthusiasm." (44-3)

Shatner also had an opinion about -- and a memento from -- that performance: "George had always had a sword fighting fantasy. In shooting this sequence, he saw his dream about to come true. He attacked the scene -- *and me* -- with such gusto that I have a very small scar to prove what a wonderful swordsman he was." (156-8)

Takei denied that he was behaving in anything other than a professional way. What Daniels, Paskey, Shatner and the others saw, according to him, was his commitment to the character -- a performance.

After getting the last bridge shot, the company followed the bare-chested Sulu to the ship's corridors...

for more sword play and "acting."

Filming didn't stop Day 5 until 7:30 p.m. It had been a 13 to 14 hour work day for all involved.

On Friday, July 8, filming moved to the engineering set. Bruce Hyde recalled, "In those days I was a pretty uptight guy. And I played very tense, nervous characters.... I was used to acting on stage -- that's what I did most -- and when you did comedy on stage, you got laughs. And I remember the whole experience [of making 'The Naked Time'] being somewhat uncomfortable.... All the time I was doing that stuff in [Engineering], when I was singing and walking around and leaning on things, they would just ask me to improvise that, and I wasn't very loose.... I was doing all that stuff and nobody was laughing, and you can't tell if you're bombing or you're doing it right." (88-3)

Stewart Moss said, "I don't remember my part as 'scary,' but I didn't have to do all the things that Bruce did. I mean, Bruce singing 'Take Me Home Again, Kathleen' for hours on end. I thought he was wonderful. I thought it was hysterical.... I think he stole the episode in spite of everyone getting to 'chew the scenery.'" (122-3)

After Hyde's emotional performance, it was Nimoy's turn to try hitting all the right emotional notes. Last up that day: his breakdown in the briefing room.

Nimoy recalled how Roddenberry and two of his production assistants came to the set to let it be known by their "silent, ominous presences" that the clock was being strictly watched and the scene had to



**Director Daniels helps Bruce Hyde to loosen up**  
(Courtesy of Bruce Hyde)

be finished by 6:18 p.m. -- the preferred "wrap time," allowing the fast-moving camera crew to store away equipment, wrap up the cables and make room for the electricians to turn off the lights, all before overtime kicked in at 6:31. With this pressure, Nimoy recalled that he and Daniels had only one take to get it right.

"The clock ticked and the cameras rolled," Nimoy remembered, "and through some miracle or magic, the scene went as planned. We got a lovely take the first time out and, at precisely 6:18 p.m., we wrapped." (128-3)

It *was* a perfect take. But, contrary to Nimoy's recollection, the company wrapped his scene at 7:25 p.m., not 6:18. And this explains why Roddenberry and perhaps Robert Justman and Greg Peters were there, watching their watches.

The final shots from Monday, July 11, finished up the work in the briefing room, and this included the dramatic confrontation of Spock by Kirk, and the Captain's anguished admission of his obsessed love of a "she" called Enterprise. Daniels wrapped production at 1 p.m., and then, following a 60-minute lunch break, director Lawrence Dobkin took over to begin filming "Charlie X."

### ***Post-Production***

*July 12 through September 19, 1966.*

*Music score recorded on August 31, 1966.*

As with "The Man Trap," even after the filming was over, the rewriting was not. Revised script pages dated August 11 were needed to add in additional Captain's log entries. In this early period of the series' development, the creative staff worried that the Captain's log might become tiresome if overused and therefore mandated that it be utilized sparingly in the scripts. This line of thinking soon changed, due first to the needs of the editors, then to please the viewing audience once the series hit the air and viewer feedback began arriving -- by the sackfuls.

The editor who requested the additional log entries was Bruce Schoengarth, with Team #2, on their second assignment, following "Mudd's Women."

Alexander Courage scored his fourth episode with "The Naked Time," this time jettisoning the sci-fi feel of the music for "The Man Trap." This new score, along with those

being written by Fred Steiner, were instrumental in setting the tone for the series: action/adventure laced with romance and mystery. Lighter moments are also present, including a hint of an Irish melody for Lt. Riley, and a nod toward swashbuckling fanfare for Sulu. The best is saved for last, which the excitement the music for the Enterprise's journey back through time provides.

The Howard Anderson Company handled the optical effects, including the planet spinning round and round on the bridge viewing screen, and that wild star journey back through time. But, due to a delivery deadline (this was the fourth episode to air), there was no time left to add in a phaser beam as Scotty burns through the bulkhead outside Engineering.

Because this was primarily a bottle show, the final cost of "The Naked Time" was kept to \$174,269 (\$1.2 million today).

#### **Release / Reaction**

*Premiere air date: September 29, 1966. NBC repeat broadcast: April 27, 1967.*

#### **RATINGS / Nielsen National report for Thursday, Sept. 29, 1966:**

<b>8:30 - 9 p.m., with 57.2% of U.S. TVs in use.</b>	<b>Rating:</b>	<b>Share:</b>
NBC: <i>Star Trek</i> (first half)	<b>19.9</b>	<b>34.1%</b>
ABC: <i>The Tammy Grimes Show</i>	9.8	17.1%
CBS: <i>My Three Sons</i>	19.1	33.4%
Local independent stations:	-	15.4%
<b>9 - 9:30 p.m., with 61% of U.S. TVs in use.</b>		
NBC: <i>Star Trek</i> (second half)	<b>18.7</b>	<b>30.7%</b>
ABC: <i>Bewitched</i>	17.8	29.2%
CBS: <i>Thursday Night Movie</i>	18.5	30.3%
Local independent stations:	-	9.8%

*Star Trek* again won its time slot. More significant than beating *My Three Sons* and *The Tammy Grimes Show* at 8:30 p.m. was the victory at 9:00 over *Bewitched* and *The CBS Thursday Night Movie*. *Bewitched* came in third, just under the television premiere of *By Love Possessed*, starring Lana Turner, Jason Robards Jr., Efrem Zimbalist Jr. and George Hamilton.

Immediately following the first broadcast of "The Naked Time," Leonard Nimoy knew that this episode had an enormous effect on both the show's popularity and Spock's appeal. In 1968 he told a reporter, "Within two weeks after that show, my mail jumped from a few hundred letters to 10,000 a week. That scene got to a lot of people, and I knew what I had to play in the scripts that followed -- it solidified everything. I knew that we were not playing a man with no emotions, but a man who had great pride, who had learned to control his emotions and who would deny that he knew what emotions were. In a way, he was more human than anyone else on the ship." (128-17)

*Star Trek's* ratings remained strong through the repeat season, as further demonstrated by the second airing of this episode.

#### **RATINGS / Nielsen National report for Thursday, April 27, 1967:**

<b>8:30 - 9 p.m., with 56.4% of U.S. TVs in use.</b>	<b>Rating:</b>	<b>Share:</b>
NBC: <i>Star Trek</i> (first half)	16.6	29.4%
ABC: <i>Bewitched</i>	<b>17.1</b>	<b>30.3%</b>
CBS: <i>My Three Sons</i>	12.7	22.5%
Local independent stations:	-	17.8%

**9 - 9:30 p.m., with 56.6% of U.S. TVs in use.**

NBC: <i>Star Trek</i> (second half)	16.0	28.3%
ABC: <i>That Girl</i>	14.3	25.3%
CBS: <i>Thursday Night Movie</i>	<b>19.1</b>	<b>33.7%</b>
Local independent stations:	-	12.7%

With the repeat of “The Naked Time,” *Bewitched* grabbed the No. 1 spot at 8:30, but with less than a half ratings point lead over *Star Trek*. *My Three Sons*, still considered a hit at CBS and with many more seasons ahead of it, was a weak third. At 9 p.m., the winner was *The CBS Thursday Night Movie* with the television premiere of 1963's *Toys in the Attic*, starring Dean Martin and Geraldine Page, but *Star Trek*'s audience remained loyal and kept the repeat of “The Naked Time” in second place. *That Girl*, in its first of five seasons on ABC, settled for third.

***From the Mailbag***

Dated October 6, 1966, the week after the first airing of “The Naked Time”:

Dear Mr. Roddenberry... to begin with, I must say I enjoy your television program *Star Trek*, but I have one complaint. All of the episodes are exciting. I suppose that isn't really too bad, but if all the episodes are exciting, and there are no dull ones, the exciting ones start to become dull, and people stop watching. I wouldn't want that to happen. I want the show to go on for maybe 12 or 15 seasons but, if you use up all the good plots on the first season, it just can't last. Anonymous.

***Memories***

Bruce Hyde recalled, “It was a strange experience, being one of the first times I'd seen myself on film. At this point most of my acting experience was on the stage. So the *Star Trek* episodes were almost the first things I'd done that were actually going to be televised. This prospect would have excited me regardless of the role. It also scared me because of my inexperience.... I think what seemed unusual was the whole idea of doing sci-fi on TV. At this point TV sci-fi had been confined almost entirely to children's shows. So it wasn't a genre into which adult TV had ventured much.” (88-4)

Stewart Moss said, “A few days after ‘The Naked Time’ aired, I got a note in the mail from the writer John D.F. Black, thanking me for making him look good. That was a first and a last for me. I was worried about my performance because I had some dialogue that was a little much. I had asked Marc to make sure I didn't get too big. He assured me I was believable. Yet the note from John was very much appreciated.” (122-3)

John Black said, “Stewart was marvelous. He's a fine actor. He was and I think he always stayed that way. He certainly deserved a note from me. An actor like that deserves a lot of notes of praise. He gave that role everything he had and everything it needed.” (17)

Grace Lee Whitney remembered the excitement, both in making *Star Trek* and in watching it. She said, “If you could have seen us when *we* saw us -- when we saw the dailies after the first few shoots. I was so blown away; I couldn't imagine that we were so good together. All of us were so good together -- the crew *and* the cast. That's what made the show, the interaction between the crew and the actors -- the chemistry. It was rollin', let me tell you.” (183-6)

Roddenberry said, “That was an important show, and another way of establishing

who our people are. We had Jerry's story ['The Corbomite Maneuver'], how people reveal certain things about themselves when under pressure. They also do that when under the influence. So, a device like that, it's a good way to strip away a lot of things, show who is really in there. And much of that, what we were able to do there, comes back. What we learn about our Captain, and Mr. Spock and some of the others, is now part of the series. You don't lose sight of those character traits as you move forward." (145-12)



**Shatner gets his revenge in this posed publicity shot (Courtesy of Gerald Gurian)**

### *Aftermath*

"The Naked Time" almost gave us double the nakedness -- it was actually intended to be a two-part episode. As presented, up until the final few minutes, we see Part 1. Part 2 was to deal with the Enterprise traveling back in time. That chapter of the story would have to wait (see The Story Behind the Story of "Tomorrow Is Yesterday").

This episode worked so well, in fact, that Roddenberry wanted to do a sequel. A treatment was written in May 1967 before the start of the second season, then it was put aside for 20 years -- eventually becoming "The Naked Now" for *Star Trek: the Next Generation*.

The "formula" used to jump-start the engines of the Enterprise and send the ship hurtling back in time was used again too, as Kirk foreshadows with the line: "One day we may risk it." That day would

come, in Season Two's "Assignment: Earth."

George Takei named "The Naked Time" his favorite *Star Trek* episode. Gene Roddenberry put it on a list of his Top 10. William Shatner considered it to be "one terrific episode."

The sci-fi community agreed and this episode was nominated for a Hugo Award in 1967. The category was Best Filmed Science Fiction. This was the second *Star Trek* episode from Season One to receive a nomination -- the other being "The Corbomite Maneuver." And there would be a third (the winner will be revealed in a later chapter).